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1980-1987

RECORD 1 SIDE 1

1. **CURIOSITY KILLED THE CAT**
DOWN TO EARTH
Highest chart position: 3
2. **TERENCE TRENT D'ARBY**
IF YOU LET ME STAY
Highest chart position: 7
3. **MEL AND KIM**
RESPECTABLE
Highest chart position: 1
4. **HUE AND CRY**
LABOUR OF LOVE
Highest chart position: 6
5. **FIVE STAR**
RAIN OR SHINE
Highest chart position: 2
6. **PET SHOP BOYS**
WEST END GIRLS
Highest chart position: 1
7. **THE HOUSEMARTINS**
HAPPY HOUR
Highest chart position: 3
8. **SIMPLY RED**
HOLDING BACK THE YEARS
Highest chart position: 2

RECORD 1 SIDE 2

1. **A-HA**
TAKE ON ME
Highest chart position: 2
2. **DEAD OR ALIVE**
YOU SPIN ME ROUND (LIKE A RECORD)
Highest chart position: 1
3. **EURHYTHMICS**
THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)
Highest chart position: 1
4. **TEARS FOR FEARS**
EVERYBODY WANTS TO RULE THE WORLD
Highest chart position: 2
5. **WHAMI!**
WAKE ME UP (BEFORE YOU GO GO)
Highest chart position: 1
6. **BRONSKI BEAT**
SMALLTOWN BOY
Highest chart position: 3
7. **DEPECHE MODE**
MASTER AND SERVANT
Highest chart position: 3
8. **GEORGE MICHAEL**
CARELESS WHISPER
Highest chart position: 1

RECORD 2 SIDE 1

1. **SPANDAU BALLETT**
TRUE
Highest chart position: 1
2. **UB40**
RED RED WINE
Highest chart position: 1
3. **THOMPSON TWINS**
HOLD ME NOW
Highest chart position: 4
4. **THE CURE**
THE LOVE CATS
Highest chart position: 7
5. **DEXY'S MIDNIGHT RUNNERS**
COME ON EILEEN
Highest chart position: 1
6. **ABC**
THE LOOK OF LOVE
Highest chart position: 4
7. **CULTURE CLUB**
DO YOU REALLY WANT TO HURT ME
Highest chart position: 1
8. **DURAN DURAN**
SAVE A PRAYER
Highest chart position: 2

RECORD 2 SIDE 2

1. **QUEEN / DAVID BOWIE**
UNDER PRESSURE
Highest chart position: 1
2. **MICHAEL JACKSON**
ONE DAY IN YOUR LIFE
Highest chart position: 1
3. **HAIRCUT 100**
FAVOURITE SHIRTS (BOY MEETS GIRL)
Highest chart position: 4
4. **THE SPECIALS**
GHOST TOWN
Highest chart position: 1
5. **THE JAM**
GOING UNDERGROUND
Highest chart position: 1
6. **MADNESS**
BAGGY TROUSERS
Highest chart position: 3
7. **ADAM AND THE ANTS**
ANT MUSIC
Highest chart position: 2
8. **BLONDIE**
ATOMIC
Highest chart position: 1

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HITS OF THE
80'S

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A-HA · DEAD OR ALIVE · EURYTHMICS · TEARS FOR FEARS · WHAM! · BRONSKI BEAT · DEPECHE MODE · GEORGE MICHAEL

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HEDS up for UK's own trade show

A MUSIC industry trade fair with allied seminars, concerts and conferences is being planned for Birmingham by organisers who say they have never heard of Midem.

The project is due to make its debut in May at the National Exhibition Centre under the banner of HEDS '88: The Home Entertainment Dealers Show. Told by *MW* of the existence of Midem, HEDS sales executive Dove Willis commented: "There is no reason why Birmingham can't become the Cannes of Britain."

Willis says of next year's show: "It will be an opportunity for record dealers to come along and have a look at what is available to them in terms of software as well as

STOP PRESS: CBS confirmed at the weekend that it has received an offer of undisclosed size from Sony to buy all or part of CBS Records. It says it will respond in due course. Wall Street analysts value the division at \$2,000m. Further details on p4.

hardware and the shopfitting and computer side. It will be similar to what we are already doing for video dealers with Videl.

"We believe that the profile of product has changed within the music industry. We are no longer just dealing with records that are in the charts, drop out then die. You've now got back catalogues being exploited, compact disc and music video and records are far longer-lived than they used to be. People need a place where they can talk about what is going on and what is available.

"HEDS can grow into an event where the industry can meet, discuss issues, have conferences, seminars and concerts. We are looking to grow an event here that can rival any entertainment show in the world."

Willis says he is looking for HEDS to grow naturally and he would seek to establish it as a British version of Midem from day one. However, eventually he wants it to be the definitive meeting place of the industry.

But Midem UK sales director



OUR PRICE in Notting Hill Gate London with its showpiece window display

Our Price, our way

IN A bid to make a bigger impact on the High Street, Our Price is taking charge of its own promotional displays and effectively telling record companies to "keep out".

Peter Rhodes comments: "I would be very surprised if it takes off because I don't think there's a need for two.

"The history of other 'Midems' has not been tremendously successful and I don't see this as actual competition for Midem because I don't think they'll get the international market."

In future, all displays — which will be strictly limited in number — will be installed by the chain's agents, Aspen, and will be part of an overall promotional package agreed between Our Price and the record company.

The change was announced by Our Price marketing manager Glen Ward as part of a presentation of the company's co-operative advertising plans for the autumn campaign.

Our Price feels that previously "unregulated" displays were unsatisfactory from all points of view. Now, companies joining the chain in television and press advertising will be guaranteed an amount of window display space. In addition, the company will be provided with an assessment of the effectiveness of the promotion.

Ward said that in-store album playbacks had proved successful and will be continued on a frequent and more regulated basis, with a notification of the album of the week and playback times in all stores.

Simone goes... or does he?

CONFUSION SURROUNDS the departure of David Simone as managing director of Phonogram, with PolyGram chairman Maurice Oberstein maintaining he is still employed by the company and Simone adamant that he has severed all connections.

Simone has not been in the Phonogram building since Thursday morning when staff received a memo from him saying: "Due to circumstances beyond my control, I have been forced to resign my position as managing director of Phonogram."

But Oberstein contends: "He is still an employee of Phonogram. He is not the managing director but he remains an employee of Phonogram." Asked whether he is seeking a new head for the company, he replies: "That depends on circumstances."

Simone comments "I have resigned as managing director of Phonogram because of a dispute between myself and the company that left me with no alternative. I am no longer managing director

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Dance special: The accelerating dance music boom. Special pull-out

WEA sets £100m goal

WEA UK has its sights set on becoming a £100m company within the next four years. And the new company set-up — featuring separate UK and US divisions — is the only way to achieve that goal, delegates at the annual sales conference were told last week.

The conference provided the first opportunity to explain in detail how the split will work in practice, though it was clear that the divisions are unlikely to be functioning totally separately until WEA moves

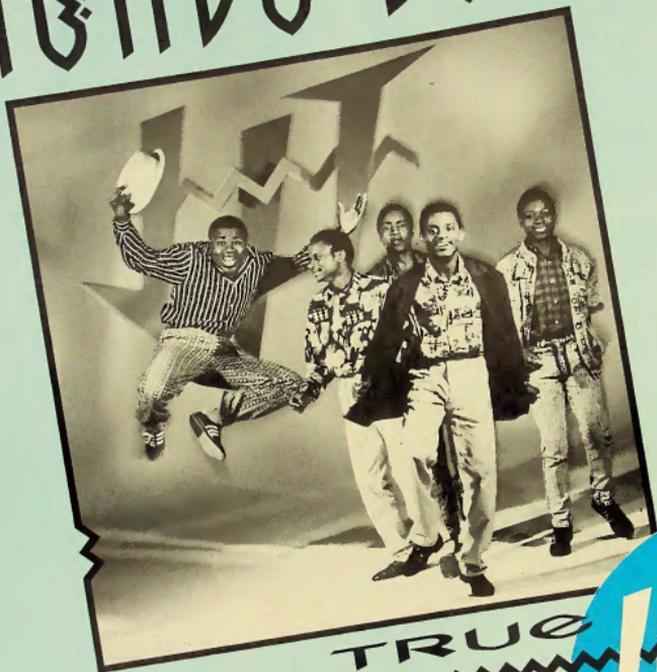
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MUSIC WEEK



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Never Miss a Word! Directly from the subscription centre in January 1987.

£250,000 TV push for Odyssey hits

A £250,000 TV campaign is being mounted by Stylus in support of Odyssey — the Greatest Hits.

The promotion begins in Harlech this week and is due to roll out nationally later. National press advertising has also been bought and in-store material will be available.

● **ARISTA IS** backing Don't Leave Me Now, the new single from Yow Wow, with advertising in Sounds, Melody Maker, Kerrang! and Metal Hammer. National fly-posting has also been organised.

● **THOMAS LANG** is having a single, Boys Prefer, released by Epic to coincide with his 16-date UK tour beginning on October 2.

● **THE CHAMPS** Tequila, which features in the film Pee-Wee's Big Adventure, is being released on the Cooltempo label.

● **THE CAMPAIGN** for Chris Rea's Dancing With Strangers album begins this week with national ILR advertising and 600 window displays across the country. Magnet has also bought fly-posting space on 300 London buses and in the London Evening Standard, Daily Mail, The Sun and

The 14-track album is packaged in a gatefold sleeve with a four-track EP of re-mixes. Featured tracks on the album include Native New Yorker, Going Back To My Roots and When You Love Somebody.

Dealer price is £4.51 (compact disc £8.34).

Mail On Sunday. The second phase of the campaign will coincide with the singer's tour beginning in late October.

● **THE PET SHOP** Boys' album, Actually, is being supported by full-page advertising in all the music consumer papers and national press. Co-op TV advertising with indie chains has been bought and this will be followed by a solo campaign by Parlophone from the end of October until Christmas. The first phase of the promotion also includes national advertising and a window display campaign.

● **SCARLET FANTASTIC'S** debut single for Arista, No Memory, is being backed by advertising in Melody Maker, Sounds, NME, ID, Blitz and The Face along with national flyposting and in-store material.



CHRIS REA

Beatles: the last batch of CDs

THE FINAL batch of Beatles compact discs is being scheduled by EMI: Magical Mystery Tour is due out on September 22 to be followed by Abbey Road and Let It Be on October 19.

The company is planning an extensive Beatles catalogue campaign around the latter two releases but will also be backing Magical Mystery Tour with press and poster advertising.

with the band's 17-date UK tour beginning on October 2.

● **WEA IS** releasing a single from the Soundtrack to Full Metal Jacket. The song, Full Metal Jacket (I Wanna Be Your Drill Instructor) is written and performed by Abigail Mead and Nigel Coddling.

● **THE SOUNDTRACK** to Getting To Dylan, a BBC special to be screened on Friday 18th, is being released by CBS in October.

● **EMI IS** press advertising the 12-track A Sample Of Blue Notes, a compilation of the Blue Note roster, which will retail for £1.99. In-store posters also available.

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4 · TRACKER 12" · RAP EP T1

PLUS: KOOL MOE DEE · STEADY B
DJ JAZZY JEFF & FRESH PRINCE

2 · TRACKER 7" · RAP EP T1

PLUS: KOOL MOE DEE

4 · TRACKER



US cop gives TOTP edge in Roxy ratings battle

THE SALE of Top Of The Pops to the CBS network in the US is to provide instant benefit for the BBC in its ratings battle with ITV's *The Roxy*.

The reciprocal nature of the CBS deal means that footage of bands filmed in the US will be available to *TOTP*. That, says the show's executive producer Michael Hurll, will avoid the programme having to use the same videos as its rival.

Hurll comments: "Ourselves and

The Roxy are currently getting pretty much the same videos. But we went to go for a lot more performance and for the exclusivity of American product we'll be getting. We'll be able to achieve that."

Speaking before the filming of the first of the shows to be seen in the US, Hurll clarified the position over possible management objections to an artist's performance being broadcast abroad. He says

that the right of veto lies with whoever signs the contract with the BBC, and in the majority of cases that is the record company.

He continued: "If we are told that an artist cannot be shown in the States, they will not be excluded from appearing on *TOTP*."

Asked about The Roxy, Hurll says: "I thought they were going to do something different but they have really just copied *TOTP*."

CBS boards split on sale to Sony

NEW YORK: The CBS Inc board of directors is expected to meet informally this week "to look at the future" of the company, with particular attention to be paid to a Sony bid for all or part of the records group.

The board is said to be split on whether or not to divest itself of the records group. One faction, led by founder/charman William S Paley, believes that music is one of the core CBS businesses and the other led by chief executive officer Laurence A Tisch, linking records too volatile an industry.

The board, however, was similarly split when an offer was initially made for the company's magazine division earlier this year — with the buying price essentially "an offer that couldn't be refused." Unattributed comments to the press

suggest that the Sony bid could be of a similarly substantial magnitude. A previous offer last year was said to be approximately \$2,200m.

A report in the *Wall Street Journal* here notes that a *U2* unclear whether record group chief Walter Yetnikoff is involved in the current Sony offer. He was believed to be part of Sony's bid last year, at which time the board rejected offers from Sony, Triangle Industries and Walt Disney.

All parties refused to comment on the Sony bid, with Yetnikoff in Japan for the start of the Michael Jackson tour, and with the entire public relations staff of CBS Inc and the records group generally unavailable at the end of the last week, and with a "No comment" from Sony itself.

Pickwick tops £1/2m profits

CONSOLIDATING ITS successful flotation on the Stock Exchange earlier this year, Pickwick Records plc has announced a profit before tax of £592,000 for six months up to June 30 — an increase of 93.5 per cent over the same period in 1986. Turnover for the first half rose 79 per cent to £10.52m from £5.87m for the same period in 1986.

Since the end of June Pickwick has increased licensing deals for the distribution of its classical compact discs in Japan, supplementing its existing deals for North America, Europe and Australia. At the same time its CD classical catalogue has doubled to 70 titles. Managing director Ivor Schloss-

berg, describing Pickwick's success story as "dramatic and successful," says: "At one time Pickwick was the paperback version of the record industry, specialising in re-issuing and repackaging records and cassettes at a low price — what we've done is build on the powerful distribution network built up over the years."

"Now the company has branched out into different, yet similar areas of home family entertainment, providing high quality value-for-money products with a long shelf life. We're no longer a company just producing vinyl budget records but catering for the home entertainment market of the future."

Memphis honour for UK music

THE UNITED Kingdom will be honoured at the annual Memphis In May International Festival next spring. Each year a country is singled out for special focus in a four-week presentation of cultural and sporting events, attended by over a million visitors to Tennessee.

Next May's UK focus will include a music package highlighting links

between Memphis and here and concentrating on the blues and the Liverpool era of British pop music. The festival organisers would like to hear from agents and managers with any suitable artists available, and the contact is Deano Parker, Marketing Director, 245 Wagner Place, Suite 220, Memphis TN 38103, USA (901-525-4611).

Umbrella to spread net nationwide

INDIE SECTOR organisation Umbrella has gone national — and become a limited company.

Now trading as Umbrella Organisation Limited, the association held its first out-of-London meeting on Saturday. The gathering in Manchester, attended by labels from all parts of the UK, looks set to be repeated and may be the first of a number of meetings in the region.

Northern labels are keen to organise more Manchester events and Saturday's meeting heard that Welsh-language label, Anhrefn will be canvassing an estimated 90 labels in Wales to establish their support for the organisation.

Umbrella says that this first meeting was essentially a recruitment exercise but it also included debate on the indie charts and a seminar on the workings of the media.

The organisation has two further events organised for next month: a second weekend of seminars on October 17 and 18 and The Umbrella Celebration Of Independence, a nationwide series of gigs which will be launched at London's Limegit Club on October 19. Details are available from Umbrella, PO Box 297, London SE24 0NH (01-888 8949).

CD single set for chart re-entry

COMPACT DISC singles are likely to be eligible for the main singles chart again at the beginning of November when the three-month trial exclusion comes to an end. The first decision lies with the BPI council but it is felt that members will not oppose the re-introduction. Many record companies have continued to produce CD singles despite their ineligibility.

● The BPI says it is close to reaching agreement with the BBC on new tariffs for the broadcasting of video clips.

A new deal is likely to mean the corporation paying £550 per clip at the premium, prime viewing time rate. Other broadcasters with whom the BPI has already signed contracts have agreed to payments on this scale.



ROB DICKENS: UK product provides the bedrock.

WEA's goal

► FROM PAGE ONE

into new west London premises in November. WEA UK was "in talks" as an EIB company at the time of Rob Dickens' first conference as chairman, said sales director Jeff Beard in his opening remarks. "Now we've returned to the same hotel four years later as a £50m company," he added, with a turnover of £100m as a realistic target.

"I believe that with our previous structure we had run an exhausted our growth potential," said Dickens, describing WEA as "by far the smallest major" in terms of staff with only 250 people.

While UK product would provide "the bedrock" of the company, exposition of UK repertoire could now take place in a concentrated fashion "and not of the expense of the American labels which have provided us with glory over the last few years," Dickens continued. "I will not see less time spent on our parent companies this year."

The greatest benefit of the split will be extra time, according to new UK division managing director Max Hole — "Time to plan, time to think and concentrate on long term strategies to help our artists break and sell more records in an increasingly difficult market."

"We are going to take care of all the details great and small and constantly keep searching for new ways to bring our artists to prominence and their dominance."

● Full conference report and product details next week.

Simone

► FROM PAGE ONE

of Phonogram and I am not employed in any other capacity by Phonogram, PolyGram or any of its associated companies"

Simone's name has regularly been linked with senior positions at MCA, though he says: "I have no firm plans for the future. What I want to do is recover from the Def Leppard party then see who's happening."

He admits that he has been approached by other companies but maintains that is standard for "one" and with a high profile at a successful company."

World BRIEFING

NEW YORK: Elliot Goldman, president and chief executive officer of BMG Music, has left his post "by mutual agreement" to pursue other interests. BMG co-chairman Michael Dornemann in making the announcement identified "differences in management and operational philosophy" as the cause of Goldman's departure, but paid tribute to the restructuring and management changes initiated by him during his two years with the company.

Dornemann will assume the operating responsibilities for BMG Music as well as continuing his co-chairmanship with Monti Luetfner.

COLOGNE: EMI Electrola has launched Cool Groove, a new dance label, with this fast-growing market in its sights. Heading the project is former A&R manager Peter Caderra, assisted by Gaby Teske, previously responsible for disco/dance promotion, and Martin Unger, a dance specialist from Intercard.

Comments managing director Hans Fiedt: "It is our aim to be present in all important segments of the market, and in recent years dance or disco music has become increasingly important."

TOKYO: A ticket tout who sold 70 tickets for Michael Jackson's concerts here this month for up to 17 times their face value has been arrested. A ticket office clerk is also being questioned.

The tout told police he hired 17 college students to queue at the Tokyo and Yokohama ticket offices in July when the Jackson tickets went on sale, buying a total of \$50. One woman paid \$93 for two tickets worth £53, and all 55 had been sold. It is estimated the tout would have cleared a profit of £46,000.

NEW YORK: Sony will start taking orders at the end of this month for a high-speed DAT duplicator priced at \$365,854, with delivery promised during the first quarter of next year.

The company will also offer two professional DAT recorders at next month's Audio Engineering Society convention here. A \$3,049 table model will be for home and radio use, and a battery-operated portable machine will cost £4,628.

BERLIN: An estimated 14m German and Austrian TV viewers watched the first Berlin awards show established jointly by the German Phono Academy, TV station ZDF and the city of Berlin. It is hoped the show will at the same status as Grammys and Oscars in the US.

THE SISTERS OF MERCY



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MD for Virgin Publishing

NICK ALEXANDER has been appointed managing director of the newly formed Virgin Publishing. According to Robert Devereux, managing director of Virgin Vision, the new company has been set up to enable Virgin to take full advantage of new opportunities in multimedia publishing while continuing to develop existing business in computer software and book publishing.

Alexander joined Virgin Group in 1983 to start up the computer software company, Virgin Games. He was marketing director for Virgin Atlantic Airways and worked with the Design Clinic.

EMI blitz on mid-price CD market

EMI RECORDS is launching a series of mid-price compact discs featuring repertoire from its pop, rock and MOR catalogue but, unlike other majors who have reduced the dealer price on existing CD titles, the first 30 releases will all be making their first appearance in the format.

EMI will release 20 CD titles on October 1 along with a further 10 from Music For Pleasure's mid-price Fame label. Artists featured include Paul McCartney, Syd Barrett, Matt Monro, Kim Wilde, Bar-

clay James Harvest, Cliff Richard, The Shadows, Burning Spear, Deep Purple, Bing Crosby, Duke Ellington, ELO, Steve Harley and Cockney Rebel, and The Animals.

Dealer price will be £4.95, giving a retail price of £7.99. The two phase promotion campaign will include press advertising, CD-size catalogues, counter displays and special stickers.

Tony Wadsworth, general manager TV and catalogue exploitation strategic marketing division, says: "We believe that this

is the strongest mid-price launch that any record company has done. The point is that these are new releases, not just titles that haven't been selling particularly well and so have been reduced in price.

"Price differentiation is the key to optimum sales of CD, and this move will help hardware sales which in turn will boost the whole CD market. The fact that such a wide range of music is being featured will also be a big selling point."

Chrysalis to launch its own European companies

CHRYSLIS RECORDS will launch its own companies in Germany and Holland on October 1 following "a long and successful period" of licensing its repertoire through BMG-Ariola.

Chrysalis GMBH will be based at IM Tal 48, 8000

München 2, Munich with Ricardo Blünc as managing director, Hubert Haas and Monika Bandig as label managers, Angelica Rügge as promotion manager, and Stefan Jolowy as press officer.

Hans van der Wal becomes general manager of Chrysalis

BV with offices in the BMG-Ariola building in Hilversum. Leonie Bauer will be promotion manager and Carola Wassink will be responsible for press. The address is Loopersveld 63, 1213 VB Hilversum.

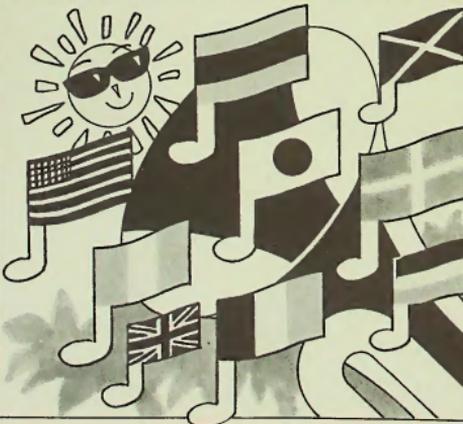
Chrysalis international director Mike Allen comments: "The creation of our own companies in Germany and Holland reflects our confidence in the overall future of the company and our recognition of the importance of the German and Dutch markets."

MUSICAL Chairs

FRANK RODGERS has been appointed a director of Trim Music, the record subsidiary of Filmaxtrax ... **Karen Taylor** has been appointed head of promotions of Chrysalis after four years with Phonogram. She succeeds **Pill Patterson**, who is now international marketing manager. **Nigel Tucker**, previously sales manager, has been promoted to head of marketing manager with special responsibility for US acts, and **Tony Wheatley** has joined from Record Merchandisers as production manager ... **Birgit Drews** has been appointed European operations assistant of the Country Music Association's London office in succession to **Anne Baker**. Drews, from Germany, has been active in the UK music industry in press relations, publishing and A&R for four years and speaks four languages ... Disc jockey **Jeff Graham** has joined Radio Luxembourg from Capital Radio ... **Adele Richards** has been appointed European sales controller at MTV Europe, joining from Sky Channel ... **Andy Childs**, a founder member of Demon Records has been promoted from general manager to become a director, **Pete Macklin** takes his place as general manager.

Blow your own trumpet

At MIDEEM '88
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MIDEEM '88

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MERSEYSIDE October 6th. Haydock Park Racecourse, Newton-Le-Willows.

LEICESTER October 8th. Grand Hotel, Granby Street.

NEWCASTLE UPON TYNE October 13th. Newcastle Moot House Hotel, Coast Road, Wallsend.

STRATHCLYDE October 15th. Crest Hotel, Erskine Bridge, Erskine.

BRISTOL October 22nd. Unicorn Hotel, Prince Street.

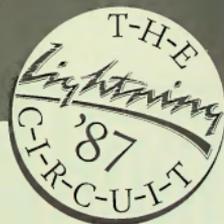
GATWICK October 29th. Crest Hotel, Langley Drive, Crawley.

LONDON November 1st. Lightning Distribution, Chase Road, Park Royal, London NW10 6SD.

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IT'S ALL GOING TO BE HAPPENING ON THE LIGHTNING CIRCUIT



Lightning
DISTRIBUTION

Pinnacle flexes its muscles at its biggest conference

THE ANNUAL Pinnacle sales conference, held in Orpington last Friday (4) under the slogan *Musik With Muscle*, opened in a buoyant and confident mood with chairman Steve Mason revealing that the company had just enjoyed its best financial period yet, and with a broader base of national accounts than ever before.

With some two dozen distributed labels presenting their autumn product, Mason revealed: "This is our

largest and biggest conference yet, and the last few months have seen us with a top five single (Man 2 Man) and album (New Order) — chart success which has helped give us a broader base of accounts, to the benefit of all the labels."

He added however: "We mustn't forget that we have a catalogue, important though those chart hits are. The success with Man 2 Man has helped us move into the dance

music market, which is an area of expansion, and our association with companies ASV and Teldec has strengthened Pinnacle's standing in the classical field.

"We represent some of the finest independent labels in the UK which are run by people who are really into music and are go-getters. Our financial year started on August 1 and we've got off to a fantastic start — Pinnacle really does distribute music with muscle."



"Oo! That's what you call music with muscles!"

Labels unveil autumn product at conference

MORE THAN two dozen distributed labels presented autumn product at the annual Pinnacle sales conference held last week. Amongst the highlights were Academy Sound And Vision with a new mid-price compact disc series, *Quickies*, retailing at £6.99 and featuring such names as Julian Lloyd Webber, King's College Choir, Sir Charles Mackerras, Emma Johnson, Academy of St Martin-in-the-Fields, Huddersfield Choral Society, Vernon Handley, the RPO, ISO and ECO. There will be an initial 10 titles and promotion will include press advertising, leaflets and a display campaign. Other CD releases include British Celso Music, *In Praise Of God — A Celebration Of Christ*, music benefiting the fund to save the spire of Salisbury Cathedral, and Gershwin Piano Concerto — An American in Paris with the Royal Philharmonic Orchestra.

ACE: re-issues The Classics' cheap instrumental album *Tequila*, plus more titles on the Blue Horizon label including an LP by US blues band player *Lozy Lester* with the horn *Blues & Trouble*. 3 Mustapha 3 will have a new LP *Shopping on the Globestyle* label to tie-in with their UK tour. Teldec offered various classical album/cassette/CD releases including *Brahms Symphony No 4* by the Cleveland Orchestra, *Mozart's Coronation Mass*, *Carnival in Venice*, and *Tchaikovsky Symphony No 4* by the Leipzig Gewandhaus Orchestra. Mid-price

CD releases include *Golden Memories Of The Great Swing Era*, *Frank Davel* Orchestra's *Angel Of Mine*, and *Dancing Evergreens* by *Gunter Norris*. Israel's top female singer *Rita Farouq* debuts with the album *Breaking Those Walls*, and German singer *Bonnie Bianco* releases *Stay on LP*, cassette and CD. Fire's October releases include Scottish band *Clois Lobsters*, *The Rose Of Avalanche* and *Blue Aeroplanes*, plus a compilation album *The Great Fire Of London* with *Clois Lobsters*, *Pulp*, *Colenso Parade*, *Lives Of Angels* and *The Rose Of Avalanche*.

New Rose has issued a new album *Live A Little* by the *The Pramevals* which will have a special dealer price of £3.10 for the first month, and include a free single *Diamonds Fur Coats* and *Champagne*. Former Box Tops vocalist *Alex Chilton* releases his first album in seven years, plus product from *Dino Lee*, *The Chesterfield Kings*, *Roky Erickson* and *Blood Saddle*. *Cherry Red Anagram* releases autumn product from *The Meteors*, *Alternate Radio* and *Alien Sex Fiend*. *That's Entertainment* releases OST of new film *Hope And Glory*, plus latest US hit film *Robo Cop*, *Nightmare On Elm Street Part 3* and *Master Of The Universe*. There will be an album of *Marjorie Jara's* music for the new *Granada TV* series *Sherlock Holmes*, plus the US cast recording of the Noel Gay musical *Me And My Girl*. Other releases include a re-issue of the

London cast recording of *Tomfoolery*, the English National Opera's production of *Orpheus In The Underworld*, and the Sadlers Wells Opera's *HMS Pinafore*. *Strange Fruit* has more EPs from the *John Peel* sessions include *Human League*, *The Cure*, *Wire*, *OMD*, *Syd Barrett (ex-Pink Floyd)*, *Jay Division*, *Pete Wyllie*, *The*



FASCINATING AIDA

advertises, *The Trifids*, *Robert Wyatt*, *The Damned* and *That Petrol Emotion*. The label has sold 1.5m EPs in its first year. There will also be a similar series of EPs on the *Night Tracks* label featuring sessions from early evening *Radio One* programmes including *Talk Talk*, *Scritti Politti*, *Sid Presley Experience*, *Sondie Skow*, *Siostronic* and *The Banishes*. *The Smiths*, *Bauhaus*, *Motörhead*, *Tears For Fears*, *The Stranglers*, *Spear Of Destiny*, *Simple Minds*, *Theatre Of Hate* and *The Weather Prophets*.

Factory releases a series of 12-inch disco orientated singles by *Rochdale rap outfit Meat Mouth* and *Pleasure Crew* amongst

others, and an EP featuring songs from the soundtrack of the film *Salvation*. There is a strong possibility of *New Order's Blue Monday* being released on 7-inch later in the year.

Coda offers a new 12-inch single *Angel* by *Dick Morrissey*, previously one half of *Morrissey Mullen*. *Beat Goes On* re-issues *The Hollies* *Stay* album, *Groundlings (Blues Obituary)*, and *Robert Calver's* *Captain Lockheeds And The Starfighters*.

Lamb's To The Slaughter Prism has new product from Yorkshire band *The Gents*, *Fools Dance*, *Ghost Of An American Airman* and *Shuffed Kiffers*.

Musik Of Life releases an album *Bullet From A Gun* plus single *Rock The Beat* from *Derek B*, plus a *Thrush Pack* 12-inch single, *Cooling In Paradise*.

A&C includes an album *Cruising* from the *Turnpike Cruisers* and product from German psychedelic band *The Multi-Coloured Shades* and *Restless*.

Attention's compilation album *That's What I Don't Call Music Vol 2* is described as "a reaction to *Radio One* and all the cover versions it keeps playing" plus the second album by *Cleaners From Venus*.

See For Miles new archive compilations feature *Tommy Stinson*, *Rarities*, *Decade Of Instrumentals*, *British Psychedelic Trip Vol 4*, *The Best Of Kenny Lynch* and *The Fabulous Knickerbockers Live*.

Cocteau releases a new in-

strumental double-album from *Bill Nelson*, provisionally entitled *Illuminism* and featuring a free EP with the pre-sell.

Neat has a new *Tony Dolls* album which includes *Yul Brynner Was A Skinhead* and *Anne Diamond* *Daddy Boller*.

Magic For Nations releases the second LP *Joe Satriani*, *Agnostic Front's* second album *Liberty And Justice*, a new LP from *Exodus*, plus product from new signing *Tiger Tales*, *Unlatched*, *Crumbuckers*, *Michael Furling* and several releases from the *Frank Zappa* catalogue on his own *Zappa* label.

Razor has a "best of" *Accept* album, *The Hungry Years*, plus albums from *Dumpy's Rusty Nuts* (*Get Out Of The Road!*) and *Victory (Hungry Heart)*.

Roadrunner is running an advertising campaign for *Kim Diamond* who appear at *Hammersmith Odeon* in autumn, plus releases from German band *Paradox*, *Car-mal*, *The Circle Jerks*, *Lizze Barden* and *Gongrene*. *Demon's* new album is *Kill 'Em And Eat 'Em* from *The Pink Fairies*. *First Night* offers the cast recording of the latest *West End* hit musical *Follies* which has four new songs by composer *Stephen Sondheim* as well as the show's hits.

Also due from *First Night* are *Chris & Fips*, based on the children's TV series, *Blues In The Night* and *Finding Aida's A Load Of Old Squis* which coincides with a 13-week tour.

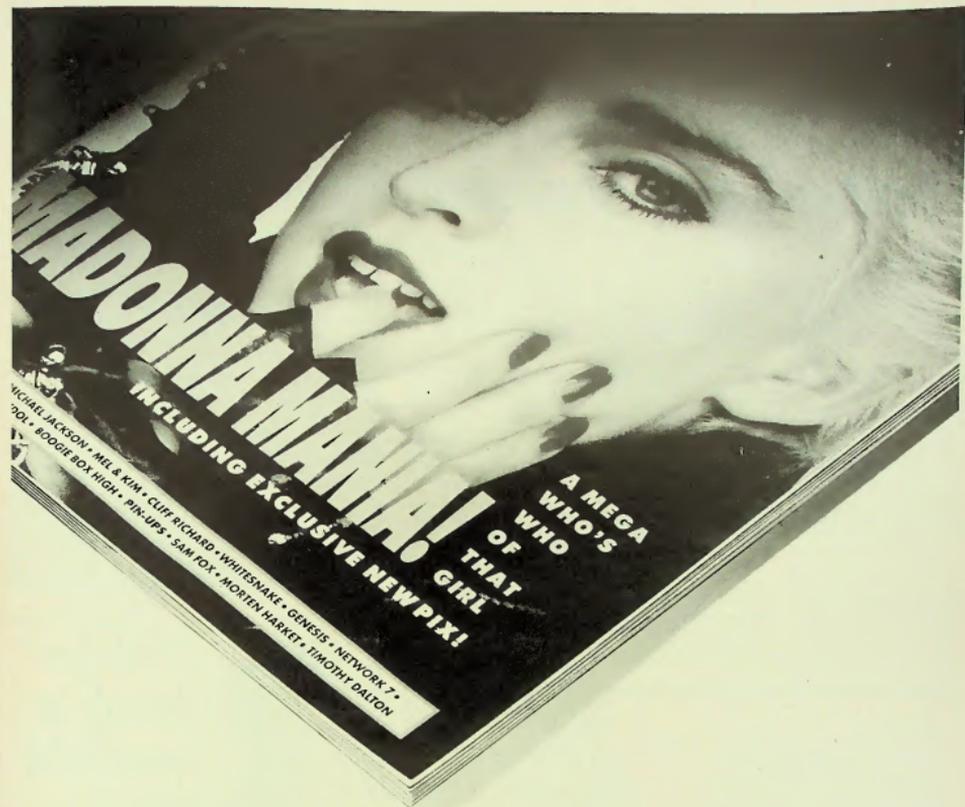
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BMG Enterprises captures video suprema

AS VIDEO personnel are such specialists, there is rarely much movement. However a recent appointment has been that of Geoff Goy as video and media development manager for BMG Enterprises, a newly established division of BMG, headed by director Humphrey Walwyn.

The precise and complete make up of BMG Enterprises is still being established, so further details have not yet been made public.

The recruitment of Goy, possibly the most experienced video specialist working for a record company since he's been in video almost from the start, is quite a coup for BMG, and Walwyn notes: "It's great to have Geoff on board, because the whole question of video and media development is central to the overall marketing policy of every other division of BMG Enterprises."

"It means that we, unlike other record companies, are giving serious consideration to the cross merchandising potential of records, books, films, TV, radio, T-shirts and so on. In future, we don't buy solely the audio products of an act, and BMG will hopefully reach the parts of the market to which others only

aspire".

Fighting talk, indeed, but to articulate Goy went from CBS, there must have been something other than money? Goy: "This is a challenge which I'm very excited about. As well as being responsible for commissioning the music videos for all the labels within the group, one of my responsibilities will be to investigate other areas such as those Humphrey mentioned."

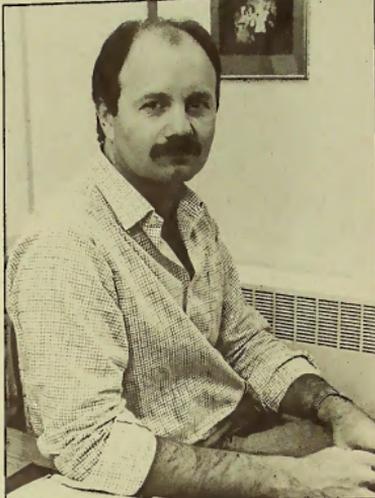
Asked about the basis on which he selected the production companies and directors he hired, Goy says: "The best people, I think, are those who are helpful and optimistic about the results, as opposed to those who are a hindrance and pessimistic. Examples of the latter category are people who go over budget, deliver late, try to re-negotiate a contract and so on. When I was at CBS, I had to try to organise more than just one music video each week, and you don't need that kind of aggravation."

Co-operation and efficiency seem reasonably obvious qualities, but how do you choose a production company or director? "You don't always use the same people, and the idea is to keep looking for new people with new skills or concepts."

"One thing which I'd like to highlight is the very poor way so many video production companies market themselves, particularly considering it's a £10-12 million annual market."

"A common situation is that they finally get round to sending a show reel of their director's work, but it won't include a list of the titles and artists, so you have to guess what they are! You're expected to give work to a director who has made half a dozen videos without knowing either the budget, the brief or the source of creativity. There's a lack of professionalism about the PR and marketing of most production companies."

Goy reckons he has commissioned over 350 music videos in the last four years. "I've probably used all but a handful of the directors and production companies at least once, because this industry is always looking for new talent at every conceivable level. What I think too many of these people seem to forget is that people like me are the client."



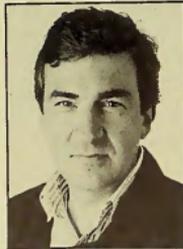
Geoff Goy: "It's a challenge I'm very excited about."

Soho number for Shaw

NIGEL SHAW, formerly senior telecine operator at Molinare, has joined Soho 601, the all-digital editing house, as head of its telecine operation.

Shaw (right) has a wealth of production and operational experience and has worked in both the commercials and corporate fields. In 1980 he joined Image Transfer—now TSI Video—to set up its telecine department before moving on to Molinare.

Soho 601 is currently installing the enhanced Rank Cintel MK11C with Digitican 4/2/2, providing a



601 digital output encoding direct transfer from film to digital video.

VTR get break in pop field

ONE OF London's top facilities houses, VTR, is making a name for itself in the pop promo field as a result of the high quality commercials work it has undertaken.

Video editors Phil Stone, Ant Frenn and Torquid Dearden have produced many of the award-winning commercials seen on TV. They are backed up by Peter Makosz, VTR's top telecine man who is responsible for transferring original pop promo film material to video.

So far the team have tackled videos for The Communards, Mel & Kim, Swing Out Sister, Elton John, ABC, Wet Wet Wet, Belouis Some, Gary Numan, Roger Waters and The Christians.

VTR is currently expanding its graphics department to include the next generation of real-time 3D computer animation equipment.

New company for Goodhand-Tait

SPAN PICTURES, a new company producing light entertainment programming for TV and video, has been set up by Phillip Goodhand-Tait, former managing director of Trilion Pictures.

Goodhand-Tait, who has sold Steve Webber and Lesley Evans, also former Trilion employees, have joined Span which is operating from London's West End. Span has been appointed exclusive distributor for the Trilion Pictures catalogue worldwide.

The company has already achieved success with the sale of An Evening With Placido Domingo to the BBC for broadcast in the UK and to the Video Collection for home video release worldwide. This programme is now in the final stages of editing.

NEW ON THE MARKET

VARIOUS ARTISTS: Heat Of The 70s, Master Vision MV 030. Running time: 41 mins. Retail price: £8.99.

Comment: Having volunteered to review what appeared to be a veritable feast of minor classics from the early '70s, the wind is somewhat removed from sails by the discovery that, contrary to personal belief, an almost infinite amount of progress has been made during the art of the promo clip over the years.

The names are charismatic —

Slade, Sweet, L.X.X., Hot Chocolate etc. — but with the majority of the so-called video clips here are filmed with the imagination of a hedgehog and the sound recording quality of a London Underground announcement.

On the credit side, at least eight of the 13 tracks were memorable hits, including 'I'm a Survivor', 'Look Wat You Dun and Jeepster', as well as Love Groves and Knock Three Times for the sentimental. Two or three of the other tracks 'I've certainly never heard of, and what is

billed as Resurrection Shuffla by Ashton, Gardner & Dyke is another song (title unknown) by trio Ah, but Sally Carr of Middle of the Road will cause minor heart breaks.

Sales forecast: Am I being too hard on this one? The Bolan market alone will find this tempting, if not immensely rewarding, but the quality of these videos, technically and imaginatively, is a sharp reminder that fingers ain't wot they used to be — fortunately. JT

MUSIC VIDEO

	Description (tracks)	Timings/Recommended	Retail Price
1 1-24	U2: "Under A Blood Red Sky"	Virgin	VD 545
	Live (12 tracks)/21mins/£9.99	Chrysalis	CV 02/92
2	— PRINCE AND THE REVOLUTION	—	—
3	KATE BUSH: The Whole Story	PMI	MVP 9911437
	Compilation (14 tracks)/55mins/£9.99	RCA/Columbia	RXT11268
4 15-17	FIVE STAR: Silk And Steel	—	—
	Compilation (6 tracks)/77mins/£9.99	Virgin	VD 238
5 2-12	GENESIS: Visible Touch	—	—
	Compilation (20 tracks)/1hr 30mins/£9.99	Vestron	NM11090
6 3-2	ELVIS PRESLEY: '56 — In The Beginning	—	—
	Compilation (20 tracks)/1hr 30mins/£9.99	—	—
7	— MICHAEL JACKSON: Making Thriller	—	—
	Compilation (1 track)/9:59	—	—
8 7-3	MARI LYNN: Video Single	—	—
	Video Single (2 tracks)/1hr 09:59	NHM	9900230
9 8-3	GEORGE MICHAEL: I Want Your Sex	CBS/Fox	319250
	Video Single/3mins/£3.99	—	—
10 5-6	HITS 6	—	—
	Compilation (14 tracks)/55mins/£9.99	—	—
11	— WHITNEY HOUSTON: No. 1 Video Hits	RCA/Columbia	RVT11001
	EP (4 tracks)/18mins/£9.99	—	—
12	TINA TURNER: Break Every Rule	PMI	MVP 9911482
	Live (13 tracks)/1hr 59:59	Wienersound	CS 02801
13 4-5	MEL & KIM: F.L.M.	—	—
	Video Single (2 tracks)/£3.99	—	—
14	— DIRE STRAITS: Alchemy Live	—	—
	Live (10 tracks)/1hr 20mins/£9.99	Channel 5	CFV 00122
15	— QUEEN: Live In Rio	—	—
	Live (16 tracks)/1hr 09:59	—	—
16 19-10	QUEEN: Greatest Hits	—	—
	Compilation (17 tracks)/1hr 09:59	—	—
17	— ERIC CLAPTON: ... Concert	—	—
	Live (9 tracks)/58mins/£7.99	Video Gems	81154
18	— HOT CHOCOLATE: Very ...	—	—
	Compilation (16 tracks)/1hr 55mins/£9.99	Video Collection	PM 0237
19	— MADONNA: The Virgin Tour	—	—
	Live (10 tracks)/2hrs/£19.99	WEA Music	CS 28124
20 6-3	VARIOUS: Kerrang 2	—	—
	Compilation (14 tracks)/1hr 09:59	Virgin	VD 271

Compiled by Gallup for Music Week © 1987

Success at Montreux surprises dynamic duo

THE RECENT success at the Montreux International Music and Media Conference of young video production team Simon West and Andy Picheta, whose their video for Mel & Kim's Respectable was voted both top UK video and No 1 video Europe-wide, has been the crowning glory so far of a still burgeoning partnership.

"We certainly didn't expect to win any awards because to be honest we hadn't realised that the Mel & Kim video had been entered," admits Simon West. "What made it all the more thrilling for us was the fact that it had been the public which voted, rather than the business."

West formerly worked for the BBC. After working on the Captain Sensible video for Glad It's All Over, a top five hit, he was approached by the Captain's manager, rock promoter Andrew Miller, about forming a video production company, and West & Miller Productions came into being.

He worked on two subsequent Sensible singles, Snakes And Ladders and Come On Down, the latter a send-up of the Price Is

Right game show. "That was a great song to work with. The video needed little scripting at all. We shot it in a Hammersmith pub one Saturday afternoon, and it only cost a few thousand, but the results were very natural," he says.

Director West and his producer partner Picheta have also worked on three videos for Princess, as well as Mel & Kim's Showing Out, French band 8 Point Five who are signed to CBS, and The Lucy Show. "A good video is something that's in tune with the band — a lot of story videos around just don't have anything to do with the recording act concerned," West says.

"To us, every video should be different because every band is different — it's a matter of bringing out the style and strength of both the band and the song."

"That's why we try to work very closely with the act, so that we can get the spirit of what they're all about."

Budget is also a key ingredient of the West & Miller philosophy. "It doesn't have to cost a fortune to produce an effective video — we like to use locations a lot because sets can eat up a lot of money, and

anyway they're more effective. We've just finished a video for The Lucy Show's new single A Million Things which is being released through RCA, and shot it at night on a disused submarine somewhere on the south coast. There are dozens of locations outside London which are ideal for videos, and we spend a lot of time searching them out."

West and Picheta teamed up after the latter left Harrow Film School. "I think up the ideas and write the script, while Andy produces it and sorts out the money, as well as hiring the necessary people," says West. "We try to use the same team because we've developed a good working unit and, if necessary, we'll move the shoot around in order to get the best people possible for the job," he adds.

What will the Montreux accolade mean to them? "It's obviously going to be a big boost and bring us to the attention of more people — we're really pleased with that video because it showed Mel & Kim at their best — there was a flow of humour which appealed to a very wide age group."



ANDY PICHETA and Simon West: "We hadn't realised the video had been entered."

"We've done eight videos in a row for Supreme Records now, and it has been a good working partnership. They respect what we need, which includes the time to get right. Obviously we have done

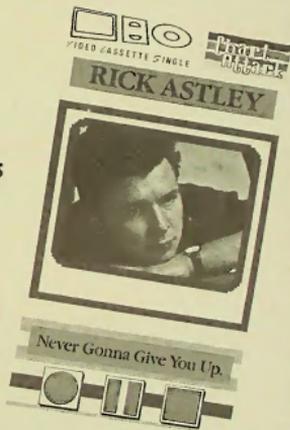
rush jobs, and that can give videos spontaneity as well as keeping prices down. But generally we prefer to have the time to plan it all properly."



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It's a doddle for Waddle and Hoddle

FOOTBALLERS GLENN Hoddle and Chris Waddle (right) have been busy filming their latest promo video for their next single It's Goodbye with video production company WOT Music.

The video, for Record Shack Records, was filmed at Wembley Studios and on location in Essex with producer Jackie Thomas and director Jay Williams — the two people behind WOT Music.

WOT's philosophy is to produce entertaining videos with a good story line and top class visuals to suit the client's budget.

Thomas says: "Budgets are very important, for no record company likes to have to pay more than they originally expected because of delays and the thousands of other things that can send costs soaring."

Williams made the transition to promo video production after working as a commercials director. He is particularly renowned for special effects such as underwater filming.

Apart from the video for the footballing duo, WOT has also produced promos for Sinitta, Nick Berry, Dexys Midnight Runners and Toyah Wilcox.



Virgin Television companies invest in future

RUSHES AND Virgin Television Facilities are investing £2m in new equipment with the aim of increasing and improving the facilities and services of both member companies of Virgin Television.

Virgin House-based Virgin Television Facilities is planning to buy two new Sony 2830 PCM machines in order to support existing contracts.

This in addition to the new Edit 1 which is available at rates tailored to suit producers of corporate films and programme makers.

In Rushes' case, some of the early spending benefits of being part of Virgin are now beginning to be realised. It has now acquired some updates for both Bosch computer graphics devices, now known as the Bosch 4500 Elite.

Both Rushes existing 1-inch edit suites are to benefit from the latest Sony 3000 VTR, a third channel ADO, the Abekas A64 digital edit system and the Sony digital VTR which is arriving shortly.

Sound and vision lines are being installed between the company's main building in Old Compton

Street and the Dean Street studio.

This facility will be a permanent video camera, plus a two VTR control truck which will be based in the studio's garage and be available for OB work.

Rushes telecine operation is having Ultimate installed and the company is waiting for the Rainbow package for the Horry digital edit system and the latest updates for its dedicated Encore.

Godfrey Pye, managing director of Virgin Television, says: "These technical updates are most important to a top-line company such as Rushes, and the ability to renew our facilities so comprehensively is possible only through our recent associations with Virgin."

"As many of our competitors are uncomfortably aware, it's all too easy to let the basic equipment become technologically tired whilst trailblazing all of the exciting new devices available."

"It is our intention to keep Virgin Television's member companies in the vanguard of television facilities, to watch this space for new technological developments."

SELL THROUGH

(NON-MUSIC VIDEO TITLES)

TITLE (LABEL)	RETAIL PRICE	Catalogue Number
1 (1) LIZZIE WEBB: THE BODY PROGRAMME (Video Collection) £8.99		R 1137
2 (—) MOONLIGHTING (Video Collection) £8.99		VC 6025
3 (4) JANE FONDA'S NEW WORKOUT (Video Collection) £8.99		LR 2218
4 (—) JANE FONDA'S PRIME TIME WORKOUT (Video Collection) £8.99		LR 2228
5* (—) OCTOPUSSY (Warner Home Video) £15.99		PEV 99212
6 (16) MEXICO 86: HERO THE VIDEO (Missing In Action) £9.99		V32004
7 GREASE (IC/Screen Legends) £9.99		VHR 2003
8 (13) CANONBALL RUN 2 (Channel 5) £7.99		CFV 01102
9* (—) FLINTSTONES: VOL 3 (Video Collection) £6.99		VC 1073
10* (—) A VIEW TO A KILL (Warner Home Video) £15.99		PEV 99213
11* (—) THUNDERBIRDS: VOL 6 (Channel 5) £7.99		CFV 07122
12 (—) POSTMAN PAT 1 (BBC/Screen Legends) £9.99		8BCV 4028
13 (12) CARE BEARS: VOL 3 (Video Collection) £8.99		VC LR 2221
14 (15) TOM & JERRY CARTOON FESTIVAL (MGM/UA/Screen Legends) £6.99		SMV10019
15 (—) THOMAS THE TANK ENGINE & FRIENDS: COAL (Video Collection) £6.99		VC 1070
16 (—) STAR TREK: THE CAGE (IC/Screen Legends) £9.99		VHR 2207
17 (2) THE RETURN OF BRUNO (MSD) £9.99		V5046
18 (—) PHIL COOL: COOL IT (BBC/Screen Legends) £9.99		8BCV 4026
19 (11) JANE FONDA'S LOW IMPACT AEROBIC WORKOUT (Video Collection) £8.99		LR 2234
20 (3) GREASE 2 (IC/Screen Legends) £9.99		VHR 2066

Compiled by Anne Wainwright. © 1987

Bad screening an initial coup

INITIAL TELEVISION, the new company set up by ex-Tube producer Malcolm Gerrie, arranged for Channel 4 to screen the new 24-minute Michael Jackson special Bad.

Gerrie, who during his days with the Tube was responsible for the screening of Thriller, made a request to CBS to arrange a TV presentation of Bad.

Bad includes the 16-minute extended video for the title track of Jackson's album and some previously unseen archive footage of his career — including his original Tamla Motown audition.

The film, directed by Martin Scorsese and co-produced by Scorsese and Jackson, was seen on C4 on September 1. Gerrie says: "It hardly got my feet under the desk at Initial when the call came through from CBS to place this programme on UK television."

"Mike Ballard was very keen and cleared the schedules to make room for it. So it's a great way to start with the new company."

although we haven't been involved in the actual production of Bad. But we are working on several other music projects for TV which will be announced in due course."

Gerrie quit Tyne Tees after the axing of the Tube and set up Initial under the umbrella of commercial and pop music company MGM&M and its sister company Initial Pictures which has already completed two feature films, Sid and Nancy and Straight To Hell.

Gerrie, Initial Pictures managing director Eric Fellner and M&M&M's Scott Millaney are equal partners in the new company. Initial Television intends to produce high quality, adventurous programming which will include both music and drama. The company is based at M&M&M's offices in Golden Square, London.

MALCOLM GERRIE, from The Tube to Initial with a very good Bad start for the venture.



625 is set for autumn launch

VIRGIN TELEVISION has joined forces with LimeLight Productions to form 625, a new post production facility in London which gets off the ground in the Autumn.

The company is headed up by Andrew Christie, formerly director and general manager of Complete Video. The creative team is led by David Yardley, formerly an editor with Virsons.

625 will operate from premises in Rutland Place and facilities will include five 1-inch Ampex VPR3 videotape recorders, Abekas 'A54', Quantel Image and Paint-box, Ampex ADO and Rank Cine-let's, later digital telecine. A second, fully digital telecine, sound dubbing and associated services are planned for its second year of operation.

Although part of the Virgin Television Group, 625 will operate autonomously and will be a sister company to £25 in Hollywood. Rushes and Virgin Television Facilities. Christie, who is assisted on the management side by Sally Dixon, will report to Godfrey Pye, managing director of Virgin Television.

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New LPs for UK revival

by John Tobler

THE BURGEONING interest in country music has resulted in the release in recent weeks of a heap of new albums, but insufficient space for individual reviews, so it's rounded-up time again at the vinyl coral, partners.

Among the proven sellers are Higher Ground by Tammy Wynette (Epic 451148-1), in which the lady is joined by Ricky Skaggs, Emmylou Harris, the O'Kanes and Rodney Crowell (among others) for duets/harmonies. Perhaps her best new album in some time.

Harmony by Anne Murray is unlikely to attract any new fans (Capitol [TC] EST 2035, also on CD), and the same is probably true of Sure Feels Good by Barbara Mandrell (EMI-America [TC] AML

3122). Neither disastrous nor exceptional in either case, which is also true of Island In The Sun by Willie Nelson (CBS 451040-1) and Walking The Line, a compilation featuring Nelson, Merle Haggard and George Jones (Epic 450376-1). All worthy stuff, but without the impetus of a visit or specific campaign, it's hard to predict abnormally large sales.

For My Friends by Billy Walker (Bulldog BDL 3004 via President), who made some new fans at Peterborough is OK, but seems unlikely to progress to the country chart. Classic Tom T Hall (Mercury PRICE 104, cassette: PRMC 104) is a good compilation by an artist whom few have heard in Britain, and as his virtual escape here probably won't change things.

On a level closer to New Country, worthwhile items include Poor Folks Pleasure by The Whites (Sundown SDLP 052 via PRT), who were well received at Peterborough and the long delayed Exiles by Dan Fogelberg (Full Moon/Epic 450491), which displays even more facets of the talent of this notable artist who needs to tour to expand his cult following. Gypsy Songman by Jerry Jeff Walker on Rowdust (via Caroline or Rough Trade) is a double album previously available in very limited quantities in imported cassette, and while it's not quite up to the very high standard of some of his earlier work, it does include new versions of Mr Bajangles and Driftn' Way Of Life. Fans will want this. Some what of an unknown quality in Britain is Freddy Weller, who made a good impression of Peterborough, but whose Back On The



Freddy Weller

Street LP (Bulldog BDL 3003 via President) is the first of his dozen albums to get a domestic release.



Ricky Skaggs Meets Tammy

TOP 10 COMPILATIONS

- 1 **THE KENNY ROGERS STORY**
Kenny Rogers (Liberty [LIV] 29 [E])
- 2 **ANNIVERSARY — 20 YEARS OF HITS**
Barbara Mandrell (Mercury [MERC] 108 [E])
- 3 **THE COLLECTION**
Beverly Sills (Capitol [CAP] 2035 [E])
- 4 **THE VERY BEST OF DON WILLIAMS**
Don Williams (MCA/MCF 3379 [E])
- 5 **THE VERY BEST OF JIM BEAVIS**
Jim Beavis (RCA [R] 87017 [E])
- 6 **THE FAROUK KENNY ROGERS**
Kenny Rogers (RCA [R] 87019 [E])
- 7 **THE BILLIE JO SINGLES ALBUM**
Billie Jo Spears (United Artists [UA] 30221 [E])
- 8 **THE JOHNNY CASH COLLECTION**
Johnny Cash (Capitol [CAP] 2035 [E])
- 9 **DOLEY PARTONS GREATEST HITS**
Doley Parton (RCA [R] 84422 [E])
- 10 **MAGGIE MONAGHAN (Country One)**
Maggie Monaghan (RCA [R] 87022 [E])

Cash turns author.

Johnny Cash: Man In White. [Hodder & Stoughton, £2.50 p/b] Man In White by the Man In Black is a novelised account of the conversion of St Paul. It has nothing to

do with Cash's higher profile country music activities, but perhaps should not be dismissed as just another religious book. Cash fans may be very surprised.

TOP • 20 • ALBUMS
COUNTRY

19 September 1987

- 1 **JOHNNY CASH IS COMING TO TOWN**
Johnny Cash (Mercury [MERC] 108 [E]) C. 832 031-2
- 2 **TRIO**
Dolly Parton/Linda Ronstadt/Emmylou Harris (C. WAX999) C. 925 491-2
- 3 **EXIT O**
Steve Earle & The Dukes (C. MCF 3379/CD: DMCF 3379) MCA/MCF 3379 [E]
- 4 **I NEED YOU**
Daniel O'Donnell (Ritz [RITZ] 0038 [E]) C. RITZ/C 0038/CD: RITZ/CD 104
- 5 **HILLBILLY DELUXE**
Dwight Yoakam (Reprise [REPRISE] WX 106 [E]) C. WX 106/CD: CD: MCAD 6149
- 6 **TWO SIDES OF DANIEL O'DONNELL**
Daniel O'Donnell (Ritz [RITZ] 0031 [E]) C. RITZ/C 0031
- 7 **SWEET DREAMS**
Patsy Cline (MCA [MCA] MCG 6003 [E]) C. MCG 6003/CD: MCAD 6149
- 8 **GIVE A LITTLE LOVE**
The Judds (RCA [RCA] PL 90011 [E]) C. PK 90011/CD: PD 90011
- 9 **ALWAYS AND FOREVER**
Randy Travis (Warner Brothers [WB] 107 [E]) C. WX 107C
- 10 **GUITARS, CADILLACS, ETC. ETC.**
Dwight Yoakam (Reprise [REPRISE] 9253721 [E]) C. 9253724/CD: 925 3722
- 11 **HARMONY**
Anne Murray (Capitol [CAP] EST 2035 [E]) C. TC EST 2035/CD 7 46761 2 [E]
- 12 **LOVERS AND BEST FRIENDS**
Don Williams (MCA [MCA] MCF 3357 [E]) C. MCF 3357
- 13 **KING'S RECORD SHOP**
Rosanne Cash (CBS 450 916-1 [E]) C. 450 916-4
- 14 **ISLAND IN THE SEA**
Willie Nelson (CBS 451 041-1 [E]) C. 451 041-4
- 15 **GERMAN AFTERNOONS**
John Prime (Demon [DEMON] FIEND 103 [E])
- 16 **THIRTEEN**
Emmylou Harris (Warner Brothers [WB] K 925 352-1 [E]) C. 925 352-4
- 17 **GUITAR TOWN**
Steve Earle (C. MCF 3335/CD: DMCF 3335) MCA/MCF 3335 [E]
- 18 **THEY DON'T MAKE THEM LIKE THEY USED TO**
Kenny Rogers (RCA [RCA] PL 85633, C. PK 85633/CD: PD 85633 [E]) C. 925 352-4
- 19 **THE COUNTRY WAY**
Charley Pride (RCA [RCA] NL 89997 [E]) C. NK 89997
- 20 **LOVE ME LIKE YOU USED TO**
Tonya Tucker (Capitol [CAP] EST 2036 [E]) C. TC EST 2036/CD 7 46 870-2 [E]

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Week	Artist	Title	Label	Genre	Chart
1	NEVER GONNA GIVE YOU UP	ICA 97 449 12 (1) - PT 41486	Rock/Action	1	
2	PUMP UP THE VOLUME/ANITA (L...)	4AD (BAD) 707 (RT) MARRS (M. Young) M 3 Music/Blue Mountain Music	4AD	2	
3	WIPEOUT	Ukiah/Reddy 158 (S) F5	Funk/Boys	3	
4	HEART AND SOUL	The (Boy) Tribes/Virgin Music	Virgin	4	
5	WHERE THE STREETS HAVE NO NAME	123 (S) 348 (S)	Rock	5	
6	SOME PEOPLE	CHR Richard (Alan Tarney) Warner Bros	Warner Bros	6	
7	CAUSING A COMMOTION	Madonna (Madonna/Stephen Bray) Warner Bros/Island Music	Warner Bros	7	
8	WHAT HAVE I DONE TO DESERVE TO DESERVE THIS?	Polysack (728 143) P For Sing Boys and Dooty Springfield (Stephen Hague) 18 Music/MCA Music	MCA	8	
9	CASANOVA	Level (Ringo Collaway) Chappell Music	Chappell	9	
10	TOY BOY	Sinitta (Sticks/Aiken/Waterman) All Boys Music	Fentone	10	
11	IT'S OVER (REMIX)	Level (2) (Wally Brown/Level 4) Level 4/Chappell/Island Visual Arts	Chappell	11	
12	HOUSE NATION	Magic/Dave MAGDOTY 1 (BMG) The House Master B&S The Rule Boy Ol House (The Rule Boy) Magnet Music	BMG	12	
13	WONDERFUL LIFE	Black (Bobby) (The Tender Music)	AMM	13	
14	SWEET LITTLE MYSTERY	The Proton Organisation/Phonogram BEVEL 4122/P Wet Wet Wet (Michael Baker/The Arcadian) Copyright Control	Phonogram	14	
15	I DON'T WANT TO BE A HERO	Johnny Hayes Jazz (Colvin Hayes/Mike Norcio) Copyright Control	Phonogram	15	
16	BRIDGE TO YOUR HEART	Wax (Christopher Noy) 51 Atmos Music/Island Music	Island	16	
17	ME AND THE FARMER	The Housemaster/Joni Williams/Housmaster's Got Dicks 60030/1 (V) C	Got Dicks	17	
18	LIES	Jonathan Barrer (Barry J. Eastmond) Zomba Music	Island	18	
19	HOURLASS	Equipe (E.T.) Thorne/Gen Glenn Tilbrook Virgin Music	Virgin	19	
20	HEY MATHIE	Karel Falck (Karel Falck/Nick Maccari) Illegal Music	Illegal	20	
21	CALL ME	Songora (Larry Finnegan/Tosca Songora) CCA 4597/1 (1) - 4597/4 (1) C	CCA	21	
22	THE MOTIVE (Living Without You)	Then Lacey (Owen Davis) Ten Songs/Delamont	London	22	
23	U GOT THE LOOK	Prince and Sheena Easton (Prince Warner Bros) (V) C	Warner Bros	23	
24	STOP TO LOVE	Luther Vandross (Luther Vandross/Marco Miller) SRK/Sony Music/Proton (SRK)	Sony	24	
25	TOMORROW	The Hornsby (Stephen Hague) Wilian A. Bang/Warner/Rocket/Micknack	Warner Bros	25	
26	I NEED LOVE	LL Cool J, LL Cool J/The L.A. Posse (Island Music)	Island	26	
27	FUNKY TOWN	Pezedo Fico (Brian Canham) Intersong Music	Intersong	27	
28	DIDN'T WE ALMOST HAVE IT ALL	Whitney Houston (Michael Masser) Warner Bros/Rendez Music	Warner Bros	28	
29	NEVER LET ME DOWN AGAIN	Michael Jackson/Sade (Graham) (Michael Jackson) Warner Bros (S)	Warner Bros	29	
30	I JUST CAN'T STOP LOVING YOU	Michael Jackson/Sade (Graham) (Michael Jackson) Warner Bros (S)	Warner Bros	30	
31	POUR SOME SUGAR ON ME	Del Leppard (R. J. Lange) Bludgion Riffola/Warner Bros/Zomba Music	Warner Bros	31	
32	WHENEVER YOU'RE OUT THERE	London (London) and Jones (Ingram) (Peter Ashby) MCA Music	MCA	32	
33	JACK L'EXEAK	Chris (Bernard Edwards/Nile Rodgers) Warner Bros Music	Warner Bros	33	
34	NEVER LET ME DOWN	David Bowie (David Bowie/David Richards) EMI Music/MCA Music	EMI	34	
35	CARS (F' REGGIE MODE)	Carly Simon (Carly Simon) Beggars Banquet/Momentum Music	Beggars Banquet	35	
36	CROCKETT'S THEME (Instrumental New Mix)	Lonnie Liston Smith (Lonnie Liston Smith) MCA Music	MCA	36	
37	WHENEVER YOU'RE READY	Five Star (Dennis Lambert) Fentone	Fentone	37	

TITLES A-Z (WRITERS)

W8187 STANLEY KUBRICK'S FULL METAL JACKET
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Artist	Title	Label	Genre	Chart
38	TRUE FAITH	New Order (Stephen Hague/New Order) Factory FAC 1837 (1) - FAC 1837 (1) C	Factory	38
39	NIGHT YOU MURDERED LOVE	Martin Fry (Martin Fry/Mark White/Bernard Edwards) 12 Music/MCA Music	MCA	39
40	ANIMAL	Del Leppard (Robert John "Lange" Bludgion Riffola/Warner Bros/Zomba Music)	Warner Bros	40
41	SCREAM UNTIL YOU LIKE IT	W.A.S.P. (Blackie Lawless) Zomba Music	Zomba	41
42	MARK'S PRAYER	Danny Wilson (David Bronsman) Copyright Control	Virgin	42
43	SECRET AGENT NAME - JAMES BOND IS BACK	Bruce Willis (Bruce Willis/MCA Music/SRK United Partnership)	MCA	43
44	BOHEMIAN RHAPSODY	Queen (Brian May) E. Feilman/AS Trident Music	Trident	44
45	LA BAMBOLA	Los Lobos (Mitchell Foner) Carlin Music	Carlin	45
46	LET'S WORK	Jack Lippard (Jack Lippard/D.A. Stewart) Phonogram B.F. 12/8 (BMG)	Phonogram	46
47	LABOUR OF LOVE	Hue & Cry (Harvey Jay Goldberg/James Bondiello) Chappell Music	Chappell	47
48	THE OPERA HOUSE	Jack E. Maloney (Arthur Baker/Pat Healy) Shakin' Bunch/Intersong Music	Intersong	48
49	I FOUND LOVIN'	Steve Wozniak (Mel Johnson) Minder Music	MCA	49
50	FOUND LOVIN'	Patience (Patience) Minder Music	MCA	50
51	COME SEAS ABOUT ME	Shakin' Bunch (Stuart Colman) Jabote Music	Epic	51
52	STRENGTH TO STRENGTH	Hue & Cry (Harvey Jay Goldberg/James Bondiello) Chappell Music	Chappell	52
53	THE LONER	Gary Moore (Peter Collins) 10 Music	10	53
54	MY LOVE IS GUARANTEED	Champion CHAMP (1215) BMG	BMG	54
55	WHICH WILL YOU RUN TO	Heart (Ron Neave) Warner Bros Music	Warner Bros	55
56	FREE	Champion CHAMP (1215) BMG	BMG	56
57	ONELOVER AT A TIME	Alanis (Alanis) Warner Bros/Warner Bros	Warner Bros	57
58	YALERIE	Steve Winwood (Steve Winwood/Tom Alton) Warner Bros/Rendez	Warner Bros	58
59	IF THERE WAS A WOMAN	The Pretenders (Kobayashi) (Barry O'Duffy) SBE/Hynix House Of Ho/Clive Davis	Clive Davis	59
60	JUMP START	Natalie Cole (Reggie Collaway/Vincent Collaway) Chappell Music	Chappell	60
61	GIRLFRIEND IN A COMA	The Smiths (Johnny Marr/Morrissey/Stephen Street) Warner Bros Music	Warner Bros	61
62	WHO'S THAT GIRL	Patrick Leonard (Patrick Leonard) Warner Bros Music	Warner Bros	62
63	ROADBLOCK	Shakin' Bunch (Stuart Colman) Jabote Music	Jabote	63
64	THAT GIRL (GROOVY SITUATION)	Freddie McGregor (F. McGregor/D. Browne/C. Browne) Intersong	Intersong	64
65	LOVING YOU AGAIN	Carly Simon (Carly Simon) Beggars Banquet/Momentum Music	Beggars Banquet	65
66	WATERFALL	Wendy Law (Wendy Law/Bobby Z) Girl Brothers Music/MCA Music	MCA	66
67	PAPA WAS A ROLLIN' STONE	The Temptations (Norman Whitfield) Motown 78 41421 (1) - 78 41422 (BMG)	Motown	67
68	ALONE	Heart (Brian Robertson) Warner Bros Music	Warner Bros	68
69	WILL FLOWER	The Cult (Cult Robin) Chappell Music	Chappell	69
70	JUST CALL	Patience (Patience) Minder Music	MCA	70
71	THE NEEDLE TO THE RECORD	Champion CHAMP (1215) BMG	BMG	71
72	I'M NOT IN LOVE	Johnny Loggins (Paul Hackett/S. Atmos Music) Beggars Banquet 68 1957 (1) C	Beggars Banquet	72
73	THE MOTION OF LOVE	Gene Loves Jive (Jimmy Young) Momentum Music	Momentum	73
74	THE THINKING IS DEAD	Go West (Guy Stevenson) ATV Music	ATV	74
75	LOWDOWN	Handjini (Cornellie Hardy/Henry Deloof/Paul Grosche) Snylva Warner Bros	Warner Bros	75

THE NEXT 25

76	ONLY MY OWN DREAMS	8000 4175 (1) C
77	100% IN LOVE	Wax (Christopher Noy) 51 Atmos Music/Island Music
78	PARADISE HERE	Black (Bobby) (The Tender Music)
79	REINVENTION BART	Phonogram BEVEL 4122/P
80	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
81	SOFT AS YOUR FACE	Phonogram BEVEL 4122/P
82	LITTLE LIES	Phonogram BEVEL 4122/P
83	OH YOU MAKE ME FEEL THIS WAY	Phonogram BEVEL 4122/P
84	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
85	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
86	FADE IN TIME	Phonogram BEVEL 4122/P
87	YOU'VE GOT A FRIEND IN ME	Phonogram BEVEL 4122/P
88	IT'S ALL IN THE GAME	Phonogram BEVEL 4122/P
89	DANCE TO THE MUSIC	Phonogram BEVEL 4122/P
90	GET DOWN	Phonogram BEVEL 4122/P
91	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
92	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
93	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
94	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
95	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
96	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
97	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
98	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
99	WHY SHOULD I CARE	Phonogram BEVEL 4122/P
100	WHY SHOULD I CARE	Phonogram BEVEL 4122/P

Top 75 entries in last week's (2 weeks) 541
Top 50 entries in last week's 475

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Top 75 entries in last week's (2 weeks) 541
Top 50 entries in last week's 475

LAST WEEK Mark Jenkins began a long hard look at life on the road and now with the stage set up, the bands raring to go and the audiences flooding in, we can now hand you over to Tony Henderson — live at Donington Park . . .



The energetic fans at Donington show their appreciation in a way only they know how to . . .

IMAGINE BUILDING a small town at the foot of a broad, sloping hill, a town dominated by a stage structure around fifty feet high, eighty feet wide and made of thousands of scaffolding bars, wooden risers, ramps and gantries. Flung a couple of mighty PA wings out either side of the stage, festoon the upper framework with hundreds of lights and lasers, set up a cluster of tents, marques and portakabins, douse the whole thing liberally with British summer monsoons, and you're starting to get some idea of what the Castle Donington Monsters of Rock festival is all about.

This is Europe's biggest one-day heavy rock festival (with the accent on "heavy"), and the fact that this massive event gets off the ground at all is down to the superb organisational skills of promoter Maurice Jones and his Midland Concert Promotions team.

Work on next year's festival begins almost as soon as the current one is over; once Maurice has had his performance licence approved, he can get together with the top booking agents and secure a crowd-pulling headline act. This year, Bon Jovi did the honours, with Dio as special guests, and a supporting bill made up of The Police, Anthrax, W.A.S.P. and Cinderella, so it was no surprise to see around 80,000 rock fans flocking to Donington Park on August 22.

Every little detail has to be taken into account to ensure that these fans are catered for, not to mention the bands that they come to see, which is why MCP have a full-time staff on duty at the site in the weeks leading up to the festival.

Catering, toilets, first aid, merchandising, traffic control and security have all got to be just right, and backstage, of course, the requirements are even more demanding.

With around one thousand musicians, road crews, technicians, managers, security men and assorted guests in the three carefully segregated backstage areas, life can get just a tad hectic, but with stage manager Stuart Golbraith serenely dealing with the more paranoid rantings of the American tour managers, and security co-ordinator Tim Parsons ensuring that only people who really were as important as they claimed to be get backstage, a level of sanity was maintained.

In the VIP area, a number of portakabins had been installed as makeshift dressing rooms, and MCP's Trevor Long was on hand to see that the bands were heated, fed and watered, and that their more exotic whims were catered for, whilst in the guest enclosure next door, hospitality tents run by

the record companies representing the bands on show dispensed free booze and food to the select group of fab persons in possession of the much sought-after, laminated pass. To the poor, rain-drenched punters who wallowed for up to 15 hours in a sea of red Derbyshire mud, it must have seemed very Gucci up there on the stage and beyond, but to them I would say 'at least you only had to suffer for one day!'

As W.A.S.P. are managed by Smallwood Taylor, the company had two people working full-time on Donington this year, namely myself and Harry Mahan, our Operations Manager, and the show was the culmination of two months of frenzied preparation for us both; we've aged approximately ten years each in the last few weeks. On a show of this size, of course, there are many bases to be covered, so there was a whole team of people involved.

The company's press and marketing team, Tern Berg and Val Jones, were also working

flat out on the build-up to the festival, and we brought in Dickie Bell, Iron Maiden's production manager, to keep an eye on the multifarious technical aspects of the show from the UK end. And to the above the EMU/Capitol staff who were gearing up for the release of a W.A.S.P. album and single to coincide with the festival, the staff of Fair Warning (the band's concert booking agency), a six-man road crew who had to be on hand virtually 24 hours a day in the period leading up to the show, and assorted unfortunates who got roped in to perform various onerous tasks, and the scale of the operation starts to become apparent.

Any major show like Donington involves a whole list of things which have to be taken into account, not all of them being particularly obvious to the general public, who only see four guys on stage; they don't usually appreciate what's involved in getting the band there.

There are work permits to be ap-

plied for, customs documents to be put together in order for equipment to be brought into the country, freighting of the equipment to be arranged, flights and hotels to be booked, truck, cars and buses to be laid on for the duration of the band's stay in the country, crew wages to be worked out, passes for the show to be applied for and allocated (always guaranteed to make you Mr Popular), security men to be brought in, rehearsal time in the USA and over there to be lined up . . . and so it goes on, each item fraught with potential danger, and likely to throw grief at you when you least expect it.

Another less obvious problem which we encountered in doing the advance work for the show was the time difference between London and Los Angeles, where the band is based. We frequently had to work well into the night listening with Mick Angus, the long-suffering expatriate Englishman in our LA office, because with costs and schedules being as tight as everything had to be spot on. There was no margin for error, no case of 'we'll fix it before tomorrow night's show'. All of the effort, all of the preparation is centred around 45 precious minutes onstage. Donington was W.A.S.P.'s only UK/European show to promote their new album "Live . . . In The Raw", so the pressure was really on. The back-up team had to be right on the ball.

However, the best laid plans of mice and Operations Divisions have an uncanny way of blowing up in your face, and so naturally we were lobbed a couple of choice little hand grenades along the way. Like the fact that nine days before the show, the band didn't have a drummer. Or that their regular sound engineer was out on tour in Canada with Crowded House. Then there was the minor but serious problem that British Customs were still scrutinising the equipment which had been flown in from the States on the morning of the first of only two UK rehearsal days, not to mention the fact that one of the guitar technicians went down with chickenpox two days before the show and had to be replaced.

It all got sorted out, of course . . . it always does . . . but we had a few tense moments. A young American drummer came in and did a great job, but after two days of listening to the extreme of sleeping with the band's tapes blasting through his headphones to help him memorise the songs, Graham Thornton, the show's sound technician, finally gave in; he flew to Donington from Toronto on the morning of the festival, did the show, and flew straight out to Winnipeg afterwards. British Customs finally admitted that they made a clerical error and freed the gear, whilst Zodiac Mindwarp's stage manager Sam Smith bravely stepped into the breach at an hour's notice to replace our stricken guitar tech.

The whole exercise proved conclusively to me that no matter how big the band, how important the show, and how massive the enterprise, something will ALWAYS go wrong . . . the secret is to keep your head and your sense of perspective, and change your underwear every day.

Both Harry and I are responding well to the treatment for our ulcers, by the way . . .

Reviewed by Jerry Smith

BOSS: Feeling (EG/Virgin EGO(X) 37). Out of Urban Shakedown and before that Basement 5, famed photographer Dennis Morris and Michael Smith are boss and their brilliant debut's hard, dubbling beat will storm the dancefloor whilst their infectious chant will conquer the radio.



THE MOTORCYCLE BOY: Big Rock Candy Mountain (Rough Trade RT(T) 210). Another debut out to storm the charts, with ex-Shop Assistant Alex's wonderful, beguiling vocal backed up by a fiendishly strong blast of irresolute, guitar-oriented, rockin' pop!

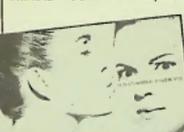
CABARET VOLTAIRE: Here To Go (Parlophone 12/TJR 6166). More stark, inventive industrial funk rhythms from Kirk and Mallinder and made all the more essential by the inspired teaming with co-producer Adrian Sherwood.

THE CHRISTIANS: When The Fingers Part (Island 12/IZ 335). The Christians return, minus one brother, with this highly polished, lounge Latham-produced, soulful, loopy dance track that just oozes hit potential.

WESTWORLD: Silver Mac (RCA Boom (T) 4). A surprisingly subtle, and very effective, ballad from their otherwise bold and brash debut LP. Where The Action Is, and its unforgettable vocal is sure to leave its mark.



PRIMAL SCREAM: Imperial



BOSS: brilliant debut

(Elevation/WEA ACID 5 (T)). Another striking track from their eagerly-awaited debut LP, Sonic Flower Grooves, with producers Clive Langer and Colin Farley adding extra impetus to their glorious, charabound sound.

THE BODINES: Slip Slide (Parlophone MAGNET BOD(T) 3). How radio can continually ignore bands of the Bodines', and Primal Scream's, high pop calibre is anyone's guess, and this isn't even the best track on their brilliant debut LP, Ploeyed.

THESE IMMORTAL SOULS: Merry Me (Leaf Liel) (Mute 12/MUTE 63). Legendary guitarist Roland S Howard debuts a new band with former Crime And The City Solution colleagues Epic Soundtracks and Harry Howard plus the extraordinary keyboard talents of Genevieve McGuckin with this dark, soul-baring EP which bodes well for their upcoming LP Get Lost (Don't Lie).

BROKEN ENGLISH: Love On The Side (EMI 12/EM 55). Broken English follow up their Top 20 hit, 'Come' On Strong, with another catchy Stones-style number, full of Jaggerisms, but it is obviously a winning formula.

BELOUIS SOME: Animal Magic (Parlophone 12/R 6161). Weighing in with some heavyweight help in the form of Carlos Alomar and producer Gary Langan, this smooth, polished ballad could be the one to break Belouis Some over here, at least.

SHEENA EASTON: Eternity (EMI 12/EM 9). Presently in the Top 20 with U Got The Look, the duo team up again with this Pinocchio-tinged ballad, bearing its unmistakable mark in its loopy, evocative style.

A PAIR OF BLUE EYES: You Used To Go To My Head (CBS PRE(T) 1). A very promising new band, with this striking debut marked by its strong vocals and slick sound enhanced by Stephen Street's crisp production.



OLDLAND MONTANO: Sugar Mummy (Siren/Virgin SRN 63112) ; Terence Trent D'Arby's bass player, Sean Oliver, arranges and produces, with Phil Legg, his engaging duo's debut with this dynamic track topped by their exuberant, breathy harmonies.

RUBY BLUE: So Unlike Me (Red Flame RFF(7) 56). Another excellent single from this Scottish duo, with Rebecca Pidgeon's haunting vocal well supported by Roger Fife's intricate guitar work, and in all, bodes well for their forthcoming LP, Glances Askanes.

THE WEDDING PRESENT: Any-one Can Make A Mistake (Reception REC 006). Bright, thrashing indie pop built on frenetic guitar and an urgent beat, and fizzing with energy.



DREAM: Desires (At Her Closet) (Black/FM-Revolver 12REV 40). An excellent, well-assured title track, with its measured rhythm and sharp, staccato guitars, this sparkling EP is from a band with a very promising future.

ANIMAL NIGHTLIFE: Boys With The Best Intentions (10/Virgin TEN(T) 185). After two years, Animal Polaris and the boys return to the ring, but sadly the sparkle and style has gone, despite Lenny White's considered production.



SLY AND THE FAMILY STONE: Dance To The Music EP (Portrait SLY(T) 1). Four truly classic tracks that are as fresh as when they first appeared, from the lively vibrant Dance To The Music to the engagingly languid Running Away. From a true originator, this is a must for any golden oldie stoker.

Womad winner

FESTIVALS ARE meant to be celebrations and the sixth Womad Festival was indeed an event to be celebrated. Situated on the idyllic banks of Cornwall's Carriacou, by the music of the world was expertly performed to an enthusiastic audience of World Music converts and soon-to-be converts. Spread over two days in three stages Womad 87 was a blend of divine inspiration and meticulous organisation.

Day one began with **Shiksha** causing a major stir on stage two as the three women sang and danced their way through a set of traditional Zulu songs. The **Oyster Band** followed and kept the crowd dancing with a storming set of English roots and gasp, Fast Folk. Over on the main stage **Richard Thompson** continued to wave the English flag with an acoustic set of dazzling virtuosity and good humour. From the doom-laden angst of Wall Of Death to the outrageous gaudy rock'n' roll of **Real Gone**, he was magnificent. Next on were **The Real Sounds** who proved to be the hit of the day. The fourteen-strong soccer-crazed band drove the masses into wild dancing with their careering rhythms and bursting horn sections. **Ruby Turner** gave us a powerful soul-based set and anyone with any energy left went to the beach-side acoustic stage for a late night party with the **Oyster Band** and friends.

Day two began where we left off at the acoustic stage. The **Idiots** and percussion duo **Lights In A Big City** were surprise hits with their weird, almost unearthly atmospheric pieces. Also popular were the spiritily duo of **Flora Molton** (75) and **Eleanor Ellis** whose set of traditional country-blues and heartstopping gospel went down very well. Back at the main stage **David Rudder** showed why he is such a star in Trinidad. His magnetic stage-presence and intelligent, elegantly crafted updating of the Calypso tradition makes him a great ambassador for the music and a future star.

Another future star must be **Michelle Shocked**. Her simple, breath-taking vignettes and short stories are worthy in the best

Southern writers tradition. She's been the star of most of the major festivals this year and Womad was no exception. Quite brilliant. **Salfi Keita** appeared next and **The Golden Voice Of West Africa** was in great form. His hard Afro/Rock band complementing his ecstatic, almost Islamic chanting and singing. It was left to the **Brundu Boys** to close the festival and very wise it was too. Their exuberance and sheer accessibility should finally take African music into the national charts and open the floodgates for the rest of World Music.

Sun, sea and sand and the best music in the world, that was Womad 87. Can't be had.

ANDY HYDE

QED: the word is out

THE RETURN to live work by four ex-members of once moderately successful act, **Fastway**, was marred by one factor they are assigned and thus their records aren't in the shops. Thankfully, I had a demo tape of QED cooking me to ensure further and to enjoy subsequent to an uplifting set. Now without the founder and leader of their previous group, the semi-legendary **Fat Eddie**, QED have mellowed to the point where they are an ideal crossover act for the stadium circuit.

Monday in the Baggot Inn, for instance, is hardly the high point in anyone's social calendar yet here was a night with barely enough elbow room to take one's jacket off despite the fact that the band have only played a total of four gigs. The word is out about QED, upon seeing them the reasons are obvious and many.

Leader **Dave King**, has long been tipped as a contender for **Voice Of The Eighties** but until now he really hasn't had the vehicle for repertoire of killer songs.

Before QED were even out of the rehearsal studio they had signed a publishing deal with **Virgin**, followed this with a series of low-profile suburban gigs to test and refine, and arrived at this venue primed to launch the campaign for the attentions of a new audience and the securing of the hoped-for record deal to set them on their way with a definite eye on both the UK and US singles charts.

PAUL O'MAHONY

ERIC MORRIS LOVE SHADOW

1987 RE-MIX
7-INCH AND 12-INCH SINGLE
7 RIS 32/12 RIST 32

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EMI's autumn cavalcade of new albums

NEW ALBUMS from Pink Floyd, Cliff Richard, Joe Cocker, Cabaret Voltaire and Pet Shop Boys, a TV-advertised Paul McCartney's collection, and singles from Whitesnake, Marillion, Diane Ross, Sheena Easton, Little Steven and View from the Hill, were amongst the autumn product unveiled at EMI's annual sales conference, held in Brighton, which for the first time was combined with the EMI international conference.

Amongst the product highlights were: **PARLOPHONE/CAPITOL:** Albums from **W.A.S.P.** (Live — in The Row), **Peter Tosh** (No Nuclear War), **Belouis Some** (Belouis Some), **Cabaret Voltaire** (Code), **Joe Cocker** (Unchain My Heart), **Great White** (Once Bitten), **Cry No More** (Cry No More) and **Pet Shop Boys**. Actually which will be the subject of a co-operative TV advertising campaign initially, on ITV and Channel Four, and a major TV promotion before Christmas.

There will also be a live **Tina Turner** album early next year, recorded during her recent world tour, a **Sigue Sigue Sputnik** LP in January, and **Pet Shop Boys** will release **Disco 2** in February.

Singles lined up include **Freddie Jackson's** *Jan Tonight*, **Tina Turner's** *Paradise is Here*, **Belouis Some's** *Animal Magic*, **Megadeth's** *Wake Up Dead*, **Peggy Blue's** *Two Can Play At That Game*, **Cabaret Voltaire's** *Here To Go*, **Jon Butcher's** *Goodbye Saying Grace*, **Joe Cocker's** *Unchain My Heart*, **Great White's** *Rock Me*, **A Heart CD** single *Who Will You Run To*, and **Pet Shop Boys' Rent**.

New signings **three-piece Liverpool band Empire**, **Cry No More** who supported **Suzanne Vega** on her recent UK tour, and **Tim Hutton & The Famous Five** will also be making their vinyl debut album in autumn, and there will

also be product from **Crowded House**, **Jon Butcher**, and **SO EMI/MANHATTAN:** **Cliff Richard's** new album *Always Guaranteed*, the first under his new deal with EMI, will be the subject of a co-operative TV campaign with Woolworths in the London, TVS and Central areas. Other releases include **View From The Hill's** debut album in **Time**, **Steve Arrington's** *Jam Packed*, **New Model Army's** *The White Coat EP* (to be followed by an album early next year), **Dublin band Aslan's** debut LP, and the first in a four year run from **Pink Floyd**, *A Momentary Lapse Of Reason*, which coincides with their first live dates in the same length of time. There will be a big promotion campaign including TV advertising with various multiples, and a limited-edition CD single.

Singles due in the next few weeks include **Cliff Richard's** *Remember Me*, **Sheena Easton's** *Eternity* (written and produced by Prince), **Steve Arrington's** *Stone Love*, **Little Steven's** *No More Parties*, **Nona Hendryx's** *Baby Go-Go* (also written by Prince), **Diane Ross's** *Shock Waves*, **Aslan's** *Please Don't Stop*, **sand-up HM band Bad New's** *Bohemian Rhapsody* (produced by Queen's **Brian May**), **Natalie Cole's** *Let's Get Together*, **Amazulu's** *Money Money*, **Marillion's** *Warm Wet Circles* and **Whitesnake's** *Give Me All Your Love*.

There will also be new product



ROBINSON — up the motorway again.



McCartNEY — sings All The Best.

Brighton venue reveals album releases and staff changes at EMI

from the **O'Jays**, **McAuley-Shenker**, and **Broken English**. **PMI:** New video releases include a **Life And Art** documentary on the life of **Maria Callas**, coinciding with the tenth anniversary of her death, **Talk, Talk**, **Marillion** live from **Loreley**, an **Iron Maiden** retrospective '12 Wasted Years, **Queen's** *Magic Years*, **The Pet Shop Boys** *Special and Talking Heads' Greatest Hits*.

STRATEGIC MARKETING: The final of three Beatles albums **Magical Mystery Tour**, **Abbey Road** and **Let It Be** will be released on CD, followed by the 'Red' and 'Blue' greatest hits compilations next year. The entire **Beatles LP** catalogue will be released on XDR

cassette in November, and there will be a pre-Christmas campaign.

There will be a major autumn promotion campaign for the **Blue Note** label, spearheaded by a £1.99 sampler album and a mid-price CD. A box-set **Nat King Cole** — *The Capitol Years*, featuring all the Cole albums re-issued last year, will also include two extra albums, **Nat King Cole's** *Piano Style* and *The Unreleased Nat King Cole*. **Capitol nostalgia** releases include **Introducing Jo Stafford** and **Bing Crosby's** *Just Breezin' Along*, lying in with the 10th anniversary of his death.

TV promotion for the **Now That's What I Call Music/Smash Hits** compilation, featuring 32 hits of the Eighties, starts nationally on September 22. **Now That's What I Call Music 10** will be released in October, and there will also be a pre-promotion of **Now The Christmas Album**.

Changes within pop marketing division

THE COMPLETION of the reorganisation and expansion of EMI's pop marketing division was announced at the conference. **Tony Wadsworth**, previously general manager TV and in charge of catalogue exploitation in the strategic marketing division, becomes general manager of Parlophone/Capitol. **Karin Pratt**, previously with SMD, becomes product manager while **Dave Auye** is promoted to junior product manager.

Down Raid is promoted from secretary to junior promotions manager and **Gill Karsh** is promoted to marketing co-ordinator. **New arrivals** are pop/funk manager **Steve Davis**, previously with CBS, promotion manager **Chris Mason** who was previously with Polydor, promotion manager **John Myers** who moves from EMI's album sales force, junior promotion manager **Alex Radovany** (previously A&R manager of SBK Songs), **Lisa Horan**, assistant to **Tim Kudling** in the dance music department and previously with Island and, finally **Tristram Penna**, who joins as product manager.

BRIEFS

● **EMI'S BIGGEST TV** campaign of the year will be reserved for **Paul McCartney's** *All The Best*, a 20-track compilation which features 19 of his hits, both solo and with Wings, along with his new single *Once Upon A Long Ago*.

The promotion will include national peak-time TV advertising, in-store displays and press advertising. Both double-album and cassette will have a dealer price of £5.61, and the CD £7.29.

● **TOM ROBINSON'S** tenth anniversary as a recording artist will be marked by a new compilation, *The Best Of Tom Robinson 1977-87*, which will include his 2-4-6-8 *Motorway* and *War Baby*. A live version of *Motorway*, recorded at the Lyceum 10 years ago, will be released as a single.

● **BBC RECORDS'** autumn releases distributed by EMI include **Roif Harris'** cartoon *Time Encounter*, **The War** (featuring recordings from the BBC archives), a 13-cassette box-set of the **Radio Four** production **Lord Of The Rings** and albums featuring music from two BBC TV series, **The Marksman** and **The Duty Men**. There will also be several additions to the **Robert Parker** jazz series including retrospectives on **Duke Ellington**, **Bing Crosby** and **Al Bowlly**, along with **Dance Bands USA** and **Love Songs**. Promotion will include a competition tie-up with **Radio Times**.

● **DUANE EDDY**, the guitar hero of the Fifties and Sixties, and who was recently back in the British charts with *Art Of Noise*, has a new album single released by EMI, written and produced by **Paul McCartney**, who also plays guitar on it. **Rocketeer** precedes Eddy's first new album for several years which has a musicia lion line-up including **Steve Cropper**, **John Fogerty**, **Jay Cocher**, **Art Of Noise**, **Jeff Lynne**, **George Harrison** and **McCartney**. Eddy will be promoting it with TV and radio appearances, and there will also be an extensive in-store displays campaign.

● **EMI'S AUTUMN** classical releases include a new **Kiri Te Kanawa** album, **Kiri Sings Gerstwin**, which will be promoted via displays and in-store videos; there will also be a promotional single **I Got Rhythm/Summertime**. There will be 15 new releases in the classical mid-price Studio series, a **Reveretti** box-set, and **The King's Singers'** *English Madrigal*. Also high on the list of classical campaigns is one to support **Marie Callas'** entire catalogue (which is now fully available on CD) and **Simon Rattle**.

● **HELEN WATSON** described as the "Most exciting new female talent since **Kate Bush**" as a new album **Blue Slipper**, produced by **Glyn Johns**, was previewed at the conference. The LP was recorded in the US and includes members of **The Eagles**, **Toto**, **Reinhardt** and **Little Feat** in the musicians line-up.



CLIFF RICHARD, with a new single and album out soon, wanders who W.A.S.P.'s new friends (friends) are.

TOP 100 ALBUMS

19 SEPTEMBER 1987

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

100

No. 1 **BAD** • CD
Michael Jackson
Epic/BPC 62978-1

2 **ACTUALLY** • CD
Pat Ship Boys
Polygram/KC/D 164

3 **A MOMENTARY LARSE OF REASON** • CD
Phil Flores
EMI 540 1002

4 **CHANGING FACES — THE VERY BEST OF...** • CD
J.D.C. & Godley & Creme
MCA/Atlantic/GRP 1

5 **THE JOSHUA TREE** • • CD
U2
NewLine

6 **HITS 6** • • • • CD
Various
CBS/WARNING/HITS 5

7 **WHITNEY** • • • • CD
Whitney Houston
A&M 303 141

8 **HYSTERIA** • • CD
Def Leppard
Reliance/Edis/Thomson/HIT 4 1

9 **SUBSTANCE** • CD
New Order
Factory/FAC 200

10 **PRESELY — THE ALL TIME GREATEST HITS** • • CD
Elvis Presley
KCA/R 801202

11 **DARKLANDS** • • CD
The Jesus And Mary Chain
Bonyon/epico/W&A/BM 11

12 **JONATHAN BUTLER** • CD
Jeff Hill 84

13 **INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY** • • CD
• CD
CBS 605 011 1

14 **BABYLOON AND ON** • CD
Squeeze
A&M 404 510

15 **ORIGINAL SOUNDTRACK — WHO'S THAT GIRL?** • • CD
Madonna/Various
• CD
Sire/WIOL

16 **GIVE ME THE REASON** • • CD
Luther Vandross
Epic/BPC 605 134 4

17 **ATLANTIC SOUL CLASSICS — 16 HITS** • • CD
Various
Atlantic/WI 105

18 **SIXTIES MIX — 40 SEQUENCED HITS FROM THE 60s** • • CD
Various
Slyde/S&W 723

19 **RUNNING IN THE FAMILY** • • CD
Level 42
Polygram/HIT 4 2

“**WONDERFUL LIFE**”

**THE DEBUT ALBUM
CASSETTE AND
COMPACT DISC**



59 **AMERICAN ENGLISH** • • CD
Wax
KCA/R 17 140

60 **WHITESNAKE 1987** • • CD
55 Whitesnake
EMI 540 3358

61 **WOMI** • CD
Bonnameremo
London/R&M 4

62 **WHITNEY HOUSTON** • • • • CD
38 Whitney Houston
A&M 303 978

63 **STREET SOUNDS 87 VOLUME 2**
47 Various
Swedenborg/SYND 87 2

64 **THE UNFORGETTABLE FIRE** • • • CD
45 U2
NewLine

65 **PICTURE BOOK** • • • CD
78 Simply Red
Epic/BPC 627 7

66 **QUEEN GREATEST HITS** • • • • • • • • CD
48 Queen
EMI 540 17 20

67 **COMING AROUND AGAIN** • • CD
82 Gerry Simon
A&M 303 110

68 **FAMOUS BLUE RAINCOAT** • • CD
81 Jennifer Warnes
RCA/R 50048

69 **STREET LIFE — 20 GREAT HITS** • • CD
73 Bryan Ferry/Roxy Music
Epic/Virgin/EGY 1

70 **DISCO** • • • CD
60 Pat Ship Boys
EMI 540 1101

71 **STRONG PERSUADER** • • CD
58 The Robert Cray Band
Mercury/Thomson/W&A/BM 17

72 **CLUTCHING AT STRAWS** • • CD
67 Morillon
EMI 540 1062

73 **PLEASE** • • • CD
42 The Pat Ship Boys
Polygram/F&B

74 **SINGLES — 45'S AND UNDER** • • CD
75 Squeeze
A&M 404 510 57

75 **RIP TIDE** • • • CD
69 Robert Palmer
Mercury/HIT 4 5803

76 **KICK IT! — DEF JAM SAMPLER VOLUME 1**
52 Various
Def Jam/DEF 147 1

77 **FACE VALUE** • • • • CD
46 Phil Collins
Virgin V 2155

78 **DREAM EVIL** • • CD
46 Dio
Virgin/Thomson/VIR 31 54

REM's dreams get the pop touch

by Martin Aston

"I've said this before but records should reflect the band and more they are that way" says REM's Peter Buck, which makes the journalist's job a lot easier uncovering where a band's collective heads are hearts or why you just listen to the record!

But from the instinctive unflinching of a totally original and enigmatic talent, the summer 1983 rock-cum-folk starker atmosphere to Reconstruction Of The Fable's folk-groovy, beautiful misery to Lives Rich Pigeon's boisterous radio-ready manifesto, the one thing REM have reflected more than anything else is that they've been solely guided by their own dreams and desires, unaffected by an American market that's seen an increasingly homogenised rocky AOR format take over the charts, only interrupted by the odd Def Jam inspired

REM albums always go Top 40, but as Buck says, "not Top 10. There's a difference between the 50,000 we sell in America and the two million level."

Now there's Document, their fifth album, one that is as individual and integral as REM have made. It's also one that sounds slightly too safe, in that it consolidates what REM do best, even though as Buck says, there was no "document" involved.

"I would have liked it if Document had been a little bit more left-field," says REM's chosen representative. "It's certainly more straightforward in the production. There aren't a whole lot of tricks on the record — we took a hand in doing the album ourselves this time, and it's mess around with sounds we fell as much as cheating. So we tried to make a live-type of record. Well, livey anyway."

Committed REM fans committed to the knowledge that REM would never sacrifice their artistic ideals for commercial ones were slightly put off by the employment of producer Don Gehman using John Cougar Mellencamp's Indiana studio.

"Well, the songs just seemed to suit a kind of production. It was exactly what we wanted to do. It wasn't for the commercial considerations that we did consciously try to take away some of the moxie and the uh, sound qualities that had become associated with us — the thickened vocals, the very widened sound. We didn't want to be afraid that they would take them and have a nice sound and nothing else. The songs had to stand on their own. We never think of commercial consideration because when we do our songs and record them, we can never see them being successful, like Top 40 singles. I think we're good songwriters, better than most, but I can't see them going up against Prince or Huey Lewis or Springsteen. It's just not in the same category."

For Document, REM co-

produced the album alongside Scott Litt who's previously worked with the Dibs and Katrina & The Waves. "We wanted to work with someone who was primarily an engineer. Scott's a very good producer but he would allow us to mess around. Don Gehman was good but he was real directed and straightforward in that he would say, 'this song, to get on the radio, has to sound like this.' Document is a little less worried about the production in that way. Plus, we didn't reject any material because it didn't quite fit in with the tone of the album. It might sound like it but it touches a lot of different bases."

At least REM still sound unimpaired by the physical sounds of today's trends around them. Buck doesn't exclude himself though — he cocks an ear to hip-hop and likes some speed-metal, but prefers the "school-of-thought" music, as he terms it, of groups like Hukus & Hokus and Fishbones. "The looseness, the freedom and weird song structures" are what draws them in. The new single 'It's the End Of The World As We Know It (And I Feel Fine)' is actually a right old steal from Bob Dylan (from Subterranean Homesick Blues), which is so out of date and place so to be positively viable.

Their songs slip into place when practising, which is still five to six days, which is an almost unprecedented amount for a group that's so successful, with five — or six, if you count Dead Letter Office, the collection of B-sides — albums under their belts. Sad to see though that while they practise so much, REM are playing just the one measly date in England after almost two years absence. Is the excitement of touring fading?

"One measly date! I guess that's one way of putting it... I wish we were doing more. We did tour for four to five years, and something went wrong for one year we really enjoyed it, but as we get a bit older, we realise it's getting to a point where it's counterproductive. We could visit Europe and make tons of money and maybe sell more records, but it becomes a business proposition. The bigger you get, the less loose it is. We change our sets every night and put in new material but now we know that we have to go on at a certain time, and finish the same way. It's a bit fun but not very creative. Now it's anything really creative. We're not reinventing the band. We prefer to write and record and do things that are evolving with what we do, and how to change."

"What is the new material sounding like?"
"Pretty weird! It's definitely different. I don't know how to describe it but the music doesn't make a whole lot of sense harmonically or melodically. It's very strongly..."
"REM, thinking-music too seriously. We wish that more enroled at the School of Music Thought..."

Faning your nose

by Duncan Holland
IT'S WELCOME back to Middleborough's very own favourites, the Fleming Mussolini's. In the two plus



years since, the band first appeared in these pages, many strange and confusing things have happened, experiences that have left chief songwriter and singer Alan 'Sav' Savage describing the process as a triumph of will.

Early success was never quite theirs. My Cleopatra showed the singles chart, but the following LP, Watching The Film, came out on the Portrait label, just as that organisation was getting problems of its own. This project is now shelved in our friend's day job category, but stands as an early example of the Mussolini's line brand of pop tinged, R&B based skills.

"We started off with the intention of taking standard formats and turning them on their head," says Sav. "We've always tried to be eclectic and varied in our approach. I see no reason why a band like us couldn't do a country song sometimes."

Shaken, but only a little stirred, the band drew confidence from their earliest experiences when 12 majors were after them on hearing their demo tape. Now solely at home at Epic Records, they've just one more upset on the horizon: the World Popular Song Festival in Japan.

"Our manager submitted a tape and we actually got the first! It was an extraordinary experience. Although the whole thing was totally false, we learnt a lot, being mobbed by screaming Japanese girls. That sort of thing. Of course the language barrier helped, what with nobody understanding what anybody else was saying."

Feeling comfortable with CBS/Epic, "they handle Michael Jackson," they know what they're doing," first fruits of the deal is the recent single Girl On A Train, and the imminent LP, Chormed Life. The single sets the tone nicely, reminding us that the Mussolini's musicality is in no doubt and giving yet another example of Sav's ironic, yet delicate lyricism. This might not be the one which will finally break them, but the LP is sure to please many. Watch out for a stirring song, Jonestown, based on the infamy surrounding the Rev Jim Jones. A single perchance?

"People are saying it might be a little too hard for radio plays, but we think that's rubbish. The whole thing fascinates me, how people can be driven to such things."

Fleming Mussolini's. How on earth do you get a name like that?
"Well, we didn't have a name at one point and at least this one keeps a smile on people's faces. I suppose it's a bit irresponsible, but people take pop music too seriously. It's not going to change the world is it? One thing's certain though, we're never going to be

able to play in Italy!"
Keep an ear open for the Fleming Mussolini's. They've got the right sort of approach to make more than the trains run on time.

Time for indie Big Time...?

by John Tobler

FOR A US indie to set up a UK office, optimism, good distribution and a certain self-confidence are required, with the result that few make the attempt. A recent entrant to the field is Bigtime, distributed via B&G, and with the cool, experienced head of industry veteran Tim Prior (ex Island, Anorak, etc) at the helm.

Bigtime's acts are not unknown here as previous licensing deals. The Lucy Show, for instance, debuted on A&M, and have been on tour here recently in support of their Bigtime LP, Monic, while the Hoodoo Gurus are still licensed to Chrysalis. The excellent Dream Syndicate's Out Of The Grey LP was also licensed through Chrysalis, while one of the label's first domestic signings has been Max Eder (aka The Jazz Butcher in a previous life). Eder's first Bigtime LP, The Best Kiss In The World, is a recent release.

These are the known quantities, but there are as many of at least equal note among the less familiar Bigtime signings. Red Kross, for example, whose Neurotica LP (produced by ex-Norment Tommy Erdelyi) comprises tracks resembling a comic-book (a la Kiss or Motley Crue) as well as the falsetto vocals of Love To You, or a track filled Janis, Jennie & George Harrison. Drummer Ray McDonald claims to have been conceived in a microwave.

Commando, by Stige Dolls (a Norwegian trio with little else in common with A-Hal) is a hard rock album, and Red Wave, by "4 underground bands from the USSR", apparently came about through an American girl named Joanne Singray becoming involved in the circles of "unofficial" Soviet rock, and sub-fering tapes and videos she recorded in Moscow and Leningrad back to Hollywood Blvd, where Bigtime's head office is located. One of the Soviet bands, Alva, also includes a tribute to Marc Bolan, Dancer Boogie, but it's singing in their native tongue.

'Maybe the idea of Bigtime is absurd, but killjoys probably said that of Atlantic, Motown and Chrysalis and look what happened to them'

There's no obvious common style linking any of these bands. They come from Canada, Australia, Britain, Russia, anywhere where music is made. The label has also signed for release outside the UK such indie notables as Love & Rockets and The Fall, among others, while new signings (as yet unheard) include The Willflowers, the Altar Boys, My Three Sons and the Tribolites.

Personal favours on the Bigtime roster include Dumpruck, whose second LP, Positively, with its jangle jangle guitars and backwards tapes, brings to mind an odd mix of the Byrds, Love, Big Star and Television. Positively was produced by Don Dixon, while the new LP, For The Country, was produced at Rockfield by Hugh Jones, and is a Sheryl Crowe style LP. Dumpruck's appeal are Love Tractor, whose come from Athens, Georgia, but don't sound like it, whereas Dumpruck or Boston, but sound as though they're from Athens. LT used to be a purely instrumental band (eg Rudolf Nureyev on the This Ain't No Outrageous Ship LP), but have broken into song with pleasing results. The group's party piece is a neat version of Party Train by The Gap Band, which is due for immediate single release, but a group which uses song titles like Beanie Boots, and which claims that its every move is directed by Elvis Presley, who communicates with them via a seance, clearly well-schooled in the wonderful absurdity of rock 'n' roll.

Maybe the idea of Bigtime is absurd, but killjoys probably said the same of Atlantic, Motown, Island, A&M and Chrysalis, and look what happened to them! An easy way to test the water is via Big Noise, an eight track sampler LP with many of the already mentioned acts represented. A worthy undertaking indeed.

McManus boys beat setbacks

by Maggi Farran
WHAT DO heavy rockers Del Leppard and melodic rockers Mama's Boys have in common? They both stick by their drummers when the chips were down. Yep, the McManus brothers Pat and John just downed tools and waled when, during a tour at the end

of '85, they received the devastating news that third brother Tommy (youngest member and drummer) was suffering from leukemia.

If that wasn't enough, bass player and vocalist John McManus was given medical advice that he should never sing again. But the McManus brothers have a bond between them that is stronger than most. They waited for Tommy to recuperate, and brought in vocalist Keith Murrell, formerly with the short-lived but much acclaimed Airrace. The new album *Growing Up* the Hard Way was already written and recorded when Keith came along but says Keith: "It almost feels as if the album was written for me. Even though I took

no part in the writing it's exactly the direction I wanted to go in."

This album is more melodic than their material. So have all the months of touring America rubbed off on the Irish? "Not at all," says lead guitarist Pat. "We've just gone back to the early days. Originally, back in Ireland we played folk music so we've never been short of a good tune. We've also gone back to producer Philip Begley who produced 'Plug It In.' We used Philip Begley for the right reasons that he's a bloody good producer and he's committed to the band."

The first single from *Growing Up* "The Hard Way" is the prophetic "Waiting For A Miracle," available now in 7 and 12" formats, the 12" including a cut-out cardboard guitar. There's been a gap, but Mama's Boys have put their time to good use.



EUROPARADE

Rank	Weeks on Chart	Artist	Title	Label	
1	3	2	9	WHO'S THAT GIRL	EMI
2	1	6	I JUST CAN'T STOP LOVING YOU	Meridian	
3	2	3	12	IT'S A SIN	Meridian
4	5	11	3	WHAT HAVE I DONE...	Meridian
5	4	5	8	LA BAMBOLA	Meridian
6	4	7	13	VOYAGE VOYAGE	Meridian
7	17	—	2	BOYS	Meridian
8	12	6	10	THE LIVING DAYLIGHTS	Meridian
9	9	30	11	HELLA...	Meridian
10	7	4	14	MY HUNTER SEX	Meridian
11	NEW	—	—	WHERE THE STRUTS HAVE NO NAME	Meridian
12	8	9	13	NOTHING'S GONNA STOP ME NOW	Meridian
13	10	12	6	I LOVE TO LOVE	Meridian
14	14	18	4	NEVER GONNA GIVE YOU UP	Meridian
15	11	14	14	I WANNA DANCE WITH SOMEBODY	Meridian
16	30	—	2	JIVE TALKIN'	Meridian
17	21	14	13	CONFESSION	Meridian
18	12	8	22	CALL ME	Meridian
19	20	—	2	UNDER THE BOARDWALK	Meridian
20	NEW	—	—	EVERYBODY TO YOUR HEART	Meridian
21	16	17	4	WISHING WELL	Meridian
22	NEW	—	—	SOME PEOPLE	Meridian
23	39	—	2	NEVER LET ME DOWN AGAIN	Meridian
24	NEW	—	—	WONDERFUL LIFE	Meridian
25	25	—	8	JOE LEE TALK	Meridian
26	23	—	4	TOY BOY	Meridian
27	18	—	5	BIG NEXT DOOR	Meridian
28	15	—	7	BROWNIE WE ALMOST HATE IT ALL	Meridian
29	36	—	2	WIPPOUT	Meridian
30	31	39	12	BELLA VITA	Meridian
31	19	22	3	SMALL LITTLE MUSTY	Meridian
32	NEW	—	—	LUNA	Meridian
33	RE	—	—	C'EST A TOUS	Meridian
34	32	35	3	LET YOUR SUN SHINE	Meridian
35	28	35	3	HANGING TON	Meridian
36	24	28	4	YOUR TRACK UP	Meridian
37	RE	—	—	UNE AUTRE HISTOIRE	Meridian
38	79	31	24	LA RA BOMBE	Meridian
39	40	34	17	THE MUTHIE	Meridian
40	28	21	7	HELLO	Meridian

At EMI's sales conference, the treat of a rare live performance from Joe Cocker, plus T Graham Brown, also appearing at the same fiddler for the first time, in the same week. But our verdict on Stevie Wonder at Wembley? A little disappointing.

Revival at last for Joe?

EMI's sales conference in Brighton kicked off with a gig at Brighton Centre featuring T Graham Brown (see separate review) supporting headliner Joe Cocker, fronting a 12-piece band. UK visits by Cocker are all too rare, these days, so the rare chance to see the man who remains Britain's finest soul singer was accepted with alacrity.

As ever, the set consisted of well chosen songs from a by now extensive back catalogue which sadly receives scant attention in this country, although in other territories Cocker is a major star. He still cuts less than vinyl-like, but to those who believe, it's the voice and the performance that count. Highlights included Dylan's *Watching the River Flow*, Randy Newman's *You Can Leave Your Hat On*, a quite magical *Many Rivers To Cross*, plus inevitable readings of the hits — *With A Little Help* was extraordinary. *You Are So Beautiful* off-wrenching, but *Up Where We Belong* (with a backing vocalist taking Jennifer Warnes' part) was one of the few minor disappointments.

The new single is *Unchain My Heart* (as in Ray Charles), and with the current pressing given to rock's senior citizens, maybe Joe will find some chart action. If he does, it will be well deserved in view of the body of his great work. Britain has largely ignored over the last 15 years.

T Graham: country surprise

After T Graham Brown's first ever British gig at Harlequin's Mean Fiddler one was left with the distinct impression that we are never likely to get close to him again. Brown and his magnificently tight six-piece band delighted the comparatively few who have so far invested in this new Capitol album. I Tell It Like It Used To Be and the just released Brilliant Con-

versationalist. Apart from the numerous US country hits on the album, Brown did memorable covers of *Tracks Of My Tears* and *Sittin' On The Dock Of The Bay*. His own material may not be quite up to the standard of two of the finest pop songs ever written, but the energy and self-belief he showed won over everyone. Without hesitation, T is recommended to everyone who likes James Brown, the Jags/Jacks stars, Bruce Springsteen or Chuck Berry. The only problem seems to be one of semantics — he seems to have as much to do with country music as Screamin' Jay Hawkins, and anyone who expects TGB and The Hard Taps to play conventional country music is in for a big surprise, but a pleasant one. This is solid R&B from start to finish, performed by a combo whose power and professionalism puts all but a very few other bands in the shade. More please — and the sooner the better.

JOHN TOBLER

Stevie's talk show

It is almost 25 years since a 12-year-old Little Stevie Wonder had his first US number one hit with *Fingertips*, and 21 years since his first British hit with *Isn't She Lovely* (his *Alight*). Since then he has never been far away from the charts while his infrequent live appearances have always drawn packed houses.

Wonder's return to Wembley Arena — after the disappointment of cancelled dates earlier this year — was a success, but an unqualified success? No. He fell into the mistake made by so many of his fellow American artists of trying to get audience participation in some of his numbers when all the same audience really wanted was non-stop music, free of any interruption. A late start, an unnecessary interval, and a somewhat disappointed programme of songs all added to the general impression that Stevie was capable of so much more.

That said, when he did get down to the music and away from the chat, Wonder proved why he has remained at the top for so long. Few vocalists can match the sheer beauty and emotion of his voice, and his songs transcend the generation gap. It's worth noting that mo'ry in the vast Wembley stadium would not have even been born when Stevie Wonder first started having hit records.

For someone who has had so many hits, Wonder doted relatively few of them into his performance, although *Fingertips*, *Ma Cherie Amour*, *Uptight* and *I Was Made To Love Her* were gratefully received by the audience. It was his Seventies songs like *You Are The Sunshine Of My Life*, *Superstition* and *Living For The City*.

That said, it was a taste of his next album including the new single *Skeletons* which indicated that he still has his finger firmly on the musical pulse of the Eighties. By

and large, an enjoyable concert aimed firmly at the fans — which is as it should be anyway.

CHRIS WHITE

Carmel's good day

REMEMBER Carmel, the Mancunian songstress who achieved critical acclaim in 1982? Well she is back for more, more, more. And on the basis of her performance at Kensington Roof Gardens she should not have much trouble getting it.

Her set was predominantly made up of new songs, all of which were of a high standard. Particularly impressive were *Everybody's Got a Little Soul*, the title track of the forthcoming LP, and *All in a Game*, the new single.

The familiar jazzy groove is also retained. The new, more commercial sound that has recently been winning Carmel a huge following in France now looks set to do the same here.

ANDREW BEEVERS

Little and large

ON ONE level Little Stevie is preposterous, an embodiment of everything that's wrong with posturing hard rock. On a second level, and one which this review chooses to take, he's tremendous fun, putting on a dazzling show of fun and fury.

Kenshin Town's Town And Country Club was packed for his appearance, but it was a mixed bag. Drawing liberally from the recent *Capitol LP*, *Freedom No Compromise*, he ran an anthology of styles and poses, taking full orders on what was unarguably heavy metal music. HM continues to be one of the most exciting forms of live music, there really is nothing like a loud guitar, but it is all too often ruined by regrettable inanity and unforgivable lyrics. Little Stevie, as many will tell you, is unashamedly political and yes, rock and politics do mix. It's possibly ironic that Little Stevie's manifesto and plugging in the big guitars and prancing about were contrasted with a somewhat stonier album.

Not to appear one dimensional, his band were also able to turn a clever hand to light reggae and only came unback in a whimsical dropping the original rhythms of his best song by far, *Solidarity*, for an unconvincing stab at trash. This was a rare opportunity to see an artist contrast to larger stadiums playing a small venue with some intimacy.

Earlier and less successfully the *Flaming Muesli*s, in which he openly only to have their set cruelly curtailed by time problems. Within their short performance they proved that what we are all assuming to suspect, that behind the wonderfully absurd name, there beats the heart of a band with major potential. It was a valiant attempt to get the message over and that they failed is less the fault of the band than the fault of a strangely uninterested audience.

DUNCAN HOLLAND

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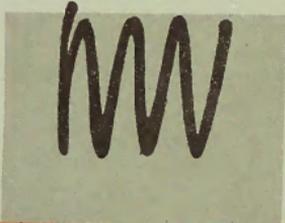
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Records to be featured on this week's Top of the Pops

53	THE LONER Gary Moore	10 (Virgin TEN1) 178
54	MY LOVE IS GUARANTEED Sade	Champion CHAMP1 12035
55	WHO WILL YOU RUN TO Heart	Capitol 121 CL 457
56	FREE Curiosity Killed The Cat	Mercury/Phonogram CAT121 115
57	ONE LOVER AT A TIME Atlantic Starr	Warner Brothers WB22711
58	VALERIE Steve Winwood	Island 12035 336

Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 500 record outlets, incorporating T, L & C cassette sales.

No 1	NEVER GONNA GIVE YOU UP Rick Astley	BCA RB 4144712 - P1 (1446) 3/27/87
2	PUMP UP THE VOLUME/ANTHrax (...) M.A.R.S.	ABC B 340 37 3/27/87
3	WIPEOUT For Boys and The Bread Boys	Ultratone/Island UPB01 3
4	HEART AND SOUL T-Pain	Sierra/Virgin SKN 4129
5	WHERE THE STREETS HAVE NO NAME UZ	Island 12035 340
6	SOME PEOPLE Gloria Estefania	7/27/87
7	CAUSING A COMMOTION Madonna	EMI 120EM 18 5/27/87
8	WHAT HAVE I DONE TO DESERVE THIS? Per Shop Boys and Dusty Springfield	5/27/87
9	CASANOVA LeVert	Atlantic A231211
10	TOY BOY Sintita	Falouts 121 JAN 12
11	IT'S OVER (REMIX) Leah 42	Pollack POPS 90 100
12	HOUSE NATION The House Master Boys & The Road Boy Of House	Musical Chairs/MCA D111 7/27/87
13	WONDERFUL LIFE Black	AM AM1 402
14	SWEET LITTLE MYSTERY Wet Wet Wet	The Precision Organisation/Phonogram JWE1 412
15	I DON'T WANT TO BE A HERO Johnny Hates Jazz	Virgin 4571 1000
16	BRIDGE TO YOUR HEART Wax	BCA RB 41405 112 - P1 (1406)
17	ME AND THE FARMER The Housemartins	Get Discs CDD11 19
18	LIES Jonathan Butler	jee JWE11 11
19	HOURLASS Squeeze	AM AM1 400
20	HEY MATTHEW Kenny Rogers	18.8.87 JNCA 30411 102

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19 SEPTEMBER 1987

MUSIC WEEK



DANCE
SPECIAL



No shortage of talent on UK dance scene



MARK KING of Level 42 making the effort to get people out on the dancefloor.

JUST BELOW the surface bubbles a mass of new dance music that the specialist labels are uncovering at a rate of knots. Barry Lazell takes a look at this accelerating industry.

THE UK dance music industry feeds from two basic sources of artists and repertoire: that which comes in from the US (and elsewhere around the world), and the music which is made in this country by UK artists. The chief difference between the two has nothing to do with musical styles, but lies in the fact that virtually all imported repertoire is obtained by the UK market 'off the peg', as either the work of an artist contracted to an overseas sister label or licensor, or a record licensed on one-off basis after proving its UK popularity through imports.

Many, many dance hits have started their life through the latter route during the last decade, and not a few subsequently solid careers have kicked off in this fashion, too.

Home-grown repertoire, however, depends now as it always has upon the emergence of UK talent good enough to stand up against its American counterparts, and the ability and willingness of British labels — both majors and dance-specialist independents — to find such talent, nurture, develop, market and promote its music, and eventually sell it back on equal terms into the international marketplace.

This was something with which the UK record industry singularly

failed to come to grips with the pop music of the 1950s, succeeded in doing beyond anyone's wildest dreams with rock and pop from the mid-60s onwards, and finally, in the 1980s, is now manning with indigenous dance and black music. The commercial successes in the US and elsewhere of Billy Ocean, Paul Hardcastle, Loose Ends, Level 42, Five Star and others has finallyiced the coke of the continuing UK dance A&R quest: it is now clear to the world at large that this country does have the talent to play the international stage with what was once considered to be a wholly American musical form, with its roots firmly in the R&B/Motown/US urban tradition.

The proven possibility of crossover and international success on top of 'making it' purely in the UK dance field has meant that there is no shortage of aspirants in this country for the next generation of stardom, and consequently the sellers of those future record sets is something to which all UK labels with dance music credentials are seriously addressing themselves on a regular basis. In contrast to comparatively few years ago, there are not many companies (Champion perhaps being the successful exception of the moment) concentrating solely on marketing US acquisitions.

Labels like Jive, Citybeat, Se-

rious, CoolTempo, Rhythm King and many more are uncovering UK dance talent at a rate of knots, as are the successful production teams within the field — Stock, Aitken and Waterman, for example, have rapidly made bona fide stars out of Mel & Kim and Rick Astley, with Paul Barry tipped to follow in their wake.

The dance specialist labels such as those just listed — and virtually every new label which comes under the regular spotlight of *MW's* dance page also includes a 'looking for fresh new UK talent' quote in its plans — beckon attractively to many unsigned acts because of their street credibility and their implicit feel for what the dance audience wants. Most dance acts are run by DJs, producers, specialist shops or even fans of the music; their sense of involvement is almost palpable.

It is a fact which has not been lost on major companies in recent times, which has meant the setting up of subsidiary dance labels within the auspices of a major — CoolTempo, Breakout, Club, Syncope, Fourth & Broadway, etc — staffed by essentially the same kind of involved professionals who were once the dance industry's prerogative. The clout of a major company in the areas of promotion and distribution obviously has its attractions, too.

But of course, it is the labels which sign up the talent, and not vice versa — although a particularly sought-after act might well have two or three deals from different quarters to choose between. The sending in of a demo or the fortuitous spotting of a gig by an A&R man are not yellow brick roads in themselves — the latter because it doesn't happen that often, and the former because the demo is up against every other demo of the moment. It is to be hoped that artists with real potential and labels which happen to be the ideal place for them don't forever pass each other by like ships in the night. Sooner or later, if an act really has it, it will come to the attention of somebody with an eye for that act's potential.

As already stated, virtually every dance label in the country is constantly, seriously, addressing the search for future stars, and by general consensus, what they are finding is that, quantitatively, the nation is awash with scroachers, beat box rappers, funk bands and even soul singers. This is not hard to fathom, nobody seems to have done any research on it, but the mere fact that dance music has been the consistent staple of UK singles sales for some years now was inevitably going to throw up at least a section of youth culture which was wholly dance-music-orientated.

And where have these kids found the time to hone their musical skills, and to become so effortlessly au fait with the musical climate? The economic and social

realities of the 80s shout the answer to that one — enforced, unfulfilled leisure is a teenage no-go for far too many; music, at least, is on outlet. Would-be dance acts are falling out of the woodwork, and the dance industry's current job is not so much searching for them as picking the cream out of the crop.

One example of a newly inaugurated dance talent-gathering policy which is not quite unique, but is being given an extremely high profile, and could well be a pattern for more general industry practice in future, is that adopted by Morrison Khan's new Westside Records label, the A&R-based side of his Dance Music Group, which is solely dependent upon UK talent development for its repertoire.

Having built its own 16-track recording studio adjacent to the label's East, West London offices — a modest, unpretentious affair by today's professional studio standards, though as good as it ever need to be for cutting Hip-Hop records, and presumably a deal less daunting for absolute newcomers — Westside has inaugurated what Khan calls 'Instant A&R Access'. Potential acts can come in literally off the street on any Monday, Wednesday or Friday evening between 6 and 7pm, and either with or without a demo, make their pitch to the label. At the hint of something good, cost-price use of the rehearsal and/or recording studios is offered, and the major jackpot is the offer of a deal

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► FROM PAGE 2

with Westside as a recording act, or a publishing deal with sister company Pisces Music.

There was some scepticism from without when this scene was announced, but Dance Music's Chris May says that the results to date have exceeded his wildest hopes.

"People suggested that the A&R project was a publicity stunt, to which my response would be that I can think of easier ways of getting publicity than spending up to two hours on three evenings a week after a normal hard day's work, listening to raw tapes off the street! No, we started this because we know that there is tough young talent out there, and this seemed to be the best way of reaching it."

"It has been extraordinarily successful. Naturally, most of the people who have come along — and we average half a dozen at each session — have fallen somewhere between dead losses and being potentially promising. We have, though, found six acts of quite phenomenal class and talent, and they're now taking it in turns to go into our studio and make their records."

The pick of the bunch, it seems, have also proved to be quite varied in the direction their particular styles took:

"Firstly, we found John Paul Borrett, a brilliant singer, dancer and songwriter from the Midlands who will make Terence Trent D'Arby look like small fry. He has a superb voice in the grand soul tradition, with a wide range and a multitude



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of textures. His dancing is outstanding, too — and his songwriting is better than anybody I've heard in dance music from the UK. He's currently finishing his first single, which we'll start to get buzzing on promo in just a couple of weeks."

"We've also found another extraordinarily talented singer/songwriter in the soul tradition, named Les Whitaker, plus two blinding funk bands named We and Klush, a girl duo whose per-

forming name is still to be chosen, and another super-tough rap crew, similarly as yet unnamed. I was hoping the A&R project would turn up some good people, but this half dozen's talents have exceeded our wildest hopes."

Evidence, then, that the leaders of the next UK dance music wave are indeed being found and signed. It will perhaps be interesting to check back to May's list in a couple of years' time to report on

'British Hip-Hop has now reached a stage where it is developing an identity of its own'

ALL MORE?

second disc, for which they will receive the standard advance/royalty package as paid to the US artists on the first two sides.

Pearce says: "British Hip-Hop has now reached a stage where it is developing an identity of its own, and this process will be accelerated by a major album showcasing the best young up-and-coming talent. As both Radio London's *Fresh Start To The Week* and *Street Sounds* are committed to developing British Hip-Hop, our partnership on this project makes a lot of sense."

Entries are being solicited nationwide at Hip-Hop jams, through magazines, on BBC 2's *Ebony* edition focusing on the UK Hip-Hop scene, and also on *Street Sounds* LP sleeves and the Dance Music Group's subscriber-only Hip-Hop newsletter. Entries close on October 9, after which judging will be done and the album line-up organised within a couple of weeks, re-recording where necessary with winners whose demo entries are not of masterable standard at the same Westside studio referred to earlier. As Chris May at Dance Music again comments: "Partly we're just soliciting strong tracks for two sides of an album project, but also we're again looking for the real cream of this talent with a view to further long-term signings for Westside."

Dance music is being created afresh across the country right now, and it does seem that the dance side of the UK record industry is indeed there, ear to the ground, to keep selling it to the world at large.

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Dancing to a new label

Small independent labels specialising in disco/dance music are springing up again and proving that they are far from dead. Barry Lazell checks out what's happening.

BACK DURING the post Saturday Night Fever disco music explosion, a fair number of established record labels in the UK opened up new labels or special generic series specifically for their disco product. Partly this was in response to the emergence of a plethora of independent dance-oriented labels which sprang from the grassroots specialist shops, clubs, DJs) at around the same time — Groove, Élite, Record Shock, Bluebird and the like — and partly in an effort to channel what was perceived as a hip musical craze into hip-type compartments which stood aside from mainstream pop labels.

EMI had the notoriously out-of-touch Sidewalk, Pye/PRT came up with Calibre and Calibre Plus (whoever understood the distinction), Polydor had the generic Steppin' Out series, and WEA for a while the similar LV series — LV standing for 'long version', which basically meant extended disco mixes on 12-inch, CBS at the time had two licensed labels, Tabu and Prelude, whose output was almost completely disco-oriented, thereby effectively gaining a couple of successful specialist labels by default, as it were.

As that particular boom faded, and the mannered trappings of commercial disco rapidly became a stigma, the disco labels and series passed into oblivion. Conversely, their indie competitors, always at one with change and growth in the music, adopted and generically prospered. There are far, far more dance-oriented small labels in the UK market today than

there ever were during the boom of seven or eight years ago.

Interestingly, dance-oriented subsidiaries of major (and major-minor) labels have made a comeback too, in an accelerating process which has largely occurred since the middle of the decade. The difference this time around is that they are proving markedly successful — responsible in fact not only for a large proportion of the records which fill the dance chart, but a goodly chunk of the pop chart too. In an every-shrinking singles market where the 12-inch now very much calls the shots, and a dance track is the most likely thing to be heard upon it, today's dance labels thrive at the very heart of the marketplace.

The record industry is, to its credit, generally one which learns and subsequently prospers from its fail-

ures — or perhaps more accurately, prospers from reference to others' successes. The majors' dance labels of today are very much a product of the collective growth experience of dance music in the UK since the disco years. Their predecessors by comparison were merely cosmetic sidelines for uptempo product, with no internal life of their own.

Today, the marketing game is a more cleverly played one, and the particular rules which apply to this making and marketing of dance music — plus the various forms of black music which are closely tangential to it and tend to sell in the same places to the same people — are well understood. 'Street Cred', for all the conny implications of the phrase, can nonetheless be a vital ingredient in buyer persuasion, and indeed the perceived need for it was pivotal to the decision to launch many dance subsidiaries in the first place.

Pete Waterman and A&M's Mike Sifton between them have just proved beyond argument just how important the perceived nature of a marketed product can be, with the apparent conjuring up of the earliest copies of Roadblock on 'American' white label promos apparently from the record's obscure 1970s 'source'. The buzz created by — in this case, completely spurious — 'street cred' was the equal of anything that money could have bought in promotional terms. When all was revealed, the record's own intrinsic worth had taken over, and Breakout scored another massive crossover hit.

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CAMEO: Major star status in the UK

'There are far, far more dance-oriented labels in the UK market today than there ever were during the boom of seven or eight years ago'


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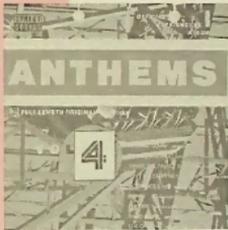
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► FROM PAGE 6

It is worth reminding ourselves just who and what is around nowadays in terms of dance music subsidiaries. Phonogram's Club label was probably the one which set the whole UK ball rolling, largely because it was rapidly successful — and seen to be so — in what it did: essentially, gather the most dance-oriented product from each of the Phonogram labels and produce sources, and market it generically with promotion to the nation's DJs and dancefloors through a closely-aligned in-house club promotions department.

Major hits by the likes of Shannon, the Gap Band and Cameo popped up, it seemed to some, as if by magic. In fact, certain broadcasting elements seemed to eye Club's success as the vanguard of some sort of insidious dancefloor intrusion into the realms of 'proper' music — remember Richard Skinner's infamous *Whistle Test* crack about keeping Rene And Angela in the disco's where they belonged. The brains and collective driving force behind the Club concept and its continuing execution — long-time Phonogram marketing man John Waller, his original 'street cred' input, Club DJ and broadcaster Jeff Young, and their consistently award-winning promotion man Mike Sefton (now replaced by Johnny Walker since his departure to A&M), can take much of the credit for showing the industry as a whole the way forward. The major star status of Cameo in this country — a band which had been selling records to just a specialist minority

for years until the Club concept got behind them in a concrete testimony to vision of Waller and Co. Island, which had long had a good flow of dance product without a tangible focus, pulled it all rapidly together with the launch of Fourth & Broadway, whose architects Ashley Newton and Julian Palmer added a sharp street-boy flash to the music's visual packaging and advertising. Fourth & Broadway brought the hip fashion element to the major dance label mixture — a marketing angle very rapidly taken up by Morgan Khan at Streetwave, and at least alluded to in the presentation of almost every dance label which has come along since.

F.A.B. (the name was created to be abbreviated thus) picked up more key personnel like club promoters Adrian Sykes and Tim Rudling, while also building itself a clutch of hits from the likes of Jocelyn Brown, Skipworth And Turner, Eugene Wilde and Wally Badarou. The original personnel were to move elsewhere as their expertise became valued, and more recently F.A.B. has soiled under the pennants of Ian Dewhurst and Jon Williams, but the latest development has Julian Palmer back at the helm after a stint in ASB at CBS (where he found Paul Johnson, among others), so new impetus from the Island corner looks imminent.

Chrysalis, hugely successful as a rock and pop label, but always a sufferer in the credibility stakes with block and dance product, did the smart thing and launched CoolTempo under Pete Edge. Amongst



PAUL HARDCASTLE: One of CoolTempo's first signings

the first signings was Paul Hardcastle, although the parent label creditly snuck him back in time for his world-beating 1985 smash with 19. CoolTempo has proved an astute player the US 'suzz' acquisition market, and has scored some notable biggies with records by the Real Roxanne, Thomas & Taylor, the Timex Social Club, and even old soul favourites like Betty Wright. On the staffing side, Don-

Syncopate



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cin Donny D emerged from under Erskine Thompson's wing to lend CoolTempo a range of diverse talents from club promotion to sharp remixing.

Other majors have followed the successful leads. Aristo now has DMG Records, in partnership with Tony Prince's Disco Mix Club, which gives it access to the considerable production/remix talents of Les Adams, Alan Coullhard, Paul Dokenye, and the World Mixing Champion Chad Jackson.

EMI already had Steve Walsh's Total Control label under its wing, but perhaps encouraged by the clear success of its dance promotion department inaugurated by Ian Dewhurst (and now in the capable hands of ex-F.A.B. man Tim Rudling), and a solid round of successes from both its Capital/EMI America US input and the UK-originated Tavoros and Hot Chocolate remix revivals by Dutch DJ Ben Liebrand, decided to go the whole hog and launch Syncopate as a full in-house dance label.

It was a move which, for some, threatened to raise the ghost of Sidewalk, since Syncopate seemed to have a major built-in disadvantage in not being able to pull product in from Capital, EMI America, or indeed any other EMI own-brand label — quite the opposite, in fact, of the original role model as demonstrated by Club. Syncopate would stand or fall on its own signings and independent US acquisitions, and to be fair has not really had time yet to really get into either swimming stride or sinking spiral. Indications actually look good — Lolo's Wax The Van was an astute pick-up, and the recent releases by Lacharanda and



REAL ROXANNE another Cool-Tempo winner



SKIPWORTH AND Turner provide hits for F.A.B.



A&M's biggest seller is Janet Jackson

Lanier & Co were good dance chart material. The new Chairman Of The Board release, in fact, could be the one to give Syncopate its major pop chart breakthrough.

Polydor, put somewhat into the shade dance-wise by the success of its sister companies — Phono-gram with Club and London with itself (never a dance label as such, but nonetheless one on which virtually every release is a dance record of some persuasion, and almost all are hits — and with a very astute dance staffer in the form of DJ Pete Tong) — made its first pitch for the market a couple of years ago with Boiling Point, which was more a revival of the Steppin' Out split-logo approach of yore rather than a full label in itself.

Boiling Point launched a handful of hits — notably last year's big pop crossover by Gwen Guthrie — but its role has now been superseded by Urban, which is quite definitely its own animal. Fortuitous access to some in-demand 'rare grove' back catalogue, notably Maceo & The Macks' Cross The Tracks and the Jackson Sisters' I Believe In Miracles, has got the label off to a smokin' start, but there is no reason why it should not hold its own with current signings.

Not to be overlooked in this survey are the dance labels set up under the auspices of two smaller and otherwise rock-oriented labels. Mute has Rhythm King, consistently the source of some of the hardest Hip-Hop, House and DC Go-Go music to be released in this country. Small wonder that Rhythm King then, has arguably the strongest street-level credibility (in the South of the UK, anyway) of possibly any dance label in the country. It can also push the pop crossover, though, as witness Tuffy's recent hit I Love My Radio.

Meanwhile, over at Beggars Banquet flourishes another high-grade dance subsidiary in Citybeat, which is run by Tim Palmer, who with his brother Chris was the one-time brain behind the Groove record label and its international novelty dance hit Wilko Rap. Citybeat's flag-flying act is former Freeze leader John Rocca, who has had his own share of solo chart success. The label is currently also off and running with a spread of US and UK acts, however, including New Yorkers React and Carlton Smith, and London duo Cairo.

And just about celebrating its first six months of operations as this MW special appears is A&M's dance label Breakout, the launch of which was in fact spotlighted in

detail in last Dance Supplement in these pages. A&M planned carefully and shot for the top from the beginning, bringing in Jason Guy and Mike Seltou, with considerable joint experience in dance A&R and promotion, as chief label architects. A&M's biggest-selling act of the day, Janet Jackson, and the joint boss of this whole caboodle, Herb Alpert, were both persuaded to have their new releases moved onto this upstart offshoot, and every detail down to the label design and the type and thickness of card to be used for 12-inch sleeves, was carefully organised for maximum market credibility.

The result has been a total 100% success rate so far in the dance chart, and a virtual repetition of some in the Gallup top 75 too, with only Vestia Williams' slow movie ballad not matching the success of the other releases. Janet Jackson and Herb Alpert have had two top 30 smashers apiece, and Stock Aitken Waterman's Roadblock has provided a massive home-grown smash, while Roxanne Shannon's Have A Nice Day brought New York hip-hop to the top 75.

Breakout is perhaps the epitome of the successful major dance subsidiary because it has consciously re-applied all that collective dance industry experience mentioned

earlier into every aspect of what it does.

Current grapevine has it that MCA, a considerable part of whose output on single is dance product anyway, will be the next major to emerge with an in-house dance label under its belt. Paul Bunling, the label's dance promotions manager, is amused by the certainty of some of the forecasters, but says that the idea is merely a possible option for consideration at the moment. What MCA is urgently undertaking is the design of a new generic 12-inch sleeve for dance product, a move which in itself will give that product a unifying identity aside from the label's pop and rock output.

The new bag concept, however, is certainly inspired by the successful use of striking generic packaging by in particular, Breakout and Music Of Life. MCA, after all, knows the rules of the marketing game too, and with a largely dance 12-inch output is, like London, only not a dance label because it happens to be everything else too. Those majors which have taken the plunge with an in-house dance label, market-wise 1987 style, are finding the water very much to their liking at the moment.

Those majors which have taken the plunge with an in-house dance label, market-wise 1987 style, are finding the water very much to their liking'

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The purer sound of the New York underground

MORE THAN ever, the story of dance music in the US is one of significant groups surrounding the fringe of pop. Brian Chin probes deeper.

IN HOUSE, rap, Latin-hip-hop and New York's underground R&B club music, one witnesses a much purer, more hard-core expression of ethnicity and youth culture than ever in the crossover-oriented history of dance music.

And in that context, even the aura of the biggest pop star who may record a danceable record or commission a remix-and-additional-production overhaul to cover the market, must pale in the face of the unkillable source material of Eric B. and Rakim, Jamie Principle, Noel and Touch.

Yet, in the cradle of disco (not to be confused with the phenomenon of the discotheque itself, which is of course a European idea), there's a pervasive sense that dance music may be in a musical cul-de-sac right now. Because of the clear

demarcations between musical approaches — no problem telling Silent Morning from Do It Properly or I Know You Got Soul, is there — the numbing formalisation of dance music has reached troubling proportions.

And it's been the rare record indeed that has crossed over to development of identifiable strains created a Latin constituency, a rap crowd, a house/garage crowd who could spend an entire evening listening only to one kind of music. Marshall Jefferson's Move Your Body — The House Music Anthem was one all-encompassing hit, while Do It Properly, also a broad-based record, expressed a coalition mentality that hadn't yet emerged in the marketplace by declaring that it had been par-

formed by 2 Puerto Ricans, a Blackman and a Dominican. A hopeful, praiseworthy metaphor, if not quite true.

Of course, to most of the major labels, the strength of dance-tempered "hot" and "Power" radio stations was signal enough to get the bandwagon. Using Atlantic's leased-master approach, formerly dormant players in dance music — Epic, Virgin, RCA, Chrysalis and Capitol among them — began scouting Miami, Chicago and New York's underground to find the possible crossover record and even the prestigious club hit that would prove the street-level credibility of the label.

This precipitated the liveliest bidding wars since Bronze Beat and Full Force, as such regional records as Will To Power's Dreamin' and Pretty Poison's Catch Me (I'm Falling) found a seller's market awaiting them in the wake of such diverse dance crossovers as Debbie Gibson's Only In My Dreams, Exposé's string of pop-disco hits, Company B's Fascinated, Cover Girls, Show Me, Paul Lekakis' Boom Boom, and So-Fire's Don't Break My Heart.

Even where spotty radio play failed to generate the impressive pop chartings of Lisa-Lisa and Cult Jam (who scored a No. 1 pop hit with Head To Toe), the disproportionate sales power and reasonable asking prices of dance records made them an irresistible deal.

This, in turn, created conditions for an unprecedented welcome for new production, performing and technical talent to the mainstream

music business. The veteran names in remix work — Jellybean Benitez, Steve Thompson/Michael Barbiero, Shep Pettibone, John Morales/Sergio Murabito, among others — were moving ever more surely into production, and a high-water mark was reached early this month when six DJ-produced records, on all-time record, were listed in the pop charts.

In their wake, an even more ambitious young group of aspirants, many of them unselfishly mentored by such first-generation dance mover/shakers as Arthur Baker, Mark Kamins and Jellybean, were making their names in post-mix editing and even production with astonishing speed and assurance, having learned from the mistakes of their forerunners.

Such newcomers as The Latin Rascals, Andy Panda/Tripoli, Roman Ricardo, Gail King, Little Louie Vega, Aldo Martin, Robert Cillives, Joey Gardner, David Cole, Bruce Forest, Freddie Bastone, Junior Vasquez, Fred Zarr, and many others, basked in the knowledge that impeccable street credentials and the burning desire to succeed put industry notice and, indeed, the pop charts, well within their grasp.

'There's a pervasive sense that dance music may be in a musical cul-de-sac'

★ HOT 'N' HAPPIN' ★

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North and south continued . . .

DESPITE PROTESTS from dealers, I stand by my observations (MW 22 August) regarding the reasons for the north and Scotland's undeniable bias towards Hi-NRG, a strident, muscular and, some would say, unsophisticated form of disco music typified by Spagna, Sinlita and Man To Man, with a beat count of 120-135 per minute, or more.

In trying to explain this phenomenon, I seem to have upset dealers in these regions, who saw my comments as being yet another attempt by a southerner to dismiss as sub-standard and unworthy anything that happens outside the capital. Nothing could be further from the truth — I was born in the industrial north and am proud of my undiluted Celtic (Welsh/Irish) heritage.

To protest, as some did (MW 29 August) that the north and Scotland's ready acceptance of Hi-NRG is due to these regions being more open to new forms of disco/dance music that has been around for over a decade. Key records in the genre's history include oldies

AFTER RECEIVING flak from north of Walford Alan Jones clears up and expands his front page article (MW 22 August) on a musically divided UK.

like I Feel Live by Donna Summer (1977), You Make Me Feel (Mighty Real) by Sylvester (1978), Born To Be Alive by Patrick Hernandez (1979) and others of similar vintage. Secondly, Scotland and the north are usually amongst the UK's more conservative areas musically, retaining above average sales on traditional pop and rock records, but never reaching the national average for new and developing forms of music, be they rock in the Seventies — new romantic and punk — or black — house and electro — as they are now.

Furthermore, it is sad but true that people in these regions have a lower disposable income that the UK median, and, out of necessity rather than choice, the vast major-

ity who vacation abroad do so on package tours to the less exclusive resorts, where Hi-NRG is the dominant form of music. To say so implies no criticism, nor is it controversial to point out that on returning from such a holiday they will be likely to seek out the records most likely to trigger happy memories.

No one is denying that Spagna et al ultimately sell in the south, or even that people from London take Club 18-30 and similar holidays, but the fact remains that despite Hi-NRG's other powerbase being in the gay clubs of London and the south coast, such records sell in substantial quantities in the rest of the UK only after they force their way into the chart, and, thereafter, on to the airwaves, after

breaking big in the northern half of the kingdom.

The less inhibited and more spontaneous nature of Northerners makes for more demonstrably enjoyable dancing, and the faster the tempo, the more obvious this is, hence the popularity of Hi-NRG. Disco-goers in the south are frequently so pre-occupied with appearing cool and upfront and sophisticated that anything as unshibbly as Hi-NRG fails to get a fair hearing. The fraudulent nature of such an attitude was vividly illustrated and shrewdly exploited by the ubiquitous Stock/Aitken/Waterman, whose Roadblock single, though a brand new recording, accurately imitates the 'rare grooves' phenomenon currently so fashionable in the south, and was embraced as a genuine and worthy Seventies artefact and played by influential DJs who ordinarily wouldn't consider a Stock/Aitken/Waterman disc before their involvement was revealed.

Elsewhere, the record was simply accepted as a good dance record, regardless of origin and/or vintage.

It's worth noting that Hi-NRG registers higher than average sales in every region of the UK where the majority of MPs returned at the last election were not Conservative — and only in these regions. Socio-economic factors undoubtedly determine voting patterns, and musical sophistication, or lack of it, and is all part and parcel of the same complex set of attitudes and experiences — even down to the level of whether one

'The less inhibited and more spontaneous nature of northerners makes for more demonstrably enjoyable dancing, and the faster the tempo, the more obvious this is'

hears Top 40 records on a jukebox in a working men's club or absorbs obscure jazz-funk imports at an exclusive wine bar. Working men's clubs do exist in the south, just as wine bars can be found in the north, but not in nearly the same abundance.

Finally, to refer, as I did, to Hi-NRG as unsophisticated is not to denigrate it or its aficionados. My dictionary defines sophisticated as 'changed from natural character; artificial; deceptive; misleading; perverted' — so who wants to be a sophisticate?

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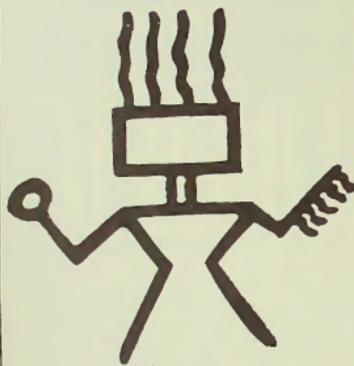
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Autumn breakout for dance music

BARRY WHITE, who some ten years ago was the biggest-selling black artist in Britain, returns to vinyl next month as one of the major names on the dance music release schedules for the early autumn. White is newly signed to A&M for the Breakout label, and as an album titled *The Right Night* due here in early October, on which he plays drums, bass and keyboards as well as singing; the Love Unlimited Orchestra are still in attendance, too! Just how much the classic White sound has adapted to 1987 will first be revealed later this month, when the 12-inch *So You Right* appears on Breakout as a taster for the LP. Coincidentally(?), Phonogram also has a Barry White release due in October. *Club* is issuing a new, updated remix of his 1974 smash *Never Gonna Give You Up* on 12-inch, which if it proves to be as

THE NEXT few months see the release of a wealth of dance-orientated music. Some old some new as Barry Lazell found out.

effectively done as the Donna Summer remakes of a couple of years back from the same source, could well see the return one back in the charts with new and old material simultaneously. Both singles will be good profile-raisers for the album, anyway, so it is unlikely that Breakout will make too much fiak about 12-inch competition.

Also upcoming from Phonogram is a new Cameo single, *She's Mine*, which will tie in the band's early October tour here — a trip originally scheduled for May which had to be postponed because of Larry Blackmon's heavy studio commitments at the time.

Polydor's major dance re-

lease of the near future is its first album by David Grant, titled *Changes* — partly after his current 45, and partly presumably because of the change of direction which his new deal signifies for Grant. The album is self-produced for the first time, under an agreement with Polydor which has given him total Stevie Wonder-type writing and production freedom.

MCA is particularly excited about its new UK signing Paul Barry, who is being produced by Phil Harding for *Stock/Aiken/Waterman*, and for whom the label has Rick Astley-sized aspirations. MCA also has several major dance album releases on the way, however, including a new Col-

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BARRY WHITE: The big man is back

Abrahms set entitled You And Me Equal Us, Shalamar's Circumstantial Evidence, of which the title track has already appeared as a taster, The Vocals Album by the Crusaders, which is a collection of their outstanding vocal collaborations with the likes of Randy Crawford, Joe Cocker, etc, and guitarist Larry Carlton's Discovery, a set which includes a guest slot by Michael McDonald, and has already been raising quite a buzz on import. 12-inchers over the next few weeks from MCA will include releases by Jody Watley, the Jets (launching a new, less teenybop image for the family group), the Pointer Sisters, Patii LaBelle, and Blue Mercedes — the latter being another new UK signing and a further Stock/Aitken/Waterman discovery.

The Debut/Passion organisation is moving into high gear over the next few weeks in a multi-release concentrated assault on the 12-inch charts. Debut has two hot new US acquisitions in If You Should Need A Friend by Blaze (acquired at the New Music Seminar from the Quark label, following good reception here for Blaze's earlier 'Whatcha Gonna Do on a Champion), and

TO PAGE 16 ►

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▶ FROM PAGE 15

Do You Really Want To Wait by Jimmy Williams, who used to be Double Exposure's lead singer and more recently has been working live as lead for the Trammps. Produced by Surface's David "Pit" Conley, this is Williams' first solo record, and has already been buzzing as an import.

On Passion, a trio of strong-sounding Hi-NRG releases is headed by the return of Kelly Marie on an update of Billy Fury's Halfway To Paradise, alongside Fighting For Our Lives by People Like Us, and Tracy Ackerman with Take My Body (And I Will Take Your Love) — the latter a move into the 'Miami' dance sound which is currently barring the US charts. And back on Debut, Nigel Wright has a new Madonna megamix under the This Year's Blonde name. Who's That Mix pulls in bits of the recent Madonna repertoire like Who's That Girl, Papa Don't Preach and La Isla Bonita, as well as earlier hits like Holiday and Into The Groove.

Meanwhile, to turn back to Breakout again, the label also has albums scheduled from two female performers. One marks the welcome return of stalwart Brenda Russell on a set titled Get Here, and the other is a potentially exciting debut from a 14-year-old US newcomer named Shanice Wilson, who is described as "sounding like Deniece Williams, and looking like Janet Jackson". Her album, aptly



SHANICE WILSON: Fourteen year old with new album *Discovery* due out in the autumn.

itled *Discovery*, will be preceded in the first week of October by an introductory single, Baby Tell Me Can You Dance.

This is merely a random sampling of upcoming new dance product, but it is clear that release activity is going to be building to a

peak again as the Autumn season gets underway. There don't seem to be many megastar albums in early view, but the general attitude is probably a wise of one giving Michael Jackson's *Bad* plenty of legroom, rather than getting trampled in the crush!

Blatant move toward dance charts

CASTLE COMMUNICATIONS, the reissue licensing specialist, was an unexpected entrant into the dance field with the *Genius Of Rap* compilation set, released a few weeks ago. This brought together the best of the Sugarhill label's hit output of recent years, including tracks by the Sugarhill Gang, Grandmaster Flash & The Furious Five, and further permutations thereof. Additionally released on CD as well as LP — a still-rare development in the dance compilation field — it also introduced a new Castle label, Blatant, which will be devoted purely to dance releases, and which has three more LPs imminently in the pipeline. Of particular interest will be Afrika Bambaata's *Death Mix* Throw-down album, cut by the Hip-

Hop pioneer several years ago before Planet Rock brought him international fame, and never previously available in the UK.

Also due shortly from Blatant are two further compilations, both like *Genius Of Rap*, double-album packages in single sleeves at mid-price. The *Best Of All Platinum* reviews that label's dancefloor hits of the late 1970s, with tracks by the Moments, Sylvia, Shirley & Company and many others. *Hip-Hop Chartbusters* speaks for itself, and rounds up crossover rap/Hip-Hop hits from a variety of labels, presenting all in their original 12-inch mixes.

Finally, Blatant has already taken Castle into the (for it) virgin territory of the 12-inch single, with a re-issue of Grandmaster & Melle Mel's *White Lines*, ever still in demand even after its record chart run, and particularly since PRT deleted the original pressing.

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Club promo vital link to sales

A UNIVERSALLY-recognised vital link in the selling of dance music in the UK is club promotion. It is accepted that there are many records — in fact, whole genres of records — which would never receive their initial kick to the public in the traditional way via radio. This is because broadcasters will always, inevitably, put new examples of 'good radio music' before dance-type body music on any daytime playlist pecking order.

Promotion at a more grassroots level to a core audience from which wider popularity can be built, is now the proven alternative. So many major hits have now been broken over the last few years via the 'clubs first' route (generally, though

not always, with radio following on), that it is one which no UK record label with dance music product would ever sensibly avoid.

Probably the pioneer club promotion department within a UK record company was the mailing list set up by Ensign label boss Nigel Grainge in the days when he was a label product manager at Phonogram in the early 1970s. Grainge had several US-licensed labels with a wealth of commercial, danceable R&B product, and this was made available on 7-inch singles (before the days of the commercial 12-inch) to disco DJs along with a chatty newsletter ('Total Elastic Alsatian' was Nigel's favourite phrase for a



THE DETROIT Emeralds rewarded Phonogram with a string of club originated hits in the Seventies.

hot single) and forms on which to report their own and their audience's reactions. Phonogram was rewarded with a string of club-originated hits by the likes of the Moments, Shirley & Co, the Detroit Emeralds, the Stylistics, the Joneses, Limmi & Family Cooking, and others.

Nowadays, club promotion is not only by far a bigger game, but a carefully-honed

science. It can involve the targetting from computerised lists of specific kinds of dance records at DJs and clubs where the musical bias has been carefully pinpointed. Both the present-day in-house dance promotion departments and the major independent club promotion companies (the latter being now comparatively few who, by astuteness and

successful track records, have prospered and seen off their opposition in this once ridiculously overcrowded area) can target funk records, Hi-NRG, Hip-hop and pop-soul records — even heavy metal dance records — with accuracy at the appropriate DJs catering to the appropriate audiences, nationwide.

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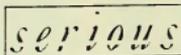
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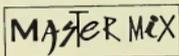
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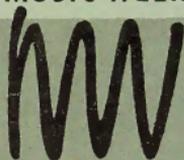
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THE NEW CLASSIC SINGLE

Produced by Stuart Colman

SHAKY4 SHAKY4

NEVER LET ME DOWN

34 David Beron

35 CARS (E' REG MODEL)

36 CROCKETT'S THEME (Instrumental)

37 WHENEVER YOU'RE READY

38 TRUE FAITH

39 NIGHT YOU MURDERED LOVE

40 ANIMAL

41 SCREAM UNTIL YOU LIKE IT

42 MARY'S PRAYER

43 SECRET AGENT MAN - JAMES BOND IS BACK

44 BOHEMIAN RHAPSODY

45 LA BAMBА

46 LET'S WORK

47 LABOUR OF LOVE

48 THE OPERA HOUSE

49 I FOUND LOVIN'

50 I FOUND LOVIN'

51 COME SEE ABOUT ME

52 STRENGTH TO STRENGTH

21 THE MOTIVE (Living Without You)

22 THERE JURICO

23 U GOT THE LOOK

24 STOP TO LOVE

25 TOMORROW

26 I NEED LOVE

27 DIDN'T WE ALMOST HAVE IT ALL

28 WITHNEY HOOPER

29 NEVER LET ME DOWN AGAIN

30 I JUST CAN'T STOP LOVING YOU

31 POUR SOME SUGAR ON ME

32 SOMEWHERE OUT THERE (from "An American Tail")

33 JACK LE FREAK

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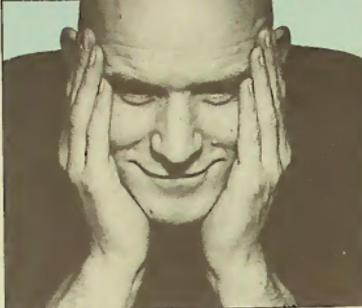
GENERAL STOCK IT

FIVE STAR. Between The Lines. RCA/Tent PL 71505 (Cassette; PK 71505, CD: PD 71505). It would be stalling the obvious to liken Five Star to the early Jackson Five — but the Jacksons didn't write and produce their own hits. While I don't like this sort of music, there is so much to admire in the craft that content can be ignored — I didn't hear on I Want You Back or on ABC or even a The Love You Save, but I admire Between The Lines. Whenever You're Ready has already been a hit and I could visualize at least four others as either hits or special tracks. Deniece Pearson is also turning into a top songwriter. The Jackson connection continues, of course — will Bad adversely affect Between The Lines? The first and second Five Star albums went twice and four times platinum respectively. Will Between The Lines go six times platinum — or eight? **JT**

10,000 MANIACS. In My Tribe. Elektra EKT 41. As most executives at this American bunch whose tasteless, but never 'upmarket' music is anything but manicured. Flowing, suitably melodic with beautiful singing and guitar work, you know Mr. Tribe is a good LP because it sounds inspired on first hearing, then grows on you with repeated playing. For some reason the stand-out Don't Talk hasn't been lifted as a single (shurely someone must be any senseless, up, in particular Verdi Cries and Like the Weather, should be capable of resuscitating America's predictably dead radio playlists (not to mention our own), whilst retaining UK interest from the 'new folk' spectrum. Unclassifiable but essential listening. **GT**

STOCK IT

CREDENCE CLEARWATER REVIVAL: Cosmo's Factory. Fantasy FSC 505. There's not much to choose between any of the five Credence Clearwater Revival albums released by the group in their original line-up circa 1968-70, all of which are now reissued through the good offices of Ace Records. From this very far, the quartet's style of unpretentious, straight-ahead rock 'n' roll was clearly defined and there was little subsequent development in their music, with the material on their respective sets for the most part interchangeable. Cosmo's Factory, the last before acrimony within the group precipitated Tom Fogarty's hurried departure, is their lightest and best and perhaps also their bravest. In addition to a blistering 11 minute version of 'Hazard II Through The Crayzees' which compares favourably with Gladys Knight and Marvin Gaye both, there are three good singles: 'Travelin' Band,' 'Up Around The Bend' and 'Lookin' Out My Back Door,' as well as even-handed interpretations of Orbison's 'Ooby Dooby' and Crudo's 'My Baby Luv Me' (see Presley, and the movie 'Who'll Stop The Rain'). **EC**



JULIAN DAWSON: bizarre, enigmatic, enjoyable

JULIAN DAWSON & THE FLOOD: As Real As Disneyland. Polydor 831 607-1 (cassette; 831 607-4, CD: T31 607-2). Producers: Rene Tinner & Julian Dawson. This unlikely album by Kokjok-like singer/songwriter Dawson, who has found more fame in Germany than his native Britain so far, includes contributions from guitarists Richard Thompson and Kimberley Rew, while the rhythm section of the Flood are Rosko Gee (ex-Traffic) and Joni Liebeckz (ex-Can). Dawson's songs are largely elegant lyrically and intriguing musically, and this project bears comparison with Frank Zappa in its unpredictable iconoclasm, although not necessarily musically. A brave album from a bizarre talent, and light years away from today's pop but enigmatic and enjoyable. **JT**

VAN MORRISON: Poetic Charmions Compose. Mercury MHR 110. Not as strong as last year's 'No Guru'... etc, but still in sound form. Morrison has reached a sort of plateau where we reach for his music less for inspiration but more for confirmation. He remains uniquely talented, singularly visionary and as ever a pleasure to hear. Massive sales, sadly, cannot be predicted, but for the faithful (of which there are quite some) this is a lovely lush affair, draped elegantly with jazz and traditional, with arrangements of falling beauty and a voice of rare expression. If only more people thought so. **DH**

TWO NATIONS: Both Sides, 10 Records DIX 44. Two Nations consist of one ex-Beat keyboard player and one vocalist, and whilst the A side concentrates on the more up-tempo numbers, such as the current calypso-styled single, Independence, the B-side pays more attention to the thoughtful side of pop with songs like 'The Way It Feels' (a love song) and 'Living in Two Nations'. Overall, though an important element of atmosphere — is missing on all the varied pop/rock/beat roots components are covered in a very slick coating of commercialism. A pity since it could have been a great album. **KH**

STOCK IT

ERIC CLAPTON: The Cream Of... Polydor ECTV 1. Currently riding high as the media's latest 'latter' legend, this timely collection is unarguably strong on the first side (Badge, Layla, Cocaine) but loses a bit on the second as the last years of the Seventies and the rather polite work of the Eighties are represented. It would be curious to deny this its place, but also it must be asked why it is now that Clapton has suddenly become the big star? **DH**

THE VALENTINE BROTHERS: Picture This. EMI America AML 3123. Produced by the brothers themselves. Picture This is their first signing to EMI America. Featuring 10 tracks, nine being original Valentine Brothers material, this album alternates between the disco funk of Money's Top Tight To Mention nouns (Culbacks relying heavily on extremely similar riff) and the more laid back soul-orientated material. Nevertheless, the entire LP makes for very easy, pleasant listening and if anything else is needed it has to be more of the horn section which makes Funk Attack the best track by far. **KH**

STOCK IT

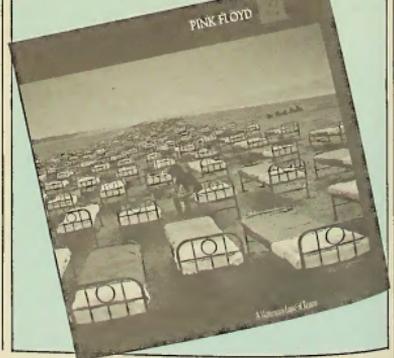
FRANKIE PAUL: Sara, Live & Love LALP 17. It was inevitable that Jamaica's presently most popular and prolific singer Frankie Paul would team up with the island's similarly highly-acknowledged producer Prince Jammy eventually and the collision has realised one of the fastest-selling singles of the moment with the title track of this new LP and Frankie's own biggest hit since last year's long-enduring 'Shub In'. The singer has rarely sounded as contented within himself as on this set and he's roundly developed his extraordinary breadth of voice on a selection of strong material in both romantic and dancehall vein, and with great accomplishment I imagine its place on the reggae album chart in the ensuing months will repeat at least its single success. Strong crossover. **EC**

ANDRES SEGOVIA: Portrait of SHAR 734. CARLOS BARRIOS-LIMA. SHARON ISBIN: Brazil, With Love. Concord Jazz Picante CPJ-320. Producer: Carl E. Jefferson. Available through IMS, the Spanish guitar on its majestic and acoustic glory. The Segovia set presents his styling of his own favourite pieces of music by Granados, Albeniz, Turina, Castelnuovo-Tedesco, and is ample evidence of how this Spanish gentleman, who died in June, transformed the guitar from being a humble accoutrement of folk music and flamenco into a respected musical voice in the concert halls of the world. Although in a different genre, Barbosa-Lima and Isbin are worthy acolytes of the Segovia standards of consummate artistry and musicianship. The first side is devoted to the compositions of Antonio Carlos Jobim, who penned the appreciative sleeve note, and the second to work by an earlier generation of Brazilian popular songwriters represented by Ernesto Nazareth and Alfredo 'Xangueira' Vianna. The melodies, the harmonies, the vivid colouring and the light rhythmic ebullience are the quintessence of Brazil's music, and the dexterity and innate empathy of these guitar virtuosos for their material result in an unusual and outstanding album. Both LPs have considerable crossover sales potential in several directions, given the right and necessary exposure. **NH**

STOCK IT

PINK FLOYD: A Momentary Lapse Of Reason. EMI EMD 1003. The thirty duo of Gilmour and Mason, having lost Waters, bring in Rick Wright on a supporting role and produce a Floyd LP echoing more Wish You Were Here than recent offerings. Freed somewhat from Waters love of the statement, Gilmour, in particular, has been able to deliver an attractively packaged, if hardly revolutionary LP which, with the expected EMI machinery behind it, will surely defy critics and satisfy fans. **DH**

FLOYD: FREED from the statement



STOCK IT

OPAL Happy Nightmare Baby, Rough Trade ROUGH 116. Distribution: The Cartel. Opal are comprised of Kendra Smith and David Roback — ex of Dream Syndicate, Rain Parade, Clay Ainslin et al — and this long awaited LP has been praised and applauded before it ever reached the stage of vinyl. Now it's here, it's a disappointment. Not the future of rock 'n' roll by any means, but as an abdomen chop on Pink Floyd's earliest Psyche read outs, it'd do just fine, with more than a touch of pre-glam pop thrown in for good effect. Opal's totally unprofitable growing process may secure their downfall, due to their shifty persona, but either way, this will be a cult item. **DH**

STOCK IT

AMEBIX Monolith Heavy Metal Records. HMR LP 99. Since their debut LP for The Dead Kennedys' Alternative Tentacles label, UK outfit, Amebix have jumped off the punk/thrash/metal fence and landed firmly on the swirling volcano of overall full-speed-ahead-metallic onslaught. Monolith never lets up with that effervescent death rattle more than evident. As for the future, this new RCA distro'd package suggests that they could slip into the Anthrax-styled press machine of the drop of a plectrum, and with the current pop success of metal from America Amebix could be the kind of rowdy alternative that rampant long hairs will pick up on as much more 'earthy'. **DEH**

Contributors: Duncan Holland, John Tallier, Dave E. Henderson, Nigel Hunter, Kate Holmes, Gareth Thompson, Evelyn Court.

by Dave Henderson

THE ISINGTON Musicians' Workshop has garnered some press attention for their collective spirit and innovation (including some Sunday mag action) and finally they're getting some product released on their own IMW label (through Red Rhino and the Cartel). First off they have a homage to Tenants lager in the hip-hop genre, on the soulful and politically sound *Free Africa*. Meanwhile, still at Red Rhino's new spacious warehouse, **The**

Stiff Kittens have their second single in post-Mission vein. Called *Eternal Blue* it's on seven and 12-inch on the Crisis label. **Savage Republic**, who are in Europe on tour as you read this, have their Ceremonial album released on the Fundamental label; it originally appeared on the group's own US label. Independent Projects came some time back. The group will also have a double set of their live career, tracing several notable tracks, released soon, but more news of that as it transpires. I suppose you're already selling vast mounds of the two new Rouska releases, **WMTD's** *Transcendal* 12-inch and **A Dangerous Age For A Woman**, another 12-inch, this time by **Son Of Sam**. Who's more from R

Rhino? Well, they've a tape cassette of the long lost and sadly deceased **Buts DC** on Rhythmic Collision Dub, where the group meet up with **The Mad Professor**, that's on ROKF and sounds like it's a splendid all round blast!

THE PALACE OF Light have been acclaimed as new kings of the big ballad, and who are we to argue? Press interest has already been on the up and the group's debut LP, *Beginning Here And Travelling Outwards*, is finally on the streets, as we like to say in media terms, on Bom Corsus through Revolver and the Cartel. On the re-issue front, the ACE label, in picking up the vast Fantasy catalogue, have also grasped and released the five primal **Creedence Clearwater Revival** albums, and in hindsight you can hear what everyone from **The Wishing Stones** to **Status Quo** find so intriguing about them. The five titles all have their highpoints and pull-out singles and they go like this: the self-titled debut (with an eight-minute plus version of *Suzie Q*), **Born On The Bayou** (featuring *Proud Mary*), **Green River** (complete with commercial stuff including the gem *Bad Moon Rising*), **Willy And The Poor Boys** (busking a cup with *Down On The Corner*) and the high-spirited *Cosmo Factory* (chock-a-bloc with *Up And Around The Bend*, *Run Through The Jungle*, *Travelling Band* and more). All of these through Pinnacle and talk of a re-edition programme starts here.

AND still in the Peel Sessions keep rolling in. From June 1985, **The Petrol Emotion** show us a bit of the stuff that got



BURNING UP with That Petrol Emotion

them signed to Polydor with four tracks including their mucho praised V2 single. **Robert Wyatt's** session comes from September 74 and has *I'm A Believer*, plus an eight-minute version of *Sea Going* making up half of the tracks. **The Triffids**, now with Island, offer us three tracks from May '85 while there are four tracks from **The Mighty Wah!** emanating from September 1984. Finally, and probably of most cult interest, there are five tracks from **The Adverts** including their Gary Gilmour's Eyes. One Chord Wanderers and the seminal masterpiece *Bored Teenagers*. That one should bring back a few cowbells — it's from April 77 — and wet a few leatherettes. Following this onslaught from *Strange Fruit* (through Pinnacle), there'll be volume two of the *Indie Top 20*, this time a double vinyl set, but more news of what's bound to be a big seller next week. Following on from **Gary Numan's** recent session release on *Strange Fruit*, **Beggars Banquet** has put together an EP of his most collectible cuts. In retro they sound pretty good too — except for the remixed version of *Cars*, which would have been better left alone. **Beggars** also has a new album from **The Bolshoi**, the broly *Nina*. **Party** which finally puts **Trevor Tanner's** combo on the relevant spot on the map that they deserve — who's more they'll be touring in October to promote the release.

THERE ARE some odd happenings about at the moment. For example, check out **Howlin' Wolf And The Jaxx**. Last year's success has resulted in a line-up reshuffle and label change. The group now find themselves on Waterfront (through Rocks and the Cartel) and they've got a mini album, *Blue Men Sing The Whites*, ready to roll. Who's more they'll be travelling to such exotic locations as Manchester, Salisbury and Fulham to promote the disc in question. **The Crustfucks**, from the industrial nightmare hell hole of Lansing, Michigan, well at least that's what it says here, release their second album, *Wisconsin*, an Alternative Tentacles through the Cartel. A politically motivated combo they parody their "twisted sense of humour" on the 13-track platter. Well, **Jack Bible** here, who knows? And then there's **The Locomotives** and their strange hybrid sounds on *Big Beat*. Here is a

quandary that all aspiring Journa-ists should juggle with... and which art school psychos are these lot based on. Their album, *Bourgeois Voodoo* is on 88 through Ace, by Pinnacle, a studio fee, made up by **Michaleanor**. **Renaldo And The Loaf** finally have their *The Elbow* in full colour sleeve and mighty fine. It sounds too still, an English-style **Residents** but quite unique in their outlook and end product, the *Loaf* are on *Some Bizarre* through the Cartel and for the grunge hungry, you might like to know that **SB** have just opened an art gallery too. Wow!



NEW ORDER climbing to the Pinnacle

FACTORY RECORDS plan to follow the overall success of **New Order** in single, LP and CD charts with a batch of new things through Pinnacle. These will include *Something That No One Else Could Bring*, a 12-inch from **The Wake**, a 12-inch from **The Hood And Jumpin' Jives** entitled *Salvation and Being Tongues Compressor* 12-inch. Also imminent is **Milow's** third single, a seven inch called *Breaking the Code*. At Hannibal, eccentric quartet **The Dinner Ladies** unleash a 45 called *Leading In The Bud*, while on the LP front there's an LP from Hungry's leading singer, **Marta Sebestyen And Muzikis** plus an album of Bulgarian music, currently being called as "trends" by *The Face* — touted Balkano: *The Music Of Bulgaria*. Finally from Hannibal, there's a rather line set of radio sessions emanating from around '68/'69 featuring **Fairport Convention**. Most of the songs are covers and the album displays the group's obvious creativity and width of ideas that "went" much further than being folk, even if that category was being expanded by the likes of the Fairports of that time.

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100	BEST OF WEST COAST HIP HOP Various	MCA/MCA SWR0001.1

* CD Released on Compact Disc
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The winners roar at Cannes

The 34th International Advertising Film Festival (Cannes '87) wishes to congratulate the winners in the new music video category

GOLD LION

"SLEDGEHAMMER"
— Peter Gabriel Promo
Agency: Virgin Records
Director: Stephen Johnson

SILVER LION

"IMAGINE"
Production: Rebo High
Definition Studio
New York
Director: Zbigniew Rybczynski

SILVER LION

"OH MON BATEAU"
Production: Mom and Dad
Productions
France
Director: Robin Katz

FINALIST

"BIG TIME"
— Peter Gabriel Promo
Agency: Virgin Records
Director: Stephen Johnson

FINALIST

"WAR"
Production: Thrill Hill
Recording
New York
Director: Arthur J. Rosato

The Festival looks forward to your entries of music videos for consideration in next year's judging at Cannes. For more information about Cannes '88 and how to enter the most prestigious awards competition in the commercial film world, contact:

INTERNATIONAL ADVERTISING FILM FESTIVAL
103A Oxford Street, London W1R 1TF, England
(1) 734-7621

TOP DANCE SINGLES

COMPILED BY MUSIC WEEK FROM GALLUP DATA. BUBBLERS ARE FROM OUTSIDE THE TOP 50 ON THEIR WAY UP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	1	3	NEVER GONNA GIVE YOU UP	Rick Astley	RCA PB 41447 (12) — PT 41448 (BMG)
2	4	3	PUMP UP THE VOLUME/ANTIPIA (...)	M.A.S. 70.5	440—(BAD 707) (10R)
3	2	4	CASANOVA	LeVert	Atlantic 92317(T) (W)
4	5	2	WIPEOUT	For Boys & The Beach Boys	Urban/Poly UR8 (X) 5 (F)
5	NEW	1	CAUSING A COMMOTION	Madonna	Sire WX224(T) (W)
6	28	2	IT'S OVER	Level 42	Polydor POSP (X) 500 (F)
7	5	8	TOY BOY	Sialito	Fonfane 112FAN 12 (A)
8	NEW	1	JACK LE FREAK	Chic	Atlantic A9198(T) (W)
9	21	2	HOUSE NATION	Magnetic Dance MAGD(T) (BMG)	House Master-Boyz and The RuDe Boyz of House
10	13	8	LIES	Jonathan Butler	Live JIVE(T) 141 (BMG)
11	16	3	I DON'T WANT TO BE A HERO	Jahmy Hates Jazz	Virgin VS(T) 1000 (E)
12	23	2	I NEED LOVE	L.I. Cool J	Def Jam 651101 7 (12) — 651101 8 (I)
13	11	5	MY LOVE IS GUARANTEED	Spyke	Champion CHAMP (12) 55 (BMG)
14	9	7	I JUST CAN'T STOP LOVING YOU	Michael Jackson/Siedah Garrett	12 — 450202 6 (I)
15	7	1	STOP TO LOVE	Luther Vandross	Epic LUTH (12) (I)
16	10	4	CALL ME	Sade	CBS 450279 7 (12) — 450279 6 (I)
17	NEW	1	THE OPERA HOUSE	Jack E. Makosa	Champion CHAMP (12) 50 (BMG)
18	6	1	U GOT THE LOOK	Prince and Sheena Easton	Paisley Park/Warner Brothers W 8289(T) (W)
19	22	1	PUT THE NEEDLE TO THE RECORD	Central Element Orchestra	Chrysalis COOL(L) 130 (I)
20	15	1	FUNKY TOWN	Pseudo Echo	RCA PB 49795 (12) — PT 49795 (BMG)

21	8	2	DIDN'T WE ALMOST HAVE IT ALL	Whitney Houston	Arista RST 31(T) 8(MG)
22	19	2	(YOU'RE PUTTIN') A RUSH ON ME	Sheikhan Mills	MCA/MCA(T) 1187 (F)
23	12	2	JUST CALL	Sherick	Warner Brothers W3302(T) (W)
24	NEW	1	I KNOW YOU GOT SOUL	Bobby Byrd	Urban/Polydor UR8 (X) 8 (F)
25	21	2	I FOUND LOVIN'	Fallick Band	Master Mix (12) CHE 8401 (A)
26	25	2	THE NIGHT YOU MURDERED LOVE	Neutron/Conquest Lady V and ABC/ABC	Phonogram NT(X) 112 (F)
27	NEW	1	THAT GIRL (GROOVY SITUATION)	Freddie McGregor	Polydor POSP(X) 884 (F)
28	20	2	JUMP START	Natalie Cole	Manhattan/EMI (12) JMT 22 (E)
29	21	2	WATERFALL	Wendy and Lisa	Virgin VS 9992(T) (E)

30	27	3	I FOUND LOVIN'	Steve Walsh	A.1. (12) A2199 (A)
31	14	3	PAPA WAS A ROLLIN' STONE	The Temptations	Motown ZB 41431 (12) — ZT 41432 (BMG)
32	NEW	1	OOH, YOU MAKE ME FEEL (REMIK)	Loose Ends	Virgin VS 991 (12) (E)
33	18	2	ROADBLOCK	Stock Aitken Waterman	Breakout/A&M USA (F) 611 (F)
34	24	2	LOWDOWN	Handicapp	Circa/York YRT 5 (E)
35	7	2	WHENEVER YOU'RE READY	Five Star	Tent/RCA PB 41477 (12) — PT 41478 (BMG)
36	NEW	1	ONE LOVER AT A TIME	Warner Brothers W832(T) (W)	
37	43	2	LOOKING OUT FOR YOU	Rick Clarke	RCA PB 41497 (12) — PT 41498 (BMG)
38	30	1	ALWAYS	Allan Starr	Warner Brothers W8455(T) (W)
39	46	3	HIP HOP REAGAN	Louie D & Get MacGee MC	Big One/WBIG 1 (J5)
40	29	1	I REALLY DIDN'T MEAN IT	Madonna	Epic LUTH (T) 2 (I)
41	39	2	SARA	Frankie Paul	Live & Love—(LD46) (J5)
42	26	1	WHO'S THAT GIRL	Madonna	Sire W834(T) (W)
43	NEW	1	THIS BRUTAL HOUSE	Nino Deluxe	Coaltemp/Chrysalis COOL(L) 142 (I)
44	47	3	BAREFOOTIN'	Robert Parker	Charly CY7 121 (12) — CY7 121 (1) (CH)
45	34	1	I JUST DON'T WANT TO BE LONELY	Tredini McGregor	German DDD 124 (J5/E)
46	NEW	1	GET GOWN	Dennis B	Music Of Life—(INCE 007) (P)
47	42	2	TROUBLE	Trouble Funk	4th+8'Way/Island—(128RW 74) (F)
48	NEW	1	ONLY IN MY DREAMS	Debbie Gibson	Atlantic A9322(T) (W)
49	49	3	STUCK ON LOVE	Dee Laine	Mercury/Phonogram DEE 1 (12) (F)
50	48	3	MAKING LOVE IN THE RAIN	Herc Albert	lecturing Lisa Keith Breakout/A&M USA(T) 608(F)

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MCA RECORDS

TOP 10 ALBUMS

1	1	BAD	Michael Jackson	Epic 450290-1 (I)
2	2	JONATHAN BUTLER	Jonathan Butler	Live HIP 46 (BMG)
3	2	GIVE ME THE REASON	Luther Vandross	Epic 450 134-1 (I)
4	3	WHITNEY	Whitney Houston	Arista 208 141 (BMG)
5	4	SHERICK	Sherick	Warner Brothers WX118 (W)
6	7	INTRODUCING THE HARDLINE ACCORDING TO...	Terence Trent D'Arby	CBS 450 911-1 (I)
7	5	HEARSAY	Alexander O'Neal	Tobu 450 936-1 (I)
8	10	FOREVER, FOR ALWAYS, FOR LOVE	Luther Vandross	Epic EPC 25013 (I)
9	NEW	BEST OF HOUSE VOL 2	Various	Serious BEHO 2 (A)
10	8	STREETSONDS '87 VOLUME 2	Various	Streetsonds STSND 872(A)

TOP 10 BUBBLERS

1	DANCING IN THE CITY (Summer City '87)	Marshall Hall	Columbia 12(D) 9159 (E)
2	I LOVE TO LOVE	Tina Charles	DMC/Aristo DECK 1126 (BMG)
3	TEARS FROM MY EYES	Jayce Bond, Osborne GRB or 723 (12)—ORB 1223 (J5/ORB)	
4	WINDOW SHOPPING	Funkin' Merveilous/Lee Prelliss	Priority (12) MARV 8 (PT) (BMG)
5	YOUR UGLY	Valerie & Double-O	10/Virgin—(TENT 183) (E)
6	I JAM	Jacko	Hot Malt (12) TC 009 (P)
7	LITTLE GIRLS IN BIG CARS	7th Heaven	Epic HONK(T) 1 (I)
8	HALF SLIM	Joseph Cotton	Body Music—(BZT 05) (J5)
9	I OWE YOU NOTHING	Bro	CBS ATOM (T) (I)
10	THESE BOOTS ARE MADE FOR WALKING	Jessica Williams meets Man 2 Man	Diamond DMR (13) (SF)

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LOOSE ENDS: "OOH, YOU MAKE ME FEEL" (VIRGIN) VS991(12)
 ANIMAL NIGHTLIFE: "BOYS WITH THE BEST INTENTIONS" (10) TEN(T) 185
 WORKING WEEK: "SURRENDER" (VIRGIN) VS998(12)
 BLACK BRITAIN: "REAL LIFE" (10) TEN(T) 180

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* EDWIN STARR: "WHATSOEVER MAKES OUR LOVE GROW" (10) TEN(T) 199 *
 (PRODUCED BY STOCK, AITKEN & WATERMAN - RELEASED ON THE 28TH SEPTEMBER)

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READ UP TO 15

FIRST THE album, now the single **MICHAEL JACKSON** Bad (Epic 651 155 6) is the most Thriller-ish of his new tracks and has already had massive acceptance on dancefloors in its LP form, this much extended remix including a tension building false fade threequarters through) being a cert to top the chart the moment it's out, too.

Much less mega but hottest of the other UK newies are **CAMEO** She's Mine (Club JABX 57), a rather sombre and perhaps not that commercial return to their staccato spoken **She's Strange** style, likely to do better when its second pressing run is creatively marketed with a new Les Adams-produced **Cameo Megamix** as fix; **MR X** Mr X Mr X & Mr Z Drink Old Gold (CityBeat CBE 1217), dilly rapped slick scratch-up of Earth Wind & Fire's **Siva** and Bobby Byrd's **Know You Got Soul**, already a key selling on import; **MATT BLACK & THE COLDCUT CREW** The Music Maker (Ahead Of Our Time Records AHED 1202), strong chugging scratcher based on the recently mentioned Jamaican LP-released **Dub Specialist's** **Greedy G** dub version of **James Brown's** **Get On The Good Foot**; **THE GA'S** FEATURING **MICKEY MURRAY** Shack The House/Tiny B (Exposition Records EXXG 1), in fact **James Brown's** band the JB's with the now Brown-patched **Murray** (60s soul hitmaker of **Shout** **Bonafide** and more) newly recorded in Miami on a

James Hamilton

C O L U M N

custom-built rambling typical "rare-groove": **LOOP** Keep On Moving (Rock The House 0017, via Jet Star), despite the misleading label name an excellent soulfully sung buoyant jiggly jogger in Casanova style; **EDWIN STARR** Whatever Makes Our Love Grow (10 Records TEN T 1 199), vigorously hollered galloper created by **Stack Aiken** Waterman in pop more than soul style, although a bit formless; **RICK CLARKE** Looking Out For You (RCA PT 41498), tricky double-tempoed slow soulful lugger being overshadowed by the possibly even stronger pent-up **Perfect Lady** lip. Import singles include **TEN CITY** Devotion (Allanorc 0-86652), Marshall Jefferson-produced excellent soaring house song with whining Sylvester-style vocal; **MISSION** Show A Little Love (Columbia 44 06826), Nick Martinelli-produced strong Casanova-ish bouncily buoyant jiggly jogger; **TONY TERRY** She's Fly (Epic 49 07461), Ted Currier-produced good jaunty go-go-tempoed funk (rather than rap) jiggler; **EPEE** MD It's My Thing (Fresh Records

FRE-14), Eric B & Rakim-type dry rapper cutting in the title line from **Marva Whitney's** **James Brown**-produced 1969 answer to the **Isley Brothers'** **It's Your Thing**; **SHABAZZ** Takes Me Higher (Casil Records CE1 0002), late 70s-ah fashioned natty platter getting some attention despite its old fashioned approach; **RENÉE ALDRICH** Just Begun To Love You (Iam packed JPI-2010), routine sweetly sung rolling gladder with an early '80s feel; **WHITE KNIGHT** Gonna Jack (Dance Mania Records DMA-007), thin sounding hurried jack track with most support seemingly in the East Midlands; **GEORGIO** Tina Cherry (Malown 4586MG), Jermaine Stewart-ish mulling monotonous US hit wrangler. New UK LPs include **RAY PARKER JR** After Dark (Geffen Records WK 122), the veteran's confident mellow wanted return could have wide commercial appeal; **ERIC B & RAKIM** Paid In Full (Fourth & Broadway BRLP 514), good rap set already well established on import thanks to its title track borrowing **Dennis Edwards'** bassline from **Don't Look Any Further**; **JAMES**

ROBINSON Gully (Tabu 460091 1), romantically doodling modern soul stronger on texture than structure; **VARIOUS** Got To Get Your Own (Soma Rare Grooves Vol 1) (Charly CRM 2032), Budget (£2.99 dealer price) but very strong "rare groove" compilation.

Continuing the UK-released singles listing, also out here are **BLACK BRITAIN** Real Life (10 Records TEN 180), smoothly sung but (in its A-side mix) tricky topping sparse undulating throbbies; **DIANA BROWN & THE BROTHERS** Yes It's You (Tut TUF T12 001, via IDS), sweetly amateush loping old fashioned remake of an apparently "rare groove"-revised **Sweetie** **Charles** oldie; **GLENN JONES** We've Only Just Begun (Five JIVE T 131), Freddie-style toruous tender soul kickie; **ANIMAL NIGHTLIFE** Boys With The Best Intentions (10 Records TEN T 185), typically husky jerky roller somewhat swamped by its pedestrian backing; **BANG THE PARTY** God All Over (Warriors Dance WDT-100), strange sparse lethargic chunter drowsily dedicated to London, from **Nail's** **Stuart's** Midlands-based **Kat** label setup; **BEST KEPT SECRET** Spotlight (Submission SUB X 02, via Nine Mile/The Cartel), inconsequential house center; **SOCIAL ILLNESS** Fresh Enuff (Music Of Life NOTE 8, via Pinacol), girl wailed murkily convoluted judderer from **New Jersey**.

A LIST	
ATLANTIC STARR: One Love At A Time	Warner Brothers
JONATHAN BUTLER: Long	Jive
NATALIE COLE: Jump Start	Mushroom/EMI
HINDRICK: Touchdown	Cas
LI COOL: I'll Be Good	Daf Jam
LEVER: Comedian	Admatic
COOL ENDS: Cook You Better Like Feet	Vega
JESSIE Mc-GREGOR: That Girl (Grassy Situation)	Polystar
STRELL: My Love Is Guaranteed	Champion
LUTHER VANDROSS: She's So Love	Epic

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SEPTEMBER ISSUE

JOCKS JOCKS JOCKS

TOP NEW SINGLES

19 SEPTEMBER 1987

- 1 **PUMP UP THE VOLUME/ΑΝΙΤΙΑ** ()
M/A/R/S 4AD AD 707 (1/R)
- 2 **ME AND THE FARMER**
The Housemartins **Gal Discs GOD (X) 19 (C)**
- 3 **NEVER LET ME DOWN AGAIN**
Depeche Mode **Mute (12) 78ONG 14 (1/R/SP)**
- 4 **TRUTH FAITH**
New Order **Factory FAC 183/7 (12 - FAC 183) (P)**
- 5 **WILDFLOWER**
The Cult **Beggars Banquet BEG 195 (W)**
- 6 **GIRLFRIEND IN A COMA**
The Smiths **Rough Trade RT 197 (1/R)**
- 7 **THE MOTION OF LOVE**
Gene Lewis/Jacquel **Beggars Banquet BEG 192/TD (W)**
- 8 **SOFT AS YOUR FACE**
The Soup Dragons **Row TV Products RTV (12) 4 (1/R)**
- 9 **THRU THE FLOWERS**
The Primitives **Lazy LAZY 067 (1/R)**
- 10 **BAREFOOTIN'**
Robert Parker **Charly CY2 121 (CH)**
- 11 **BABY TURPENTINE**
Crazyhead **Food FOOD 10 (1/R)**
- 12 **THESE BOOTS ARE MADE FOR WALKING**
Jessica Williams/Man To Man **Diamond DMR (7) 3 (SP)**
- 13 **T.V. MAN**
Bobolob **Beggars Banquet BEG 197/T (W)**
- 14 **CRY TROUGH**
Pony **Music For Nations (12) KUT 122 (P)**
- 15 **FLOWERS IN OUR HAIR**
All About Eve **Eden EVEN(X) 4**
- 16 **A WORD TO THE WISE (EP)**
Ghost Dance **Karbon (KAR 608-7) (P)**

- 17 **LIL' DEVIL**
The Cult **Beggars Banquet BEG 188/T (W)**
- 18 **GIRL TO THE POWER OF 6**
The Housemartins **SHR HIT (12) 263 (S)**
- 19 **THE PEEL SESSION**
Tubeway Army **Strange Fruit - (SFP5 032) (P)**
- 20 **LONDON POSSE**
London Posse featuring Sista **Biglife BLR 21 (1/R)**
- 21 **STEP BY STEP**
Tuffy **Trenglobal/Rhythm King/Mute TYPE 51/T (1/R)**
- 22 **FIVE GET OVER EXCITED**
The Housemartins **Gal Discs GOD(X) 18 (F)**
- 23 **THE TABLES ARE TURNING**
C.J. MacLachlan **Music Of Life NOTE 4 (P)**
- 24 **THE MODEL**
Big Black **Blast First 8FP24 (1/R)**
- 25 **CAN'T TAKE NO MORE**
The Soup Dragons **Row TV Products RTV (12) 3 (1/FF)**
- 26 **BLUE MONDAY**
New Order **Factory - (FAC 73) (P)**
- 27 **STRANGELOVE**
Crazyhead **Mute (12) 30M 13 (1/R/SP)**
- 28 **I NEED A MAN/ENERGY IS EUROBEAT**
Man To Man **Bolts BOLTS 5 (12) (P)**
- 29 **VICTIM OF LOVE**
The Housemartins **Mute (12) MUTE 61 (1/R/SP)**
- 30 **ROX DA HOUSE (REMIX)**
The Beatmasters featuring The Cookee Crew **(1) (12) (1/R)**
- 31 **NEVER AND ALWAYS**
Three Johns **Abstract (12) ABS043 (P)**
- 32 **FOREVER**
Lisa L. Garcia **Abstract (12) ABS044 (P)**
- 33 **COOKYPUSS (EP)**
Seattle Boys **Rat Coax - (MORT 26) (PAC)**
- 34 **WHITNEY JOINS THE ANCIENTS**
Justified Ancients Of Muzo **K.I.F. Comm. JAMS 24/T (1/R)**

- 35 **HAVEN'T STAY UP**
Goatsblee **(1) (12) A2199 (A)**
- 36 **STOP KILLIN'OVIN'**
The Runnells **(1) (12) A2199 (A)**
- 37 **UNBEARABLE A ROLLIN' STONE**
Wonderlust **ms Motown ZB 4143 (12) - ZT 8143/T (PAC)**
- 38 **SHEILA TAKE A BOW**
The Smiths **Rough Trade RT (1) 196 (1/R)**
- 39 **ONE SUMMER**
Moss Poles **Idea IDEA 006 (P)**
- 40 **OUR SUMMER**
All About Eve **Eden EVEN (X) (1) (1)**
- 41 **SOMETIMES**
Erasure **Mute (12) MUTE 51 (1/R/SP)**
- 42 **BIG HOLLOW MAN**
Danielle Dax **Awsome AOR 10/T (1/R)**
- 43 **TEMPLE OF LOVE**
Queen Of Hearts **Marceli Release MR (X) 27 (1)**
- 44 **LOVE WILL TEAR US APART**
Joy Division **Factory FAC 231/2 (P)**
- 45 **THE BIRTHDAY**
Stegar Cubes **(1) (12) MUTE 51 (1/R/SP)**
- 46 **THE PEEL SE...**
T. Rex **Epic LUTM (1) 5 (C)**
- 47 **BYE BYE PRIL**
The Go-Betweens **Live & Love - (LDD46) (JS)**
- 48 **NEWMIND AT GIRL**
Swans **Sire W834/T (1) (W)**
- 49 **NOSEDIVE**
Goye Bykers Of 'N' **Cooltempo/Crystals COOL(X) 142 (C)**
- 50 **LOCKED-ON**
1000 Victims **Charly CY2 1121 (12 - CY2 121) (CH)**
IT WANT TO BE LONELY
Germans DG(T) 24 (15/E)
Compiled by **N**
Music Of Life - (NCTE 007) (P)

MBC films

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TOP 25 ALBUMS

- 1 **SUBSTANCE**
New Order **Factory FACT 200 (12) (P)**
- 2 **ELECTRIC**
The Cult **Beggars Banquet BEGA 80 (W)**
- 3 **ROCK 'N' ROLL**
Motorhead **GWR GWLP 14 (A)**
- 4 **THE CIRCUS**
Erasure **Mute STUMM 35 (1/R/SP)**
- 5 **LONDON 0 HULL 4**
The Housemartins **Gal Discs AGOLP 7 (F)**
- 6 **THE WORLD WON'T LISTEN**
The Smiths **Rough Trade ROUGH 105 (W)**
- 7 **LOVE**
The Cult **Beggars Banquet BEGA 65 (W)**
- 8 **DEFENDER**
Rory Gallagher **Demon FINE 98 (P)**
- 9 **THE FAT SKIER**
The Trumbones **4AD MAD 706 (1/P)**
- 10 **LOUDER THAN BOMBS**
The Smiths **Rough Trade ROUGH 225 (1/R)**
- 11 **PLAYED**
The Bedlamites **Pop BODL 2001 (BMG)**
- 12 **THE SINGLES 81-85**
Depeche Mode **Mute MUTE 1 (1/R/SP)**
- 13 **JACKBEAT 2**
Various **Rhythm King/Mute LEFTP 12 (1/R)**
- 14 **WONDERLAND**
Erasure **Mute STUMM 25 (1/R/SP)**
- 15 **DAWNRAZOR**
Fields Of The Nephilim **Situation Two SITUP 18 (1/R)**
- 16 **HATFUL OF HOLLOW**
The Smiths **Rough Trade ROUGH 76 (1/R)**
- 17 **BACK TO BASICS**
Billy Bragg **Gal Discs AGODP 8 (F)**
- 18 **GIVE ME CONVENIENCE OR GIVE ME DEATH**
Dead Kennedys **Alternative Tentacles VIRUS 57 (1/R)**
- 19 **THE TEXAS CAMPFIRE TAPES**
Michelle Shocked **Cooking Vinyl COOK 002 (1/NM)**
- 20 **SPEED KILLS VOLUME 3**
Various **Under One Flag FLAG 17 (P)**
- 21 **THE QUEEN IS DEAD**
The Smiths **Rough Trade ROUGH 96 (1/R)**
- 22 **TSVIMBO-DZE-MOTO**
The Bhandu Boys **Discofrisque AFR1PO3 (1/STERS)**
- 23 **WIDE BLUE YONDER**
Oyster Band **Cooking Vinyl COOK 006 (1/NM)**
- 24 **LOVELY IS AN EYESORE**
Various **4AD CAD 703 (1/R)**
- 25 **FALSE ACCUSATIONS**
Robert Cray Band **Demon FINE 43 (P)**

JET STAR 4th + 5th Way/Island - (12BRW 74) (P)

ALBY DREAMS Atlantic A932/T (W)

- LOVE** Mercury/Phonogram DEE 1 (12) (F)
- 1 (1) SARA FRANCIS **IVE IN THE PAIN** **Revue/ALB 87 (S)**
 - 2 (1) HALF SLIM **Wanted** **Big One**
 - 3 (7) HIP HOP REGGAE **Energy D and Company: JAC**
 - 4 (6) HILL AND GULLY **Jenny Osborne** **Moodies**
 - 5 (4) BUBBLE AND ROCK **Lisa Clarke** **A Real O**
 - 6 (3) DON'T STOP **Sassa** **Claretown**
 - 7 (8) HONESTLY **Joan Kazan** **Techniques**
 - 8 (9) BIG BELLY MAN **Adrian Bailey** **Sugar Power**
 - 9 (10) BIG A FREEDOM **Deegan** **Techniques**
 - 10 (13) IT'S NOT UNUSUAL **Larry Lin** **Greenwich**
 - 11 (14) MOVE ON UP **Michae Joshua** **Rain Spill**
 - 12 (15) GIRL CRAZY **Melody General** **Digital**
 - 13 (18) TEARS FROM MY EYES **Sassa Band** **Obscene**
 - 14 (20) ALWAYS **Lena And Raphael** **Ruddy's Music**
 - 15 (7) JUST DON'T WANT TO BE LONELY **Freda McGeoghan** **Geonon**
 - 16 (11) FIRST LOVE **Ernie Wilson** **Techniques**
 - 17 (12) YOU CAUGHT MY EYE **Lilly Beacher** **Obscene**
 - 18 (16) NEW YORK LIFE **Tomlin** **Motown**
 - 19 (17) HARD UP **BACHELOR** **Smash Comm** **Arise**
 - 20 (9) GUILTY OF LOVING YOU **Carl Swisher** **Kidnap**

- REGGAE ALBUM CHART**
- 1 (1) SARA FRANCIS **IVE IN THE PAIN** **Live And Love**
 - 2 (2) SOUL AND SAX **Mike Rose** **Obscene**
 - 3 (6) NICE TO HAVE YOU BACK AGAIN **Joyce Band** **Obscene**
 - 4 (5) TROUBLE IN AFRICA **Pepo Len** **Jack Rac**
 - 5 (4) HA P SAT SO **Jean Wilks** **Dynamic**
 - 6 (3) WE'RE HAD ENOUGH **Wicks B** **Arise**
 - 7 (7) SAMPLER **Various Artists** **Greenwich**
 - 8 (1) BERTS HAMMOND **Bert's Hammond** **Claretown**
 - 9 (1) GO TO BE ME **Michae** **Live And Love**
 - 10 (9) CAN'T BE WITH YOU TONIGHT **Judy Beacher** **Obscene**

- NEW RELEASE - DISCOS**
- THAT GIRL **Freddie McGeoghan** **Polygram**
 - JACKO 'T C **Curtis And Tom** **Hot Head**
 - FRANKIE **Les F** **Cord E Records**
 - INDECA **Sugar Mount** **Track Promotion**

- NEW RELEASES - LPS**
- COME INTO THE NIGHT **Various Artists** **Live And Love**
 - THE AFRICAN DANCE **Chambers** **Ad Record**
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10 YEARS ON

FROM TELEGRAM SAM TO THE METAL GURU...

THE CHILD OF THE REVOLUTION TO THE

20TH. CENTURY BOY... THE GROOVER TO

THE LONDON BOYS... THE TEENAGE

DREAM STILL BOOGIES...



I LOVE TO BOOGIE.

THE NEW SINGLE: 7" & 12"

Ten years after

AFTER INITIAL tears of devoted fans had dried up, little was heard of Marc and the band he fronted, T Rex (originally Tyrannosaurus Rex, but abbreviated in the name of easier spelling and greater memorability), until two of the devoted fans, John Bramley and now wife, Shan, decided to keep their late idol's name alive. As well as running the Bolan fan club, they licensed material and scored a Top 50 hit. As a result, the Bolan estate arranged with them to control Marc's musical heritage in Europe.

Unsurprisingly, the material in which there has been most posthumous interest has been the hits, of which there were 23 during Bolan's lifetime, as well as 15 LPs. The first three hit singles and five of the albums related to the Tyrannosaurus Rex era, but during the purple period of T Rex (October 1970 to his death), he was represented in the UK chart more often than not. During the Eighties, the hits have continued, albeit in lower chart positions, but that they are in the chart at all is a strong testimony both to Bolan's continuing appeal and to the unceasing hard work of John & Shan Bramley.

Born Mark Feld in Hockney, London, on September 30, 1947, the diminutive dark haired child grew up around Soho, where his mother presided over a market stall. Seemingly always more interested in the adult world than in his own education, he was expelled from school, and passed his time either working in coffee bars or eventually becoming a male model — in the latter guise, he was featured in a Sunday colour supplement in 1967. He was also very in-

MARC BOLAN was killed in a car accident ten years ago this week, at the ridiculously early age of two weeks less than 30 years. During his life, he had grown from hippie obscurity to teenybop stardom, had fallen back to semi-obscurity, but was showing distinct signs of revival at the time of his death.

terested in music from an early age.

He acquired his stage name of Marc Bolan in late 1965, when he signed with Decca Records, for whom he released two singles in seven months. Neither was a hit, but both have become much prized collector's items subsequently, as has a lone single he cut for EMI in 1966.

During the following year, Marc joined a group known as John's Children. His stay in the band was brief, and it seems that he was recruited mainly due to his ability as a guitarist since they already had a lead vocalist in Andy Ellison (later a hitmaker in Radio Stars). Three singles were released during the latter half of 1967 on the Track label with Marc participating, the most notable of these in publicity terms being Desdemona, the chorus of which included the line 'lift up your skirts and fly', which was regarded as being rather near the knuckle.

The John's Children phase didn't last long, and soon Marc formed Tyrannosaurus Rex, a duo of himself on vocals, guitar and composition, and percussionist Steve Peregrine Took. This was an inevitably acoustic act and one of its most influential supporters was disc jockey John Peel. Peel had played

singles by John's Children during his pirate radio days, and when he moved to BBC Radio One, he continued to champion Marc.

Marc and Steve became immensely fashionable around the trendy clubs of Swinging London, and were virtually resident at the noted hippy headquarters, Middle Earth. From this launch pad, they began a recording career in earnest. Their debut single, Debra, featured Marc singing a repetitive and lyrically strange song in a quavery voice, backed by his own acoustic guitar and Steve on bass. It was a Top 40 hit — just — and the follow up, One Inch Rock, was a slightly bigger hit when it was released a few months later. Between the two hits, came the first album by Tyrannosaurus Rex, which rejoiced in the snappy title of My People Were Fair And Had Sky In Their Hair But Now They're Content To Wear Stars On Their Brows. Despite this potentially suicidal move, the album performed respectably in commercial terms, reaching the Top 20 and charting for over two months — not bad for a record which was completed in days rather than weeks!

With the whiff of success in their nostrils, Marc and Steve were soon back in the studio to



Marc teamed up with Mickey Finn and T Rex really began to take off

record a follow up album, this time titled Prophets Seers And Sages, The Angels Of The Ages. It was far less of a success commercially, perhaps due to the speed of its release after its predecessor. A third single, Fwelter Sutor, was similarly unsuccessful. However, the next single, King Of The Rumbling Spires, and a third LP, Unicorn, restored the duo to the charts — the latter almost made the Top 10, although the single was a very minor hit.

At this point, Steve Took left Tyrannosaurus Rex, ostensibly to start a new group of his

own, although little, if anything, came of his subsequent career. His replacement was Mickey Finn, who joined in time for a new single, By The Light Of The Magical Moon, and a fourth LP, Beard Of Stars, which again made a fairly respectable chart showing, peaking just outside the Top 20.

It was at this point, during the second half of 1970, that a dramatic change came in Marc Bolan's music. Perhaps he had begun to perceive that his acoustic approach was limiting his appeal to a bigger audience than flower power hip-

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pies, whose main era was fast drawing to a close with the muddy disorganised Woodstock Festival closely followed by the chaos of Altamont, culminating in a murder. Hippiedom was no longer the most influential genre in pop music, and like his friend, David Bowie, Marc wanted to stay ahead of the game rather than begin a gradual decline ...

Several things happened around the same time. The introduction of the business-like Mickey Finn was the first, and then Marc began playing an electric, rather than acoustic guitar. Producer Tony Visconti had added bass to parts of Beard Of Stars, and Marc soon realised that a full time bass player would enable him to achieve a tougher sound. The record label to which Tyrannosaurus Rex had been signed, Regal Zonophone (which was connected with the music publishing house, Essex Music) launched a new label, Fly Records, and its first release was by the newly renamed T Rex. While these changes may have seemed cosmetic to the outsider, taken together they made the difference for Marc Bolan from blown cult status and full blown stardom.

The first single under the new

regime was Ride A White Swan, which was released in October, 1970. Within three weeks, it was in the chart, where it eventually stayed for 20 weeks, longer than any other T Rex single, and it was just unable to displace Granddaddy by Clive Dunn from the No. 1 spot. As the single climbed the chart, two additional musicians joined T Rex — bass player Steve Currie was apparently down in London from his home in Grimsby for an audition with Manfred Mann, but was convinced by Marc that T Rex would be a better bet (and with a Top 3 hit, who could argue?). And drummer Bill Fitfield joined from Legend, the group fronted by Mickey Jupp. As a result of Fitfield's previous job, Marc always referred to him as Bill Legend.

Rather curiously, another album was released at the end of 1970 which didn't include Ride A White Swan, although it was both titled and credited to T Rex. To be charitable, it seems likely that Fly wanted to have an album available for Christmas, and drew together a number of recordings (including an updated version of One Inch Rock) with little in common so as to have an album in the shops ready for the first outpourings of what

the media would quickly dub T Rexstasy. With Currie and Legend now on board, T Rex played several dates around the album release, but it was clearly a period of transition which would not end until the spring of 1971, by which time the follow up single, Hot Love, had made a very fast ascent to the top of the chart, where it remained for five weeks.

The remaining months of 1971 saw T Rex as the most popular act in Britain, with Get It On following Hot Love to No 1 during the summer. Although Get It On only spent three weeks at the top, it was probably the group's biggest and best known single, as it was their only US Top 10 hit, despite the fact that its title was changed for US consumption to Bang A Gong (Get It On) to avoid confusion with another US hit of the time, Get It On by jazz-rock group Chase. A fantastic year for T Rex in the single chart ended with Jeepster just failing to dislodge Ernie (The Fastest Milkman In The West) by Benny Hill from the No 1 slot despite being at No 2 for a month over Christmas.

It was a similar story in the album chart. A compilation titled The Best Of T Rex, largely consisting of material by Tyrannosaurus Rex, was released at budget price by Fly and but



One of Marc's last TV appearances.

made the Top 20, but the first genuinely electric T Rex album, with the highly suitable title of Electric Warrior, stormed to the top of the LP chart for six weeks over Christmas, displacing Led Zeppelin's fourth album. It was itself replaced by the weighty Concert For Bangladesh boxed set, but returned to the top for two more weeks in February 1972, as another single, Telegram Sam, restored T Rex to the top of the singles chart for two weeks.

Electric Warrior was far and away T Rex's most successful album, but it was to be the only original T Rex LP released by Fly, for Marc Bolan was offered his own label by EMI, and accepted the offer with alacrity, and Telegram Sam was the first release under the new deal. Not surprisingly, Fly decided to cash in on the material it controlled, the result being a four track single featuring Debra and One Inch Rock, which reached the top 10, and a Greatest Hits album titled Bolan Boogie which stormed to the top of the LP chart only a few days after a doubleback reissue of the first two Tyrannosaurus Rex albums had vacated the top position.

The next EMI single, Metal Guru, also reached the top of the chart, and it seemed that Marc could do no wrong. He was even the star of a concert-based feature film, Born To Boogie, made by ex-Beatle Ringo Starr and also featuring Elton John, but the bubble was starting to burst. Marc Bolan never topped the chart again after June 1972. It didn't seem significant at the time, as Children Of The Re-

volution and Solid Gold Easy Action crashed to No 2 in the autumn and winter respectively and The Slider made the Top 5 of the LP chart.

1973 began promisingly — 20th Century Boy was a Top 3 single, Tank a Top 5 album, and The Groover a Top 5 single, but slowly Marc's fame was eroding. While he had single-handedly launched Glam Rock, new acts like the Osmonds, David Cassidy, The Sweet and Gary Glitter were competing for his title as Britain's top teenybop idol, and the likes of David Bowie, Rod Stewart, Slade and the Bay City Rollers were also in contention.

The end of 1973 and the start of 1974 found Marc's singles peaking outside the Top 10, while his 1974 concept album, Zinc Alloy And The Hidden Riders Of Tomorrow similarly failed to penetrate the upper reaches of the chart, even though the backing on the records had by this time changed to Marc Bolan and T Rex. The group itself had also changed — Bill Legend had departed, to be replaced by Rod Stewart, an additional guitarist, Jack Green, had been recruited, as had American singer/keyboard player Gloria Jones, whose romantic involvement with Marc was the topic of public protest.

1975 saw a brief revival of fortune, when New York City became Marc's first Top 20 hit in more than a year, although by the time it was released, further time up changes had seen the introduction of keyboard man Dino Dines and the departure of both Jack Green and the faithful Mickey Finn. The start of 1976 looked bleak, as the Futuristic Dragon LP limped into the Top 50 of the album chart for a single week, but later in the year came another mini-revival, as the Boogie taking Marc back into the Top 20 of the singles chart.

In September 1975, Marc and Gloria became the parents of a son, who was named in typical Bolan style) Rolan, Rolan Bolan ... As punk rock exploded in Britain, Marc began to fraternise with its leading figures, many of whom saw him as the hero whose success they were trying to emulate. Even though singles like Laser Love and The Soul Of My Suit were rather less than smash hits, the 1977 LP Dandy In The Underworld, indicated a return to form, and a tour with The Damned as support act did his street credibility no harm in August 1977, he began hosting his own afternoon TV show, Marc, with such guests as David Bowie and an array of the emerging pop stars of the time, including The Jam, The Stranglers, Eddi & The Hot Rods and Generation X.

The reaction to the TV series was encouraging. It seemed that Marc Bolan had returned from the wilderness, and was reclaiming his rightful position as one of Britain's premier pop stars. He had lost weight, beaten the drug and alcohol problems which had adversely affected him, and was on the way back to the top. Sadly, fate dealt him an unplayable hand, and the car in which he and Gloria were going home after a night out in the West End went into a stall in the Barnes Common district. It careered into a tree, and while Gloria escaped with her life, Marc did not survive. It was the end of one of the most glittering chapters in British pop history.

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MARC AT the height of his popularity.

The ace of clubs

THE CEASELESS energy of John and Shan Bramley, the husband and wife team, who not only continue to supply the faithful with news via a magazine which by now has over 30 issues, also have been able to ensure that Bolan's recorded heritage is available, and are adding to it.

"I started the fan club on the first anniversary of Marc's death — September 16, 1978," says John Bramley. "There were two other people involved originally, but they left within a couple of years. Shan joined me in 1980, and in 1981, we licensed Sing Me A Song from Granada TV, who had recorded the performance on one of Marc's TV shows, and from EMI." The single, also known as Return Of The Electric Warrior, was released on the Rarn label via Stage One, and reached the Top 50, although for various reasons, very little profit accrued to the Bramleys.

Encouraged by this success another label, Marc Records, was formed to release a live album, T Rex In Concert, which was produced by Tony Viscon-

WHILE QUITE obviously life would never be the same following the death of their hero, Marc Bolan fans have been very well served since his death by the activities of his fan club.

ti, the group's producer for most of its early work. Material was licensed from David Platz of Essex Music, of whom John Bramley says "David is one of the nicest and most helpful people we've ever been involved with. He was an early influence, and a great help". The LP peaked at 35 in the full price album chart, a substantial achievement in 1981 for an independent release.

Next came another single, Mellow Love, which reached the Top 3 of the indie chart. This was one of many tapes the Bramleys acquired by purchasing it from people who contacted them and offered material. As John Bramley notes, "Some of the things we bought had obviously been taken from Marc's house, but we paid for it without argument. Numerous people offered us stuff, and we

just wanted to restore the material to its rightful owners. What we do is our life, and we want to make sure that everything is done properly — it's very annoying when people claim to have rights to material which they haven't acquired in the correct manner."

In 1982, the Bolan estate offered the Bramleys an album's worth of previously unreleased 16 and 24 track masters, and these were released on an album titled Billy Super Duper, which was distributed by Pinnacle, but John Bramley feels that the LP's failure to chart was due to it being mishandled. Any feelings of disappointment were soon dissipated when John and Shan Bramley were invited, at the express wish of the Bolan estate, to form a new company

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A LOTTA HOT LOVE

TO JOHN AND SHAN AT MARC ON WAX

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► FROM PAGE 39

to exploit and license all Bolan's output recorded after his period with Regal Zonophone/Fly.

This amounted to all the recordings from Telegram Sam onwards and any film and video material from the same period. "We didn't form Marc On Wax at Gloria Jones' request, it was the Bolan estate who asked us to work with the material, because they were apparently impressed with the fact that we'd managed to chart records without any help from them."

The first two singles under the new arrangement were Christmas Bop (which failed to chart, but is to be reissued this year) and Think Zinc, which was also not a chart item. "Because of neither of those doing anything, we lost confidence in Pinnacle at that point, and we tried IDS for distribution for our next lot of releases. That release comprised reissues of all the EMI albums, The Slider, Tanz, Zinc Alloy & the Hidden Riders Of Tomorrow, Futuristic Dragon and Dandy In The Underworld plus an unreleased album, Dance In The Midnight. "They oil sold quite well, but then IDS went bust — and as a result, we've very rarely did too!" reports Bramley.

"What helped us get over that was the first video we had together, Marc Bolan On Video, which we licensed to Videofarm. It was very successful and took our minds off the IDS debacle. Then we started looking for a new distributor for the records after a few months regrouping.

"In 1985, we did two deals, one with Spartan, for the entire catalogue, and also one with K-tel for a double album titled Best Of The 20th Century Boy, which was advertised on TV, went gold in five days and reached No 5 in the album chart, which was the highest chart position for Marc's work since 1973. We were very pleased with that, of course, but at the same time, we were quite disappointed with Spartan. Considering the high chart position achieved by the K-tel album, they didn't seem to be doing much with the rest of the catalogue. They also handled a great single we released, Megarex, which was a medley of Marc's hits, but it only got to 72 in the chart, which we found very upsetting."

The relationship between Marc On Wax and Spartan deteriorated to the point where it broke down completely in 1986. Says John Bramley "The main reason for our falling out with Spartan related to the way they handled a double album we released titled 'Till Dawn'. Half of it consisted of remixes, and the other half of radio sessions which we licensed. It didn't go as well as it should have, and there were also problems with CDs and so on. After that experience, we decided to lay low for a while, from March 1986, to re-evaluate what we were doing and also to recharge our batteries."

This period of inactivity ended later in 1986, when, according to John Bramley, Pinnacle approached Marc On Wax with a view to establishing the relationship. "I think it was due to public demand — some shops remembered that Marc's records had

been available via Pinnacle, and they'd obviously had several enquiries.

"We rather liked some of the people at Pinnacle, like Trevor Eyles and Steven Mason, and we were quite excited about working with them again. Then I contacted Henry Semence, who we'd known from Bullet and they did some promotion work for us. We didn't know that Henry had moved across to work for Priority Records. When Henry heard about the imminent deal with Pinnacle, he asked if he could make a counter offer, and came up to Doncaster to see us the very next day. We were impressed with his feel for Marc's material, and the fact that going with Priority meant being involved with Stewart Coxhead and Barry Evans again. It also meant being distributed by RCA, the first major distributor since we started. Ever since we've been with Priority, things have been very good."

The way the Bolan catalogue has been packaged is historically logical. Three volumes filled The Singles Collection have been released on CD, and the first volume has also been released as a double album/double play cassette. The second and third volumes will be released on vinyl and tape within the next 12 months, but a limited edition boxed set of four picture discs is already available.

Two of the original EMI albums, The Slider and Tanz, have already been released in all three formats of CD, cassette, while both Zinc Alloy and Bolan's Zip Gun will follow in October in the same mid-price formats. The series will be completed by Futuristic Dragon and Dandy In The Underworld in November. In addition, the single of I Love To Boogie (Bolan's last Top 20 single during his lifetime) is to be reissued on September 14 in both 7" and 12" formats.

Video has not been neglected by Marc On Wax. A video EP titled Laser Love was released during the Spartan days, and more recently, Channel 5 released a one hour tape titled 20th Century Boy, which, according to Bramley, has been Channel 5's second biggest seller for two consecutive quarters since its March 1987 release. In addition, Marc On Wax/Marc On Video (the latter a sister company controlled by the Bramleys) has formed a joint venture company with CCTV called Tyrannosaurus Productions.

The first fruits of this relationship will be two volume video, The Story Of Marc Bolan & Tanz Volumes 1 & 2. The first volume is imminent, and the second will follow early next year, and both will be available via Virgin Video.

As well as all this activity, Tyrannosaurus Productions is working on a potential TV Special, while Marc On Wax is also discussing further possibilities with Music Box. As if this wasn't enough, John and Shan Bramley are planning a definitive book on Marc Bolan for some time in the future "when we have spare time to research it properly". At this juncture, Bolan's recorded legacy is licensed to many foreign countries — "everywhere but the United States and Australia, so we're open to enquiries and possibly Scandinavia, although I gather from our lawyer that there's been some interest from there recently."

The Official Marc Bolan Fan Club (PO Box 122, Bolan House, Doncaster, S. Yorks DN9 1QE) continues to publish Rorn, the club



A VIDEO and magazine from The Official Marc Bolan Fan Club.

magazine, and also is the official merchandiser for Bolan artefacts. Henry Semence, marketing director of Priority Records, has this to say about his company's relationship with Marc On Wax: "We've been working with John and Shan for nearly a year now, and as they reissue each album, we put it out. We'd worked with them of Bullet, and when I heard that Marc On Wax was looking for a new deal, I telephoned John and we made the deal very quickly.

"Marc Bolan's catalogue is a very good and consistent seller for us, and I'm more than happy with the way things are going. For the albums we've released so far, there's a dealer price of £3.05 for LP and tape, £4.26 for CD and £3.85 for picture discs, and by the end of the year, we'll have all the six major albums which Marc released available in their original formats as well as on CD and picture disc."

Observing the business-like but tasteful manner in which John and Shan Bramley have set about not only keeping the name of Marc Bolan in the public eye, but also attracting new converts and satisfying original followers, is an object lesson in the way such things should be done. It would be unreasonable to expect that every potential licensor with whom the Bramleys have come into contact has been blissfully happy with the outcome, as John Bramley notes: "This is the tenth anniversary of Marc's death, and it's also the fifth anniversary for Marc On Wax. This is our life, and we're not going to let anyone spoil it for us. If we can help it."

Such devotion and care ought to be the envy of the fans of other dead rock stars.

What's going on in the world?

I THINK it most unfortunate that, regarding your article concerning the alleged piracy of Elvis products [MW, August 29] you should go for the sensationalism of the piracy aspect, especially as you did not print my full statement in reply.

I am indeed most gratified that *Music Week* should consider this decision in the Dutch minor courts to be of such importance when your reporting of the international music scene is almost non-existent. In fact I offered you a story which was printed on the front page of *Billboard*, explaining the situation with regard to the Harry Fox organisation, whereby export of all sound carriers to the United States was virtually terminated overnight.

I would have thought that this would have been extremely interesting, if not to the UK retail industry, certainly to the major UK exporters, who I consider play a significant role in the British music business. However, this story was ignored.

In closing, I would like to say that virtually every major record company in the world is involved constantly in some licensing litigation as this is part and parcel of the business. Phonomatic Holdings AG is an extremely well-respected company, with its own worldwide distribution network supplying blue chip companies with budget priced sound carriers. We do actually have more than 200 licensing contracts, so the 'public domain' product accounts for an extremely small percentage of our repertoire output.

PETER COLLINS, Managing Director, Mainline Records, Mill Lane, Croydon, Surrey.

The editor comments: I cannot agree that we were guilty of "sensationalism" in alerting dealers and others to a case of proven piracy when so much Elvis material is on the market at the time of the anniversary of his death. *Billboard* and even the *London Standard* also thought it worthy of extensive coverage. We did solicit a comment from you on the matter, but you can-

not expect us to carry in full what was a very lengthy statement and I feel that we adequately put across your feelings.

On the subject of exports to the States, while we are always grateful for information supplied to us, it would be quite wrong to say we ignored this topic. In fact, we have run more than one prominent story alerting the music business to this problem.

RITC note parallel imports

THE REPORT in World Briefing [MW, September 5] about the proposed stamp system for imports in the US is misleading. The Recordings International Trade Committee (RITC) members have no intention of getting involved in parallel importing.

The RITC's proposal for an import clearance scheme in the States specifically excludes parallels. We suggest that an import should not be in the current catalogue of the US copyright owner, nor should it be identical to a US edition currently available or to be released within six months of the import date.

The import scheme aims to satisfy the consumers' demand for otherwise unavailable music, protect the interests of the copyright owners; and increase trade worldwide, to the benefit of the record companies themselves, importers and exporters, distributors, and consumers. Additional revenue raised through the import scheme might well be used in the real fight, that against piracy and counterfeiting.

The article in *Billboard* [August 29], especially the headline, was not only misleading but also a gross misrepresentation of the aims and policies of the RITC. I'll leave it to the American membership to tackle *Billboard*, but as far as the *Music Week* article is concerned, I would be very grateful if you could publish what I've said in this letter.

JONATHAN GILBRIDE, Managing Director, Caroline Exports, Standard Road, London NW10 6ES (also Secretary, RITC).

Filling the Hi-NRG gap

REGARDING YOUR report [MW, August 22] on HI-NRG selling up North. We sell lots of these records to all sorts of people of all ages. It's the pounding beat and catchy tunes.

Recent best sellers of ours have been Rose Lauren (American Love) and Off Electric Salsol—two brilliant records but, of course, no radio play. These types of records are popular with the public. Look at the charts: Pet Shop Boys, Spagna, New Order, Bonnamara, Moll and Kim, Sinitta etc massive radio plays on these. Radio One (yawn) plays for too safe. Surely the DJs must get bored to death playing the same discs each day. I know I would.

Let's have a wide variety of records, not the same ones until they're hits or we're back to the teeth of them. Let's have all sorts: rock, Eurobeat, soul, indie, 7-inch, 12-inch, remixes, LP tracks. All they seem to do is yap on about what's in the newspapers, or what they did the night before, and play records in between.

CLIVE TONKIN, Keys Records and Tapes, New Station Road, Bristol.

CD singles from under the counter

AS A RADIO presenter and disc jockey for many years I am well aware of the value of promotional copies, but I wonder if the record industry knows of the unfairness in the use, and in consequence monetary value, of promotional and limited edition CD singles?

I recently compared the CDs for presentation of my Saturday Show at BBC Radio Manchester, using CD for the first time. I found that Wynd-Up had only three singles on offer, and on visiting the major retail outlets in Manchester I was told that CD singles were limited edition or promotional and weren't readily available.

The only thing was, the following day I went to a record collec-



MEL AND Kim, Pet Shop Boys and Sinitta: The DJs must be suffering from terminal boredom playing the same Top Twenty hits — what about some variety?



It's fair and found one still selling "collector's copies" — CD singles of Michael Jackson's I Can't Stop Loving You for £25, and Heart's Alone at £15 as a promotional copy.

Where were they getting these from? Well, maybe a clue was that the stall was partly staffed by the people who had given me advice from the other side of the retail counter the previous day. They were also taking "under the counter" orders for the proposed CD single of Duffy Springfield and the Pet Shop Boys.

Is this fair business practice, especially as I believe the shop concerned is a chart return shop? Who's coming what?

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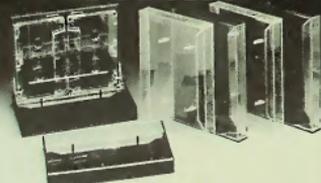
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Merger decision soon

by Nigel Hunter

SEPTEMBER 21 is the deadline by which Francis Maude, Minister for Corporate & Consumer Affairs of the Department of Trade & Industry, will decide whether to refer to the proposed merger between Warner Communications and Chappell & Co to the Monopolies & Mergers Commission.

IMPACT, the ginger group set up by SBK Songs to fight the merger and also prevent the abolition of the statutory mechanical royalty rate, is contemplating another public attack on both topics following its full-page advertisement in *The*

Times and *Music Week* (August 22).

Among those supporting IMPACT's aims is veteran publisher David Platz of Bucks Music. "There is no doubt that there are things happening now which need to be thought about by our business before we find it changing irrevocably," he says. "There is a growing feeling that next time the industry is threatened, independent publishers will be in a much better position to speak with one voice."

Songwriter Bruce Woolley comments: "A songwriter has to keep creating magic out of thin air. That's a vulnerable enough position without worrying if you're

going to get paid a fair rate and wondering about the motives of the negotiating committees deciding those rates."

Flintrox's Tim Hollier believes that if the merger goes through and is followed by the abolition of the statutory royalty rate in the Copyright Bill, independent publishers and the writers they represent would find themselves "operating in a very different environment to the one which exists now."

● The Federal Trade Commission in Washington has approved the sale of Chappell Music to Warner Communications Inc. The £122m deal should be completed next month.



Five star treatment

AMERICAN SONGWRITER Marvin Morrow (fourth from left) had a quintuple surprise recently when five Star took a break from a recording session.

They joined MCA Music managing director John Brands (third from right) to present Morrow with platinum discs for UK sales of over 1m units of the RCA album *Silk And Steel* which features his co-written songs *If I Say Yes* and *The Slightest Touch*.



Wilson off to the US

MICHAEL WILSON has been going to a worldwide exclusive publishing pact by Jobete Music (UK).

The singer-songwriter is going to the US for a month on a trip arranged by Jobete to finish mastering some independent tracks at Village Records and to meet Jobete staff and potential writing collaborators in both New York and Los Angeles.

Sad death of Monique I Peer

THE DEATH of Monique I Peer at her Hollywood home on August 30 has saddened the wide sectors of the international music publishing industry.

Those who knew her and remembered her dynamic personality in years when women were still a novelty in high places in the music industry and business generally.

The sadness is tempered with relief, however, that her prolonged illness is now at an end.

She was born Monique Iversen in Wimbledon in December 1906, and was of Danish descent. She emigrated to the US in 1930 working for the Radio Corporation of America, and in January 1940 married Ralph S Peer in San Antonio, Texas, founder of the Peer-

Southern music publishing organisation.

He was an impressive entrepreneur, building a catalogue covering country, folk, jazz, pop and Latin American material. He shrewdly named his wife vice president and she was a very positive executive asset.

When her husband died in 1960, Mrs Peer became president and chief executive officer, roles she fulfilled with outstanding zeal, energy and success.

She was involved in establishing many standards, among them *Granada*, *You Belong To My Heart*, *Tico Tico*, *Besame Mucho*, *The Three Bells* and *You Are My Sunshine*.

Peer-Southern is now headed by her son Ralph Peer II.

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-  OCT 3rd Premiums & Sponsorship copy date September 22nd
-  OCT 10th M.O.R./Easy Listening copy date September 25th
-  OCT 17th Video and Music Books copy date October 2nd
-  OCT 31st CD Product copy date October 16
-  NOV 7th Comedy, Kids, Spoken Word copy date October 23rd
-  NOV 14th Video/Xmas Product copy date October 30th
-  NOV 21st Special TV issue copy date November 6th

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MUSIC WEEK ABOUT TO ANNOUNCE MAJOR NEW CHART DEVELOPMENT ... see next week's issue

Dooley's

D I A R Y

ASPECTS OF THE TOTP deal (p4) worth knowing include that it's worth £1m minimum, according to BBC Enterprises, the show will be taken by 190 out of the 210 available US stations, according to Michael Hurli who also suggests TOTP should get a UK repeat each week, and the BPI wants it known that there are still several signatures required before the matter is completed. Mick Jagger got royal treatment at TV Centre, having his studio all to himself and two takes... Elliot Goldman exits BMG Music (p4) having streamlined the operation thoroughly but underwhelming more than a few by the way that he did it. There was some surprise his contract was renewed back in January in view of the widely-held belief that he had attempted a management-led buy-out of RCA in competition with BMG... Speculation surrounds Aristo's Clive Davis in terms of a change, but one likely to be within the Bertelsmann empire... Joe Cocker fore 'sm up with his showcase concert at the EMI Records conference. Tony Wadsworth very much in the frame, presenting product in his current role of strategic marketing GM and as the forthcoming GM of Parlophone/Capitol, with a wedding in London (his) three days later... Sad to record the violent death of ex-Walker Peter Tosh and report death from cancer of West Country songwriter Shaz Gomers. SAD THAT parting is not exactly such sweet sorrow in David Simone's case and while both parties are remaining light-tipped, it's a safe bet that PolyGram's lawyer will have gone over the former Phonogram MD's contract with a microscope and then a fine toothcomb. But then again Simone is a trained lawyer himself, so don't think we've heard the last of this one... A year since the sale of DJM to PolyGram, Stephen James is now able to operate under the Dick James Organisation umbrella once more, while retaining the Deejays name for his publishing operation... Down at rainy Bournemouth for WEA's conference everyone got thoroughly wet (both inside and out), but at least there was sufficient warning of poolside antics for sensible people to be wearing drip-dry clothes. UK chairman Rob Dickens and senior vice president Europe Stephen Shrimpton elected to make a dignified double entry via the diving board, while most others (Dooley's representative and hotel staff included) were unceremoniously chucked in... Andy Kershaw displayed witness of a different kind when he flounced out after few people danced to the first record of his disc following a splendid set by WEA signings The Bundo Boys... The theme of this UK leg of what is a worldwide "Route BB" roadshow for WEA companies was a more down to earth "Get off yer trolley and on yer bike!" and prizes to top sales people included customised racing bikes ("Can I have your car keys?" quipped sales director Jeff Beard). "Backroom boys" Fran Newkirk, Roger Brighton and Phil Murphy got a hint about staying in shape as they were given exercise bikes, while Rob Dickens was presented with a beautiful modern replica of a classic Filites touring bike.

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GOOD GUYS: Marillion will be playing a benefit gig for the Muscular Dystrophy Group on November 5 and here Fish visits three-year-old Anne-Marie Inman who suffers from the disease.



GRANGER ON the shore: East London salesman Malcolm Granger (centre) gets the EMI rep of the year award and the coveted EMI 1 number plates at the EMI conference in Brighton.



RICHARD, RICHARDS: Keith Richards and Richard Branson get together after the guitarist's signing to Virgin.



MILITARY MUSIC: The Jazz Warriors take over HMV Oxford Circus for a live set.

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COMMENT

With the acquisition of CBS Records by Sony still a distinct possibility at the time of writing, it's worth considering some of the many ramifications of the first significant Japanese entry into music software on an international basis.

For starters there's no doubt that, whatever reassurances there may be about preserving the status quo, Japanese working methods and business attitudes would soon permeate the company. I'm not saying that everyone at Aylesbury, for instance, will be limboing up by their work stations at seven o'clock every morning, but the business equivalent of a cold shower would affect almost every element of the company.

Initial streamlining would almost certainly cut a swathe through corporate middle management and some business practices considered standard in the music business are likely to appear distinctly odd to hard-nosed hardware manufacturers.

More fundamentally, though,

how will it affect the Japanese approach to intellectual property rights? One possibility is that it will give hardware manufacturers a fresh insight into the need for adequate copyright protection. But if you believe that, then you'll believe that CD prices will come down to a fever before Christmas.

A more likely — and I'm afraid more cynical — option is that software will continue to play second fiddle to the hardware priorities of the Japanese corporations and Sony's purchase of CBS's catalogue would clear the way for the wholesale exploitation of pre-recorded music on DAT.

And the future of Copycode? Well, as it was CBS which developed the system, I'll leave you to draw your own conclusions.

David Dalton



BAD NEWS: Epic solitarily afforded some of the world's favourite journalists before taking them to Japan to see Michael Jackson in concert.



FOR OUR sake: Vow Wow and Aristo get stuck into the rice wine after the band's signing to the label.



MUNN'S MAN: Freddie McGregor sits with Polydor MD David Munn after becoming his first major signing to the company. With them are head of A&R John Williams and manager Jazz Summers.

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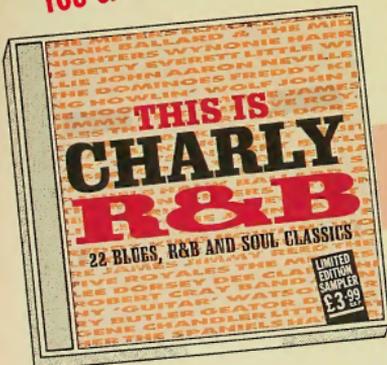
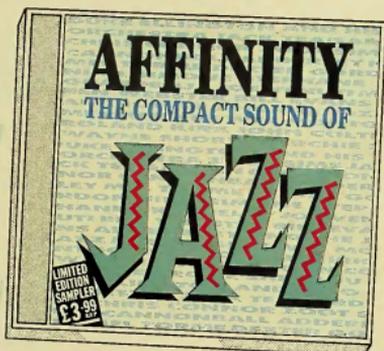
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