

SEB P.22 Ideas ←

MUSIC WEEK

New product: CBS spring releases, and TV campaigns for Genesis and The Dubliners **3**
AU bites back and BPI's Amstrad success **4**
Billy Gaff (pictured) and his £14m Marquee redevelopment plans **8**



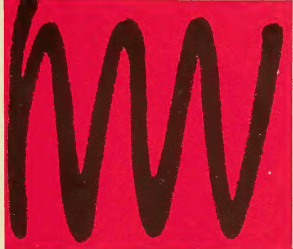
INSIDE

Music Video: Channel 5's latest releases, reviews plus chart **10**
News extra and Opinion A&R: Poetry in motion as Shellyon Orphan (right) explain the rhyme and reason behind their new single (Talent); Paul Simon, The Stranglers and New Order caught in the act (Performance); plus the latest singles and album reviews; indie news; dance news; **11**



James Hamilton and the Folk & Roots chart. Starts **14**
Singles, albums **20, 29**
Publishing feature **30-42**
Sharewatch: tracking music business shares **46**
Dooley's Diary **47**

Centre: CD supplement



£1.65 U.S.\$2.50

ISSN 0265-1548

Chart Show slams 'safe' promos

RECORD COMPANIES are being accused of turning out promo videos that are "bland and safe" at a time when music programmes are no longer regarded by television stations as cut-price broadcasting.

Keith Macmillan, producer of the

all-video The Chart Show, questions whether television is now getting value for money from promos that tend to be based around a band's stage performance. Macmillan claims to see every promo made, and he comments: "I have been looking at the current

stock of videos and they are becoming more and more bland and more and more 'safe' for universal television.

"If you look at shows like ours, they are becoming very expensive pieces of programming and that is why I'd like to make the plea to record companies to come up with some exciting ideas and visuals."

Macmillan maintains that it is three times as expensive to produce a music show as a quiz programme and he offers what he sees as a straightforward way of putting more visual excitement into promos. He argues that instead of producing six-minute videos, record companies should spend the same amount on making 3½-minute promos, thereby getting "better value per second".

The great argument of the BPI last year was that the companies were making great visuals. Last year, perhaps that was true, but it isn't this year."

Lim in at PRT

RICHARD LIM, a man described as "a really tough financial cookie" is the new head of PRT Distribution. Lim has been with blank-tape manufacturer Memorex for the past five years and was previously with Damant. He joins PRT Distribution on Tuesday (21) and director Kim Richards says: "He's a really tough financial cookie which is very important for Mûcham. He will put financial control first."

HMV's new boss

AFTER 19 years with HMV, Brian McLoughlin has been appointed managing director of the company in succession to Ian Duffell who left last month to join Virgin Retail.

McLoughlin began his HMV career as a shop assistant and progressed to operations director seven years ago.

CD: the facts

THE MASSIVE worldwide marketing push behind compact discs is at last being adequately fuelled by software supplies, with production plants now competing for business with discounts rather than just sitting back with full order books.

A survey of manufacturing capacity — detailed in the centre of the CD supplement in this week's issue — indicates that worldwide capacity should be running at approximately 735m units a year by the end of 1987. If current plans for adding further manufacturing plants go ahead, this should grow to at least 1,000m units by 1990, more than keeping pace with predicted global demand.

The new A&R drive

MUSIC PUBLISHING is sharpening up its image in line with general changes in the modern music business. On the occasion of the Ivor Novello Awards — the event of the year for songwriters and publishers — Music Week looks at the efforts of the publishing industry to improve its image and sweep away false impressions about what it does and why; how it competes and often leads the A&R drive in the talent market; how the smaller independent publisher copes and the implications for publishers posed by the central accounting proposals. See p30-42.

DAT fears: 'yes, it really is that good'

IF THE music industry is still harbouring any lingering hopes that digital audio tape may fall through not living up to the high performance expectations, then forget it.

In the UK's first detailed independent study of DAT's capabilities — commissioned by Which Compact Disc? magazine — the system passes with flying colours. First to feel the pinch from DAT's qualities will be suppliers of relatively expensive pro audio tape recorders.

An Aiwa DAT deck, which should retail for around £900, has been used in direct comparison with professional equipment costing around £20,000 and, according to some judges, the results are superior.

The Aiwa XD001 used for the comparison is one of the first DAT recorders to receive such close scrutiny in this country and journal-

ist Tony Faulkner who was present at the tests says of it: "The crystal clear, transparent sound quality of the Aiwa was superior to that of any analogue cassette deck or currently available consumer reel-to-reel I have ever used, and on many occasions it was preferred for playbacks on our professional recordings over a fully-pro Sony system costing over £20,000."

"The sound quality equals or exceeds that of most professional studio recorders."

The Aiwa incorporates a system for inhibiting the direct copying of compact discs — something which the music industry greatly fears — but falls short of copy-prevention circuits the copyright-holders have been asking for.

Says an IFFI spokesman: "This is certainly not the system that we have requested and are asking governments to legislate for." He feels that it would be possible to circumvent the inhibiting system on the Aiwa with equipment that is readily available.

For a full report of the tests on the DAT machine, see the June issue of Which Compact Disc?



THE AIWA sits between conventional recording equipment during its comparison tests.

THE RUMOURS ARE TRUE.
 TURN TO PAGE 5 FOR THE FACTS...



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Subscription rates: UK £55, Elsewhere £62, Europe \$122, Middle East, North Africa \$174, US, S. America, Canada, India, Pakistan \$265, Australia, Far East, Japan \$220.

Subscription/Directory enquiries: Spinks Colmer, Royal Springs, Hove, AD Bradford Street, London W18 8SQ. Tel: 01-894 7200.

Next Music Week Directory free to subscribers current in January 1987.

Moyet leads CBS product parade

ALBUMS FROM Alison Moyet, Barbara Streisand, Judas Priest, Ozzy Osbourne, Iley Jasper Iley and Jennifer Rush were among the product highlighted of CBS Records' half-yearly conference held at Ferndown in Dorset last week. Moyet's second album, Rindancing, follows up the million-selling *Alf*, and will be supported by a nationwide campaign 'aimed at all segments of the market' including a promotional tie-up with W H Smith. Moyet's third single from the LP, *Ordinary Girl*, will be released soon and she will be appearing for several nights at Wembley Arena in late spring.

The Streisand album, *One Voice*, is a recording of her first live concert in 20 years, which will be shown on British TV later in the year. Apart from performing many of her best-known hits, Streisand also duets with Bee Gees Barry Gibb on *Gully and What Kind Of Fool*.

Judas Priest, who will be touring later in the year, have a live double album out in May, featuring many of their stage favourites and a 16-page booklet will also be included. Ozzy Osbourne's next LP will comprise tracks he recorded in 1982 with his guitarist Randy Rhoades,

who died shortly afterwards. The album, *Tribute*, was recorded live in Canada. Greg Allman also has a new album, *I'm No Angel*, and the title track will be a single.

Paul King, who has now gone solo, has an LP, *Joy*, produced by Don Hartman, due for release, while Polish singer Basia — also has a solo album, *Time And Tide*.

Other album releases from CBS, Epic and Portrait in the next two months include: Jennifer Rush's *Heart Over Mind* (which features a duet with Elton John, *Flames Over Paradise*); Donna Allen's *Perfect Timing*, Deniece Williams' *Water Under The Bridge*, Iley Jasper Iley's *Different Drummer*, Lisa Lisa & Cult Jam's *Spanish Fly*, How We Live's *Dry Land* (they supported Chris de Burgh on his last tour), Don Fogelberg's *Exiles*, Wire Train's *Ten Women*, the soundtrack for the new Sylvester Stallone film *Over The Top* (produced by Giorgio Moroder and including Asia, Big Trouble, Sammy Hagar and Kenny Loggins), Miami Sound Machine's *Let It Flow*, Alexander O'Neal's *Heresy* and a Def Jam Records compilation album, *Deacon Blue and Melon* also release their debut LPs.



JUDAS PRIEST: new live album due.

Nice Price campaign

THE CBS Nice Price mid-price series is to be the subject of a substantial marketing push during May and June. The campaign will focus on the 80 albums in catalogue, spearheaded by eight new releases featuring The Stranglers, Abba, Bob Dylan, Men At Work, Spear Of Destiny, Billy Joel, The Jacksons and ELO.

There will be POS material and national displays all featuring the new Nice Price logo, full-colour consumer leaflets, London Underground advertising, a joint advertising campaign with Woolworths and Revolver, plus a dealer incentive promotion. Dealer price of the Nice Price series remains at £2.12.

Further TV promotion for the top 10 album compilation *Move Closer* starts at Easter in the Granada and London area.

Dubliners TV ads

STYLUS IS spending £2.5m on a TV campaign to support The Dubliners — Celebration, a 30-track album of new recordings including the current single *The Foguist*, Irish Rover.

The album is released on Friday (17) and the promotion begins in ITV on Monday. On May 4, it will move to Central, Granada and Anglia and between May 18 and 25 will be seen in TVS, London, Central and Scotland.

Genesis splash

A NATIONAL TV campaign in support of Genesis' *Invisible Touch* is being mounted by Virgin.

The £300,000 promotion breaks this week and runs until early May. It is being backed by advertising in *MW*, the national press and music consumer papers.

An in-store campaign is also being mounted involving posters, counter-boards and dividers.

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World
BRIEFING

WASHINGTON: Presentation of evidence before a Congressional copyright sub-committee on the impact of DAT on the recording industry has divided along predictable lines.

RIAA and CBS representatives pleaded for the copy-code scanning device to deflect home-taping use of the DAT recorder. Spokesmen for the electronics hardware industry replied that manufacturers have already agreed to prevent digital-to-digital copying and that the CBS copy-code scanning system degrades sound quality.

NEW YORK: A New Jersey court has dealt a serious blow to American record importers by ruling that sound recordings brought into the US must be licensed by the American music publisher, even if mechanical royalties are paid of wholesale level in the country of origin.

The ruling was in a case brought two years ago by Horns Music against Jem Records, which had imported a compilation album from New Zealand containing the Horns copyright 'O' Man River.

Copyright watchdog
lands on Lords plate

COPYRIGHT LAW is to be reviewed by the UK's most powerful judges following a decision on Friday to allow the BPI to take its battle with Amstrad to the House Of Lords.

Three Appeal Court judges decided to grant the BPI leave to

appeal to the Lords so that their stalled 'regret and profound dissatisfaction' with the current state of copyright legislation can be considered further.

After the hearing, BPI legal adviser Patrick Isherwood said he expected the Lords to hear the

case around this time next year.

In the meantime, the BPI will be approaching other organisations representing copyright owners — notably book publishers and computer software companies — to organise a coalition.



PERFORMING RIGHTS organisation BMI is expanding its London office with the appointment of Phil Graham as director of European Relations. For the past seven years, Graham has been in writer/publisher relations for BMI.

MTV Europe settles
on 5 year video deal

MTV EUROPE this week announced the signing of a five-year deal for the use of music videos after months of negotiations with the IFPI and Video Performance Limited.

MTV now has the right to broadcast 24-hour music programmes across Europe and managing director Mark Booth comments: "The new network will be based on the MTV concept which has been

so successful in the US but it will be tailored to the musical tastes, lifestyles and sensibilities of the European audiences."

Booth adds that he believes MTV Europe will follow its American parent in having a substantial effect on record sales.

The company's first appointment after the deal is Zed Zawada who is joining as ad sales director after 11 years with EMAP.

Spirit back on market

TRADING IN the shares of Spirit Records is due to resume "in two or three weeks" after a two-month suspension because of accounting difficulties.

Spirit chairman Ben Findon explains: "Our brokers, Avco, suspended trading because our accounts were late and they were late because of a disagreement with our auditors over accounting procedures."

"They raised query after query and in the end I had to say to them

"look, just proceed". Because they were holding up the accounts, Avco had to suspend dealing — without our knowledge."

Findon adds that the difficulties were resolved last week and he expects trading to resume "within two or three weeks."

"Spirit was the first record company to be launched on the over the counter market two years ago. Its 1.7m 25p shares were each worth 86.7p when trading was suspended."

Rikki's winning number

A WEEK of activity was in prospect at Glasgow-based Klub Records this week as the company geared up to promote its winning entry in the Song For Europe competition, Only The Light by Rikki.

Only The Light triumphed despite the presence of songs from the majors and Klub managing

director Gus McDonald comments: "We feel it is a bit of a coup. It didn't really come as any great surprise because we felt in our hearts that we had the right single."

McDonald thanks the BPI for putting a song from a smaller company in the final line-up. "It proves that the BPI caters for everybody."

Rowe's 'trying
time at Arista'

NICK ROWE, former head of marketing at Arista, has spoken for the first time about his departure, saying: "I don't think either I or the company has been given a fair crack of the whip."

Rowe, who joined from CBS almost a year ago, declines to elaborate but is likely to be referring to a feeling within Arista that the company has been constrained since its merger with RCA.

Asked about his departure, he says: "The company terminated my employment. I was not particularly pleased. It has been a very difficult six months, a very trying time."

Rowe says he has had no firm job offers.



PHONOGRAM MANAGING director David Simone (left) receives the first octuple platinum disc from BPI director general John Deacon. The disc, awarded for sales of Dire Straits' Brothers In Arms, is the first to be presented after the removal of the BPI's upper limit for platinum discs. Previously, a triple disc was the premier award.

MU bites back
over 'film
drain' claims

THE MUSICIANS Union has hit back at suggestions that its members could attract more film soundtrack work to the UK through longer session fees by suggesting that recording studios should look at their own charges first.

MU assistant general secretary Stan Hibbert also maintains there are important differences between the UK and Hungary, a country which — according to CTS Studios managing director Peter Harris — is now claiming contracts previously placed here.

"Film music is being recorded there by a state orchestra, which is a government enterprise," Hibbert declares. "They are all salaried, and any film sessions they do are paid extra at about £11.96 per session. An office has been opened in Los Angeles to encourage Hollywood film producers to use Hungary for their soundtrack work. Even if our members agreed to lower film session fees, the Hungarians could still undercut the rate because their film fees are on top of their guaranteed salary."

Hibbert adds that the session musician section of the MU was balloted on the matter recently, but the results were "inconclusive."

"There was a majority of one for a change in rates, but a substantial proportion of that vote wanted higher not lower rates."

The current MU scale for film music recording is a basic £58.10 per session to members of the British Film & TV Producers Association (BFTPA). Video and cable rights cost up to £180, but a "combined use" fee of £127.80 is also available.

Hibbert identifies a source of much dissatisfaction among the session section of the MU. Foreign companies book sessions here to record film music, pay the flat fee of £58.10 per musician and then utilise the music for video, cable and other uses without further payment.

When British musicians claim additional payment for this wider use, Hibbert says they find the company which originally booked them has been liquidated.



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● VIRGIN CHIEF Richard Branson and US concert promoter Bill Graham are to be keynote speakers at the eighth Mew Music Seminar in July as the event seeks to attract more British indie labels.

The New Music Seminar, held annually in New York, has for the first time appointed UK representatives — sales representative Philip Rombow and publicist Philip Hill — who will be organising a UK indie stand.

● PLANS FOR the UK's largest indoor concert arena have been announced by promoter Harvey Goldsmith and boxing entrepreneur Frank Warren. The £20m London Arena will seat 12,000 — 2,700 more than the capital's current largest venue, Wembley Arena — and should be open by September next year.



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Gaff ready to start work, Marquee down this year

DEMOLITION WORK begins this summer on the Marquee Club in London's Wardour Street as the first stage of a £1.4m redevelopment plan. The club will reopen in 1990 as part of an 88,000 square feet building incorporating a shopping mall, offices and a TV and recording studio.

Billy Gaff, heading the redevelopment, told *MW* that the £1.4m necessary "is almost in place". Meanwhile he is seeking a temporary central London home for the Marquee Club, with a capacity of 500-1,000.

Gaff is also setting up a string of Marquee Cafes, with the first due to open in Fulham Road in October and another planned for the new Marquee Club premises. He has been having talks with foreign

brewers and car manufacturers to arrange the introduction of a Marquee beer and a car aimed at the younger end of the market. The British car industry and brewers are "not interested or prepared to invest", according to Gaff.

The first issue of *Red* a monthly magazine, will appear in May, designed to fill what Gaff perceives as a large gap in the existing music press.

The Marquee has always been about helping new talent, and *Red* will continue the tradition instead of knocking newcomers.

He explains his decision to shift the operating emphasis of Riva Records and Riva Music to the US as a consequence of the companies losing money.

"They had to be revitalised with

a much more youthful approach. I'm looking for some young people who understand the UK market better than I do, and I'll put most of my personal effort into the US side.

We're doing a publishing deal with John Cougar Mellencamp, and none of our catalogues is being sold. Lance Reynolds, formerly associated with Air Supply, will be working for us in LA, and we have two hot bands in *Blinding Tears* from LA and the British group *Glory*."

Kate Burgess is joining Gaff from the Mike Mansfield organization with special TV responsibilities on the management side.

MTV plans a live monthly show from the new Marquee, and IBC will do live interviews at the venue.

MUSICAL

Chairs

EMI RECORDS has appointed Roger Le Comber as international director. He was previously with EMI Music (South Africa) for 18 years, latterly as managing director ... Richard Park, formerly music controller of Radio Clyde, has been appointed head of music at Capital Radio ...

Steve Ashford has been appointed copyright manager at RCA/Ariola. He was previously assistant copyright manager at PolyGram. Gary Hartnell has also moved from PolyGram to RCA/Ariola where he has been appointed copyright administrator ... Former Motown head of press Tony Riley has joined MCA as a product manager. He will also be responsible for all IRS product. He replaces Maureen Keely who becomes US product manager ... Kirsten Fanning, previously with Impulse Promotions, to Legend Records as a label manager ...

Roland Kommerehl has been appointed president of Decca/London International in succession to Rein Klauerson who is retiring after 38 years with PolyGram ... John Pinder has been appointed deputy chart manager of Gallup. He was formerly with AGB Research as a data output manager. Re-joining Gallup is Alan Jones, previously a senior researcher with the company.

In his new role he will work as a product researcher and be involved in computer system development ... Louise Bonfield has left Radio Luxembourg to join Sky Channel as assistant press officer.

● PEDAL STEEL guitarist B J Cole has launched Hot Pickers Advisory Service, which offers a pool of country music orientated session musicians and a consultative service on "all aspects of country music style, relating to the arrangement of records, jingles and videos". Hot Pickers can be contacted on 01-882-6378.



A&M takes to the road

RECORD SHOPS in London and the South-east are to get a "door-to-door" sales service from A&M via a custom-built van the company is putting on the road.

A&M describes its specialised Volkswagen Transporter as its "mobile office" and says it will offer dealers listening facilities and be able to supply their daily stock needs with particular emphasis on cassettes and compact discs.

Comments sales director Alan Firth: "The overall concept of the office is to keep up with dealer demands, set on current product and catalogue titles. We will also be carrying display and POS material which will assist our marketing in gauging the retailer's needs."

● Pictured in Kingston, Surrey, are A&M salesmen Ian Walker and Louise Bright of The Record Shop.

UK no to cassingale

THE UK record industry has decided against following the Americans in launching the cassette single, with companies in this country arguing that the format has limited use beyond that of an occasional marketing tool.

US companies are spending heavily on promoting the medium this summer but disappointing sales of experimental cassette singles in the UK during the early Eighties, means that the industry here will not be following suit.

Pat Tynon, general manager of MCA UK, says: "I worked on one from Bow Wow Wow — at the start of the Eighties, and I found they were better accepted by the dealer than the public, and used more as a promotional item. They never took off as hoped."

An EMI spokesman says: "There are no plans for EMI to use cassette singles as a regular configuration but we do release cassette

singles as part of the choice of some full-price releases for a particular kind of artist." EMI believes that fans of some artists are so committed they are happy to buy several versions of the same record. Adds spokesman from RCA: "We do have plans to do it occasionally, but no more than that."

Directory

RECENT MOVES: Video production and duplicating company Vanderequest to 7 Lattimer Road, Teddington, Middlesex (01-977 1743). Jeff Chegwin's Working Music to Norm's Complex, 45/53 Sincclair Road, London W14 0NS (01-602 6685/602 6351) ...



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Street fighting band

by Sue Sillitto
THE FILMING OF U2's promo for Where The Streets Have No Name got considerably out of hand when the Los Angeles location was discovered by a local radio station which promptly broadcast the information with near-drastrous results.

Video director Meiert Avis, of Midnight Films, had planned to put the band on a rooftop in a scruffy part of Los Angeles and get them to play the track plus a couple of others live while the crew filmed the reaction of local office workers.

But within minutes of the location's cover being blown — and it's still a mystery how that leaked out — hundreds of U2 fans were gathering in the street and the Los Angeles police department was throwing a blue fit.

Avis says: "We didn't intend to film the promo until the evening, but the crowds started turning up three hours before and the police arrived very soon after.

"They wanted us off the roof so they could disperse the crowds which were beginning to block the road below. But we pointed out how expensive videos are to shoot and they agreed to give us 20 minutes."

By this stage nearly 3,000 U2 fans were gathered in the street. Bono and the rest of the band

were rushed up to the rooftop to begin the shoot and when the fans realised they were being treated to a free concert they went wild. Meanwhile, says Avis, the police were handing out tickets for jaywalking trying desperately to stop people dancing in the road.

The 20 minutes turned into 40, a Channel 7 news crew arrived on the scene and the police pulled the plug on the band's generator in

mid-song only to find the crowd happy to sing along with Bono's unplanned vocal. Eventually the show came to an end when the police forcibly removed U2 from the roof.

Avis adds: "We are currently editing the video at Windmill Lane, Dublin, and it looks wonderful. We will probably release a 10-minute version showing the build-up and what actually happened."

Channel 5 schedule
— sealed with a kiss

CHANNEL 5's music video releases for April comprise five titles headed up by a wild metal monster — Kiss' Animalise Uncensored — which includes tracks Rock And Roll All Night, Kick It Up and Detroit Rock City.

Also in the package is Marvin Gaye Greatest Hits featuring the old classic I Heard It Through The Grapevine plus Too Hot To Think About My Baby, What's Going On and You're All I Need To Get By.

The third release is a collection of recent Eric John hits entitled Live! The Videos which includes I Guess That's Why They Call It The

Blues, Empty Garden, I'm Still Standing and Blue Eyes.

The package, which is released on April 30, is completed with Yes — 9012 Live which includes tracks such as Stairway To Heaven and I've Seen All Good People plus a host of special video effects, and Chick Corea And The Electric Band — Live In Madrid which features nine tracks by this jazz-rock keyboard wizard.

The Eric John tape is dealer priced at £5.56 — retail £7.99 — while the rest of the package is dealer priced at £6.95, retail £9.99.

REVIEW

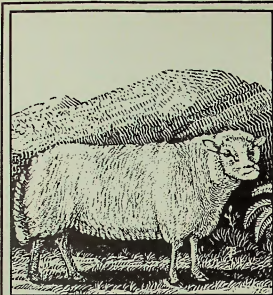
THE BLOW MONKEYS: Video Magic. Handling Video HEN 2 CDZ. Running Time: 58 minutes. Dealer Price \$6.95. Out now.
Comment: Nicely coinciding with their latest RCA LP, She Was Only A Grocer's Daughter, Video Magic harks back to the days when Dr Robert's latest stadium was still but a well-kept secret and, hungry for fame, The Blow Monkeys were stuffing their stuff to a trendier but smaller Camden Palace audience than they'd expect now on the back of a clutch of glossy hits and Fleet 51 glory stories.

Video Magic features the very best of the two first albums, so no matter that apart from Robert's aquiline beauty and the mesmeric appearance of guest artist Mickey Finn on bongos (where an earth did they find him, but he looks great!) there's little to visually recommend this tape. These are the hits that never were, a bevy of little boudoirs: Atomic Lullaby, Forbidden Fruit, Sweet Murder, Wildflower plus 10 more including the old live chestnut, It's Not Unusual, and Get It On as a tribute to Finn's enthrallment better half.

Good to look back on a group whose craving for glory has been fulfilled — and who are now repaying the debt to the faithful by getting better all the time and using their position to do much more than become self-indulgent. Sales forecast: Should do well as The Blow Monkeys star is definitely in the ascendant. Recommend to newer, younger fans who might not realise that The Blow Monkeys even existed before Digging Your Scene. Let alone know the riches that abound on the Limping For A Generation and Animal Magic LPs.

MUSIC VIDEO

Rank	Label	Description (Tracks)	Runtime/Recommended	Retail Price
1	LEVEL 42	Live At Wembley	1:30/1:30	CHERRY 07002
2	BOW	That's What I Do	1:30/1:30	AMV 07001
3	FREDDIE MERCURY	The Great Pretender	1:30/1:30	MCA 99 0006 2
4	KATE BUSH	The Whole Story	1:30/1:30	PAR 99 0001 1
5	QUEEN	Live In Budapest	1:30/1:30	PAR 99 1146 2
6	QUEEN	Grassroots File	1:30/1:30	PAR 99 1011 3
7	THE CURE	Live Remixed	1:30/1:30	Cap. plus On Stage
8	STATUS QUO	Rocking Through The Years	1:30/1:30	Decca 5
9	U2	Under A Blood Red Sky	1:30/1:30	Virgin/PBS
10	QUEEN	We Will Rock You	1:30/1:30	Video Collection
11	DIRE STRAITS	Live At Wembley	1:30/1:30	CHERRY 07002
12	ANTHONY JACKSON	Can't Get It Out Of My Mind	1:30/1:30	ASB 99 0113
13	IRON MAIDEN	Live After Death	1:30/1:30	PAR 99 1014 2
14	ELVIS PRESLEY	Memories	1:30/1:30	Vestron
15	RON JUVY	Breakout	1:30/1:30	Decca 5
16	JACKIE WILSON	Real Painful	1:30/1:30	Gold/RCA
17	THE CHOCOLATES	Very Best	1:30/1:30	AMV 07001
18	QUEEN	Bohemian Rhapsody	1:30/1:30	Gold/RCA
19	THE SHOP BOYS	Television	1:30/1:30	PAR 99 1146 2
20	OZZY OSBOURNE	The Ultimate Ozz	1:30/1:30	Virgin
21	FIVE STAR	Lucky Of Life	1:30/1:30	SCA 99 0113
22	KADAVU	Video Album	1:30/1:30	MCA 99 1146 2
23	THE COMPILAT BEATLES	Compilations	1:30/1:30	MCA 99 1146 2
24	DIRE STRAITS	Brothers In Arms	1:30/1:30	Decca 5
25	ELKIE BROOKS	No More The Fool/Break The Chain	1:30/1:30	Cap. plus On Stage
26	MARC BOLAN	20th Century Boy	1:30/1:30	CHERRY 07002
27	PRINCE	Purple Rain	1:30/1:30	Wanna Hear Video
28	WHAM!	The Final	1:30/1:30	CBS/Par
29	AC/DC	Let There Be Rock	1:30/1:30	Virgin
30	WHAM!	The Video	1:30/1:30	CBS/Par

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The cost of going Dutch

HEIN Van Der Ree (below) wrote in *Music Week* (January 24) that British music publishers should become aware of the new challenge from Europe, the one step deal. The British publishers should take the lead in the Common Market through their agency the Mechanical Copyright Protection Society. Contrary to MCPS, he wrote, continental collection societies had developed into uncontrollable and bureaucratic monsters. The MCPS should regard the deal between the Dutch society STEMA and CBS as a spur, which the author Van Der Ree considered to be a pan-European idea since as he had in mind, it that really set.

My answer is clearly no. STEMA has paid for the market lead by making financial concessions to CBS. Dutch authors perhaps will not be prejudiced, but foreigners might belong to those who are. Since the jurisdiction of the European Court of Justice protects the freedom of copyright owners to choose among collecting societies, but does not protect the interest music users have in individual licences, copyright owners outside the Netherlands will have to think about which collecting society operating in the Common Market offers the most favourable conditions for them.

Professor Dr Erich Schulze, president-general manager of GEMA, Munich, West Germany.



Sad CD story but with a happy ending

ANOTHER SAD CD story. I have a copy of Atlantic Soul Classics, published and copyrighted by Warner Special Products in 1985, number 9-27-601-2 and presumably of US origin. Fifteen tracks, including the



original Soul Man by Sam & Dave (check current chart for cover version circulating). Stand By Me by Ben E King (above) and When A Man Loves A Woman by Percy Sledge, respectively numbers one and two as I write, nor forgetting Yakety Yak by The Coasters, the B-side of King's cut. There's three hits on a compilation that spans 1954 to 1968. Is it, or will it be, generally available over here? There must be some sales mileage in it, surely, and just the sort of item to generate CD interest, wouldn't you think? I phoned WEA and spoke to a nice young lady in A&R, who knew nothing about it, but confirmed the title was not in catalogue. I tried to call her back on another point relevant to this particular CD, but ended up with a vaguely interested guy who suggested I tried Productson. I'm not sure what the excuse was there, but I was directed to Sales. Sales couldn't help, but suggested the Atlantic office, where a very sick-sounding lady (extra points just for being in the office) offered Distribution. Down of Distribution they checked and double-checked, but "void number" was the best they could offer.

Right from the off, I made it clear to anyone who'd listen that this CD — their own product — carried two huge hits and a cimber and as such, was surely worthy of some attention from WEA over here but by and large, I was underwhelmed by a paucity of interest or enthusiasm.

I'd like to think that I'd be a trifle embarrassed (but mightly grateful!) if some outside folk had passed on such information about my catalogue, but I guess when you're number one and number two, the rarified atmosphere can dull the thinking. Or perhaps the top two points, a flipside and a cimber, all on one CD, are not enough to "move product"? Someone, somewhere, has dropped a digital dial. **Tony Martin, Portland Rd, South Norwood, London SE20 4PT.**

Good news on this one. The CD Tony Martin has come across was a Germany-only release. But having had it drawn to the company's attention by Music Week, WEA UK intends to repackage it for release as soon as possible this summer at what it describes as a "good value for money" dealer price.

CDV — dealers say 'help us to help you'

I was interested to read Jan Timmer's comments in *MW* (March 28) on CDV and how Philips and PolyGram are anxious to enlist dealers' help in establishing the new format.

I am partitioned for being cynical about the record industry, but does that mean that when CDV is launched dealers will be given:

- Discount deals on CDV initial orders?
- 5 per cent returns on CDV?
- Faulty returns being dealt with unquestionably, rather than with suspicion on the dealers themselves? Yes, there are such things as faulty compact discs, usually rejected by Philips players, but that is another matter which Philips would deny.

At a glance this is all something that the poor hard pressed record retailer gets already one might say. But what about the poor hard pressed CD retailer who has invested all his hard earned cash in a new format which has already started to revolutionise the industry. These are the people who Philips will be wanting the help from.

"Shops like ourselves get the raw end of the stick when it comes to being "looked after" by record companies. Everything on firm sale and back catalogue items which have to retail at the same price as new product. (However a pat on the back to PolyGram for introducing their mid-price range).

We get no five per cent returns (even record shops can send back CD as part of their returns with some companies), so if you only buy compact discs you are well and truly gouged.

Before margins are mentioned in this financially light market, only the HMVs, Virgin and Our Prices make the full mark up out of CD. The indie dealer still slashes margins to make a decent turnover.

The average comment from the customer is "oh it's nice to see prices coming down". Only because we cut them, not the record companies.

So before PolyGram gets all excited about its new format and looks to enlist dealers' help, just give a thought to the help they have given (and I include all record companies in this), to CD retailers in the past.

Paul Assirati, See These, Petergate, Norwich.

Sold short

I WISH to comment on the gross inefficiency of the packaging departments of the record companies. Every week I get deliveries from RCA, PolyGram and EMI where the boxes are half empty or I am getting stock which I didn't order instead of the stock I did.

Okay, one can accept human error but when it happens all the time it can only mean that the people are not doing their job properly. It is annoying, and embarrassing, to keep telling customers I am out of stock of certain items because of their careless mistakes.

Paul Conway, Embury Records, Lynton Square, Perry Barr, Birmingham.

Rhyme and reason in Montreux

AN INTERNATIONAL music marketing conference — described by BBC producer Michael Hurli as "bigger than Miami" — is to be held in Montreux next month. Organised by Music & Media, The Golden Rose of Montreux and Billboard, the second International Music & Media Conference takes place on May 13 to 16 and will feature seminars on compact disc, international marketing and promotion. Speakers include PolyGram's Jan Timmer, WEA's Neushil Erlangen, Johnny Beersling of BBC Radio One and Michael Hurli, the Top Of The Pops producer who is also overseeing TV coverage of the gala performances.

A three day rock festival will take place with more than 30 stars, including Simply Red, UB40, Pretenders and Paul Young. On May 15 there will be a gala featuring the I&M&C awards. Alison Moyet and Whitney Houston are special guests giving live performances. The show will be presented by Mike Smith and will also contain new emerging talent from the US, Australia and the UK.

Michael Hurli says: "We are there is going to be shown to many countries. It is going to be one of the greatest experiences of music this year — on a par with Live Aid."

Future bosses meet the PRS

POTENTIAL MUSIC industry management of the future got a chance to sample the real thing during an open day hosted by the Performing Right Society at the London offices of the Music Publishers Association.

The special one-year HNC business studies course started at the West Lothian College of Further Education last September with 15 students enrolling.

Songwriter, musician and organiser of the course Gordon Campbell says: "It has been very carefully thought out and we've had quite a lot of interest and enthusiasm from various music industry organisations. I admit though that the credibility of the course will largely be determined by the number of students obtaining employment within the music industry as a direct result of attending it.

Pictured at the open day is Rowan Mirie (middle right), the Scottish manager of PRS, who presented music-related books to some of the aspiring music industry executives who are on the course.



Now in law BRIEFING

MUNICH: A standard reproduction contract is to be negotiated with the IFPI to take effect from January 1, 1988. This is one of the results of a meeting here between the BIEM and GEMA organisations.

A consensus was agreed on the procedure for the collection and distribution of mechanical royalties within the European Community. Both organisations stressed their willingness to reach accord with record manufacturers to preserve the future prospects of their products and in particular the compact disc.

MOSCOW: An article in the youth newspaper *Komsomolskaya Pravda* accuses three labels in the west of copyright infringement. They are BBC Records, Big-Time and an unidentified French company which has released a cassette entitled Rock Russia.

The Big-Time release, allegedly without copyright clearance and permission, is a tape made in Leningrad last year by US singer Joanne Slingey featuring Soviet bands Aquarium, Kino, Alice and Strange Gangers. BBC Records is said to have released Comrades by avant-garde underground artist Sergei Kuriokhin's Popular Merga Project since December 1985 to tie in with a BBC TV series about the USSR.

A BBC Records spokesman says no official or unofficial complaints have been received to indicate the Kuriokhin release was out of order. He adds that any official request for royalties would be "a little strange" in view of the fact that appearances and recordings by the artist concerned have been suppressed.

NEW YORK: The Federal Trade Commission has been asked to investigate the controversial exclusivity contracts extracted by MTV from major labels here. Five US senators, in a letter to the FTC, have requested a probe on behalf of Kansas City's Hit Video USA music video TV station into possible anti-trust and restraint of trade violations.

NEW YORK: The National Association for the Advancement of Coloured People (NAACP) alleges systematic discrimination against black artists by record companies in hiring staff, allocating promotional resources and salaries. In a report to the NAACP also states that black artists make inadequate efforts to employ other blacks.

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Capitol/Warner Brothers WE 85 (RM)
- 2 **ALIO THOMAS**: Let's Get It
US Capitol ST 13453 (Import)
- 3 **NEW ATLANTIC STARS**: All The House Of Love
Waxwork Brothers & 923 1663 (RM)
- 4 **ALICE COLTRANE**: Running In The Family
A&R A&R 923 1663 (RM)
- 5 **CHUCK STANLEY**: The Fever
Thump It Up
Dolby Jam 458 483 (IC)
- 6 **JANET JACKSON**: Control
A&R A&R 923 1663 (RM)
- 7 **MILLIE SCOTT**: Love Me Right
South & Southern Music SMLP 511 (RM)
- 8 **KENI STEVENS**: Love Me Right
Jan Today RINLP 1 (RM)
- 9 **MASON**: Love On The Loose
Elektra 967 472-1 (RM)
- 10 **LUTHER VANHORN**: Give Me The
Elektra 923 1663 (RM)
- 11 **VARIOUS**: Splendid! Season 1977/3/4
- 12 **JACUJ**: Splendid! Season 1978/4
- 13 **HERB ALPERT**: Give Your Eye On Me
RCA/AMA 8108 (7)
- 14 **SYSTEM**: Don't Dash! We're Gonna
Adelphi 711 491-1 (RM)
- 15 **SURFACE**: Face
CBS 458 999-1 (IC)
- 16 **PATRICE RUSHEN**: Watch Out!
A&R 923 1663 (RM)
- 17 **VARIOUS**: House Clear
CBS WOOD 1 (IC)
- 18 **AL JARRELL**: In The Mood
WEA International WS 92 (RM)
- 19 **HOT CHOCOLATE**: The Way That
CBS 458 999-1 (IC)
- 20 **PUBLIC ENEMY**: My Ad Don't Stop
Dolby Jam 458 483 (IC)

RADIO LONDON

A LIST

- HERB ALPERT**: Give Your Eye On Me... Special Mix
Brooklyn/AMA
CLUB NOUVEAU: Love Me Right...
Elektra/Starline Brothers
LIVING IN A BOX: Give It A Spin
Columbia/Chrysalis
MAXI PRESS: Let Me Know
18/Virgo
SIMONE ROBINSON: Let's Get It...
Meridian
PATRICE RUSHEN: Watch Out
A&R
SIX & ROBBIE: Bang Bang To Go
Fourth & Broadway/Chrysalis
SOLA CLUB: I Want Your Guy
Columbia/Chrysalis
ROY TURNER: Let's Get It...
A&R
LUTHER VANHORN: Give Me The
Elektra

C MEMBERS

- BENNETT & KEVIN**:
Love U.E. My Secret (US Import-Grove Street)
JIM BENNETT: Bang Bang To Go
Legal Light
HONDA HENDRIX:
My Shakedown (US Import-EMI America)
HINDSIGHT: A Breath Away
Coco
THE I.T.C.:
Caretaker/Jonsson
FACE: Jackson
RAY LINDEN:
My Love
STACY Q:
Love U.E. My Secret
THE JAZZ:
My Shakedown
YVONNE: Kicking Start/Coco
USTO White Label

As featured on the **TONY BLACKBURN**
Show, Radio London, Sept. 22 now
Monday-Friday (7PM/9A, 8 PM)

James Jamilton
C O L U M N

WE ARE now entering the least favourite time of year for journalists with weekly deadlines, as (apart from the obvious delight of springtime greenery) there are three public bank holiday weekends in rapid succession, causing disruption to routines. The imminence of Easter means that there are fewer releases than usual this week, and in fact most of the UK ones are scheduled for next Tuesday.

On 12-inch are **JIM BENNETT & HIS BUMPIN CREW** Bump & Roll (Give Up The Funk) (Bluebird Records BRT 36), excellent catchy go go in the Davis/Pinckney Project style which has yet to do much but I have a hunch it could be huge; **CAREY JOHNSON** Real Fashion Reggae Style (10 Records TEN T 170), fabulous happy calypso style dated reggae chugger already much played by London's radio and likely to cross over; **TRUE MATHEMATICS** and **THE INVISIBLE EMPIRE** After Dark (Champion 12-44), hauntingly weaving casual rap with bursts of go go percussion that's almost like a less gimmicky Amityville, and already huge among aficionados; **DUSTY** The Beat Of The Drum (Nine O Nine NINE 2, via Creole/PRT), long overdue though still potent simple instrumental house hit from some months ago, likely to sell well to DJs who missed it on import; **STONE FREE** Can't Say Bye (Ensign ENYX 607, via Chrysalis), excellent soulfully sung slow jogging Kandidate olive revived in early-'70s Marvin Gaye style.

C.T. SATIN I Found A Friend

(Nine O Nine NINE 3), Colonel Abrams-ish cheerfully cantering house, already warm on import; **MARY WELLS** Don't Burn Your Brightness (Meridian Records MARE 33), not even slight misgivings about Ian Levine's usual production trademarks can dampen my enthusiasm for this fabulous old fashioned soul swinger duetted with her husband Curtis Womack, whose presence today may well create more interest than Mary's (I'm My Guy); **T. JAM JACO** (Hot Meli 12TC009, via Pinnacone), TC Curis-created silly staccato jitter about spaceman landing to learn the new funky dancesteps, not that anything other than the lyrics tell you this; **T-COY** Corino (DeConstruction Record M 622, via RCA), home grown house instrumental setting jazzy piano to the Sit II Off cymbal beat, except the rhythm doesn't flow enough; **NU ROMANCE CREW** Fight (EMI America 12EA 233), Ready For The World's sparse hesitant slow-created for his young son's group by James Matthews; **SUGAR STYLE** '909 'The Beat Is Mine' (Nine O Nine NINE 1), effective simple vocodered and synthetic home-grown house; **JIMO** Jack Is The Message (Bluebird Records BRT 34), jerky fragmentary jack track cash-in from Florida; **F.M. FUNK** Jack-U-Up (Bluebird Records BRT 33), ditto alibi from the same Florida source.

Destined to sell to DJs probably more on the strength of its B-side's Shep Pettibone remix of Lessons In Love is **LEVEL 42** To Be With You Again (Polydor POSPX 855), while DJs already appear to prefer the now separately marketed Extended Groove Mix of **HOT CHOCOLATE** Every Y's A Winner (EMI 12EMIX 5607). Les 'Mistactor' Adams' sandwicheing of Still In Love between the more soulful Let's Get Blue and Love Under Moonlight to create The Megamix is probably too late to tell around for **JAKI GRAHAM** (EMI 12XIA 01),

and Dancin' Danny D's lurching Chinese flavoured Radical Remix of the **TAURUS BOYZ** Looking For A Lover (Columbia COOL 5 141) hasn't helped much as bizarrely it's on a 33/45rpm seven inch! However, one that is selling fast as a special pre-release ahead of its April 27 issue in a different format is **HINDSIGHT** Heaven's Just A Breath Away (Grea Records YTRP 3), circulated only to the main disco stores. On UK LP now are **PATRICE RUSHEN** Watch Out! (Arista 207 831), an inconsistent though pleasant squawky set, and **MARVIN GAYE** Marvin Gaye (London LONLP 33), traditional southern soul featuring the suggestive Candy Licker which had some specialist attention on import and deserves selective in-store play as if I'll never get onto radio!

Import 12-inchers, dating back a couple of weeks, include **BENNETT & KEVIN** Jack Your Body Up Now (Grove St. GSR-010), Raze-created train tempoed subtly building jack track with some wild vibas-like climaxes; **NONA HENDRIX** Why Should I Cry? (EMI America V-19235), soulfully nagging surger driven at a tight R&B Alpertish jitter by Jam & Lewis's Flyte Tyte Associates; **CULTURAL VIBE** Power (Easy Street EZ5-7532), 'jangle' flavoured butchy chanted catchy house from New York, in point of fact it seems that the same thing has happened to Chicago's home-grown house as happened to Washington DC's go go. Both original music-styles remained inflexible, and it took outsiders to seize upon their most easily assimilated elements to concoct more commercial hits. Just check through this week's reviews for examples of this (house ad Raze for instance care from New Jersey), while such as the UK's Mel & Kim owe much to the house style — others soon to follow here in their blatantly commercial footsteps include Rick & Lisa, and even the return of ABC

IMPORT 12" AND LP'S FROM THE USA

US 12" S

- HIP HOP**
Madel St00 — Sound of Street
Suzi Swan — Won't Take These Lies
- R&B**
Whippers — Back Stabby
Bumped Highway — Honey 2 B With U
4 By Four — Girlfriend
O'Bryan — Come To Me
Cheryl Lynn — If You Were Mine
S. Mills — I Feel Good All Over
Janice Pennington — Candy Lovers — BMX
Phyllis Hyman — Ain't You Got Enough
O Jays — Don't Take Your Love Away
Nona Hendrix — Why Should I Cry
- RAP**
Witch Dr. — Dam 3 MCs — Kickin' It Live
Fennec — Synapse — The Cuts So Fresh
- HIE**
Sandra Ford — Summerline
Gonzav — Go Go Gorilla — RMX
- US LP'S**
Nice And Wild — Inlay Jasper Inlay
No Romantics — Irene Carr
Deniece Williams — The Whippers

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TOP DANCE SINGLES

18 APRIL 1987

THIS WEEK LAST WEEK

1 **LA ISLA BONITA (REMIX)**
Madonna
Sire WB378(T) (W)

2 **SEXY GIRL**
Kenny Rogers
Capitol C124.445(F)

3 **LEAN ON ME**
Club Nouveau
King Jay/Warner Brothers WB430(T) (W)

4 **LET'S WAIT AWHILE — REMIX**
Janet Jackson
A&M USA(T) 691(F)

5 **LIVING IN A BOX**
Living In A Box
Chrysalis L102(X) 1(F)

6 **RESPECTABLE**
Mel & Kim
Supreme SUPET1 111(A)

7 **CAN'T BE WITH YOU TONIGHT**
Judy Boucher
Orbitone OR 721 (12—OR 121) (J)/OR(E)

8 **BOOPS (HERE TO GO)**
Sly & Robbie
Fourth & Broadway/Island I21BRW 61(F)

9 **KEEP YOUR EYE ON ME — SPECIAL MIX**
Herb Alpert
Breakout/A&M USA(T) 602(F)

10 **LET ME KNOW**
Miki Frost
10/Virgin TEN(T) 156(E)

11 **IF YOU LET ME STAY**
Terence Trent D'Arby
CBS TRENT(T) 1(C)

12 **SEE ME**
Lolita Yazdani
Epic LUTH(T) 1(C)

13 **I'D RATHER GO BLIND**
Ricky Taylor
Jive RTS(T) 1(R)

14 **LET YOURSELF GO**
Slybil
Champion CHAMP(12) 92(A)

15 **AND THE BEAT GOES ON**
Whispers
Solar/MCA MCA(T) 1126(F)

16 **SCREAMING AT THE MOON**
Phyllis Hyman
Philadelphia International/EMI (12)PIR 4(F)

17 **WAX THE VAN**
P.L. Hollman
Syncope/EMI (12)SY 1(E)

18 **CAN U DANCE**
Kevin "Jazzmin" Jason & "Fast" Eddie Smith
Champion CHAMP (12)41 (A)

19 **WATCH OUT**
Patrice Rushen
Arista RIS(T) 12 (R)

20 **SEXY**
Waters Of Ceremony
London LON(X) 129 (F)

21 **U + ME (The Einstein Song)**
Lee Prentiss
Funkie Marvelous/Priority (12)MARV 6 (F)

22 **THE SLIGHTEST TOUCH**
Five Star
Teni/WCA PB 41265 (12—PT 41266) (R)

23 **SIGN "O" THE TIMES**
Prince
Paisley Park/Warner Brothers WB399(T) (W)

24 **WORKIN' UP A SWEAT**
Full Circle
EMI America (12)EA 229 (E)

25 **I WANT YOUR GUY**
Soul Club
Cooltempo/Chrysalis COOL(X) 135 (R)

26 **LOOKIN' FOR A LOVER**
Taurus Boyz
Cooltempo/Chrysalis COOL(X) 141 (F)

27 **SO FINE**
Feedback
Production House—(PMT 003) (81-968 987)

28 **WHO KNOWS WHAT EVIL**
Winn Lee
Nightmare MARES 3 (12—MARE 3) (A)

29 **SERIOUS**
Donna Allen
Portrait 550744 (12—650744) 6 (C)

30 **ANOTHER STEP (CLOSER TO U)**
Kim Wilder & Junior
MCA KIMIT 5 (F)

31 **MOONLIGHTING** "Theme"
Al Jarreau
WEA International UB407(T) (W)

32 **JUST TO SEE HER**
Smekky Robinson
ZB 411477 (12—ZT 411478) (R)

33 **NO LIES**
S.O.S. Band
Tebu 650444 7 (12—650444) 6 (C)

34 **PUBLIC ENEMY NO 1**
Public Enemy
Def Jam 650497 7 (12—650497) 6 (C)

35 **RESPECT YOURSELF**
Bruce Willis
Motown ZB 41117 (12—ZT 41118) (R)

36 **AFTER LOVING YOU**
Juicy
Epic 650431 7 (12—650431) 6 (C)

37 **LOCK ME OUT**
Shakk
Polydor POSP(X) 851 (F)

38 **EASTENDERS**
Micron
SG SG 045 (White Label)

39 **HAPPY**
Surface
CBS 650393 7 (12—650393) 6 (C)

40 **AFTER DARK**
True Mathematics
Champion CHAMP (12) 44 (A)

41 **U KNOW WHAT TIME IT IS**
Grandmaster Flash
Elektra EKR 54 (T) (W)

42 **I GET THE SWEETEST FEELING**
Jackie Wilson
SMP SKM (12) 11 (A)

43 **SELA**
Lionel Richie
Motown LO(T) 4 (R)

44 **MY MIKE SOUNDS NICE (REMIX)**
Scott T. Penikese
Champion CHAMP (12)39 (A)

45 **EVERY 1'S A WINNER (Groove Mix)**
Hot Chocolate
EMI (12)EMI 5607 (E)

46 **DON'T BLOW A GOOD THING**
Vesta Williams
Breakout/A&M USA(T) 600 (F)

47 **YOU GOTTA FIGHT FOR YOUR RIGHT**
Beastie Boys
Def Jam 650418 7 (12—650418) 1(C)

48 **MISUNDERSTANDING**
James (D-Train) Williams
CBS 650421 7 (12—650421) 6 (C)

49 **AS WE LAY (REMIX)**
Shirley Murdock
Elektra EKR 53(T) (W)

50 **LOVE IS A DANGEROUS GAME**
Millie Jackson
Jive JIVE(T) 135 (R)

51 **EGO MANIAC**
Jocelyn Brown
Warner Brothers WB 8698(T) (W)

52 **FACTS OF LOVE**
Jeff Lorber featuring Karyn White
Club/Phonogram JAB(X) 48 (F)

53 **THIS BRUTAL HOUSE**
Nitro Deluxe
Cooltempo/Chrysalis COOL(X) 142 (F)

54 **JAM ON ME (REMIX)**
Company B
BlueBird—(BRT 37) 2(F)

55 **WHAT YOU GET IS WHAT YOU SEE**
Tina Turner
Capitol (12)CL 439 (E)

56 **THE TERMINATOR**
Junior Gee & The "A" Team
Fourth & Broadway/Island (12)BRW 63 (E)

57 **THE MORNING AFTER (Remix)**
Curtis Hairston
Atlantic A9280(T) (W)

58 **NEW GIRL IN TOWN**
Sugar Sugar
1800 E 1103 (Import)

59 **MR RIGHT**
Ewasure Mills
Debut/Passion DEBT(X) 3020(A)

60 **STAND BY ME**
Ben E. King
Atlantic A9261(T) (W)

61 **STILL IN LOVE**
Jaki Graham
EMI (12)JAKI 10 (E)

62 **LOVING YOU IS SWEETER THAN EVER**
Nick Kamen
WEA YZ 106(T) (W)

63 **RHYMES SO DEF**
Nunams
BlueBird—(BRT 37) (E)

64 **I FOUND A FRIEND**
C.T. Sims
Nine O Nine NINE 3 (RH/A)

65 **THE NEW STYLE**
Fly Boys
FX-1111 (White Label)

66 **BAM BOO**
Bam Boo
NCP NCP 187 (Import)

67 **CRUSH ON YOU**
The Jets
MCA MCA(T) 1048 (F)

68 **STONE LOVE**
Kool & The Gang
Club/Phonogram JAB(X) 47 (F)

69 **CAN'T GET ENOUGH**
Liz Torres
State Street SSR 1002 (Import)

70 **READ MY MIND**
Tashan
Def Jam 440637 37 (Import)

71 **EVERY LITTLE BIT**
Milla Scott
Fourth & Broadway/Island (12)BRW 58 (E)

72 **LOVE YOU DOWN**
Ready For The World
MCA MCA(T) 1110 (F)

73 **IT'S MY BEAT**
Sweet Tee & Jazzy Jay
Champion CHAMP (12)37 (A)

74 **WHEN A MAN LOVES A WOMAN**
Percy Sledge
Atlantic YZ 96(T) (W)

75 **JIMMY LEE**
Arelha Franklin
Arista RIS (T)6 (R)

MCA(T) 1122

GLADYS KNIGHT & THE PIPS

NEW 7" AND 12" SINGLE

SEND IT TO ME

FROM THE
TALIBON SERIES
SCORCHING
MAMA
PIPS
11

CAMEO

back & forth

NEW SINGLE 7" & 12" REMIXED

11 11 11

RCA's Rubinstein revival hits CD

THE WEALTH of recordings by the pianist Artur Rubinstein are now being issued systematically on CD by RCA with a planned programme going through to the summer.

The company has experienced some delays in the first release, three volumes of solo piano recordings initially designated a January issue, but only now becoming available.

There is a volume of French music — Ravel, Poulenc, Faure and Chabrier (RD 85665); Carnegie

Hall Highlights from 1961 (RD 85670) and a volume of Schumann (RD 85667). Brahms' Piano Concerto No 1 was also included (RD 85668).

These are joined, this month, by four concerto CDs, Brahms' Piano Concerto No 2 (RD 85671), Quintets by Schumann and Brahms (RD 85669), Saint-Saëns' Concerto No 2 (85666) and Chopin's Concertos Nos 1 and 2 (RD 85612).

They will be followed by Beethoven's piano concertos in May.



MICHALA PETRI, the Danish recorder virtuoso who has recorded extensively for Philips, has been signed to an exclusive contract by RCA, with the intention of broadening her popularity base.

Her first recording, issued in the autumn, will be an arrangement of Vivaldi's *Four Seasons* with the Guildhall String Ensemble, following in the footsteps of Galwey, who has made records of similar arrangements for the flute.

"Our intention is to reflect the performance and career of Michala Petri in the widest possible sense," says Michael Emmerson, President of RCA Red Seal, Petri and Emmerson are pictured above.

Stylus goes again on Pavarotti

STYLUS HAS been unable to resist the temptation of re-releasing the immensely successful Pavarotti compilation.

Since its initial launch, The Pavarotti Collection has sold over 250,000 copies and reached No 12 in the pop charts — the highest position ever obtained by an opera album.

REVIEW

Serenades and Divertimenti, Mozart. Sandor Vegh, Camerata Salzburg. Capriccio 10185. Divertimenti KV 334, 138, Mozart. Vegh, Camerata Salzburg, Capriccio 10153. Distribution: Target.

It is convenient to have such collections, but to enjoy these recordings, it is necessary to have a musical taste formed and fixed in the Fifties — and early Fifties at that. Everything that is right and wrong and big and beefy in Mozart is here — strong symphonic gestures, heavy string work, and galumphing phrases. These performances are not without spirit — just [to my mind] without taste.

impulse

RADIO AND TELEVISION PROMOTION

RADIO HITS 87 RADIO HITS 87 RADIO HITS 87 RADIO HITS 87

10

REET
PETITE
JACKIE
WILSON

10

NO MORE
THE FOOL
ELKIE
BROOKS

10

JACK
THE GROOVE
RAZE

RADIO HITS 87 RADIO HITS 87 RADIO HITS 87 RADIO HITS 87

10

I.O.U.
FREEZ
Featuring
John Rocca

10

LOVE IS
FOREVER
BILLY
OCEAN

10

RESPECTABLE
MEL &
KIM

RADIO HITS 87 RADIO HITS 87 RADIO HITS 87 RADIO HITS 87

10

LET IT BE
FERRY
AID
PROUD TO HAVE
PLAYED OUR PART

10

SWEETEST
FEELING
JACKIE
WILSON

10

I'D RATHER
GO BLIND
RUBY
TURNER

RADIO HITS 87 RADIO HITS 87 RADIO HITS 87 RADIO HITS 87

10

IRISH
ROVER
POGUES/
DUBLINERS

THANKS TO ALL RADIO
PROGRAMMERS AND TELEVISION
PRODUCERS/DIRECTORS

THIS SPACE
IS RESERVED FOR
YOUR
RECORD

AUSTIN POWELL JULIE GRIFFITHS JOE McILMURRAY

KEY	A = Radio 1 'A' list B = Radio 2 Chartbuster New Entry		RADIO 1 UK AIRPLAY (in millions)	RADIO 2 UK AIRPLAY (in millions)	REGIONAL UK AIRPLAY (in millions)	LAST WEEK'S POSITION	
	1	2					
ADAMS, BRADY	Heat Of The Night	ASAM	11	13	A	11	27
ALLEN, DONNA	Serious	Parlophone	18	6	A	23	26
ALFRED, HERB	Keep Your Eye On Me	Blackbeat	16	19	A	21	28
RANGELIS	Following	CBS	—	—	—	23	21
BIG DISH	Single	—	—	—	—	12	—
BLON MONKEYS	The Out With You	RCA	12	4	A	40	30
BLOW JOVI	Wanted Dead Or Alive	Mercury	15	17	A	33	20
BOUCHER, JUDY	Just Do With You Tonight	Decca	6	4	A	39	14
BOWEN, DAVID	Do You Love Me	EMI America	16	20	A	38	15
HOOVER, ERIK	Breaks The Chain	Legend	—	—	—	24	23
BROTHER BEYOND	How Many Times	EMI	4	—	—	20	62
CAMEO	Back And Forth	Club	—	—	—	19	14
CLAPTON, ERIC	In The Way That You Use It	Duck	8	13	A	23	34
CLUB NOVELTY	Love On My Mind	King Size	15	18	A	42	43
CULT, THE	Li Deal	Brigades Banquet	7	—	—	—	—
CURE, THE	Why Can't I Be You?	Fiction	21	10	A	16	8
CYRILLO	Killed The CAT On Broadway	Mercury	19	19	A	42	41
DAMON, THE	Alone Again Or	MCA	14	5	A	15	—
DIARY, TARGET	Remind Me Of The Day	CBS	19	18	A	41	39
DI, DOE'S	More Over Dreading	CBS	—	—	—	15	—
DIAGON BLUE	Dignity	CBS	3	4	A	15	17
DURAN DURAN	Head B. President	EMI	7	—	C	20	—
ESSEX, DAVID	Midnight	Arista	6	5	—	10	6
FLORNE	Carte	—	—	—	—	20	—
FRANK, JIM	When You're Not Here	Wangley	10	6	—	23	20
FREEDY	Let's Get It	The Sun/Savoy/Decca	10	13	—	42	40
FINE YOUNG	Cannibals Five Fades In Love	London	19	16	A	37	38
FIVE STAR	The Signal Touch	Tart	17	7	A	42	24
FLEETWOOD	MAC Big Love	Warner Brothers	13	12	A	40	35
GABRIEL, PETER	Big Ten	Virgin	16	19	A	34	39
GAYNOR, GLOVER	It's All With Me Tonight	EastWest	—	—	—	23	20
GENTLE	It's In Your Hand (Tonight)	Virgin	9	12	A	9	33
GLENN & CHRIS	Diamond Lights	Reed Record	4	6	A	11	3
GRAMM, LOU	Midnight Blue	Atlantic	—	—	—	12	13
H-O-B-E	Deanna	Legend	—	—	—	11	12
JACKSON, JANET	Let's Wait 'Til We're Married	Breakout	16	13	A	40	42
JONES, JIMMY	When You're Not Here	Wangley	10	6	—	23	20
JONES, JANIS	Red Fashion	EMI	18	12	C	4	2
JONNY HATES	JAZZ	Cherry/Dunham	15	13	A	26	74
JONES, TOM	A Boy From Newbury	Virgin	—	—	—	13	12
JOURNEY	It'll Be Alright Without You	CBS	—	—	—	15	15
KING, PAUL	Know	CBS	14	—	A	28	—
KIRKS	The Love And Hopes	London	—	—	—	25	13
KNIGHT, GLADYS	PPS Send To Me	MCA	—	—	—	12	—
LANG, THOMAS	The Happy Man	Epac	—	—	—	17	13
LEVEL 42	Do With You Again	Polydor	9	—	C	20	—
LYING IN A BOX	Living In A Box	Capitol	23	19	A	40	24
LOVE & MONEY	Love & Money	Mercury	8	—	C	5	—
MALCOLM	It's A Little Better	Sire	18	20	A	43	42
MAXWELL, HUGH	Boy You Took Home	WEA Inc	18	8	A	38	99
McDONALD, MICHAEL	Go Low	Warner Brothers	4	—	—	26	29
MEL & KIM	Respectable	Supreme	13	18	A	33	26
MENTAL AS ANYTHING	You've So Strong	Epac	10	4	C	23	—
MOTEL, ALISON	Walk In The Presence Of My Sins	CBS	12	14	A	32	39
NEVIL, ROBBIE	Remembrance	Mercury	—	—	C	17	—
ORCHESTRAL MANOEUVRES	THE DARK SIDE	Virgin	—	—	—	8	—
PARSONS/CONSTANTINARIS	It's A Wonderful	Warner Bros	—	—	—	12	—
PAUL, OWEN	Now We Back That Spunk	Epac	—	—	—	19	15
POGUES/DUBLINERS	The Irish Rover	SARF	12	5	A	28	23
PRELLEY, ELLIS	And I'm Ready To Go	RCA	—	—	—	12	—
PRELLEY, MARK	Let's Stay Together	Mercury	13	17	A	30	29
PRENCE	Sign Of The Times	Pringle/Pyg	13	17	A	20	29
RADIO HEART/GARY NUMAN	Repa Heart	GFM	16	17	A	27	18
RAINMAKERS	The Let My People Go	Mercury	15	15	A	30	29
REAL	Supper	I.R.S.	4	8	—	1	1
RED BERRY/WAGNER	That Ain't Love	Epac	—	—	—	11	—
REID, LIONEL	Safe	Mercury	6	6	A	20	39
ROBINSON, SMOKEY	Just Do With You Tonight	Mercury	8	—	A	28	27
SALT 'N' PEPA	My Miles Sound New (Remix)	Cherryman	4	—	—	1	—
SIFFRE, LARI	Something Inside So Strong	Chis	15	8	A	31	21
SILencers	Painted Moon	RCA	4	5	—	8	—
SOLIDGE	THE FANCIERS	The Pressgroup	11	15	A	19	21
SIMPON, PAUL	Can't Stand	Mercury	5	—	—	28	—
SLY & ROBBIE	Reborn (Here To Go)	Frank & Broadway	—	—	—	9	5
SMITHS	The Beyond The Wall Of Sleep	Virgin	6	4	—	8	—
SMITHS	The Shout Take A Bow	Empire	7	—	—	3	—
S.O.S. BAND	No Lies	Telus	14	4	C	15	12
STERS	Mad About You (Gonna Stay In Love)	Mercury	9	15	A	40	36
STRONG	Out Sister	Virgin	18	7	C	36	16
THAT PETROL	EMOTION	Decca	11	7	C	36	16
TURNER, RUBY	Let's Get It	Melrose	18	7	—	11	—
TURNER, RUBY	Let's Get It	I.R.S.	—	—	—	11	—
TURNER, RUBY	Let's Get It	Mercury	8	13	—	40	40
TURNER, TINA	What You Get's What You See	Capitol	11	12	A	15	29
UZ With You	Without You	Inland	16	22	A	38	40

Records are eligible for the grid if they are one of the current Radio 1 (play), or 2 (or 3 or more) plus on Radio 1, last week or topped by them (chart), or on one featured on 13 or more current UK pop (A & B play). Records dropped by 6 or more organisations from the previous week, but are not on the current Radio 1 (play), are excluded.

MUSIC WEEK



Ten features which go to make Masterfile unique

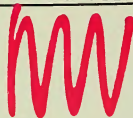
- 1 • Singles and Album releases which have appeared in *Music Week's* authoritative weekly listings are included in alphabetical order.
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- 8 • Album chart — new entries for the year to date are included with details of initial chart entry date, highest chart position and weeks on chart.
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DIRECTORY 87

TOP 100 SINGLES


1	THE IRISH ROVER The Pogues and The Dubliners	SH BUY (11) 25B (E)
2	IT DIDN'T HAVE TO BE Erasure	Mute (12) MUTE 56 (U/R)/SP
3	ALWAYS THERE Roxie O'Anealoch	Fire BLAZE 18 (T) (U/M)
4	PREACHER MAN Fields Of The Nephilim	Situation 20 SIT 46 (T) (U/R)/F
5	LOVE REMOVAL MACHINE The Cult	Beggars BANGNET BEG 182 (T) (W)
6	WHAT GIVES YOU THE IDEA THAT Croyhead	Food—(SNAK 8) (U/R)/F
7	TAKE THE SKINHEADS BOWLING Comet Van Beethoven	Rough Trade RTT 161 (U/R)
8	CHAINS CHANGE (EP) Throbbing Masses	4AD—(BAD)(C) 701 (U/R)/F
9	SUNNY SUNDAY SMILE My Bloody Valentine	Lazy LAZY 04 (T) (U/R)
10	ASK Wire	Mute (12) MUTE 57 (U/R)/SP
11	ASH JOHNNY DEE The Chesterfields	Subway SUBWAY 11 (U/R)
12	BEYOND THE WALL OF SLEEP The Smithereens	Enigma ENIG 2 (T) (U/R)
13	BRIGHTER The Railway Children	Factory FAC 147 (U/R) (U/R)/F
14	WHOLE LOTTA LOVE Victims Ramour Club	Music Of Life 7 NOTE 1 (12)—(NOTE) 1 (U/R)
15	SWEET SWEET PIE Pop Will Eat Itself	Chapter 22 (12) CHAP 1 (U/M)
16	STOP KILLING ME The Primitives	Lazy LAZY 03 (T) (U/R)

17	EVERYTHING'S GROOVY Gyrflykers On Acid	In Tape (ITT) 040 (U/R)
18	IXION Slyf Power	All The Madmen MAD (T) 015 (U/R)
19	KISS HANS HALS McCarthy	The Pink Label PINKY 17 (T) (U/R)
20	FISS Age Of Chance	Fon AGE (T) 5 (U/R)
21	CRAWL BABIES The Pastels	Glass GLASS (12) 050 (U/M)
22	INTO THE GROOVY Cascades Youth	Bluesfirst—(BFFP 08) (U/R)
23	BAMP-BAMP Bambi Slam	Product Inc. 2.7 (12)—2 (12) (U/R)
24	WHEN IT ALL COMES DOWN Miaow	Factory FAC 179 (T) (12)—FAC 179 (U/R)/F
25	JUST A CITY Voice Of The Beehive	Food SNAK 9 (U/R)
26	THE PEEL SESSION (5th December 1977) Slits and The Bessies	Strange Fruit—(SFP5 012) (U/R)
27	LOVE IS DEAD Godfather	Corporate Image GFR 040 (T) (U/R)
28	TART TART Happy Mondays	Factory—(FAC 176) (U/R) (U/R)
29	GEBURT EINER NATION (One Nation) Lethal Weapon	Mute MUTE—(12) MUTE 01 (U/R)/SP
30	TIMEBOMB Clock	Fon FON 116 (U/R)
31	LAY ALL YOUR LOVE ON ME Position No. 9	Boy LEBOD 01 (U/R)
32	THE BOMB SONG Bathish Boys	Bathish Incorporated USS 108 (12) (U/R)
33	HAPPY NOW The Beloved	Film Fiam—(HARP 51) (U/R)
34	BLUE MONDAY New Order	Factory—(FAC 73) (U/R)/F

35	HOLYHEAD Stors Of Heaven	Rough Trade RT (T) 203 (U/R)
36	1000 YEARS Slits	Product Incorporated 7PROD 3 (12)—19PROD 5 (U/R)
37	MY FAVOURITE DRESS Wedding Present	Reception REC 005 (12) (U/R)
38	POISON Hulu	Red Rhino R RED (T) 74 (U/R)
39	ALLIGATOR BAIT (EP) The Flowermen	Compost COMPOST 03 (12) (U/R)
40	THE PEEL SESSION (24th April 1981) The Birthday Party	Strange Fruit—(SFP5 020) (U/R)
41	POPPICOLO (EP) Pop Will Eat Itself	Chapter 22 (12) CHAP 9 (U/M)
42	BAD GUY Ted Hawkins	WOW—(WOW 58) (12) (U/R)
43	HEAVEN SENT Joseph K	Supreme EDITION 87.2 (U/R)
44	KICK ME AGAIN JESUS A House	RIP RIP (T) (U/R)
45	REMEMBRANCE DAY B-Movie	Wax 7WAX 12 (12)—12WAX 12 (U/R)
46	SHOPLIFTERS OF THE WORLD UNITE The Smiths	Rough Trade RT (T) 195 (U/R)
47	SIXTEEN DREAMS Loop	Head—(HEAD 5) (U/R)
48	THE PEEL SESSION (19th September 1977) The Slits	Strange Fruit—(SFP5 021) (U/R)
49	MAGIC DEFENDS ITSELF Psychic TV	Temple—(TOPY 022) (U/R)
50	LOVE MY LEATHER JACKET Chills	Flying Nun—(FNUK 7) (U/R)

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10. AIDRIAN LEGG: Last Four Words

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19. ALEXANDER FRASER: Shyness

20. THE WILD GEASE: Full Fight

22. THE HOUSE BAND: Peacile

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EVEREST U.S.A. - RED LIGHTNING

TOP 25 ALBUMS

1	THE CIRCUS Enigma	Mute STUMM 35 (U/R)/SP
2	REUNION WILDERNESS The Railway Children	Factory FACT 185 (U/R)/F
3	THE WORLD WON'T LISTEN The Smiths	Rough Trade ROUGH 101 (U/R)
4	SHABINI The Blurred Boys	Discafire APRIL 02 (U/R)/SP/ST
5	THE TEXAS CAMPFIRE TAPES Michelle Shocked	Cooking Vinyl COOK 002 (U/M)
6	BACK AGAIN IN THE DHS Hull Man Heel Bristol	Probe Plus PROBE 8 (U/Probe)
7	LOCAL ABORTION TECHNICIAN Bathoise Lust	Bluesfirst BFFP 15 (U/R)
8	IF YOU WANT TO DEFEAT YOUR ENEMY... The Locke Wars	Beggars Banquet BEGA 78 (U/R)
9	SPECIALLY FOR YOU The Smithereens	Enigma Europe 3208-1 (U/R)
10	UP FOR A BIT WITH THE PATS The Pats	Giant GIANT 21 (U/M)
11	HONKY TONKIN! The Mekons	Six/Cooking Vinyl SIN 006 (U/M)
12	THE LIFE OF BOB DUMPIN' Y! Chuck Brown	King/Mute MUTE 116 (U/R)
13	OPUS DEI Enigma	Mute STUMM 44 (U/R)/SP
14	WONDERLAND The Pastels	Mute STUMM 25 (U/R)/F
15	WALKING THE GHOST BACK HOME The Bible	Backs HCP 8 (U/R) (U/R)
16	CRUSH COLLISION Age Of Chance	Fon AGE 9 (U/R)
17	OFFICIAL VERSION Red Rhino	RREL 5 (U/R)
18	QUIRK OUT Stump	Stiff STUF U2 (U/R)
19	HORSE ROTOVATOR Cull	Some Bizarre ROTA 1 (U/R)
20	LEVIN IN HEAVEN Psychic TV	Temple TOPY 18 (U/R)
21	DIRT DASH Wirehead	Some Bizarre WISE 003 (U/R)
22	THE QUEEN IS DEAD The Smiths	Rough Trade ROUGH 96 (U/R)
23	NME C86 Various	Rough Trade ROUGH 100 (U/R)
24	BEDTIME FOR DEMOCRACY David Kennedy	Alternative Tentacles VIRUS 50 (U/R)
25	FIRST AVANCELA Roxie O'Anealoch	Fire FIRE 4 (U/R)

REGGAE DISCO CHART

1	CAN'T BE WITH YOU TONIGHT	Judy Boucher	Chickadee
2	DON'T BEND DOWN	Louise	TSO
3	PROMISE ME	Ernest Wilson	Technique
4	HOOKED UP TO YOU/GIMME THE DUB	AAR	Samba
5	AGONY		Line and Soul
6	IT TOOK UP MY MIND	John Anderson	Asa
7	HOMEBREAKER	Winston	Five Star
8	YES! MANNA LIPS	John	Line and Soul
9	NO ONE NIGHT STAND	Marion Joseph	Exhibition
10	I DREAM/LET ME KNOW	Heard Priest	Sam
11	MC DO DAT		1957
12	PUNANNY	Adrian Pople	Line and Soul
13	DON'T STAY AWAY	John O'Connell	UK Babbies
14	TRUE LOVE	Arnold	Lightlight
15	THE CROWN	UK Babbies	Cherry
16	DON'T HURT MY FEELINGS	Fredda MacGregor	Pioneers
17	IN THE MOOD	Christine Lewis	Hot Vinyl
18	LATEL	Pauline	UK Babbies
19	PLEASE MASTER PLEASE	Barbara Lines	Real Stars
20	TIME IS THE MASTER	John	Body Music

REGGAE ALBUM CHART

1	CAN'T BE WITH YOU TONIGHT	Judy Boucher	Chickadee
2	JUST YOU JUST ME	Andy Hall	Gems
3	INTENTIONS	Max	Ten
4	ULTIMATE EXPERIENCE	Unlabeled	Line and Soul
5	SUBVERSIVE FIT PARADE VOL 3	Various Artists	Line and Soul
6	ME NAME TIGER	John	Line and Soul
7	THE WOLF	Max	Line and Soul
8	HANDCART MAN	Frankie Bull	Candé
9	REGGAE HITS VOL 3	Various Artists	Jay Star
10	HA FI SAY SO	John	Line and Soul

NEW RELEASES - 12 INCH

SCREECH ACROSS THE BORDER	John	Body Music
YOU GOT TO BE SURE	Andy and Debbie Rivers	Tappan
I'M A ROCK MUFFIN	Wild Double Star	Bumpus
SLEEPING AWAY	Pat Harrington	UK B
KISSES IN THE MOONLIGHT	Leigh	Line and Soul
TONIGHT: MY GONNA HOLD YOU	John	Tappan

NEW RELEASES - LPs

TROIAN EXPOSITION	Various Artists	Exhibition
WOLVES AND HOPARDS	Shawn Brown	Blue Moon
SWING WONG	Shawn Brown	Blue Moon
CALL ME RAMBO	Ray and Bobbi	Hubbards
REGGAE MAN	Wilson Brady and Ten Stars	Line and Soul

SOUL RELEASES

WATER GARDEN	Charles Clark	Production House
SPANISH HARBOR	Sam & King	Crescent
SO FINE	Fordhook	Production House



TOP 75 SINGLES

LADYSMITH BLACK MAMBAZO

NEW 7" & 3-TRACK 12" SINGLE - WB356/T - OUT NOW!

HELLO MY BABY

SEE THEM ON THE GRACELAND TOUR

DISTRIBUTED BY LUBO RECORDS LTD. © WARNER COMMUNICATIONS CO.
ORDER FROM THE LUBO TEE-ORDER CENTER OR BY PHONE 5029 FROM THE LUBO SALESMAN/TELE-SALES PERSON

TITLES A-Z (WRITERS)

A Boy From Bushloe	Musky/Del Brooks	103
Al's Brother	33	104
Al's Brother	33	105
Al's Brother	33	106
Al's Brother	33	107
Al's Brother	33	108
Al's Brother	33	109
Al's Brother	33	110
Al's Brother	33	111
Al's Brother	33	112
Al's Brother	33	113
Al's Brother	33	114
Al's Brother	33	115
Al's Brother	33	116
Al's Brother	33	117
Al's Brother	33	118
Al's Brother	33	119
Al's Brother	33	120

PAT SIMON

NEW 7" & 3-TRACK 12" SINGLE - WB349/7 - OUT NOW!

GRACELAND

SEE HIM ON THE GRACELAND TOUR

DISTRIBUTED BY LUBO RECORDS LTD. © WARNER COMMUNICATIONS CO.
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Billboard	Week	Title	Artist	Producers	Label	7" (12")	Number	Distribution	W
1	3	LET IT BE @	The Sex/Zimbabwe Empire Band A/C	Pat Simons	W&A	107	107	W&A 27367 (M)	
2	3	LA ISLA BONITA (Remix)	Madonna	Madonna/Patrick Leonard	Warner Bros	51	51	WB 83781 (W)	
3	6	LEAN ON ME	King Jam Roy/Thomas McElroy/Denzel Foster	SBK	SBK	50	50	SBK 5000 (M)	
4	3	CAN'T BE WITH YOU TONIGHT	John Cougar	John Cougar	Capitol	12	12	Capitol 92211 (J5/06)	
5	4	LET'S WATCH AWHILE - REMIX @	Janet Jackson	Janet Jackson/Tony Lewin	A&M	140	140	A&M 140 (M)	
6	5	RESPECTABLE @	Madonna	Madonna/Patrick Leonard	Warner Bros	51	51	WB 83781 (W)	
7	7	IF I LET ME STAY	Tennessee Tuxedo	Howard Gray	Virgin	10	10	CBS INTL (T1/C)	
8	4	WITH OR WITHOUT U @	Daniel Lanois/Ricoce	Blue Mountain	Mercury	121	121	Mercury 121 (M)	
9	5	EVER FALLING IN LOVE	Fine Young Cannibals	Horacio Hernandez	Mercury	121	121	Mercury 121 (M)	
10	23	LIVING IN A BOX	Richard James Burgess	Empire Music	Empire	10	10	Empire 10 (M)	
11	4	THE IRISH ROVER	The Dubliners	Emu	EMI	128	128	EMI 128 (M)	
12	3	ORDINARY DAY	Mercury/Phonogram	CATY 2/3	Mercury	121	121	Mercury 121 (M)	
13	17	WANTED DEAD OR ALIVE	Bon Jovi	Bruce Fairbairn	PolyGram	10	10	Mercury 121 (M)	
14	NEW	THE LIGHTEST TOUCH	Five Star	Paterson/McJannet/Hudson	Famous/CBS/MCA	10	10	CBS MCA (M)	
15	9	WEAR IN THE PRESENCE OF BEAUTY @	Aison	Robert Smith	Virgin	10	10	CBS MCA (M)	
16	24	STILL OF THE NIGHT	Whitenoise	John Stanier	Chrysalis	10	10	Chrysalis 10 (M)	
17	3	DAY-N-DAY-OUT	David Bowie	David Bowie/David Richards	EMI	128	128	EMI 128 (M)	
18	17	LET MY PEOPLE GO	The Rainmakers	Terry Manning	Screen Gems	128	128	Screen Gems 128 (M)	
19	5	KEEP YOUR EYE ON ME - SPECIAL MIX	Alison	Robert Smith	Virgin	10	10	CBS MCA (M)	
20	3	ANOTHERSTEP (Closey To You)	Kim Wilde & Junior	Ricki	NCA	10	10	NCA 10 (M)	
21	15	SIGN @ THE TIMES	Prince	Prince/Walter Afanasieff	Paisley Park/Warner	10	10	Warner 10 (M)	
22	8	RESPECT YOURSELF	Bruce Willis	Robert Kraft	Roadrunner	10	10	Roadrunner 10 (M)	
23	NEW	WHY CAN'T I BE YOU?	The Cars	Chris Stein/Robert Smith	APB	10	10	APB 10 (M)	
24	12	I GET THE SWEETEST FEELING @	Jackie Wilson	Chris Davis	Careful	10	10	Careful 10 (M)	
25	14	BIG TIME	Peter Gabriel	David Laibon/Peter Gabriel	Clozette	10	10	Clozette 10 (M)	
26	4	IT RATHER GO BLIND	Ruby Turner	Jonathan Butler/Johny Skinner	The Jewel Music Co.	10	10	The Jewel Music Co. 10 (M)	
27	20	THE GREAT PRETENDER	Freddie Mercury	Freddie Mercury/Mike Moran/Dave Richards	Southern	10	10	Southern 10 (M)	
28	13	EVERYTHING OWN @	Boy George	Shearwater	Screen Gems	10	10	Screen Gems 10 (M)	
29	50	NOTHING'S GONNA STOP US NOW	Shanice	Norman Macdonald/Wolken	SBK	50	50	SBK 50 (M)	
30	NEW	DIAMOND LIGHTS	Glenn & Cans	Terry Hordor	Rockwood	10	10	Rockwood 10 (M)	
31	46	SOMETHING INSIDE SO STRONG	Leif Siffers	Chris Johnson	Mercury	121	121	Mercury 121 (M)	
32	NEW	A ROY FROM NOWHERE	Tom Jones	Mika Leander/Morrison Leach/Malcolm Music	EMI	121	121	EMI 121 (M)	
33	11	LIVE IT UP @	Mental As Anything	Richard Gottelner	Inland	10	10	Inland 10 (M)	
34	25	YOU GOTTA FIGHT FOR YOUR RIGHT (TO PARTY)	Bob Dylan	Bob Dylan	Columbia	10	10	Columbia 10 (M)	
35	4	RADIO HEAVEN	Radio City	Leif Siffers	Mercury	121	121	Mercury 121 (M)	
36	4	OUT WITH HER	The Blow Monkeys	Michael Baker	Traffic	10	10	Traffic 10 (M)	
37	4	BIG LOVE	Firewood	Mark Lindsay/Rudolph/Burke/Danubi	EMI	128	128	EMI 128 (M)	

Billboard	Week	Title	Artist	Producers	Label	7" (12")	Number	Distribution	W	
38	27	LOVING YOU IS SWEETER THAN EVER	Ricki	NCA	10	10	10	NCA 10 (M)		
39	43	NEVER TAKE ME ALIVE	Prince & The New Power Generation	Prince	W&A	107	107	W&A 107 (M)		
40	47	BOOPS (HERE TO GO)	Sy & Robbie	Bob Levy/Material	Hyland/Blue Mountain/Robb	10	10	Hyland 10 (M)		
41	12	EVES VOLCANO (Covered In Sin)	Juanes	Cope	Warner	10	10	Warner 10 (M)		
42	NEW	CARRIE	Europe	Kevin Elson	EMI	128	128	EMI 128 (M)		
43	34	SELA	Lionel Richie	Richard Rhoads	Warner Bros	51	51	WB 83781 (W)		
44	33	MILE STRIPPERS	Man Man	Man Man	Parade	10	10	Parade 10 (M)		
45	NEW	TWILIGHT HOUR	Swing Out Sister	Faulstich/O'Duffy	10	10	10	10 (M)		
46	4	THE PASSENGER	Stevie Nicks	Stevie Nicks/Banesh/Edwards	Virgin/Ricky Gooden/Flora	10	10	Virgin 10 (M)		
47	56	AINT THAT LOVIN' YOU BOY/BASS NOVA BASS	Elvis Presley	Al Jares	Nonesuch	10	10	Nonesuch 10 (M)		
48	34	MOONLIGHTING "Theme"	Al Jares	Nonesuch	MCA	10	10	MCA 10 (M)		
49	31	SEX GYL	Lilo Thomas	Paul Laurence/Timmy Allen	EMI	128	128	EMI 128 (M)		
50	28	IT DOESN'T HAVE TO BE	En Vogue	The Beechames	Mercury	121	121	Mercury 121 (M)		
51	73	WISHING I WAS LUCKY	The Primitives	Phonogram	Mercury	121	121	Mercury 121 (M)		
52	49	LET ME KNOW	Max Frost	Drummer Zabi	Vibes	EMI	128	EMI 128 (M)		
53	42	JUST TO SEE	Smoky Robinson	Pat Bunnell/Rick Chudack	MCA	10	10	MCA 10 (M)		
54	38	WHAT YOU GET IS WHAT YOU SEE @	Tom Turner	Eric Burdon	Roadrunner	10	10	Roadrunner 10 (M)		
55	NEW	FOLLOWING	Baglades	David Kahne	SBK	50	50	SBK 50 (M)		
56	NEW	MYFANNY	David Essex	Robert Edwards	Jays Murray	10	10	Jays Murray 10 (M)		
57	10	WHEN A MAN LOVES A WOMAN @	Prince	Prince	W&A	107	107	W&A 107 (M)		
58	10	STAND BY ME	Ben & Jinx	Levy/Lieber/Mika Stoller	Warner Bros	10	10	Warner Bros 10 (M)		
59	2	BIG DECISION	Patrol Emotion	Roll Motion	Copyright	10	10	Copyright 10 (M)		
60	4	AND THE BEAT GOES ON	The Whispers	Cliff Gilley/Lance Sylvester/III/Whispers	Chappell	10	10	Chappell 10 (M)		
61	74	SHATTERED DREAMS	Johnnie Hayes	Jazz	Clovin/Hays/Mike Nocenti	Copyright	10	10	Copyright 10 (M)	
62	35	TONIGHT, TONIGHT, TONIGHT (Remix)	Genesis	Chris Tompkins	Mercury	121	121	Mercury 121 (M)		
63	12	CRUSH ON YOU	The Jax	Dave Powell/David Rivkin/Jay Knight/Arnon Zippori	Roadrunner	10	10	Roadrunner 10 (M)		
64	63	SUPER POW! POW! GROOVE	Super Pow!	David Mould	Sound Diagrams	Warner Bros	10	10	Warner Bros 10 (M)	
65	6	SEE ME	Luther Vandross	Luther Vandross/Marcus Miller	SBK	50	50	SBK 50 (M)		
66	53	BREAK THE CHAIN	Heavy D and The Stars	Heavy D and The Stars	Ballard/Virgin	10	10	Ballard/Virgin 10 (M)		
67	42	THE RIGHT THING	Simply Red	Alka Sidani	SBK	50	50	SBK 50 (M)		
68	10	HOW MANY TIMES	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)		
69	3	SIMPLE AS THAT	Heavy D and The Stars	Heavy D and The Stars	Ballard/Virgin	10	10	Ballard/Virgin 10 (M)		
70	53	CAN I DANCE	Kenny Rogers	Josco & East	Edwards	SBK	50	SBK 50 (M)		
71	73	OUT OF HAND	The Mighty Lemon Drops	Flora	Mercury	121	121	Mercury 121 (M)		
72	NEW	NOMZAMO (ONE PERSON ONE CAUSE)	Rockwell/Horn/Archie	BBK	10	10	BBK 10 (M)			
73	NEW	MOVE OVER	Darryl Davis	Starline	Arista	10	10	Arista 10 (M)		
74	NEW	SEMI-LOVE	Donna Allen	Lo/Pucci	EMI	128	128	EMI 128 (M)		
75	NEW	LOVING YOU IS SWEETER THAN EVER	Ricki	NCA	10	10	10	NCA 10 (M)		

THE NEXT 25

Billboard	Week	Title	Artist	Producers	Label	7" (12")	Number	Distribution	W
76	45	NO LIES	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
77	47	EVERYBODY'S A STAR	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
78	48	YOU'RE THE WICKED ONE	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
79	49	CRAB	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
80	50	WALCHOUT	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
81	51	LOVE IS A	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
82	52	IT'S MY WAY	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
83	53	BEACH BOY	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
84	54	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
85	55	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
86	56	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
87	57	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
88	58	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
89	59	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
90	60	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
91	61	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
92	62	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
93	63	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
94	64	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
95	65	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
96	66	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
97	67	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
98	68	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
99	69	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	
100	70	THE BEAT GOES ON	Richard Beyond	Michael Beatty	SBK	50	50	SBK 50 (M)	

Top 75 chart remains to date 18 weeks
Fast Sales decrease over last week

Billboard	Week	Title	Artist	Producers	Label	7" (12")	Number	Distribution	W
71	73	OUT OF HAND	The Mighty Lemon Drops	Flora	Mercury	121	121	Mercury 121 (M)	
72	NEW	NOMZAMO (ONE PERSON ONE CAUSE)	Rockwell/Horn/Archie	BBK	10	10	BBK 10 (M)		
73	NEW	MOVE OVER	Darryl Davis	Starline	Arista	10	10	Arista 10 (M)	
74	NEW	SEMI-LOVE	Donna Allen	Lo/Pucci	EMI	128	128	EMI 128 (M)	
75	NEW	LOVING YOU IS SWEETER THAN EVER	Ricki	NCA	10	10	10	NCA 10 (M)	

A & R

TOP 100 ALBUMS

NEW LP, CASSETTE & CD SALES

MUSIC WEEK

A change

WHAT'S WHAT! CALL MUSIC 9 *

Virgin/Atlantic/Geffen NOW 9

ANCING • CD

CBS 620 1524

SHUA TREE ** CD

Lead 124

IC • CD

Regent/Bangor/EGM 8

CLOSER • CD

QCS M0001

NG IN THE FAMILY * CD

Polygram/FOUR 12

AND **** CD

Warner Brothers W32

D WOMEN * CD

WEA W215

THE TIMES • CD

Polygram/Mercury/Bedlam W228

CUS • CD

M&A STUM 35

E FIRE • CD

A&M M&A 3107

E CD

Virgin VV1

LAKE 1987

EMI EMO 3528

BEST OF HOT CHOCOLATE * CD

SALEMITY 42

E **** CD

Sire W354

L • CD

A&M M&A 3116

CAST 'PHANTOM OF THE OPERA' * CD
Original Cast/Word, Sarah Brightman & Cast/Polygram 80079

THE LIVING

Nonesuch/US 3985

STEL *** CD

Virgin VP5

on all fronts since signing in March '86. Vocalist Brendan began: "Well, we just hadn't anything to say, but that doesn't mean we weren't doing anything because we were

Gifted &



MUSIC WEEK

THRASHING DOVES

BEDROCK VICE

INCLUDES

59 EVERY BREATH YOU TAKE — THE SINGLES *** CD
The Police
A&M 10071

60 DIFFERENT LIGHT * CD
45 Bangles
CBS 36559

61 CLASSIC SONGS CD
53 James Taylor
CBS/WEA 1711

62 LIS IS FOR LOVER • CD
46 Al Jarreau
WEA International WX3

63 UPFRONT 5
37 Various
Sirens UP715

64 NO MORE THE FOOL • CD
50 Elkie Brooks
Legend LMA 1

65 RHYTHM OF THE NIGHT • CD
36 Various
K&A H1348

66 BANDS OF GOLD — THE SWINGING SIXTIES
48 Various
Sygnus/SNR 726

67 BY REQUEST • CD
Joni Mitchell
Polygram/FOUR 14

68 CRUSH ON YOU
57 The 45's
MCA MCA 2312

69 THE UNFORGETTABLE FIRE *** CD
72 U2
Island 1225

70 DISCO • CD
60 Fat Shop Boys
EMI REC 1101

71 SCONDREL DAYS * CD
69 Aha
Warner Brothers W342

72 THE VERY BEST OF ELIE BROOKS • CD
67 Elie Brooks
Teldec 5182 224

73 SIGNS OF LIFE • CD
63 The Penguin Cafe Orchestra
Epsom ECV/Vega EGD 80

74 JAMES GALWAY & THE CHIEFTAINS IN IRELAND
59 James Galway & The Chieftains
KClare/Kelcey 42

75 GET CLOSE • CD
54 The Presidents
Red WEA W434

76 ALED (MUSIC FROM THE TV SERIES) • CD
91 Aled Jones/BBC Welsh Chorus
10/Virgin A13

77 TUTTI FRUTTI
64 The Madonnas
BEC 62429

78 ONCE UPON A TIME *** CD
65 Grand Marnet
Yash Y234

TOP 75 SINGLES

LADYSMITH
BLACK MAMBAZO

ahead

by Duncan Holland

FOLK CIRCLES trembled, well quivered, recently with the news of the imminent Patrick Street. To put the band in context, in rock terms the teaming of Andy Irvine, Kevin Burke, Arty McGlynn and Jackie Doherty is somewhat akin to Knopfer, Collins, McCartney and Plant forming a band.

Unsurprisingly, the eponymous debut on Green Linnet (via WEA) finds itself nestling in the Roots chart as highest new entry. Pooling the resources of ex-Botherly's, Plankley's, and De Donnain's was clearly going to be a marketable exercise hence the bands position as front runners in WEA's New Irish Music campaign, but the real bonus is they're a damn fine recording. As

trio, this bodes well.

Further on down we have the Tired And Emotional Mary Coughlan, again a member of the WEA promotion, but its entry begs the question, "why now?" The LP has been in the hands of MW's trusty A&R dept for some months and was even reviewed late last year. Such a delay doesn't really fit in with the promise of '87 being the folk year.

Trio, the Parton, Harris, Ronstadt LP is a surprise entry, perhaps stretching the Roots ethos to its very limits. But the Ladysmith Black Mambazo appearance is spot-on. If Paul Simon can hog the number one position for so long, it's only right that the band so heavily featured on Graceland should themselves have a chart. Watch out for the WEA/Simon endorsed Shaka Zulu for next month.



PATRICK STREET: real bonus

FOLK & ROOTS ALBUMS

1	TITLE	Artist	Label/Catalogue No. (Distributor)
1	GRACELAND	Peter Dinklage	Warner Bros. W522 (P)
2	SHARIN!	The Florida Keys	Disquesque Inc. DLP 02 (WEA/RTI/S&W)
3	THE TEXAS CAMPFIRE TAPES	Alabama Shakes	Cooking Vinyl COOK 002 (UW)
4	STRONG PERSUADER	Robert Cray	Memory Phosphate MR88 92 (P)
5	PATRICK STREET	Patrick Street	Green Linnet SLIP 1070 (NW)
6	HOME & AWAY	Clare Conroy & Christine Collister	Cooking Vinyl COOK 000 (UW)
7	BY THE LIGHT OF THE MOON	Los Lobos	Sire/Slash SLAP 12 (P)
8	BORDERLANDS	Johnny Tizabi	Black Crow CRO 210 (CA/PLP)
9	STEP OUTSIDE	The Optist Band	Cooking Vinyl COOK 001 (UW)
10	SUZANNE VEGA	Suzanne Vega	A&M A&A 5072 (P)
11	LIGHT ON A DISTANT SHORE	Olivia	Iona IRON (CA/PLP)
12	WATCH YOUR STEP	Ted Hawkins	Wolfeboro The Wolfeboro P.P.
13	TALKING WITH THE TAXMAN ABOUT POLITICS	Billy Bragg	Self-Released (CA/PLP)
14	RUM, SODOMY & THE LASH	The Pogues	Self-Released (UW)
15	TIRED AND EMOTIONAL	Mary Coughlan	Memory Phosphate MR88 92 (P)
16	GUITARS, CADILLACS, ETC.	Eric Clapton	Capricorn CAP 52721 (P)
17	WHO'S BEEN TALKING?	The Robert Cray Band	Charly CH 134 (UW)
18	MORE LOVE SONGS	London Westlight	Decca DECD 79 (P)
19	TRIO	Andy Irvine, Kevin Burke & Arty McGlynn	Warner Bros. W521-1 (P)
20	A GINT OF SILVER	Sally Kidd	Green Linnet SLIP 1070 (NW)
21	DARING ADVENTURES	Archie Roach	Philly BOP 5202 (P)
22	KING OF GOLD	Clayton Kershaw	Columbia CBS 424 (CA)
23	ON THE BOARDWALK	Ted Hawkins	American Archives BRIVE 11001 (P)
24	THE SONGS OF ROBERT BURNS VOL. 6	John Faulkner	Greenways TRAC 8055 (CA/PLP)
25	TAJ	Taj Mahal	Scepter SPT 835 (P)
26	REBEL	Rebel	Rebel REBEL 442 (CA/PLP)
27	INFLAME	London Westlight	Decca DECD 79 (P)
28	NEALS AND PUNTY	The McElders	Greenways TRAC 8052 (P)
29	LE MYSTÈRE DES VOIX BULGARES	Radio-Artiste	642 CAD 343 (S&W)
30	TRUE AND BOLD	Dick Gaughan	STAC SLIP 1126 (CA)

Compiled by Folk Roots Magazine (0252) 724638 from a national panel of specialist and general dealers

TITLES A-Z (WRITERS)

A Day After Tomorrow	32	Ally Patten & Bob	1100
London Westlight	33	Archie Roach	1100
London Westlight	34	Archie Roach	1100
London Westlight	35	Archie Roach	1100
London Westlight	36	Archie Roach	1100
London Westlight	37	Archie Roach	1100
London Westlight	38	Archie Roach	1100
London Westlight	39	Archie Roach	1100
London Westlight	40	Archie Roach	1100

shocked

by Danny Van Emden

RADIO ONE, as any chart hopeful will tell you, moves in mysterious ways. Who can account for all the songs dredged from start to finish in melody which pass the national airwaves by, or explain why the occasional left-field gem slips through the net and into public consciousness.

One of the nicer surprises at the tail end of last year was Simon Bates' unlikely championing of the Shelleyan Orphan—Rough Trade pop poems sung in sweetly tremulous tones—ahead of the press which seemed fazed by the simple inclusion of strings, clarinets and oboes instead of guitar, bass and drums.

That was for Cavalry Of Cloud, their debut single, and now, preparing for the release of the album *Hellesborne Orphans* Jemour Taylor and Caroline Crowley dispell a few precious myths by requesting to meet for this interview in Camden Town's local Spud-U-Like... not Highgate Cemetery or the Tote Gallery, places that some of their initial press might have lead you to imagine were the *Bourne-mouth beauties'* haunts.

And, as soon became apparent, the delicacy of songs such as the bitter-sweet *Midsummer Pearls* or *Flowers on a Rock* by *Who* does not necessarily mean that its writers are of similar tender fragility.

"People expect us to hide away," says Caroline. "We just want to entertain..." Jemour: "It's actually quite tongue-in-cheek, in places. Everyone says pop has gone for as it can get now and now it'll be harking back, but we prove that there's still a long way to go."

Caroline: "What we do is just as challenging as punk was... with just another attitude."

"We thought it was a real challenge to do what we do because one day I read or write music but we use instruments that are normally associated with trained musicians. We use cello as bass and strings for rhythm. You can convey as much with an oboe as with a guitar."

"We're not banner waving—saying we'll never go electric—isn't for us or write music because it's all in our heads. We never know if anything is going to sound good until we start rehearsing."

Apart from Radio One, the place that many will have first heard of Orphans was on a "nerve-wracking" appearance on the Tube, when they played with their regular entourage—plus two painters who dabbled away in the background. Naturally, this was a controversial point. "There was seen as something really pre-tenable, but actually it was meant to be like Rolf Harris!"

Until then, their most famous appearance was their gloriously unlikely support slot to the Jesus & Mary Chain at the ICA. Caroline: "We heard about the gig six weeks before we were to play. It was

PAUL SIMON

NEW 7" & 3-TRACK 12" SINGLE W8349/T - OUT NOW!



SHELLEYAN ORPHAN: 'the voices are the most important thing...'

right at the beginning of the Mary Chain controversy and in that six weeks we heard all about the reported violence at their shows and we thought 'oh no!'

Jemour: "But the contrast was really good for us. And what was like in the dressing room?" Great! They were really nice!"

It was that performance which really set the ball rolling, leading to Radio One sessions ("the strongest reaction we've ever had came from Mike Hawkins who really hated us, but when he was on holiday Janice Long still played us. Simon Bates thought it was the theme to something at first") and the deal with Rough Trade.

With the much-trumpeted departure of the Smiths to EMI, a lot of RT's hopes must be riding on Shelleyan Orphan. "When we're called the new Smiths on Rough Trade it really puts people's backs up," says Jemour. "We're a new group—we've never played live, the Tube was only our seventh appearance."

"We're a priority of RT along with the Woodentops. RT've been great to us—they realise that it's quite a long-term project and they've given us loads of time."

"What would be really brilliant would be to be as successful as The Smiths and stay on Rough Trade."

Something that the Orphans have already brought back to RT is a deal with CBS in the US which brings cash to the indie and a simultaneous release for *Hellesborne* on both sides of the Atlantic. But any tour there or in the Far East—where Japanese club dates seen on the cards—will have to wait until they've got a few more UK appearances under their belts.

They're dying to get out and play live, especially after recording *Hellesborne* at Abbey Road which was their first experience of the tedium of spending six solid weeks shut away from the outside world.

"For the next LP we'll record three songs at a time instead of all in one go," says Jemour. "We think our writing's changing, getting stronger. Some of our arrangements may have been too loud before, but we now realise that the voices are the most important thing because they communicate the lyrics."

"I think that the Orphans hold in high esteem records of Nick Drake, Liz Frazier, David Sylvian, Tyrannosaurus Rex-era Bolan, but to pre-empt any pigeon-holing, Caroline adds the Beatles. "We like songs rather than individuals," says Jemour, whose airy soft voice actually recalls Green's,

someone whose name is absent from their list.

Where to from here? "It would be interesting to get a film score to do to push ourselves to the limit. We might be more open-minded than trained musicians. We're always shocked at how little trained musicians push themselves."

As for the image bit, so important in some people's eyes, both are really looking forward to making videos and Jemour recently had his fringes cut to stem all the pre-Raphaelite ramblings that were cropping up in their reviews. And really, once *Hellesborne* hits the rocks the music will make its own case.



THE VOICE of infidelity, protagonist on Squeeze's *Tempest*, the victim on Ace's *How Long*, has now got its own LP. Paul Carrack (above) accepted keyboard player, somewhat overbooked singer, returns with a solo album, the regrettably titled *Carrockture* on Chrysalis.

It's a collection of songs very much in the confessional/advent style so successfully trademarked by Phil Collins and Steve Winwood. Indeed, both are something of a blueprint for Carrack's potential market: little emphasis on image, accent strongly on composition and performance.

The single taken off the LP, a cover of the Searchers' hit *When You Walk In The Room* is an odd choice considering the strength of the rest of the LP. Don't Shed A Hair has hit written all over it, boasting the finest chorus heard this year, pinned down by Carrack's soulful voice. The rest is easily as good and immense possibilities lurk within this LP. *Carrockture*. Carrack, remember Carrackture. **DH**

Dawn chorus

by Paul O'Mahony

BLEND the more sincere and effervescent qualities of the best English indie pop with an unbrutish but controlled Irish-traditional atmosphere and that's where Epic act Cry Before Dawn are hoping to carve themselves a niche.

Their campaign has just begun in their native Ireland where their first major single *Come Forever*, has entered the official IFPI charts and will be issued in the UK as the prelude to the eventual release of their debut album *Cries Of Conscience* in June. Extending the international flavour to their music into business, Cry Before Dawn recorded at Master Rock (singles, album) and in Ireland's Coolcreek (B-sides). Mixed at SARM Studios, C.B.D. engaged the services of Paul O'Duffy — *Swing Out Sister*, etc. — on production.

In Ireland, Cry Before Dawn are largely still a mystery — a fact mainly down to the circumstances of their signing to Epic exactly a year ago. At that stage the band were self-managed, had released a single called *Follow Me* on their own Dawn label, and were beginning to attract considerable attention to themselves via a Janice Long session.

Based south of Dublin in Wexford Town, the capital's main conferring bands were slightly bemused at the news. Singer Brendan Wade takes up: "Initially, the person who got interested was CBS' first Irish-based A&R representative Thomas Black, who in turn got the UK office interested through Annie Rosebury of Epic and Muff Winwood at CBS." Money was forthcoming for the band to demo in Belfast and, as drummer Pat Hayes adds, "those further four songs really clinched it."

Which brings us round to why the band have been virtually silent

on all fronts since signing in March '86. Vocalist Brendan explains, "Well, we just hadn't anything to say, but that doesn't mean we weren't doing anything because we were recording the album and we didn't want gigging to interfere with that. The album was first priority, and the show we'll be taking on the road at the end of this month will now be built around it. Good songs are what this band is about, so we needed to take it slowly."

Indeed an advance listen reveals how well-crafted C.B.D.'s songs actually are for a debut. Up-tempo acoustic-orientated pop with a lively feel and laced with uilleann pipes and tin whistles. "The song comes first, though," explains Brendan, "and the sound and type of instrumentation second."

Willie Kovanagh, marketing manager of CBS (IRL) seconds that emotion by stating that "it's a new approach to the whole Celtic area, and it's applied to a pop song. The Celtic feel is in no way dominant."

The plan then is that *Come Forever* is being used not as the strongest first shot but as a means to break new ground by introducing the band to the UK market, thereafter to be followed by what to these ears is a healthy list of potential singles but may not quite contain any immediate bullets.

The seasonal factor to the album *Cries Of Conscience* could be critical, for it is an LP full of distinctive singalong melodies perfect for the light-hearted madness of summer. Shelf-life may be brief, but Brendan doesn't deny the reality: "We're not pushing ourselves as *The Next Big Thing* — we want to be accepted for very good songs performed well. We want to be allowed to develop and breathe, and our record company believes that too. Feeling in control of what we're doing as a band, and are going to do, is vital."

Cry Before Dawn look set to continue to indulge their tendency to give pleasant surprises, and for those who thought *Come Forever* was a possible description of their silence this past year, then the single will hopefully be the first of many.

Gifted & black

AN EXCLUSIVELY white audience listen to an evening of South African music. The architect of this remarkable event was Paul Hanley. Such cultural import is a good thing; what is not is that Simon chose to record parts of *Graceland* in South Africa, broke established boycotts, yet resists making a statement, citing artistic independence.

No one can seriously suggest Simon endorses apartheid, but the opportunity of making a positive contribution goes beyond every time he refuses to explain his position. Perhaps, though, this concert was the strongest statement he could possibly make, as it was an extraordinary spectacle, with Simon acting as an MC for a whole collection of other musicians.

The event was simple, like the basis of *Graceland* and intersperse songs from the LP with solo contributions from Losymlth Black Mombazo, Hugh Masekela and Miriam Makeba. It worked admirably. Simon introduced each act, somewhat pompously (we were never allowed to forget that this was an "important event"), left the musicians to play a short set, then returned to help out with a bit of guitar or harmony. It was within these spots that the real content was delivered, especially during Masekela's impassioned *Bring Him Back Home*, a song for Nelson Mandela.

Shining brightest among the songs from *Graceland*, using many of the musicians who made the original, were the title track, *Diamonds On The Soles Of Her Shoes* (Losymlth quite stealing the show here), and an astonishingly powerful *You Can Call Me A, Tricky* bass bit and all.

Mother And Child Reunion and a wonderfully perverse country reading of *The Boxer* made it from the Simon back catalogue and only an ill-conceived rendition of *Amazing Grace* grated in the midst.

Simon has succeeded in his aim of popularising a music he has found genuinely moving, all the artists on the *Graceland* tour we see their profile raised and records sales accordingly boosted. It just remains to be seen whether Simon can combat criticism and whether his single-minded attitude won't eventually work against him. For the time being, a resounding success.

DUNCAN HOLLAND

Stranglers around

IT'S the time of year when the annual *Stranglers* UK tour comes around with the usual couple of sold out nights at that most fashionable of venues, the *Hammersmith Odeon*.

Sadly, the much-lauded Kitchenware band *Hurrah!* went on as soon as the '80s had been



STRANGLER: JJ Burnel

opened and so were missed by nearly everyone. Instead, we had to suffer an awful bunch of female body builders displaying their muscles in some form of modern dance while miming to excruciating backing tapes.

So it was with some relief that the *Membrack* finally appeared on stage and proceeded to deliver a strong set that relied heavily on old material.

And it was those old chestnuts that worked best from the very first number, a powerful version of *No More Heroes*, to the encores with a heavy, rumbling version of *Hanging Around*. Everything else passed by in a very slick and polished way, with their crisp, hi-tech sound ensuring that even *Bitch* on *The Nublies* had lost its customary sleazy effect.

Things weren't helped by the fact that JJ Burnel's voice was muffled, ruining numbers like *Nice In Nice* on which he takes over lead vocals, which was even more bizarre because of the CD-like clarity of the rest of the sound.

Although well received by the faithful, two of their best ever moments, *Strangely Little Girl* and *Golden Brown*, lost out as the frantic speed at which they perform dispelled any mood they tried to create. In fact the only new-ish number that did excite was a great rocking version of their latest single, *Shakin' Like A Leaf*.

Without the sort of stage show that they had on the *Aural Sculpture* tour, the *Stranglers* seemed quite happy to churn out a greatest hits package, which certainly went down well with their ever faithful following, but would have been improved by some of the more adventurous material from their recent albums. No doubt the *Stranglers* believe the commercial value of nostalgia in an increasingly worldly music career is just too great to place above artistic endeavour.

JERRY SMITH



BARNEY ALBRECHT embraces the new...

A change in order

NEW ORDER often do this — pick an out of the way venue like the *Woolwich Coronet* in South London, and still manage to fill at short notice. And the opening atmosphere of this warm-up to the Britton Academy AIDS Benefits was marked by the reception of a brilliant show, as is the group's record at such performances.

But this was only average — a good but not brilliant 45-minute set which began nostalgically with *Ceremony*, slipped a little with the uninspired *Paradise and Wierdo*, but recovered with a string of classics: *Your Silent Face*, *Sub-Culture*, *Face Up*, *Sunrise* and *Everybody Little Counts*, each fine examples of New Order's quality — raw guitars overlaying smooth electro.

There was even more reason for celebration when New Order actually granted an encore; a stunning one, too, with the sombre *Atmosphere* followed by a new song, a raunchy chiller, much indicative of a new livelier direction which seems to be emerging after the group's last LP, *Brotherhood*, showed it was time for a change.

But that wasn't the only performance. After 10 years clinging to the mic for security, Barney suddenly appears to have learnt how to move.

GARY OSBORN-CLARKE

Batt has a ball...

IT HAS taken more than a decade for Mike Batt to shake off the *Beat* label, and it's meant that some of his later, more serious songwriting and arranging has not received the recognition that it deserves. But now his newest venture, *The Hunting Of The Snark*, should help put things right.

Based on the Lewis Carroll nonsense poem of the same name, Batt premiered the concert version of his musical adaptation in front of a packed *Royal Albert Hall*. Recruiting the help of the *London Symphony Orchestra*, on a lineup of quiet vocalists which included Billy Connolly, Midge Ure, Julian Lennon, Roger Daltrey, Deniece Williams, Captain Sensible and Justin Hayward, with actor John Hurt narrating and Batt conducting (and singing), the concert had all the necessary ingredients for success.

Batt has come up with a strong musical score which could well yield several hits. Deniece Williams' *Dancing Towards Disaster*, Captain Sensible's *The Snark Song* and the opening *Children Of The Sky* were three highlights while Julian Lennon's rendition of *Midnight Snark* has just been released on Virgin.

The album version of the show has already been released on Batt's own *Adventure* label via *Charlton Records* and the new recording of this performance — due for screening in late spring — should attract considerable interest. There are also plans for a full-scale West End stage show.

CHRIS WHITE



'GOOD SONGS are what this band is about' — Cry Before Dawn

TOP 75 SINGLES

MUSIC WEEK



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

No. 1	LET IT BE • Ferry Aid <small>5/15/78</small>	The Sony/Zeigler/Discner Fund A1
2	LA ISLA BONITA (Remix) Madonna <small>5/15/78</small>	Sir W B&W17
3	LEAN ON ME Club Nouveau <small>5/15/78</small>	King Jay/Warner/Bolton W B&C17
4	CANT BE WITH YOU TONIGHT Judy Souther <small>5/15/78</small>	Capitol 112/CLC18
5	LET'S WAIT AWHILE — REMIX ○ Janet Jackson <small>5/15/78</small>	Capitol 112/CLC18
6	RESPECTABLE • Mel & Kim <small>5/15/78</small>	CBS M&K 111
7	IF YOU LET ME STAY Terence Trent D'Arby <small>5/15/78</small>	Atlantic 12/AT11
8	WITH OR WITHOUT YOU U2 <small>5/15/78</small>	Atlantic 12/AT11
9	EVER FALLEN IN LOVE Fino Youngbloods <small>5/15/78</small>	Atlantic 12/AT11
10	LIVING IN A BOX Living In A Box <small>5/15/78</small>	Atlantic 12/AT11
11	THE IRISH ROVER The Pogues and The Dubliners <small>5/15/78</small>	Atlantic 12/AT11
12	ORDINARY DAY Curiosity Killed The Cat <small>5/15/78</small>	Atlantic 12/AT11
13	WANTED DEAD OR ALIVE Bon Jovi <small>5/15/78</small>	Atlantic 12/AT11
14	THE SLIGHTEST TOUCH Five Star <small>5/15/78</small>	Atlantic 12/AT11
15	WEAK IN THE PRESENCE OF BEAUTY • Alison Moyet <small>5/15/78</small>	Atlantic 12/AT11
16	STILL OF THE NIGHT Whitnacke <small>5/15/78</small>	Atlantic 12/AT11
17	DAY IN DAY-OUT David Bowie <small>5/15/78</small>	Atlantic 12/AT11
18	LET MY PEOPLE GO-GO The Run-DMCs <small>5/15/78</small>	Atlantic 12/AT11
19	KEEP YOUR EYE ON ME — SPECIAL MIX Herb Alpert <small>5/15/78</small>	Atlantic 12/AT11
20	ANOTHER STEP (Closer To You) Kim Wilde & Junior <small>5/15/78</small>	Atlantic 12/AT11
21	SIGN "X" — THE TIMES MCA W&M 17.5	



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

53	JUST TO SEE HER Smiley Robinson <small>5/15/78</small>	Motown 28 4117 (TZ — ZZ 4116)
54	WHAT YOU GET IS WHAT YOU SEE Tina Turner <small>5/15/78</small>	Capitol 112/CLC18
55	FOLLOWING Boyz II Men <small>5/15/78</small>	Capitol 112/CLC18
56	MYFANWY David Essex <small>5/15/78</small>	CBS M&K 111
57	WHEN A MAN LOVES A WOMAN ○ Percy Sledge <small>5/15/78</small>	Atlantic 12/AT11
58	STAND BY ME • Ben E. King <small>5/15/78</small>	Atlantic 12/AT11
59	BIG DECISION The Petrol Emotion <small>5/15/78</small>	Atlantic 12/AT11
60	AND THE BEAT GOES ON The Whispers <small>5/15/78</small>	Atlantic 12/AT11
61	SHATTERED DREAMS Johnny Hates Jazz <small>5/15/78</small>	Atlantic 12/AT11
62	TONIGHT, TONIGHT, TONIGHT (Remix) Genesis <small>5/15/78</small>	Virgin 5586 (TZ)
63	CRUSH ON YOU The Jets <small>5/15/78</small>	Virgin 5586 (TZ)
64	SUPER POPOID GROOVE Win <small>5/15/78</small>	MCA M&K 111
65	SEE ME Luther Vandross <small>5/15/78</small>	Swamp/Atlantic/London LONX 128
66	BREAK THE CHAIN Elkie Brooks <small>5/15/78</small>	Epic 1011 (TZ)
67	RUNNING IN THE FAMILY Level 42 <small>5/15/78</small>	Legend 1011 (TZ) CD: CDLM 8
68	THE RIGHT THING Simply Red <small>5/15/78</small>	Polygram POP/PA 142
69	HOW MANY TIMES Brother Beyond <small>5/15/78</small>	WEA TZ 1027 (TZ)
70	SIMPLE AS THAT Huey Lewis and The News <small>5/15/78</small>	EMI 12/EM 5591
71	CAN U DANCE Kenny Rogers & "Fezzi" Eddie Smith <small>5/15/78</small>	Chrysalis HUEY70 7 CD: CDZ
72	OUT OF HAND The Mighty Lemon Drops <small>5/15/78</small>	Chrysalis CHAMP 172 (TZ)
73	MONOZAMBO (ONE PEOPLE ONE FAULT) Lionel Richie <small>5/15/78</small>	Blue Culture/Chrysalis AZB072.4

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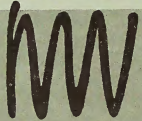
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Masterfile doesn't stop at releases though. There's also a full listing of singles and albums chart positions for the year to date, in every issue, based on the **OFFICIAL MUSIC WEEK/TOP OF THE POPS CHARTS**. Every third issue containing not just that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

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MUSIC WEEK



Variety on target ...

TARGET RECORDS is making an aggressive entry into the mid-price CD market with three new labels, all dealer priced at under £5 and set to retail at £7.99. The first—called Look Back and dealer priced at £4.86—features product from Tina Turner, Sam and Dave, Trini Lopez and Little Richard, among others. The label is owned by Swiss company Bridge, and is excellently packaged.

The second—Bescol, available to dealers at £4.86—has sold Fifteen artists such as Billy Haley and Chubby Checker along with later gems such as Gene Pitney, Chuck Berry and Dionne Warwick.

Finally, Interpage—dealer priced at £4.86—features a mixed bag including the rejuvenated Percy Sledge, Johnny Cash,

Bing Crosby, Kenny Rogers and The Beach Boys.

Target has also just dropped the dealer price of the Bridge label from £7.25 to £5.95. The label features quality MOR titles and compilations of blues, soul, vintage Sixties and Seventies pop—all digitally remastered, original recordings.

Including Sonatina (see mid-price review page) and the Fidelio/Sound/Entayo labels, Target carries over 750 titles covering the whole pop, jazz and classical spectrum.

● FOLLOWING their entrance into the CD field a year ago with four collections featuring the Everly Brothers, Dion and Jackie Wilson, ACE records now plans to release—collections from Dexter Gordon, Ella James, George Jones, the Chiles, Jackie Wilson as well as a collection of Blues Rockabilly, Doo-wop and R&B.

Edited by
Karen Faux

WIDE FOCUS

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3re news... 2
thrust of CD
as become more
rian Oliver
4-6

focus: Chris
to manufacturers
labe 7-18

INSIDE



MPO Disques' plant in France

UK manufacturers face stiff
competition. Brian Oliver
finds out what they're doing
to stay ahead 19-21

How good are mid-price CDs
in terms of value to the
consumer? Nicolas Scames
listens to as many as he can
lay his hands on 22-23

and options

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Tower reports

POLYGRAM has every reason to
be happy with consumer reaction
to its recently launched mid-price
CD series—if what Tower Records
says is anything to go by.

Tower's European Operations
director Steve Smith reports: "We
sold over twice our normal quan-
ties over last weekend—customers
who normally buy CDs in ones
were taking them three or four at
the handful and that's even before our
substantial advertising campaign
starts."

That campaign includes advertising
on Channel Four and press ads in
the *Guardian*, *The Independent*
and *The London Standard*. Poly-
Gram's Special Mid-price series
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Karajan and The Berlin Philharmonic
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- 2** LA ISLA BONITA (Remix) Madonna Six W (B3) (R7)
- 3** LEAN ON ME Club Nouveau King Jay Warner Edition W (B2) (T7)
- 4** CAN'T BE WITH YOU TONIGHT Judy Boucher Orbitone OR 731 (12 - OR 1221)
- 5** LET'S WAIT AWHILE — REMIX • Janet Jackson President/AMA USA (A7) (B9)
- 6** RESPECTABLE • Mel & Kim Supreme SURE (T) 111
- 7** IF YOU LET ME STAY Terence Trent D'Arby CB5 (RENT) (T7)
- 8** WITH OR WITHOUT YOU U2 Island (12) 53 319 (CD - CD 319)
- 9** EVER FALLEN IN LOVE Fine Young Cannibals London LONK 121 (CD - LOND 121)
- 10** LIVING IN A BOX Living In A Box Crysalis (LBK) 11 (CD - CD 4)
- 11** THE IRISH ROVER The Pogues and The Dubliners S&W BUY (T) 258
- 12** ORDINARY DAY Curiosity Killed The Cat Mercury/Phonogram CAT (R) 3
- 13** WANTED DEAD OR ALIVE Bon Jovi Mercury/Phonogram BOV (12)
- 14** THE SLIGHTEST TOUCH Five Star Mercury/Phonogram FIVE (12) 1566
- 15** WEAK IN THE PRESENCE OF BEAUTY • Alison Moyet CEA (MOT) (T) 2
- 16** STILL OF THE NIGHT Whitesnake EMI (12) 5AM 568
- 17** DAY IN DAY-OUT David Bowie EMI America (12) EA 230
- 18** LET MY PEOPLE GO-GO The Rembrandts Mercury/Phonogram MER (R) 238
- 19** KEEP YOUR EYE ON ME — SPECIAL MIX Herb Alpert Bredford/AMA USA (T) 602 (CD - CD 602)
- 20** ANOTHER STEP (Closer To You) Kim Wilde & Junior MCA (M) (12) 5

SIGN 'X' THE TIMES

- 53** JUST TO SEE HER Snooky Robinson Motown 28 8187 (12 - 2T 8188)
- 54** WHAT YOU GET IS WHAT YOU SEE Tina Turner Capitol (1) DCC 479
- 55** FOLLOWING Bongles CEA (MAG) (T) 2
- 56** MYFANAWY David Essex Arts (B3) (T) 11
- 57** WHEN A MAN LOVES A WOMAN • Percy Sledge Atlantic 206 (T) 7
- 58** STAND BY ME • Ben E. King Atlantic 4026 (T) 7
- 59** BIG DECISION

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COMPACT

disc

SUPPLEMENT

road campaign launches CDVs!

CDV. SO far, only people in the music and audio hardware industries know that those initials stand for Compact Disc Video. However, 12 months from now — if Philips and PolyGram have their way — those three letters will be as familiar as GMI and QPR.

The companies are lining up a launch campaign that will tread the same path as the initial promotion for compact disc and will build to a loud crescendo from very small beginnings.

The first CDV players will be in the shops at Christmas. But, their numbers will be small and their presence discreet: their main function being to see how people react to them and their £500-a-time price tag.

Reactions and comments will be monitored and studied in preparation for when the real launch gets underway in the spring. By then, the experiments will be over and the marketing will be full-blooded. Philips feels that the launch will be easier than that of CD because of the lessons learned on that first time around and because buyers are already familiar with the concept. With around 500 CDV titles available by launch time, the com-

pany is confident that — if retailers help with the promotion — volume sales can be achieved by the summer.

Details of the marketing have yet to be finalised, but the campaign is almost certain to include television advertising along with press and poster promotions.

Danish debut

COPENHAGEN: Denmark's first CD pressing plant will go on stream this autumn, with output targeted at 1m units a year. A purpose-built factory is currently under construction in the small town of Saxolborg and delivery of Swiss-made pressing machinery is expected later in 1987.

Chairman of the new operation is Bent Fabricius-Bjerre, head of Metronome Records, Metronome Video and other media-related companies. Fabricius-Bjerre is not himself putting money into the project, which has been financed by a group of investors here. A technical engineer to oversee production is expected to be appointed in the near future.

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TARGET RECORDS is making an aggressive entry into the mid-price CD market with three new labels, all dealer priced at under £5 and set to retail at £7.99. The first — called Look Back and dealer priced at £4.86 — features product from Tina Turner, Sam and Dave, Trini Lopez and Little Richard, among others. The label is owned by Swiss company Bridge, and is excellently packaged.

The second — Besco, available to dealers at £4.86 — has solid Fifties artists such as Billy Haley and Chubby Checker along with later gems such as Gene Pitney, Chuck Berry and Dionne Warwick.

Finally, Interage — dealer priced at £4.86 — features a mixed bag including the rejuvenated Percy Sledge, Johnny Cash,

Bing Crosby, Kenny Rogers and The Beach Boys.

Target has also just dropped the dealer price of the Bridge label from £7.25 to £5.95. The label features quality MOR titles and compilations of blues, soul, vintage Sixties and Seventies pop — all digitally remastered, original recordings.

Including Sonolita (see mid-price review page) and the Fidelio/Sound/Ensayo labels, Target carries over 750 titles covering the whole pop, jazz and classical spectrum.

● FOLLOWING THEIR entrance into the CD field a year ago with four collections featuring the Everly Brothers, Dion and Jackie Wilson, ACE records new plans to release — collections from Dexter Gordon, Ella James, George Jones, the Chiles, Jackie Wilson as well as a collection of Blues Rockabilly, Doo-wop and R&B.

EMI launches mid-price classical series. K-tel praises Nimbus. More news. 2
The cut and thrust of CD marketing has become more vigorous. Brian Oliver investigates. 4-6

Worldwide focus: Chris White talks to manufacturers across the globe. 7-18

INSIDE



MPO Disques' plant in France

UK manufacturers face stiff competition. Brian Oliver finds out what they're doing to stay ahead. 19-21

How good are mid-price CDs in terms of value to the consumer? Nicolas Soames listens to as many as he can lay his hands on. 22-23

Sound options

AS THE options for displaying CDs in-store becomes wider, Soundy Shapfiting Systems is making a competitive bid for the market with a large range of steel racks for regular CDs, CD Video and 8-inch and 12-inch CDs, all of which can be supplied whether free standing or wall mounted.

For the home user, Soundy offers a range of stackable and wall mounted racks for regular CDs, singles and doubles along with accessories.

● PHILIPS, Matsushita and Yamaha have joined forces to produce a Compact Disc Video player, set to be launched worldwide in the autumn and premiered at the Chicago Consumers Electronics Fair held in June.



FREE STANDING CD rack from Soundy Shapfiting Systems.

Tower reports

POLYGRAM has every reason to be happy with consumer reaction to its recently launched mid-price CD series — if what lower Records says is anything to go by.

Tower's European Operations director Steve Smith reports: "We sold over twice our normal quantities over last weekend — customers who normally buy CDs in ones were taking them almost by the handful and that's even before our substantial advertising campaign starts."

The campaign includes advertising on Channel 4 and press ads in *The Guardian*, *The Independent* and *The London Standard*. PolyGram's Special Mid-price series spans over a hundred pop and classical albums ranging from Dire Straits and Level 42 through to Karajan and The Berlin Philharmonic Orchestra. The retail price is between £7.99 and £8.99.

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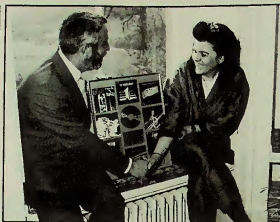
SPURRED INTO action by the PolyGram mid-price release, EMI has decided to launch its own mid-price classical series in late June, with a dealer price definitely aiming at the £7.99 retail price level in an attempt to undercut Deutsche Grammophon, Philips and Decca.

Called Studio — an oblique reference to the famous Abbey Road — the series will start with no fewer than 25 releases, half of which will feature EMI recordings of Herbert von Karajan which have not yet appeared on compact disc.

Analogue in origin, though digitally remastered, some of the Studio recordings will be taken from the Master series, launched over a year ago on LP and tape, but some will come from different EMI sources.

Among the programmes will be Dvorak's Symphony No 9, coupled with Smetana's symphonic poem Moldau; Bruckner's Symphony No 4; Debussy's L'après-Midi d'un Faune, La Mer and Ravel's Bolero, and Haydn's The Seasons.

The other half of the release will feature major EMI artists, though details were not available at the time of going to press which perhaps indicates the haste with which the release has been prepared. A further two block releases are scheduled for late this year. The design will feature the house colours red and white.



JANE WHEELER presents a special CD award to Mika Lee of Nimbus.

K-tel aiming for value

K-TEL IS pleased to report that its venture into low-cost CD product with the launch of its Super Value range about two months ago is proving successful and managing director Peter Morris states that 200,000 units were shipped out by the end of March.

Production of the series is being handled by Nimbus and recently K-tel production manager Jane Webber thanked Nimbus for its co-operation by travelling down to its Marnmouth headquarters to the award commercial director Mike

Lee with a special CD presentation marking a 1/4m discs produced for the range.

There are 30 titles currently available at a dealer price of £4.25 with a minimum of five releases per month planned for the future. Morris says: "We are anticipating a 100 title range by Christmas '87 and intend to continue to release as wide a variety of repertoire as possible. Our primary objective is to make the best quality material available at the lowest possible price."

Face-lift for juke box

COMPACT DISC juke boxes, which have already been launched in the US, are set to make an appearance in UK pubs and clubs thanks to a tie-up between Arbler Leisure and Sony Broadcast.

At the Pub, Club and Leisure Show in London Arbler has been demonstrating the Arbler CDS 601, a juke box with capacity for 60 discs offering up to 1,000 different music selections. It was designed in conjunction with Sony

with Arbler Leisure having sole importation and distribution rights for Sony's juke box in the UK.

Both companies feel that, with the increasing number of CD titles on the market, a juke box offering quality digital audio will draw trade to licensed premises. One benefit of the CD juke box is the reliability of the hardware and durability of the software — there is no mechanical contact between the discs and the laser.

Cheque book boys in new tech

ALTHOUGH the whole concept of independent CDs might rub against the grain, there are more than a few enterprising small cheque book boys who've embraced the new technology. Most notably Mute are attempting to simultaneously release their LPs on vinyl and CD and a recent product has included diverse offerings from Erasure, Non, Laibach, Bruce Gilbert, Holger Hiller and more. The label also extended the selling possibilities of Erasure's most recent single, It Doesn't Have To Be, by releasing it on CD — with six additional tracks — in a seven inch sleeve for the price of a 12-inch. Confused?

Mute co-owned companies Blast First and Pro-Gen are also in or about to enter the game, with the former, proudly holding aloft two Sonic Youth CD packages, soon to be joined by one from Big Black,

on the latter producing a total blow out from Skin.

Rough Trade and Factory both have releases on the shelves, with the Traders hesitantly keeping their array to back catalogue Scritti Politti and Aztec Camera along with The Smiths, while Factory are intending to put most of their material on CD (and eventually DAT, they claim) before too long (already available are Joy Division A Certain Ratio and New Order).

Even smaller companies have entered the fray too, with Red Rhino's CD about being Red Lorry Yellow Lorry's David Your Wagon LP, the Roaka label about to release a roster comp with a hologram cover and RRE presenting Front 242's Official Version in excellent full beat blasting hi-fi.

The key is extra tracks, different mixes and special gimmicks.

⊕ MARC ALMOND ⊕ BALAAM AND THE ANGEL ⊕ TONY BANNS ⊕ JEAN BEAUVOIR ⊕ CAPTAIN BEEFFARTH ⊕ THE BIG DISH ⊕ BLUE NILE ⊕ BILL BRUFORD ⊕ HAROLD BUDD ⊕ BUDO/ENO ⊕ CABARET VOLTAIRE ⊕ CHRIS CRISS ⊕ ANNE CLARK ⊕ PHIL COLLINS ⊕ CULTURE CLUB ⊕ CUTTING CREW ⊕ HOLGER CZUKAY ⊕ DAUS DOR ⊕ DARK CITY ⊕ DO RE MI ⊕ ROGER DALTRY ⊕ STEPHEN DUFFY ⊕ BRIAN ENO ⊕ EURHYTHMICS ⊕ THE EXPLORERS ⊕ BRYAN FOXK ⊕ FLOYD JOY ⊕ FLYING PICKETS ⊕ FRA LUPPI ⊕ PETER FRAMPTON ⊕ ROBERT FRIPP ⊕ THE LEAGUE OF CRAFTY GUITARISTS ⊕ FRIPP/ENO ⊕ PETER GARBER ⊕ GENERAL PUBLIC ⊕ GENESIS ⊕ GILLAN ⊕ GONG ⊕ PHILIP GLASS ⊕ PAUL HARCROFT ⊕ HASSELL/ENO ⊕ MURRAY HEAD ⊕ HEAVEN 17 ⊕ HUMAN LEAGUE ⊕ HIT BITES ⊕ ITS IMMATERIAL ⊕ JAPAN ⊕ ALZED JONES ⊕ MICK KARN ⊕ KILLING JOKE ⊕ KING CRIMSON ⊕ MALCOLM MCLAREN ⊕ MANFRED MANN ⊕ MANTRONIX ⊕ PHIL MANZANERA ⊕ MICRODISNEY ⊕ GARY MOORE ⊕ JULIAN LENNON ⊕ LOOSE ENDS ⊕ MADONNA ⊕ JIMMY NAIL ⊕ PHILIP OAKES ⊕ GIORGIO MORODER ⊕ MIKE OLDFIELD ⊕ OMI ⊕ THE OTHER ONES ⊕ (ORIGINAL SOUNDTRACK) MERRY CHRISTMAS MR LAWRENCE ⊕ (ORIGINAL SOUNDTRACK) THE MISSION ⊕ (ORIGINAL SOUNDTRACK) BETTY BLUE ⊕ (ORIGINAL SOUNDTRACK) WHEN THE WIND BLOWS ⊕ PENGUIN CAFE ORCHESTRA ⊕ PIL ⊕ MAXI PRIEST ⊕ RED GLITTERS ⊕ ROXY MUSIC ⊕ R. SAKAMOTO ⊕ SEX PISTOLS ⊕ SCRITTI POLITTI ⊕ SIMPLE MINDS ⊕ FEARFUL SHARKEY ⊕ STATE OF PLAY ⊕ JERMAINE STEWART ⊕ DAVID SYLVEAN ⊕ TANGENT DREAM ⊕ HELEN TERRY ⊕ TWISTED SISTER ⊕ U2 ⊕ VAN DER GRAAF GENERATOR ⊕ CLIFFORD T. WARD ⊕ XTC ⊕ WORKING WEEK

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EMI's DAVID HUGHES (left) and Phonogram's Tony Powell agree that CD can now be part of an overall marketing push for tape and vinyl.

THE CUT and thrust of CD marketing has become more vigorous — and undeniably more expensive — as the format has evolved. Brian Oliver talks to record company marketing executives and gauges their very different approaches.

WITH MANUFACTURING plants having substantially reduced their turnaround times for compact discs, most record companies are now able to achieve the simultaneous release of new albums in all three formats. And the trend towards lower hardware and software prices — and the ever-

broader range of product being made available on CD — means that the format now has a much wider appeal among consumers.

As a result, instead of continuing to be regarded as a specialist product that requires special treatment, CD releases are now increasingly being marketed along-

side vinyl and tape.

With competition growing between manufacturers, the average turnaround time for CD product has now been reduced from several months to three to four weeks for new releases — and a matter of days for re-pressings. As EMI's director of strategic marketing, David Hughes, puts it: "Up to now, the practical problems associated with manufacturing CDs meant that we had to market CD separately. But that situation is now changed and CD has become part of our overall marketing thrust."

He adds: "We are now rapidly moving to a situation where the product manager for a particular artist will be responsible for marketing that artist's product in all three formats."

Phonogram's director of marketing, Tony Powell, agrees: "Initially, CD had to be marketed as a product in its own right because we had to identify and establish the format. But having gone through the learning curve, we are now trying to integrate CD as a normal product line."

ARM's marketing director, Howard Berman, claims that his company was one of the first to ensure that key new releases were re-released simultaneously on CD. "We just treat CD as another sound carrier. Depending on the repertoire and the demographic group we're aiming at, however, we may occasionally put a greater emphasis on the CD in our advertising. But we don't treat it as a special case."

In the past, some record companies have tended to spend very little on the marketing and advertising of CD product. With an acute shortage of titles, they found that it was enough just to make the product available in-store. With the trend to brand new CDs being released of the same time as the tape vinyl formats, this is likely to continue — with marketing budgets being spread across all three formats.

Some independent labels admit that, for the time being at least, they are happy to hitch a ride on the back of the huge investment being made in CD product by ma-

jors such as Polygram and EMI. However, most companies acknowledge that back catalogue material or CD-only product is likely to continue to be marketed separately in future. "There is a need to convey to people that their favourite music is now available on CD. So, in that area, we have to take a slightly different marketing stance and targeting becomes more important," says EMI's Hughes.

There is a move towards higher advertising expenditure on mid-price and CD-only product through specialist publications such as *The Gramophone*, *Which Compact Disc* and *Q*. Even Pickwick, which normally only promotes product at the point of sale, is using consumer advertising to support its CD product. CBS Records, which is currently reassessing its whole approach to the CD market, is currently running CD-only product ads in magazines such as *Q*. EMI's advertising budget for the CD launch of the first four Beatles

TO PAGE 6 ▶

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- 165 004 SCHUBERT: Rosamunde suites, Fantasia. Kurt Reidel.
- 165 005 WIVALDI: The Four Seasons. Walter.
- 165 006 PIANO FESTIVAL: Works by Beethoven, Rachmaninov, Liszt, etc. Franco Ceiba.
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- 165 012 ROSSINI FESTIVAL: Famous Overtures. Redel.
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- 165 014 BEETHOVEN: Piano Concerto No. 3. Miguel Angel Escrivá/Jean-Claude Casadesu.
- 165 015 FAMOUS OPERATIC ARIAS FOR SOPRANO: Kabanianka Tomowa-Sintow Dimitrova, etc. Bulgarian National Orch.

- 165 016 VIVA VERDI: Chœurs from Nabucco, Aida & Don Carlos. Bulgarian National Orch. Bzouze.
- 165 017 THE ART OF BORIS CHRISTOFF: Famous Arias.
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- 165 019 HANDEL: Trumpet Concerto. Ioan Concertos. Fernando Lozano.
- 165 020 RESPIGI: The Pines of Rome. Italian Festival. Fernando Lozano.
- 165 023 Stravinsky: Petruska/Firebird/Cadaduse.
- 165 024 TCHAIKOVSKY: Romeo & Juliet/Sleeping Beauty/LPO.
- 165 025 BEETHOVEN: Symphony No. 2/"EG MONI" Overture/LPO.
- 165 026 MOZART: Music: Funeral Music, Clarinet Concerto. Concerto for Flute & Harp/Casadesu.

- CD-37 THE SHIRELLES/THE 21 GREATEST HITS
- CD-38 GENE PITNEY/THE 22 GREATEST HITS
- CD-39 BILL HALEY & THE COMETS/THE 16 GREATEST HITS

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- 500-025 BEACH BOYS
- 500-022 BING CROSBY
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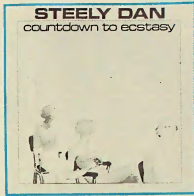
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MCA RECORDS

FROM PAGE 4

albums was its highest-ever spend on CD product and David Hughes says: "I envisage that that level of spend will continue throughout the year as all 12 of The Beatles' studio albums become available on CD."

However, few record companies are currently considering separate national press advertising for CD product — except in the case of cooperative ads with high-street retailers.

The low-price CD "sampler" disc is one marketing device which has been used successfully by companies ranging from WEA to Pickwick. For example, Pickwick recently launched a limited Edition — Classical Sampler priced at £7.99.

Pickwick's marketing manager, Melvin Simpson also points to the importance of a well-produced CD catalogue: "By giving our customers a good catalogue our sales have increased substantially. There is a lot of confusion in the market and a lot of people just don't know what is available."

'There is a lot of confusion in the market and a lot of people just don't know what is available'
— Simpson

Some record companies have also taken advantage of cross-promotional tie-ups with hardware manufacturers. For example, in a recent national radio campaign for Philips CD players, PolyGram's special projects division provided CD product as the premium offer. Purchasers of Philips stand-alone CD players were able to obtain a selection of PolyGram CDs for only £5.99 each.

PolyGram is also lining up a joint promotion with Philips under which *Curiosity Killed The Cat* and *Swing Out Sister* will be seen supporting Philips CD equipment — especially its portable CD products.

"It is very important that current young artists are seen to be involved with the use of CD machines in order to show that CD is an interesting new format for the younger generation," explains Tony Powell. "The objective of this promotion is to build awareness of portable CDs among the youth market."

Most record companies agree that the trend towards lower-priced CD software is also likely to broaden the appeal of the format. Pickwick's Melvin Simpson says: "The growth of mid-price CD product will cause the general retail price of full-price CDs to come down. That will encourage more people to become CD owners — and will stimulate the market even further."

Following the recent launch of PolyGram's mid-price offensive, there are already signs that most of the other majors are also planning to introduce their own low-priced

CD product. EMI is currently lining up its mid-price package. And Chrysalis is about to launch a range of 10 titles priced at £7.99.

Keith Shadwick, who is responsible for CD marketing at RCA, admits that his company is 'actively' discussing the launch of a mid-price range. It has already started to slow down the rate at which it is releasing back catalogue pop material on full-price CDs: "We're currently looking at the whole complex issue of mid-price CDs and where that market is going," says Shadwick.

Similarly, CBS Records (which has so far had to rely on its US parent company for the provision of back catalogue albums on CD) is also understood to be reviewing its whole approach to CD marketing — including the possible launch of a mid-price CD range.

Although independent record retailers may not like it, companies such as Pickwick are also helping to broaden the CD market by making mid-price product available through non-music high street outlets such as Lesky's and Underwoods. CDs penetration of non-traditional retail outlets is likely to grow later this year when Music For Pleasure makes its debut in the mid-price CD market.

EMI's David Hughes observes: "By the end of the year, the CD market will be no different to any other market in terms of who the buyers are and what they purchase. The market has made substantial leaps in the last six months. It will continue to do so over the next few months."

TOP • 20 • CLASSICAL

1	1	HOLST: THE PLANETS, BPO/Karajan	Deutsche Grammophon
2	—	VARIOUS: 100 GREATEST CLASSICS Part 1	Trax Classics
3	—	VARIOUS: 100 GREATEST CLASSICS Part 2	Trax Classics
4	—	VARIOUS: CLASSICAL SAMPLER	Imp Red Label
5	5	VIVALDI: FOUR SEASONS, AAM/Hopwood	Classica/Imp/Decca
6	—	VIVALDI: FOUR SEASONS, SCO/Loriodo	Imp Red Label
7	—	JOHANN STRAUSS II: FAMOUS WALTZES, RadioCity/VPO	Ovation/Ovation
8	—	VARIOUS: 100 GREATEST CLASSICS Part 6	Trax Classics
9	—	VARIOUS: 100 GREATEST CLASSICS Part 7	Trax Classics
10	4	LUIGI RICCI: THE PAVAROTTI COLLECTION	Stylis
11	—	BEETHOVEN: SYMPHONY 9, BPO/Karajan	Geffen/Deutsche Grammophon
12	—	VARIOUS: 100 GREATEST CLASSICS Part 4	Trax Classics
13	10	ELGAR: CELLO CONCERTO, Lloyd Webber/Menckin	Philips
14	—	LSO: LSO PLAY GREAT CLASSICS	Kelid
15	—	GRIEG: PEER GYNT SUITE SIBELIUS: PELLAS & MELISANDE, BPO/Karajan	Deutsche Grammophon
16	—	HINSHY BOKSAROV: SCHEHERAZADE, BPO/Karajan	Geffen/Deutsche Grammophon
17	—	SCHUBERT: PIANO SONATA IN B FLAT, Brendel	Philips Silver Line
18	—	SIBELIUS: SYMPHONY 2, ISO/Davis	Philips Silver Line
19	—	BEETHOVEN: SYMPHONY 3, BPO/Karajan	Geffen/Deutsche Grammophon
20	—	VARIOUS: 100 GREATEST CLASSICS Part 5	Trax Classics

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WORLDWIDE FOCUS

Playing the international power game

THE INTERNATIONAL CD market is gathering momentum at an awesome pace and suddenly the supremacy of the format over vinyl does not seem such a hazy prediction. Chris White tracked down some manufacturers to find out how they are coping with the heat in the kitchen.

WITH PREDICTIONS that the compact disc will overtake vinyl sales — it is estimated that the will be a worldwide market of 900m CDs a year by 1990 compared with the 100m sold last year — the international compact disc manufacturing market is approaching a boom period.

The global impact of the format is impressive with Japan, Germany, the US, the UK and the Netherlands leading the way among the major record-buying territories while other countries such as China, Canada, Brazil, France, Italy, Sweden, Switzerland, Norway and even South Korea are all planning to produce millions of compact discs during 1987.

The appearance for the first time on CD of The Beatles, and the introduction of low and mid-price compact disc series, are all helping to stoke up demand internationally, but it isn't just a question of price — manufacturers also have to keep a close eye on quality in order to make their services more attractive to potential customers. There's a lot of competition out there so service, turnaround and quality all come high in the list of priorities.

Illustrating the continued growth of the CD international market, Denmark's first CD pressing plant kicks off in the autumn with initial output targeted at 1m units a year. A purpose-built factory is currently under construction and the plant will be the only disc manufacturing facility of any kind in that Scandinavian country.

The picture is repeated elsewhere around the world — Discronics has recently opened the first CD plant in Australia while behind the Bamboo Curtain, Polyform Inc is planning to open a new CD factory in China which will produce 4.5m CDs annually and Philips also has plans for there which should see it opening a manufacturing plant by 1990. Japan has of course been investing heavily in CD for several years — it's estimated that 70 per cent of Japanese households have CD players, compared with the four per cent in the UK, and it has had a near-monopoly on the global market — but the soaring yen has meant that customers are now looking elsewhere for CD manufacturing.

Beckenham based Cops represents the French CD manufacturing factory, SNA for the UK — the factory has installed and recently finished testing German CD manufacturing material which will shortly lead to a capacity of 15,000 CD units a day. The factory has in-house printing facilities —

this, and the use of the latest technology "with the bugs taken out", will lead to quick turn-arounds of four weeks for initial orders from coded tape and just two weeks for re-orders.

"The plant has always been very quality conscious which has led to an excellent reputation for quality in the UK — we certainly expect our CDs to maintain these high standards, says Cops managing director Elie Dahdi. "Because Cops offers a thorough manufacturing co-ordination service to small labels as well as covering the overflow needs of majors, many people within the record industry are unaware of the vast capacity on which they

can call. SNA can supply 100,000 seven-inch singles, 40,000 12-inch records and 160,000 sleeves, in addition to CD manufacturing."

The plant covers all the needs of Carrere Records in France, and also services most of the French jazz and classical labels. SNA became a worker's co-operative in 1980, although there has been a factory producing "phonographic products" on the rural site of a former glassblower's since the Fifties. Most of the Normandy village's workforce are employed by the plant and have shares in it, which is seen as a big plus when it comes to wooing potential customers, "because this leads not only to

considerable expertise, staff turn-over being virtually nil, but also to 100 per cent commitment."

Another CD manufacturing plant in the Normandy region is MPO Disques which has been represented in the UK for several years by Maying CD. The company has been manufacturing records and cassettes, mainly for the independent record market, for a long time and claims to be one of the largest manufacturers of its kind in Europe. "Although it is an independent plant, a lot of people just don't realise that because of its sheer size," says Maying managing director

TO PAGE 8 ▶

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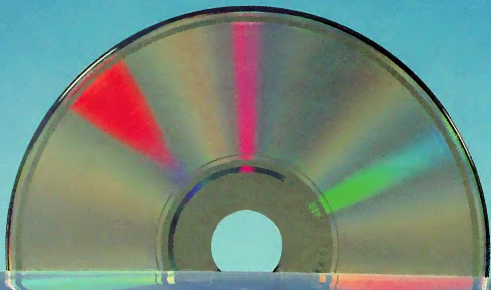
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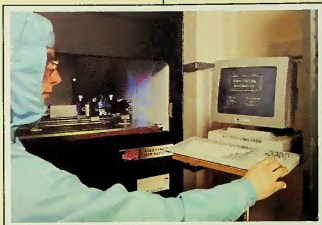


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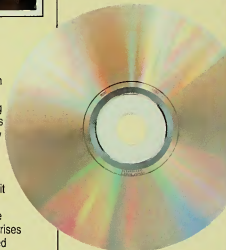
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1987 SURVEY OF COMPACT

EXISTING

MANUFACTURER	LOCATION	DATE OF OPENING	CURRENT OUTPUT (ANNUAL)	FUTURE CAPACITY (ANNUAL)
Disctronics (Tel. Melbourne 03-522775). Contact: Roger Richmond-Smith, Europe, Heyd Street 11-259 0063, North & South America, Jacqui Bellinson 213-454-5500.	Australia	1987		24m (1987)
Koch Digitaldisc (Tel. Trier 633-64452). Contact: Holger Bannier.	Austria	1985	0.5m (1986)	3m (1987) 3-5m (1988)
Disque Americ (Tel. 819 474-2055). Contact: Rogge Rutherford.	Canada	1987		4-5m (1987) 10m (1988)
Praxis Technologies (Tel. 416 673-9544). Contact: Patsy Murray.	Canada	1986	5m (1986)	25m (by 1988)
Lor-disc (Tel. Paris 1-4251122). Contact: Yvesse DuBoisno O'Dryghel.	France	1986	4m (1987)	
MPO (Tel. 01-727 7614). Contact: Silvia Barone (Europe, Lou de Poo 4302 972).	France	1984	8m (1986)	20m (1987)
Interpress (Bielefeld). (Tel. Germany 61-724013).	Germany	1986		12m (1987)
Philips DuPont Optical (Tel. Hannover 511-72045). Contact: Herold Bahle.	Germany	1982	50m (1985)	65m (1987)—75m (1988)
Sonopress (Barmstadt). (Tel. Germany 5243-40-3445). Contact: Roland Ranzlark.	Germany	1986	9m	27m (1987)—34m (1988)
Teldec	Germany			
WEA (Tel. 2494 501). Contact: Caspi Freyzer.	Germany	1986		8m (1986)
Toshiba/EMI (Tel. 813 55 09 36 11). Contact: M. Kinoshita.	Japan	1983	12m (1986)	
CBS/Sony (Tel. 5462 2 122). Contact: Tetsuo Mori.	Japan	1983	18m	43m (1987)
Nippon/Columbia/Denon (Tel. 3 394 8111). Contact: Hi Fujii.	Japan	1983	9m (1985)	30m (1987)
JVC (2) (Tel. 042 762335/742121). Contact: International Marketing Dept.	Japan	1984/6	40m (1987)	
Sanyo (Tel. 51 464 3344).	Japan	1983	15m (1986)	
Matsushita (Tel. Japan 06 282 5386). Contact: M. Takagawa.	Japan	1983	4.2m (1986)	
Pioneer	Japan	1983	6m (1986)	
CTA	Japan	1986		12m (1987)
Memory-Tech	Japan	1986		6m (1987)
Dureco Netherlands	Netherlands	1987		9m
CD Plant (Tel. Sweden 02 22 01 20). Contact: Ole Jonstad.	Sweden	1986	5m (1986)	8-10m (1988)
Toolex (Tel. Sweden 2090300). Contact: Gernor Aze.	Sweden	1985	1.5m	6m (1987)
ICM (Tel. 53 78767). Contact: Dr. Huber (Tel. 1 7202942). Contact: Rolf Sager.	Switzerland	1985	9m (1986)	12m (1987)
Disctec (Tel. 0463 723200). Contact: Francis Wilson.	UK	1986	5m (1986)	10m (1987)—20m
Nimbus (Tel. 0463 723200). Contact: Mike Lee.	UK	1984	6m (1985)	12m (1986)—30m (1987)
PDO (Tel. 0254 55261). Contact: Dave Wilson.	UK	1986		10m (1987)—30m (1988)
EMI (Tel. 0193 531180). Contact: Richard Green.	UK	1986	6m	12m (1987)
Digital Images Inc	USA	1984	12m (1986)	
Digital Audio Disc Corp (Sony)	USA	1984	36m (1986)	72m (1987)
Laser Video Inc (Tel. 312 467-9036). Contact: Julie Frangillo.	USA	1986	2-3m (1986)	20m-60m
Philips/Du Pont (PDO)	USA	1986	30m (1987)	40m (1988)
Shape Optimedia (Tel. 202-524-1724). Contact: Denise Roman.	USA	1986		20m (1987) 40m (1988)
Technetronics (Tel. 715-431-8810). Contact: Rick Rohlf.	USA	1986	22m (1987)	45-50m (1988)

274,000 PDO CD's
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DISC PRODUCTION PLANTS

PLANNED

MANUFACTURER	LOCATION	DATE OF OPENING	FUTURE CAPACITY (ANNUAL)
Sony Europe	Austria	mid 1987	12m initially
Polyform/Microservice	Brazil	March 1987	12m
Cinram (Tel: 416-298-8190). Contact: Lewis Ritchie	Canada	spring 1987	3m (1987) 5m (1988)
Polyform Inc	China	spring 1987	4.5m
Philips	China	by 1990	
Philips	Denmark	late 1987	1m
Philips/Du Pont (PDO)	France	mid 1987	5m (1987)—20m (1988)
SNA Compact Disc	France		
Pilz Compact Disc (Tel: 8166 3304). Contact: Ludwig Jozan	Germany	June 1987	10m (1987)—40m
Italcompact	Italy	1988	15m (1989)
Doddisc	Netherlands	Oct 1986	500,000 (by end 1986) 5m (eventually)
EGVA	Norway	1987	3.3m (1987) — 12m (1988)
SKC	South Korea	Oct/Nov 1986	3m in first year
Tecval Memories	Switzerland	Aug 1987	3m annually
Musitech (Tel: 6494 44468). Contact: Roy Matthews	UK	1987	2m (1987)—4m (1988)
Comdisc	USA		30m
Denon America (Tel: 201-975-7610). Contact: Joe Kuslovski	USA	first ¼ 1987	12m initially, up to 18m
Capitol (Tel: 212 243 5162). Contact: Dave Corrad	USA	autumn 1986	4m-7m
WEA (Tel: 717-383-2471). Contact: Jack Williams	USA	end 1986	14m
Nimbus (Tel: 804-955-2395). Contact: Jeff North	USA	autumn 1987	10m (1987)—30m (1988)
CBS	USA	1988	20m (1990)
Discovery Systems	USA	1986	5m (1987)
JVC (Tel: 714-261-9490)	USA	early 1987	24m (1987)
Memory-Tech Inc	USA	summer 1987	12m
Sanyo Laser Products Corp	USA	June 1987	5m rising to 15m by 1989
Polyform (Tel: 916-668-4700). Contact: Howard Runack	USA	March 1987	6m (1987)—12m (1988)

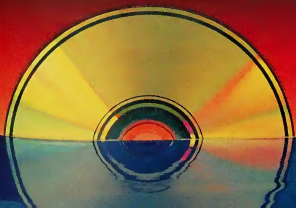
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COMPACT

disc
DIGITAL AUDIO



HILARY SHEARD of Disctronics UK: "We're firmly committed to the development of mutually rewarding relationships with music industry clients." Says Hywel Davies, general manager of Disctronics' UK office: "The fact that Australia is so far from Europe is no barrier to business."



◀ FROM PAGE 15

estimated that the number of defective compact discs manufactured throughout the world can be as high as 30 per cent but Davies emphasises: "Quality standards are very stringent at the company — where Disctronics intends to score over its international rivals is by making sure that every CD produced is quality tested. And if there is a price war, then we'll be in there competing."

The fact that Disctronics — which is a subsidiary of the Australian TV and video production house Pro-Image Ltd — has its own double mastering facility means that record companies are able to deliver their final product on magnetic tape and receive the ordered quantities of the finished CD product all out of the Melbourne factory. By having the complete technology in-house, the company can substantially reduce turnaround time which is vital to the Australian music industry and it can also deal with companies abroad on their own terms.

"The quality of CD product is going to become increasingly important," Hywel Davies feels. "Until now, companies have been so desperate to get CDs manufactured that quality hasn't always been the main priority — in fact the quality of some CDs in the past has been quite abysmal — but the era of being able to provide a bad service and get away with it is over. Last year it was possible for some CD manufacturing companies to treat the customers like dirt but not anymore. In six months time the power will be with the clients and deservedly so. Compact disc

manufacturers have to provide the service that their potential customers are looking for, and that is what Disctronics intends to do. We are trying to establish the company as one that puts the customer first, second and third."

In Brazil, US company Polyform has just opened its first compact disc manufacturing plant in Sao Paulo and is confident of hitting its target of 6m CDs in the first year. "We're primarily interested in catering for markets outside of Brazil although at the same time we do plan to service all the major labels operating within the country like CBS, PolyGram and RCA," says Polyform chief executive officer Carl Rodia. "The factory opened in March and we have been taking orders for shipping and delivery in May, and already more than half of its capacity for the year has been booked. Probably about 70 per cent of our total CD business will be from outside Brazil."

The CD market in Brazil itself is new and growing rapidly but, says Rodia, "Not yet as mature as in other territories of the world — I'd say it was about a year behind the US in terms of market development." The current plan is for the Polyform plant to be manufacturing 12m CD units by the end of 1987 and Rodia is confident that it will reach its maximum target of 25m units within the next three or four years. The project itself was only launched in March 1986.

Rodia adds: "There are various advantages in having a CD manufacturing plant in South America — labour costs are certainly less than they would be elsewhere and

'Quality standards are very stringent at the company — where Disctronics intends to score over its international rivals is by making sure that every CD product is quality tested'

there's also a big saving on energy bills. However all the mastering is done at Polyform in New York, because a lot of our American customers like to be secure in the knowledge that their master tapes haven't left the US and the sales are all done through the same office. At the same time we provide a service to all North American customers whereby we don't charge them freight from Brazil."

Polyform's turnaround on CD is currently around 30 days but the company is planning to reduce that to less than two weeks in the not too distant future. "Europe is going to become an increasingly important market to us, and we were down at Midem earlier this year," Rodia adds. "It is still early days for the manufacturing plant but we're confident for the future and we shall certainly be looking for business amongst the European companies."

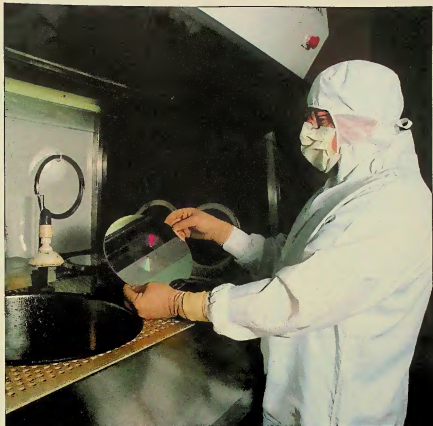
Another company which is a relative newcomer to the global compact disc market is Koch Records Gmb, an Austrian/West German self-contained enterprise which went into CD production/distribution in April 1986. Haakon Brenner, Koch's international manager, says: "We expect to produce 3.5 CD units during 1987, and I would

estimate that 80 per cent of those will be to third parties, and the remaining 20 per cent will be for Koch itself."

The company offers an all-round service to clients: from the recording of the digital mastertapes to the conversion of delivered tapes into digital tapes, the moulding production of matrices via injection, steaming, lacquer coating for protection, and all electronic quality controls up to label printing and packing is done in-house.

The Koch plant is going through a programme of continual expansion and a three-shift round-the-clock operation will enable the company to accept even more third-party commissions in the future, although the Koch Records CD label is itself a growing concern — the first release was Slavko Avsenik Und Seine Original Obertrainer and the catalogue has now grown to 80 titles.

In February, the company opened a US office run by Michael Köpfle with the intention of increasing business there. "We are offering special delivery services, and prices in US dollars, as part of our pitch to encourage potential customers," Brenner adds. "We're

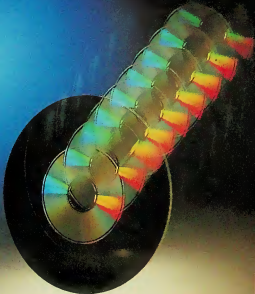


TO PAGE 18 ►

THE SALES OF CD are expected to escalate to a worldwide market of 900m units by 1990.

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◀ FROM PAGE 17

looking for business on a worldwide level though, and Koch Records' international department has opened its doors to customers that are not only proficient with the English language. We're looking towards countries where Spanish, Italian, French and German are spoken too."

It is just over four months ago since the 100 millionth compact disc came off the production line at the Hanover factory of the Philips and Du Pont Optical Company. The factory itself was the birthplace of CD — PolyGram International, Philips' international regional, video producing subsidiary, produced the first prototype CD in 1973 then developed the world's first and still largest CD factory. From January this year, the record and tape manufacturing plants in both Hanover and Langhoven have belonged to the

new world joint venture in optical storage technology:

'PDO is totally committed to working closely with customers worldwide, to assist them in developing their applications involving optical disc technology'

Philips and Du Pont Optical (PDO):

The partnership between Philips and DuPont Optical was established "to market the highest quality optical discs in a variety of formats designed to meet the specific needs of a wide range of customers."

PDO's parent companies comprise NV Philips of The Netherlands, one of the largest electronic companies in the world, and DuPont which is among the 10 largest industrial corporations in the world with more than 1,700 different product lines, and also one of the largest suppliers of high technology materials to the electronics industry worldwide.

PDO has a wide array of marketing, development and manufacturing facilities — in the US the venture owns and operates a high-density optical disc development facility as well as a customer applications support laboratory; a CD-



IN A competitive climate CD manufacturers have to provide the service that their potential customers are looking for.



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audio and CD-ROM manufacturing plant is based in North Carolina — and operations in Europe include the world's largest plant for manufacturing CD-audio and CD-ROM discs in Hanover. There are also research and development centres in Hanover, Eindhoven in Holland, and Delaware, US.

The manufacture of 100m CDs at PDO's Hanover factory in a four year period is a phenomenal quantity — each year since launch manufacturing capacity there has doubled, and staffing has increased accordingly. Today, world demand for PDO product necessitates round-the-week working with two day shifts, one at night and two limited shifts at weekends.

"PDO is totally committed to working closely with customers worldwide, to assist them in developing their applications involving optical disc technology," says a company spokesperson. "A tangible ex-

ample of this major commitment is the state-of-the-art customer applications support laboratory PDO has established at its Foulstone Plaza facility in Delaware. Here PDO applications specialists work with customers to help them refine their existing products or introduce new products to the marketplace."

To achieve its objective of becoming the world's leading supplier of optical discs to both the consumer and professional markets, PDO in conjunction with its parent companies is conducting research at three levels: basic research focusing on creating new materials and developing new types of discs; applied research working to upgrade processes and materials already proven, and refining technologies; and at the third level, product related research which will improve or modify existing products in response to feedback from customers.

'The company has instituted its own laser mastering, the Philips LM system, which means that there are even faster delivery times, an important factor in an increasingly competitive CD manufacturing marketplace...'

UK has to work to stay in the race

UK CD manufacturers are bracing themselves for a fierce price war which is expected to break out later this year.

The trend towards lower retail prices for CD software has resulted in record companies putting greater pressure on CD plants to reduce their rates. And increasingly aggressive competition from the growing number of overseas CD plants — coupled with the danger of excess capacity worldwide — means UK CD manufacturers are beginning to feel less comfortable than they did a year ago.

As a result, after years of watching record companies beat a path to their door (and virtually beg them to take an order) UK plants are now having to market their facilities for the first time. Some, such as

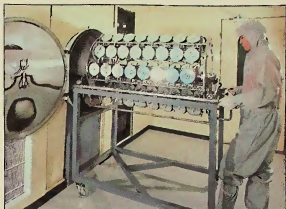
STIFF COMPETITION from overseas and the inevitable squeeze on rates means that UK CD manufacturers can no longer afford to rest on their laurels. They've got to stay in the race by giving the best, reliable service and they've got to develop the marketing expertise to tell everyone about it. Brian Oliver gets the inside story.

Nimbus, are even setting up international sales teams.

Only six months ago, British plants were working at full capacity to meet record companies' demands for CD product. But the opening of new overseas CD plants — coupled with UK manufacturers' installation of additional equipment — means that, this year, supply is likely to exceed de-

mand for the first time. And, with at least 10 new CD plants due to open in Europe alone, competition is likely to become even hotter in future.

Although the UK CD market is expected to double in volume terms this year — to around 15m units — the total potential output of UK-based plants currently stands at about 43m units, according to manu-



MICROPROCESSOR CONTROLLED injection machine at Nimbus — a company which is in the process of setting up an international sales team.

facturers' estimates. This figure is likely to rise to over 60m units by the end of the year.

Normally, such excess capacity could be sold in the export market — especially in Europe. But UK manufacturers admit that they are now coming under growing pressure in the international arena as factories in Japan, Australia and Korea cut their prices in order to gain a foothold in the lucrative US and European markets. One Japanese manufacturer is reported to have reduced its unit cost to around £1.08 in the US — a price which UK CD

plants say is impossible to beat.

In order to stay in the race, UK manufacturers are responding by lining up sales and marketing drives which emphasise the quality and reliability of their facilities. Several years of CD manufacturing experience — and the latest CD technology — have enabled UK plants to substantially reduce their turnaround time for large volume orders — which puts them in a much stronger position to meet customers' delivery dates.

Nimbus Records' comment
TO PAGE 20 ▶

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LACQUER COATING at Distec. The company can now turn an order round within five days.

◀ FROM PAGE 19

cial director, Mike Lee, says: "When we were the only UK company producing CDs, nearly three years ago, we quoted a turnaround time of four to six months — now it is four to six weeks on a new job and two weeks on a repress." He says Nimbus currently boasts a total annual capacity

of 20m CDs from its two factories in Wales. This figure will be increased to 25m by the end of the year.

Francis Wilson, Distec's commercial manager, says his company can now turn an order around within four to five days. Distec currently has an annual capacity of 5m units — although new equipment to be

installed in the summer will increase its capacity to 10m CDs a year.

Nimbus' Lee says the UK market has become "very competitive" since the end of last year: "The market had been rising at a tremendous rate, but it levelled off just before Christmas. There are now so many different estimates of the number of CD players in the market that no-one is sure how many CDs will be needed this year. Record companies have become more apprehensive."

This dramatic change is confirmed by Brian Bonnar, managing director of Moxing Records — UK representative for MPO Disques, whose CD factory in Normandy now has an estimated annual capacity of some 25m units. "The market exploded in 1985 and throughout 1986 there was a substantial lack of capacity in relation to demand," says Bonnar. "But, earlier this year, just as more capacity became available, record companies' requirements fell dramatically."

He adds: "After the pipe-filling operation on back catalogue, repeat ordering has not really been substantial. And the emergence of new manufacturing plants abroad means that more local factories have started taking care of local production requirements."

However, Bonnar believes that the "soft period" has occurred earlier in the year has now levelled off: "There is enough business to go round. Our order books are still fairly full."

CD plants linked to major record companies are obviously less exposed to sudden changes in demand than third party CD manufacturers such as Nimbus, Distec and Moxing.

For example, Philips and Du Pont Optical (PDO) — which is now turning out CD audio product for PolyGram at its Blackburn plant — reports a "good build-up of sales" since it started production last summer. It has a total annual capacity of 10m units currently and this is expected to rise to 25m next year (although PDO will not disclose how this will be split between CD and audio and CDV).

PDO is currently building new CD factories in France, Italy and the US — a move which, the company claims, will make PDO the world's largest CD manufacturer.

Richard Burkett, managing director of manufacturing and operations for EMI Music Europe, says EMI's UK plant is operating at "higher than expected levels". He points out that the factory — which still

only produces CDs for EMI's own labels — has a "theoretical capacity" of eight to 10m units a year, although it is not yet operating at those levels.

Burkett admits that the CD market is becoming more competitive: "We have not only seen an improvement in the order-filling cycle, but some major US suppliers have lowered their prices. Unless European suppliers respond, there could be reverberations in Europe because it means record companies can afford to make their product in the US and ship it over here."

PDO's plant manager, Dr Neil Lawley, believes that the market is likely to become tougher "towards the end of the year". "Last year there was a tremendous shortage of CD capacity and life was very simple. But this year, I expect world capacity to come in line with actual demand. We're already beginning to see competition on pricing in anticipation of that situation."

Most observers agree that the trend towards mid-price CD product and lower hardware prices will have a significant impact on consumer demand. It should also generate additional business for manufacturing plants as record companies release more back catalogue material on CD.

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However, PDO Lowly points out that the trend to lower retail prices is likely to result in greater pressure on manufacturers to reduce their prices.

Nimbus' Lee agrees: "Mid-price and budget CDs will make the market more buoyant, but manufacturers are being pressurised to make that first reduction."

EMI's Burkett adds: "We expect to see a supply and demand imbalance by the summer. This will result in better pricing in the marketplace and would allow us to enter the autumn season with a lower acquisition cost."

Nimbus' Lee feels that a price war would pose a major threat to many new plants and those not yet firmly established. "There is really no point in any new plants entering the marketplace now. There are already a lot of plants chasing the same size cake. The pricing system is so incredibly volatile that people are undercutting all the time." He adds: "But we believe there is no point in being busy fools. You can't keep the presses going just for the sake of it."

Dates' Wilson points out that plants in Australia and Korea are currently offering very low prices in order to gain a foothold in Europe: "But most of our clients have resisted leaving us on the basis of price. They know that dealing with a company on the other side of the world would bring a lot of problems."

In the face of growing pressure from overseas CD plants which are competing solely on price, most UK manufacturers are aiming to retain

customers and win new business by majoring on the quality of their service.

All UK plants agree that reliability in meeting delivery dates is the most important element in the service package. As Distec's Wilson puts it: "You have to ensure that record companies' planning is respected. If they give you a delivery date — and their advertising and marketing activities hinge on it — they have to be sure you won't be let them down."

Brian Bonnar of Mayking — which claims an average turnaround time of three weeks — says: "Our policy has always been to

PDO's Blackburn plant currently claims an average turnaround time of 20 days, although the company says this will come down "significantly" later this year. It already turns around video disc orders in five days.

EMI's Burkett adds: "Turnaround time is more important than price because it allows us to service the market at a faster rate. However, most suppliers will be equal in their service capabilities later this year. That is when price will become important."

Most UK manufacturers agree that, if they are to fend off the growing threat from overseas CD plants — and continue to win a share of the lucrative export market themselves — they will have to be more efficient, more productive and more competitive than their rivals.

"The whole marketing area will also need to become more sophisticated in future," says Nimbus' Lee. "We will have to continually stoke our case."

He adds: "For two and a half years we didn't need to spend a penny on marketing or advertising our services. We had a reputation for quality and service and our order book was always full. But the situation has changed dramatically over the past six months."

Nimbus' Lee now has a team of five people selling its capacity internationally. There are signs that other UK CD manufacturers are likely to adopt a similar approach: "The price war will squeeze out a lot of plants," says Lee. "In the end, only the fittest will survive."

'Mid-price and budget CDs will make the market more buoyant, but manufacturers are being pressurised to make that first reduction'

free the customer from some of the day to day production responsibilities. It is essential to be able to respond to a customer — and his release date — as and when parts become available. Being able to provide the right quantities within the time frame required is also vital."

TOP • 20 • POP • CDS

1	THE JOSHUA TREE, U2	Island
2	RUNNING IN THE FAMILY, Level 42	Polygram
3	SIGN "O" THE TIMES, Prince	Paisley Park/Warner Bros
4	MEN AND WOMEN, Simply Red	WEA
5	INTO THE FIRE, Bryan Adams	A&M
6	GRACELAND, Paul Simon	Warner Bros
7	So, Peter Gabriel	Virgin
8	MOVE CLOSER, Various	CBS
9	CIRCUS, Enigma	Wala
10	BROTHERS IN ARMS, Dixie Sinat	Vertigo/Phonogram
11	THE VERY BEST OF HOT CHOCOLATE, Hot Chocolate	RAK
12	AUGUST, Eric Clapton	Duck/Warner Bros
13	THE PHANTOM OF THE OPERA, Original London Cast	Polygram
14	CONTROL, Janet Jackson	A&M
15	GIVE HIS THE REASON, Luther Vandross	Epic
16	AUGUST, Eric Clapton	Duck/Warner Bros
17	LIVE MAGIC, Queen	EMI
18	THE WHOLE STORY, Kate Bush	EMI
19	A HARD DAY'S NIGHT, The Beatles	Parlophone
20	PLEASE PLEASE ME, The Beatles	Parlophone

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More than cheap and cheerful?

THERE IS little doubt that the greatest shot in the arm for the compact disc medium since the initial launch in 1983 has come from the decision by PolyGram to issue mid-price CDs — and to do it in a highly visible manner.

"We did not want to smuggle them on to the market," says Bill Holland, classical manager of Deutsche Grammophon and, true to form, DG and Philips in particular have been bold in their advertising collaboration with retailers such as Tower Records.

There seems little doubt that the move has precipitated other companies to follow suit — not least EMI, as initially revealed last week.

But how good are these mid-price CDs in terms of real value to the consumer? Is there a clearly defined mid-price standard? Nicolas Soames reports.

EVER SINCE the days of the Golden Guinea or the Ace of Clubs, and certainly since the advent of the new budget recordings from Classics for Pleasure, it has been clear that there can be no consistent definition of real value for money in classical recording.

The pricing of records is totally arbitrary in the sense that while costs of sessions and artists do affect the final retail ticket, they do not necessarily, on their own, dictate the price. Critics have often preferred a £2.99 CIP recording to a £6.99 full-price product — and said so — yet this does not always kill the full-price recording stone dead.

Certainly, this will be true of many of the mid-price compact discs that are now coming on to the market — and to a few that are already out, courtesy of the mid-price pioneer, Pickwick's IMP Red Label. With cheap pressings, once the bone of budget labels, no longer an issue, the spotlight falls

on sound and performance.

Insofar as sound is concerned, full price cannot make any special claims, because there are as many analogue recordings selling at more than £10 as digital — and sometimes the sound is appreciably better.

Similarly, despite the marvels of the compact disc medium, it is not yet capable of making a poor or boring performance less poor or boring; often, it highlights the negative interpretive or performance points as much as the positive points.

But from a marketing point of view, PolyGram's launch gave the CD medium a grand boost — and how sad, then, that the message of less expensive CDs should be diffused somewhat by the uncontrolled retail price, with Tower Records at one end selling for £7.99, and Our Price at the other selling for £8.99.

(147 702-2) and Brahms' Piano Concerto No 2 with the LSO under Maiba (417 710-2), two recordings which would not have looked amiss in the full-price boxes even though they date from 1972 and 1947 respectively. It is interesting to see how consistent Decca has been with its sound engineering.

One of the most welcome issues, however, is Peter Hurford's Toccata and Fugue, a compilation of popular Bach organ works, taken from his award-winning series recorded on modern organs around the world. And Kyung Wha Chung's collection of violin concertos by Tchaikovsky and Bruch and Saint-Saens's Havana Six (417 707-2) is also, at 68 minutes, highly recommendable.

I was amused by the tongue-in-cheek inclusion of Karajan's 1962 recording of Holst's The Planets, in view of the success DG is having with its digital version, though it must be said that his first recording of the work is showing its age.

And good sales are expected from the Pavarotti collection, Primo Tenore (417 713-2).

Philips' Silver Line

This series was not pressed by a LP/tape series, so it has come completely fresh to the market. It is well designed, with its silver insert theme against the burgundy house colours of Philips in a burgundy jewel case. The release itself is disappointing.

It is interesting to compare the Brandenberg Concertos, recorded in analogue in 1974, by the ECO under Leppard with the IMP Red Label recorded in digital last year by the ECO under Philip Ledger. Despite the difference in recording techniques, I have no doubt that I would take Leppard's set as first choice, for the playing is so much brighter and more imaginative than the rather dry later performance. And the whole product — the sleeve notes and the insert covers — looks more elegant and, I am sure, will more readily amuse.

Marriner is also very prominent on the Silver Line series, conducting Mozart symphonies (three in a set such as Nos 29-35 and 40-42, 486-2), and Mozart piano concertos, with Brendel as soloist (KV 488, KV 595, 420 487-2), which were originally recorded in the early seventies.

Deutsche Grammophon's Galleria

DG can congratulate itself on the finest presentation of all three PolyGram series. The 20 titles, in white jewel cases, look striking with the simple but effective modern art designs.

The Galleria series has been available for a year or so on conventional format, so the programmes do not come as a surprise — the major DG artists such as Karajan, Abbado and Kubelik figure. And generally, the programmes approach or exceed the hour — where they are appreciably lower, the standard of performance often compensates, as in Richter's recording of Tchaikovsky's Piano Concerto No 1 coupled with Rachmaninov's Preludes (419 068-2 50 mins).

The complete recording of Dvorak's Slavonic Dances with the Bavarian Radio Symphony Orchestra under Kubelik (419 056-2) of 70.25 is especially of good value.

Decca's Ovation

From the point of view of programmes and performance, the Ovation release is far better than it looks — possibly the pixelation theme was a mistake. The backbone of the release is formed by Decca artists who are still actively recording now.

Thus the pianist Vladimir Ashkenazy plays Rachmaninov's Concerto No 2 with the LSO under Levin

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extensive notes printed on to the surface.

I have seen and heard just one example, a mixed programme of Bernstein's Symphonic Dances from West Side Story and Tchaikovsky's Romeo and Juliet Overture-Fantasy played by the Atlanta Symphony Orchestra conducted by Robert Shaw (MWCD 7122). Frankly, I am not impressed.

The music is acceptable, but the presentation is not. The carboard case has obviously been handled quite a bit, and it has begun to show, with battered edges and slightly limp spines. I could see it selling as a budget CD line, perhaps around the £5.99 range, particularly as the Vox programmes are often imaginative as is this one. But with its projected dealer price of £4.86, it will probably retail around the £8 mark when it arrives in quantity — probably around June — so I would be surprised if it does well.

Bonsai — distributed by Conifer

The French classical company Erato has maintained its high standards in one sense, with its mid-price series, Bonsai, which is designed to retail at £9.99. It has an attractive series theme in photos of a bonsai tree on the front, and the programmes are interest-

ing rather than fawningly popular. Thus Michel Corboz conducts a good choral collection — Bach's Magnificat, Vivaldi's Gloria and Kyrie [ECD 55002] in recordings dating from the Seventies — and the playing time of 72 minutes 41 is displayed on the front. And Saint-Saens' Organ Symphony No 3 is coupled with Poulenc's Organ Concerto played by Marie-Claire Alain [ECD 55001].

What a pity, then, that Erato should cut the obvious corner of failing to supply any programme notes — instead just including ads for the whole 20 Bonsai series, not all of which will be available in the UK yet anyway. It must be noted that Conifer is also offering a free Bonsai disc with every five bought, using a voucher system inside each disc.

Otherwise, good recordings, reliable CD transfers, and generous playing lengths.

K-tel

The K-tel range is to be distinguished by its price — in some shops, it is being retailed as low as £5.99. What's more, the company is committed to a regular release schedule of up to five or more a month.

Most of the first batch release of 20 were pop or MOR, and just a handful were classical, and none

of the subsequent releases have contained classical material. I can only say thank goodness. For the classical material is simply not worth the £5.99 — it only serves to give a poor name to budget classical CDs — and the market can do without a tarnished reputation at this point.

Both the recording of Mozart's Symphony No 35 and the D major Salzburg Symphony played by the Mozarteum Orchestra under Scholz [ONCD 5110] and Brahms's Symphony No 2 played by the Bamberg Philharmonic Orchestra under Swarovsky [ONCD 5109] are terrible in their sound quality and pedestrian in every other way.

What a contrast to the pop product, such as the Hooked On Classics Collection [ONCD 5107] and the Ink Spots [ONCD 5108] which I have enjoyed enormously. Until K-tel gets a reliable classical adviser, it should stick to its areas of competence.

How does all this affect the established mid-price CDs, led by IMP Red Label, and PRT's small but quite enjoyable Virtuoso Collection? Well, first of all, it is increasingly clear that, as Pickwick discovered last year, recording companies cannot attempt to cut costs on a CD mid-price series by stinting on presentation.

This means, that if PRT wants to maintain sales and Erato wants to build them, it is necessary to have, at a minimum, basic programme notes. A bold insert giving row details is not enough. In that sense, the PolyGram release has shown



IMP's RED label is one of the established mid-price CD series that has precipitated the move towards lower pricing.

the way, and will force a rise in marketing standards.

The sheer number of mid-price CDs means that it is maybe really worthwhile making the most of the marketing area, which means giving the product special display in shops, rather than tucking them away with the full price.

But it is also evident that the

PolyGram launch has thrown the whole issue of CD pricing — dealer, retail, full, mid and budget — into even greater disarray than existed six months ago and whether this will encourage or discourage the cowboys or stimulate the market place, remains to be seen. And with DAF just around the corner there's everything to play for.



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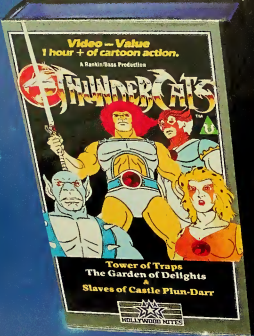
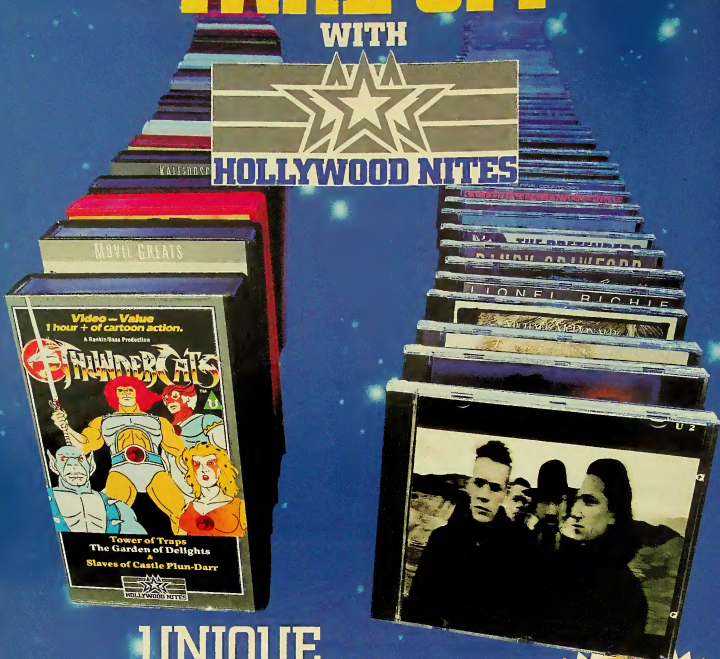


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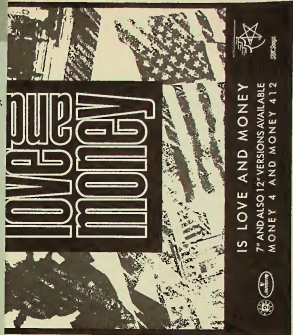
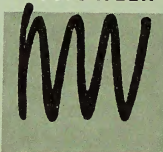
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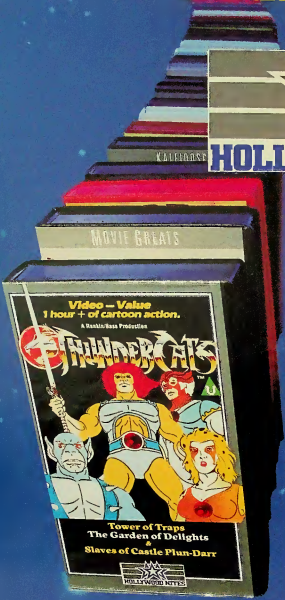
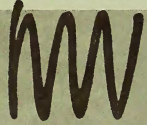
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Reviewed by Jerry Smith

◀ FROM PAGE 14

Khan: the hip hop won't stop

by Barry Lazel

AS REPORTED last week, Morgan Khan had made a rapid return to the record industry and the dance music scene after the demise of the Street Group earlier this year.

While a lot of people were predicting that he would find a comeback impossible, and other labels were considering plans to fill the gaps left in, particularly, the compilation field, Khan now has a new distribution deal with PRT, and two new albums with a release program already planned and underway.

When *Music Week* spoke to him just before last week's exclusive announcement, Khan was particularly pleased about the then just inked PRT signing, which takes him once again back to his industry roots — he began his career there under Dave McLean back in the five label disco boom days, while PRT distribution was in at the successful beginning of the Street Sounds compilations story.

He also seemed to favour UK distributor has a better grasp of music, both on album and 12-inch, than the current PRT set-up. "The people here today are knowledgeable, dedicated, and demonstrably keen to get our new partnership underway," he says. "I did have talks — even some advanced discussions — with other companies, but although the money aspect might have looked more attractive with one or two others, when I looked at the bottom line with regard to our particular requirements, there was always something not quite there. I looked in vain for that combination of expertise in, and commitment to, this area which I know is extant at PRT."

By way of playing devil's advocate, IAW posed the question likely to be the first on most readers' lips: is Khan finding difficulties, or does he anticipate any future problems, in dealing with licensors and other industry suppliers who might either have been stung by the Street Group crash, or might be sceptical about the former MD's comeback album, freed from historical ties?

"That can be answered by what is already happening — deals are already done, the first new Street Sounds compilations are already done, and our contracts negotiated, with others lining up behind them. I've been dealing with people since the instant I decided to start again, and they have been dealing with me."

"I've never been afraid to go and see people and explain things to them face-to-face. Of course, you find that in an industry like this, there's always one who, for whatever reason, will gleefully turn the knife in your back once you're on the ground. I've found such people in the past, and for this reason, I'm pleased to say, but the ones who understand this business best, the ones you do the best business with,

are shrewd and experienced businessmen, who have seen many others fail, start over and succeed again, during their careers."

He has nothing but praise for the support and feedback he has received in recent times from other sectors, notably the trade ("support from dealers never wavered"), his overseas links ("The Americans, in particular, I got a note from one of the US label brass when he heard the news about Street saying 'Morgan, you've helped me earn a million dollars. You won't lose my support,'" and above all, the kids in the street; the heartbeat of his record-buying public for whom Street Sounds had become literally part of their lifestyle).

The letters from punters came in sackfuls, says Khan, and the message was universal: sadness, sympathy, and an expressed hope that Street would not give up. The strength of this grassroots reaction clearly still moves him: "Perhaps more than anything else, it was the factor which shook me up most positively when everything had collapsed and I was at my most depressed; it was the reaction from those kids which gave me most of the lift I needed to get started again."

"I wrote individual replies to every one of those letters of support, and promised that what they'd lost, we would again — and that was when I began planning what we've now just launched. "I went off to the States and to the Far East; thinking, dealing, relaxing, and generally getting myself back together. It was those people's faith in me that gave me new determination, as well as teaching me emotions that in a way I wouldn't have believed in."

Westside Records and Dance Music are now operational at Springbridge Mews in Coling, a location which also has modest 8/16-track studio facilities, which the labels will use in-house for demos, rehearsals and other purposes, including the encouragement of new production, writing and performing talent.

The facilities will also be hired out for the use, in particular, of new acts, producers and labels who may be denied access elsewhere where high-tech gloss, as well as steep costs, may make studios inappropriate for the recording novice. With outside use of this kind, the studio itself will act as a spotting-ground for promising new talent, musical or technical.

Chris Khan, who was head of press and PR at Streetwave, has been appointed to the same position within the new company, and is now available to answer further queries about labels, releases or the studio. Westside Records/Dance Music Ltd telephone number is (01) 840 4800. Telex number is 935942 DANCER G.

When he heard the news about Street one US label boss said 'Morgan, you've helped me earn a million dollars. You won't lose my support ...'

STOCK IT

BABY AMPHETAMINE: Cher-nobyl Baby (Who Needs The Government) (Creation CRE(T) 041) Creation bass Alan McGee takes three Virgin Megastore girls and a stuttering hip hop beat to create a bouncy, fun loving pop gem, the fall-out from which has already over-run the media and will soon blow up [sic] the charts!

RUMBLEFISH: Tug-Boat Line (The Pink Label PINKY 1617) An enigmatic and captivating line with low-key arrangement of sensitive vocal and swelling strings. Another wonderful and innovative Pinky platter.

DURAN DURAN: Meet El Presidente (EMI 12)TOUR(G) 1) Typically slick number from their Newbury old, with a very percussive dance beat produced with the help of Nile Rodgers. Mass media attention assured.

LEVEL 42: To Be With You Again (Polydor POSP(X) 855) With mass critical acclaim for their Running In The Family LP, from which this bubbling and very catchy funk tune is taken, it's another sure fire hit.

BANGLES: Following (CBS SANGS(T/D) 2) An adventurous choice of single with its sparse, downbeat ballad of odds with the group's frothy image, and although expressive, it will be surprising if it's picked up on.

PAUL KING: I Know (CBS KINGING(T/Q) 1) Obviously all the stops are out for the start of Paul King's solo career, but this song is flat and uninspiring with Dan Hartman's limp production leaving little impression.

STOCK IT

CLOSE LOBSTERS: Never Seen Before (Fire BLAZE 2011) Paisley's pop devil delivers with second night and breezy slab of raucous harmony, all frantic, ringing guitars and fast, refreshingly direct rhythm.

IGGY POP: Fire Girl (A&M AM(Y) 392) The mighty Iggy releases yet another track from his 'Blah, Blah, Blah' LP and as a brilliantly crooned, jumpy ballad it is one of the most commercial so worth watching.

THE WOLFGANG PRESS: Big Sex (EP) (A&B BAD(C) 702) More crad, moody rumbings from the Wolfgang Press with four songs of striking power from the ravaged beauty of the Wedding to the fractured funk of God's Number.

AUTOMATIC DLAMINI: I Don't Know You But ... (D For Drum DLAM 2) A quirky but thoroughly engaging number from this highly original Somerset band whose delightfully odd nature is offset by a stylish sound.

THE WALLFLOWERS: Thank You (Mantle 7MANT 98/4 MANT 98/4) Produced by Andy Partridge, this is the second single by The Wallflowers and another fine example of their particularly En-



glith brand of sugary and engaging indie pop.

STOCK IT

HOODOO GURUS: What's My Scene (Bigtime/Chrysalis CHS(12)3123) Fine guitar-based Australian band who give a blistering performance that's full of compelling hooks.

JUNE BRIDES: The Peel Session (22nd October 1985) (Strange Fruit SFFS 023) Another in the Peel Sessions series, this contains the sublimely evocative This Town, a fitting tribute to an influential band.



DURAN: typically slick

STOCK IT

STEVE EARLE: Fearless Heart (MCA MCA(T) 1141) Evocative, bluesy track taken from the top New Country star's most acclaimed debut album Gular Town. Well worth attention.

THE SMITHS: Sheila Take A Bow (Rough Trade RT(7) 196) Sparkling new material to follow their brilliant The World Won't Listen compilation LP as they move into swagging rock territory. The Johnny Marr/Stephen Street/Morrissey production capturing the raw essence of classic Balon boogie and Gitter pop. One to take them all the way to the top.

CULTURE: The Peel Session (11th December 1982) (Strange Fruit SFFS 024) Another landmark session, with four superb tracks including the classic Two Sevens Clash, from this mighty, and much loved, Jamaican band.

MCCARTHY: Frans Hals (The Pink Label PINKY 17(T)) Another single taken from a John Peel session and although it's been around



MORRISSEY: sparkling Smiths

awhile it bristles with restrained energy and is well worth searching out.

LATIN QUARTER: Nomsamo (One People One Cause) (Rock-in' Horse/Arista RHT/CD)113) Latin Quarter manage yet again to mix politics and pop in a strong yet sensitive style with this composition and moving number. Hopefully someone will listen.

JOHNNY CLEGG & SAUVKA: Scatterings Of Africa (EMI 12)EMI 5605) Founder member of Juluka re-records their minor UK hit with this new South African band in a bubbling Western influenced style that should benefit from current interest.

TASHAN: Thank You Father (Def Jam/CBS 650779 7) (650779 6) Delicious smooth soul from his excellent Chasin' A Dream album which should gain attention on the upcoming Def Jam Tour with Once 'Juce' Jones and Chuck Stanley.

STOCK IT

TANYA: Waiting To Be Found (Rhythm King/Mute LEFT 51(T)) Ex-Change singer makes her solo debut with this infectious dance track, crisply produced, forming a great vehicle for her superb voice.

DORIS DAY: Move Over Darling (CBS LEGS(T) 1) This classic old hit — number 8 in 1964 — could well be a hit again and will surely sell plenty of copies of her Best of ... album.

CROWDED HOUSE: Don't Dream It's Over (Capitol 12)CL 438) Already a big hit in the States, this is the second single from ex-Split Enz singer/songwriter Neil Finn's new band and is nothing if not compelling.

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Losing the fatcat image — we hope

IMAGE IS something preoccupying much of the music industry for much of the time. Add worries about market share, and you have the twin obsessions of the business. Music publishers have suffered consistently from what they aver is a totally wrong image of what they are and what they do. The impression of fatcats sitting in idle luxury collecting a lush slice of the action for little or nothing in return is one they wish to shed. Nigel Hunter collects a few publishing opinions on how they see themselves and what they are trying to do.

STEPHEN JAMES of Dejamus concedes that a few publishers deserve the fatcat image, but objects to the few being regarded as typical of everybody.

"The amount of creative work done by some publishers is not widely known and their PR is not very good," he says. "I hope the MPA will do something about this, working out a long-term PR plan to improve our image.

"There are a lot of good, aggressive young publishers around, and publishers at times are more creative in terms of new artists than record companies. The administrative difficulties in collecting money throughout the world on behalf of songwriters are considerable these days, and aren't appreciated by many people."

James identifies a particular PR blunder in the habit of a few publishers in proclaiming loudly the mega-deals they have done.

"One of the mistakes in publishing today is jumping in after a big hit with a large cheque. That's just a banking job which hits the headlines, but is not what publishing is about."

John Brands, MD of MCA Music here, agrees with James on the banking aspect up to a point. "There is no denying that a big part of today's music publishing has become financing or 'banking' if you wish. The important thing, however, is that it still is and always will be based on judgement of songs and/or songwriters. No commercial bank would feel confident to compete with us in that field, and maybe we should start calling it 'creative banking' from now on."

"Personally, I feel that there is nothing wrong with the image of publishers supplying writers with the financial resources to concentrate on developing their creative abilities to the fullest. The only bit of advice that I would like to give to some of my colleagues is to make sure that, at the end of the day, deals still make economic sense for our trade to stay healthy in the years ahead."

Frans de Wit, a Dutchman like Brands and successor to Ron White at the helm of EMI Music Publishing, believes music publishers may sometimes give the wrong impression of what they're about, but declares his own company not guilty in that respect.

"We find people at the earliest stage of their careers, and develop them to recording contract ability. It may take two or three months or a couple of years, but it's recognising the talent and giving them the means to develop it."

De Wit would like to see

greater unity of purpose among UK music publishers with respect to common problems, and far less emphasis placed upon what he calls "the short-term philosophy". Long-term associations are the ideal arrangement between songwriters and publishers.

"We have to convince songwriters of the value of doing deals longer than five or even 10 years — and the best way of doing that is by getting good results."

Dennis Collopy at RCA Music places best value for publishers in improving their image and their business on the personal touch.

"That distinguishes the good publishing companies from the others," he asserts. "People still like to deal on a personal basis, and you must have a good team of people that will attract them. Our company people



HOW NOT to look like a music publisher. The image of the idle fat cat is definitely one they wish to shed.

are all steeped in publishing. I know we controlled that cat-Nobody will ever be heard 'logue'. I've seen the mistakes saying 'Is that ours?' or 'I didn't some major publishers make,

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and I don't want us to make them.

"The banking thing has to be an element to some extent, but it's very important to present your style of publishing convincingly as going for quality rather than quantity, believing in the music and giving it your full commitment and enthusiasm. If you don't believe in something or can't be happy with it, it's best not to get involved."

Richard Thomas of SBK Songs (formerly CBS Songs) is happy with the new set-up, run by entrepreneurs who are happy to spend a buck and then get to work on what they've got with it". He says a publisher should help enhance

'It takes time for us to be judged by what we do, but in six months or so people should see what has happened because of our efforts'

the profile of the acts he signs by assisting them to set up gigs and find good management.

"It takes time for us to be judged by what we do, but in six months or so people should see what has happened because of our efforts. The best way to improve the image of the music publisher is to be seen to be making a difference."

Peter Dadswell is in a prime position to observe the general image of music publishers in his central capacity as secretary of the Music Publishers Association. He rates the courses run by the MPA as particularly valuable in enhancing the image of the profession by instructing its junior employees in the various facets of the job.

"There are a few somewhat parasitic publishers around," he admits, "but not many. We've got a lot of the younger MDs on the scene who are all very pro-writer and keen on exploiting their material in the proper way and in the nicest possible meaning of the word exploitation.

"Publishing these days is horrendously complicated, with a copy-right jungle and administration problems. Writers need the expertise and guidance of publishers to protect and enhance their rights."

IN THE past six years, I have steadily and successfully built up Songseekers International as a music consultancy service to advertising agencies, specialising in copyright research and negotiation.

Although I would like to stress that the majority of publishers handle each enquiry with diligence, enthusiasm and a sense of fairness, I am becoming increasingly concerned with the problems which are arising from the attitude of a few.

Perhaps if they were aware of the procedural aspects of planning a campaign, it would help to smooth away some of the wrinkles of bad feeling that are starting to develop in the advertising world.

1. Advertising agencies do not have unlimited budgets for a campaign. Sometimes the difference of £50 can be the deciding factor for a radio commercial.

2. Campaigns are not instant. Research can take anything from a few weeks to a year. While I can appreciate that the offer of a synchronisation licence cannot be held indefinitely at a particular fee, campaigns can be completely sabotaged if a publisher, without any warning, licenses the same title to another product/advertising agency without advising the first agency.

3. All enquiries must be treated as a potential licence. This is absolutely vital if proper clearances, either with the original publisher or the artist, are made in the initial stages. Unnecessary costs, research and planning can be avoided on behalf

'Don't kill the golden goose'

MUSIC USAGE in advertising campaigns is one of the most lucrative sources of income for music publishers and their writers. Ruth Simmons, director of the Songseekers International music consultancy, offers a few points to be borne in mind.

of the agency. I know only too well that probably nine out of every 10 enquiries are abortive, but it is essential that the person who handles the copyright enquiry on behalf of the publisher has the competence and authority to research the title appropriately. This enquiry could be the lenth.

4. I would like to see some level of commitment from publishers. Advertising agencies, while having reputations for large expense accounts and campaign budgets, also take their work very seriously. Clients who are prepared to advertise nationally or internationally on television or radio are not easy to come by, and very easy to lose. They also want value for money, and agencies account reg-

ularly to them on all production costs. When money is spent on research, animation, demos etc and then three months down the line the agency is told that the publisher has changed his mind for no apparent reason, agencies are left with very angry clients.

5. Publishers must continue to be protective over their copyrights and usages. Infringement and plagiarism, while inexcusable, are occurring because some agencies have felt abused by the music industry. The revenue from synchronisation licence, not discounting PRS, can be substantial. It would be very sad if the music industry killed one of the golden geese because of the conduct of a few.

TO PAGE 32 ▶

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PUBLISHERS MUST go after new talent aggressively and if they can get involved with artists at an early stage of their development — so much the better. Nick Gibson gets the lowdown on some current strategies

'Believe it or not, publishers are often beaten to the post in signing new artists by record companies which have their own publishing arm'

Lifeblood of the business

ANYONE WHO thinks all a modern day publisher does is sit in an oak-panelled office counting money all day is as out of touch as they often accuse publishers of being. In this business, you've got to get out and find the new talent. It's the life blood of the industry, and doesn't just drop into your lap. The artist and repertoire side of publishing today is more important now than it's ever been.

The words of WEA Music's Peter Reichardt seem to reflect the attitude of many of the UK's major music publishers. And if it seems that the pop charts have recently been dominated by 20 and 30-year-old hits from the likes of Sam Cooke and Jackie Wilson, don't be mistaken into believing there is no new songwriting talent around.

"It's the artists we're signing today who'll be the Ben E Kings of tomorrow," says Reichardt, who happens to publish King's Stand By Me. "All we are doing as publishers is reaping the rewards of time and effort spent developing

artists like Ben many years ago. The development of an artist doesn't stop at their first hit record, it's an on-going campaign."



"ALLOW ARTISTS freedom to develop in their own time" — Paul Jenkins of Chappell Music.

Publishers like record companies have A&R departments, but while labels are concentrating more and more on marketing and promotion and

working the acts they already have, it's falling increasingly to publishers to find and develop new artists.

"Publishing companies can get involved with new talent at a much earlier stage than a record label," says Chrysalis Music's Bruno Kretschmar. "It's a lot cheaper, and allows the artist to develop at their own pace away from the usual pressure of having to deliver the all-important hit record. Record companies now look for something that is already up and running, and we try and develop new talent to the stage where all a label has to do is book the studio time and hire the right producer."

Chrysalis Music has a three-man A&R team plus talent scouts based in London and the north of England. Their brief is to scour the local live circuits looking for up and coming bands, keep regular contact with the music press which often locates new talent first, and keep their ears to the ground in Britain's record and music stores.

"If it's happening in Britain,

it's the scouts' job to know about it," adds Kretschmar, "and real talent will shine through even if it's based in the Outer Hebrides. Talent scouts don't just hang around clubs in London."

"We've never signed a new artist who already has a recording contract," comments Complete Music's Martin Costello, who signed indie chart toppers Everything But The Girl five years before they got their Warner Bros record contract. "Unlike many of the majors, we don't go in for cheque book publishing. We base our activities on building new talent slowly in the right way in the hope of achieving long-term success. One-off hit records don't pay for much except the adverts congratulating yourself."

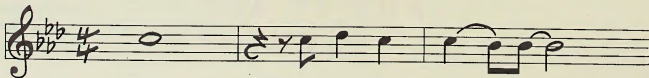
Virgin Music's Steve Lewis finds constant alertness is necessary nowadays to spot new talent before it's snapped up by someone else.

"Believe it or not, publishers are often beaten to the post in signing new artists by record

TO PAGE 34 ►



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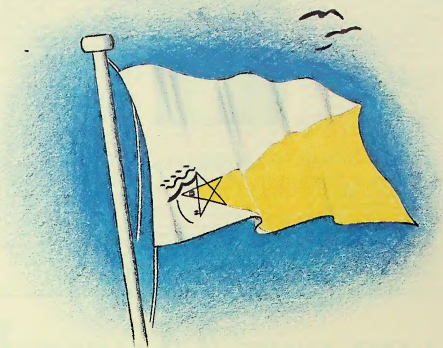
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► FROM PAGE 32

companies which have their own publishing arm," he says. "It's getting harder every year for smaller publishers to compete with larger companies with massive budgets.

"Most artists we sign we either bid for with everyone else, are found by our own scouts or come by recommendation from managers, the music press or even record companies themselves who'd like to see an artist develop a little more before looking at them again a few months later. We sign very few artists from demo tapes sent into the office. If anything, we sign them after paying for our own demos."

Chappell Music, whose recent signing of chart toppers U2 cost over £1m, has gone to extraordinary lengths to implement an active A&R policy, with in-house 16-track recording facilities, press and promotion teams on tap, and a forthcoming in-house record label to be distributed by Pinnode to allow their writer-artists the benefit of radio exposure before being signed to a major label.

"It's important to allow your artists the freedom to develop in their own time, even if this turns out to be years, as it's the only way you can build an artist's long-term career," opines Chappell's Paul

Jenkins, who cites Billy Bragg's *Life's A Riot* debut and the top 20 US album *A Whisper to A Scream* by Jade Warrior as examples of in-house recording successes.

"New writers need ready access to a studio to learn their craft fully, especially in the new area of writer-producers. Like ourselves, many publishers build a new artist's profile by releasing independent singles and throwing the weight of radio pluggers and PR companies behind them to get them used to the way majors work. Record companies can spend between £60,000 and £100,000 on an artist's debut album, but we often do it for £10,000 to £20,000 and give the artist the freedom to learn as they go along without the usual pressure to deliver a hit."

Part of a publisher's A&R role is to introduce a new signing to other areas of the industry, as Bruno Krechmar explains: "We often find ourselves financing live concerts to give new artists a profile in Britain's clubs and colleges, and try and sort them out with management and agency. So often a publishing contract is the first contact new artists have with the industry."

Martin Costello cites the massive promotion push his company gave Mat Johnson's *The The* as an example of publishers taking an active role in helping artists achieve chart placings. "We spent nearly 18 months and over £10,000 planning the launch of Mat's record in Britain. We sat down with the record company and worked on the single album, videos and songbook campaign which re-

sulted in a high chart placing. Many publishers have to fight the egos of record company promotion departments when they get involved in promoting their writers



"NO CHEQUE book completing" — Martin Costello of Complete Music.

and record companies could do a lot more in getting publishers involved in promotion. It's in everyone's interest, after all."

Steve Lewis mentions the example of new signing Derek Bramble as a lesson in developing the new breed of writer-producers. "Producer Steve Levine introduced me to Derek after hearing his work on a David Grant album. We signed him as a musical arranger, and after encouraging him in his song-

writing, he went on to co-produce David Bowie's *Tonight* album and gain writing credits on the Powerslotion LP. As a rule, publishers stick with their artists a lot longer than most record companies, and they tend to have greater faith in their abilities, even though it may take years for the time and money invested to start reaping rewards."

Peter Reichardt is proud of the time and money he spent on a little known group formed by Wang Chung's former drummer called Hero's. "After he split from the group, he kept coming into the office and playing me the songs he'd written. After three months working with a WEA-financed port-a-studio, his new band were ready to play live. We set up a series of showcase rehearsals, but failed to get a bite from record companies in Britain.

"It was only when our office in America played the group's tape to someone at Geffen Records that they insisted on us lining up another showcase gig so they could fly over and see them live. By the end of the show, the group had landed themselves a six-figure recording contract, and the efforts of the past six months had paid off."

Bruno Krechmar says one of the best ways to exploit a new signing is to develop his ability in the studio to an extent where his 16 or 24-track masters can be used as the backing tracks for major artists.

"All they then have to do is add the vocals and bring in a producer. The best example of this is Madonna's *Like A Virgin*, which started as an 8-track publishing demo which

was just reworked by an outside studio and label."

Martin Costello identifies another important aspect of publishing A&R — movies. "It's important to build a strong relationship with film companies in order to get artists' material used in forthcoming films."

Smaller independent publishers can often find it easier to pitch for lucrative TV and jingle rights, as Record Shack Music's Mike Collier points out. "You get a lot more access to advertising companies and TV producers because you can be a lot more flexible. Unlike the majors, I don't have to wait until the managing director gets back from his skiing holiday before the committee can decide whether or not to sign a new writer."

Peter Reichardt is proud of the time and money he spent on a little known group formed by Wang Chung's former drummer called Hero's. "After he split from the group, he kept coming into the office and playing me the songs he'd written. After three months working with a WEA-financed port-a-studio, his new band were ready to play live. We set up a series of showcase rehearsals, but failed to get a bite from record companies in Britain.

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Small — but smooth operators ...

SMALL IS beautiful, as the saying goes, but it brings difficulties in its wake if you're a small music publisher these days. A link with an international hit act or rights to a good bread-and-butter catalogue with a steady income are saving graces, but without such security it's a tough battle amidst the multi-national conglomerates and their lavish cheque books. Nigel Hunter talks to a couple of small operators.



JOHN FOGARTY with Beth Clough (left) and songwriter Brix Smith.

JOHN FOGARTY of Minder Music is an accountant by training, with previous service with Gaff Management and Riva Records before he chanced his arm as an independent publisher. Minder is four years old, and he runs it with his wife, Beth Clough.

He has some pungent views on the state of modern publishing, and sometimes despairs of the practices of his contemporaries.

"Why has the industry allowed a climate where the publisher pays a huge advance, earns peanuts and gives back the copyright in about half an hour? If this continues, there won't be a publishing industry left.

A 50-50 deal should still be OK for usicians."

Fogarty says a small operator must realise the kind of things he's going into, and either work in a specialist area or find tomorrow's hit group, nurture them, spend time and money doing demos and getting them gigs.

"It's very competitive. There's a lot of talent around, but you've got to do everything professionally. The bottom line is a good catalogue of songs. I've had so many meetings with A&R men who use words like producing, mixing and remaking so often, I thought I was in a cookery class. I'm not saying the industry shouldn't use the best technology, but the basis must be a good song."

He defines dance/disco as a particular area of specialisation for Minder while emphasising it's a popular publishing enterprise prepared to consider anything and anyone good. Recent chart successes include AJ Jorreau's Moonlighting and Big Fan by the Gap Band.

Fogarty is nothing if not a realist. He is in constant competition with much bigger publishing firms, but knows that if the latter are determined to sign somebody he's interested in, he can't match their resources.

"Publishing is not spell A-D-V-A-N-C-E and covers are not just things you put on the bed. But small publishers can seldom win in direct competition with the big ones, and it's better if they have some form of association with major companies. They can act as talent scouts and then do split deals with major publishers in parallel with what some indie labels do in the record industry."

Like Minder, Aorea Music is four years old and interested in anything which is good. It's headed by Gloria Bristow-Saunders, whose music industry background includes press and publicity for Philips Records (former-runner of Phonogram), artist management and a lengthy business association with songwriter-musical director Les Reed, whose Chapter One label she managed.

Aorea started in March 1983 with about 30 songs, one contracted writer called Mike Gill, and UK rights for Maypop and Alabama Music, the publishing arms of top US band Alabama which Bristow-Saunders won against stiff competition from UK majors. Now it controls over 5,000 songs and

represents 26 American companies, including Hoyt Axton's Lady Jane Music and Lorenz Creative Services, comprising 16 firms among which are some leading publishers of American gospel music.

"That's not just gospel in the traditional sense," she explains. "It embraces rock and heavy metal sounds as well. Aorea handles a large amount of new country music too, and I work this material strongly but not to the exclusion of considering all types of popular music."

Bristow-Saunders sees a major strength for small publishers in their ability to concentrate wholeheartedly on product or artists when new records come out.

"Some major record companies are so unused to publishers being interested in product before it earns anything, they can't believe that you want to work the product or that you're able to as you're only small. It's difficult to compete in the auction ring with major publishers in terms of signing pop acts for publishing, but there's just as big a profit margin in specialist material if you know what you're doing."

An example of the Aorea technique is provided by the Bellamy Brothers, whose Bellamy Music it represents. Former RCA MOR promotion man Tommy Loftus has been hired to work on their MCA product available to tie in with their UK appearances this month, culminating in the country music festival at Wembley over Easter.

Mike Gill is still contracted to Aorea Music four years on, and has recently written the main theme and background music for an American TV drama called The Vault. He enjoyed a minor hit with his Fleur Blanche composition, and Bristow-Saunders confidently predicts a glowing future for him with his rare ability to write small and big screen music precisely to the number of seconds required.

Singer-songwriter Patrick Small is another Aorea protege delivering quality songs with long life and wide appeal.

"There's still a place for the individual music publisher who has the time, the know-how, the patience and perseverance to stay with acts and writers," she declares. "You stick with the things you believe in, and long term it's only the small companies which can and will give the necessary time and personal attention."

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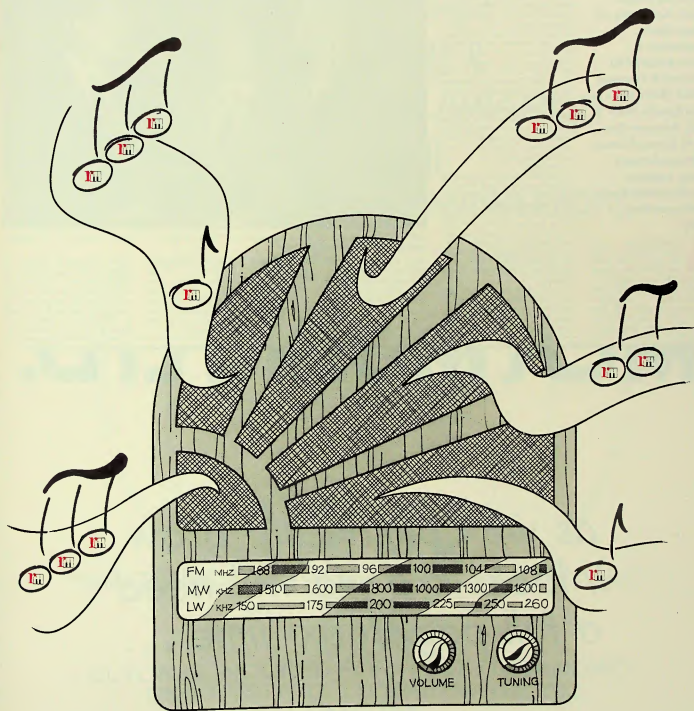
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DON BLACK, chairman of the British Academy of Songwriters, Composers & Authors (BASCA) and world-famous lyricist (Born Free, From Russia With Love, Anyone Can Fall In Love, Always There and many more), takes a light-hearted look at songwriting today.

A SONGWRITER once wrote "Without a song, the day would never end", but without a song, our day would never begin.

Record companies, publishers, producers, artists — everyone in our business recognises that there may be gold at the end of the rainbow, but at the beginning of

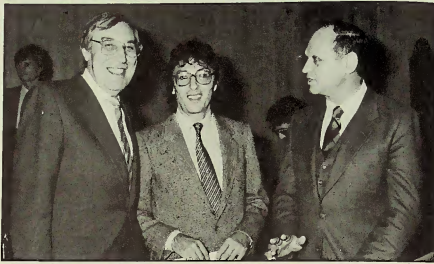
the rainbow there is always a song. That is why the Ivors are so significant. They are for people who write words and music — the source of what we are all about.

Songwriting has certainly changed over the years. Most people are familiar with Sammy Cahn's famous quote. When asked "What comes first — the words or the music?" Sammy replied "The 'phone call'. These days, however, the answer could well be the drum machine!

The traditional songwriter as depicted so often in those Mickey Rooney films has become a dying species somewhat akin to the bald-headed eagle. These days a writer has much more of a fight on his or her hands.

Of course, great songs are being written today, but by a breed of writer who is far more technical than his predecessors. Being a songwriter can be a pretty hair-raising business. It is the only job I know where you experience highs, lows, euphoria, depression, insecurity, satisfaction, pride, rejection, paranoia, hope, failure, humiliation and optimism every single morning.

For those of you who do not know, BASCA is an organisation dedicated to supporting and promoting British writers. As its chairman, I have this amazing dream in



DON BLACK (centre) with fellow songwriter and record producer **Norman Newell** (left) and American musical show-writer **Charles Strouse**.

which the profile of the British songwriter is lifted to its rightful lofty position, and there is a British writers' Hall Of Fame. We in this country have our share of Berlins, Gershwins and Porters, and it's time we banged our drum a little. The Ivor Novello Awards have

become the highest accolade a songwriter can receive — a view shared by the likes of Elton John, Sting and George Michael. The competition is fiercer these days with British songs appearing (and in most cases dominating) the charts all over the world.

The Broadway season, one could say, has been dependent on British musicals — a remarkable achievement. So there is every reason for the songwriter to be encouraged, to get down to work, to collaborate, to listen to what else is going on, and remain active.

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The EEC tries to change history

PUBLISHERS ARE faced with losses of around £5m of the estimated £100m mechanical royalty income from all EEC countries if major labels sign one-stop deals with a European collection society such as STEMRA in Holland. Two bites of commission would be lost in the transfer of revenue via the MCPS, as STEMRA has no UK members.

This possibility would also affect US copyright owners, and 70 per cent of European income is said to be generated by Anglo-American copyrights. It is feared US publishers may take the option of bypassing the UK majors. Record companies appear to have the somewhat ambiguous EEC laws in their favour, but the proposed deal which prompted urgent discussions on the subject throughout the European industry may be shelved.

GEMA, the German collection society at the root of the problem, has made a move towards rejoining BIEM (the ex-UK/Eire collection societies' body), and this would alter the current strong position of the Dutch society STEMRA.

Until recently, it looked as though PolyGram Records would be forced into a deal with STEMRA on all carriers in order to avoid GEMA's demands to pay royalties on compact discs pressed in

CENTRALISED EEC licensing and accounting has become a hotly-debated issue this year. While publishers study ways to deal with the inevitable, the European collection societies are regrouping to avoid losing revenue to those offering "one-stop" deals. Val Falloon looks at a rapidly changing picture.

Hanover at the time of shipment. PolyGram, understandably, wants to pay the mechanicals once the product is sold, particularly in territories such as the US and Japan, where 100 per cent sole-or-return is in operation.

Without wishing to antagonise the UK publishers, PolyGram had made its position clear to them in a mid-February meeting: that unless GEMA backed down, it would be forced into a one-stop deal with STEMRA for Europe including the UK.

This situation seems to have been averted, however, by the

German collection society's change of heart on three separate issues at the basis of the current conflict.

First, the long-running row between GEMA and the German labels over local royalty rates may be resolved soon when an appeal ruling is made known. Whatever the results, GEMA (which withdrew from BIEM) stands to lose: if they win the appeal and a higher mechanical rate, the German labels may themselves go for a one-stop deal outside Germany.

Secondly, aware of the PolyGram/STEMRA proposals,

GEMA has been meeting with PolyGram this year to discuss the vexed question of payments on CD pressings. A positive result would remove the need for PolyGram to sign a one-stop arrangement with STEMRA.

Thirdly, GEMA's meeting on April 1 with BIEM president Jean Loup Tournier — a strong opponent of one-stop proposals — may mean that the powerful European societies will work out together a new BIEM royalty agreement with the IFPI, and offset the one-stop idea altogether. Only the UK and Eire have statutory royalty rates.

The situation looks no closer to resolution than it did at this year's Midem, when various publisher and collection society discussions ended with heated threats of sanctions against labels by Tournier (who is also head of the French collection society SACEM) and abrupt dismissals of the MCPS's presentation in favour of a central licensing and accounting system.

Another fear is that competing societies might offer cut-price deals, leading to a situation like that in the US, where net mechanicals are lower than those in the UK.

An MPA working party in conjunction with MCPS managing director Bob Montgomery is currently discussing ways in which EEC

licensing and accounting could be separated, or a new central body set up without causing upheavals among the European collection agencies, which currently hold the European licences granted by the publishers. The publishers can hardly rescind those licences and grant them to a new body, and co-operation is needed between all the BIEM (and non-BIEM) societies.

It was the MCPS which originally alerted the publishers about the centralisation of licensing and accounting, and has suggested a central Europe licensing authority (CELA). Montgomery thinks that the balance should in any case be restored in favour of the US/UK copyright owners, as the European societies at present have more than a fair share of British and American-generated copyright revenue (at slightly higher than UK mechanical rates).

An MCPS-UK publisher delegation, led by EMI Music Publishing general manager Peter Smits, has sought further guidelines from the EEC directorate of competition without success. Publishers here do not support proposals for an MCPS link with, for example, STEMRA. Says Smits: "The ones who would suffer would be the creators and the publishers. You can't change the historical division of countries."



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The Entertainment Industry Database

Shout it from the top

THE IVOR Novello Awards annually salute the British music industry basically for achievement in the world of songwriting — but closer examination of the award categories reveals a whole lot more in terms of recognition of our musical peers.

Initially, an invitation is issued to all publishers of British (or part-British composed) music and songs to submit outstanding works that entered their catalogues during the relevant calendar year.

The resulting entries come in by the sackful in numbers which are impossible for any jury to vote upon without spending an unworkable time over their deliberations.

The procedure is to present the council of BASCA with the entire list, complete with top-lines and cassette. As many meetings as necessary are then convened in order to hear and judge each submission. By process of elimination, a workable list of no more than 12 works is finally arrived at in each of the voting categories.

Over a period of some 25 years, I have from time to time had the honour of chairing these committees, and it has never ceased to surprise me that a professional "jury" can arrive at its mutual decision in a relatively short space of time.

These results then go to a final adjudication panel comprised from

BRIAN WILLEY is a long-serving councillor of BASCA and frequently involved in supervising the judging process which decides the recipients of the annual Ivor Novello Awards, sponsored by the Performing Right Society. He explains here how it done.

the entertainment profession at large. Producers, artists, arrangers, media journalists — anyone appropriate can be opted to this panel in order to bring the broadest knowledge possible. Then the great and final judgement begins.

Voting is entirely personal and secret. All members may request a reminder hearing of any title, and then the marking takes place. If the shortlist is say 12 titles, then 12 points are given to the individual juror's first choice and so on down to one point for the least favourite. Papers are handed in, and an

independent assessor supervises the addition of the marks to decide a winner and nominees. Ties can occur, of course, and that means a re-vote, but firstly eliminating the already voted losers in order to confine the points to the winning end of the list. One important fact is that no winning title or writer is revealed to the jury, but merely the fact that winners and nominees are found.

There are some categories that have to be voted upon by specialist adjudicators, but the same system prevails. A few categories are self-selecting such as the Highest Selling A Side, which is revealed from returns made by the record industry. The Performing Right Society, without whose sponsorship the Ivors would not be possible, kindly provides its findings for the Most Performed Work to be nominated.

Outstanding Services and special nominations are the perspective of the council members of BASCA — and such is the intensity of interest here that it is far from easy or quick to reach a mutual conclusion!

The Ivors set out to salute British music and song at its best and most notable, and then tell the world about it all. Everything is honestly chosen, and a winner or nominee can be proud of having reached the pinnacle of his or her profession with never a doubt that merit was the only password required.

Novello nominations

NOMINATIONS FOR THE 1986 IVOR NOVELLO AWARDS are as follows:-

Best Contemporary Song: West End Girls, written by Neil Tennant & Chris Lowe, published by 10 Music; It's Alright (Baby's Coming Back), Annie Lennox & David A. Stewart, D'A Music/RCA Music; Sledgehammer, Peter Gabriel, Cleofane, D'N Music Musically & Lyrically; Don't Give Up, Peter Gabriel, Cleofane; All I Ask Of You, Charles Hart & Andrew Lloyd Webber (additional lyrics: Richard Stilgoe), Really Useful Group; The Miracle Of Love, Annie Lennox & David A. Stewart, D'A Music/RCA Music; Best Selling A Side: Chain Reaction, Barry, Maurice, & Robin Gibb, Gibb Bros Music/Chappell Music, Capitol Records; Living Doll, Lionel Bart, EMI Music Publishing, WEA Records; Every Loser Wins, Simon May & Stewart & Bradley James, Simon May Music, BBC Records; Best Theme From A TV Or Radio Production: Theme From Lost Empires, Derek Hillon, Mercury Music; The Manoeuvred Mafineer, George Fenton, Shogun Music/Eaton Music; Time After Time, Rod Argent & Robert Hewes, Charole Music/KPM Music; International Hit Of The Year: West End Girls, Neil Tennant & Chris Lowe, 10 Music; Nikita, Elton John & Bernie Taupin, Big Pig Music; The Edge Of Heaven, George Michael, Morrison Leach Music; Best Film Theme or Song: A Kind Of Magic, Roger Taylor, Queen Music/EMI Music Publishing; In Too Deep, Anthony Banks, Philip Collins & Mike Rutherford, A Banks/Phil Collins/Mike Rutherford/Hit & Run Music Publishing; Sweet Freedom, Rod Temperton, Ronda Music (London)/Rondongs; Best British Musical: Phantom Of The Opera, Charles Hart & Andrew Lloyd Webber (additional lyrics by Richard Stilgoe & Mike Batt); The Really Useful Group; Chess, Tim Rice, Bim Urosovich & Benny Andersson, Bacu Music/3 Knights; Charlie Girl, David Heneker & John Taylor, Choppell Music.

The categories Outstanding Services To British Music, Most Performed Work, The Jimmy Kennedy Award, Songwriters Of The Year and Outstanding Contribution To British Music will be announced at the Ivor Novello Awards Luncheon at Grosvenor House Hotel on April 15.

RETAILING

Stop theft the Japanese way

TOKYO — An anti-theft system its makers claim as foolproof has been installed in 40 stores here since October 1986, with further installations going ahead at the rate of 20 per month.

Designed to prevent shoplifting of cassettes and compact discs, the package was developed by Tokyo firm Magry System. It differs from most conventional theft prevention devices in that the alarm buzzer is contained in the special cassette or CD cases, rather than in the sound until switched off

with a unique key.

This characteristic makes it easy to identify which of a large group of people is carrying pilfered goods, say the makers, as well as freeing store staff to concentrate on the business of selling. Magry managing director Kazuo Yamada says that in retail outlets where the system has been installed, shoplifting has been eliminated and sales have increased by between 8 per cent-16 per cent. The system can be leased or bought outright. Cost of the two gate panels, which are

sensitive enough to detect stolen goods carried above head height, is around \$9,100, while cases containing the activation buzzers are \$4.30 each. Dummy cases, identical in appearance but without buzzers, are available at \$1.65 each.

Yamada, who claims the company can barely keep pace with new orders, hopes to have the system in 200 Japanese stores by year's end, and says it will eventually be marketed on an international basis.



MEMBERS Of the cast of the West End musical High Society visited the Dress Circle shop in Monmouth Street, London WC1. To sign copies of the cast recording album re-issued by EMI. Pictured are shop owner Patrick Martyn, Stephen Rice and Angela Richards from the show, and Dress Circle manager Michael Berg.

BOOK REVIEW

IN SEPTEMBER it will be exactly 10 years since Maria Callas' premature death, and the years have seen the legend of the woman grow immensely. In life her brilliant career as a soprano was intertwined with a tumultuous personal life; in death the drama continues with family wrangles and the publication of various "biographies". A new book though thankfully ignores the more sensational aspects of her story. *Callas As They Knew Her* is a portrait of one of the prima donnas, told through her

own words and those of her fellow artists including Placido Domingo, Tito Gobbi, Visconti, Joan Sutherland and Noel Coward.

The book also includes a selection of essays and appreciations of her talents, a complete discography, reviews of her career between 1938 and 1974, and a selected bibliography. It's a must for any Callas fan, and a worthy addition to the book shelf of any classical music lover. **CW** *Callas As They Saw Her* by David A. Lowe. Robson Books, £14.95



F.L. MOORE RECORDS in Stevenage, Hertfordshire, was recently paid a visit by young band Upright whose debut single *I Want Your Love* on Atlas Records through PRT has been picking up regional airplay while the 12-inch version has also been attracting club plays. The number was written by band members Jason Bowers and Peter Kiely, and produced by Dave Stevens and also Steve Macintosh. Cast of vocal notes (see box on right): lead vocalist Mark Lay, Kalina Taylor, Tony O'Grady and Sharon Allen (F.L. Moore's), Jason Bowers and Peter Kiely.

Buy indie say Ausgang

AUSGANG A-GO—GO fans are being encouraged to buy the band's latest album *Los Descamisados* from independent record shops after claims that some have been over-charged at multiples. The six-track mini-album, a short cut £4.49 or £4.99 "at the most" but apparently some fans have paid as much as £5.99.

"The mini-EP is retailing at vastly different prices, depending on where the fans shop," says a spokesman for the band.

"If they pay £5.99 then they've been ripped off, and we suggest they should be refunded for the over-priced product and in future shop at their local independent store."

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A BUSY time in the City, with only two companies represented here showing a monthly drop on share price. Even so, in the case of Prestwich this news is tempered by the recently announced purchase of deletion specialist SP&S for £34m.

Prestwich chairman Paul Levinson is confident that the stability his company can offer in providing working capital will contribute to SP&S becoming the UK's major rock jobber.

Also on the acquisition front, Woolworths' buoyant rise of 10.2 per cent comes at a time when the company has shelved plans to take on Underwoods in favour of the 297 outlet Superdrug. The deal, estimated at around £245m, gives Woolies a fourth finger in the retailing pie, with the B&Q DIY shops, the Comet electrical chain and Woolworths itself making up the other three.

Virgin continues to blossom, finally answering the sceptics who took delight in its earlier poor showing. Striking price was achieved and easily passed last month and this month's share value has risen by 12.2 per cent. Really Useful also can't put a foot wrong, up by 15.7 per cent and Starlight Express now doing the business in the US.

Look out for a new name in the Sharewatch league as Pickwick brings in profits for '86 up by 163 per cent on the previous year. The company now intends to obtain a stock market listing.

UK SHARES (Pence)		HIGH	LOW	MONTH END PRICE	CHANGE (%) OVER MONTH SINCE JAN '86		DIVIDEND PER SHARE YIELD PER CENT	
BOOSEY + HAWKES	(25p)	225	127	175	+2.9	+ 7.4	—	—
BOOTS	(25p)	330	209	289	-5.2	+9.1	10.3	3.6
CHRYSALIS	(25p)	266	157	259	+18.3	+26.3	10.4	4.0
PHILIPS	(110)	1750	1300	1512	+0.8	-4.7	59.2	3.9
PRESTWICH	(25p)	157	94	128	-5.2	—	0.5	0.4
REALLY USEFUL	(5p)	483	322	480	+15.7	—	16.3	3.4
W H SMITH	(50p)	368	240	322	+3.9	+13.4	8.7	2.7
THORN EMI	(25p)	649	377	601	+2.0	+41.7	24.7	4.1
VIRGIN GROUP	(10p)	176	128.5	161	+12.2	+15.0	3.2	2.0
WOOLWORTHS	(50p)	920	438	835	+10.2	+54.1	22.7	2.7
US SHARES (Dollars)		MARCH 1987						
CBS	—	163	112.2	156.5	-2.6	+32.6	3.0	1.9
MCA	—	56	39.7	45.6	+5.6	-9.9	0.7	1.5
WARNER COMMS	—	31.7	18.1	31.7	+2.6	+64.2	—	—

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D I A R Y

THE RACE is on: If — as Patrick Isherwood predicts — the BPI/Amstrad copyright wrangle reaches the Lords a year from now (see p4), will that be before or after DAT, with all its ramifications, is introduced here... How the wheel turns. Chappell/Intersong Music is definitely for sale, according to potential sutor Charles Koppelman of the recently formed SBK (former CBS Songs) conglomerate, and apparently PolyGram is interested in re-acquiring the company in sold off to raise cash just a few years ago... Just for the record, new FRT MD Kim Richards says that the company "has not entered into, nor intends in the foreseeable future, to enter into negotiations concerning any long term deal with Starboard"... Seems The Sun, having done a number on Elton John, now has George Michael in its sights... With Tyne Tees suffering internal strife, new favourite to emerge last week in the race to produce ITV's chart show is Zenith, part of Central... Capital Radio spreading out with the acquisition of fellow ILR station Devon Air... Dooley came away from Alperin (as Alperin is now known) laden with prizes of two plastic bottles of Nivea, a Nivea T-shirt, a Rod Stewart single and a Warner Home Video poster at the end of WEA's fun-for-all-the-family open day celebrating 10 years of the site. The day was capped by a dinner and dance at Wembley conference centre...

RICHARD BRANSON, pondering whether to continue in the role of chairman of UK 2000 "regenerate Britain" campaign, will have a chance to test another of his titles — business writers' Communicator Of The Year — at the forthcoming New Music Seminar in New York. Not normally the most comfortable of public speakers, the Virgin chief no doubt bore in mind the need to constantly boost the company's profile in the image conscious US market when agreeing to make the keynote speech. Wonder if he'll use as his starting point a recent quote attributed to Virgin Records chairman Simon Draper suggesting that the key to the company's success is that Branson "is not interested in music"... ZZ Top's Wembley Arena record for the amount of four merchandising sold has finally fallen to Frankie Beverly and Maze... The Kopu Cricket Cup, sponsored by video production company Limelight, is expected to involve 64 teams from the entertainment world this season culminating in an Edgobaston final. The charitable aim is to raise £250,000 to preserve a rain forest in Cameroon... Ever wondered how big the music industry rolls in advertising terms? Well, according to the 1986 MEAL figures, CBS was the year's 155th largest spender at £3.27m, followed by Britannia Music in 183rd place at £3.27m, with no other record company showing prominently... Is it a sign of the security-conscious times that journalists wishing to review latest releases from David Bowie and Prince had to pay a visit to the record company offices?



MAGNET ATTRACTION: Singing-Mo raises a glass after giving to Magnet Records.



ISLAND PARADISE: Elkie Brooks and Legend Records present the Island sales team with gold discs for their help with No More The Fool.



NO FRET: John Williams premiered his LP Concerto For Guitar And Jazz Orchestra at the CBS conference.



BIG PLUG: CBS regional plugger Bob Hermon belatedly receives his Music Week citation as runner-up promotion man of the year from managing director Paul Russel.



HEINZ MEANS business: Heinz Henz (left) with Rudi Gossner, president of Bertelsmann Music Group International, after joining the company as vice-president, international A&R marketing.

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C O M M E N T



Once upon a time, long long ago, there was a fairy-tale land where all record shops were treated equally and the one sure way to get your record moving up the chart was to promote (in the purest sense) better than anyone else and to sell more records than anyone else.

Few people have a memory long enough to remember such a time and it might be true that such an ideal is impossible in any hard commercial business. So is it too much to hope for that the doubted retail chart panel, together with the tighter chart regulations being introduced, are enough to bring an end to the so-called "aggressive marketing techniques" and special servicing of chart return shops?

Let there be no doubt, this wasn't the main purpose of the increase from the present 250 shops to 500. Improved target marketing from regionalised research information was the lure which ultimately persuaded the BPI council to commit about half of its substantial yearly subscription income to funding the chart. And in hardening the chart rules, the majors are believed to have bowed to pressure from HQ which questioned the wisdom of splashing out on expensive gimmicky formats.

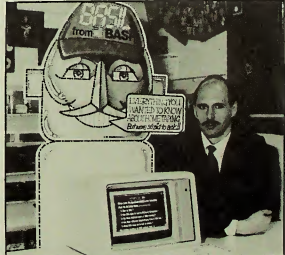
The potential benefits of increasing the panel size, mostly at the cost of the majors, was not lost on the independently minded BPI council members who have consistently lobbied for a panel that is unshyable through sheer numbers. Council opinion was evenly divided on the merits of a larger panel, though, and it was

only on the casting vote of the chairman Rob Dickens that the increase was finally approved. The BPI will quite rightly present a united front from now on but the return on investing so heavily in improved marketing information that is arguably already furnished by sales teams on the road split the council across all the usual "party" lines. And there are those who feel that — far from discouraging manipulative marketing efforts — a bigger panel will merely bump up the expenditure on locking after the additional chart return shops, with costs of retail promotion and incentives spiralling through the roof. Time will tell whether or not this particular tale has a happy ending.

David Dalton



BOYS NIGHT out: CBS Records' Class of '87 who attended the conference dinner.



SAGE BASIL: BASIL the Computer was of BASF's stand at the Ideal Home Exhibition to innocently answer questions on home taping.

PROMOTING IN LIVERPOOL?

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Letter to Brezhnev was filmed at the State, as was The Bronski Beat Video.


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Song Published by Ring Music Publications Ltd Tel: 041-882 9060