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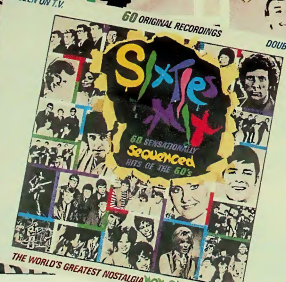


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60 SENSATIONALLY SEQUENCED HITS OF THE 60's

SIDE ONE



1 MANNFRED MANN AND THE HOT LICKS
 "MANNFRED MANN AND THE HOT LICKS"
 NO. 1 (1964)
 MANNFRED MANN AND THE HOT LICKS
 (MANNFRED MANN)

Many of the songs there in the '60s with their sound of soul. And Mann and his band were the first to record a full album with the Hot Licks.



2 DAVE DEE, DOZ, BECK, AND MACK
 "DAVE DEE, DOZ, BECK, AND MACK"
 NO. 1 (1964)
 DAVE DEE, DOZ, BECK, AND MACK
 (DAVE DEE)

Another member of the first group (one of the '60s) and the first to record a full album with the Hot Licks. Dave Dee is perhaps best remembered for his hit.



3 THE ARCHIES
 "THE ARCHIES"
 NO. 1 (1964)
 THE ARCHIES
 (THE ARCHIES)

Based on the hit 20 record of the '60s, The Archies' (and it's a group) got its reputation in the early '60s. Their first hit, however, The Archies became a classic.



4 JOHNNY NUDD AND THE PIRATES
 "JOHNNY NUDD AND THE PIRATES"
 NO. 1 (1964)
 JOHNNY NUDD AND THE PIRATES
 (JOHNNY NUDD)

Based on the hit 20 record of the '60s, Johnny Nudo and the Pirates got their reputation in the early '60s. Their first hit, however, Johnny Nudo and the Pirates became a classic.



5 LITTLE EVA
 "LITTLE EVA"
 NO. 1 (1964)
 LITTLE EVA
 (LITTLE EVA)

Based on the hit 20 record of the '60s, Little Eva got her reputation in the early '60s. Her first hit, however, Little Eva got her reputation in the early '60s.



6 LEE DORSEY
 "LEE DORSEY"
 NO. 1 (1964)
 LEE DORSEY
 (LEE DORSEY)

Based on the hit 20 record of the '60s, Lee Dorsey got his reputation in the early '60s. His first hit, however, Lee Dorsey got his reputation in the early '60s.



7 THE BEACH BOYS
 "THE BEACH BOYS"
 NO. 1 (1964)
 THE BEACH BOYS
 (THE BEACH BOYS)

Based on the hit 20 record of the '60s, The Beach Boys got their reputation in the early '60s. Their first hit, however, The Beach Boys got their reputation in the early '60s.



14 CHRIS MONTEZ
 "CHRIS MONTEZ"
 NO. 1 (1964)
 CHRIS MONTEZ
 (CHRIS MONTEZ)

Based on the hit 20 record of the '60s, Chris Montez got his reputation in the early '60s. His first hit, however, Chris Montez got his reputation in the early '60s.



17 JOHN FRED AND THE PLAYBOYS
 "JOHN FRED AND THE PLAYBOYS"
 NO. 1 (1964)
 JOHN FRED AND THE PLAYBOYS
 (JOHN FRED)

Based on the hit 20 record of the '60s, John Fred and the Playboys got their reputation in the early '60s. Their first hit, however, John Fred and the Playboys got their reputation in the early '60s.



18 TOM JONES
 "TOM JONES"
 NO. 1 (1964)
 TOM JONES
 (TOM JONES)

Based on the hit 20 record of the '60s, Tom Jones got his reputation in the early '60s. His first hit, however, Tom Jones got his reputation in the early '60s.



19 FREDDIE AND THE DREAMERS
 "FREDDIE AND THE DREAMERS"
 NO. 1 (1964)
 FREDDIE AND THE DREAMERS
 (FREDDIE AND THE DREAMERS)

Based on the hit 20 record of the '60s, Freddie and the Dreamers got their reputation in the early '60s. Their first hit, however, Freddie and the Dreamers got their reputation in the early '60s.



20 LEE DORSEY
 "LEE DORSEY"
 NO. 1 (1964)
 LEE DORSEY
 (LEE DORSEY)

Based on the hit 20 record of the '60s, Lee Dorsey got his reputation in the early '60s. His first hit, however, Lee Dorsey got his reputation in the early '60s.



21 THE SHADOWS
 "THE SHADOWS"
 NO. 1 (1964)
 THE SHADOWS
 (THE SHADOWS)

Based on the hit 20 record of the '60s, The Shadows got their reputation in the early '60s. Their first hit, however, The Shadows got their reputation in the early '60s.



26 GEORGE FORME
 "GEORGE FORME"
 NO. 1 (1964)
 GEORGE FORME
 (GEORGE FORME)

Based on the hit 20 record of the '60s, George Forme got his reputation in the early '60s. His first hit, however, George Forme got his reputation in the early '60s.



27 MR. DOUGLAS QUINTET
 "MR. DOUGLAS QUINTET"
 NO. 1 (1964)
 MR. DOUGLAS QUINTET
 (MR. DOUGLAS QUINTET)

Based on the hit 20 record of the '60s, Mr. Douglas Quintet got their reputation in the early '60s. Their first hit, however, Mr. Douglas Quintet got their reputation in the early '60s.



28 THE VAN MORRISONS
 "THE VAN MORRISONS"
 NO. 1 (1964)
 THE VAN MORRISONS
 (THE VAN MORRISONS)

Based on the hit 20 record of the '60s, The Van Morrisons got their reputation in the early '60s. Their first hit, however, The Van Morrisons got their reputation in the early '60s.



29 HELEN SHAPIRO
 "HELEN SHAPIRO"
 NO. 1 (1964)
 HELEN SHAPIRO
 (HELEN SHAPIRO)

Based on the hit 20 record of the '60s, Helen Shapiro got her reputation in the early '60s. Her first hit, however, Helen Shapiro got her reputation in the early '60s.



30 SANDY NELSON
 "SANDY NELSON"
 NO. 1 (1964)
 SANDY NELSON
 (SANDY NELSON)

Based on the hit 20 record of the '60s, Sandy Nelson got her reputation in the early '60s. Her first hit, however, Sandy Nelson got her reputation in the early '60s.



32 DUSTY SPRINGFIELD
 "DUSTY SPRINGFIELD"
 NO. 1 (1964)
 DUSTY SPRINGFIELD
 (DUSTY SPRINGFIELD)

Based on the hit 20 record of the '60s, Dusty Springfield got her reputation in the early '60s. Her first hit, however, Dusty Springfield got her reputation in the early '60s.



33 NASHVILLE TEENS
 "NASHVILLE TEENS"
 NO. 1 (1964)
 NASHVILLE TEENS
 (NASHVILLE TEENS)

Based on the hit 20 record of the '60s, Nashville Teens got their reputation in the early '60s. Their first hit, however, Nashville Teens got their reputation in the early '60s.



39 THE FORTUNES
 "THE FORTUNES"
 NO. 1 (1964)
 THE FORTUNES
 (THE FORTUNES)

Based on the hit 20 record of the '60s, The Fortunes got their reputation in the early '60s. Their first hit, however, The Fortunes got their reputation in the early '60s.



40 THE SHAGORAS
 "THE SHAGORAS"
 NO. 1 (1964)
 THE SHAGORAS
 (THE SHAGORAS)

Based on the hit 20 record of the '60s, The Shagoras got their reputation in the early '60s. Their first hit, however, The Shagoras got their reputation in the early '60s.



41 SAM THE SHAM AND THE PLAYBOYS
 "SAM THE SHAM AND THE PLAYBOYS"
 NO. 1 (1964)
 SAM THE SHAM AND THE PLAYBOYS
 (SAM THE SHAM AND THE PLAYBOYS)

Based on the hit 20 record of the '60s, Sam the Sham and the Playboys got their reputation in the early '60s. Their first hit, however, Sam the Sham and the Playboys got their reputation in the early '60s.



42 SMALL FACES
 "SMALL FACES"
 NO. 1 (1964)
 SMALL FACES
 (SMALL FACES)

Based on the hit 20 record of the '60s, Small Faces got their reputation in the early '60s. Their first hit, however, Small Faces got their reputation in the early '60s.



43 THE ZOMBIES
 "THE ZOMBIES"
 NO. 1 (1964)
 THE ZOMBIES
 (THE ZOMBIES)

Based on the hit 20 record of the '60s, The Zombies got their reputation in the early '60s. Their first hit, however, The Zombies got their reputation in the early '60s.



44 THE HOLLIES
 "THE HOLLIES"
 NO. 1 (1964)
 THE HOLLIES
 (THE HOLLIES)

Based on the hit 20 record of the '60s, The Hollies got their reputation in the early '60s. Their first hit, however, The Hollies got their reputation in the early '60s.



47 JEFF BECK
 "JEFF BECK"
 NO. 1 (1964)
 JEFF BECK
 (JEFF BECK)

Based on the hit 20 record of the '60s, Jeff Beck got his reputation in the early '60s. His first hit, however, Jeff Beck got his reputation in the early '60s.



49 THE CHICKETS
 "THE CHICKETS"
 NO. 1 (1964)
 THE CHICKETS
 (THE CHICKETS)

Based on the hit 20 record of the '60s, The Chickets got their reputation in the early '60s. Their first hit, however, The Chickets got their reputation in the early '60s.



51 BERTALAN'S HEINEKE'S
 "BERTALAN'S HEINEKE'S"
 NO. 1 (1964)
 BERTALAN'S HEINEKE'S
 (BERTALAN'S HEINEKE'S)

Based on the hit 20 record of the '60s, Bertalan's Heineke's got their reputation in the early '60s. Their first hit, however, Bertalan's Heineke's got their reputation in the early '60s.



52 DONOVAN
 "DONOVAN"
 NO. 1 (1964)
 DONOVAN
 (DONOVAN)

Based on the hit 20 record of the '60s, Donovan got his reputation in the early '60s. His first hit, however, Donovan got his reputation in the early '60s.



7 **ANDY CAPPELLE**
AND HIS SHARP INC.
NO. 1 (1964)
"I WAS THE LEAD SINGER FOR THE GROUP AND I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Cappelle and Jim Mallis, with Andy Farnsworth (two years before the show) and other entertainers, were the first to do a consecutive Top 10 hit.



8 **LESLEY GORE**
IF YOU'RE NOT IN IT
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Gore's hit was the only one of her career to go platinum. She was the only woman to have a Top 10 hit in the Top 100.



9 **THE RONNETTES**
THE BELLS ARE RINGING
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
The Ronettes' hit was the only one of their career to go platinum. They were the only woman to have a Top 10 hit in the Top 100.



10 **SWINGING BLUE JEANS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
The Swinging Blue Jeans' hit was the only one of their career to go platinum. They were the only woman to have a Top 10 hit in the Top 100.



11 **LULU & THE LUVVERS**
LULU
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Lulu's hit was the only one of her career to go platinum. She was the only woman to have a Top 10 hit in the Top 100.



12 **SUZANNE MERCIER**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Suzanne Mercier's hit was the only one of her career to go platinum. She was the only woman to have a Top 10 hit in the Top 100.



13 **BOB DYLAN**
THE TIMES THEY ARE A-CHANGING
NO. 1 (1964)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Dylan's hit was the only one of his career to go platinum. He was the only man to have a Top 10 hit in the Top 100.



14 **CAROLE KING**
TAKE A GOOD HEART TO THE ROAD
NO. 1 (1967)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
King's hit was the only one of her career to go platinum. She was the only woman to have a Top 10 hit in the Top 100.



15 **JIMMY HANDELMAN JONES**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Handelman Jones' hit was the only one of his career to go platinum. He was the only man to have a Top 10 hit in the Top 100.



16 **THE GOLDENBOYS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
The Goldenboys' hit was the only one of their career to go platinum. They were the only man to have a Top 10 hit in the Top 100.



17 **BRIAN POOLE & THE TREMELOES**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Poole and the Tremeloes' hit was the only one of their career to go platinum. They were the only man to have a Top 10 hit in the Top 100.



18 **CLIFF RICHARD AND THE SHADOWS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Richard and the Shadows' hit was the only one of their career to go platinum. They were the only man to have a Top 10 hit in the Top 100.



19 **CHER**
IF YOU'RE NOT IN IT
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Cher's hit was the only one of her career to go platinum. She was the only woman to have a Top 10 hit in the Top 100.



20 **BRADY BOND**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Brady Bond's hit was the only one of his career to go platinum. He was the only man to have a Top 10 hit in the Top 100.



21 **THE FOUNDATIONS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
The Foundations' hit was the only one of their career to go platinum. They were the only man to have a Top 10 hit in the Top 100.



22 **BETTY EVERETT**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Everett's hit was the only one of her career to go platinum. She was the only woman to have a Top 10 hit in the Top 100.



23 **DONELLA BASS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Bass' hit was the only one of her career to go platinum. She was the only woman to have a Top 10 hit in the Top 100.



24 **THE SEARCHERS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
The Searchers' hit was the only one of their career to go platinum. They were the only man to have a Top 10 hit in the Top 100.



25 **GARY AND THE PALACE GUARDS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Gary and the Palace Guards' hit was the only one of their career to go platinum. They were the only man to have a Top 10 hit in the Top 100.



26 **BOBBY VEE**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Vee's hit was the only one of his career to go platinum. He was the only man to have a Top 10 hit in the Top 100.



27 **THE BEACH BOYS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
The Beach Boys' hit was the only one of their career to go platinum. They were the only man to have a Top 10 hit in the Top 100.



28 **THE BEACH BOYS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
The Beach Boys' hit was the only one of their career to go platinum. They were the only man to have a Top 10 hit in the Top 100.



29 **THE MERSEYS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
The Merseys' hit was the only one of their career to go platinum. They were the only man to have a Top 10 hit in the Top 100.



30 **GAINED HEAT**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Gained Heat's hit was the only one of their career to go platinum. They were the only man to have a Top 10 hit in the Top 100.



31 **MARTY JOHNSON**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Johnson's hit was the only one of his career to go platinum. He was the only man to have a Top 10 hit in the Top 100.



32 **CLIFF BENNETT & THE REBEL ROCKERS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Bennett and the Rebel Rockers' hit was the only one of their career to go platinum. They were the only man to have a Top 10 hit in the Top 100.



33 **THE CHIFFONS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
The Chiffons' hit was the only one of their career to go platinum. They were the only woman to have a Top 10 hit in the Top 100.



34 **THE CHIFFONS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
The Chiffons' hit was the only one of their career to go platinum. They were the only woman to have a Top 10 hit in the Top 100.



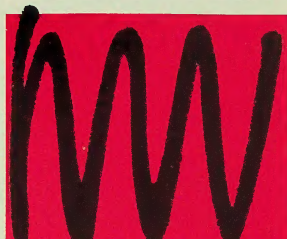
35 **SHIRLEY ELLIS**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Ellis' hit was the only one of her career to go platinum. She was the only woman to have a Top 10 hit in the Top 100.



36 **TOMMY FLECKER**
SHE'S A WOMAN
NO. 1 (1965)
"I WAS THE ONLY ONE WHO COULD SING THE HIGGINS BOOP."
Flecker's hit was the only one of his career to go platinum. He was the only man to have a Top 10 hit in the Top 100.

THE WORLD'S GREATEST NOSTALGIA NON-STOP MEGAMIX

MUSIC WEEK



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ISSN 0265-1548

£5 barrier goes as CDs come on down

COMPACT DISCS are set to break the £5 barrier for the first time at the end of the month with the launch of what is believed to be the UK's cheapest range of CDs.

Peter Collins, managing director of distributor Mainline, says the £5 barrier is the most significant in selling records and he believes his initiative will put pressure on other companies.

Branson joins the battle against AIDS

RICHARD BRANSON has made a typically dramatic entry into the fight against AIDS, establishing a charitable trust with the aim of making condoms widely available at low cost. And he revealed in New York that he has enlisted the help of record retailers and artists such as Elton John in getting the message across.

He explains all in Comment on p41.

The range is to be called The Compact Company, and 50 titles are due out in the last week of July or the first week of August with 50 more in September. The repertoire is a combination of classical and easy listening.

Collins comments: "The smashing of the £5 barrier is a breakthrough for compact disc — we are trying to open a new market which even the mid-price product of £7.99 has not been able to reach."

"I would like to do more or less

what The Video Collection did in bringing the price of CDs within the grasp of ordinary people in the street. If people can see that they can buy a machine for £150 and a CD for £4.99, then that has to be an attractive proposition.

"Five pounds is the biggest psychological barrier in selling records. Albums were held at £4.99 for years and when the price went over £5, that's when sales started to fall off."

Collins says Mainline has been

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BPI solicitors cleared

TWO SENIOR partners of the BPI's solicitors, Homin Slowe, have had charges of conspiring to pervert the course of justice thrown out by Luton magistrates.

Partners Tony Hoffman and Roy Brown and another Hamin Slowe employee, Derek Cumberland, were among seven people cited in a private prosecution by former video dealer Christopher Robinson. His action stems from a long-

running High Court dispute.

Discharging all seven, presiding magistrate Iris Packer said Robinson's case was "vexatious and an abuse of the court."

Solicitor Geoffrey Robertson, representing three of the defendants, said in court: "Mr Robinson's private prosecution is a perverted crusade of revenge on my clients for being involved in his prosecution for video piracy."



DOSSETT (left) and Deacon putting the final touch to the contract.

Chart re-employment for Gallup

THE FINAL act of the appointment of Gallup at the record industry's official researcher has been completed with the signing of a new, five-year chart contract. The agreement runs until 1992, giving Gallup a 10-year tenure.

BPI director general John Deacon says Gallup's proposals reflect the changing nature of the industry, its need for greater regional information and the increasing use of electronics by retailers. Gallup director Graham Dossett comments: "We mainly regard this contract as a new challenge but it's nice to have behind us the thought that the industry has in some way given us a vote of confidence."

"We are very pleased at the way the decision has gone about increasing the sample size and the whole impetus of the research systems has been given a new kick along."

Virgin leads the small revolution

NEW YORK Virgin chief Richard Branson championed the dictum that "small is beautiful," in explaining the progress of his "unique and palpably successful company" to delegates at the eighth New Music Seminar, writes David Dalton. In his keynote speech on Monday he also took a swipe at the American market's insular attitude towards the outside world — exemplified by the practice of paying only half royalties for non-US territories in worldwide contracts.

Now that he has a foothold in the States, he has an opportunity to upset cosy business practices — rather as he did in the UK when establishing Virgin. "I think it's fair to say that we've changed the record industry a bit," he said almost modestly.

He launched Virgin America this year with a number one single first time out, though he recalled that

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INSIDE

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- Retailing and Opinion 9
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A&R: Handle with care: This Way Up (pictured) stake their claim to fame (Talent), while Performance looks at Zodiac Mindwarp, Genesis, Primal Scream and Barrance Whitfield. Also, walk this way for the Folk & Roots chart, LP and singles reviews, dance news and the James Hamilton column.

- Starts 14
- Classical: Reviews 25
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- Dooley's Diary 41

Wilson leaves Polydor

POLYDOR A&R director Carol Wilson has left the company, three months after her unsuccessful bid for the managing directorship.

A statement issued by David Munn, who was appointed as head of the company in May, makes no mention of Wilson's departure except to note that she has "resigned". The statement goes on to welcome her successor, John Wilson, previously senior A&R manager at Chrysalis.

Wilson was appointed at Polydor 18 months ago by then managing director Richard Ogden.

• JESSE RAE •

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DON'T SHILLY SHALLY

PRODUCED BY ROBIN GUTHRIE
OUT NEXT WEEK!

wea

ECHO & THE BUNNYMEN

NEW 7" & 3-TRACK 12" - YZ144/T

LIPS LIKE SUGAR

12" FEATURES 'PEOPLE ARE STRANGE'

— PRODUCED BY RAY MANZAREK
OUT NEXT WEEK! wea

Fit, healthy industry back to Seventies' strengths

The UK music industry is healthier than it has been for more than a decade; sales are up, the number of record shops is growing and British acts are maintaining their success in foreign markets.

But while documenting a successful 12 months, the just published BPI Yearbook 1987 also warns of the dangers of digital audio tape and catalogues the downward spiral of the music press.

In the book's introduction, editor Peter Seapen comments: "The British record industry is more soundly based than at any time since the period in the early Seventies when stereo LPs at last began to outsell their mono equivalents."

"Expansion in the record market has helped to consolidate profitability and there has been a gradual re-investment in the proportion of total consumers' expenditure which the industry has been able to

offset."

The value of industry output, in real terms, is now back up to the levels of 1976 and the slump of the early Eighties appears to be over. In 1986, industry output was £425.3m.

The number of UK record shops rose to 4,961 during last year although the figure is down on the total for the end of 1984 which stood at 5,151.

More albums than ever before were advertised on television during 1986 with expenditure topping £30m. However, Seapen comments: "In 1986 the made-for-TV market enjoyed less success than in the previous two years. This may be because many major artists have already had their best recordings compiled and TV advertised recently and further attempts to exploit their work will either duplicate earlier compilations, utilise less familiar material or both."

But British artists continued to do well overseas. Although they enjoyed less success than at late in the US, in Europe 40 of the top 100 best-selling singles of 1986 were by Britons.

Of the UK music press, the Yearbook says: "Whilst album sales are at an all-time high, publishers are seeing advertising revenue declining in tandem with circulation. Consumers are evidently more interested in buying recorded music than ever before, but apparently no longer reading about it as much as they used to."

Seapen also points to the compact disc vs DAT battle, saying: "It is quite clear that the manufacturers of DAT hardware, who are predominantly Japanese see it as a copying rather than a playback medium."

Indeed they appear to feel that it has no future without the copying facility."

Folk squeeze as majors move in

CONCERN IS growing among indie distributors of folk music that the majors are moving into the sector and squeezing their traditional market.

The move by major labels into folk and roots music — the top 10 of the Folk & Roots chart contains nine albums distributed by majors — has not been motivated, according to WEA marketing director Paul Conroy, by any de-

sire to send traditional folk distributors like Projection and Celtic Music to the wall. Rather, this is the result of there being no major musical trend at the moment.

"We're having to consider anything we think we can sell," says Conroy. Projection's Dave Hatfield notes that while business has not declined for his company, he is concerned about the hold the majors have on this musical field.

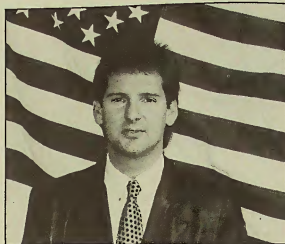
Recording injunction on Williams

PRESIDENT RECORDS has obtained a High Court injunction restraining singer Iris Williams from recording for anyone else in breach of a service agreement between her and President made on February 17 last year which was extended for a further year.

The injunction also restrains Clive Brandy, BSW Records and PRI Distribution from recording her or making any further copies of any master recordings and from distributing any sound recordings she may have made after February 17, 1986.

Directory

RECENT MOVES: The new Bell telephone number for Mel Bell Publicity is 01-790 2424 ... BAD Publicity to The Basement, 16 Stoneleigh Street, London W11 (01-229 5580) ... BDI Records, Colenso Parade, Goliath Records and Pura Music to 110a Doyl Road, London SW9 9UP (01-733 5783) ... The new telephone number for Jungle Records is 01-359 8444 ... Carra Records to PRT House, Bennett Street, London W6 2AH (01-995 3031) ... Matthew Freud Associates to 36-38 West Street, London WC2H 9NA (01-379 3212) ... Cooking Vinyl to Crucial Corner, 97 Coleston Road, London N1 9BT (01-278 5111) ... The Miracle Group to 5 Dean Street, London W1V 5RN (01-439 7081) telex 94190761 ... Supreme Records to The Work, Torriono Colloges, 105a Torriono Avenue, London NW5. The telephone number remains of 01-482 5212.



FORMER ARISTA managing director Brian Yates (above) has now been officially appointed as director of European operations for Capital EMI-America/Manhattan. Based in London, Yates is responsible for marketing, promotion and artist development of US labels and their acts.

Smiths unveils plans for Christmas push

COMPACT DISCS, cassettes and videos were among the goods on display at a pre-Christmas selling preview held by W H Smith in London's Knightsbridge.

The company's CD stock range includes material by The Beatles, Chris de Burgh, U2, Genesis, Madonna, Kate Bush, Whitney Houston, James Last and its own W H Smith Christmas Carols, a big seller last year.

A CD Selection offers 100 CDs covering a wide repertoire, and customers buying one or more from the Selection before September 7 can claim a £2 voucher

against any further CD purchases costing £10 or more until September 30 from the same Selection.

The cassette range comprises Christmas fare and children's material with companion books. In video form, there are U2, Genesis and Verdi's Otello opera.

Smiths is also selling a wide selection of audio and video accessories, among which are CD storage and browser units, record and cassette cases and carousels, CD cleaning kit, recording cleaning cloth and cassette head cleaner and demagnetiser.

Thomas onto MCPS board

RICHARD THOMAS, managing director of SBK Songs, has been appointed to the board of the Mechanical Copyright Protection Society, replacing Bernard Brown who resigned in April.

In addition, MCPS has restructured in the wake of Geoffrey White's resignation as manager of commercial recordings. Ian Davage is promoted to re-

cord and video manager which will entail the licensing of all copyright music sold by retail.

Mark Isherwood is promoted to manager of other licensing and non-retail areas as general licensing manager.

There is no change to the field operations or audit services divisions.

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Subscription/Directory enquiries: Sylvia Collier, Royal Sovereign House, 40 Bedford Street, London SE18 6DU. Tel: 01-314-2700.

New Arrival: Wood Directory free to subscribers carried in January 1987.

Pickwick launches budget pop CDs

PICKWICK RECORDS is launching a new range of budget-priced pop and easy listening compact discs with an initial 18 titles including Bob Marley's One Love, Little Richard's Greatest Hits, The Very Best Of T Rex and Johnny Cash's Great Country Love Songs Collection.

The Pickwick Compact Discs series has a dealer price of £3.65 and retailing price of £5.99. Other artists featured include The Drifters, Judy Garland, Louis Armstrong, Kenny Rogers, Fats Domino and Willie Nelson. Further information in next week's special compact disc supplement.

Soul Classics' extra push

WEA IS extending its TV advertising for Atlantic Soul Classics to regions outside London and Granada.

The promotion will move initially to Tyne Tees and then to Yorkshire by the end of the month. The 16-track album includes Stand By Me, Sitting On The Dock Of The Bay and Knock On Wood.

● ADVERTISING IN the specialist rock press has been bought by WEA to promote Time To Rock, a 13-track metal compilation. Consumer competitions are being organised and in-store material will be available. Featured artists include Tesla, Motley Crue and Ace Frehley.



TWO SONGS featured in the BBC series on Aled Jones are being released by 10 Records. The double A-sided single comprises Sailing and Scarborough Fair.

● THE THEME from the film Ghosts 2, Screen Until You Like It by WASP, is being released by EMI on August 10.



PHONOGRAM IS releasing an album from Def Leppard to tie in with their UK tour which begins on August 27.

'Innovation' from Virgin

VIRGIN IS launching a new label of 'innovative music from around the world' with a press advertising campaign and a sampler CD. The first four releases on Venture are out on July 27 and comprise works from Hans-Joachim Roedelius, Lester Bowie's Brass Fantasy, Peter De Mavilland and Michael O'Sullivan.



NEW MODEL Army will have out an album to coincide with their eight-date UK tour which begins on September 3.

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EMI Music 'not for sale' as profits triple over '86

A PROFIT of £25.4m was made by Thorn EMI music operation in the year ended March 31 and the division is definitely not for sale. Thorn EMI chairman Sir Graham Wilkins said all enquiries were being rebuffed after announcing a tripling of the division's 1986 profit.

The latest figure, although containing a £10.6m contribution from the sale of shares in Thames Televi-

sion, was achieved by a much-reduced operation. In the last 12 months, the division has lost Thorn EMI Screen Entertainment and several other concerns.

Asked by MW whether there should now be an end to speculation about the music division's future, Sir Graham replied: "We have held the position all along that the music division is not for sale. That does not stop people

regularly coming to knock on our door but the answer has always been the same and will continue to be."

Thorn managing director Colin Saulgate said music was now reaping the benefits of an improved management structure and two years of investment.

Improvement was particularly marked in North America where sales and market shares are both up.

PRS gets tough on performance revenue

A PLEDGE that the Performing Right Society intends to pursue its members' rights vigorously in the matter of public performance was given by PRS chairman Ron White in his speech to the 73rd AGM of the society last Thursday.

Pointing out that the largest part of the biggest percentage gross revenue increase in PRS earnings since 1982 (MW, June 23) has resulted from domestic licensing in the UK and Ireland (EBM), White added that Tariff D is next in the frame for amendment.

It was the first time on which the Performing Right Tribunal adjudicated almost 30 years ago, relating to commercial dance halls. The PRS aims to get its terms amended through the PRT to include commercial discotheques (unknown 30 years ago) and to increase the rates of charge "from their present

pathfully low level," in White's words.

PRS member Trevor Lytle raised the point that SACEM, the French equivalent of PRS, licenses for more premises for public performances and collects much more income than is the case here. He asked that a study group should visit SACEM to glean useful information about its public performance methods of licensing and collection.

Noting that SACEM does not have to deal with a French equivalent of the PRT, PRS chief executive Michael Frengard added that the facts are already known concerning the situation in France, and the next step is to improve the licensing and collection coverage in the UK. Writer directors re-elected were Joseph Horowitz, Roger Greenaway and Tony Hiller.

Disctec CD plant goes to Disctronics for £15m

THE DISCTEC compact disc plant at Southwater, Sussex, has been acquired by Disctronics, a subsidiary of the Melbourne-based Quantum investment and management company. According to an Australian source, the purchase price is £15m, and the acquisition gives Quantum a 14 per cent share of the world's total CD production capacity.

The takeover becomes effective on July 31 and includes Disctec's

associated company, Disc Technology. The Disctec plant has been in operation for seven months, and at full production capacity for the last three, representing 5m units annually which will double by August 30 with the completion of a second replication plant.

Disctronics chief executive Roger Richmond-Smith comments: "For all Disctronics and Disctec clients in the UK and internationally, two first-class factories in tandem mean faster turnaround, enhanced global control and continued global commitment to high quality and low prices."

Those selling Disctec in the deal are investors in Industry (3), Fleming Ventures, CIN Industrial Investments, Prudent Assurance and Disctec's founder Phil Race.

● PRT HAS signed distribution deals with two further labels, GWR and Magnum Music Group. The first batch of Magnum's new releases under the deal will be available from July 31 and the agreement covers all seven of the company's labels.

● PRT owns the deal label for which Malotroud record,

MUSICAL NAMES

RE-ORGANISATION AT Hyperion Records: Andrew and Fiona McGregor have left the company while Cecile Kelly has joined as personal assistant to managing director Ted Perry. Former Arts Council employee Richard Howard has joined as sales manager... Judy Head has joined Stylus as a new co-ordinator executive. She was previously with Starline.

£5 barrier

► FROM PAGE ONE
able to achieve its £3.26 dealer price by using its international connections—the company is part of the German Phonomatics group—and cutting its margin to the minimum.

He continues: "I would imagine that if we are the first, there will be others who follow. Someone else will come down to £4.99, but they will not have the same quality as we have."

Collins maintains that all the multiples have expressed interest in the Compact Company and 100,000 units have been pre-sold. A MW classical correspondent Nicolas Soomas comments: "Many of the classical recordings issued on CD for a recommended retail price of £5.99 have been pretty terrible. They have been largely aging analogue recordings digitally remastered. But the Compact Company's Czech recordings are digital originals made about five years ago, and from the point of view of sound reproduction are perfectly acceptable."

What's more, the performances, though by no means definitive interpretations, are certainly adequate. Further details in next week's classical pages.

MSD settles

A FIVE-YEAR dispute over record royalties between Multiple Sound Distributors and the Mechanical Copyright Protection Society has been settled.

The MCPS began proceedings in 1982 following two audit reports on records sold between then and 1975 and has received a settlement of more than £1m.



RICHARD BRANSON: "We held back until we were set up profitably."

Virgin

► FROM PAGE ONE
his first till of the US market in 1979 was not so happy. "3 1/2" later we crept back to England with our tail between our legs, determined one day to return."

"We held back until we were set up profitably in virtually every other country in the world; until we'd found the right team in Jordan Harris, Jeff Ayeroff and Phil Condevero; until everything was properly in place."

Branson conceded that he has paid little attention to the accepted rules of business.

"We've gone into a big company by upholding all the qualities of a small one," he explained. "We've always resisted the temptation to move into some grandiose concrete and brick glass tower in the most expensive part of town, and beat our chests by flying flags on the roof. Instead, Virgin in London is situated in 25 little offices scattered around one area—close by canals and parks—a pleasant working conditions where all will be left happy and above all involved."

This philosophy has meant that record operations have remained compact, comprising eight "creative centres" in Virgin, Sire, 10, Charisma, EG, Essential, MDM, Head Records and Circa. The company has therefore remained flexible, but stable.

"Many of the key figures in Virgin have been with the company for 10, even 15 years," he said. "Simon Draper, the chairman of Virgin Records, started with us 17 years ago packing records for our mail-order company. And employees who have ideas for new businesses always get a share in that."

"By comparison, look at the instability of big institutions and their ever-changing staffs. EMI Records in Britain has changed managing directors eight times in nine years. Banks and accountants can't run record companies—it takes creative skills. And how can artists relate to a company when the office is a centralised machine servicing hundreds of artists in exactly the same manner regardless of their individual work and needs?"

● More New Music Seminar reports next week.

● A NEW type duplication plant has been set up in Chester, prompted by the rapid rise in cassette sales. Small duplication is an off-shoot of a data duplication company and it has a capacity of 120,000 units a week. Sales and marketing are being handled by former Linn Records director Tony Dowd who is working from his London home.

World BRIEFING

NEW YORK: Profile Records, a prominent US indie label, plans to open a London office next January. Roy Robbins and Steven Platnick, the label's co-owners, are due in London later this month to inspect distribution facilities and recruit a staff of six, including an MD and A&R manager.

Platnick says "a significant amount of money" is being invested in the UK operation, which will be signing British acts as well as releasing Profile's US product and licensing other American repertoire for UK distribution.

HAMBURG: Surplus capacity is putting compact disc manufacturing prices under pressure here, with some plants quoting less than £1.36 per unit, in marked contrast to just 18 months ago when demand far exceeded pressing supply.

EMI Electrola MD Wilfried Jung is not dismayed, however, predicting a gradual fall in CD manufacturing prices as capacity and volumes grow, but no sudden lurch. He advocates "flexibility which adjusts to market conditions, and makes low stocks possible at prices which reflect the market situation."

TOKYO: So far 16 Japanese companies will display digital audio tape machines at this year's 36th Japan Audio Fair scheduled for September 16-20 at the Harumi International Exhibition Centre.

The fair's slogan will be Digital Revolution '87—A Festival Of Sound And Image. Exhibits will trace the history of analogue and digital recording techniques, with experts and industry representatives on hand to answer questions about DAT formats.

Coinciding with the fair, the Society of Consumer Audio Distributors here will stage a special three-day show at the Grand Palace Hotel devoted to imported audio product lines.

PARIS: The Japanese firm Pioneer has begun compact disc hardware production in France. The new plant is due to start production in the first month through its French subsidiary Pioneer Electronics France, which has been manufacturing loudspeakers here since 1984.

Pioneer is the third Japanese company after Sony and Kenwood to produce CD players in France. At present, EEC countries are imposing a 16.5 per cent import duty on CD players, which will drop to 13.5 per cent next year.

WASHINGTON: US Customs will notify record labels and music publishers of imported copies of registered records. The Customs Service under a proposed new regulation.

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George Malcolm (Harpsichord)
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MASS FOR FIVE VOICES**
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George Guest
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JOB - A Massque For Dancing**
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LA MER JEUX
PRELUDE A L'APRES-MIDI D'UN FAUNE**
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Halle Orchestra
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"Dawn & Siegfried's Rhine Journey" and
"Slaying the Dragon" from "Siegfried"
PRELUDE TO ACT 1 and ACT 1 from "LOHENGRIN"
PRELUDE TO ACT 1 and DANCE OF THE APPRENTICES
from "Die Meistersinger"
London Philharmonic Orchestra
Karl Anton Rickaberbach
CD-CFP 9008 (ICB 7 62007 2)**

**ELGAR
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CONCERT OVERTURE "IN THE SOUTH"
ELGY FOR STRINGS**
Robert Cohen (Cello)
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Norman Del Mar
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WATER MUSIC: Complete**
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Antony Clewin
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THE FOUR SEASONS**
Neville Martin (Violin)
Virtuosos Of England
Antony Clewin
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**TCHAIKOVSKY: 1812 OVERTURE MARCHE SLAVE
BOROON TWO DANCES from "PRINCE IGOR"
CLINKA OVERTURE from "RUSSIAN & LOMKA"
WAGNER PRELUDE TO ACT 3 from "LOHENGRIN"
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Arthur Davies
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Brian Raper (Tenor)
Peter Paul (Tromp)
Halle Choir - Boys of the Manchester Grammar School
Halle Orchestra
Maurice Hindle
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Boudleaux Bryant

by John Tobler

COUNTRY MUSIC suffered a sad loss with the recent death of the mole hound of the remarkable husband and wife songwriting team of Boudleaux & Felice Bryant. Boudleaux, who was 67, died of cancer in a Nashville hospital on June 25. After meeting his wife in 1945, the team had their first hit in 1948 with Country Boy by Jimmy Dickens, but the world at large probably knew them best for the string of memorable hits they wrote which launched the Everly Brothers to stardom. Bye Bye Love, Wake Up Little Susie, All I Have To Do Is Dream, Bird Dog, Devoted To You and Love Hurts were all written by Boudleaux and Felice for the Everlys, while they also wrote Raining In My Heart (Buddy Holly) and

Rocky Top, a song recorded by innumerable artists which was named the official song of the State of Tennessee in 1982. Among the other artists who recorded songs by the Bryants are Elvis Presley, Bob Dylan, Simon & Garfunkel, the Beach Boys, The Grateful Dead, Count Basie, Roy Orbison, Rick Nelson and Ray Charles. In 1980, London-based 82 Records released an album by the duo performing a dozen of their compositions including Bye Bye Love, All I Have To Do Is Dream and Rocky Top.

BOOK REVIEWS

THIS SCHOLARLY tome of over 500 pages is not aimed at those who wish to know the secret(s) of Dolly Parton's appeal or the details of Elvis Presley's decline, although both artists are mentioned more than once. As a source book for the country musicologist, it has probably never been bettered, but this is not to say that it is easy reading, as Malone, a history professor at Tulane University in New Orleans, would probably not claim to be much more than a repository of a million facts (many of them interesting and intriguing) and the ultimate researcher into the origins of the many types of country music. Certainly not for the casual reader. *COUNTRY MUSIC USA* by Bill C. Malone (Equation, £6.95)

A MASS market paperback which seems unlikely to tell Nelson fans much more than they already know, although as an introduction to perhaps country's biggest current star, it may be helpful. The lack of a discography of any sort, however, brands this as largely irrelevant to any serious reader, even if Bane's enthusiasm is sometimes quite contagious. Few illustrations and a so-so text make this rather an unnecessary luxury at what is presumed to be import price, and the definitive Willie biog is yet to be written. *WILLIE NELSON* by Michael Bond (Dell)

LP REVIEW

RATTLESNAKE ANNIE. CBS 460044. Producers: Buddy Blackmon and artist, Annie McGowan (the Rattlesnake epithet results from her trademark ear-ring which was once the percussion section of a creature of that ilk) has done very well to score a major label deal, and this debut album for CBS is not better and no worse than her two indie label efforts from earlier this decade, which is to say that parts of it are pretty good, like her memorable duet with Willie Nelson on Long Black Limousine, Lonnie Mack's Collin' Your Bluff or even Somewhere South Of Macon. Backed by a stellar Nashville cast (McCoy, Gimble, Clements etc.) and strictly of the traditional country persuasion, this is an above average album, particularly since the lady is nearer 50 than twenty, and uses her interpretive talents rather than taking the publishing for her own songs. Annie's signing with CBS can be seen as another feather in the cap of European country music fans, as she was first widely appreciated in Europe, and especially in Britain. **IT**



TOP • 20 • ALBUMS

COUNTRY

18 July 1987

- | | | | |
|----|-----|--|---|
| 1 | NEW | EXIT O
Steve Earle & The Dukes | MCA MCF 3379 (F)
C: MCF 3379/CD: DMFC 3379 |
| 2 | 1 | TRIO
Dolly Parton/Linda Ronstadt/Emmylou Harris | Warner Brothers WX99 (W) C: WK99
C: WX 1066/CD: EMYLOU 491-2 |
| 3 | 20 | JOHNNY CASH IS COMING TO TOWN
Johnny Cash | Mercury MERH 108 (F) C: MERH 108/
CD: 832-331-2 |
| 4 | 1 | HILLBILLY DELUXE
Dwight Yoakam | Reprise WX 106 (W)
C: WX 1066/CD: 952-567-2 |
| 5 | 6 | I NEEDED YOU
Daniel O'Donnell | Ritz RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 104 |
| 6 | 3 | GUITAR TOWN
Steve Earle | MCA MCF 3335 (F)
C: MCF 3335/CD: DMFC 3335 |
| 7 | 1 | ALWAYS AND FOREVER
Randy Travis | Warner Brothers WX 107 (W)
C: WX 107C |
| 8 | 11 | GIVE A LITTLE LOVE
The Judds | RCA PL 90011 (R)
C: PK 90011/CD: PD 90011 |
| 9 | 7 | LOVE STAR STATE OF MIND
Nanci Griffith | MCA MCF 3364 (F)
C: MCF 3364 |
| 10 | 6 | AFTER ALL THIS TIME
Charley Pride | Ritz RITZLP 0042 (SP)
C: RITZLC 0042 |
| 11 | 13 | THIRTEEN
Emmylou Harris | Warner Brothers K 925 352-1 (W)
C: 925 352-4 |
| 12 | 9 | SWEET DREAMS
Patty Claine | MCA MCG 6003 (F)
C: MCG 6003/CD: MCGAD 6149 |
| 13 | 5 | GUITARS, CADILLACS, ETC. ETC.
Dwight Yoakam | Reprise 9253721 (W)
C: 9253724/CD: 925 372-2 |
| 14 | NEW | TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell | Ritz RITZLP 0031 (SP)
C: RITZLC 0031 |
| 15 | 15 | STORMS OF LIFE
Randy Travis | Warner Bros 9254351 (W)
C: 9254354/CD: 9254352 |
| 16 | 12 | LOVERS AND BEST FRIENDS
Don Williams | MCA MCF 3357 (F)
C: MCF 3357 |
| 17 | RE | MORE ABOUT LOVE
Philomena Beggly | Ritz RITZLP 0040 (SP)
C: RITZLC 0040 |
| 18 | 14 | REPOSSESSED
Kris Kristofferson | Mercury/Phonogram MERH 103 (F)
C: MERH 103/CD: 830 406-2 |
| 19 | RE | THE GREAT PRETENDER
Dolly Parton | RCA PL 84940 (R)
C: PK 84940/CD: PD 84940 |
| 20 | 10 | THEY DON'T MAKE THEM LIKE THEY USED TO
Kenny Rogers | RCA PL 85633; C: PK 85633/CD: PD 85633 (R) |

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The Judds

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BARBARA MANDRELL
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Capitol
RECORDS

EMI
AMERICA

A tale of two songwriters

by Nigel Hunter

THIS IS a tale of two songwriters. Both were born in Britain, but one went west like lots of young men before him, while the other stayed here. Neither of them regrets going or staying.

The one who went west is Mark Holding, born in Manchester but an American resident now for over four years with a base in California. He talked to *Music Week* during a recent visit to see the folks back home.

"I was signed to Polydor, Chappell and Kennedy Street Management here," recalls Holding. "Nothing happened, so I took off to the States."

His songwriting has prospered there with songs recorded by Sheena Easton (You Make Me Nervous), Robbie Nevil (I Got La Vie) and Stacy Q. (Better Than Heaven) among others.

"I write both melodies and lyrics and I like working with people who do the same," says Holding. "I've been collaborating with Robbie Nevil, Kim Carnes, Brock Walsh and Dan Warren. I've got a studio in my house in south California, and I'm thinking about doing my own demo and maybe try to break into production."

Holding has maintained contact with his Mancunian home territory, and sees a surge of musical activity up there centred on Andy McPherson's Revolution Studio, which numbers Americans Cory Hart and Marilyn Martin among its clients. "I'm well settled and happy in the States," he declares, "but I

hope to get back here three or four times a year to keep in touch."

John Springate is the one who didn't get away and doesn't particularly want to. A Londoner born just south of the Thames, he is a graduate of the Gory Glitter band of the Seventies, and still has his Glitter boots as a sentimental souvenir of those days. He plays guitar, bass and "some keyboards", and did some lead vocalising in the Glitter days.

He has a single out on Epic singing one of the Mike Leander-Eddie Seago songs from their forthcoming Matador musical entitled *To Be A Matador*. Springate participated in the Matador album with Tom Jones, and wouldn't be averse to a role in the stage production, all things being equal.

"The song on the single is about



MARK HOLDING in the studio of his Californian home.

a bar owner who is an ex-motocrosser," he explains, "and tells how tough that profession is."

Unlike Holding, Springate concentrates mostly on writing melodies, although occasionally tries his hand at lyrics. He'd like to collaborate regularly with a lyricist eventually.

"I've got a constant flow of wanting to write songs," he grins. "They're mostly in my head at any time and not because I sit down specifically to write something. I like the challenge of working to a specific request and having to meet a deadline. That gets the adrenalin going."

Springate, who rose to the Glitter band through semi-pro gigs in south London inspired by his brother who had a Shadows-type band which rehearsed in the Springate front room to the dismay of the neighbours. He takes his songwriting very seriously, but is a firm believer in getting as many strings to one's professional bow as possible.

Signed to Southern Music as a songwriter, he's a frequent visitor to that company's basement studio to demo his songs and for involvement in other projects. His production work is promising as evidenced by the Shakin' Stevens hit *A Little Boogie Woogie*, which he co-produced with Matador writer Mike Leander.

"I want to be successful in all aspects of the music business," Springate affirms. "There's so many access points now, and you should know all about them for your own sake."



JOHN SPRINGATE (left) shares a drink with Southern Music professional manager Barry Andrews.

Red Bus back on route

THE RED Bus music library of background music, jingles and film and TV themes is being reactivated under the direction of John Hawkins and Emma Beith-Littler.

Hawkins, a veteran arranger, musical director, songwriter and record producer, will build up the music library, adding classical material for the first time. Early projects will involve the Warsaw Philharmonic playing rearranged classics, the Manipuler Ensemble, and a classical brass ensemble playing original heraldic, medieval and fanfare material for background use.

Beith-Littler is in charge of the Red Bus film and TV music, and comes from the world of TV co-production and distribution.

Among the Red Bus repertoire in this sector have been the themes for *Prospects*, *Reilly* and *Monsieur Quixote*.

Music For Advertising, a long-established background music company, has been acquired by Red Bus as part of its library operations. Among the composers contacted to Red Bus Music who are or will be contributing to its library resources are Peter Yellowstone, Phil Radford, Joe Glassman and Bob Mitchell.

There are 10 albums of present available, with a further six for imminent release. As is now common in library music, those which have been digitally mastered will be available in compact disc format.

Songsearch entries up

SONGSEARCH 1987, sponsored by the Legal & General Group with £2,000 in prizes, has attracted 3,327 entries — 327 more than last year.

Yorkshire was top in terms of entries with 138, followed by London with £2,000 in prizes, has attracted 3,327 entries — 327 more than last year. Yorkshire was top in terms of entries with 138, followed by London with 127. The Irish Republic, which was eligible for participation for the first time this year, submitted 85 entries. Most interested were Harvard (five entries) and Bedfordshire and Cambridgeshire with four each.

"We are thrilled at the number of entries we have received this

year," says Songsearch organizer Bob Pegg. "It proves that there is a lot of songwriting talent going unappreciated. The standard of performance of this year's entries is better than ever."

A shortage of entries will now be chosen, and six songwriters will complete the finals to be held at the Kendal Folk Festival on August 29. The judges will be novelist Brian Branbridge, poet and songwriter Sydney Carter, songwriter Dave Goulder, Brewery Arts Centre musical officer Bill Lloyd, and Northern Arts Director Peter Starik.

Music Sales signs deal with Kjos

MUSIC SALES has signed a long-term distribution arrangement for the UK and Eire with the Neil A Kjos Music Company of San Diego, California. Kjos is best known for its *Bushman Piano Methods*, *Best In Class Band Method*, *All For Strings*, and the *Mueller-Rusch String series*.

Music retailers will be able to view the full Kjos range on the Music Sales stand at the British Music Fair to be held at Olympia from July 28 till August 2.

Schulze slams Chappell buy-out

WEST BERLIN: Outspoken criticism of the Chappell-Intercom Music takeover by Warner Bros has been voiced by Dr Professor Erich Schulze, president of the West German rights society GEMA.

Schulze believes that the effect in West Germany will be further decline for national repertoire, and that the European record industry should join forces with music publishers to preserve Europe's musical identity.

"Americans will dump huge stacks of flops from all over the world on Germany and obliterate national repertoire," he claims.

He adds that GEMA has no fears about US mega-publishing

organisations establishing their own societies to collect mechanical royalties from Europe. Speculation along these lines has been fuelled by the Warner Bros-Chappell deal. Schulze is confident such a move would pose no threat to existing national societies in Europe because a US-based body could not match the efficiency and cost-effectiveness of GEMA.

"The Americans know how to calculate," he says, "and they know that costs would always be more reasonable with GEMA. European copyright societies have fixed rates, whereas US publishers typically arrange authors' and publishers' shares themselves."

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Aspen aims for the marketing bullseye

by Chris White

In a move designed to reflect record companies' growing emphasis on the retail environment as a marketing medium, Aspen Instore Promotions is changing its name to Aspen Instore Marketing, at the same time as it is also launching three new in-store services specially developed to meet record companies' changing requirements at the point of sale.

The new services will include Gold Seal, under which Aspen will manage a company's total in-store marketing requirements, as well as providing guaranteed installation of display material, regular monitoring of displays, photographs of POS installations, detailed reporting after each campaign, optimum stock selection and the provision of management information.

The other two services are Prime Time — "a fast-response strategic service for TV merchandising companies" — and Bullseye, a low-cost highly-targeted service for record companies of all sizes.

Aspen will also be offering a number of "add-on" services in-

cluding in-store sales promotion, market research, merchandising, design, print-buying and database management.

The company's sales and marketing manager Peter Hirst says: "Although POS display still forms the core of in-store marketing, record companies no longer simply require display installation — retailers' requirements are becoming more sophisticated and the record companies are responding to that. They are also becoming increasingly aware that POS is a marketing medium in its own right, it provides the final opportunity to

influence the purchasing decision and if managed correctly can also be the source of valuable market intelligence.

Hirst adds: "Our market research findings have showed that the main thrust of our existing service matches what both major and smaller companies need in today's marketplace, but also raised a number of number of valuable points which have enabled us to fine-tune and enhance our services in order to provide new marketing opportunities designed to help our clients sell more records."



PETER HIRST: Retailers' requirements are becoming more sophisticated, and the record companies are responding to that. Also pictured (left) Jeff Stewart (General Manager, Aspen).

Chart Moves: it's all in the game

CHART MOVES — could it become the latest cut board game after Trivial Pursuit and Monopoly? Its originator, board manager and impresario Dave Klein who has spent more than 18 months developing the idea certainly hopes so.

He describes it as "an innovative game in which the participants aim to become superstars in the pop world — at the same time the game educates players about the wheeling and dealing that goes on within the multi-million pound music business".

Chart Moves is played on two boards simultaneously — players pit their wits with promoters and "hustlers" to come up with a smash hit and win a platinum disc. Fortunes are lost and made "in the

backrooms and skyscrapers," and profits ploughed back into the race to cut a classic record.

Klein claims: "It's the first really absorbing and challenging game of its kind — the players learn about promoting records, recording, merchandising and publishing deals. They use a mixture of skills, luck and knowledge to move their single up the charts."

The game is designed around a double album record sleeve with two boards, and it also includes a free 12-inch record inside with the rules rapped out by freestyle rappers, although they will also be printed. Chart Moves will also cater for all musical tastes with different versions for classical, jazz and pop fans.

"The most revolutionary aspect

of Chart Moves from the record industry's point of view is that advertising space will be available on the board so that promoters, labels, shops, distributors, venues and merchandisers can have their names and numbers available to players whenever they play the game," Klein says.

"Obviously I'm looking for the co-operation of recording artists and record companies in taking out advertising space on the board. Once launched — and we're hoping to have Chart Moves in the shops in time for Christmas — the game will also evolve with updates and additions being published every six months or so."

● Klein can be contacted at Gold Music on 01-326 2484.

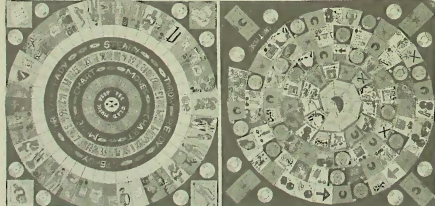


CHART MOVES: the thrills, the spills, the risks and rewards.

Time to stop the pirates

DURING PAST MONTHS, I've been intrigued by a fairly predictable output of vintage MOR, rock 'n' roll, rhythm 'n' blues and similar on a variety of compact disc labels. On actually hearing some of these files, I very soon realised that they could only be pirate issues, notable for their awful sound quality and paucity of liner notes — points which didn't detract from them being offered as full-price product.

So I made a few phone calls. At RCA about Elvis, they said: "We don't take any action, we refer it to the BPI." Likewise MCA on Holly and Haley and EMI on Sinatra. Eddie Cochran, Cliff, Nat Cole and others. I called the IFPI, MCPS and BPI, getting much indignation, quoting on the 1956 Copyright Act and the Treaty of Rome, and assurances that all was being done to sort out the problem, within certain limitations.

All the worthies I spoke to were sincere and emphasised that they were doing all they could, but I was left with the impression that in reality, this amounted to precious time, due to lack of time, information, staff and money. As was pointed out, major overhaul and amendment of international copyright law conjunction with new rules and regulations in the Treaty of Rome would just about solve everything overnight.

While there's nothing new about pirate records and tapes, I find it most alarming that so soon after the launch of the new format there should be so many pirate CDs. The perpetrators of such must be feeling pretty snug and secure, and are without doubt raking in large sums at the expense of artist, composer and record label. Not to mention fleecing the punter who's gone digital and who expects a certain improved sound quality from CD.

It's a fair indication of what the future could hold. During the present controversy on the pros and cons of Copycode chips in DAT players and record companies who have catalogues for use in pre-recorded DAT, someone somewhere is probably planning pirate DATs, using CDs as the mastering medium. It's a logical progression. After three or four years, perhaps. Enough for DAT to establish itself (with the added advantage that more "catalogue" becomes "available" due to the vagaries of copyright law in different territories), someone will start slipping a few titles out. By the time any authoritative body realises who's going on and does something about it, sales will have been made and a handsome profit realised.

I've not come across any CD pirates of mega-selling current pop artists, but that surely isn't the point. A pirate is a pirate, be it product of today or yesterday. But it seems the record business is only prepared to react to problems that pose a financial threat now or in the immediate future, and even then it can't make up its collective mind or take decisive action.

All back catalogue was at one time current product and earned money for the original label. Some of it still does today. While back catalogue doesn't necessarily have to be venerated, it could at least be protected and marketed properly and legally to the benefit of all.

Then again, this is the record business very much a NOW industry which was perfectly happy to let its centenary year, 1978, slip by virtually unannounced and unfiled.

TONY MARTIN, London SE25 4PT.



EDDIE COCHRAN: long gone, but still the pirates score.

Classics confusion

FURTHER TO Tony Martin's recent letter regarding the non-appearance of the WEA CD Atlantic Soul Classics, I must take issue with your reply to Mr Martin.

The disc in question is not a German-only release. The compilation has been available in the US and Canada for at least eight months as part of a series of discs covering classic material by the likes of The Coasters, Bobby Darin and Otis Redding. If it is also available in Germany, then that makes the UK one of the only major markets where the disc is not available!

Your assurance that you have drawn WEA's attention to the disc should not have been necessary as WEA itself issued a booklet as part of last year's Starforce CD campaign containing full details, including cover art, of this very disc. I too tried to obtain the disc from WEA UK. To be met with a similar response to that encountered by Mr Martin. Suffice to say, I have sold plenty of import copies. The fact that WEA UK was oblivious to its own product, despite the fact it contained both the number one and number two singles, really is inexcusable. Shouldn't someone's backside be kicked?

NIGEL R DALEY, Halifax Video Express, Huddersfield HD1 2PT.

OPINION is your soap-box in Music Week to sound off about events and developments affecting you and your business. Complaints or compliments, bouquets and bricks, queries and queries — they are all welcome. The Editor reserves the right to shorten letters for publication. Address them to Music Week, Spotlight Publications, The Editor, London House, Hampstead Road, London NW1 7QZ.

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Rank	Week	Title	Artist	Label	Writers
1	1	IT'S A SIN	Pat Sharp Boys	Parlophone/EMI	72R 6158 (E)
2	8	UNDER THE BOARDWALK	Brucie Willis	Motown	78 1309 (1) - 77 4159 (W)
3	NEW	WHO'S THAT GIRL	Madonna	Warrner Bros.	WMA 812 (W)
4	5	WISHING WELL	Terence Trent D'Arby	Capitol	1212 (E)
5	NEW	ALWAYS	Atlantic Starr	Warrner Bros.	WMA 815 (W)
6	3	THE LIVING DAYLIGHTS	Mr. Mister	Warrner Bros.	WMA 815 (W)
7	10	F.L.M.	Kim Carnes	Supernova	SUPRT 7113 (A)
8	4	SWEETEST SMILE	Black	Capitol	AM 1011 (E)
9	16	ALONE	Heart	Capitol	1212 (E)
10	NEW	STAR TREKKING	The Firm	Capitol	1212 (E)
11	6	MY PRETTY ONE	Chiff Ricard	Capitol	1212 (E)
12	9	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	Whitney Houston	Atlantic	AS 9071 (E)
13	4	A LITTLE BOOGIE WOOGIE (IN THE BACK OF YOUR MIND)	Shakin' Stevens	Capitol	1212 (E)
14	NEW	JIVE TALKIN'	Boyz II Men	Capitol	1212 (E)
15	NEW	YOUR LOVE KEEPS ME HIGHER AND HIGHER	Jocelyn Wilder	Capitol	1212 (E)
16	5	MISFIT	Curiosity Killed The Cat	Capitol	1212 (E)
17	NEW	YOU'RE THE VOICE	John Farnham	Capitol	1212 (E)
18	6	SWEET SIXTEEN	Boy (Dee Fosse)	Capitol	1212 (E)
19	7	IS THIS LOVE	Whitney Houston	Atlantic	AS 9071 (E)
20	NEW	LET'S DANCE	Chris Rea	Capitol	1212 (E)
21	6	HOORVIELLA (AND THEY PROMISED US THE WORLD)	The Christians	Capitol	1212 (E)
22	14	WHEN SMOKEY SINGS	Alvin Karpis	Capitol	1212 (E)
23	NEW	JUST DON'T WANT TO BELOVELY	Freddie Mcgregor	Capitol	1212 (E)
24	5	THROWING IT ALL AWAY	Genesis	Capitol	1212 (E)
25	7	SONGBIRD	George Michael	Capitol	1212 (E)
26	NEW	COM'N ON STRONG	Broken English	Capitol	1212 (E)
27	3	CATCH	The Cure	Capitol	1212 (E)
28	5	I HEARD A RUMOUR	Bonnamora	Capitol	1212 (E)
29	11	I WANT YOUR SEX (Rhythm 'n' Romance)	George Michael	Capitol	1212 (E)
30	NEW	NOTHING'S GONNA STOP US NOW	Starship	Capitol	1212 (E)
31	NEW	IF I WAS YOUR GIRLFRIEND	Place	Capitol	1212 (E)
32	NEW	LA BAMBOLA	Los Lobos	Capitol	1212 (E)
33	NEW	HOLD ME NOW	Johnny Light	Capitol	1212 (E)
34	NEW	I REALLY DIDN'T MEAN IT	Luther Vandross	Capitol	1212 (E)
35	NEW	PROMISED YOU A MIRACLE	Simple Minds	Capitol	1212 (E)
36	NEW	OPS UPSIDE YOUR HEAD	The Gap Band	Capitol	1212 (E)

Rank	Week	Title	Artist	Label	Writers
37	NEW	THE FIRM	The Firm	Capitol	1212 (E)
38	NEW	SCREAM	Primal Scream	Capitol	1212 (E)
39	NEW	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
40	NEW	VICTIM OF LOVE	Expensive	Capitol	1212 (E)
41	NEW	SPY IN THE HOUSE OF LOVE	Wot Was Not	Capitol	1212 (E)
42	NEW	LOOKING FOR A NEW LOVE	Jody Watley	Capitol	1212 (E)
43	NEW	SCALES OF JUSTICE	Living In A Sin	Capitol	1212 (E)
44	NEW	TIME WILL CARRY	David Bowie	Capitol	1212 (E)
45	NEW	SEVEN WONDERS	Flah Meek	Capitol	1212 (E)
46	NEW	LIFETIME LOVE	Joyce Sims	Capitol	1212 (E)
47	NEW	SOMEWHERE OUT THERE	Lade Rommel	Capitol	1212 (E)
48	NEW	YOUNG DIVER	Suzanne Vega	Capitol	1212 (E)
49	NEW	TALKING OF LOVE	Anita Dobson	Capitol	1212 (E)
50	NEW	YOU CAUGHT MY EYE	Judy Bauher	Capitol	1212 (E)
51	NEW	IT'S NOT UNUSUAL	David Bowie	Capitol	1212 (E)
52	NEW	DIAMONDS	Herb Alpert	Capitol	1212 (E)
53	NEW	DANCE	The Patrol	Capitol	1212 (E)
54	NEW	I NEED A MAN/ENERGY IS EUROPEAT	16 Men	Capitol	1212 (E)
55	NEW	HEY LOVE	King Sunny	Capitol	1212 (E)
56	NEW	INDIANS	Anthony	Capitol	1212 (E)
57	NEW	DRAGONET	The Art Of Noise	Capitol	1212 (E)
58	NEW	DON'T ARGUE	Robert Palmer	Capitol	1212 (E)
59	NEW	MURPHY AND THE BRICKS	Nost Murphy	Capitol	1212 (E)
60	NEW	PUSSY TOWN	Pseudo Echo	Capitol	1212 (E)
61	NEW	LAST NIGHT	King Sunny	Capitol	1212 (E)
62	NEW	STEP BY STEP	Duffy	Capitol	1212 (E)
63	NEW	FOUND LOVIN'	Steve Wond	Capitol	1212 (E)
64	NEW	DONT LOOK ANY FURTHER	Dennis Edwards	Capitol	1212 (E)

THE NEXT 25

76	1	FIRST TAKE	Alvin Karpis	Capitol	1212 (E)
77	2	TIL SHOW UP	Alvin Karpis	Capitol	1212 (E)
78	3	ONE OF THESE	Alvin Karpis	Capitol	1212 (E)
79	4	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
80	5	CALL ME	Alvin Karpis	Capitol	1212 (E)
81	6	COULD YOU BE THE ONE	Alvin Karpis	Capitol	1212 (E)
82	7	TRUCKEE	Alvin Karpis	Capitol	1212 (E)
83	8	SPY IN THE HOUSE OF LOVE	Wot Was Not	Capitol	1212 (E)
84	9	LOOKING FOR A NEW LOVE	Jody Watley	Capitol	1212 (E)
85	10	THE MAJICA SONG	Alvin Karpis	Capitol	1212 (E)
86	11	THE MOTIVE	Alvin Karpis	Capitol	1212 (E)
87	12	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
88	13	YOUNG DIVER	Suzanne Vega	Capitol	1212 (E)
89	14	SEVEN WONDERS	Flah Meek	Capitol	1212 (E)
90	15	LA BAMBOLA	Los Lobos	Capitol	1212 (E)
91	16	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
92	17	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
93	18	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
94	19	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
95	20	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
96	21	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
97	22	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
98	23	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
99	24	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
100	25	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)

38	NEW	SOLD	Boy George	Virgin/Dajamas/Warner Bros.	Virgin BGT 1021 (E)
39	2	IS TILL HEAVEN FOUND WHAT I'M LOOKING FOR	U2	Island	1212S 32 (E)
40	2	NOTHING'S GONNA STOP US NOW	Starship	Capitol	1212 (E)
41	3	DONT DREAM IT'S OVER	Crowded House	Capitol	1212 (E)
42	NEW	SHES ON IT	Boozie Boya	Island Music	Del Jan BEAST 112 (E)
43	2	FOOTED BY A SMILE	Swing Out Sister	Capitol	1212 (E)
44	3	PERSONAL TOUCH	Erol Brown	Capitol	1212 (E)
45	4	MOTOWN	The Kani Gang	Capitol	1212 (E)
46	1	RED RAIN	Peter Gabriel	Capitol	1212 (E)
47	NEW	SCREAM	Primal Scream	Capitol	1212 (E)
48	2	WOT'S Y' DOIN'	Robbie Neil	Capitol	1212 (E)
49	NEW	ALL YOU NEED IS LOVE	The Beatles	Capitol	1212 (E)
50	4	VICTIM OF LOVE	Expensive	Capitol	1212 (E)
51	NEW	JACK M.J.	George Michael	Capitol	1212 (E)
52	NEW	SPY IN THE HOUSE OF LOVE	Wot Was Not	Capitol	1212 (E)
53	NEW	LOOKING FOR A NEW LOVE	Jody Watley	Capitol	1212 (E)
54	3	SCALES OF JUSTICE	Living In A Sin	Capitol	1212 (E)
55	4	TIME WILL CARRY	David Bowie	Capitol	1212 (E)
56	5	SEVEN WONDERS	Flah Meek	Capitol	1212 (E)
57	NEW	LIFETIME LOVE	Joyce Sims	Capitol	1212 (E)
58	5	SOMEWHERE OUT THERE	Lade Rommel	Capitol	1212 (E)
59	NEW	YOUNG DIVER	Suzanne Vega	Capitol	1212 (E)
60	NEW	TALKING OF LOVE	Anita Dobson	Capitol	1212 (E)
61	NEW	YOU CAUGHT MY EYE	Judy Bauher	Capitol	1212 (E)
62	NEW	IT'S NOT UNUSUAL	David Bowie	Capitol	1212 (E)
63	NEW	DIAMONDS	Herb Alpert	Capitol	1212 (E)
64	NEW	DANCE	The Patrol	Capitol	1212 (E)
65	4	I NEED A MAN/ENERGY IS EUROPEAT	16 Men	Capitol	1212 (E)
66	7	HEY LOVE	King Sunny	Capitol	1212 (E)
67	NEW	INDIANS	Anthony	Capitol	1212 (E)
68	NEW	DRAGONET	The Art Of Noise	Capitol	1212 (E)
69	NEW	DON'T ARGUE	Robert Palmer	Capitol	1212 (E)
70	NEW	MURPHY AND THE BRICKS	Nost Murphy	Capitol	1212 (E)
71	NEW	PUSSY TOWN	Pseudo Echo	Capitol	1212 (E)
72	NEW	LAST NIGHT	King Sunny	Capitol	1212 (E)
73	NEW	STEP BY STEP	Duffy	Capitol	1212 (E)
74	NEW	FOUND LOVIN'	Steve Wond	Capitol	1212 (E)
75	NEW	DONT LOOK ANY FURTHER	Dennis Edwards	Capitol	1212 (E)

ANYONE TUNING in last week, following this column's comments, to watch **America's Top 10** on late night TV would have found that the **Casey Kasem**-hosted chart show was taking time off from the current US charts (presumably disrupted by the Fourth of July holiday deadlines). Substituting instead was a rundown of the "Top 10 American acts of the rock era", apparently compiled from *Billboard's* chart data. Note, that's not the all-time hits in America, it's the all-time top 10 of US hits by American acts — so no **Beatles** or other foreigners were included.

The result was curiously pertinent for today, and hopefully may have shaken up any American radio programmers who were wincing.

Yes, we're back to one of my pet peeves, the unfair relative segregation (or streaming, if you like) of modern American radio, and hence the *Billboard* charts, according to rigid adherence to perceived musical stereotypes — thoughtfully something from which in Britain we don't yet begin to suffer.

Here, it's what's in the groove that counts, and that by coincidence was the slogan for the **Geordy** label on which the **Temptations** recorded all their **Motown** hits.

The top 10 American acts of the rock era, you see, ran down like this: 1. **Elvis Presley**, 2. **Steve Wonder**, 3. **The**

Supremes, 4. **The Four Seasons**, 5. **Darryl Hall & John Oates**, 6. **Mervin Gaye**, 7. **Pat Boone**, 8. **The Temptations**, 9. **Aretha Franklin**, 10. **Diana Ross**.

Six of those 10 acts were black, five of those six scoring most if not all of their significant hits on **Motown** labels.

Motown's own slogan used to be "The Sound Of Young America", which, during the surprisingly less restrictive Sixties, the label group's output obviously was.

Unfortunately, the way the US charts and radio formats are organised today, there's little chance of a similarly independent black music label being able to claim the same again. It might of course help in a coasts to Newcastle way if the US version of our own **Top Of The Pops** TV show could retain the black US hits which crossover here, instead of editing them out in favour of hometown British acts — after all, it was British musicians' healthy regard for black American music that helped inspire much of the UK music scene, black music remaining an important integral

part of the true UK experience. It also, incidentally, inspired **Elvis Presley**, **The Four Seasons**, **Hall & Oates**, and even **Pat Boone**.

Fourth of July celebrations appear to have disrupted the flow of imports from the US too, last week's depleted number including **CRIMINAL ELEMENT ORCHESTRA** Put The Needle To The Record (**Criminal Records** CR12-014), **Arthur Baker**-created (under the pseudonym **Wally Jump**) mostly catchy percussive dated funk groove with scratched-in snippets, already craftily promoted here by **Cooltempo** but apparently only scheduled domestically as an album track, **DOCTI** Block Party (**Next Plateau** NP50064).

Amusingly introed rap 'n scratch in the current style that's so big in London; **DEAN NIGGAS'** Git The Hole (**Thomax Records** TMX001), involving 2 Puerto Ricans **A Blackman And A Dominican** in the controversial name stakes, a very odd (agedly jolting) monotonous groove that could well end up the basis for future moves. On import LP it's **ERIC & RAKIM** Paid In Full (4th & B'way **BWAY-4005**), strong dry rap 'n

scratch by the I Know You Got Soul hitmakers, their hot title track borrowing the bass line from **Dennis Edwards**.

Now out here are **STOCK AITKEN WATERMAN** Roadblock (**Breakout** USAF 611), the already much discussed brilliant modern recreation of the **Maceo & The Macks**-type early Seventies "rare groove" funk sound; **SHERICK** Just Cool (**Warner Bros** WB3801), the husky soulster's wriggly swayer which exploded (at import 7-inch has here been given two extended remixes, neither necessarily improving on the original); **JAMES ROBINSON** Can We Do It Again (**Tabu** 6509027), similarly only on import 7-inch, this Luther Vandross-ish impassioned rambling slowie is by his successor as Change's lead singer, the more lightly swaying **You're The One** I've Been Dreaming Of (**lipside** actually getting more dancefloor attention; **DEJA** Serious (10 **Records** TET1 132), Monte Moir-produced infectious lightly leaping wriggly bouncer by the duo previously known as **Aura**; **DAVID JOSEPH** No Turning

Back (Fourth & Broadway 12BRW 66), African-flavoured twiddle Twilight-type instrumental flipped by a more routine soul duet and his old You Can't Hide Your Love; **PAUL JOHNSON** Are We Strong Enough (**CBS** PJ0HN 13), eerily wailed chunky chugger by the highly regarded British gospel-grounded soulster; **SMOKEY ROBINSON & THE MIRACLES** The Tracks Of My Tears (**Motown** Z141 374), classic bitter-sweet weeper from 1965, now in the movie *Platoon* and 12-inch with three more **Miracles** a-lides; **PHIL FEARON** Nothing Is Too Good For You (**Ensign** PFX 3), slowly starting but eventually quite catchy lurching roller, over-quoted by production technique; **ERROL BROWN** Personal Touch (**WEA** Y21 301), jiggly weaving jagger mad Hot Chocolate-like in its much tighter edited version, not doing that much on dancefloors so far although in our *Disco* chart; **CAROLYN HARDING** Movin' On (**Magnetic Dance** MAGDT 6, via **Magnet**), "diva"-type house hustler which had most reaction while on import in gay clubs; **RUN BAND** Run 4 The Sun (**RCA** PT 41414), typical small-voiced shuffling conterer with the usual "singing housewife" appeal (their street cred never having recovered after they were seen on TV).

TURN TO PAGE 16 FOR DANCE NEWS/MORE CHARTS

James Hamilton

C O L U M N

THE U.S. TOP TEN SMASH

EXPOSE

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TOP DANCE SINGLES

18 JULY 1987

180 WERE LAST WEEK'S CHART	WWW
1	ALWAYS Atlantic Shere Warner Brothers/W3455 (T) (W)
2	JUST DON'T WANT TO BE LONELY Freddie McGregor German DG(T) 24 (15/E)
3	WISHING WELL Terence Trent D'Arby CBS TRENT (T) (C)
4	SONGBIRD Kenny G Arista R15(T) 18 (R)
5	I WANNA DANCE WITH SOMEBODY Whitney Houston Arista R15(T) 1 (R)
6	DON'T LOOK ANY FURTHER Dennis Edwards featuring Sade/4i Garrett Gordy TMG(T) 1334 (A)
7	IF I WAS YOUR GIRLFRIEND Prince Paisley Park/Warner Brothers W3334(T) (W)
8	F.L.M. Mel & Kim Supreme SUPE(T) 113 (A)
9	LAST NIGHT Kid 'n Play Cooltempo/Chrysalis COOL(X) 148 (C)
10	SCREAM (PRIMAL SCREAM) Primal Scream 10/Virgin TEN (T) 169 (E)
11	LIFETIME LOVE Joyce Sims London LON(X) 132 (F)
12	UNDER THE BOARDWALK Bruce Willis Motown ZB 41349 (ZT — 41350) (A)
13	JIVE TALKIN' Boogie Box High Horoback 7BO55 4112 — BOSS 41 (A)
14	I'M BAD L.L. Cool J Def Jam 650R56-7 (12 — 650R56-6) (C)
15	YOUR LOVE . . . HIGHER AND HIGHER Jecie Wilson SMP SKM (12) 110 (A)



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16	3 OOPS UPSIDE YOUR HEAD ('87 Mix) The Gap Band Club/Phonogram IAE(X) 54(F)
17	4 WHEN SMOKEY SINGS ABC Neutron/Phonogram NT(X) 111 (F)
18	4 LET NO MAN PUT ANOTHER Serious 7OJUS 3(12 — 120A5) (1)
19	4 WHO'S THAT GIRL Madonna Sire/W3455 (T) (W)
20	7 I BELIEVE IN MIRACLES Jackson Sisters Urbane/Polydor URB(X) 4 (F)
21	4 I WANT YOUR SEX RHYTHM 1 Lust George Michael Epic LUST (T) 1 (C)
22	9 [FEEL THE] RHYTHM OF THE NIGHT Groove Aid Move GNT (12) 02 (A)
23	7 HEAD TO TOE Liza Liza And Cult Jam CBS 650520 7(12 — 650520 B) (C)
24	8 HOW COULD YOU BREAK MY HEART Bobby Womack Arista R15(T) 17 (E)
25	1 I KNOW YOU GOT SOUL Eric B and Rakai Cooltempo/Chrysalis COOL(X) 146 (C)
26	1 DIAMONDS Herb Alpert Breakout/A&M USA(T) 805 (F)
27	7 I NEED A MAN/ENERGY IS EUROBEAT Man To Man Bolic BOLES 5(12) (P)
28	1 I REALLY DIDN'T MEAN IT Luther Vandross Epic LUTH (T) 3 (C)
29	NEW! ROK DA HOUSE (REMIX) Rhythm King/Mute LEFT (1) (P) (F) The Masters featuring The Cookin' Crew
30	3 SHOCK ME THE WAY Regina Belle CBS 650938 7 (12 — 650938 6) (C)
31	39 NEW GENERATION Classical Two Jive JIVE(T) 148 (R)
32	30 DANCING IN THE NIGHT Lanier & Co. Syncope/EMI (12)SYN 3 (E)
33	15 NO WAY BACK/DO IT PROPERLY London LON(X) 136 (F) Adonis feat. 2 Puerto Ricans, A Blackman & A Dominican
34	2 THIS BRUTAL HOUSE Nito Dela Cruz Cooltempo/Chrysalis COOL(X) 142 (C)
35	17 WOMAN OF PRINCIPLE T.T.E.D./ Trouble Funk Fourth & Broadway/Island (12)BRW 70 (F)
36	4 THE GODFATHER Spoozie Gee Tuft City TUF 128019 (Import)
37	24 FAKE Alexander O'Neal Tabu 652891 7(12 — 650891 6) (C)
38	1 PLEASURE PRINCIPLE REMIX Janet Jackson Breakout/A&M USA(T) 604 (F)
39	7 YOU CAUGHT MY EYE Judy Boucher Orbitone OR 722 (12 — OR 1222) (J/S)
40	55 ROCK-A-LOTT Arelisa Franklins Arista R15(T) 20 (R)
41	53 PERSONAL TOUCH WEA VE 130(T) (W)
42	52 JAZZ IT UP Koolhaip Fourth & Broadway/Island (12)BRW 62 (F)
43	9 COOLIN' OUT Private Joy Champson—(CHAMP 1249) (R)
44	50 OUT FOR THE COUNT Jan Foster MCA 23741 (Import)
45	47 SAVE THE LAST DANCE; FOR ME Mushroom/EMI (12)MJT 25 (E)
46	NEW! TAKE MY LOVE Russ Brown Jump Street/10/Virgin TEN(T) 182 (E)
47	22 LOOKING FOR A NEW LOVE Judy Watley MCA MCA(T) 1107 (F)
48	NEW! WISH ON A STAR Oliver Cheatham Champion CHAMP (12)40 (R)
49	28 IT'S TRICKY Rae-D-M.C. London LON(X) 130 (F)
50	36 HAVE A NICE DAY Roxanne Sharpe Cold Chilli 'CC 105 (Import)
51	31 NOTHING'S GONNA STOP ME NOW Samantha Fox Jive FOX(T) 5 (X)
52	44 WOMAN IN YOU Must Front 10/Virgin TEN(T) 175 (E)
53	23 RED HOT Precious Polydor POSP(X) 846 (F)
54	4 HEY LOVE King Sun-D/Moet Flame/Rhythm King/Priority MELT 5(T) (R)
55	53 JUST GIVE THE DJ A BREAK Bass Station BSR 050 (Import)
56	28 ROCK THE HOUSE Hot Line Rhythm King/Mute LEFT (1) (T) (R)
57	45 SCALES OF JUSTICE Living In A Box Chrysalis LIB(X) 2 (C)
58	41 ROCK STEADY Whispers Solar/MCA MCA(T) 1152 (F)
59	NEW! SATISFIELD (Remix) Donna Allen Portroll/Avator XXX(T) 1 (C)

60	NEW! DEDICATION TO ALL B-BOYS Schoolly D Flame/Rhythm King/Mute MELT 6(T) (W) (T)
61	NEW! TRAMP (REMIX) Sah 'N' Pepp Champion CHAMP(12) 51 (R)
62	42 I'LL RETURN 10/Virgin TEN(T) 136 (E)
63	35 2 DO IT PROPERLY Cooltempo/Chrysalis COOL(X) 147 (C) 2 Puerto Ricans, A Blackman & A Dominican
64	42 IN MY LIFE (IT'S BETTER TO BE IN LOVE) Baby Turner Jive R15(T) 3 (R)
65	73 HEARTBREAK HOTEL Select FMS 62289 (Import)
66	34 CHUNKY BUT FUNKY Little Shave Heavy D & The Boys MCA MCA(T) 1173 (F)
67	48 AM I THE SAME GIRL Barbara Acklin Debut/Passion DEBT(X) 2024 (A)
69	NEW! CARINO 1-Coy DeConstruction MENT(12) 136 (E)
70	57 THIGH RIDE T-Coy Epic 650937 7 (12 — 650937 6) (C)
71	51 PICKS ME UP (YOUR LOVE) 3 First FM Hardcore HAK(T) 1 (A)
72	NEW! LET ME CALL YOU ANGEL Wayne Hernandez Epic WAYNE (1) 1 (C)
73	43 IAIN'T INTO THAT Cooltempo COOL(X) 145 (C) "The Rogues' Revue" (C) Deater, Wise 'n' feat. The Hydrazes
74	60 ROCK THE BEAT D'Jek B Music Of Life—(NOTE 3) (P)
75	59 CHAMP MIX III Mirage Debut/Passion—(DEBTR 3022) (A)

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Dockers' delight

BURGEONING DANCE label group Serious Records is shortly to move to a new, prestigious, London dockland riverside base having out-grown the company's current offices in the West End.

The move is part of a general expansion for the company, which has just launched two new compilation series — Dance Mania and Best Of House — and seen them healthily into the album charts.

They should be joined shortly by the next volume of the already established Upright series, which could well have a slightly harder, more import-orientated edge from now on, with Dance Mania catering for the purely commercial end of the market.

"We feel there is sufficient scope in the market for diversifying the compilation programme," says Serious MD Mahesh Bajaj, "while still targeting specific buyer groups for each release."

"Best Of House exists because there seemed to be a very obvious gap in that field to be plugged, and house music has a far wider reach in the UK than some people might imagine. Unlike the tender forms of southern funk and so on, house is also widely popular in the Midlands, North and Scotland, and we



the high tempo suits them. We see the house style having at least a couple more years in it."

After a cautious entry into single marketing via Darlene Davis a few months ago, Serious is now full tilt into 12-inch releases, with four singles currently in circulation by acts as diverse as oldie favourites First Choice and state-of-the-jack-housers Duane & Co.

However, looking past this current surge in profile, there are also further developments already taking shape within Serious, particularly in the artist development sphere.

Darlene Davis has been signed as a contracted artist, as have the highly-rated UK rappers Hardrock Soul Movement, for whom a debut album is in the offing. Bajaj has eyes on the US market as the next route for breaking Hardrock, and the LP will probably be produced



NO FOOLING with Serious Records' Hard Rock Soul Movement and the label's boss, Mahesh Bajaj, with the American audience firmly in mind.

"With a hardcore act like this, you have to make conscious decisions about direction. Do we attempt to soften their approach to inject commercial appeal for the UK, where hip-hop has only ever found real chart success in the form of novelties, or do we push them squarely at hip-hop's home-ground

US black urban audience? No contact, really — especially when you consider that American success, in number terms, can be ten times as big as comparable success in the UK," says Bajaj.

With this philosophy in mind, Serious is to embark upon a programme of finding UK dance acts to record for exposure in the US market, as well as at home. The newest signing, representing a major investment of some £250,000, is singer/songwriter Steve Leroye, long an underrated talent since his first broke into the disco charts eight years ago.

Indie Indigo

AMONG THE flurry of new dance-orientated labels like Diamond (see separate story) is Barbican-based Indie Music. It has been launched by Damon D'ruz, whose last year was one of his original partners in the formation of Serious Records.

D'ruz has formed Indie initially to operate in the dance compilation market, and the pinpoints focus is the dance area which still has the widest potential for further dissemination on album at the moment.

The label's first release is already finalised, and will contain tracks licensed directly from current hot active producers in Chicago. Titled Jack Trax One, it runs for over 50 minutes, and offers The Jackin' National Anthem by Romy, You To Hold Me from Ralph Rosario, Raze with Jack Up Work Your Body, Magic Wand by Ulysses, White-crown Jacks from White Night, Paul Scott's Off The Wall, Visions by Professor Funk & The Chicago House'n Authority, and finally Just A Taste by MC's, all state-of-the-jack hardcore house which should find immediate DJ and dancefloor reception.

Indie Music is based at 18-21 Abchurch-Lane, London EC1, tel: 01 606 2492.

Diamond cuts in

DIAMOND RECORDS is the latest in the steady stream of new dance-orientated record labels to be launched on to the UK scene this year, debuting with three singles via Spartan and Greyhound, the first of which has been available for a couple of weeks.

No Mr Boom Boom by Body Heat (DMRT 1 on 12-inch), is licensed from Sizzle Records in the US, and comes as an answer disc to Paul Lekakis' Boom Boom, which has been a gigantic club hit in Scotland and the North of England over recent months. "As an answer disc, it has a positive social message too," says Diamond spokesman Graham Betts, "in that it's an anti-promiscuity statement."

To follow imminently are DeLancea's Man Amour (DMRT 2), a Eurodance hit licensed from Italy, and a Hi-NRG revival of These Boots Are Made For Walkin' (DMRT 3) by Man 2 Man Menkies from the dance area which still has a big favourite in Eurobeat clubs, and currently showing in the Hi-NRG top 20 on import.

Diamond is run by Jackie Thomas and Paul Savory, with Jerry Vargas handling A&R, and it plans a policy of signing and developing UK acts as well as licensing further suitable material from outside sources. Over-commitment will be avoided, however.

"The label's watchphrase is 'as selective as Motown,'" says Betts, referring to the latter's ruthless quality control policy of its Detroit days.

Diamond Records is based at Suite 609, Linden Hill, 162 Regent Street, London W1, Tel: 01 437 1777.

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KEVIN	Rock On
THE CAP TAINS	
Don't Waste Your Time	Rock On
FREDDY McGRUBER	
Can't Wait To Be Lonely	Passion
RUBY TURNER	
Let's Go To Sleep In The End	Rock On
LUTHER VANDROSS	Ready, Steady, Go!
BOBBY WOOD	Rock On
Wendy Claxton	Rock On

C L I M B E R S	
FORGE M.O.S.	Love & Hate
JAMES KING	Amor
PAUL JOHNSON	Amor
ALEXANDER ONAL	Amor
JAMES ROBINSON	Amor
ROXANNE SHANTE	Rock & Soul
SLY & ROBINNE	Rock & Soul
LUTHER VANDROSS	Rock & Soul
VANESSA THOMAS	Rock & Soul

DISCO TOP ALBUMS

1	L L COOL J	Super and Duff	Def Jam/RS 464 518-1 (C)
2	WHITNEY HOUSTON	Whitney	A&M 288 145-1 (C)
3	LUTHER VANDROSS	Forever	Capitol 458 283-2 (C)
4	VARIOUS	Disco Music 1982	Capitol 458 283-2 (C)
5	THE WHISPERS	Just One More Time	Capitol 458 283-2 (C)
6	GEORGE BENSON/AL KILGUS	George Benson	Capitol 458 283-2 (C)
7	VARIOUS	The Best Of House 1982	Capitol 458 283-2 (C)
8	VARIOUS	Street Scene	Capitol 458 283-2 (C)
9	REGINA BELLE	At Her Best	Capitol 458 283-2 (C)
10	LUTHER VANDROSS	Forever	Capitol 458 283-2 (C)
11	ATLANTIC STARR	At The Home Of Love	Capitol 458 283-2 (C)
12	PAUL JOHNSON	Paul Johnson	Capitol 458 283-2 (C)
13	REGGAE ALL STARS	Capitol 458 283-2 (C)	
14	LUTHER THOMAS	Capitol 458 283-2 (C)	
15	PRINCE	Capitol 458 283-2 (C)	
16	VARIOUS	Capitol 458 283-2 (C)	
17	VARIOUS	Capitol 458 283-2 (C)	
18	ME & KIM	Capitol 458 283-2 (C)	
19	KEN STEVENS	Capitol 458 283-2 (C)	
20	NANCY WILSON	Capitol 458 283-2 (C)	

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W

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1 WHITNEY *** CD
Whitney Houston

A&M 208 141

2 THE JOSHUA TREE *** CD
U2

Island 1026

3 INVISIBLE TOUCH *** CD
Genesis

Virgin GRN 2

4 NEW ECHO & THE BUMMINGTON O CD
Echo & The Bunnymen

WEA WX 108

5 THE RETURN OF BRUNO • CD
Bruce Willis

MCA 12 7251

6 KEEP YOUR DISTANCE • CD
Curtis Mayfield & The City Light

Mercury/Phonogram CLK 1

7 LIVE IN THE CITY OF LIGHT * CD
Simple Minds

Virgin SML 1

8 CONTROL * CD
Janet Jackson

A&M A&M 516

9 NEW THE ISLAND STORY O CD
Various

Island 15 25

10 ATLANTIC SOUL CLASSICS • CD
Various

Atlantic KR 10

11 F.L.M. • CD
Mad & Kim

Sygnia 512

12 CLUTCHING AT STRAWS • CD
Merillien

EMI BMD 102

13 HITS REVIVAL O
Various

K&L NE 1330

14 IT'S BETTER TO TRAVEL • CD
Singing Out Sister

Mercury/Phonogram OUT 1

15 BAD ANIMALS CD
Helen

Capitol ERT 202

16 SIXTIES MIX — 60 HITS FROM THE SIXTIES
Various

Sylva S&M 213

17 SOLITUDE STANDING * CD
Suzanna Vega

A&M SUT 2

18 NEW IN CONCERT LYON/HOUSTON CD
Jean-Michel Jarre

Dreyfus/Polygram POL 18

19 TRUE BLUE ***** CD
Madonna

S&W WK 4

20 TANGO IN THE NIGHT • CD
Various

Polygram 100 1072

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MARIACALLAS
COLLECTION59 ALL IN THE NAME OF LOVE
Athens 5701

Warner Brothers KR 115

60 DANCE MANIA VOLUME 1
Various

Nonesuch DANA 1

61 RADIO K.A.O.S. CD
Rogers Waters

EMI KAO 51

62 THE GREATEST HITS CD
Tom Jones

Teldec STAR 226

63 BREAK EVERY RULE * CD
Tina Turner

Capitol ERT 218

64 INTO THE FIRE • CD
Bryan Adams

A&M A&M 507

65 COMING AROUND AGAIN CD
Cory Simon

A&M 208 140

66 NEVER TOO MUCH
Luther Vandross

Epic EPC 3207

67 WAR * CD
U2

Island 1175 9123

68 SOLD CD
Roy George

Virgin V 1428

69 NEW ULTIMATE TRAX 3 — BATTLE OF THE DJS
Various

Champion CHAMP 108

70 PICTURE BOOK *** CD
Simply Red

Elsden ERT 7

71 QUEEN GREATEST HITS ***** CD
Queen

EMI EMT 20

72 LONEY IS AN EYESORE CD
Various

4AD CAD 210

73 RUMOURS ***** CD
Fleetwood Mac

Warner Brothers K 5514

74 NEW FAMOUS BLUE RAINCOAT CD
Vanelli Venus

K&L R 90048

75 ON THE BEACH • CD
Chris Rea

Mogul MGC 1589

76 THE VERY BEST OF HOT CHOCOLATE * CD
Hot Chocolate

K&L EMT 42

77 RAISING HELI CD
Ron D.M.C.

Profile/Landor LONP 21

78 LIVE MAGIC * CD
Various

Epic EPC 3211

79

Epic EPC 3211

This way up for the hits

by Paul Sexton

"I GOT to the stage with Culture Club because we were making records because we had to. The pressure to make top 10 hits all the time was ridiculous. This is almost like the feeling I had when we first started Culture Club, there's a lot of energy and a lot of excitement!"

The sentiments are those of Roy Hay, as he prepares to launch what promises to be one of the best white soul acts in many a moon. Club guitarist Hay has teamed with a 21-year-old unknown from Glasgow called Robinson Reid and formed *This Way Up*. They debut on Virgin this month with the single Tell Me Why, the LP follows at the end of August, and it's a revelation for anyone who thought Hay was just a pop musician.

"If you knew what I'd done in Culture Club, the songs I was more involved with like 'Rock, Money and Miss Me Blind and Time (Clock Of The Heart), the more soulful ones, I think that's reflected in this *This Way Up*'s style. When I wrote for Culture Club I wrote for George's voice. With this I'm working for John's voice — he always calls him John — "and the whole band is a vehicle for his voice, really."

That voice is light and agile and it's the occasional suggestion of

Greens Gordie and perhaps Culture Club's lead singer, but with more soul than either. Reid is a self-confessed Luther Vandross and George Benson fanatic (as is Hay) and says they have made an influence. "But I do what I feel," he goes on.

Robinson's voice was plucked from a demo tape by Hay. "This is the first major thing I've ever done, I was involved in minor acts up in Glasgow, I was born in Pollock, really upmarket place, next to the Gorbals. No, it's all right, but it's no Hampstead, y'know?"

"I was talking to a few record companies. Virgin was one of them, and Roy was on the hunt for young talent."

"I was looking for someone to make me be bothered to do anything," says Hay. "I heard John's tape and I thought this sounds better, this is more like it."

The meeting happened in September last year and they worked on the album from November to March. "Quite a monster project," Hay admits, but then he wants something lasting that'll divert the accusations he's just filling in time till the Club re-convenes. "That got a bit complacent towards the end and no one was really interested. I suppose I was quite responsible for winding it down in a way, because George had his problems and I couldn't work with him like that, none of us could. He wanted to at the time, but it wouldn't have worked. I'd like to work with him again, and I am writing with him. But as a band it's certainly have to be a while. Maybe one day, I don't know."

Meanwhile Hay prepares to unveil the product of the last year's efforts. *This Way Up*'s album, called *Feeling Good About It* ("You can't get much more optimistic than

that, can you?") says Robinson, produced by Hay himself features surprising collaborations with Derek Bramble, Pete Sinfield and former Steel Pulse man Michael Riley. "It's got five tracks that are mid-tempo soully, one big band song, which I always wanted to do, a kind of Forties swing thing which was great fun, a couple of rockers and a couple of dancers."

Considering their propensity for pop, the cover version on the album makes a lot of sense, as a very sympathetic and very commercial respout of it. I Can't Have You, Saturday Night Fever could rage all over again. *This Way Up*, of course.



WILLIAM ORBIT and co-producer, Pete Nikolic.

Going into Orbit

by Jerry Smith

WILLIAM ORBIT, who's as renowned for his work as a producer and mixer as much as for the two critically acclaimed albums he has made with Laurie Meyer in the guise of Torch Song, is not content with creating wondrous dance grooves; working with the likes of Sting; composing, performing and producing film soundtracks of the calibre of *Youngblood* or running his own studios — the much respected Genia Studios in stylish Little Venice — so he's now set on his own solo career in motion with the release of a strikingly diverse set of infectious and invigorating tunes on an album simply entitled *Orbit*.

The album takes in a wide range of sounds and styles, including the irresistible reggae feel of the recent single, *Feel Like Jumping*, through wild bouts of Tijuana-style brass, evocative atmospherics and even a rip-roaring slice of Country Western.

It also features the not inconsiderable vocal talents of Peta Nikolich, on vinyl for the first time. Her cosmopolitan background — she's the daughter of a Russian father and an opera-singing Spanish mother, though her own roots lie somewhat closer to home in Ladbroke Grove — make her perfect for the part and her discovery was in itself a classic story, as William Orbit recalls.

"Dick O'Dell [manager and renowned entrepreneur] and myself were in a West End night club at a time when we were looking for a singer for the album tracks that we had in a skeletal form. We heard Peta and I knew she would be just right for *Feel Like Jumping*. She was in the right place, at the right time, with the right thing and it worked so well that she stayed on to do the rest!"

What about the eclectic selection of tracks on the album, storing

with the single, *Feel Like Jumping*? "A friend had made up a reggae compilation with Marica Cheliff's version on it and I just love to become obsessed with it. I've loved it — you know that brass riff crops up absolutely everywhere. Even when it was being recorded, I'd put the tape on and become mesmerised by it!"

Another interesting choice of cover version is the Psychedelic Furs' *Love My Way*. "I didn't know much about the Furs, but the first time I heard it I was crushed out of somebody's place and heard it playing through the floorboards from downstairs! Basically, it's a song that has an immediate effect on you and you don't need any more excuse than that," says Orbit. "Add these two to the rest of the original material and you have a very wide ranging set of material."

"This LP has been a bit of an experiment in a way. It always wanted to do a country and western number like Cluny Ann, and other styles, and this was my chance. Anyway variety is good for the soul, although I'd like to get back to more purist dance music with Torch Song. I suppose that's natural in a sense. In fact I've already got some tracks on the box, so soon as time permits!"

Time is certainly at a premium in William Orbit's world and even Laurie Meyer is busy with her own solo single. Just in the field, at the moment. It's well worth checking out and don't miss the excellent Orbit co-produced *B-side Bright Blue Night*.

Next on the horizon for workaholic Orbit is a new, reputedly excellent, single from Dr & The Medics to mix and a new instrumental, 4-track LP plus a new hobby: teaching himself film making. In fact, "I'm only just starting out in film, but then when I first bought a 4-track tape recorder everybody thought I was mad and that has led to good things."

You can mark that one down as understatement of the year and his ideas for combining music with film, where sound and vision truly intertwine as a whole, are sure to cause much food for thought in the future.

For now he has one thoroughly refreshing album. Among its many aspects is the frog theme that he insists runs throughout. This is (not surprisingly) most prominent on the *Feel Like Jumping* single, from the frog endorsed video, from the Frog Christopherson video, which even required the use of a frog handler! Orbit has even adopted his own frog at London Zoo!

As for the frog connection in the other songs, you'll have to work that out for yourself. Meanwhile, you may ponder over what you get if you remove the *a* from Orbit!

'This LP has been a bit of an experiment... I've always wanted to do a Country and Western number and this was my chance'



THIS WAY UP: Roy Hay back in a new club with Robinson Reid.

Crystal Palace

by Martin Aston

SPARE a thought for the men behind the scenes, though perhaps that should read "scenes" or even "trends." As pop culture winds its merry way through more social and tribal movements — in the present age, it's rap 'n' metal, house and Levi jeans connections — it's increasingly obvious that trends sell the most records, and those who are part of the trend get noticed for easier because they are already recognizable. Then there are those who sit outside the whole shebang where they're liable to gather dust if they're not too careful, like Palace Of Light.

The group were formed at university by Geoff Smith, Mark Brend and Matthew Cole, finding drummer Charlie Lewinell after they got back together again in 1986, only to split up again after one too

many demo rejections.

"People seemed to like our demos," says Mark, "but even then they weren't sure what it was, or whether they could sell it. They were interested of marketing us like a Lloyd Cole because we weren't doing the ballads then."

Ah, yes, the ballads, which are probably the main reason for Palace Of Light's unwarranted untrendiness. Ballads like City Of Gold, their first single for Bam-Caruso, a gorgeous five-minute ache, backed by a string quartet in the mould of a Scott Walker or even Peter Hammill — a single that one music paper reviewed as "an overlong, boring, turgid doodle." "I think they missed the point," Mark remembers somewhat sadly.

And the point being? "It's something Geoff and I have often talked about. That quite often rock music and guitar bands lack intimacy, and we wanted the intimacy that someone like Scott Walker or Nick Drake might have, but still with the rock excitement of groups like Television or REM to it."

Although the group make it plain they shouldn't be associated with Bam-Caruso's Sixties-reissue programme/image, they are more than grateful for the label's belief in them (although Cherry Red was



PALACE OF LIGHT: ready and waiting

also interested at the time). In fact it was Bam-Caruso boss Phil Smees who regenerated the group's enthusiasm after they had split three weeks before Phil asked them to record an album.

"He got us interested in this singer-songwriter material, for want of a better description," says Mark. "He had all that Elektra Records stuff and did us lots of tapes that we hadn't heard before. We'd always liked Tim Hardin and David Ackles, but not people like Fred Neil and Micky Newbury, plus Phil was a big Scott Walker fan as well, so he did encourage us in that way."

The singer-songwriter tradition has seen Suzanne Vega make great inroads in America and Britain, reducing the yuppie generation with poetry and an untrendy sensitivity, but then Vega had a strong major label campaign and that Joni Mitchell tradition to draw

Palace of Light are more of an intricate curio and far less photogenic than Vega — their touchy — but they are the breaks. The debut album, *Beginning Here And Travelling Outwards*, is a tiny classic: elegant ballads, lush string arrangements, agile electric acoustic and electric guitars... hardly this year's model, but the songs are all there, just waiting.

"Yes, we do feel spurred," Geoff agrees... "For all the time and effort we put into making this record" (well over a year writing it and a total of three remixes spelt perfectionism) "we feel it's a waste when City Of Gold just... plaps out, selling three copies."

"The only media interest we've had is from you and this national radio DJ in Spain who keeps playing us all the time," says Mark, forcing a smile. "Oh, we like a good whinge," laughs Geoff.

But the group are suffering before their time, they really haven't gone out on any regular tours yet to get their name known, so be patient, boys, be patient! "Only Charlie is at all philosophical. We really enjoy the music we make and we think it's wonderful, and anyone who's going to pick up on it eventually will have been out on a half-year to this point and it might be another two years to the next..."

Mark and Geoff's expressions look like it's already two years further on when Charlie says this: Can we make it sooner than this? Palace Of Light are simply too gifted to be ignored, trend or no trend. Let it all begin here then.

Hunter and the Hunted

by Paul O'Mahoney

IAN HUNTER, the man whose talents yielded such loping hits for Mott The Hoople in the mid-Seventies as *All The Way From Memphis*, *Roll Away The Stone*, and later a solo hit with Once Bitten Twice Shy, is still based in New York yet contemplating a move back to England.

While he does not have a record deal, the news is that he has almost completed an album's worth of material with John Jansen, the producer responsible for Cutting Crew's Stateside chart success *Just Died In Your Arms*.

"I've had enough material for an album for a long time, but not the way I want it," he explains. "Now I've got six tracks that I definitely want to use, and four other strong ones, but I'm in a much better position than I've been in the last three or four years. I dunno, I went through a lot of different changes and got to different afterwords."

He is, nonetheless, confident of securing a deal with the new recordings. "I don't think John or other people would be bothered to come round if it wasn't something special. I just went dead for two or three years."

Indeed, there is more to this story than meets the ear. After leaving Chrystalis, he resigned to Columbia and released the album *All Of The Good Ones Are Taken In 1983* on the basis that Dick Asher, Mott's old boss at CBS, would press the right buttons. Soon after Hunter signing, Asher was fired by Columbia, and the album was "shoved out the back door like the one we embarrassed or something."

Despite an offer from Columbia to do another album, Hunter was demoralized by the whole affair and instead received a 16-track studio from the label.

To date, he has been quite successful in publishing through Barry Manilow, Status Quo, The Painter Sisters, Shaun Cassidy, Blue Oyster Cult, Ellen Foley, and Hanoi Rocks have recorded songs that he's written or co-written. Upcoming releases by Willie Nelson and Columbia newcomer Scott Fusum, will see his songs further showcased.

He has three publishing companies: Jasse John Music, Ian Hunter Music, and Spiv Music. He has also written and performed songs for movie soundtracks such as *Frighth* and *Witchy Teachers*, and *Light Of Day*.

Regarding the deletion of most of his Mott and Hunter's back catalogue, CBS Records, Chrystalis being the labels concerned, he's philosophical and also throws out an invitation: "I don't think they should be re-released as they are. I know if anybody wants to... Warners have already been in touch with me about CDs... they should be re-mixed you know. The stuff's dated now all right."

What I think of the Mott staff

IAN HUNTER: rolling back the stone

now when I hear it is that the songs and words aren't dated, but I think the sound is. If I had my way, somebody would ring me up and say 'Hey, let's remix these and put them back in the store. They're not dated there now to date'."

Hunter still has strong views on the popular music press: "I don't think it's worth being called 'criticism', I've always thought there was a degree of intelligence behind cynicism. I think 'stupid', 'self-important',... outdunning when you're the only one that ever held on for any degree of time have always been individualists whose attitudes were individual too."

"I think they've always had a justified eye because they hang out with the guys and they don't have the same amount of money or future. But, having said that, I know some great writers. I'm thinking mainly of Lester Bangs. Lester had *Drum* magazine over here in the States and he was an incredible interview. He would destroy you if he was trying to improve you; a true critic. *NME*, when it started doing that stuff, copied Lester. And *Melody Maker* copied *NME* copying Lester. I'm copying Lester wasn't too bad, but when it started getting round to *MM* copying *NME* copying Lester it was pretty abhorrent."

Hunter has bought a house in England and could possibly move back. "It's up in the air at the moment," he says. On whether he would get heavily involved musically in England if he did return, Hunter is cautious: "I really don't know. I've spent most of my life planning very carefully for things that don't happen — when I don't plan, things do happen — so I've found out I'm really not clever enough to plan ahead and it's becoming increasingly local with country things: There's a new one called *Wind* that I want to put on the record — it's an ex-diy and ex-band at a hotel-room in the Forties... it's cities as but one example of a repertoire that can attract luminaries like Willie Nelson."

Looking at the music scene in abundance and vision than the combined total of Seventies artists attempting nostalgia-angled re-launches at present, it remains to be seen whether things have a way of working out.

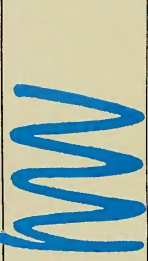
FOLK & ROOTS ALBUMS

TITLE, Artist	Label/Catalogue No (Distributor)
1 (C) SOLITUDE STANDING, Suzanne Vega	ARM 5013 P 17
2 (C) GRACELAND, Paul Simon	Warner Bros 952 56
3 (C) UNFINISHED REVOLUTION, Christy Moore	WEA 932 186
4 (C) HILLBILLY DELUXE, Dwight Yoakam	Republic 102 185
5 (C) STRONG PERSUADER, Robert Cray	Mercury/Panegyric 4628 917 31
6 (C) TIKED AND EMOTIONAL, Mary Gordon	Mercury 842 901 181
7 (C) PRIMITIVE DANCE, Paul Brubeck	Mercury/Panegyric 4628 918 31
8 (C) SHAKA ZULU, Ledisi/Black Hombaco	Warner Bros 952 184
9 (C) HAPPY HOUR, Ted Hawkins	Windows Of The World 902 2 25
10 (C) PATRICK STREET, Patrick Swayze	Cross Universe 102 127 181
11 (C) THE DUBLINERS 25 YEARS CELEBRATION, The Dubliners	Spine 548 723 575
12 (C) SHABINI, The Bunch Boys	Discofunk AFB 10 (10) 575 875
13 (C) BACK TO BASICS, Billy Bragg	Int Deco 4020 P 17
14 (C) SUZANNE VEGA, Suzanne Vega	ARM 5013 P 17
15 (C) SQUARE ROOTS, Various Artists	Folk Book F0201 01 1344
16 (C) THE TEXAS CAMPFIRE TAPES, Michelle Shocked	Cooking Vinyl COOK 02 1284
17 (C) TSUBO, Misogynizer	WEP 19020 19020
18 (C) RUM, SODOMY & THE LASH, The Pogues	SAB 582 51 80
19 (C) BORDERLANDS, Barney Kessel	Epic Cos 082 213 3406 01
20 (C) THIRD WORLD CHILD, Johnnylegg & Sonska	EMI 104 353 81
21 (C) BOAT TRIPS IN THE BAY, Brenda Coward/Collab Shakers	Dot Distro 062 177 1006
22 (C) ENYA, Enya	ERC 818 025
23 (C) HOME AND AWAY, Tim Grayson & Christine Collier	Cooking Vinyl COOK 02 1284
24 (C) CROSWINDS, Cephalonic	Geffen 102 527 180
25 (C) SIGNS OF LIFE, The Pogues Cafe Orchestra	Epic Cos 082 213 35
26 (C) LE MYSTERE DES VOIX BULGARES, Various Artists	ABC 042 023 107
27 (C) TRIO, Dolly Parton, Linda Ronstadt & Emmylou Harris	Warner Bros 952 185 176
28 (C) BY THE LIGHT OF THE MOON, Les Lubbo	Landsat/SAB 582 184
29 (C) THE BALHAM ALLIGATORS, The Balham Alligators	Special Delivery SPED 120 130
30 (C) THIS IS THE STORY, The Proclaimers	Chrysalis 088 102 31

Compiled by Folk Roots Magazine (0252) 742638 from a national panel of specialist and general dealers

TOP 50 SINGLES

MUSIC WEEK



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

- No. 1** IT'S A SIN
1 Per Shop Boys
Parlophone (RM) 1728 4158
- 2** UNDER THE BOARDWALK
2 Bruce Willis
MCA (MCA) 1728 4159
- 3** WHO'S THAT GIRL
3 Madonna
Sire (WB) 17
- 4** WISHING WELL
4 Terence Trent D'Arby
Columbia (D) 2
- 5** ALWAYS
5 Atlantic Starr
Warner Brothers (W) 845177
- 6** THE LIVING DAYLIGHTS
6 A-ha
Warner Brothers (W) 845177
- 7** F.L.M.
7 Mel & Kim
Sire (WB) 113
- 8** SWEETEST SMILE
8 Backstreet Boys
A&M (AM) 394
- 9** ALONE
9 Heart
Capitol (T) 2CL 440
- 10** STAR TREKKIN'
10 The Firm
Elek (T) 2REK 1
- 11** MY PRETTY ONE
11 Cliff Richard
EMI (ZEM) 4
- 12** I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
12 Whitney Houston
A&M (AM) 1
- 13** A LITTLE BOOGIE WOOGIE (IN THE BACK OF...)
13 Shock G
Epic (S) 4178
- 14** JIVE TALKIN'
14 Boogie Box High
Mercury (Phonogram) CAT 74 4
- 15** YOUR LOVE KEEPS LIFTING ME HIGHER AND HIGHER
15 Jackie Wilson
SVP (S) 12110
- 16** MISFIT
16 Curiosity Killed The Cat
Mercury (Phonogram) CAT 74 4
- 17** YOU'RE THE VOICE
17 John Farnham
Whitely (MCA) 18 4109 (17) - PT 4109A
- 18** SWEET SIXTEEN
18 Billy Joel
Cephalon (D) 101 19
- 19** IS THIS LOVE
19 Whitesnake
EMI (ZEM) 0
- 20** LET'S DANCE
20 Chris Rea
Mercury (MCA) 01 299
- 21** HOOVERVILLE (And They Promised Us The Wheels)
21

WARNING!

THIS IS A

FIFT

RECORD

DOWN A

- 53** LOOKING FOR A NEW LOVE
Judy Watley
MCA (MCA) 1167
- 54** SCALES OF JUSTICE
Living In A Box
Columbia (D) 2
- 55** TIME WILL CRAWL
David Bowie
EMI America (USA) 237
- 56** SEVEN WONDERS
Freshwood Mac
Warner Brothers (W) 81077
- 57** LIFETIME LOVE
Joyce Sims
London (D) 179
- 58** SOMEWHERE OUT THERE (from "An American Tail")
Linda Ronstadt and James Ingram
MCA (MCA) 1132
- 59** TOM'S DINER
Suzanna Vega
A&M (VEGA) 212
- 60** TALKING OF LOVE
Aria Dobson
Parlophone (RM) 1728 4159
- 61** YOU CAUGHT MY EYE
Judy Boucher
O'Brien (OR) 172 (OR) 1222
- 62** IT'S NOT UNUSUAL
Tom Jones
Decca (London) 176 113
- 63** DIAMONDS
Herb Alpert
Breakout (A&M USA) 1 645
- 64** DANCE
The Patrol
Polygram (P) 2
- 65** I NEED A MAN/ENERGY IS EUROBEAT
Moi 16 Moai
Elek (S) 5110
- 66** HEY LOVE
King Sun-D Moel
Flora (Rhythm King/Phonogram) MEI 517
- 67** INDIANS
Anthrax
Island (I) 1013 225
- 68** DRAGNET
The Art Of Noise
Columbia (EMI) 1218 6157
- 69** DON'T ARGUE
Cabaret Voltaire
Polygram (P) 2
- 70** MURPHY AND THE BRICKS
Noel Murphy
Mercury (S) STAC 1
- = 71** FUNKY TOWN
Pseudo Echo
RCA (R) 6735 (17) - PT 4176A
- = 71** LAST NIGHT
Kid 'n Play
Columbia (Columbia) COC 01 148
- 73** STEP BY STEP
Tina Turner
Polygram (Phonogram) King (Mer) TTF 517



Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 500 record outlets.

74 **FOUND LOVIN'**
Steve Walsh
A.I. 1204199

75 **DON'T LOOK ANY FURTHER**
Donna Edwards featuring Sledoch Garrett
Candy TMCT01134
The Bells Record Labeling Chain © Social Services (Cedric Belfrage) 1987
Donna Edwards featuring Sledoch Garrett
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T W E L V E • I N C H

1 IT'S A SIGN, I'M THE KING
2 WHO'S THAT GIRL, Madonna
3 WISHING WELLS, Imma Dance
4 ALWAYS, Adam & The Ants
5 SWEETEST SMILE, Rick Astley
6 I'M NOT A JEWEL, The Nolans
7 THE FALCON, George Brown
8 ALONE, Peter Cetera
9 I DON'T WANT TO BE ONESIE, Frankie McGeoghegan
10 MODERNLAND AND THEY PROMISED US
11 I'M A MANA DANCE WITH SHERIDAN
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76 **LABOUR OF LOVE**
Hue & Cry
Crown Virgin 197014

77 **I REALLY DIDN'T MEAN IT**
Luther Vandross
Epic 107H110

78 **PROMISED YOU A MIRACLE**
Simple Minds
Virgin 08T116

79 **COOPS UPSIDE YOUR HEAD ('87 MIX)**
The Gap Band
Cuba Phonograms JARX 154

80 **SOLD**
Boy George
Virgin BOY 121212

81 **I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR**
L2
Island 123153R

82 **NOTHING'S GONNA STOP ME NOW**
Scamandar Fox
Isle 040T115

83 **DON'T DREAM IT'S OVER**
Crowded House
Capitol 1731CL48

84 **SHE'S ON IT**
The Korgis
Dul-Dun-Beast 102

85 **FOOLED BY A SMILE**
Sister Sledge
Mercury/Phonogram SWING 6312

86 **PERSONAL TOUCH**
Errol Brown
WEA XL 13017

87 **MOTOTOWN**
The Korgis
Kiddesware/London SK 12.20

88 **RED RAIN**
Peter Gabriel
Virgin PDS 64102

89 **SCREAM (Primal Scream)**
Manntronix
101 Virgin 18N11169

90 **STAY TO YA**
Robbie Nevil
MeridianEMI 1251MT24

91 **ALL YOU NEED IS LOVE**
The Beatles
Parlophone EMI 8.562

92 **VICTIM OF LOVE**
Eric Burdon
Mile 12M104E1

93 **JACK MIX II/III**
Mirage
Debut/Phonogram DBT 18.1022

94 **SPY IN THE HOUSE OF LOVE**
Wig Not Was
Foolhouse Phonogram WAS 3132

1 IT'S A SIGN, I'M THE KING
2 WHO'S THAT GIRL, Madonna
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30 I'M A MANA DANCE WITH SHERIDAN

SEVEN IS REMIXED
CIBS
Sb Records
TWELVE IS EXTENDED
XXX11
Produced by Lou Peace for Freedom Sound Productions Inc.

21 **HOORVILLE** (and They Promised Us The World)
The Christians
Island 1215126

22 **WHEN SMOKEY SINGS**
ABC
Nonesuch/Phonogram MTQ1111

23 **JUST DON'T WANT TO BE LONELY**
Freddie McGregor
3132 281
Columbia DQ0174

24 **THROWING IT ALL AWAY**
Genesis
Virgin GENS1171

25 **SONGBIRD**
Kenny G
A&R 85T118

26 **COMIN' ON STRONG**
Broken English
EMI 1218M5

27 **CATCH**
The Cars
Folow H103176

28 **I HEARD A RUMOUR**
Benmarcano
7.28
232796
London NANA 1312P-NANA 131

29 **I WANT YOUR SEX RHYTHM 1** (Lust)
George Michael
Epic 107H111

30 **NOTHING'S GONNA STOP US NOW**
Sherrilyn
Gunn/PCA 88 6935712-FT 67938

31 **IF I WAS YOUR GIRLFRIEND**
Prince
Paisley Park/Warner Brothers WB33171

32 **LA BAMBA**
Los Lobos
3132 281
Stash/FRR/London LASHX 13

33 **HOLD ME NOW**
Jimmy Logan
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34 **LABOUR OF LOVE**
Hue & Cry
Crown Virgin 197014

35 **I REALLY DIDN'T MEAN IT**
Luther Vandross
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36 **PROMISED YOU A MIRACLE**
Simple Minds
Virgin 08T116

37 **COOPS UPSIDE YOUR HEAD ('87 MIX)**
The Gap Band
Cuba Phonograms JARX 154

38 **SOLD**
Boy George
Virgin BOY 121212

39 **I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR**
L2
Island 123153R

40 **NOTHING'S GONNA STOP ME NOW**
Scamandar Fox
Isle 040T115

41 **DON'T DREAM IT'S OVER**
Crowded House
Capitol 1731CL48

42 **SHE'S ON IT**
The Korgis
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43 **FOOLED BY A SMILE**
Sister Sledge
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45 **MOTOTOWN**
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46 **RED RAIN**
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Manntronix
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Guest reviewer:

MAGGI FARRAN

 STOCK IT

DEF LEPPARD: Animal. Phonogram LEPI. Tell the radio there is life after Bon Jovi and Europe, and as with those two, you won't have to be a rock fanatic to like Animal. It's taken from the soon-to-be-released, long-awaited album *Hysteria*, produced by Mutt Lange and if the album is anything like the single, then it's on target to be massive. The band play a major UK tour here in September to coincide with the release of the album. Without doubt this single is a... hit! hit hit!

GUN SHY: Just To Be Your Secret. MCA/Jez 1. Their debut single and it's a good hyper dance track which has had the mix'n'match treatment from Pete Hammond (PWL). A well-timed modern image courtesy of various hoarse Henry establishments has guaranteed that they look as if they should have a hit anyway.



PETE WYLIE: first rate

 STOCK IT

MOTLEY CRUE: Girls Girls Girls. EKR 59 969 465-7. The title track from the hugely successful top five album in the States. This excellent hard edged heavy rock record is rock'n'roll sleaze of its very best. Not too heavy for radio either!

 STOCK IT

PSUEDO ECHO: Funky Town. RCA/PB 49705. Wow! What a great version of Funky Town, originally a hit for Lipps Inc, but don't let that put you off. This exciting production is spot on. Radio and discos should play this to death!

SALT 'N' PEPA: Tramp (Remix). Champion Records Champ 51/12-51. A rap version of the Otis Redding classic Tramp taken from their new album, *Hot Cool Volucious*. A different mix to the album with a brand new track on the b side, Push It.

BUDDY CURTRESS AND THE GRASSHOPPERS: Bridge Over

Troubled Water. Phonogram BR53. Buddy Curtress and the Grasshoppers are an extremely talented band but physical jerks just don't suit the litting Bridge Over Troubled Water which is what this copolla version has added.

PETE WYLIE: If I Love You. Siren SRN 54. Wylie's first single since last year's hit Sinful and this should do likewise. Co-written by Wylie, the song itself has an almost Seventies feel, with a first-rate Eighties production. Two listens and you're hooked.

TPAU: Heart And Soul. Siren SRN41. As I Prou reached the top 10 in the *Billboard* chart with this very same record Siren is giving it another shot here. Quite right too, who do those Yanks think they are putting our flops in their charts?

SKOOL SINNERS: Schools Out. MBS Records/MBS003. The dodgy blondes from the dodgy dirty school. Dinnars hand out more than a touch of "mousse abuse" with a re-make of the Alice Cooper classic.

 STOCK IT

SINATTA: Toy Boy. Fanfare Records FAN 12. Produced by Stock Aitken and Waterman and mixed by ace mix master Pete Hammond. As you'd expect a great dance track that only a couple could ignore. Sinitta looks and sounds great, but it's that FWL team that marries it.

MARILLION: Sugar Mice. EMI MAR 17. The second single off the highly rated album *Clutching All Stars* (produced by Chris Kimsey) and Fish 'n' the boys are really on a plateau of success and fans of Marillion will carry on buying their records for as long as they are made available. This single shows that the only remaining likeness between themselves and Genesis is that one day Marillion might also play four nights at Wembley stadium.

SUZANNE VEGA: Tom's Diner. A&M Vega 1. Is two minutes of Suzanne Vega singing unaccompanied about a transport café gripping stuff? This may well be an overwhelming party piece, but I wouldn't fancy parting with cash for it.

SUZE DE MARCHI: Big Wednesday. EMI/EM 11. Zappy tune with a big band production. Groovy enough for Radio Two, but maybe a little too sweet for Radio One.



MARILLION: crest of a wave

 STOCK IT

JUDE COLE: Like Lovers Do. WEA W8358. From an unsuspecting low key sleeve out comes a dandy record. Jude Cole stomps along like a whispering Bryan Adams and given the right breaks this singer songwriter guitarist could easily do the business.

Jerry Smith is on holiday

Bunnies back

JUST A short hop from Oxford Circus, there were celestial sounds drifting streetwards when **Echo & The Bunnymen** followed in the tradition of another great Liverpool group by playing a rooftop session recently.

This time it was of the **HMV** store to promote their new eponymous WEA LP and maybe to stretch the fab four analogy even further (for they were appearing above one of those giant 'It Was 20 Years Ago' popsters), they even played *Teatime And Shout* — much to the confusion of passers-by who couldn't actually see the band and wondered if there had been some hush-hush renunciation involving a medium — as well as Sugar Kisses, New Direction and other tracks from the LP.

With little as a carrot to buyers, the Bunnies later signed copies of the album inside the store.

And yes, they did stop the traffic!

Having a ball

A BILL of American rock musicians from the Rounder Europe label hit London's **Town & Country Club** on American Independence Day. Bill topped **Barrence Whitfield & The Savages** are a much-lauded off whose new mini-LP, *Call Of The Wild*, will probably do some business on the strength of this live show, but really all the act amounts to is a short local vocalist (Whitfield) in a flat hat behaving like a poor man's Rufus Thomas, backed by a quartet of middle class white boys who are about as 'savagelike' as a packet of corn flakes.

Piano player Bruce Katz played *barrelhouse* quite well, sax player David Sholl has mastered playing shrill falsetto notes adequately and occasionally sang through the mike in the bell of his horn, which he dropped over his shoulder. Whitfield wandered around the stage singing rather nondescript R&B songs and occasionally behaving like a member of Madness, while the respectively large crowd seemed to be enjoying it all in an offhand way.

Rather more interesting was the support act Marcia Ball is a six feet tall singer/pianist from Austin, Texas, who is a trio who can't be described as workmanlike, although Ball herself is different enough to be a major star if she can find some good original material. Most of her best-received songs were covers, like *Blue Monday* (Fats Domino) and a wild version of *Great Balls Of Fire* which resurrected the already gasping crowd, but it was a female Jerry Lee Lewis. Marcia pounded



WHEN WAS the last time a Liverpool band played on the roof? The Bunnymen know.

her Yamaha piano as if she had a grudge against it, sitting cross-legged at the keyboard with her right leg kicking up and down, while guitarist David Murray played a few fair solos.

The only real problem was that too many of the songs sounded like copies of standards — there was a Love Me Like A Man soundalike, a Twenty Flight Rock copy, a 12-bar that was a close relative to St. Louis Blues, and I think an octual Lucie. What was great was that there hasn't been a woman who plays the piano like Jerry Lee before, and Marcia seems to have stumbled on something quite novel, added to which her performance of a slow, soulful blues was reminiscent of a cross between Lorraine Ellison and Aretha — magnificent!

A woman who can really rock, who looks mature and demurely desirable has a lot going for her, and should cause a sensation when she gets on TV. Such a discovery — in the tradition of Janis Joplin, I'd say — is a rare treat.

JOHN TOBLER

Scream dream

PRIMAL SCREAM have always looked just right. Their songs, ranging from the dreamy to the stark, have always been immaculate too. The one weakness was the sound which was sometimes too flimsy, perhaps too wispy. To do the Gillespie/Beatnik compositions justice...

But at the **University of London Union**, Prince Scream found a new confidence. Bobby Gillespie's vocals were given the more substantial backing they need. The sound was spot on: not too heavy, just a lot more solid.

All bodies well for the forthcoming LP, with the new songs matching the quality of their predecessors. And while their current single, *Gentle Tuesday*, is just a warning shot across the bows, there will be no avoiding its follow-up, *Imperial*. Just as Roadblock will be the summer sound of 1987 on the dancefloor, *Imperial* will be its daytime equivalent, providing the backdrop for a million parties.

Perhaps this is hoping for too much, but if any of the indie class of 85/86 are going to achieve chart

success it will be Primal Scream or their label-mates The Weather Prophets, both now signed to Alan McGee's Elevation subsidiary of WEA.

ANDREW BEEVERS

Trouble with a capital T

WITH THE revitalisation of New York rap and the emergence of Chicago house music, Washington DC's go-go sound has been taking a back seat of late. But this did not stop **Trouble Funk** pulling in the crowds and adding **Kenish Town's Town and Country Club** to a tour which already included the Hammersmith Odeon.

For anyone sampling the live delights of Trouble Funk for the first time, this concert would have been staggering — the group are still by far and away the hardest-hitting dance band around.

For those who had experienced their shows last year this was a slight disappointment. Brilliant though they were, there was something missing — perhaps it was the marginally-reduced emphasis on percussion, or maybe it was an inferior PA or the acoustics of the T&C compared to the Hammersmith Palais which took the edge off the sound. However, whatever the problem was, it was certainly not going to stop the party.

As well as all the old favourites, such as *Drop The Bomb*, *Sill Smoking*, *Pump Me Up* and *Let's Get Small*, the set included some tasteful from their next LP *Trouble Over Here*, *Trouble Over There*. Although the new single, *Woman Of Principle*, is a surprise departure from the DC sound into Cameo Territory, the rest of the new material relies on the old faithful go-go beat.

ANDREW BEEVERS



TROUBLE FUNK: party!

'Warped metal!

THE RECENT penetration of the top 30 by the debut **Zodiac Mindwarp** single, Prime Mover, was one of the more pleasing events in this year's rock calendar. Zodiac's formula — hard rock parody with severe comic overtones — has been well exploited by Mercury/Phonogram to date, and so it was unsurprising to find the **Town & Country** hosting a boisterous and well-attended evening with Mr Mindwarp and his leather-clad Love Reactions at the top of the bill.

Much of the Love Reaction's material borrows heavily from former Seventies rock sources; indeed, guitarist Cobalt Stargazer's prowess and delivery is every bit as authentic as the real thing.

The record's sound is mostly loud and fast, and is unaffected by small details like a band member (I think it was Flash Baxard) getting dragged offstage by the leather-hungry mob at the front of the crowd. Equally important are the road crew who dart impressively to and fro, arresting stage-invaders and helping a band member to his feet after he's fallen over or accidentally charged into a speaker cabinet or something.

The onstage scuffles and posturing are punctuated by intervals between songs. The group hangs moodily around the back of the stage, slugging from bottles and drooping on cigarettes, while Zodiac addresses the audience in a heavy American accent.

Do we want to hear a fast one or a slow one, he asks us. A fast one we all reply. The group all suddenly leap into action and the hammering and unrelenting din starts up again. It's another few minutes before we can all take a breather. This group is almost as good as the Ramones.

Prime Mover came towards the end of the set and is accompanied by the sort of light show you'd expect at a low-budget nuclear holocaust. That is to say, it seemed like someone located the strobe, turned it on and left it on as the entire audience was as good as blinded in a matter of seconds.

You could justly shake out of the band still wildly thrashing away at their instruments, but by that stage it didn't really matter. Zodiac is the first to leave metal super-hero of the Eighties.

JULIAN HENRY

Genesis play it by the book

WHEN I think of **Genesis** I think of money. The band have taken commercialism and sponsorship to new heights in the rock business. Recently they

were given \$1m to jump about on stage in front of a Michelob beer bottle and as I stood on the soggy grass of Leeds' **Roundhay Park** in an enclosure provided by Nat West bank I was very grateful.

The 120,000 record breaking turn-out had just been breaking the size of a sizzling yellow liquid which appeared to be a drink called Pernod dripping on the huge video screen on each side of the stage.

And then at last the band — founded by three public schoolboys Tony Banks, Mike Rutherford and Peter Gabriel — took the stage. Of course Gabriel left them in 1974, but there remains the omnipresence of mighty Phil Collins who despite his lack of public face is the stated spokesman of the band. From this opening "Awwright!" to thunderous applause he strode about with seasoned confidence — a complete contrast to a little of the genius of the stand-up comic.

The opening number, *Mama*, filled the concert hall and the surrounding hills with its mooring atmosphere and passion, allowing Phil Collins' voice to really come into its own. As soon as we were off and running Tony Banks whipped up an elaborate keyboard into a fantastic merry dance, making so much noise like so many church organ pipes. This was the stuff that has made Genesis concert attenders pay or largely indifferent for the last 12 years with the dry ice rising and Mike Rutherford's guitar leading the pace with its accompanying boom — becoming a rousing rendition of *Abacab*.

Collins then adopted his John Cleese "Don't Mention the War" patter and announced that they were going to play a new song and that we would like it. Strange that even in their case and stage of development they are still nervous about their own music. There was no need for concern. Domino is yet another one for the classic Genesis collection and is no doubt destined to be a future hit for them, displaying the usual trade marks of a long song which dipped and dived and changed tempo with several verses and many choruses.

Of course Collins sounded particularly poignant in the post election days and was suitably accompanied by the Spitting Image puppets coveting the limelight. Then came a song with a homage to the wind days: *A Trick Of The Tail* and *Wind And Wuthering*. The music of this pleased the audience very much indeed along with lightning surprises as supplied by the 13m lightning rig.

Having worked the assembled crowd to their sing-along tonight the band played Tonight Tonight Tonight to a magnificent reception, the line-up of three swaying in the audience was of guitarist Daryl Stuermer, second drummer to give Collins more room in his role of front man.

The chemistry added up to one of the good set enjoyed by one and all. Even the rain that threatening blow away and as the strains of *Collins' You Can't Hurry Love* it occurred that the band were not so right that the some 120,000 fans will probably come along to see them in 1997.

JANE WALLIS

INDEX



DOWNY MILDEW: Broomtree, Glass GLASSP 025. Distribution: Nine Mile and the Carrel. A strongly haunting album with its oddly named, but entirely palatable outfit. In a way they sum up the lingering awkwardness of very early Talking Heads, or even the more recent inter-song center-tions of Throwing Muses, but in all, Downy Mildew are pretty un- and, and reasonably unpredictable while it. They're just as keen, for instance, to throw in a beautifully brittle harmony line as a shard of feedback, and it's that "tunes of the unexpected" Jack that really makes them worth hearing. **DEH**

CELTIC FROST: Into The Pandemonium, Noise Records, Noise 065. This well-packaged gatefold is pretty much avant-garde rock with every track striking strong chords of dissonant melody. Having said that, the album yields a variety of rhythms and has a good clear production and a surprising use of classical instruments. The album has two tracks, German metal label Noise is already seeing the fruits of success with the hugely popular German metal band Haken which can only be good news for Celtic Frost and any fan of this type of metal will probably have them high on their agenda from the press they've created picked up in the specialist rock papers. The band expect to play some British dates in July and also be part of a Noise package tour for the autumn. **MF**

THE LUTY SHOW: Mania. Big Top 7174. Distribution: RCA/Ariola. The Luty Show have been around for a while but without anyone taking much notice. They started out a few years back on the UK college circuit and lately have been in the US — apparently finding some success. Mania, produced by John Leckie, was released there last year and is now available here for what appears to be Mania's renewed assault on the UK. Manic might have some hidden appeal, but it wavers so much between rock and psych, and psychedelia, Hugh Masekela-style trumpets and vocals that sometimes sound like either Julian Cole or Peter Gabriel — but it loses any possibility of an effective fusion. **G-O-C**

VARIOUS: Red Wave — 4 Underdog Bands From The USSR. Big Time Records. Distribution: RCA/Ariola. On the sleeve four men pose defiantly in front of the Kremlin. On the record, although whatever their musical shortcomings the translated lyrics hold a more direct insight into their own thoughts. Of these four unofficial bands, Aquarium have since received official status, meaning a wider audience for their brand of Soviet-era new wave. Other bands like Kino, Alisa and Strange Games are forced to stay underground while playing essentially the same kind of hard rock as anyone with anything real to sing about deserves to be heard. **KG**

STOCK IT

DUKE ELLINGTON: The Blanton-Webster Years. RCA. Producers: Steve Backes, Bob Porter. Without a shadow of doubt, this attractively-packaged four-LP-in-a-box collection will figure prominently as one of the best self-respecting list of '87 jazz releases. Certainly, it ranks as one of the Top Three jazz re-issues of the year.

The years 1940-1942 are recognised as being possibly the single most creative in his entire 50-odd years as jazz foremost composer. And it's unlikely you'll find many arguments against any claim that, collectively and individually, Duke's band of this period contained the greatest collection of soloists.

Thus, there are many glorious moments throughout this 66-tracker from such noted individualists as clarinetist Benny Borgard, trombonists Ticky Sam Nanton, Lawrence Brown, trumpeters Cootie Williams and Rex Stewart, saxophonist Hodges and Harry Carney and, of course, Duke himself.

As the title of this marvellous collection of classics — including *Summertime*, *Take The Train*, *Chelsea Bridge*, *Sepia Panorama*, *All Too Soon*, *Across The Track Blues*, *Colton Talk* — Ben Webster and bassist Jimmy Blanton is of specific importance.

None of the sides has sounded better than in the latest digitally-remastered format, and a perfect presentation is rounded off by a splendid booklet enclosed containing many rare photos and an erudite analysis of Duke's music in general and these mostly instrumental recordings in particular. **SB**



CELTIC FROST striking **CAROL KIDD:** Nice Work, Linn Records AEH 006. In the tradition of such Fifty Singsers as June Christa and Mindy Carson, Carol Kidd breathes glamour into every number she tackles on this, her third album. There's an air of discretion in her rendition of 'I'll Take Romance and the Super 1' Guess I'll Have To Change My Plans is sung with a measure of tenderness and regret that proves Kidd has the ability to make a song her own. Nice Work could appeal to the new jazz generation if they get the chance to realise it exists. **KF**

BRUCE COCKBURN: Waiting For A Miracle. Revolver REVLV 90. Distribution: RCA. A very worthwhile introduction to this remarkable Canadian singer/songwriter's career, spanning over a decade of recording. From the early folk-country lines of an impressionable teenager to the outspoken poetic diaries of often ethnic musical genre, Cockburn has cultivated a worldwide following (biggest in Germany and Canada) while re-



DUKE ELLINGTON: The Blanton-Webster Years. RCA. Producers: Steve Backes, Bob Porter. Without a shadow of doubt, this attractively-packaged four-LP-in-a-box collection will figure prominently as one of the best self-respecting list of '87 jazz releases. Certainly, it ranks as one of the Top Three jazz re-issues of the year.

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maining amazingly underground as a name. It's an unfortunate situation, but one which Cockburn for all his attributes as a protester seems powerless to do anything about. Appearing at the Northampton Greenbelt Arts Festival in August on a long-awaited UK visit, but should have been headlining Glasbury where this cultural project would have been in his element. **GT**

THE STING-RAYS: The Essential Sting-rays. Beat Wit BIK 61. Distribution: Pinnacle. Cool hardies, The Sting-rays' demise earlier this year, following their final platter to date, *Coffee and Cryptic Time* for Kaleidoscope, has sparked some interest in their past and Big Beat obliges with the cream of their earlier recordings. At the time the internal conflict led to diverse styles and arrangements and this is well in evidence on this excellent set featuring some of their finest and new concert acts. **DEH**



ITCHY FINGERS: crazies! **RITA MITSUOKO:** No Comprendo. Virgin V2451. Successful French group Rita Mitsouko pluck for the UK market with their second album that of a first listen sounds rather abrasive but which on repeated plays grows more appealing. Their sound differs from its label; Catherine Ringer's voice fluctuates between the deep and threatening and the high pitched and shrieking over instrumental tracks are either spicy, slow or manic. But overall it's characterised by a quaintness that makes it quintessentially French and a strong visual image will probably help to catch it over here. **KF**

ITCHY FINGERS: Quark. Virgin. Since their inception two years ago, Itchy Fingers have been one of the best saxophone quartets in the world. Quark proves his again with everything from jazz to funk to the big band sound to jazz to the Swing Singers to jazz to Starley Zolice's *Take My Tube* to jazz to *Carole Beethleth* to hell and back to jazz. This really is one crazy mixed-up album, and all the better for it. **TF**

THE CALL: The Call. The Woods. Elektra/Elektra. For Californians The Call are surprisingly devoid of too many West Coastisms and this, their fifth album is a surprisingly devoid of anything much of old except a reliance on The Mission (It Could Have Been Me) and Simple Minds (I Don't Wanna) — the forthcoming single). Despite past controversies as Peter Gabriel and surprise surfer Jim Korr, The Call seem to have lost or glossed over the secret ingredient (youth, maybe?) that gave their earlier releases a sense of direction. **KH**

REVIEWERS: Stan Britt, Maggi Farran, Karen Faux, Tim Freeman, Dave E Henderson, Kate Holmes, Gary Osborn, Clarke, Gareth Thompson.

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30 Prince
Paisley Park/Warner Brothers WB 88
- 33** **GRACELAND** • CD
33 Paul Simon
Warner Brothers WB 52
- 34** **U2 LIVE "UNDER A BLOOD RED SKY"** • CD
49 U2
Island IMA 3
- 35** **RANDANCING** • CD
24 Allison Moyet
CBS 60 135-1
- 36** **SGT. PEPPER'S LONELY HEARTS CLUB BAND** • CD
23 The Beatles
Polygram CD-C9 14 442-2
- 37** **GIVE ME THE REASON** • CD
46 Luther Vandross
Epic FPC CD 134-1
- 38** **BROTHERS IN ARMS** • CD
39 Dire Straits
Virgin/Polygram VERM 25
- 39** **STRONG PERSUADER** • CD
34 The Robert Cray Band
Mercury/Polygram MGRH 17
- 40** **MEN AND WOMEN** • CD
32 Simply Red
WEA WEA 85
- 41** **KISS ME KISS ME KISS ME** • CD
31 The Cure
Fisher FM 113
- 42** **DISCO** • CD
48 Pet Shop Boys
EMI PMS 103

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- 43** **WHISPERING JACK** • CD
35 Jaki Kaurismaki
KCA R 1124
- 44** **ORIGINAL CAST "PHANTOM OF THE OPERA"** • CD
37 Various — Michael Crawford, Sarah Brightman & Carol Kishner/ROBY
EMI America AIMS 3117
- 45** **SILK AND STEEL** • CD
36 Five Star
Epic/Kick R 1110
- 46** **FRIENDS AND LOVERS** • CD
27 Various
KCA NE 1352
- 47** **COLLABORATION** • CD
54 George Benson/Earl Klugh
Warner Brothers WB 91
- 48** **AUGUST** • CD
59 Eric Clapton
Duck/Dunne Brothers DM 21
- 49** **STREETSONDS DANCE MUSIC '87**
40 Various
StreetSounds STS10 071
- 50** **PLEASE** • CD
55 The Pet Shop Boys
Polygram P91
- 51** **WHINNEY HOUSTON** • CD
38 Whitney Houston
A&M 88 978
- 52** **LIVING IN A BOX** • CD
41 Living In A Box
Cryonic CD 1547
- 53** **THE FIRST CHAPTER**
44 The Mission
Mercury/Polygram MSH 1
- 54** **THE UNFORGETTABLE FIRE** • CD
52 U2
Island UFS
- 55** **THE BEST OF HOUSE VOLUME 1**
56 Various
Sonic BHO 1
- 56** **SUPPERY WHEN WET** • CD
49 Bon Jovi
Virgin/Polygram VERM 18
- 57** **GENESIS** • CD
58 Genesis
Chrysalis/Virgin CHM 1
- 58** **THE MARIA CALLAS COLLECTION** • CD
50 Maria Callas
Sylva/SW 722

- 79** **LIVE A VIRGIN** • CD
NEW Madonna
Sire WK 20
- 80** **NO JACKETS REQUIRED** • CD
62 Phil Collins
Virgin V236
- 81** **THE WHOLE STORY** • CD
76 Kate Bush
EMI 887 1
- 82** **WHIPPLASH SMILE** • CD
85 Billy Joel
Cryonic CD 1514
- 83** **JACK TRAX — THE FIRST ALBUM**
NEW Various
Indigo 178A 1
- 84** **THE ORIGINAL SOUNDTRACK "BLUES BROTHERS"**
NEW The Blues Brothers
Atlantic K 570 5
- 85** **BEVERLY HILLS COP II** • CD
NEW Various
MCA MCF 2333
- 86** **BACK IN THE HIGH LIFE** • CD
NEW Steve Winwood
Island UFS 9644
- 87** **LIVE AT THE HOLLYWOOD BOWL**
82 The Doors
Rhino ENT 87
- 88** **DANCING ON THE CEILING** • CD
75 Lionel Richie
Mercury 21 2912
- 89** **RIptide** • CD
NEW Robert Palmer
Island UFS 9801
- 90** **FACE VALUE** • CD
89 Phil Collins
Virgin V2135
- 91** **FORE!**
97 Heavy Metals and The News
Cryonic CD 1534
- 92** **PRIVATE DANCER** • CD
79 Tina Turner
Capitol TRM 1
- 93** **ELECTRIC** • CD
70 The Baha's
Egypco Empire EGCA 80
- 94** **MOVE CLOSER** • CD
67 Various
CBS MOOD 1
- 95** **THE ROCK/ROLL YEARS 1956-1959**
NEW Various
Compendia Home REC 74 second
DISC 15A 101
- 96** **REVENGE** • CD
NEW Empirionics
KCA R 7159
- 97** **EVERY BREATH YOU TAKE — THE SINGLES** • CD
NEW The Police
A&M 88 711
- 98** **ONE SECOND** • CD
84 Yello
Mercury/Polygram MGRH 100
- 99** **GIRLS, GIRLS, GIRLS** • CD
NEW Molly Cutie
Rhino ENT 79
- 100** **LEGEND** • CD
93 Bob Marley & The Wailers
Island BMM 1

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TOP INDIE SINGLES

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T R A C K I N G

by Dave Henderson

SUPPOSEDLY A quiet time, in the summer months, in the world of independent thingy, there is in fact some surprisingly nourishing discs slipping through to the world as we know it. First up, former **Sisters Of Mercy** person, and current **Mission** front person, **Wayne Hussey** lends a drumming hand to **Guthrie Handley** on a four track 12 inch called *Where Wasst on the Lambs To The Slaughter* label through Pinnacle. A fine low level release that'll no doubt be a collectors item in future time-zones. Did you know, by the way, that **Spizix** has re-recorded **Where's Captain Kirk?**, and it'll be coming through Revolver in the not too hazy future.

A FANZONE since the height of pure The Next Big Thing reaches its tenth anniversary and changes to a seven inch format for issue 23, which includes a hard vinyl disc from **The Remains**. An antinuclear good package that should impress and be pretty collectable, it's through Fast Forward and the Carle.

The Dave Howard Singers' saga continues too. **Yon Yon Yon** 45 on Halleleujah, through Red Rhino and the Carle, has been supported by some case promo gear and a nice cassette next up. **Dave** sampled his own record and put it on another lone called *Yon Yon Yon Meets Dr Ruth*. A playful sexual-education dancer it'll be here in a week or so (again on Halleleujah through Rhino).

AFTER the massive exposure that **AD's** excellent *Lovely Is An Eyesore* masterpiece received the label (now with distribution solely through the Carle), has a new album from **Dead Can Dance** entitled *Within The Realm Of A Dying Sun*, which has raised more than a few furrowed brows around Camden town of late. They'll be followed by the label's first tie up with **AR Kane**, who formerly did things of high quality with **One Little Indian**. His first release is *Lolita*, a 12 inch of excellent drumming atmospheric soul. Hot on its heels, **Throwing Muses** will offer *The Fat Sister* as a mini album or cassette (and that's their first release. *Slotted*, now that they've been snuffed by Sire). So tune in Mr Shopkeeper!

AT FAST FORWARD, the **Heartbeats** (who're comprised of members of **The Primevals** and **Lloyd Cole And The Commotions**) have a single called *Hunted on Carr*, while ex-members of **James King And The Lone Wolves** (who briefly signed to London a couple of years ago in a boozey tie up with the **Swampblades** label) re-emerge with some "kick ass rock 'n' roll". Now called **Fun Patrol**, their debut 12 inch is *The Right To Be Wrong on Thrush*. **The Skeletons** (a legend enthused over by the previously mentioned **Next Big Thing** fanzone) get their first album, *Rockin' Bones*, released on the **NBT** label and it features some mighty hot surf sounds with a keenly authentic

edge. Also through Fast Forward, **The Dragsters** have their second single, *In Not An American on Union City* and it's a blood rush of lattered chords and venomous prose. More calm and "loosy" are **Whirl** who have what seems to be a post-humous release (at least for this line up) as several members have since departed to be part of **Green** band **Blow Up**. Anyhow, their 12 inch is atmospheric and lilting with a pop bent and it's called *Heaven Forbid*. What's more it's on **Ploxyroom** through **Red Rhino**. Also at Rhino, on the **Red Rhino** label, **Hula's** *Cut Me Loose* 12 inch five track weaves its manic rhythmic sound even further and should well have major promo, ads and a tour planned.

NOW THAT **Cabaret Culture** have signed to **Parlophone**, **Vin** is set to release an LP of their period there, while **Rough Trade** will be doing a CD of their singles set for pretty soon, too. Apart from that with the **RT** label, there's not a whole lot else, except for the rather excellent first album proper from **Miracle Legion**, which I mentioned as scheduled last week. A progression from their *In Your Backyard* mini set for **Making Waves** last year, **Surprise, Surprise**, **Surprise** sees the **Legion** with a more defined but still as rhythmically flowing pop vision that's spiced with some gritty American values. In a similar vein, **Red Rhino** subsidiary **Edisto** will be releasing the second album from **New York** country rock pop (Tequila soaked and louted by **Rolling Stone** in the States) band **The Silos**. Called *CD* it cements the heart-break melodies of their debut *About Her Steps* which appeared on **Record** Collect some time back, on import only.

UNICORN RECORDS, whose **Underground Arrows** 45 is picking up some distant interest, continue the stripped down scooter summer with the debut album from Washington-based **Modest Proposal**. Four years in its inception, **Single Minded** features tracks covering their developing reputation and succinct hairysies. Also from Unicorn, there's **Unicorn Two**... Modern times on international modernist compilation featuring a bundle of notables who are well worth catching hold of including **The Risk** from **Guernsey** (who've recently signed a major publishing



AR KANE: newly married to 4AD

deal), **The Reaction** (who've gained exposure from both **Janice Long** and **Andy Kershaw**), **High Style** (a Japanese conglomerate), **The Key** (16 year olds from LA) and lots more. Like all the other Unicorn releases, it's available through **Nine Mile** and the Carle.

THE **SST** label launches into yet another offensive (through **Pinnacle**) with **Saint Vitus**'s **Thirsty And Miserable** metal noise EP, **Dinosaur**'s dynamic soul on their LP *You're Living All Over Me*, the wild sound of **Blind Idiot God** plus threats of even more brain numbing fodder to follow. **Horror!** Also down at **Pinnacle**, they have the **Adrian Sherwood**-produced **Never And Always** single by **The Three Johns** on **Abstract** Backtracking slightly, **Sherwood** is also involved on two excellent Italian releases this week, **The Dub Syndicate**'s *Night Train* and **Rinf's** *Bang Bang*, both on the Italian **Contempo** label, both brilliant, and both through **Red Rhino**.

THE AUSTRALIAN wildcard label **Zinger** has a brace of new stuff including **I Can Can**'s *Hi! The Misty Mountain* reworking of **Led Zeppelin** on 12 inch, plus **I Spit In Your Gravy**'s seven inch, **Bronko**, and **LP Fruit Loop City**. They also have **The Lime Spiders**' *My Favourite Room* 12 inch and the splendidly colourful **The Come Comes Alive** by the very same group. All this through **Pinnacle**, as is **Bad Dress Sense's** *Goodbye*... It Was Fun on **Vinyl Solution** which fits neatly into the skateboarder of your wildest dreams.



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TOP 100 • A • U • M

Table with 3 columns: Rank, Artist, Album Title. Includes entries like Whitney Houston, The Joshua Tree, Invisible Touch, Echo & The Bunnymen, The Return of Bruno, Keep Your Distance, Live In The City of Light, Control, The Island Story, Atlantic Soul Classics, Mal & Ken, Clutching At Straws, Hits Revival, It's Better To Travel, Bad Animals, Sixties Mix, Solitude Standing, Jean Michel Jarre In Concert, True Blue, Tango In The Night, Licensed To Ill, The Circus, Forever, For Always, For Love, The Holiday Album, Whitesnake, No Protection, So, Now, That's What I Call Music, Never Let Me Down, His Finest Collection, Running In The Family, Sign 'N' The Times, Graceland, U2 Live Under A Blood Red Sky, R.A.N.D., Sgt. Pepper's Lonely Hearts Club Band, Give Me The Reason, Brothers In Arms, Strong Females, Men And Women, Disco, Original London Cast, Silk And Steel, Friends And Lovers, Collaboration, August, Streetsounds Dance Music, Please.

Table with 3 columns: Rank, Artist, Album Title. Includes entries like 51 Whitney Houston, 52 Living In A Box, 53 The First Chapter, 54 The Unforgettable Fire, 55 The Best Of Focus Volume I, 56 Slippery When Wet, 57 Genesis, 58 The Maria Callas Collection, 59 All In The Name Of Love, 60 Dance Mania Volume I, 61 Radio K.A.O.S., 62 The Greatest Hits, 63 Break Every Rule, 64 Into The Fire, 65 Coming Around Again, 66 Never Too Much, 67 War, 68 Solid, 69 Ultimate Trax - Battle Of The DJs, 70 Picture Book, 71 Queen, 72 Lionel Lincoln, 73 Run-DMC, 74 Famous Blue Raincoat, 75 On The Beach, 76 The Very Best Of Hot Chocolate, 77 Raising Hell, 78 Like A Virgin, 79 No Jacket Required, 80 The Wholestory, 81 Whiplash Smile, 82 Jack Trax - The First Album, 83 Original Soundtrack 'The Blues Brothers', 84 Beverly Hills Cop, 85 Back In The High Life, 86 Live At The Hollywood Bowl, 87 Dancing On The Ceiling, 88 Riptide, 89 Face Value, 90 Fore!, 91 Private Dancer, 92 Electric, 93 Move Closer, 94 The Rock/Roll Years 1956-1959, 95 Revenge, 96 Every Breath You Take - The Singles, 97 One Second, 98 Girls, Girls, Girls, 99 Legion, 100 Please.

Table with 3 columns: Rank, Artist, Album Title. Includes entries like 101 The Island Story, 102 Atlantic Soul Classics, 103 Mal & Ken, 104 Clutching At Straws, 105 Hits Revival, 106 It's Better To Travel, 107 Bad Animals, 108 Sixties Mix, 109 Solitude Standing, 110 Jean Michel Jarre In Concert, 111 True Blue, 112 Tango In The Night, 113 Licensed To Ill, 114 The Circus, 115 Forever, For Always, For Love, 116 The Holiday Album, 117 Whitesnake, 118 No Protection, 119 So, 120 Now, That's What I Call Music, 121 Never Let Me Down, 122 His Finest Collection, 123 Running In The Family, 124 Sign 'N' The Times, 125 Graceland, 126 U2 Live Under A Blood Red Sky, 127 R.A.N.D., 128 Sgt. Pepper's Lonely Hearts Club Band, 129 Give Me The Reason, 130 Brothers In Arms, 131 Strong Females, 132 Men And Women, 133 Disco, 134 Original London Cast, 135 Silk And Steel, 136 Friends And Lovers, 137 Collaboration, 138 August, 139 Streetsounds Dance Music, 140 Please.

IF IT'S HOT...

ARTISTS 'A-Z

Table with 2 columns: Artist Name, Album Title. Lists artists from Adams to Young.

Compiled by Geoff Burt for RPM. Most work and RBC based on a sample of 500 conventional record retailers...

Table with 3 columns: Title, Artist, Label. Lists various albums and their labels.

SP's records may be combined into units of 10's. Countries listed with a dollar price in U.S. or below indicate those who have special deals on their own records.

Table with 2 columns: Statistics, Percentage. Shows statistics for new chart entries and percentage of new chart entries.

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Table with 3 columns: Rank, Artist, Album Title. Includes entries like 51 Whitney Houston, 52 Living In A Box, 53 The First Chapter, 54 The Unforgettable Fire, 55 The Best Of Focus Volume I, 56 Slippery When Wet, 57 Genesis, 58 The Maria Callas Collection, 59 All In The Name Of Love, 60 Dance Mania Volume I, 61 Radio K.A.O.S., 62 The Greatest Hits, 63 Break Every Rule, 64 Into The Fire, 65 Coming Around Again, 66 Never Too Much, 67 War, 68 Solid, 69 Ultimate Trax - Battle Of The DJs, 70 Picture Book, 71 Queen, 72 Lionel Lincoln, 73 Run-DMC, 74 Famous Blue Raincoat, 75 On The Beach, 76 The Very Best Of Hot Chocolate, 77 Raising Hell, 78 Like A Virgin, 79 No Jacket Required, 80 The Wholestory, 81 Whiplash Smile, 82 Jack Trax - The First Album, 83 Original Soundtrack 'The Blues Brothers', 84 Beverly Hills Cop, 85 Back In The High Life, 86 Live At The Hollywood Bowl, 87 Dancing On The Ceiling, 88 Riptide, 89 Face Value, 90 Fore!, 91 Private Dancer, 92 Electric, 93 Move Closer, 94 The Rock/Roll Years 1956-1959, 95 Revenge, 96 Every Breath You Take - The Singles, 97 One Second, 98 Girls, Girls, Girls, 99 Legion, 100 Please.

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making the decision to jump on the sell through video band wagon is easy enough — but having done that, what next? For independent record retailers who have only just started thinking about video the whole subject can seem very confusing. What to stock is the first problem, how to display it and promote it is another. Because sell through is so new and can seem such a mine field, it is the distributors who are leading the way offering support and advice to any new stockist. Most distributors are already familiar to record retailers, using the same sales teams for records and video — all of which should be a big encouragement to those retailers still sitting on the sell-through fence. Sue Sillitoe and John Tobler report.

Blood on the racks

TBD (Terry Blood Distribution) of Newcastle-under-Lyme, Staffordshire, is also a distributor of records, tapes, CDs and other paraphernalia of the music industry, as well as being strongly committed to sell through video, of which they stock more than 1,000 titles.

The company produces a printed sales list of new products available each month, which enables its customers to try out the three part advisory 'rules' whose use, say TBD, help independent traders to make bigger profits. Firstly, suggests MD Norman Smith, "Think about how you can diversify into associated home entertainment products if you're in one part of that market, like records or home computers. Secondly, turn all your retail space into profit by widening the range of products you sell, and thirdly, order stocks little and often, which helps with cash flow, reduces wasted space and allows you to move into newly fashionable areas. Independent retailers often have the edge over multiples in product knowledge

and the ability to provide a personal service, but they are sometimes afraid to diversify into new areas, but TBD actively encourages smaller customers, and can provide a guaranteed 'next day delivery' service. We also advise on what to stock and how to merchandise it."

Smith predicted a boom in sell through video back in 1986, in the first of TBD's quarterly newsletters, *TBD Trader*. "The multiples have hid it their own way up to now" he wrote, "which was a source of annoyance to us and to our customers." Correctly predicting the price levels to which sell through video product would fall, Smith foresaw the market explosion which is still rising to a crescendo — his company's range of products is very wide, as befits the country's largest purchaser of computer software, and the second biggest purchaser of videos and the third biggest purchaser of records, and the company's warehouse/headquarters is situated in the middle of England near Manchester, Birmingham and London.

Children first for MSD — the pioneers

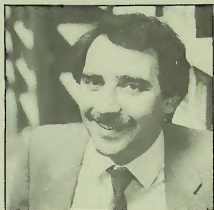
MULTIPLE SOUND Distributors (MSD) of Park Royal in London, claim to be pioneers in the still very new field of sell through video — having 15 years of experience as wholesalers of audio products, MSD began distributing Video Collection releases almost two years ago, and also introduced its own label, Video Gems.

According to sales director Bernard Blann, MSD's current distributed repertoire comes from Virgin, Palace, Vestron, Video Gems, Homeing and Hollywood Nites, among others, and it has recently launched two new labels — Temp Video (children's releases) and Video 1st.

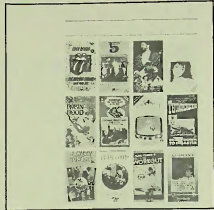
MSD has a sales and merchandising team making regular scheduled calls on customers, who include "high street multiples and many other outlets", along with a tele-ordering department, relying

in a 24 hour turnaround for orders. MSD also produces its Video Master List (indicating availability of titles) which is updated as each new title is stocked. Free lists are available from MSD if ordered full with 50 per cent back up stock. A round unit holds 100 titles and a flat unit 112, after which a minimum order is for 10 tapes. In addition, smaller counter units are available for children's titles such as *The Snowman* and *Jim Gitter* — the latter is a best seller.

Notes Blann: "Children's titles will account for more than 40 per cent of this year's pre-Christmas market and MSD has some certain sellers, like *Transformers* — *The Movie* and new programming in the popular *My Little Pony* series, plus *The Snowman* and *Jim Gitter* and *God*. This type of repertoire doesn't suffer from seasonality, and nor does our *Lizzie Webb Body Programme* series."



BRIAN YERSHON of Lightning ... and the company's latest catalogue.



Lightning strikes the boom time

BRIAN YERSHON, director of Lightning Distributors' Video Department, reports "Ever since we produced our first catalogue of sell through videos, we've been inundated with requests from dealers for an updated version from dealers for an updated version, which would include not only new titles, but also sale titles which are just outside the 'under a tenner' price barrier. Our new catalogue, therefore, includes material which has a suggested retail price up to £16, and we're sure that we've produced the most comprehensive guide to sell through product available in this country". The glossy 60 page A4 sized volume includes both a master index of titles and a category listing of various types of

videos, such as horror, humour, music, childrens, westerns etc., as well as both dealer and retail prices, catalogue numbers and British Board of Film Censors certificates (where applicable). In answer to the question of the advantages Lightning has over other wholesalers, Yershon understandably first mentions the new catalogue, but also claims that Lightning stocks the biggest repertoire in the sell through business in Britain, with over 2,000 titles. "Our great expertise is in knowing what sells, and we're very happy to prepare a package of fifty or a hundred titles for new customers. We don't recommend a smaller range than that — with children's titles

accounting for 40 per cent of the market, that only allows 20 different tapes out of 50, which may not be enough to provide a strong enough selection."

Lightning will have a rack available in the next two to three months, which will be sold at cost price to interested dealers, although they can currently supply racks which originate from either Channel 5 or Video Collection. "Three months ago, sell through accounted for 30 per cent" adds Yershon, and with the benefit of the new catalogue (free to dealers), the future can only mean greatly increased business for all concerned. The boom is clearly only just beginning ...

Pickwick paves the way to video

MOST INDEPENDENT record retail outlets already have accounts with distributor Pickwick, so jumping into video as well as records is simply a matter of asking the Pickwick salesman's advice says marketing manager Melvin Simpson.

"Since the advent of sell through video nearly two years ago, Pickwick has led the distribution field and in a recent video trade magazine chart was shown to have over 48 per cent of the market.

"Its impressive market share combined with the fact that many people thinking about entering the sell through arena for the first time already have a Pickwick rep all add up to good reasons for using the company, says Simpson.

He says: "Our Screen Legends division was set up so that major film companies such as MGM/UA, CIC, Warners, Rank and the BBC could retail their sell through video product direct to the consumer.

"We have now built up an impressive catalogue of titles covering everything from children's product and music — still the best sellers — to feature films and special interest videos."

Simpson adds that when a retailer has decided to stock sell through video he should turn to distributors for advice on what to stock, how to

display it, what point-of-sale material to use etc.

"Our first task would be to suggest the best 100 titles to kick off with taking into account what area of the country the shop is in because there are regional variations," he explains.

"We have now computerised our sales information and are producing our own chart with our 56 reps throughout the UK providing the information from the shops they service. Some tapes have done much better regionally, for example *Scotch and Rye* did really well in Scotland and the Arsenal football tape naturally did well in London."

Simpson feels record shops should be aware of all products on offer, not just music videos. Pickwick also stocks a good selection of musicals and has recently introduced opera to its range — all which would be of interest to the record buying public.

Having decided what titles to stock, Pickwick will help the retailer with display by offering rack-and providing its own point-of-sale material.

"We do occasionally carry special offers which our reps would have information on," adds Simpson. "But the main advice to anyone entering this market is keep a

close eye on the charts and use the reps because they are there to help."

Pickwick feels one of its main advantages over other distributors is its well-established distribution network which reaches every high street in the UK within 24 hours.

"Pickwick has all the ingredients for success," says Simpson. "We have great titles, good back stock and a marvellous distribution network. On top of that sell through video has to be the fastest growing area of the home entertainment business."



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MUSICALS

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COMEDY

Fawlty Towers, Steptoe & Son, Monty Python's Meaning of Life, Hancock, Phil Cool . . .

MUSIC

Glyndebourne Operas, Elvis Presley, The Beatles, Placido Domingo, Country Greats . . .

SPORT

Wimbledon, F.A. Cup Finals, 101 Best Tries, The Ashes, Snooker Century Breakers . . .

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Video's collective bargaining

SELL THROUGH market leaders The Video Collection is claimed by sales manager Colin Lomax to have three important methods of distribution. For major customers, of the size of Woolworths, Video Collection deals directly with a central buying department. Their next outlet is what Lomax calls "rackers", such as Pickwick, but the area in which most new customers are hoped for, is the wholesale region, as represented by Lightning, S Gold, Wind Up, TBD and in Ireland, Solomon & Peres.

'We have the best catalogue, we're the market leaders and we have the strongest product range.'

Lomax explains "Where there's a chain of shops under a single umbrella, we'll deal with them direct, but for smaller accounts, like single shops, we'd recommend that supplies should come from one of those wholesalers. It's not because we don't want to deal with them, but it makes things much more difficult administratively and for accounting purposes".

Why should a new sell through video dealer be interested in Video Collection? "We have the best catalogue, we're the market leaders and we have the strongest product range. We don't supply racks for sell through product to everyone, but we're prepared to discuss it with anyone. We provide marketing support, and we have a 27 strong sales force".

Lomax particularly selects children's product as a major sell through area for the autumn (and the run up to Christmas, of course), citing such potentially huge sellers as Thundercats (four titles already released, four more in the au-

tumn), Mask (like Thundercats, a spin off from a popular toy), mainstream product such as The Flintstones, Yogi Bear, Asterix, The Gaul, and a recently introduced talking bear as well as product in the Thomas The Tank Engine area. The Video Collection is proud to have gained an "exclusive" this year in Hamleys, the world famous London toy shop, which Lomax claims happened on the strength of our catalogue".

In a rather different product area, Video Collection has been very successful with 13 Carry On feature films, retailing at £7.99, while Lomax promises "more comedy classics in the autumn". In terms of sports videos, the World Light Weightweight Boxing bout between Terry Marsh and his Japanese opponent which took place on July 1 is already on sale — as well as the pugilistic action, the video also includes a 40 minute life story of Marsh. The Fiat Uno Snooker Pool Challenge, a battle of the cue between Steve Davis (world snooker superstar) and his American equivalent in the allied sport of pool, Steve

Mizerak, is due in the shops literally hours after it has happened. In the so called "Special Interest" field, Video Collection has three heavy sellers featuring Jane Fonda's aerobics industry, plus two tapes of Golf My Way by Jack Nicklaus.

As far as music titles go, VI is imminently releasing Best of Tom Jones, a video of a Las Vegas concert, which includes Jones' current single, What's New Pussycat, and is claimed to be the only Jones tape on the market, while the recent death of Fred Astaire has created increased interest in VI's series of six feature films starring Astaire and Ginger Rogers. Lomax adds that sales of sell through product last year amounted to £50m in retail value, which he expects to have doubled by the end of the current year.

Video Collection is also moving into other European countries — a Paris office is already open to serve France, and a similar set up in Madrid for the Spanish market, following the company's sale of 5m cassettes in less than two years, a most impressive score by anyone's reckoning.

BRIEFS

● **TWO MORE** sports introduction videos have been added to the list of releases out through The Video Collection — both relating for under a tenner.

Smash Hit — in time for Wimbledon — is a tennis tape aimed at everyone from beginners to seasoned professionals. It shows how to improve your game using footage from nine championships and features famous players such as Lendl, Lloyd, Connors and Vilas.

The second tape, How To Windsurf, shows Australian windsurf expert Murray Willett in action giving a step by step guide which is aimed at beginners.

The tapes retail at £7.99 and £8.99 respectively and are available through all Video Collection outlets.

● **CUT-PRICE** John Wayne is now available through The Video Collection which has released The First Rebel, also known as Alhambra Uprising, and will be following this with five more films from the Duke.

The First Rebel was made between Stagecoach and Dirk Command and was released in 1939. It is a patriotic story of bravery in the face of tyranny and stars Wayne as James Smith, a fearless frontiersman who sets out to smash liquor trafficking with the Indians.

The Video Collection has released the film with a retail price of £7.99.

NEW VIDEOS

JULY SELL THROUGH TITLES

Artist/Title Label	Video No Description	Artist/Title Label	Video No Description
ALICE COOPER: THE NIGHTMARE RETURNS Hendring/PVG VHS/Beta. Cert. - R. Price: £19.99	HEN 2/4 052 D (12/07/87)	MATCHROOM SERIES: STEVE DAVIS PROFILE Syllus/Syllus VHS. Cert. - R. Price: £7.99	SV2001 (06/07/87)
B.B. KING: LIVE AT NICK'S Hendring/PVG VHS/Beta. Cert. - R. Price: £15.99	HEN 2/4 053 E (12/07/87)	MATCHROOM SERIES: TERRY GRIFFITHS PROFILE Syllus/Syllus VHS. Cert. - R. Price: £7.99	SV2003 (06/07/87)
BOB MARLEY & THE WAILERS: LIVE Channel 5 VHS. Cert. - R. Price: £9.99	CFV 05892 (12/07/87)	MATCHROOM SERIES: TONY MELO PROFILE Syllus/Syllus VHS. Cert. - R. Price: £7.99	SV2006 (06/07/87)
DRUM Hendring/PVG VHS/Beta. Cert. - R. Price: £9.99	2/4 HEN 055 G (12/07/87) The 1985 Whitebread Round The World Race	MATCHROOM SERIES: WILLIE THORNE PROFILE Syllus/Syllus VHS. Cert. - R. Price: £7.99	SV2002 (06/07/87)
FICTION MAKERS: THE CHANNEL 5 VHS. Cert. PG. R. Price: £9.99	CFV 06902 (12/07/87) Feature length film of popular TV series The Saint	NATURAL STATES Hendring/PVG VHS/Beta. Cert. - R. Price: £9.99	HEN 2/4 037 G (12/07/87)
FIVE STAR, SILK AND STEEL RCA/Columbia, RCA VHS/Beta. Cert. - U. R. Price: £9.99	RFV 11268/88T 11268 (24/07/87)	PRIEST OF LOVE Channel 5 VHS. Cert. 15. R. Price: £9.99	CFV 07092 (12/07/87) Life story of novelist D. H. Lawrence
GENESIS: VISIBLE TOUCH Virgin/PVG VHS. Cert. - R. Price: £9.99	VVD 204 (12/07/87)	PRISONER: THE EPISODES 11 & 12 Channel 5 VHS. Cert. PG. R. Price: £9.99	CFV 04792 (03/07/87) Episodes are It's Your Funeral and Change Of Mind
GEORGE MICHAEL: I WANT YOUR SEX CBS/Fox, CBS/Fox VHS. Cert. - R. Price: £3.99	5199 50 (12/07/87)	PRISONER: THE EPISODES 9 & 10 Channel 5 VHS. Cert. PG. R. Price: £9.99	CFV 04782 (03/07/87) Episodes are Checkmate and Hammer Into Anvil
GIRLS JUST WANT TO HAVE FUN Channel 5 VHS. Cert. PG. R. Price: £9.99	CPV 04312 (12/07/87) Tale of teenage romance, jealousy and ambition	REBENS, REUBEN Channel 5 VHS. Cert. 15. R. Price: £9.99	HEN 2/4 056 E (12/07/87) Poet spends most of his time drinking and womanising
HANCOCK: THE BOWMANS BBC/Screen Legends VHS. Cert. - U. R. Price: £9.99	88CV 4047 (20/07/87) With The Two Murderers and The Crown v James S.	SPIKE MULLIGAN IN THE BEST OF Q BBC/Screen Legends VHS. Cert. PG. R. Price: £9.99	88CV 4061 (20/07/87) Highlights from the television series
IN SEARCH OF THE BIGGEST WAVE Hendring/PVG VHS/Beta. Cert. - R. Price: £9.99	2/4 HEN 050 G (12/07/87) Aces ride 60 foot wave, filmed on location in Hawaii	STEPTOE AND SON: A STAR IS BORN BBC/Screen Legends VHS. Cert. PG. R. Price: £9.99	88CV 4059 (20/07/87) With Upstairs, Downstairs... and Cuckoo In The Nest
JUDAS PRIEST: LIVE Virgin/PVG VHS. Cert. - R. Price: £9.99	VVD 233 (12/07/87)	STEPTOE AND SON: OH WHAT A BEAUTIFUL... BBC/Screen Legends VHS. Cert. PG. R. Price: £9.99	88CV 4060 (20/07/87) With Loathsomely In The Face
KEY, THE Channel 5 VHS. Cert. 18. R. Price: £9.99	CFV 06592 (03/07/87) A couple's driving force in fantasy	THAT WAS ROCK Channel 5 VHS. Cert. - R. Price: £9.99	CPV 05472 (12/07/87)
LTA TENNIS CLINIC Video Tennis VHS. Cert. - R. Price: £8.99	11124 (06/07/87) The Lawn Tennis Association's coaching programme	THE ISLAND STORY Channel 5 VHS. Cert. - R. Price: £9.99	CFV 07022 (03/07/87)
MATCHROOM SERIES: DENNIS TAYLOR PROFILE Syllus/Syllus VHS. Cert. - R. Price: £7.99	SV2004 (06/07/87)	TINA TURNER: WHAT YOU SEE IS WHAT YOU GET PVA/EMI VHS. Cert. - R. Price: £6.99	MVR 99 0069 2 (13/07/87)
MATCHROOM SERIES: JIMMY WHITE PROFILE Syllus/Syllus VHS. Cert. - R. Price: £7.99	SV2005 (06/07/87)	TOM JONES: THE BEST OF TOM JONES Video Collection VHS. Cert. - R. Price: £9.99	VC4033 (08/07/87)
MATCHROOM SERIES: NELLY FOUJDS PROFILE Syllus/Syllus VHS. Cert. - R. Price: £7.99	SV2007 (06/07/87)		

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JUBBER THINGS HN 7003



DENNIS HN 7004



ASTERIX HN 7005



DENNIS HN 7004



TOPCAT HN 7002



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Channel 5 swings out with new product

CHANNEL 5 has lifted the lid on a new management structure to take on the challenges of its latest range of products which includes plenty of children's tapes and contemporary music.

Managing director Michael Golembos says the new company structure is all part of Channel 5's aggressive strategy built on the experience gained from the company's first year of trading.

Nick Hill, former sales manager at Vestron Video, has joined the team in the newly created position of sales and marketing director. Aislinn Kelly, formerly marketing co-ordinator at MGM/UA and account executive with PPP, has taken the redefined post of head of

marketing. The team is completed by Kim Hawson, product manager, who joins Channel 5 from Dennis Davidson Associates.

Golembos says: "This new team, coupled with the new areas of business development which are being created by commercial director Roger Masters, forms the front line in the task of delivering the massive organic growth that Channel 5 expects to achieve in 1987/88."

On the new product front, Channel 5 will be launching some strong music titles from bands such as Curiosity Killed The Cat, Swing Out Sister, Love And Money and The Cure.

In the children's field Channel 5 has acquired a number of products

through its close relationship with Heron's children's video company in the US, Hi-Tops.

All Channel 5's children's programmes will be released to coincide with the major launch and advertising campaigns of the UK's toy companies.

The children's line-up, most of which will be backed with toys, includes Lady Lovelocks, Barbie, My Pet Monster, Modabulk, Cricket, Captain Power and Teddy Ruxpin.

Channel 5 will soon be announcing new titles in the feature film and cult TV series areas. Golembos adds: "Sell through has become a business in its own right, with new and exciting programmes being created for this medium."



NEW CHANNEL 5 product from The Cure (top) and Swing Out Sister

Bear necessities

FROM PADDINGTON Bear to nuclear holocaust, Screen Legends releases for June cover a variety of topics with retail prices ranging from £9.99 down to £6.99 for the children's product.

The list is headed up by two Paddington Bear videos and is being backed with a special offer on the initial run with tokens exchangeable for an audio cassette.

Other releases in the package include Classic Fairy Tales, Famous Five Go To Mystery Moor, two videos of Mediterranean Cookery, Sarah Brown's Vegetarian Cookery, Ken Ham's Chinese Cookery, Madhur Jeffrey's Indian Cookery, The Best Of Wimbledon, Young Champions and Threads, the drama about the after effects of nuclear war.

B R I E F S

● THE THAMES Video Collection's releases for June are available now and include nine titles at under a tenner, with the emphasis on children's product.

The package includes The Secret Diary of Adrian Mole — Aged 13½, Minder — A Lot Of Bull And A Fat On The Back, Unknown Chaplin — Hidden Treasures, The Wind In The Willows — Summer Escapades, Charlton And James's Magic Box Picnic On Buttern Moon, Sooty Out And About, Danger Mouse To The Rescue and Rainbow — Down On The Farm.

● FIVE STAR — Silk and Steel, a video selection from the band's album of the same name, is being

released by RCA/Columbia Pictures Video UK on July 24 at a dealer's price of £6.98.

The video runs for 27 minutes and includes the following tracks: Can't Wait Another Minute, Find The Time, Rain Or Shine, If I Say Yes, Stay Out Of My Life and The Slightest Touch.

● TINA TURNER has a new video out through Picture Music International entitled What You See Is What You Get and dealer priced at £4.55.

This five-track video features promos from her recent album Break Every Rule and includes Typical Male, Two People and What You Get Is What You See.

Living on an island

TO CELEBRATE Island Records 25th anniversary, Channel 5 has launched The Island Story, a 53 minute video featuring stars such as U2, Robert Palmer, Bob Marley and The Waiters, Third World and Cat Stevens.

The video is only part of Island celebratory activities. Through PolyGram Records it is also issuing a special double album, twin cassette and CD.

Tracks included on the video, which has a dealer price of £6.95, are With Or Without You, U2; Higher Love, Steve Winwood; Annie Fit Not Your Daddy, Kid Creole and The Coconuts; Now That We've Found Love, Third World; No Woman No Cry, Bob Marley; Moonshadow, Cat Stevens; World Shut Your Mouth,

Julian Cope; Kissing With Confidence, Will Power; Addicted To Love, Robert Palmer; Excitable, Amazulu; Forgotten Town, The Christians and Rage Hard, Frankie Goes To Hollywood.

A major advertising campaign involving the album, cassette, CD and video is running throughout the country on TV and radio and in the press.

Channel 5 head Michael Golembos says: "This is a fantastic opportunity for video dealers and record dealers alike to take advantage of a massive co-ordinated publicity campaign. Not only that, but the artists featured on The Island Story are proven favourites with the public, and it goes without saying that we expect very substantial sales of this title."



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Telex No.
Fax: 01-523 3202.
Contacts: Cive Swan, Brad Aspell, Steve Mandy.
Area covered: UK.
Hours of business: 9:00am-6:00pm.
Ordering/delivery details:
Minimum order: £40.00.
Delivery times: 24hrs.
Method: Securitor.
Reps:
How many: As required.
Which regions: —
Telexes: 01-527 2399.
Is catalogue available: Yes.
Labels distributed: All major video sell through and via sister companies Audio Merchandisers and Solo Sound, various labels on video, LP, singles etc.
Blank tape/accessories: No.

TERRY BLOOD DISTRIBUTION

Address: Units 18/20, Rosevale Road, Parkhouse Ind. Estate, Chesham, Newbury on Lyme, Staffordshire, ST5 2QT.
Tel: 0782 620321 (Switchboard & Admin).
0782 820621/620721 — Sales
0781 620331/620331 — Sales.
Telex: 367106 BLOOD G.
Fax: 0782 711045.
Contacts: Dave McWilliam (Sales & Marketing Manager); Kale Sherrott (Telephone Sales Office Manager).
Area covered: Nationwide.
Hours of business: 10:00am-6:30pm Monday-Thursday & Saturday, 10:00am-7:00pm Fridays.
Ordering/delivery details:
Minimum order: £50.

Delivery times: 24 hour service.
Method: Securitor.
Reps:
How many: 22.
Which regions: Nationwide.
Telexes: Staff of 20.
Is catalogue available: New sell through catalogue available by end of July '87.
Labels distributed: TBD are UK distributors for Master Class (special interest series plus all manufacturers); Channel 5, Video Collection, Warner, CIC, MGM, Rank/Dynasty etc.
Blank tape/accessories: Comprehensive range of audio & blank tapes. New accessories catalogue available in August '87.

CBS/FOX VIDEO

Address: Patricia Industrial Park, Greenford, Middlesex.
Tel: 01-997 2552.
Telex: 895174Z CBSFOX G.
Fax: 01-991 0751.
Contacts: Sales.
Area covered: UK.
Hours of business: 9:00-5:30.
Ordering/delivery details:
Minimum order: 5 Units — account holders only.
Delivery times: 48 hours.
Method: Via Securitor.
Reps:
How many: None.
Telexes: Yes: 01-997 2552.
Is catalogue available: No.
Labels distributed: CBS/Fox Video.
Blank tape/accessories: No.

S GOLD & SONS

Address: Gold House, 69 Fiempton Road, Leyton, London E10 7NL.
Tel: 01-539 3600.
Telex: 894793.
Fax: 01-539 2176.

Contacts: Ian Sadler — Sales Manager; John Howes — Marketing Director; Steve Gold — MD.
Area covered: Worldwide.
Hours of business: Mon-Fri — 9:00am-6:00pm, Sat — 8:30am-1:00pm.
Ordering/delivery details:
Minimum order: £50.
Delivery times: UK mainland next day.
Method: Parceline.
Reps:
How many: 21.
Which regions: All UK mainland.
Telexes: 01-558 7133.
Is catalogue available: Yes.
Labels distributed: Every available label.
Blank tape/accessories: Yes.
One-stop facility available: Yes.

HERON RYLA

Address: Unit 4, Brunswick Industrial Park, Brunwick Park Road, New Southgate, London N11 1JL.
Tel: 01-368 1226.
Telex: 897654L TBEST G.
Fax: 01-361 2274.
Contacts: Cliff Watson.
Area covered: UK Mainland.
Hours of business: 9:00am-6:00pm Mon-Fri.
Ordering/delivery details:
Minimum order: 10 Units.
Delivery times: Next day delivery on stock items.
Method: PolyGran distribution — Securitor.
Reps:
How many: 17 field sales force.
Which regions: Nationwide.
Telexes: 6.
Is catalogue available: Yes.
Labels distributed: Channel 5, Vestron, Video Gems, CIC, Warner plus others.
Blank tape/accessories: Not at the moment.
One-stop facility available: No.

HOLLYWOOD NITES

Address: Unit 4, Whitworth Road Industrial Estate, Fin Green, Stevenage, Herts.
Tel(s): 0438 315533; 0438 724777 (Sales).
Telex: 825422 (POURRI G).
Fax: 0438 353642.
Contacts: Bob Burga — Sales Director; Tracy Doyle — Tele Sales Supervisor; Malcolm Sharp — Managing Director.
Area covered: Nationwide.
Hours of business: 9:00am-6:00pm.
Ordering/delivery details:
Minimum order: £50.
Delivery times: Order before noon — delivery 24 hours.
Method: Parceline.
Reps:
How many: 8.
Which regions: Nationwide.
Contacts: Supervisor — Tracy Doyle.
Is catalogue available: Yes.
Labels distributed: All major CD and video labels.
Blank tape/accessories: Selective range.
One-stop facility available: Yes.

LIGHTNING

Address: 103 Boshley Road, Park Royal, London NW10 6SD.
Tel(s): 01-965 5555 Enquiries: 01-965 2992 Order desk.
Telex: 927813 LARREC.
Fax: 01-961 8040.
Contacts: Melita Chams (Customer Liaison), Don Unger (National Video Sales Manager).
Area covered: Mainland UK & Export Worldwide.
Hours of business: Mon-Fri 9:00am-5:30pm, Thurs 9:00am.
Ordering/delivery details:
Minimum order: £30.

Delivery times: Orders placed by 4:00pm delivered within 24 hours.
Method: De La Rue Parceline (for specified delivery).
Reps:
How many: 16.
Which regions: All regions mainland UK.
Telexes: 16.
Is catalogue available: Yes.
Labels distributed: All major UK labels (and many independents).
Blank tape/accessories: Scotch & JVC blank video, wide range of accessories.
One-stop facility available: Yes.

PALACE, VIRGIN & GOLD

Address: 69 Hampton Road, London E10 7NL.
Tel: 539 5566.
Telex: 894793.
Fax: 539 2176.
Contacts: Mike Riello — General manager; Andrew Kirkham — Administrator.
Area covered: England.
Hours of business: 9:00am-6:00pm.
Ordering/delivery details:
Minimum order: £50.00 before VAT.
Delivery times: —
Method: Parceline.
Reps:
How many: 8.
Which regions: All regions.
Telexes: 2 Telexes — Janice Hall, Phil Moulton-Smith.
Is catalogue available: Not at present, being printed in a month.
Labels distributed: Palace, Virgin, Henry, A&M, Show Channel, New Media.
Blank tape/accessories: No.

TO PAGE 36 ▶

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PICKWICK VIDEO

Address: The Hyde Industrial Estate, Edgware Road, London NW9 6JU.
Tel: 01 209 7000.
Telex: 921170.
Fax: 01-200 8595.

Contacts: M R Beglin (Video sales administration manager).
Area covered: UK including Northern Ireland.

Hours of business: 9.00am-5.30pm (Mon-Thurs), 9.00am-5.00pm (Fri).
Ordering/delivery details:

Minimum order: 12 units.
Delivery times: 24 hours.
Method: Securicor/Pickwick Transport.

Reps: How many: 36.
Which regions: UK — South East/South West/North Scotland/N Ireland.

Telesales: Yes (open as per hours of business).
Is catalogue available: Yes.
Labels distributed: BBC, MGM/UA, CIC, Screen Legends, Rank, Dandy, Langmans, Central, Warner, Embassy.

Blank tape/accessories: No.

STYLUS VIDEO

Address: Unit 21, Abbey Road, Industrial Park, Abbey Road, London NW10 7XF.

Tel: 01-453 0886.
Telex: 945069.
Fax: 01-453 0968.

Contacts: Brian Kempster: Christine Evans.

Area covered: National.
Hours of business: 9.00am-5.30pm.

Ordering/delivery details:
Minimum order: 10.
Delivery times: 24 hours.
Method: Securicor.

Reps:

How many: Sub-contract to First Strike Promotions.

Which regions: Telesales: Sub-contract to First Strike Promotions.

Is catalogue available: No.
Labels distributed: National Geographic, Matchroom.

VIDEO COLLECTION

Address: Unit 10, Brunswick Industrial Park, Watford Road, New Southgate, London N11 1JL.
Tel: 01-268 1276.
Telex: 269203 FREST G.

Fax: 01-361 4876.
Contacts: Colin Lamoux/Kai Lecks.
Area covered: National.

Hours of business: 9.00am-6.00pm.
Ordering/delivery details:

Minimum order: 10 cassettes.
Delivery times: 2/3 days.
Method: Parcelfore.

Reps: How many: 27.
Which regions: National.
Telesales: Yes — via K-Tel.
Is catalogue available: Yes.
Labels distributed: Thames.

WYND-UP RECORDS

Address: Unit 11, Guinness Road Trade Estate, Trafford Park, Manchester M17 1SD.

Telephone(s): Sales: 061 872 5020; Enquiries: 061 872 0170.
Telex: —

Contacts: New account/enquiries — Sales Co-ordination: 061 872 0170.

Area covered: UK.
Hours of business: 9.00am-6.00pm Mon-Fri, 3.00-6.00pm Sat.
Ordering/delivery details:
Minimum order: £30.

Delivery times: Next day.
Method: Securicor or Parcelfore.

Reps: How many: 15.
Which regions: Whole of UK.

Telesales: 12.
Is catalogue available: Yes — comprehensive listing.

Labels distributed: All music and sell through lists.
Blank tape/accessories: The largest range in the UK.

One-stop facility available? Yes.

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Address: PO Box 59, Alport Road, Wembley, Middx, HA9 6JL.

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Delivery times: In most cases orders received before 12.00 noon will be despatched on the same day.

Method: Parcelfore.

Reps: How many: 20.
Which regions: All regions.

Telesales: No.
Is catalogue available: No catalogue available specifically for music; videos included in WEA Records catalogue.

Labels distributed: Warner Music Video only.

Blank tape/accessories: No.
One-stop facility available? No.

MUSIC VIDEO

The Rank	Description (track) Timings/Recommended Retail Price	Label
1	GEORGE MICHAEL: I Want You Too	CE/GFA \$199.90
2	GENESIS: Wibble Torch	Virgin VV6054
3	U2: "Under A Blood Red Sky"	Virgin VV6054
3	15 ERASURE: Live At The Seaside	Virgin VV6054
4	6 ERASURE: Live At The Seaside	Virgin VV6054
5	7 THE MISSION: Crusade	Chrysalis 5
6	29 KATE BUSH: The Whole Story	Chrysalis 5
7	12 DIRE STRAITS: Archery Home	Virgin VV6054
8	3 QUEEN: Live Through This	EMI
9	— PET SHOP BOYS: Television	EMI
10	18 LEVEL 42: Live At Wembley	EMI
11	4 TINA TURNER: Rock & Roll	EMI
12	23 BON JOVI: Breakout	EMI
13	27 QUEEN: Live In Budapest	EMI
14	6 IRON MAIDEN: Live After Death	EMI
15	13 JIMI HENDRIX: Pop Monstrosity	Virgin VV6054
16	25 AC/DC: Let There Be Rock	EMI
17	18 QUEEN: Greatest Hits	EMI
18	— GENESIS: Live — The Mama Tour	Virgin VV6054
19	24 KISS: Alive With Us Unreleased	Chrysalis 5
20	11 QUEEN: The Well Road You	Video Collection
21	9 NOW, That's What I Call Music 9	Virgin VV6054
22	10 STATUS QUO: Rock Through The Years	Chrysalis 5
23	8 UB40: CCCP Video Mix	Virgin VV6054
24	— MADNESS: Live Madness	Virgin VV6054
25	16 DAVID BOWIE: Pop Monstrosity	EMI
26	— THE DOORS: Dance On Fire	EMI
27	20 WHITNEY HOUSTON: No 1 Video Hits	RCA/Columbia
28	— OZZY OSBOURNE: The Ultimate Ozzy	Virgin VV6054
29	— DIRE STRAITS: Brothers In Arms	Chrysalis 5
30	— QUEEN: Who Wants To Live For Ever	EMI

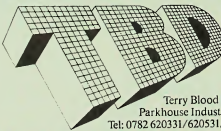
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 - ANXIETY Annie AS LIE IN YOUR ARMS/Who One Little Indian 12TR6 12" (I/UM)
 - ANITA NEW DAY FOR YOURS/Time To Pour/Bass 472 12 (I)
 - ASCENT, Insect DONT GET SERIOUS/By Your Anvil/Hi-Ho NY 11HT 1 12" (P)
 - BOB AUDIO DYNAMIC SIGHTSEE MC/Boo CBS BAD 12 12" (P) Reg (C)
 - BLOOD UNCLE'S, THE BEAT/HAG/Good Says No Virgin US 980 Pk. Reg/VG 980-12 12" Pk. Reg. incl. Broken Town (C)
 - BLOOM MONKEYS, THE SOME KIND OF WONDER/Some Obsession RCA MONK 12MONK 7 12" incl. Huckleberry (P)
 - BOOM BOOM ROOM/LOVE YOUR FACE/Texas Blood (Version) KOCM 12OCM 01 Pk. Reg. BOOM 12 (C)
 - BRONX, LEAN SHATTERED GLASS/STATUE IN THE RAIN/Atlanta A&M 19A912 12" (C)
 - BROTHER BETHOND CHAIN GANG SMILE/Sometimes Good Sometimes Bad (Sometimes Better) Parlophone RB160/12R6 10 (I)
 - CAMPBELL, ALI GIMME WEH ME WANT/Version Greenwaves GRED 215 12" only (JS/R)
 - CHARGE! WILL YOU STILL LOVE ME/Forever Fall/Woman/Warmer Brothers WB439/WB439 12" (W) (Re-released)
 - CHASING JAHMY & SAMKA GREAT HEART (EXT)/African Sky Blue (Live)/Africa Untold (Live)/Africa (Live) EMI TC-EM 10 (MC) (C)
 - COLLINS, Edwyn DONT SHILLY SHILLY/Every You're Right/Elevation/WEA AC4 & ACID 47 12" incl. Quaver (F)
 - COLOURFUL, THE SHEILA/In The Winner Chrysalis CDF 7-2 Pk. Reg (C)
 - CY BROTHER DAWN THE SEED THAT'S BEEN SWORN/Back To Back Epic SEED 1 Pk. Reg./SEED 1 Pk. Coloured Vinyl/SEED 12 7" Pk. Reg (C)
 - DANIELS, Roy T'S ALL IN THE GAME/Sometimes/When We Touch Miami CHEW 114 Pk. Reg (A)
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 - GELTRUP BAND, THE THE TAMBOURINE MAN/No Margaret was 11 Play PLAY 219 Pk. Reg (SP)
 - GLANDY, Judy MACH IN GUYANA/Version StarSca 14 12 (I)
 - GREEN, Jesse NICE & SLOW/Gimm/Gimm/Version Loving Atlas JESSE 2, JESSE 2 12 (A)
 - GRIER, Sonia LOVE EIGHT/109/Love Flight 109 (D+K) RCA PB 4973/1, PT 4973/2 12 (R)
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 - LOVE, THE SUGAR BEES 12 (Version)/Album Version/See CD 12A181R 12 12" Picture Disc (E)
 - MARSHALL, Wayne PON A LEVE/Dance/Baby Dance Quadro Pak CD 2 (US/R)
 - MENTAL AS ANYTHING LETS GO TO PARADISE/Boo Epic P3 P3 30 Pk. Disc (C)
 - METRO, MICHEL YUSEL/Version Greenwaves GRED 214 12" only (JS/R)
 - METRO TRINITY DIE YOUNG/Boo Cafeteria CTA 0001 12 (R/T)
 - MIDNIGHT KING OF THE MOUNTAIN/Too High Epic GADS G2 Getafest/Saves (C)
 - MOTLEY CRUE GIRLS GIRLS GIRLS/Sumthin' For Nuthin' Elektra EKR 59R, EKR 59T 12" incl. Smoke! In The Boys Room (Live) (E)
 - NEVEL, Robbie WOTS IT TO YA/Version 12, Dance Mix/Dub To Ya Mix/Dub To Ya Remix/Manhattan/EMI 12MTX 24 12" (E)
 - NEW BEAT SFAAD AND BUTTER/Every Thing's Alright WEA 12 140 (W)
 - ONION ONES, THE THE HOLIDAY/Another Holiday Merge VS 901 Pk. Reg/VG 901-12 12" Pk. Reg. incl. Jackson (E)
 - OUTFIELD, The The Snake You've Been Gone/Better Than Nothing CBS 650932 6, 650933 6 12 (C)
 - PARADISE PRESS HUNGRY FOR YOUR LOVE (Revised) Priority PARS 1 12 PARS 1 12 (C)
 - PARKER, Robert BARBECOOTN/Let's Go Baby (Where The Action Is) Charley CY 7, CY 7 12 Pk. FEN 12 (C/H)
 - PEET SHOP BOYS IT'S A SIN 12 (Version)/You Know Where We Went (Wring)'s A Sin (Disco Mix) Parlophone CDR 6158 (CD)
 - PEELO ECHO FUNNY TOWN/Just As Nothing, RCA BR 49705/PT 49706 12 (I)
 - SAVING PRIVATE PARTNERSHIP, THE THE DUN ON (THIS IS CIVIL) SONGS/Boo Columbia/EMI DB 9157, 12DB 9157 12 (E) [All royalties to "Search 88" (I)]
 - REMMER, Stephan I DONT GO TO USA/Kenne Sierne In Athen (Janet In Sami Kastrina) Mercury/Phonogram (C) MER 286 286 286 286 286 (I)
 - ROBINSON, JAMES CAN WE GET AGAIN/You're The One I've Been Dreaming Of/Take 650902/7, 650902 6 12 (C) Soul
 - SANTANA, Roxanne HAVE AN ICE DAY (Incl.) Breakout/AA&M USA 612, USA6 612 12 (P)
 - SHERLOCK JUST CALL ME Scared & You/Warmer Brothers MSBR, MSBR 12 (W) (C)
 - SILENCERS, THE THE CANT CRIC/Boo RCA HUSH 1, HUSH1 1 12" incl. Blue Desire (R)
 - SMART, Leroy LOVE TONIGHT (Version) Greenwaves GRED 213 12" only (JS/R)
 - SONS OF SHANE (Live) I Had Whipped WHIP (See Reg) (C)
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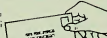
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To Advertise contact Cathy Murphy on 01-387 6611
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Diary

THE CHANGING face and pace of the music business were well reflected at last week's PRS AGM. The biggest growth area in the society's income (story page 4) is in licensing for public performance, and inevitably the PRS is going for it on a major scale in this sector, spurred on by Trevor Lythell, who cites French society SACEM's vastly greater income from performance. So from the days when the music biz made its money from sheet music sales through the era of mega-mechanical income during the record boom, we're now looking at the pubs, clubs, discotheques and concert halls as well as the soothing sounds in doctors' and dentists' waiting rooms for the next surge in royalties. This means increasing the PRS inspectorate in the field who have the unenviable task of convincing users that they need a licence and persuading them to take one out. It will also mean increasing opposition from Harvey Goldsmith and others who, far from conceding that present tariffs are inadequate, believe that PRS proposals for increases are a rip-off. Disco owners aren't likely to welcome revision upwards of the Tariff D rates, either, originally set 30 years ago when such establishments were but a gleam in a young Strangelove's eye. PRS chairman Ron White is entirely accurate when he forecasts the Performing Right Tribunal is going to be "very busy" in months ahead as the PRS claims are contested by those who will have to pay them. Also looming is further acrimony on broadcasting rates, with both the AIRC and the IBA citing the present costs as a major impediment to the expansion of radio broadcasting in the UK.

NICE PLUG for Our Price Records branch in London's Streatham High Road contained in *Marketing Week* reviewing a variety of retail outlets for service, cleanliness and stock. Our Price scored (out of 10) 10, 8 and 8 respectively, with the assistant serving the researcher described as "friendly" and "patient"... Steve Walsh elected chairman of Disco Aid, the charity organisation raising funds through Britain's night-clubs... Jack Craigie and Charlie Prevost have both departed Chrysalis US, where they were president and creative services/marketing VP respectively. Craigie's last Chrysalis words were reported as: "I thought Chris Wright was only changing the logo"... Sad to report the death of Sidney (S.A) Beecher-Stevens at Hove aged 79. Steve, as he was known, was sales manager at Decca during the booming Sixties, started the Decca programme on Radio Luxembourg and introduced the LP down under in Australia. He also recommended that Decca should sign The Beatles after being plect with demos by the late Brian Epstein, but was overruled on that one. Another sad loss is Bob Dockrill, a stalwart of EMI Records for 60 years until his retirement, whose funeral will be at the South Essex Crematorium, Upminster this Friday (17) at 3:30pm. He was in his eighties... Hot word from the NMS in New York is that Virgin will sign Rolling Stone Keith Richard in a solo capacity.



TECHNICOLOUR DREAMCOAT: Ozzy Osbourne at HMV Oxford Circus with the winner of a competition for his stage outfit.



GOING FOR A SONG: The Go-Betweens after their acoustic set at HMV Oxford Circus.



AYLESBURY LUCK: Shakin' Stevens presents the prizes to young winners at CBS Aylesbury's open day.



IT'S MOST wanted: Music charity the Islington Workshop shows off its new label, IMW.

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COMMENT

Everybody acknowledges that a cure for AIDS is a long way off. It's estimated that in Britain alone the population could be decimated by up to 15 to 25% by the year 2010 if the spread of AIDS is not checked. That's worse than World War I and I combined. And the figures in America and the rest of the world are similarly horrifying.

In the absence of cure, prevention is the only viable option open to us. And the only prevention known to us is to encourage the use of condoms!

That's why we're setting up a charitable trust in Britain with the intention of making condoms as cheaply, and as widely available as possible, with all the profits going to AIDS care, education and research.

By selling the condoms, which we're calling MATES, in our own stores, in department stores, filling stations, restaurants, encouraging retailers to stock them—at no profit—we will be answering those twin needs of cost and easy availability.

We are also mobilising recording artists in our campaign—Elton John is the first artist of many who will be releasing a specially written song for the campaign, with all proceeds going to the charity.

The record industry is in a unique position to lead the fight against AIDS—or at least provide some of the ammunition.

Live Aid proved the power of pop music to capture the imagination of the world and galvanize its conscience in a way which governments, politicians and the media could never do.

We have the ears, and to a large extent, the hearts and minds, of those who are most at risk from AIDS—the young. And with that power, I believe, comes a responsibility to use it wisely, in this case to spread the message of safe sex—or in the words of one of the campaigns we're using in Britain, "If it's not on, it's not on!"

It's not often that pop music gets the chance to save millions of lives, but this is one of those chances.



and we should seize it with both hands.

Dare I suggest that the rest of the record industry should follow our lead in this, by applying some of its creative skills—the imagination and flair which makes great music—to save the lives of those who listen to that music.

We at Virgin have taken this on—the rest of the worldwide record industry can help.

I believe in adventures, as some of you may have noticed, whether it's flying a balloon across the Atlantic or running a company. If it's not fun, I don't want to do it. If it's not interesting, I don't want to do it—nobody does. Which is why we try and make what we do fun and interesting for everybody who is involved.

There has to be more to business than the accumulation of wealth. The challenge is to create something where there was nothing before. That is the challenge that motivates all of us—with another challenge now: to turn our skills and energies towards saving lives as well as enhancing them.

Music has a unique capacity to bring pleasure and enjoyment. It is one way of people reminding themselves they're alive. We have the opportunity now to keep them alive, and we should take it. Because Life as I've discovered over the last week—is very precious.

RICHARD BRANSON



ON TOP of the charts: Echo And The Bunnymen perform from the roof of HMV Oxford Street.

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MOTORHEAD - "BOMBER"	GWLP 5/GWTC 5
MOTORHEAD - "ACE OF SPADES"	GWLP 6/GWTC 6
MOTORHEAD - "NO SLEEP 'TIL HAMMERSMITH"	GWLP 7/GWTC 7
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