Industy fights for fair deal in radio reform

THE FIRST shots were fired this week in the battle to get the music industry a fair deal under the Government's proposals for reforming radio.

In submissions to the Home Office on the radio Green Paper, both Phonographic Performance Limited and the Musicians' Union say the document is biased in favour of the broadcasters. Both organisations are also at pains to point out that radio stations can have as much needletime as they want — at a price.

The submissions remind the Home Office that the Green Paper incorrectly states that ILR stations pay PPL £30 for each record played, an error which the authors have already admitted.

After pointing to this, the PPL submission continues: "Our concern remains that there are many allegations about PPL which seem inextricably bound up with the level of payments and it may well be that the Green Paper, by believing the mistaken allegations about PPL, have already admitted."

A report on the radio Green Paper.

PolyGram dismisses do-it-yourself CD

A PIRATE cassette manufacturer has been jailed for nine months at the end of an operation which smashed his factory within three weeks of its launch.

Michael Oliver admitted conspiracy to make counterfeit tapes between July and October 1984. The court heard that Oliver set up the operation with Kim Harper who has since fled the country.

Tape pirate gets 9 months

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INSIDE

NEW YORK. The prospects for exports to the US continue to look "frighteningly bad", according to Winsong/Pinnacle head Steve Mason. Mason was talking on the New Music Seminar UK indie labels panel which provided an opportunity to assess the position following recent major label and publishers' court victories in establishing obstacles for UK importers.

One small ray of hope was found during the special "import crisis" panel during which American record importers came up with the idea of an all-industry clearing house for copyrights. As the plan appeared to be almost spontaneous, details were sketchy though there was instant agreement that a good computer program would be a first priority.

The heart of the issue for importers is the need to obtain both a performance licence and copyright clearance from the publisher before being able to bring a record into the country. All of the panelists agreed gloomily that even if the permissions are available, or likely to be granted, the general climate is such that they still probably wouldn't bring the record into the US.

PolyGram President Jan Timmer is reportedly bringing in an expert to cover unreleased material.

Important/Reliability has sold 200,000 copies of the West End cost recording of Les Miserables in the US and the importers, said importer's Barry Kornblit, "are thrashing basically on indie rock product and the formulation of our own labels", not on actually importing discs.

Back on the indie panel Mutie's Daniel Miller reacted favourably to a suggestion that an offshoot such as Depeche Mode could write freedom of export into its US contract to cover unlicensed material.

Nimbus goes for Jap DAT by Christmas

NIMBUS RECORDS plans a "limited" release of its own classical repertoire on DAT in Japan by Christmas. Music director Adrian Farmer told MV that DAT is "a nice piece of technology and no threat to compact disc". Regarding the industry attitude that no repertoire should be released before a sampler system is adopted, he says: "Nimbus hasn't been consulted."

The company has made 108 employees redundant because of new automation and technology.

New product: CDs mid-price series.

New Music Seminar round-up

1. Classics: DG marches on with Gallimari mid-price

2. A&R: Talent mines the riches of the Jack Rabbit (photographed right) and Two Nations, while performance keeps an eye on Miles Davis, Christy Moore and Sonic Youth and LP reviews check out the grooves with Dead Can Dance, The Delephine Bros, Thomas Lang, Sia and more. Also singles reviews, dance news, The James Hamilton column, Euphoric and Tracking. Starts

3. Publishing/Celebrating

4. George Garstwin

5. Dooley's Diary

6. CD supplement: Product, special centre pages

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ANNOUNCEMENT

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MCA launches CD mid-price series

MCA is weighing in to the mid-price compact disc market with 10 packages dealer priced at £4.86. The company is looking for a retail mark of £7.99.

The initial batch of releases are due out on August 7 with seven more titles planned for September and October. The series will also include titles not before released on CD.

The first discs are Nuttins Fancy (Lyndyr Smyrnl), Steppenwolf 2, Animal House soundtrack, Long After Dark (Tom Petty), Mills Brothers Greatest Hits, Here's Liberace, Best Of B B King, If You Can Believe Your Eyes and Ears (Mamas and Papas), For The First Time Anywhere (Buddy Holly) and completing the first batch, Sweet Caroline (Neil Diamond).

Crosby box-set promotion

TV ADVERTISING is being considered by Warwick Records in support of a three-album box-set to co-incide with the tenth anniversary of Bing Crosby's death in September — and the 73 recordings all have new orchestral backings, produced by Ken Barnes and directed by Peter Moores who both worked with Crosby shortly before his death.

Bing Crosby — The 10th Anniversary Collection will be available on record and cassette (retailing price £9.99) and compact disc, (£14.99). Tracks will include Crosby favourites like Count Your Blessings, The Tender Trap, Ain't Misbehavin', My Funny Valentine, You're The Top and True Love (also featuring Rosemary Clooney). The new digital recordings have all been produced at Angel Recording Studios in London.

An extensive promotional campaign for the release is being lined up.

● FM-REVOLVER is to re-promote Acetate's first UK success, Restless And Wild, on the back of the album's release on CD. Advertising in Kerrang! has been bought and flyposting has been organised.

● THE SOUNDTRACK to the new Bond film, The Living Daylights, is being released by WEA on Monday (27). The album includes A-Ha's title-track single and two tracks by The Pretenders, one to be released as a single.

THE HOODOO Gurus are playing five UK dates, two as support to U2, during July and August during which they will be promoting their new single on Chrysta's Good Times.
Schmoozing in the Big Apple

NEW YORK: At the eighth New Music Seminar, the event that was the biggest news, now firmly established in the music industry calendar. The 7,000 attendees took even the organizers by surprise but rather like the long established Middle East, New York was almost merely an excuse to gather together many disparate facets and factors of the industry under one roof.

At Midem the sprawling exhibition area and the prospect of a deal are the excuses for enriching the Monete Bar from which, it would appear, Marstrait Markets relatively small — but this year there were few major deals. A. M. edexhibits were not in evidence to the colleague of the same name. Yet, while they produced little else but goodwill among the assembled intellects of Jonathan Royle and AW editor David Dolton, bolstered by several distinguished record company executives and makers of the trade, the results are likely to be more significant than one might have imagined.

A “Schmoozing” (discussing topics of mutual interest while drinking or eating, in this case) day was encouraged just for the fun of it. While the long, white walls of the main exhibition hall were quite comfortable, the announcement of DAT brought some relief to those who were there. They knew there would be no new deals, yet the lack of focus pointed, with the right people, to be frustrated with repeated phone messages and frustrating numbers. The wire on the phone was a good friend to many, including the telegraph of Cessna is also absent, so that this year one unhappy phone call is not necessarily a fortune to turn up for a lunchtime appointment only to find that his lunch was already scheduled for the previous day.

While there were few pure news happenings, it would be hard to say there were no highlights. The “set-up” of a particular producer was a work of art itself, boasting surely some of the greatest knob-twiddling in the industry. Yet, while they produced little else but goodwill among the assembled intellects of Jonathan Royle and AW editor David Dolton, bolstered by several distinguished record company executives and makers of the trade, the results are likely to be more significant than one might have imagined.

Sharp words and slurs on DAT

A DEBATE on the future of copyright law should be known as a celebration of the dawn of a new era in the music industry. Since the introduction of DAT, the format has been one of the most controversial and hotly debated issues in the world of music. The debate has been characterized by sharp words and slurs on DAT.

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While there were few pure news happenings, it would be hard to say there were no highlights. The “set-up” of a particular producer was a work of art itself, boasting surely some of the greatest knob-twiddling in the industry. Yet, while they produced individual gems of wisdom (of which there were more than a few), there were few new insights. Even the massive, full-fronted intellects of Jonathan Royle and AW editor David Dolton, bolstered by several distinguished record company executives and makers of the trade, the results are likely to be more significant than one might have imagined.

Indies bemoan poaching majors

UK INDIES agreed that the selective major distribution strategy of several labels seems to have stemmed from the poaching of acts by majors from independents, and has contributed to the continuing overall visibility of the small companies. Rough Trade's Geoff Travis bemoaned the fact that after bands move to majors “their careers are destroyed by midsize A&R-ing,” while Steve Hillier, on the other hand, observed that Depeche Mode “often the pitfalls... when they meet the majors. I had to offer but they didn’t want to entrust their careers (to a major label).” Panelists also noted that well reviewed records often sold disappointingly, and many of the popular bands were confident that they would be successful in the future.

Graham urges caution on power

WHILE RICHARD Branson's business philosophy of “taking risks and having fun” was welcomed by the mostly American New Music Seminar attendees, his fellow keynote speaker, the celebrated promoter Bill Graham, urged caution on the power of influence on the music business.

Graham gave out the well used advice of being nice to people on the way up, because you will certainly meet them again on the way down. But he had a more profound point to make on the constant striving to improve performance and technology, which served to heighten competition.

He illustrated his point neatly with a recollection of a Russian tour in which he and his band were disappointed by the Soviet official who tried to argue that fulfilling demand for constant improvement would be counter-productive. “The enemy of good is a better,” the official explained.

Heron-Relay to claims first under £5 CD

MAINLINE RECORDId's claim to be the first distributor of a catalog of compact discs is being challenged by Heron-Relay which says it first broke the £5 barrier in June. Heron-Relay has produced a range of 66 classical and pop CDs with a dealer price of £3.25, one penny cheaper than Mainline's The Classical Company series.

Judge rejects copyright case

An Allegation of breach of copyright against EMI Publishing and Radio Records was rejected by a High Court judge. Mr Justice Whitley dismissed a claim by Mercury songwriter Brian Gilmour that Japanese Boys — a 1962 number one for Ameika's set of post-war hits — had been the song by Sue Wong in Hong Kong.

The judge said that the song was so alike that nothing in one bore a closer comparison with the other.

Tape pirate

From Page One

"The turnover was high and fast and the pirates' output from the this month because of the dominance of the UK in the market. Co-ordinator Gordon McKenzie: 'The tape stock is at an all-time low. The firms have not been able to sell all the tapes they have produced due to the high price of the tapes."

Sentiment with Oliver were Ian Mekowsky and label partners Michael Darby, Shirley Blades, and Keith Scott, each given four months imprisonment, suspended for 12 months, and fined £1,000. Geoffrey Thomas, who sold the cassette for £250, Margaret Harper and Frank Rockwell, each fined £100 for conspiring to distribute and use counterfeit tapes.
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MUSIC WEEK 25 JULY, 1987
Pennebaker's dozen
by John Tobler

RECENTLY IN London was distingushed American film maker D.A. Pennebaker, here for one of the first ever showings of Jimi Plays Monterey, a film he shot at the ground-breaking pop festival of 20 years ago, which resulted in the historic Monterey Pop, now a video available via Virgin Vision. The film footage was partially used in Monterey Pop, but has now been completely incorporated into Jimi Plays Monterey, where it has been augmented by early British footage of the Hendrix Experience.

Apart from his obvious eye for good subjects — his filmography includes the fascinating Bob & Dylan documentary, Don't Look Back, Sweet Toronto, the 1969 Peace Concert among whose stars were Jerry Lee Lewis, Little Richard and John & Yoko Lennon, and Bowie's Ziggy Stardust concert — D.A. Pennebaker has developed his film-making hardware of great note.

His was the first fully portable camera system. ‘It had to be light, and I’m convinced that hand holding a camera produces the best results when filming a performance. Otherwise it looks a bit anti-septic. So it had to be light, and also needed to only draw a small amount of power so that batteries could be used, and then it had to be synchronised. Before then, synchronised sound outside a studio had never been important, so cameras were made to plug into the wall, and tape recorders to plug into cameras, so we needed something that was free of the wall.

‘Also with rock music, you have to record off microphones, because echoes would make it unintelligible, so it has to be done like in a recording studio. At Monterey, and I think that was the first time it was done that way, we used Brian Wilson's 8-track tape recorder, and Lou Adler, who probably has the best sound mixer I know, mixed it in stereo, which would have been impossible at Monterey with all those different set ups. To synchronise the sound, we asked Bolo, the watch company, who advertised that their first Accutron was accurate to one part in 16,000, to make us a little clock, which we mounted on the back of the camera and via a linear circuit would trigger an asynchronous motor. That avoids out of sync effect which you can get, when everything looks like a foreign movie.’

Asked why he decided to include British footage of Hendrix in his Monterey performance that’s just out on video, Pennebaker replies: ‘I just wanted a sense of his evolution. Up till then, he was just a crazy guy with a guitar and a slight reputation in Greenwich Village, where he played for $5 a night. In the British bits, you can see what he was going to do at Monterey, although he hadn’t done it, and I wanted to give the sense that he didn’t just appear at Monterey and overnight become the golden boy — Hey Joe had been a big hit in Britain, but nobody knew it in the States, as it wasn’t played on the radio, so he was totally unknown. Some people, like David Crosby (of The Byrds at the time) thought that he wasn’t serious music, just gimmicks. We weren’t really prepared to do more than shoot the song where he sets fire to himself — we had it on good authority that that would happen — and we had a signal light that would be switch-ed on so that the cameraman would know that it was the right song. The light was on for the whole of his performance, so we were using up film very fast when we really needed to save it because we didn’t have that much. It was a kind of crucial decision to shoot everything, and was made on the basis that this guy was fantastic, even though I was put off by the way he was chewing gum and playing behind his head.

Jimi Plays Monterey is just the latest in a long line of Pennebaker films, not all of them about music. Among his most recent films have been pop promos for country singer Mavis Staples, and for John Hooten's latest record. At 61 years old (having just fathered his eighth child), Donn Alan Pennebaker is a fascinating person, whose film making career started in 1953. He will clearly make many more notable cinematographic classics in the future.

‘Hendrix was fantastic, even though I was put off by the way he was chewing gum and playing behind his head’
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MUSIC WEEK 25 JULY, 1987
Industry caught out by Mainline’s under £5 CDs

by Nicolas Soames

THE LAUNCH of the £4.99 budget CD line by Mainline came as a surprise to many others in the industry, but no more than at Pinnacle — who, being based in South Rondiz, is a near neighbour of Peter Collins’ Mainline.

For the Mainline classical label Sonata contains exactly the same material being retailed in different package under the label Noaxes by Pinnacle’s classical wing — aimed at a recommended retail price of £6.50.

Pinnacle has already begun distribution of the first release of the Noaxes label, imported from Hong Kong by Import Basic Ltd. It includes recordings of standard classical material such as Beethoven’s Eroica Symphony played by the Slovak Philharmonic Orchestra on the label’s E-9, from the New World recording last week’s MW.

These, I was informed, were the first of a series of releases which would reach the figure of 35 titles by September. Basically, they informed me, for they are original digital recordings with reliable, if workaday performances. They were licensed by Klaus Haymann, owner of Pacific Music Ltd, Hong Kong from Grammatics, a West Germany company, in order to provide the basic repertoire for Noaxes which they intend to build into a bonafide on-going mid-

price classical label.

So he was “surprised” to find that the he had caught the recordings by the Slovak PO, and other Czech forces, were being issued under the “noaxes” label “unannounced” at the price — £3.26 dealer price plus £2.34.26.

An even more curious fact is that both the Sonata CDs and Noaxes were recorded in the same factory in South Korea — SK.

Peter Collins, MD of Pinnacle, says that Phonometrics Holdings, the Mainline parent company, bought the recordings from Germany some years ago when “digital recordings were all the rage” and were released initially on LP in Germany.

The present enterprise was an exercise in recopying some of those original recordings. Commenting that it was his “secret” how he managed to make a profit on £3.26 dealer price plus £2.34.26, he did remark that “no royalties were paid on standard classics.”

Despite this, Pinnacle is not going to drop the Noaxes label. Peter Smith, who handles the classical distribution for Pinnacle, told MW that his company would stick with the £6.50 a release in order to establish it as a bonafide classical label.

“There is already a programme of new recordings being made for the label, including Dvorak’s Old Major and other works,” he said. The whole — one issue will draw a wide smile from Laurie Adams of Target Records — for earlier this year his company had announced its intention to import Noaxes from Hong Kong aiming at £5.99, up until it was discovered that Pinnacle has first claim on Pacific Records material.

DEUTSCHE GRAMMOPHON and Maxil, the latter classical companies in PolyGram by issuing its second release of 20 titles on the 1500 mid-price range Galleria a month early, in August, in time for the autumn re-stocking peak.

“This release made an unprecedented impact on the consumer, scoring the best of its repertoire, artistry, and packaging,” says Bill Holland, marketing manager, DG. “As we had expected, the second release will convince dealers that the whole series will provide a true classical choice.

Plans for the August launch include advertising support with a two-page colour inside cover pull-out in Gramophone, a colour back page on which Compact Disc, as well as MG advertising and national press advertising that will run into the autumn period.

Once again, leading DG artists feature highly, including Kari Johansen — the Beethoven Symphony series continues — Abbado’s Brahms’ Concerto No 2 with Polini as soloist — Guiniti, Kubelik and Bohm among the conductors.

The pianists include Martha Argerich — playing Chopin Preludes.

EMI is retaining its main campaign, marking the tenth anniversary of the death of Maria Callas until September, but it reaches its climax this month with the two-month war pictures by Opera stars, Puccini’s La Bohème and Madame Butterfly.

Callas was partnered by Giuseppe di Stefano and conducted by Antal Dorati. La Bohème is now digitally mastered and issued in all formats (CDS 74774578 2 CDs) and by Nicolai Gedda conducted by Karajan in Madame Butterfly (CDS 74775958, 2 CDs).

KARL BOHM — leading on Beethoven

ludes — Tamos Varsany — Rachmaninov Concertos — Gulda and Wilhelm Kempff.

Meanwhile, IMP Classics continues its programme of four new titles a month. Among the July issues are two popular compilations — Serenade brings together much loved works by Mozart, Elgar and Grieg played by The Serenata Of London (CDS 867) while the English pianist Howard Shelley plays Chopin’s Sonata No 2 in B minor and the Preludes Opus 28 (CDS 862). Both discs ran to over an hour of music.

In August, the label presents one of a series of forthcoming recordings featuring top-line artists in an attempt to make IMP Classics recognised as more than simply a mid-price line. Gennady Rozhdestvensky, the Russian conductor, records Tchaikovsky’s Symphony No 4 and Marche Slave (CDS 867) while the English pianist Howard Shelley plays Chopin’s Sonatas No 2 in B minor and the Preludes Opus 28 (CDS 862).

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DG marches on with Galleria mid price
JACK RUBIES: ‘We’ve got lots of ideas, and this is generally a mono-thought culture — where you have one idea and flag it to death.”

Apart from the singles, the Rubies were supported on an EMI’s Dazzle label, with a live compilation from the Ode Rock Weed, which won more press of grounds of notoriety as the release spurred a wave of mass movement of the rock music bands, than for its musical content.

“I understand why some bands pulled out. But we needed to associate in a tribal sense with the indie scene. We had to cross over to be legitimate in both areas — it’s stupid to limit yourself. We were simply paid for our arrangement and we used it to pay for putting our single out.”

Live, Ineson thinks that the group’s greatest hour to date was an album tour with the B’s Monkeys, on a group with which you naturally joint, putting together the larger context of the group. But the single actually thrust on the showbiz of it all, “It fits in with our two-sided element. The idea of entertainment but at the same time not compromising — doing something different. People always say of us they’re a traditional rock, but we’ve evolved live.”

‘Lots of people saw us by accident on the B’s Monkeys’ tour. Dr Robert liked us and we really got into the whole buzz of the thing. The lights and sound men were learning our set as they went along and really getting into it, which I think tests the focus of the music. We made such traditional cynical people like us. It gave us a tremendous boost of confidence.”

“We kept thinking ‘We can’t play that, it’s too moody,’ but we kept a rapport up with the audience and it really got us into gear — playing to such a receptive audience. We like to be out of control through the music, and the audience love the lungs which is part of our American element too.”

On reckoning that a further side of the band emerges in the studio, “Once people get to hear an LP, they’ll realise the variety in the band. We want a first LP that’s not just a collection of live songs — it’s a concept LP, but one that makes sense as a long-playing thing. We can throw in instrumentation that’s where else again, to the Caribbean for the extremely summary Independence.”

The question for keyboard player and band leader Dave Wright, then, is where the heck are Two Nations headed? “We’re a bit surprised that it is different every time,” he admits. “I think the conventional wisdom may be, if you’re trying to establish a new band, that you need a fairly strong image and one of the ways of establishing that image is to keep on doing the same thing over and over again. So I don’t really know if being different every time is a good thing. We don’t want to spend our time arguing and it’s too early for us to produce ourselves.”

“There’s a lot of people who don’t know about us, and various business people are wondering on it because they like it, but we haven’t signed anything yet. Choppell’s, our publishers are putting feelers out.

‘Things to happen when we play live, so Americans they say that “People are gradually coming round to the idea that we’re an interesting group.”

by Paul Sexton

FOR A band that can head in as many different directions as 10 Records’ Two Nations, the title of the forthcoming debut album Both Sides is hardly sufficient. All sides would be more accurate. When the Birmingham-based outfit appeared on single for the first time last year, it was with a little MAS flavoured song called ‘Anything’. They returned early in ’87 with a beautiful but brooding piece of social observation, Living In Two Nations. Just recently they grabbed the charts with a straightforward divisor, ‘That’s The Way It Feels’. Now the new 45 kicks off some-
Miles over matter . . .

THERE ISN'T too much left to say about Miles Davies these days. Or seemingly any death-defying need for any claim to uniqueness -- both as a totally definitive trumpet player and as a charismatic plus charismatic. Or even to assess his overall influence on jazz, soul, funk, or basic pop music today. There doesn't seem much point left in speculating to whether the kind of music with which he is apparently totally happy -- and irretrievably immersed -- these days might be considered below

CHRISTY MOORE: un cease

Miles's sidemen seemed lifted by their leader's very presence. Ronnie Laws, on the main, frolicked from Turno, and everyone in masterfully fresh style. There were playing the entirety of the album's predecessor, You're Under Arrest, and an intriguing preview of what the next five years of, say, LA label Rhinos, could be like. These, and many more, Part Two, which will be included in the hearts and minds of everyone, played their roles with equal grace. Only one question: did anyone record it at all?

STAN BRIT

Historians of rock

IT HAS always seemed somewhat unfair that Ronnie Van Zant has been little more than a footnote in rock history. His death is a loss of the best in a generation of folk artists, singer-songwriters. His production, the rockabilly, and persuasive music have come out of Ireland, or indeed anywhere. His voice is in a canon of intense talent and live he is seldom forgotten. What we've had in recent months is a couple of uneasy hicups, the odd flashes of memory, But that's better is still to come. Keep the faith, and the rewards will be delivered.

DUNCAN HOLLAND

Counter revolution

REACTION TO Christy Moore's recent WEA LP, Unfinished Revolution, was furnished with disappointment, a feeling that his performance should have been so much better than the music was correspondingly bland. Higher things might have been expected at the Royal Albert Hall, since his extraordinary vision and excessive observer's vision was undeniable. But this was a hurried, nervous concert. The slow, mood of hunched, low tension, as if the stuff didn't quite make up. It's worth pointing out yet again that the lack of a major concert presence is one of the best in a generation of folk artists, singer-songwriters. His production, the rockabilly, and persuasive music are a testament of intense talent and is seldom forgotten. What we've had in recent months is a couple of uneasy hicups, the odd flashes of memory, But that's better is still to come. Keep the faith, and the rewards will be delivered.

DUNCAN HOLLAND

Going steady

GAZ'S ROCKIN' Blues heavy mix of ska, rockabilly and R&B hosted weekly by Gary Moy at the Galway Sounds. Part Two, which will be included in the hearts and minds of everyone, played their roles with equal grace. Only one question: did anyone record it at all?

STAN BRIT

SONIC YOUTH have been hailed in many quarters as inspirational -- the ultimate guitar group. At the Mean Fiddler it was impossible to see what all the fuss is about.

There were too much talk about the attack on the noise, or the threat held within. This was noise for noise's sake -- a point that I imagine the low-points of new wave mixed with the success of heavy metal and played very badly.

If Sonic Youth dressed in black and came from the Midlands they would have been dismissed as a bunch of goth no-hopers. However, as they hail from New York and this strong, harbour pseudo-artistic pretensions that inevitably Lydia Lunch lists, they are regarded as being in rock music.

They are even named alongside REM and Hüsker Dü among their own best current rock bands. The truth is that Sonic Youth do not even come close to competing with these two.

Dont be duped: this noise anything.

ANDREW BEEVERS

ECHO & THE BUNNYMEN: Lips Like Sugar (EP 4). More superb lip-smacking, hip-shaking funny stuff, equipped with a deliciously unusual production and taken from their chart topping, self-titled new LP.

BIG AUDIO DYNAMITE: Sound Of Music (CBS BAAD T 1). Excellently summing up summer in the city, this heady, bubbling track from their brilliant No. 1, Obey Your Inner LP gets a timely release to send them chartwards.

COMING UP:

THE COLOURFIELD: She (Columbia COL 7 12). Who knows why Terry Hall and co have so far avoided their latest, possibly their most ambitious, album in the Monty Python classic that will redress the balance.

WET WET WET: Sweet Little Mystery (Polydor/PolyGram JEWEL 412). Having won the way with wishing I Was sexy, these young Scots can't really fall for this, with a contemporary, impressing, deep pop number.

THE Cruiser: Let's Get It On (A&M AM 4393). Former singer with Live, the living in A World (Turned Upside Down) hits, releases this very smooth and very slick pop tune which is ripe for mass exposure.

CRY BEFORE DAWN: The Seed That's Been Sown (Epic SEED/P 71). Yet another Irish band with a sound that is everything, everything, everything. To a distance song is captivating enough to pave the way to success.

RUBY BLUE: Give Us Our Flag Back (Flame RF 753). An amazingly powerful and unique debut from this Edinburgh duo, who wrote and produced this single themselves. Superb vocals and a refreshing approach, it's surprisingly commercial and bodies well for them.

JOHN ADAMS: looking exposure in the face

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**MUSIC WEEK**

Compiled by Gallop for the EPI Music Week and BBC, based on a sample of 500 record stores.

**SPAGNA**

5 July 1981
IF IT'S OUT IT'S IN!

MASTERFILE

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

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

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

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

Top retailers and London buses in EMI’s classical promos:

A HIGH profile marketing campaign is backing the launch of EMI's three new mid-price classical CD labels, EMI Classics, Classics For Pleasure and Studio. Both EMI Classics and Studio will have a dealer price of £4.85 while Classics For Pleasure is aiming for a £5.99 retail price.

There will be a national advertising campaign and co-operative advertising promotions with HMV, Tower Records and W H Smith. In addition there will be advertising on more than 300 London buses.

BRIEFS

- PETER SKELLERN has signed to Sonet Records and his first album Lovelight is released on compact disc. It follows the format of several of his previous albums — revivals of evergreen classics including These Foolish Things, September Song. When You Wish Upon A Star, The Folks Who Live On The Hill and All The Things You Are. Skellern has just completed a successful UK tour.

- CO-INCIDING WITH the fiftieth anniversary of the death of George Gershwin, BBC Records is releasing Malt Wobb Sings Gersh- win on compact disc, as well as album and tape format.

- PRESIDENT RECORDS is issuing three of its best-selling album titles on CD — Mel Torme The New Album, Eddy Grant Sings Canta and Shirley Bassey’s Solitaire. The Torme title was recorded at Wembley’s Olympic Studios with the Chris Gunning Orchestra and contains contemporary classics like Steve Wonder’s All In Love Is Fair.

- BOB DYLAN and Barbra Streisand both have several of their albums released in CD format by CBS. Making their compact disc debut are Dylan’s Before The Flood, Bring It All Back Home, Blonde On Blonde and Live At The Budokan, along with Streisand’s Superman Colour Me Barbra and Butterfly. Spanish crooner Julio Iglesias also has four titles out on CD: Begin The Beguine, Por Una Mujer, Soy Julio Iglesias and A Flor De Piel.

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     Swing Out Sister
     Mercury/Phonogram SWING (12)
55 ML SWEET LITTLE MYSTERY
     West Wet Wet
     The Precision Organisation/Phonogram JEWEL (12)
56 58 SEVEN WONDERS
     Fleetwood Mac
     Warner Brothers W 8377 (12)
57 59 SPY IN THE HOUSE OF LOVE
     Was Not Was
     Fontana/Phonogram WAS (12)
58 59 TOM'S DINER
     Suzanne Vega
     A&M VEGA 1163 (12)
59 60 STEP BY STEP

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Castle makes strong and steady progress

by Chris White

CASTLE COMMUNICATIONS, which has built up a catalogue of more than 120 compact disc titles in less than two years, has released eight new ones taken from its easy listening/MOR series Unforgettable. Artists featured are Judy Garland, Nat King Cole, John Williams, Carly Simon, Elton John, Cleo Laine, Roger Whittaker and Tony Bennett, and the CDs all have a dealer price of £4.86.

Various double albums from The Collector Series are also making an appearance on CD. Retailing for £9.99 dealer price, £6.75 retail, they cover a wide range of popular music including collections by Frank Sinatra, Count Basie, Duke Ellington, Glenn Miller, Anita O'Day and the London Symphony Orchestra. The titles are Unforgettable, Swingin' Colosseum, Swingin' Classics, Swingin' Jazz and Swingin' Strings.

Hevy rock fans will welcome the release of Black Sabbath album titles on CD via the Nems label, marketed by Castle Communications and distributed through Pinnacle.

The Castle Classics series is also releasing various compact disc titles, including Sally Oldfield's Celebration, Colossus II, Uriah Heep's Abominable, John Cougar — The Kid Inside, Motorhead's Iron Fist and Jim Croce's Greatest Love Songs.

Tom Robinson has two CD releases, North By Northwest on the Castle Classics label and Live! Midnight On The Fringe on Dojo. The latter label has released the compilation Genesis Of Rap — The Sugarhill Story on CD (dealer price £6.25) and amongst the titles featured are The Sugarhill Gang's Rapper's Delight, Grandmaster Flash's The Message, Mellie Mel's White Lines and Trouble Funk's Drop The Bomb.

Castle's Commercial Director Jon Beecher says: "The CD market is proving to be very good for us. We released our first title about two years ago and it's been building gradually, to the extent that we're now adding four new titles every month. Castle What is trying to do is fill a niche in the compact disc market which, to a great extent, has been ignored by other companies — there is the full price end of the market with CDs retailing for around £11.99-£12.99, down to £5.99-£6.99. The compact disc that we are releasing is the fill the gap between — the £7.99 to £9.99 price bracket.

"I feel there is a danger of the retail end of the market being over-saturated with compact disc titles and that's why we are being very careful about what we release — if the product is right, and the price is right, then the public will buy it.

"Beecher adds: "Obviously the supply situation with CD has improved greatly — two years ago it was a three month wait and then the order had to be for at least several thousand. Now the turn-around period is about four weeks, and it's possible to have small runs of say about a thousand. At the moment I feel that pricing at the top end of the market must come down; they're far too high at the moment. Manufacturing prices generally have come down and it's time these were reflected by cuts in the retailing price."

ACD Sets

SPECIALIST CD distributor ACD has signed the Compact Disc Set Collection for the UK — it has been unavaiable only on export through large until now. ACD will now be planning to distribute the new series with NMS PolyGram. The first four titles: Compact Disk, Compact Jazz, Compact Motown and Compact Classic Rock, are now-released on July 25. ACD general manager Paul Yeele says: "Monthly of releases has gone into the range and has shown that the box sets appeal to a very wide variety of consumers. This principal target markets are gift and impulse buyers, collectors and those consumers who have recently bought CD hardware.

"The idea of a CD box-set is a simple and innovative way of broadening the appeal of the compact disc. These box sets are highly competitive and we are holding down the supplier price (£57-95) so that the box itself comes virtually free of charge."

The new series is a limited edition one with each box-set individually numbered; each set contains four originally recorded CDs.

Stace, invests

ROBERT STACE, one of the UK's biggest record sleeve and casette play card printers, has "grasped the nettle" in reaction to the growth of the compact disc market. The company has recently invested in the introduction of small sheet size presses capable of printing in four colours, along with new folding and binding equipment.

"All of this will give us the customers the assurance of quality and reliability which is vital in the quick turn-round times," says Stace.

K-tel's summer parade

WITH MORE than 40 titles in its compact disc range, and sales to date of 300,000 units, K-tel is adding further titles to the catalogue. The latest releases include The Best Of The Sensational Alex Harvey Band, The World Of John Williams, Songs Of Ireland and a surfin' compilation The Sound Of Summer.

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Now Pickwick takes
the popular lead

PICKWICK IS launching its first batch of budget-priced pop/easy listening compact discs with 18 titles including Bob Marley, Little Richard, The Drifters, T Rex, Louis Armstrong, Fats Domino, Judy Garland and Benny Goodman. The CDs will have a dealer price of £3.65, giving them a retailing peg of £5.99.

Motorhead’s CD drive

NO LESS than five Motorhead albums are being released on CD this summer. Legacy Records releases Bomber which includes such seminal material as Bomber, All The Aces and Poison on July 27, alongside the classic Overkill which include Overkill, No Class and Damage Case.

Valentine strike up the band

INDICATING the breadth and range of repertoire now appearing on compact disc, Band-lender Records — part of the Valentine Music Group — has been enjoying considerable sales with its CD releases which have various military music titles.

Downes tunes into the Light Program

GEOFF DOWNES — half of Buggles with Trevor Horn, and later a key figure in both Yes and Asia — makes his debut as a solo artist with The Light Program on CBS/Geffen. It’s a project that has been conceived and digitally recorded for compact disc, although it is also being released on vinyl and tape.

Jazz — the “in” sound on CD, say UK manufacturers

Motorhead’s CD drive

A recent release on CD has been the first LP by the Royal Air Force Squadronaires which follows in the tradition of the famous wartime band, and other additions to the CD catalogue have included the Scots Guards Pipes & Drums, the Ancient Guild of Fife & Drum, the Royal Artillery Orchestra and the Central Band of the Royal Air Force.

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JAZZ FEATURE

FREDDIE HUBBARD — now featured on a CD collection.

FROM PAGE 2

The forthcoming CD releases — the first should be available here some time in the fall — will include more CD jazz hits from both the Vitor and Bluebird catalogues, with legendary names such as Ellington, Rollins, Hawkins, Goodman. The Bluebird releases, for instance, will feature material from Rollins, Paul Desmond, and Mingus — all taken from ordinary tape. And there will be new jazz recordings on CD from our Novus label, including albums from James Moody and Harry Teachoe. A latercomer to the admittedly new CD-jazz field is the Japanese Demon label, represented in the UK by Hayden Laboratories. Already, Demon has an impressive back catalogue — including "Fifties and Sixties material from jazz producer Sonny Lester's own catalogue — with that company undertaking Stateside recording projects with impressive artists/bands of the calibre of Phil Woods, Randy Brecker, McCoy Tyner, and the current Count Basie Orchestra. Hayden's Rob Fox is delighted with the initial response to Demon's new five-strong modern jazz release "Each of these — Phil Woods' "Gratitude" (CY-1316), Peter Erskine's "Reflection" (CP-1484), Elam's "Illusions" (CP-1569), McCoy Tyner's "Trios" (CP-172), Randy Brecker's "Idiom" (CP-1483) — represents these artists at their peak. The standard of recording quality is a CD high point, and the playing time on all five CDs is generous.

"In addition to these five releases — all are available in Britain, by the way, in CD format only — there is a first Bud Powell string band session, from Sonny Lester's catalogue, "Tough Dude" (CD-2879) — also on the same release. "Demon is committed to jazz-on-CD. We expect many more releases, first the Lester release. of course, our New York jazz fans will continue to record new material, featuring the finest American jazz musicians." One of Britain's leading independent jazz specialists, Charlie Records, took the plunge into CD about 18 months ago. By the end of the summer, Charlie will have made available around 40 jazz titles. In August, the South London-based company will be releasing a special 17-track jazz sampler — Best of Charlie Jazz (CD643) — featuring some of Charlie's biggest names on its Affinity label, including Dexter Gordon, Billie Holiday, Evan, Charles Mingus, Wes Montgomery, Jack Teagarden, and Nina Simone. Explaining Charlie's jazz/CD policy, Joop Visser says that if there is to be increased growth, the general price-level has to come down. "I'm looking to the majors — I can't compete with them — to make the first move. After which I'm prepared to take immediate steps for Charlie to make a similar price-cut." Polyclay has shown what can be done with its excellent Compact Jazz series and its Wickham jazz equivalent series. We need everyone concerned to make growth of jazz CD as comprehensive as possible."

"This has undoubtedly drawn attention to our already strong back catalogue in this field — including the Silver Collection, which is new on CD. Which, of course, has helped re-activate sales for this product."

Further top jazz releases are forthcoming from Polydor in August — all new material. These full-price CDs are Hampton & Getz (567-672-2), Wes Montgomery's "Tequila" (837-671-2), and Stan Getz's "Big Band Bossa Nova" (825-771-2). And Counterman's "Malcolm Mills" reveals that advance orders for the first CD releases from the esteemed Candid label — due in August — "show a lot of real interest. The first Candid releases represent a strong launch, and include Charles Mingus Presents Charles Mingus (CDC643), The Moody, Taylor, Cotlow's In Town Jazz (CP-950), and Richard Williams' "New Horn In Town" (CP-955), "say Mills. Jazz has made for itself a substantial area of the CD market during 1986-1987. Its future looks assured. And if current predictions are anything to go by, for the future looking, it seems, show an even greater expansion."

Fame for K-tel

ALAN PRICE and Georgie Fame will both feature on new mid-price CD releases from K-tel in August. Price's Greatest Hits and Georgie Fame and The Blue Flames' Back Again are released at the same time as four compilations, Hooked On Hits, 16 Hits From The...
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GREAT NAMES FROM THE WORLD'S GREATEST CLASSICAL CATALOGUE
Distribution ‘no problem’ as retailers clamour for CD

ALTHOUGH THE CD industry has taken off like crazy in the last 18 months, distribution problems have been negligible.

Stan Britt talks to representatives of the major distributors who give their opinions and experiences to date.

THE RAPID-fire growth of the CD industry during the past 18 months seems not to have affected the distribution of this now wholly viable sound-carrier. Nor does this increasingly popular configuration seem to have caused basic problems, distribution-wise — and if there have been any potential difficulties, they seem to have been of a strictly temporary or one-off nature.

Certainly, distributors from most areas have welcomed the advent and natural growth of the compact disc with enthusiasm and encouragement. Even if CD hasn't exactly represented for them any kind of image which has made it, even at this comparatively early stage in its development, a cut-and-thrust section of Gram's CD co-ordinator, summarises: “It's an extremely important advent and naturel growth of the compact disc with enthusiasm and encouragement. Even if CD hasn't exactly represented for them any kind of image which has made it, even at this comparatively early stage in its development, a cut-and-thrust section of Gram's CD co-ordinator, summarises: “It's an extremely important

For Counterpoint Distribution's Malcolm Mills, however, the CD configuration is representative of the firm's business at its most competitive. In this respect, he instances the amount of old product being released: “It's extraordinarily exciting. The independent companies are chasing each other to release a wide variety of things. It's only time, I believe, before the significant war comes."

“Back catalogue should go to mid-price. In fact, budget CDs are a must within the next year or so.”

But from Pinnacles Trevor Eyles’ argument is one of caution. He doesn't believe that there is any definite cut-and-thrust image about CD distribution. He points out that the truth, we're still mostly black and white. On the other hand, on the classical side of our business, we sell more CDs than either LPs or cassettes.

There seem to be no problems with getting distribution, special demands or the intense growth of CD might have brought to the distribution market. The only technical problems seem to have been the potentially easy breakability of the plastic cases. Practical regard to sturdy packaging is a point that was brought up by Polycram’s Alan Yardley. “In this respect, we make sure our carrying cases are separated by special layers of foam. It's been worth it, too — it has reduced our breakages, and dramatically.”

Adrian Sheering, buyer for Arabesque, answers the question from his standpoint. “When CD first came on the market, practically anything sold. Buyers are now purchasing more selectively. And of course, up to 12-18 months ago, there was a much greater demand than what could be actually supplied at street-level.”

But for many distributors, the simple, straightforward answer comes through. For John Eyles of Hayden Laboratories, UK representatives of the Japanese CD line: “Personally, I can't see any difference between distributing CD and distributing vinyl. The difficulty — the special demands, if you like — is to break the traditional mould. CD is part of the business. And, of course, we know, it’s here to stay...”

For most distributors, the CD isn't really any more profitable than other compact discs. For Prism Leisure's Steve Brick, there is less profit. “Historically, firms have to work to smaller margins. Everyone in the business treats it (CD) like every other commodity.”

Trevor Eyles explains his company’s business approach. “Pinnacle distributes for a substantial vinyl. The difficulty — the special demands, if you like — is to break the traditional mould. CD is part of the business. And, of course, we know, it’s here to stay...”

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“Back catalogue should go to mid-price. In fact, budget CDs are a must within the next year or so.”

But from Pinnacles Trevor Eyles’ argument is one of caution. He doesn't believe that there is any definite cut-and-thrust image about CD distribution. He points out that the truth, we're still mostly black and white. On the other hand, on the classical side of our business, we sell more CDs than either LPs or cassettes.

There seem to be no problems with getting distribution, special demands or the intense growth of CD might have brought to the distribution market. The only technical problems seem to have been the potentially easy breakability of the plastic cases. Practical regard to sturdy packaging is a point that was brought up by Polycram’s Alan Yardley. “In this respect, we make sure our carrying cases are separated by special layers of foam. It's been worth it, too — it has reduced our breakages, and dramatically.”

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“There’s Richard Lin likewise agrees there has been no funda-mental change.”

CD Crusader

CRUSADER MARKETING has several new titles released in its Gusto compact disc range which has a dealer price of £4.86. Latest releases include Johnny Paycheck’s Greatest Hits, On the Road Again — 20 Great Truck Drivin’ Hits, The Drifters’ 16 Greatest Hits From 1954, Brook Benton’s 20 Golden Hits and Percy Sledge’s Greatest Hits. Other new names in the Gusto catalogue include Gary Puckett, The Coasters, The Shirelles, BJ Thomas, The Platters and George Jones.

Rise in US imported classics

HOLLYWOOD NITES’ chairman, Paul Feldman has reported strong consumer and dealer interest in the American label Newport Classics, which the company distributes in the UK. The initial six titles included The Performing Piano, Dizu- nique, Water Music, Bach, Beethoven & Mozart, and Red. While Thomas, The Platters and George Jones.

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(Continued on page 7)
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CD CHARLY 36
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MARVIN GAYE
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JIMMY REED
CD CHARLY 62
House Rockin' Boogie (Also available on CD CHARLY 3 JIMMY REED Big Boss Woman)

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CD CHARLY 39
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(Also available on CD CHARLY 29 HANK BALLARD & THE MIDNIGHTERS We Cut When the Electric Gets Funky)

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VARIOUS ARTISTS: Fierce, Cooltempo/Chrysalis CTLP 4. This has to be the dance compila-
tion of the moment, bringing together three of this year’s most vital rap singles, as well as two essen-
tial house tracks. The raps are: Eric B’s I Know You Got Soul, a brilliantly weighted read-
ing of Barry White’s song of the same name; The Rappin’ Reverend’s righteous and we
then Ain’t It I Like That And Kid N’ Play’s Last Night, currently doing the business on the nation’s dan-
cile. Representing the house sound is the crossover hit, This Brut-
al House, and what is claimed to be the original break-cug, version of the club smash, Do It Properly. Added to these are the Criminal Records, Orchestral’s scratch trick, which features that great bit of
guitar from Prince’s Kiss, and an absolute gem in the shape of a Box. All this and more for a retail
price of £3.99! Fierce — playing at a party near you this summer.

DOLPHIN BROS: relevant

JOE WALSH: Got Any Gun? Warner Bros. 925 666-1. It’s down to the classic question of appro-
ach, there’s nothing that can be

Pat METHENY GROUP: Still Life (Talking). Geffen Records 925 56-1. Anybody coming to
this fished with the glory of Metheny’s Bobo collaboration and infused with the promise of the old
new age jazz, with a slight accent on taste, is liable to be sorely disappointed. If these chaps can
play so well, why make it so difficult if it’s so acquired taste, then its pretty
easy kick out of their repertoire.

THOMAS LANG: Scallywog Jazz. Epic 450996 1. Producers: David A Hughes/Pete

C. Stuarts. The absence of the second “Z” apparently denotes Lang’s (I’ve lost count of
whether this is meant to be a

BROTHERS: The Tonight Show, CTLP 4. The Tonight Show

TF


CHARLIE FEATHERS: New Jumble Fever. New Rose ROSE 117. Rockabilly mainstay Charlie Feath-

C. Stuarts. The Tonight Show, CTLP 4. The Tonight Show

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by Dave Henderson

The VINDALOO label has reported to the Cartel fold after a brief time with WEA, during which The Nightingales split up, and Fuzzbox established themselves as a big label act. Their first release is a single from Ted Chippington, a cover of Dio's The Wanderer, and several new and all-consuming projects will follow in the near future.

SINGLE'S SALES and releases seem to have stalled off a little as the medium-sized head maths plastic everywhere but there do seem to be plenty of LPs up and coming from an independent sector that has lost faith in the word disc. The Vinyl Solution label through Pinnacle has an album featuring The Stupids

and features Ride A White Swan, while the Teeth Army cartier is taken from Numan's last human ambitiously before he disappeared into a bank of synthesizers.

GERMAN PSYCHEDELIC hip cats, The Multi Coloured Shades have a cover of the Storax's '2000 Nights From Home on ABC, while the recently popular again Flamin' Groovies revive their classic Shake Shake Some Action for its unexplained re-release as a limited edition seven on ABC. More of a mouthful, the Slaves with a song and a smile, Laibach take another track from their excellent Mute LP Opus Dei, and release it as is a 45. Life is Life coupled with Germania. The Blot First label announces the splitting up of Big Black at the height of their threatening best and they'll have several new packages on the way to close the show. Most notably there is a CD, The Rich Man's Eight Track, a single cover of Kraftwerk's The Model and a new LP, called Songs About Fucking.

The DOCTOR'S Children who gained more than a bit of media attention during their time on Upstairs have now set up their own Buffalo label through Pinnacle and the first release is a 12-inch EP featuring Girl With The Green Eyes from their most recent King Buffalo mini LP. Some Bizarre have a new album from Einsturzende Neubauten called Fuset Feat Nach Ober Offen Richen, which is something it includes with being live on the Richter scale, and is also the group's 6th album. Stronger still, it includes a cover of Tim Hardin's Morning Dew. It's available through Rough Trade and the Cartel.

At RED Rhino, another one bites the dust as A House formally on RJP, sign to Bianco T Negro, but don't worry, because the label and distribution has a more than admirable roster of new releases set to roll that more than make up for things. First off, Zavet Frome - kings of the ambient front - follow up their excellent Gesture Signal Threat cassette package with a similarly well packaged second part to the story entitled Assault And Mirage. Further along the same lines, Royal Family And The Exorcist, as of fact, have of suitably gory plotter called In The Sea Of Is that which is well in line for Sixties fences, to forevermore award the roman style devil's all on Gaia.

On RED Rhino's subsidiary label Edie's, New york country-rock exponents The Slaves, have a masterfully beautiful second LP called Cuba that should ripple into the shores of England with no trouble whatsoever, while BG (who are described somewhat interestingly as the cross between Baden Powell and REM) have a mini album on Fundamental called Minutes In A Day. Also from Fundamental, Savage Republic have their debut album finally given a UK release and it sounds no less exciting in all its metallic percussion, punky naughtiness and crude lyricism. A must, that one.

A NEW label to run through Probe and the Cartel is Mother Africa Records and a couple of their debut discs try to set the style of proceedings. Wan-dale, Apartheid artistes and his uncompromising stand against apartheid, while Spirits Of Africa Volume One focuses on music from the African townships with contributions from The Shiksha Boys, Makatura And The Builders and more.

KARBON, THROUGH Pinnacle, have a new four-track EP from the rather popular Ghost Dance, with the over-late A Word To The Wise, and North of the border, up S3rd And 3rd ways The Vaccines were waxed last with Sun Of A Gun, a 12 inch that's been acclaimed as something resembling Frankie Hardy on a blind date with The Residents. Now you can tell these guys are having fun. Still with S3rd, the Househuntes return with their second single, Cooler Than Thou which is produced by Mr Jowee Head Medallion.

WILD BILLY Childish continues to wave that flag from the Medway, and all routes that way, with

YOUNG GIFTED AND BACK! Benny Profane

on LP called I've Got Everything. Indeed on Hangman through Revolver. It's a solo "rock" project, but more news about that next. At long last Clive seems to have got to grips with the release of the new Demon album which they acclaim as "a breath of fresh air after all the trash and rock", so interest should be building in that one through Pinnacle, it's called Breakout.

ALSO JUST returned from the wilderness are Benny Profane, the once much-touted remains of The Room, who have a new 12-inch, Devil Laughing on Edie's, through Red Rhino. Profane have also picked up the whole of the excellent Canadian Network label for distribution, through their Play It Again Sam connection. This includes back stock of a variety of dance orientated electronic out fits including Moxy, Severed Heads, Chris And Casey, Skinny Puppy, The Grapes Of Wrath and more.

With competition hotting up for indie chart places of the moment, a few role calls have hit the indie chart desk from disappointed managers etc, so here are the current chart bubblers and potential biggies LPs:

Napalm Death — Scum
Mamus — Poison Boyfriend
Real Sounds — Wende Zooke
Various — Beggars On The Wire
Young Gods — Young Gods
Single: Felt — Final Reality Of The A.R. Heartbreaks
Phil Wilson — Ten Miles
Sibb — Smoke Rings
Big Zap — Psychotic Shock

LABELS FOLK ringing in to inquire about positions might like to refft for from being taken from a panel of Carreti hardcore such as Giant for a return to the indie chart which appears in Music Week/Records/ R/LAM/News. Follow in a week in a wide variety of shops nationwide.

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Celebrating the Brooklyn boy

by Nigel Hunter

CELEBRATION IS possibly the wrong word to use in connection with the 50th anniversary of the death of someone whose lifespan was just 38 years. But, when one thinks of the musical legacy left behind by George Gershwin, it is a cause for celebration, tinged obviously by melancholy. What further riches he would have produced if he had enjoyed the same commercial success his brother Ira, his main lyric writer, who died in August 1983.

The media here and in the US have done Gershwin's memory proud, with extensive TV, radio and press coverage, and some memorable record tributes such as Manc Webs's Gershwin album on BBC Records and The Song Is Gershwin, a vintage compilation on CVT featuring such leading jazzmen as Wally Waller, Paul Whiteman, Al Jolson, Fred Astaire and Gershwin himself. Playing My One And Only and When Do We Dance on piano, both recorded in London in the late Twenties.

Gershwin was considerably more than a pop songwriter, of course, but even now 50 years later there are still some sour grapes about the worth of his major works. American classical composer Virgil Thomson, a contemporary of the boy from Brooklyn, is still disparaging and dismissive about his compositions, maybe because Gershwin's Piano Concerto, Rhapsody In Blue, Second Rhapsody, Cuban Overture, An American In Paris and the Porgy And Bess opera have earned much more in the concert hall and on record these past 50 years than Thomson's entire output. But, whatever the critics said at the time or since, Gershwin reached the heart of the American people with his music.

Like his two personal idols, Jerome Kern and Irving Berlin, he was the son of European immigrants, and something of a tearaway in his childhood, showing no signs of the music that was to come. He was allegedly turned on to the musical muse when he heard a brother of one of his schoolmates playing the violin, and when the Gershwin's afforded a piano for the household, he camouflaged the family by sitting down and playing it there and then, according to his sister Frances.

He played piano in New York bars in his teens before becoming a song pluggar for the Jerome H Remick publishing company. His first published song was When You Want 'Em You Can Get 'Em in 1916, and his first hit was Swannee two years later; written in 10 minutes by lyricist Irving Caesar and popularised by Al Jolson. That earned the two writers $10,000 each, selling over 1m song copies within a year.

In 1924, when he was written works for his Scandalous series of shows, and Gershwin produced 40 between 1920 and 1924, two of the best being Somebody Loves Me and Stowaway To Paris.

Rhapsody In Blue was premiered in February 1924 at New York's Aeolian Hall, and the Piano Concerto In F a year later at Carnegie Hall, December 1928 saw the first performance in Paris by a symphony orchestra plus three saxophones and four French taxi horns brought back by Gershwin from a Paris visit.

In 1934 he shut himself away for weeks in a hotel in South Carolina to write Porgy And Bess, based on Du Bois' novel of the same name. He set it with the words of the book's original cast, and more than anything in his career he set a new standard for musical theatre. He was the first to use jazz rhythms, and the first to make operas work in the public arena's.

It was in Gershwin's heart-rending task of putting lyrics to his brother's last melody composed before his death from a brain tumour on July 13, 1937. He rose to the challenge admirably with the Love Is Here To Stay, and that masterpiece of popular songwriting and all the others will ensure that Gershwin's music is here to stay for the next 50 years and beyond.

Schooly D boosts Jive rap attack

by Barry Lazzell

JIVE RECORDS, whose roster already includes Whodini, one of the acknowledged biggest rap acts in the world, has just made a major new signing to its hip-hop/rap roster, in the form of hardcore Philadelphia rapper Schooly D, whose previous releases under his own label in the US have now appeared under the Rhythm King imprint. Due to record for the first label imminently, Schooly joins a Jive line which now includes DJ Jazzy Jeff, Fresh Prince, Kool Moe Dee and Steady B, as well as Whodini. As for the latter, they have just completed a new album titled Open Sessions — their first LP in over a year. Due for UK release within the next two or three months, it will be heralded by "a tough new single", Rock You Again.

The label has also been looking at the UK rap scene, a genre which has grown over the last 18 months. The first new domestic signing are the West Papua Girl Rappers, former members of the band Sainsbury's Meat And Fat, "so nervous were we about releasing their records in the UK, in the face of competition from American labels, we've moved them in on a loan deal, just to keep them here and to see how well they do, and how much potential they have."

Media exposure for the West Papua Girl Rappers should in fact be considerable, as they will shortly be appearing in a rap documentary currently being put together by Tim Westwood for BBC 2, are acting in a Channel 4 comedy-drama, and are to contribute to the soundtrack of the next film release by Stephen Fry's (My Beautiful Laundrette and Pick Up Your Earth), to be seen later in the year. Jive additionally plans major promotion.

Top with the Scots

MUSIC WEEK 25 JULY, 1987

REAL PEOPLE IN THE NEWS

LIVERPOOL SEPTEMBER Jojo & The Real People look like making their mark in the dance field, via a very solid debut on a revival of LaBelle's 1975 hit Lady Marmalade. The group were signed to the major on the strength of a demo tape sent in by brother John, who is interested in them, and Lady Marmalade has been produced by Phil rampling, with lighting effects, Stock/Alken/Waterman as executive producers. Production A (Impulse) has aimed the release of clubland via a double 12-inch demo containing four alternative Lady Marmalade mixes, including a dub version and a House mix, as well as the 7-inch version which is going to radio.

IT'S AROUND two months since MW last featured the Scottish Dance Chart, as compiled by First Class in Edinburgh from the doncellor reaetions monitored by 100 club jocks (no panic intended). As before, the recent survey shown below is mostly varient in its make-up, probably due to the South-oriented DJ dance charts, but it is the essentially esoteric nature of the surveys that is worth watching on a national basis — especially in areas (the South West, for instance, where Scots- approved fast tempos can also pick up quick spikes)

Scotland's two biggest dance records throughout the last two months have been Off The Record by Paul Lekakis' Boom Boom, and the latter is now joined by the single disc's according to its answer disc No Me Boom Boom by Body Heat, one of the first releases on the new label.

The other notable new Scottish success has been Simul's The Boy, not achieved particularly releases peculiarly early in Scotland, but promoted here in advance to test reactions from all the club's strongest audiences to the main artist's So Macho, which, it will be recalled, developed into a national smash last summer after months of dancefloor success in Scotland and the North.

This chart playing on the strength of DJ demos, but the disc's number three place should have given Fon-tare the sort of confirmation it was looking for.

These are Scotland's top 10 club records for the first week of July:

1 (1) I Wanna Dance With Somebody, Whitney Houston (Arista)
2 (2) Electrica, Salsa, Off
3 (3) Toy Boy, Sintia (Fontana)
4 (5) I'm In Love, Erasure (Mute)
5 (4) Boom Boom, Paul LeKakis (EMI)
6 (12) F.L.M. & Mel & Kim (Supremex)
7 (11) They're A Sin, Pet Shop Boys (Parlophone)
8 (6) Touch, Touch, Joy (Geffen)
9 (11) Call Me, Spagna (CBS)
10 (9) Boom, Body Heat (Diamond)

MUSIC WEEK 25 JULY, 1987

PAGE 21

21

CLUTCHING AT STRAWS. •

PREVIOUSLY UNRELEASED MIXES

70

SOLD OUT

12

HOT

1986
### Dance Singles

**TOP 25 JULY 1987**

<table>
<thead>
<tr>
<th>No.</th>
<th>Position</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>&quot;Lies&quot;</td>
<td>Jonathan Butler</td>
<td>Jive (141)</td>
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**Wholesale Only**

- Latest imports some exclusive to record imports — inc "Dynamix"
- Also pre-released Def Jam product and current catalogue

12" "Davy D" "LL Cool J" and Public Enemy (New cut not on album)
HER NEW ALBUM

INCLUDES THE SMASH HITS

"NOTHING'S GONNA STOP ME NOW"

"I SURRENDER (TO THE SPIRIT OF THE NIGHT)"

AND EIGHT OTHER BRAND NEW TRACKS

LP - HIP 48, MC - HIPC 48 & CD - CHIP 48

MUSIC WEEK 25 JULY, 1987
The

Video

Swing out Sister

"...and why not."

Breakout
Surrender
Twilight World
Foolled by a Smile

Order NOW

Video Order Desk (01) 890 7790
Record Order Desk (01) 890 6044
PolyGram Record Operations:
or all good music & video wholesalers.

All songs taken from the Album, Cassette & C.D.,
'tis better to travel' (out 19/1, out mc1, 832 213-2)

CFV 01002
SRP £7.99
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<td>WITHIN THE REALM OF A DYING SUN</td>
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**COMPACT DISCS**

**DISCOGRAPHY ON THE COVER**

1. **SIMPSONS**
2. **BULGIES**
3. **BBM**
4. **BEEF**
5. **BEEHIV**
6. **BEND**
7. **BELM**
8. **BELF**
9. **BELG**
10. **BELK**
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**MUSIC WEEK 25 JULY, 1987**

**TOP FORTIES**

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<td>EVERY LITTLE KISS</td>
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**REFERENCES**

- Music Week 25 July, 1987
- Various artists and albums listed for top forty songs.
A&R PEOPLE BEWARE
MUSIC WEEK

“THIS is Chart Material... Uniting and Penetrating and Definitely an Appetiser for their Forthcoming LP”

Alex Kadis — Underground

NEW SINGLES

MUSIC WEEK 25 JULY, 1987

A&  R PEOPLE BEWARE
MUSIC WEEK

“THIS is Chart Material... Uniting and Penetrating and Definitely an Appetiser for their Forthcoming LP”

Alex Kadis — Underground

NEW SINGLES

MUSIC WEEK 25 JULY, 1987
## TOP 25 SINGLES

### New Albums Cassette Puts

**THE SWEET HARD CENTRES**

- **THE CIRCUS Eerie**
- **LOVE IS AN EYESORE**
- **ELECTRIC**
- **GIVE ME CONVENIENCE OR GIVE ME DEATH**
- **BACK TO BASICS**
- **JACKBEAT!**
- **TSVJMO-DZE-MOTO**
- **LOUDBER BOMBS**
- **R U S H**
- **THE WORLD WON'T LISTEN**
- **DAWNRAZOR**
- **LONDON 0 HULL 4**
- **TALLAHASSEE**
- **WONDERLAND**
- **HATFUL OF HOLLOW**
- **LIVE OVER LONDON**
- **FALSE ACCUSATIONS**
- **SISTER**
- **NEVER MIND THE BALLOTS**
- **SISTER**
- **THE MEETING**
- **THE TESTIMONY**
- **THE SWEET**

**TOP 20 ALBUMS**

1. **TALLAHASSEE**
2. **THE CIRCUS**
3. **ELECTRIC**
4. **GIVE ME CONVENIENCE OR GIVE ME DEATH**
5. **BACK TO BASICS**
6. **TSVJMO-DZE-MOTO**
7. **LOUDBER BOMBS**
8. **R U S H**
9. **THE WORLD WON'T LISTEN**
10. **DAWNRAZOR**
11. **LONDON 0 HULL 4**
12. **TALLAHASSEE**
13. **WONDERLAND**
14. **HATFUL OF HOLLOW**
15. **LIVE OVER LONDON**
16. **FALSE ACCUSATIONS**
17. **SISTER**
18. **NEVER MIND THE BALLOTS**
19. **THE MEETING**
20. **THE TESTIMONY**

### REGGAE CHART

**REGGAE DISCO CHART**

1. **GROW & BLOW**
2. **WONDERLAND**
3. **EERRR**
4. **ME IN LOVE**
5. **SOUL Views**
6. **DANCE HALL SESSION**
7. **TELL ME HOW**
8. **LOVERS ATTACK**
9. **REGGAE BURST**
10. **DANCE HALL SESSION**

### REGGAE ALBUM CHART

1. **GROW & BLOW**
2. **WONDERLAND**
3. **EERRR**
4. **ME IN LOVE**
5. **SOUL Views**
6. **DANCE HALL SESSION**
7. **TELL ME HOW**
8. **LOVERS ATTACK**
9. **REGGAE BURST**
10. **DANCE HALL SESSION**

### NEW RELEASES — DISCS

- **RULE DANCEHALL**
- **BRAND NEW DAY**
- **LIVE IN CONCERT**

### NEW RELEASES — LDS

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**John Hammond**

JOHN HAMMOND, who has died aged 76, was an influential American writer, critic, record producer and sponsor of talent over four decades. His work in the Thirties brought to public attention many great jazz singers and instrumentalists, among whom were Billie Holiday, boogie woogie innovator Meade Lux Lewis, and Benny Goodman, who eventually married Hammond’s sister Alice. He also transformed the Count Basie Orchestra from relative Chicago obscurity to worldwide prominence.

Hammond was an avid advocate of racial equality andoporator of his belief in race office in 1935 by persuading Goodman to hire black pianist Teddy Wilson to form with drummer Gene Krupa the Benny Goodman Trio as an integral part of the Goodman band, and an unprecedented colour mix of the time.

Hammond himself was a good violin player, and he led brother-in-law Benny into the realms of classical music, resulting in some notable recordings in that sphere as an intriguing contrast to Goodman’s popular jazz output.

As well as his jazz journalism, Hammond actively encouraged black musicians from the time of his graduation from Yale University in 1931, featuring them at a New York theatre he had acquired and being particularly influential in promoting Fletcher Henderson’s orchestra which he also recorded.

Hammond had a long and productive association with American Columbia (CBS), and in postwar years started the recording careers of Bob Dylan, Aretha Franklin and Pete Seeger among others. His son is the blues guitarist John Paul Hammond.

**Bob Dockerill**

BOB DOCKERILL, who died last week (aged 81), was probably the record industry’s longest-serving employee - he joined the Columbia Graphophone Company on April 29, 1920 and remained within the employ of EMI Records until his retirement on March 30, 1984. Following the merger of Columbia Graphophone with HMV in 1932 Dockerill became attached to the artists department before becoming involved with accounts and record sales work. In 1954 he moved to EMI’s Great Castle Street offices. During the Fifties he did extensive work for the company on its EP output and was involved with Capitol’s launch here in 1956.

During the Seventies Dockerill became closely involved with EMI’s catalogue and compiled many albums for the company between 1973 and 1979. His last staff duties for the company were centred on deletions and the time of his retirement, looking back on his 64 years with EMI, Dockerill admitted in a Music Week interview, “I don’t regret a minute of it.”

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