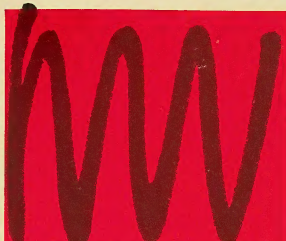


MUSIC WEEK



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Dreaming of a Bad Christmas

IT'S LOOKING like an early Christmas for record retailers with the long-awaited release of Michael Jackson's new album *Bad* this Tuesday (1) promising to be just one of a long string of big-selling releases between now and the year end.

And unlike last year when business didn't really pick up until the final weeks before the festive season, it seems that trade buyers around the UK are already buying in the new album releases heavily, thanks to the fact that they are in the main backed up with hit singles from the acts concerned.

The Jackson album on Epic has already shipped platinum and with the UK premiere of the *Bad* video on Channel Four the same day as the LP's release, dealers are confident — even though none had actually heard the album in its entirety at press time — that it would be the early boost needed for a pre-Christmas selling boom.

"We're really having a good time at the moment, and the Jackson LP will obviously be massive, although whether it will sell millions

remains to be seen," says Steve Walker, manager of the Beggars Banquet shop in Twickenham. "I think some dealers are maybe being a little cautious in stocking the album, if only because they can't believe that it could possibly be another Thriller."

Walker adds: "We stock a good cross section of indie, dance and chart product and that seems to be the key."

Ian Price, general manager retail of Mike Lloyd Music in the Midlands, admits that there was some trepidation about the prospects for the Jackson album prior to his number one single, I Just Can't Stop Loving You. "I had been so long since his last album, and there have been so many strange things in the press about Jackson, but it looks like another big one.

"We got our fingers burnt with quite a few albums last year because product had been ordered on the strength of previous sales by the acts involved, but we can't risk doing that now. The Christmas sea-



JAMES BROWN on the good foot in Cannes 1987. Artists are moving higher up the bill as Midem competes as a live showcase.

Midem angles for artists

MIDEM IS sharpening up its act by giving a higher priority to the concert showcase aspect of the Cannes music market from next year.

The artist element of Midem has tended to be an afterthought in the past, however the need to focus

international media attention has become increasingly important to record companies and with competition from other venues such as New York's New Music Seminar and the Montreux rock festival, the organisers are intent on giving live music a larger profile in Cannes.

"We do not talk about gigs any more — that's old fashioned," says Lucas Fox who was brought in last year specifically to work on the showcase headlined by James Brown and plan for the 1988 event.

"We are now programming the shows to provide a balanced bill. Next year there will be two shows — one rock, one pop — with provisionally seven acts on each.

"Our aim is to make it the most important show of its kind in Europe, if not the world."

Fox sees TV coverage in the UK and elsewhere as one of the keys to the shows' success, "and we don't want it to go out at 11 o'clock in the morning during the school holidays", he adds. Also lined up for Midem 1988 are a bit of the year show, a new discoveries bill and a focus on jazz, live.

The move towards a more artist-oriented Midem is likely to be

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TO PAGE FOUR >

Now That's What I Call Smash Hits

THE NOW compilation series could be heading for its biggest success yet through a potent link with the magazine *Smash Hits*.

Smash Hits — Now That's What I Call Music is subtitled 32 Swing-orilliant Hits Of The Eighties and contains four tracks from each year of the decade so far, including 15 number ones. Aimed primarily at the *Smash Hits* profile teen audience, the double album includes tracks from the likes of A-Ha, Curiosity Killed The Cat, Wham!,

Pat Shop Boys, Queen with David Bowie, Mel And Kim, Five Star and Duran Duran — based on an original selection made by *Smash Hits* staff.

Cassette and vinyl versions carry a dealer price of £5.56, with a suggested retail maximum of £7.99. The price of the double CD package has yet to be decided.

The release date — September 21 — is timed to coincide with a special issue of the magazine on September 23 which will include a

free 16-page song book of single-lyrics matching the album. A two-week national TV campaign costing £1.5m starts on September 22 and will be backed up by a campaign on Radio Luxembourg aiming to reach teenage listeners.

"This represents a link-up between the most successful pop magazine and Now, the leading compilation team," says *Smash Hits* editor Barry McIlhenny, who says that the project entailed "nine months of blood, sweat and tears".

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Dealers: now it's your turn


THE RECORD retailers day in aid of Music Therapy on October 31 is gathering momentum with widespread promotion and publicity plans being laid.

Now it is the turn of dealers themselves to pledge their involvement and details of how to support the cause can be found on p.8-9.

HEART

Who Will You Run To
 New Single On 7" AND 12"



LIMITED EDITION 12" FEATURES BONUS TRACK 'THESE DREAMS' (12) CL 457 





Songwriters at a Loss

We are composers and lyricists who are being unfairly treated and financially penalized by Broadcast Music, Inc. for having left BMI in the past to become members of ASCAP.

We thought we had an agreement with BMI to continue to receive 100% of our royalties as long as our songs stayed at BMI. Even if we left. BMI has

previously honored this agreement.

Now however, BMI has unilaterally decided to "rewrite" the agreement and cut our royalty payments up to 80% of what we would have received if we were still with BMI or if we agree to go back.

We believe that BMI should honor its agreements and treat all BMI writers, past and present, alike.

While this reduced royalty scheme does not affect current BMI composers and lyricists, it does trap them economically into staying at BMI.

Our counsel, the law firm of Paul, Weiss, Rifkind, Wharton & Garrison, has commenced arbitration proceedings against BMI to protect our rights. ASCAP is backing us and paying our legal expenses.

John Addison
John Beal
Walter Becker
Bruce Broughton
Larry Cansler
Michel Colombier
Carol Connors
James Di Pasquale
Donald Fagen

Emmylou Harris
Mark Hudson
Jerrold Immel
Fred Karlin
Marcy Levy
Ron Mael
Russell Mael
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Jim McBride
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Lisa Silver
Sonny Throckmorton
Dan Tyler
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Joe Walsh
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For more information, call in London: 01/460-6000.

MUSIC WEEK



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Major push for Elton's double

PHONOGRAM HAS organised a major marketing campaign in support of Elton John: Live In Australia With The Melbourne Symphony Orchestra, a double album box set of his concert in Sydney last December.



ELTON GETS a Down Under double

The box is described as "de luxe varnished" and contains a colour booklet of "rare photographs", an individually-numbered bandolier ribbon for each copy of each format (10,000 LPs, 10,000 cassettes, 5,000 CDs) and is shrink-wrapped.

It was released on September 1 and is backed, this Friday (4), by an ITV networked transmission of the concert. John will appear later this month on the Kenny Everett Show, in radio and press interviews, and IRL promotional spots. Compellions on radio and in newspapers will offer the album as a prize. There will be music press advertising and display material is available.

The dealer price is £8.99 for the LP and cassette sets and £10.99 for the CD edition.

Causing A Commotion

WARNER RELEASES a suitably-titled single by Madonna on Monday (7) called Causing A Commotion, a cut from Who's That Girl. There is also a 12-inch version coupling the Silver Screen Mix and the Movie House Mix of Causing A Commotion and Jimmy Jimmy from True Blue.

Atlantic releases the original motion picture soundtrack from the Mari Dillan movie The Big Town on Monday. It contains classics such as Bobby Darin's *Mock The Knife*, Roy Charles's *Drawn In My Own Tears* and Big Joe Turner's *Shake Rattle And Roll*. The film opens in the West End this Friday (4).

B R I E F S

● NEXT MONDAY marks the release of the 21st album for Chrysalis by Jeffery Pull and a prelude to their world tour beginning in Edinburgh on October 4. Entitled *On The Crest Of A Knife*, it was written and produced by Ian Anderson.

● LATER THIS month, WEA commemorates the first anniversary of Paul Simon's Graceland album with a major TV and press advertising campaign, and a long-form video entitled *Graceland - The African Concert*, featuring Simon with Ladysmith Black Mambazo, Miriam Makeba and Hugh Masekela. Graceland has sold 1.4m copies in the UK alone, and spawned three worldwide hits in *You Can Call Me Al*, *The Boy In The Bubble* and *Diamonds On The Soles Of Her Shoes*.

● PINK FLOYD's new album from EMI is *A Momentary Lapse Of Reason* is now available in LP/

cassette/CD formats. Also released next Monday is what EMI claims has "the world's first single released only on compact disc", comprising edited versions of *Learning To Fly* and *One Slip* with two cuts of the song *Terminal Frost*, all from the album.

● A VERSION of Blueberry Hill, the old Fat Domino hit, by Yellowman has been released on Greensleeves through Jetstar and RCA. The disc made No 1 in Jamaica.

● THE FOLLOW-UP to The Firm's No 1 success *Star Trekkin'* is released on Monday (7) and entitled *Super Heroes* on the B&K label, distributed by PRT. Also through PRT, at the same time, come *Give It All Away* by Boogie Box High (Hardback), a follow-up to the band's *Jive Talkin'*, and *A Walk In The Park* by Nick Straker (Sedition), re-recorded by Stock, Waterman and Aitken.



THERE'S MORE *Bananaarama* (pictured) to be unzipped on September 14 when their fourth LP, entitled *Wow*, is released by London.

It offers 10 tracks, eight of which were co-written by *Bananaarama* with Stock, Aitken & Waterman and including their recent hit *I Heard A Rumour* and their next single, *Love In The First Degree*.

W E E K E N D

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WH Smith racks up free in-store mag

WH SMITH is the latest multiple to provide a free magazine designed to reinforce customer loyalty and assist the marketing of product.

With a print run of 250,000 per month the first issue is published on October 14 and will be free to purchasers of CDs and videos in the chain's 260 stores. The glossy A4 colour format will be devoted to CD and video hardware and software, aimed at 20-35 year-olds.

The editor is Deanna Pearson, who says: "The aim is to produce an independent, quality magazine falling somewhere between Q and You magazines in terms of content, design and readability, complementing Smith's own high profile and upmarket image." She says that the news, interviews and re-

views will not be controversial but the magazine "will nevertheless exercise a measured, constructive criticism editorially".

The Smiths magazine — as yet untitled — is being packaged by FreeTracks Publications which already publishes Tracks — available free to Woolworths music customers — and Pearson was previously editor of that magazine.

Replacing her at Tracks is Phil McNeill — one-time editor of No 1 and short-lived The Hit — who was most recently special projects editor for LFI.

To match Woolworths' ambitious sales plans in the home entertainment area during the Christmas period the December print run of Tracks is being boosted from 500,000 to a massive 1m copies.

Slimmer Super Channel leaves Music Box safe

DRASTIC ECONOMY cuts in the region of 57m at Super Channel will not adversely affect the output of Music Box, the company which provides most of the European satellite TV service's programmes, declares Music Box's managing director Rob Jones.

Super Channel, as part of its economies, is cutting by almost half the hours of programmes it buys from Music Box but Jones says this will have a positive effect on the latter company's output. "Previously we were providing around six hours of original programming a week on Super Channel which with repeats amounted to around 10 hours a day, whereas the new deal means that we will only be providing three hours a day, around six or seven hours with repeats."

"Unlike Super Channel though, there will be no redundancies at Music Box. We are re-deploying

staff which means that there will be more people working on our existing programmes output. In a positive sense, this means that Music Box will be coming up with even better programmes in the future."

Jones also points out that the two main Music Box programmes affected, The Face and The Biz, have both been going out on Super Channel during the early hours of the morning.

Super Channel is putting on a brave face, despite the cutbacks which could result in the loss of around 70 jobs. Chairman Brian Tesler says: "We are delighted with the progress we've made — with 8.0m homes after only seven months on the air, we are only about 1m homes behind our nearest satellite rival which has been on the air for about five years."

Songwriters hit out at BMI plans

THE DISGRUNTLED songwriters who have placed an advertisement in this week's edition of Music Week under the slogan Songwriters At A Loss are complaining about being "unfairly treated and financially penalised by Broadcast Music Inc." through its reduced royalty scheme for composers who have left the society. They maintain they had an agreement with BMI to receive all their royalties as long as their songs stayed with the society, even if they made subsequent different arrangements elsewhere, and ASCAP, the rival body to BMI, had taken them and paying their legal expenses.

BMI spokesman Robbin Ahrold told MWA: "PRS writers whose works are represented by BMI in the US are not affected by any changes in our payment schedule."

Midem

► FROM PAGE ONE

► FROM THE MIDEM organisation's UK owners TVS who have so far been little involved in the music event.

Huddle in transfer deal

RECORD SHACK Records is switching distribution to Spartan in time for the Glenn Huddle and Chris Waddell follow-up to single hit Diamond Lights. Record Shack was previously with PRT and the new deal is distribution-only for three years.

The next single — It's Goodbye — has a video sponsored by Miller Lite and Brewer Courage has also bought 10,000 copies of the disc to feature in a competition in 2,000 of its outlets.

Release date of the single is September 14.



JOHN MCNALLY (left) and Frank Allen of The Searchers flank PRT sales manager Tony Smith and PRT MD Kim Richards with universal smiles after the presentation to the PRT sales force of the Ready Steady Go catalogue reactivation.

Reissues: PRT ready to go

PRT RECORDS is releasing 32 albums from its back catalogue under the banner of Ready Steady Go on September 28. The re-release title utilising the name of the Sixties ITV pop series accurately reflects the vintage and content of the product.

The bumper reissue includes 12 LPs by The Kinks, seven by The Searchers and six from Status Quo, and will carry direct prices of £2.73 for LPs and cassettes and £4.86 for the compact disc format.

A major selling point is that the reissues have been reprinted in their original sleeves, and many have acquired collector's piece

status, having been unavailable for a long time. Other star names featuring in the release are Petula Clark, Lonnie Donegan, The Foundations and David Bowie, whose album contains tracks re-released by PRT in 1966 with a sleeve depicting him as he looked at that time.

This release is the first stage in PRT's reactivation of the old PRT Records catalogue.

The second batch before Christmas will concentrate on MCR material and children's product, and the third reissue in the New Year will report on classical and jazz repertoire.

Bad Christmas

► FROM PAGE ONE

Christmas — no one seems to have heard the album, and it does depend how many hit singles there are on it. People forget that when Thriller was first released, it was a relative stiff at first and we thought that we were going to be left with a couple of hundred copies on our shelves.

"I've got high hopes for the new albums from acts like Five Star and Fel Shop Boys because they're backed up with hit singles. That's what you need to get an album off the ground."

Such optimism is echoed among the retail chains on Gerard Talbot, sales manager at Virgin Retail, says: "I can't see any problems with Bad when the first single from it has already been number one. There's no reason why it shouldn't sell well into 1989 but it's all down to the public at the end of the day."

"It seems that this year some of the companies — in particular the US-orientated ones — have light release schedules between now and Christmas, while others have got some very strong product coming out. The last two autumns selling periods have been very strong and, while I don't like making assumptions, it does seem that this year buying trends are not continuing that pattern. I'm pleased to say."

David Cliphson, managing director of the Our Price chain, adds: "This year it's a lot easier for the retailing trade to know where they stand with the new product, and the fact that so many of the latest releases hit singles has to be a considerable boost. Prospects are certainly looking good for the rest of the year, and we're expecting business to be bullish. There's a lot of activity around the Jackson

album and it looks like it will explode immediately."

And Woolworths marketing manager Debbie Loveday says: "We're delighted that the Michael Jackson album has come through at last, and it can only be a boost for the whole retail trade. There are some good albums coming through this year, supported by hit singles, and for a retail chain like Woolworth that is heavily involved in top 75 product that can only be good news."

Aston fails in Big Note court case

FORMER BUCKS Fizz singer Jay Aston last week failed in his High Court bid to continue an appeal freezing order on her former music company.

Mr Justice Harman said there was no basis for the continuation of the order which was due to expire last Friday against Big Note Music Productions Ltd.

Aston — who was not in court — said her adviser Barry McKay had asked for the order, pending payment of costs in previous hearings, to restrict Big Note from disposing of any of her assets so as to reduce them below £45,000. They also asked that Big Note should be prevented from disposing any interest in recording studio Comforts Place, Surrey.

The judge said there was no evidence that Big Note had made any improper payments or was likely to do so or that its directors would act improperly.

Company accounts showed Big Note making major investments and that such conduct was legal, proper and natural.

World BRIEFING

AMSTERDAM: Philips will launch its first CDV player on the European market early priced around £460, will go on sale in Britain, France, Holland and West Germany in February or March, with a preliminary information campaign for dealers starting late next month coupled with a similar promotion on CDV software by subsidiary company PolyGram.

Philips Holland audio general manager Ernst van der Velden forecasts further launches of a special CDV singles player costing about £307 and of CD combination units during 1988.

LOS ANGELES: Lee Young Jr, nephew of famed jazz saxist Lester Young, has been named president of the Motown Music Group, in succession to Jay Lasker, who recently resigned. A fellow former vice president, Alvin "Skip" Miller, has been promoted to president of Motown Records.

His appointments herald a £23m promotion and development campaign for new and established Motown artists, with special emphasis on international operations on a two-way basis. Motown recently signed Chris Rea for the US.

LAS VEGAS: Software and hardware companies participating in the launch of computer operations are postponing a formal roll-out until next year rather than risk a shortage of software available for the last quarter of 1987. The decision was made at the Video Software Dealers Association conference here.

Pioneer is already shipping its combination CD/VHS/CDV player, and Yamaha and Magnavox are expected to have their players available this year, but software delays have resulted from difficulties in arranging rights clearance for the CD video format.

NEW YORK: The National Association of Recording Merchandisers (NARM) and the Recordings International Trade Association Committee proposed a system to the Recording Industry Association of America (RIAA) which would permit certain parallel imports in the US.

The scheme proposed is similar to one used in the UK whereby importers would purchase a stamp from the RIAA that would be attached to authorised imports. RIAA would distribute the stamp fees as royalties. However, RIAA chief Jay Bereman is unwilling to commit to keep the organisation out of "the collection business".

One Year On



'GRACELAND' by Paul Simon was released on September 1, 1986

Since then it has sold over one million four hundred thousand copies in the U.K. alone.

One year on, WEA Records is launching a major campaign to maintain Graceland's success.

LONGFORM VIDEO 'Graceland-The African Concert' filmed live in Harare, Zimbabwe and featuring Paul Simon with Ladysmith Black Mambazo, Miriam Makeba, Hugh Masekela. RELEASED SOON on VHS-K9381363

CAMPAIGN - throughout September includes: TELEVISION-special 30 sec and 40 sec ads
INSTORE-new campaign. NATIONAL PRESS advertising. And much more on Album (WX 52), Cassette (WX 52C), and CD (925 447-2).

TO COMPLETE THE PICTURE - in October WEA is releasing the following albums by Paul Simon on CD, LP and Cassette:
The Paul Simon Songbook, 'Paul Simon', 'There Goes Rhymin' Simon', 'Live Rhymin', and 'Still Crazy After All These Years'

ORDER FROM THE WEA TELE-ORDER DESK ON 01-998 5929 OR FROM YOUR WEA SALESMEN/TELE SALES PERSON

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CBS/Fox enters the sell through fray

CBS/FOX VIDEO has become the latest software company to enter the video sell through market with a package of 12 releases which will be on sale from September 21.

Managing director Stuart Till says: "For once in our life we have had the luxury of watching the market evolve rather than rushing in, and we have spent the last 15 months researching sell through to make sure we get it right."

The company's research shows that the public is prepared to buy premium titles at prices up to £15 and with that in mind CBS/Fox is releasing 10 of its films at a retail price of £14.99 and two at £12.99.

CBS/Fox plans to release only premium product which has outlived its rental life. All of the titles will be generically packaged in silver and will carry the strap line All Time Great Movies. Music titles won't carry the generic packaging and will continue to be released separately to tie in with album releases.

Till adds: "People only want to buy sell through titles if they offer collectability and can be watched again and again. We believe our first package of releases meets those requirements."

The package includes Star Wars,

The Sound Of Music, My Fair Lady, Hello Dolly, Butch Cassidy And The Sundance Kid, Those Magnificent Men In Their Flying Machines, Little Big Man, Cannonball Run and The Longest Day — all offered priced at £10.43, and The African Queen and Snoopy, dealer priced at £8.99. CBS/Fox is supporting the launch with national press advertising.

Launch for Top company

TOP RECORDS and Top Music have been launched as parallel recording and music publishing enterprises under the aegis of recently refurbished Advision Studios in London's West End.

Heading the companies is Alan Sizer, formerly head of A&R at both RCA Records and Polydor. His initial task is to find new recording artists and develop their careers on a long-term basis, with initial product expected by the end of this month.



MUSIC TO their ears — Timara Galassi and Gerald Murphy share this year's John Lennon award given by the Performing Right Society to deserving music students. Pictured with them are two of the judges — George Martin and composer Chris Gunning.

Opinion Beaten to the CD punch

ON TWO recent separate occasions I, like many other retailers who don't get visits from reps, placed an advance order with EMI for Maniliza's current LP, which was due to be officially released on the following Monday.

Imagine my surprise when some of my regular customers informed me that they had seen it on sale elsewhere on the Friday before the Monday release date. I would like to know how this retailer obtained and was allowed to sell before the release date, thus clearing up on local specialist sales before I could get my copies on sale.

I reported this to EMI and was informed that the "official" order for that title did not leave Hayes until the Sunday and was signed for on the Monday.

Similarly, a customer came into my shop and enquired about CD singles, giving me a list of his requirements. One of them was the Sugar Mice CD single, and I informed him that EMI had withdrawn it before its release date. The customer returned some 15 minutes later with the said CD single obtained from this same outlet

for £6.99.

I'd like to know what's going on up here. No dealer should be selling merchandise before the release date. By doing so, they are seriously affecting other retailers' "fair" sales. Has any other small retailer had this problem or would any of the major record companies care to explain how this is allowed to happen?

G TAYLOR, Right-Trax Records, Rhyd.

Hold on for Holly

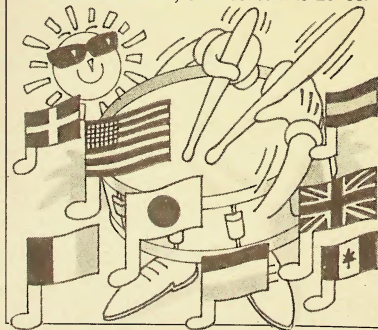
WITH REFERENCE to a letter in your Opinion page (MW August 15) regarding the Buddy Holly Lost And Found bootleg, I have spoken to our Los Angeles office at some length, and am advised that there has been a long-running dispute over ownership of the relevant masters. They are desperately trying to resolve these legal technicalities, and will be thrilled to release these valuable recordings as soon as we are able to do so.

I would ask Mr Hollings and his friends to be patient, and not to buy such a package that he himself declares to be inferior in many areas.
MIKE FAY, Catalogue Exploitation Manager, MCA Records, London W1R 3PH.

Drum up more business

At MIDEM '88

Music's International Marketplace.
Palais des Festivals, Cannes. Jan 25-29 '88.



All the Big Names will be exhibiting at MIDEM '88. So will many of the smaller companies who play such a vital role in the world's music industry. Why not join them? As an Exhibitor, you're not just part of MIDEM you are the show, ranking with the biggest names, and with all the business pull of the music industry's greatest international marketplace.

LIAISE. MIDEM is where global deals are struck that build company prosperity. It's where you'll find all the top producers, record companies, publishers and independents from over 50 countries.

LOOK. MIDEM is the place for viewing or screening the latest video promos. It's where you'll find out all about Compact Video Discs and be updated on state-of-the-art studio equipment and hardware. Nowhere else comes close for promoting records, catalogues and artists.

LISTEN. And where else can you attend the famous MIDEM Galas, or see so many top bands performing live? Or attend the MIDEM MIP RADIO — the fifth great International Radio Programme Market?

The rest of the world always has a special welcome from MIDEM's British Exhibitors (and that includes the 700+ international press and TV journalists).

LEARN. Ring Peter Rhodes right now on 01-499 2317. He'll tell you all you need to know about exhibiting at MIDEM '88. Almost everything is done for you — including fully equipped and furnished stands with phone and hi-fi equipment. You may even qualify for a BOTB subsidy if you book by October 30th. All in all you will be surprised by how little it costs to exhibit at MIDEM '88.

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MIDEM'88

PINK FLOYD



A Momentary Lapse of Reason

Album

EMD 1003

Cassette

TC EMD 1003

Compact Disc

CD EMD 1003

EMI

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...NEXT WEEK!

SOME KIDS ARE NOT ALRIGHT!



photograph: Alan Smeaton

This little girl is one of the many severely handicapped children who regularly attend the Nordoff-Robbins Music Therapy Centre, thanks to the generosity of those who are more fortunate.

YOU LOVE MUSIC — SHE NEEDS MUSIC.

The Nordoff-Robbins Music Therapy Centre opened in Kentish Town, North London, in 1982. It was the first of its kind in Great Britain and fulfils two main purposes: the treatment of children with handicaps of all kinds and the training of professional musicians to become music therapists. Both are based on the very specific techniques developed by the late Paul Nordoff, composer and pianist, and Clive Robbins, teacher of handicapped children, for the creative use of music improvised to meet the needs of handicapped children.

Cut off by their mental, physical or emotional disabilities from the experiences and pleasures of everyday life, handicapped children frequently lack the means of communication and the ability to form relationships with other people. It is the lack of communication which is the most constant concern of those who work and live with such children.

At the Centre, sessions with each child are undertaken by two professional music therapists, one improvising the music and the other supporting the child. The role of improvised music is vital in drawing the child into a shared musical activity, stimulating responses and furthering growth and development. As he becomes aware of music and his part in it, the child will be encouraged to meet the challenge of new activities, to develop a greater self-confidence, to focus his attention and concentration. The very form and structure in music can bring a sense of order, security and joy to the mentally or emotionally disabled child.

The Centre receives no official grant; the expansion of its work has come about through the generosity of friends and well-wishers.

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R E V I E W S

At least it's made legal

VARIETY ARTISTS: That Was Rock, Channel 5 CFV 05472. **Running time:** 90 minutes. **Dealer Price:** £6.95. **Comment:** During the Sixties there were two truly great TV pop spectacles, the TAMI Show and the TINI Show. Having had a tenth generation copy of a lot of this material for 10 years, I've often

wondered when someone would release it legally. Here it is! Chuck Berry, Roy Charles, Bo Diddley, Marvin Gaye, Gerry & The Pacemakers, Lesley Gore, Jan & Dean, Miracles, Supremes, Ronettes, Ike & Tina and the Rolling Stones, all in glorious monochrome, playing their hits of the time (37 of them, says the press release, but I stopped counting), with some of the most ludicrous Go-Go dancers ever filmed. Nothing less than wonderful, a fine reminder of what idiots we sometimes looked 20 or 30 years ago, and a priceless memento of some of the finest rock music ever made. Only one gripe:

my elderly tape includes a show-stopping version of James Brown performing Please Please Please, and while the Godfather Of Soul is in evidence here, that fantastic track isn't — why not? **Sales forecast:** At under a tenner, this will be eagerly bought by people from the era it represents, if they ever find out it exists. If there's anything in the way of display material for this, dealers are recommended to give it prominence, which could pay off. A nostalgic classic. **JT**



CHUCK BERRY — That Was Rock!

MUSIC VIDEO

On	Description (tracks)	Timing/Recommended	Retail Price
1 3 22	U2: "Under A Blood Red Sky"	Virgin VDD 45 Live (2 tracks)/61 min/£9.99	Virgin VDD 45
2 16 7	MADONNA: The Virgin Tour	WEA Music K 9381053 Live (13 tracks)/25 min/£9.99	WEA Music K 9381053
3 2 15	FIVE STAR: Silk And Steel	RCA/Columbia RWT 11268 Compilation (6 tracks)/27 min/£9.99	RCA/Columbia RWT 11268
4 5 4	MEL & KIM: F.L.M.	Video Collection Video single (2 tracks)/13 min/£3.99	Video Collection
5 - -	ELVIS PRESLEY: Aloha	Virgin VDD 092 Live (28 tracks)/15 min/£9.99	Virgin VDD 092
6 4 10	GENESIS: Visible Touch	Virgin VDD 204 Compilation (4 min)/£9.99	Virgin VDD 204
7 24 36	KATE BUSH: The Whole Story	MVP 9911432 Compilation (14 tracks)/55 min/£9.99	MVP 9911432
8 - -	ELVIS PRESLEY: '68 Comeback Special	Virgin VDD 082 Live (19 tracks)/1hr 16 min/£9.99	Virgin VDD 082
9 1 9	GEORGE MICHAEL: I Want Your Sex	CBS/Fox S19950 Video Single/5 min/£3.99	CBS/Fox S19950
10 28 14	DIRE STRAITS: Alchemy Live	Charmel 5 CFW 01072 Live (12 tracks)/1hr 25 min/£11.99	Charmel 5 CFW 01072
11 - -	MARILLION: Video Single	PMI MWV 9900702 Video Singles (2 tracks)/10 min	PMI MWV 9900702
12 13 3	QUEEN: Live In Budapest	PMI MVN 991146 2 Live (23 tracks)/1hr 25 min/£11.99	PMI MVN 991146 2
13 7 4	HITS 5	CBS/Fox S72450 Compilation (14 tracks)/55 min/£9.99	CBS/Fox S72450
14 - -	VARIOUS: Kerrang 2	Virgin VDD 171 Compilation (14 tracks)/1hr/£9.99	Virgin VDD 171
15 14 2	ELVIS PRESLEY: On Tour	MGM/UA SMV 10153 Compilation (1hr 29 min)/£9.99	MGM/UA SMV 10153
16 6 2	LEVEL 42: Live Wembley	Charmel 5 CFV 01042 Live (12 tracks)/1hr 15 min/£9.99	Charmel 5 CFV 01042
17 23 2	MADONNA: The Video EP	PMI MWV 3 EP (4 tracks)/18 min/£11.95	PMI MWV 3
18 3 2	ELVIS PRESLEY: Memories	Vestron MA 11054 Compilation (50 min)/£9.99	Vestron MA 11054
19 30 2	TINA TURNER: Break Every Rule	PMI MVP 9911482 Live (13 tracks)/1hr/£9.99	PMI MVP 9911482
20 26 4	MICHAEL JACKSON: Making Thriller	Vestron MA 11003 Compilation (1hr)/£9.99	Vestron MA 11003

Compiled by Music Week Research © 1987

Headway for Aussies

SEVERED HEADS: Kato Gets The Girl. (Iron INKVID 001 [60 mins]). **Comment:** Australian band Severed Heads have developed a huge following for their left-field dance-pop electronic music. This hour-long collection highlights some of the group's heavily patterned pieces and a few low/low coloured pieces. Acidic and tantrum inducing. **Sales forecast:** Fine low-price cult item, that's finished with quality packaging and is a high-grade watch. A million miles from normal pop-blend video diversions. **DEH**

The best of the blues

BB KING: Live At Nicks. **Hendring HEN 2 053 E.** **Running time:** 45 minutes. **Dealer price:** £11.08. **Comment:** To say that BB is the greatest living bluesman is to state the obvious. This is a 1983 night club show from Dallas, Texas,

featuring nine songs including such hits as Everyday I Have The Blues, Better Not Look Down and The Thrill Is Gone. The only possible criticism is that it is somewhat predictable, but the finely-tuned backup band make it just a bit special. If you don't know about BB King, correct the omission immediately! **Sales forecast:** Whether there are enough blues fans who buy videos to make this a strong seller is unknown, but as one of the best blues videos widely available, this will have chances. **JT**



FROM BAD taste to good sound: Alien Sex Fiend.

Shedding a bad name

ALIEN SEX FIEND: Edit. **Jerrisoonz JE 160.** **Running time:** 60 minutes. **Comment:** From the bad taste doze of the Batcave, Alien Sex Fiend's progress has been shrouded in black garb and press vetoes, but they've been developing a fine electronic sound. Collected here are nine cuts from the group which surely should dispel the detractors' shortsightedness. From semi-animated classic like Get Into It to live footage at a host of venues, Edit is well put together. **Sales forecast:** A definite for fans and cult followers with the possibility of crossover potential if the group's latest release, Mission Impossible, receives the exposure it deserves. **DH**

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TOP • 20 • ALBUMS COUNTRY

5 September 1987

1	2	TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (M) C: WX99C CD: 925 491-2
2		EXIT O Steve Earle & The Dukes	MCA MCF 3379 (F) C: MCF 3379/CD: DMCF 3379
3		I NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (SP) C: RITZLC 0038/CD: RITZCD 104
4		JOHNNY CASH IS COMING TO TOWN Johnny Cash	Mercury MERH 108 (F) C: MERHC 108/CD: 831 032-1
5		HILLBILLY DELUXE Dwight Yoakam	Reprise WX 106 (M) C: WX 106/CD: 925 567-2
6		SWEET DREAMS Patsy Cline	MCA MCG 6003 (F) C: MCGC 6003/CD: MCGAD 61 49
7	13	GIVE A LITTLE LOVE The Judds	RCA PL 90011 (BMG) C: PK 90011/CD: PD 90011
8	7	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX 107 (M) C: WX 107C
9	18	LOVERS AND BEST FRIENDS Don Williams	MCA MCF 3357 (F) C: MCF 3357
10	11	ISLAND IN THE SEA Willie Nelson	CBS 451 041-1 (K) C: 451 041-4
11	NEW	HARMONY Anne Murray	Capitol EST 2035 (E) C: TC EST 2035/CD: 7 46761 2 (E)
12	19	THIRTEEN Emmylou Harris	Warner Brothers K 925 352-1 (M) C: 925 352-4
13	5	GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C: MCF 3335/CD: DMCF 3335
14	RE	STORMS OF LIFE Randy Travis	Warner Brothers 9254351 (M) C: 9254354/CD: 9254352
15	RE	THE COUNTRY WAY Charley Pride	RCA NL 89997 (BMG) C: NK 89997
16	15	KING'S RECORD SHOP Rosanne Cash	CBS 450 916-1 (K) C: 450 916-4
17	12	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP 0031 (SP) C: RITZLC 0031
18	9	GUITARS, CADILLACS, ETC. ETC. Dwight Yoakam	Reprise 9253721 (M) C: 9253724/CD: 925 3722
19	20	THEY DON'T MAKE THEM LIKE THEY USED TO Kenny Rogers	RCA PL 85633 (F) C: PK 85633/CD: PD 85633 (BMG)
20	14	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF 3364 (F) C: MCF 3364 MCGAD 5927

Compiled by Gallup for the Country Music Association © 1987.

COUNTRY

Staying faithful to its roots

by John Tobler

BLUEGRASS is one of the more raucous forms of country music and features banjos, mandolins, fiddles, guitars, basses and vocal harmonies—except, of course, on instrumentals, which form more than half the repertoire. Bluegrass rarely makes the charts. Probably the most famous bluegrass hit are The Ballad Of Jed Clampett and Foggy Mountain Breakdown by Lester Flatt & Earl Scruggs and Duellin' Banjos by Eric Weissberg & Steve Mandell. All three owe their popularity to the fact that they were used as film or TV themes tunes.

Bluegrass, thought to have originated in the Appalachian Mountains, fits in very well with today's roots revival, which may be the reason for two indie labels releasing albums by famous American

bluegrass names.

Sundown (via PRT) has been doing this stuff for some time, in particular several early Ricky Skaggs albums, and now offers Blackjack by J. D. Crowe and California Autumn by Tony Rice. The latter includes participation by banjo men Crowe, as well as help from Skaggs, Jerry Douglas and Mike Aldridge. Crowe's LP features Doyle Lawson, leader of noted bluegrass act Quicksilver.

Fundamental is newer in this game, but also licenses material from Rebel Records (of the American South) as well as County Records (of Virginia). The Fundamental (via Red Rhino/Cartel) releases seem generally of older vintage, which makes little difference since the best traditional bluegrass seems to have moved neither forward nor backwards since the First World War.

Bluegrass Country by Red Allen

& the Kentuckians gives no recording date, but seems like an early Sixties item, while The County Gentlemen Yesterday & Today Volume 1 lists dates from 1915 to 1971. Each of these four albums is excellent if its type, although unlikely to disturb Randy Travis, George Strait etc.

Rounder Europa/Demon (via Pineapple) has also released an album in the bluegrass genre recently. Let The Whole World Talk by The Johnson Mountain Boys. This one has a copyright date of 1987, which only goes to prove that very little changes in the world of mountain music.

Hopefully it won't be long before the most discerning record shops have bluegrass browsers next to the New Country bins. The five albums described above will fit in them very nicely...



THE JOHNSON Mountain Boys show bluegrass doesn't change

TOP 10 COMPILATIONS

- 1 ANNIVERSARY — 20 YEARS OF HITS
Tony Martin Epic 450 300-1 (K)
- 2 THE KENNY ROGERS STORY
Kenny Rogers Liberty LBMV 39 (E)
- 3 THE BEST OF JIM REEVES
Jim Reeves RCA PL 89017 (BMG)
- 4 DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA PL 84422 (BMG)
- 5 THE BEST BEST OF DON WILLIAMS
Don Williams MCA/MCF 424 (F)
- 6 MAGIC MOMENTS (Cassidy, Chish, Jim Reeves)
RCA C: NK 89402 (BMG)
- 7 THE GLEN CAMPBELL ALBUM
Glen Campbell Epic NE 1341 (K)
- 8 THE COLLECTION
Cafe's Collector Series
CCSP 129 (BMG)
- 9 MCE BANDY AT THE COUNTRY STORE
Mce Bandy
Country Store CSJ 007 (M)
CSJ 007 C: CSJ 007
- 10 THE JOHNNY CASH COLLECTION
Johnny Cash
Cash Collector Series
CCSP 146 (BMG) C: CCSPAC 146

The Judds GIVE A LITTLE LOVE



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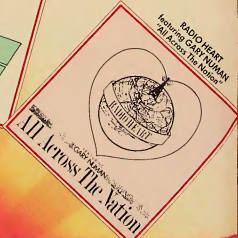


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TOP 100 SINGLES

1	TRUTH FAITH New Order Factory FAC 183/7 (12 — FAC 183) (P)
2	GIRLFRIEND IN A COMA The Smiths Rough Trade RT 197 (U/R)
3	WILDFLOWER The Call Beggars Banquet BEG 195 (W)
4	THRU THE FLOWERS The Primitives Lazy LAZY 66/10 (U/R)
5	BABY TURPENTINE Crazyhead Food FOD 08 (U/R)
6	BARFOOTIN' Robert Perker Cherry CY2 121 (CH)
7	A WORD TO THE WISE (EP) Ghost Dance Karion KAR 608-7 (P)
8	CRY TOUGH Poison Music For Nations (12) KUT 127 (P)
9	BLUE MONDAY New Order Factory — [FAC 73] (P)
10	ROK DA HOUSE (REMIX) The Boomtots featuring The Cookie Crew Rhythm King/Mute LEFT The Boomtots featuring The Cookie Crew 11 (T) (U/R)
11	FLOWERS IN OUR HAIR All About Eve Eden EVENX 4
12	THE TABLES ARE TURNING C.J. Macintosh Music Of Life. N07E 4 (P)
13	STEP BY STEP Tally Transglobal/Rhythm King/Mute TYS 01 (U/R)
14	VICTIM OF LOVE Erasure Mute 12/MUTE 61 (U/R/SP)
15	THE PEEL SESSION Tales from Amy Strange Fruit SFPS 032 (P)
16	LIL' DEVIL The Call Beggars Banquet BEG 188 (T) (W)

17	NEWMIND Swedish Product Inc./Mute PROD 16 (U/R)
18	COOKPUSS (EP) Beastie Boys Ret Cog — [MORT 26] (PAC)
19	LONDON POSSE London Posse featuring Siphon Egils BLR 21 (U/R)
20	FIVE GET OVER EXCITED The Housemartins Gol Discs GDD 18 (F)
21	CANT TAKE NO MORE The Sex-Drummers Row TV Products RTV 12 (3) (J/F)
22	HEY LOVE Flame/Rhythm King/Priority MELT 5 (T) (RMG)
23	HAVEN'T STOPPED DANCING YET Gonzalez Guthrie + West/Wayne Hussey Lombos To The Slaughter/Prism LUS 21 (U/R)
24	WHERE WAS? Guthrie + West/Wayne Hussey Lombos To The Slaughter/Prism LUS 21 (U/R)
25	BIG HOLLOW MAN Danielle Dax Awesome AOR 10 (T) (U/R)
26	I NEED A MAN/ENERGY IS EUROBEAT Moe Man Bolts BOLTS 5 (12) (P)
27	LIFE IS LIFE Lobby Mute MUTE 62 (U/R/SP)
28	THE WANDERER Ted Chipington Vindaloo UGH 15 (U/R)
29	ONE SUMMER Mass Poles Idea IDEA 036 (P)
30	SHEILA TAKE A BOW The Smiths Rough Trade RT (T) 196 (U/R)
31	HAPPY BIRTHDAY Bambi Skin Product Inc./Mute PROD 13 (U/R)
32	HEADACHE (EP) Big Black Blasfilm/Mute BFFP 14 (U)
33	BEDROCK (EP) The Footst All Made Revue Score Bizzare — [WOMBAN 13] (U/R)
34	STRANGELOVE Depêche Mode Mute 12/BONG 13 (U/R/SP)

35	LOVE MISSILE F1-1 Pop Will Eat Itself Chapter 22 (12) CHAP 13 (1) (NM)
36	THE STORY SO FAR Divine Receiver REPLAY 3005 (P)
37	YON YONSON The Dave Howard Singers Hallalujah! — [HAL 047] (1) (R/R)
38	BUDDY GO The Meteor Anagram/Cherry Red (12) ANA 35 (P)
39	THE PEEL SESSION New Order Strange Fruit (SFPS 001) (P)
40	SKANKIN' QUEENS 1000 Times Bodines Pop BOD (T) 2 (BMG)
41	THE PEEL SESSION New Order Strange Fruit SFPS 031 (P)
42	LOLLITA A.R. Kane 4AD BAD 704 (U/R)
43	NOSEDIVE KARMA Gay Bykers On Acid Intape IT (T) 46 (U/R)
44	PREACHER MAN Fields Of The Nephilim Situation TWO 56 (T) (U/R/SP)
45	JOIN IN THE CHANT Nitzer Ebb Mute MUTE 64 (12) (U/R)
46	THE PEEL SESSION [27.3.83] Billy Bragg Strange Fruit (SFPS 027) (P)
47	OUR SUMMER All About Eve Eden EVENX 3 (1) (NM)
48	TEXAS The Beat The Performance Merical Release MRAT 38 (T) (R/R)
49	IN THE SUMMERTIME Mungo Jerry and The Brothers Grimm Illegal MUNG (T) 1 (P)
50	BURNING THE FIELDS Fields Of The Nephilim Tower N 1 (12)

Compiled by Music Week Research

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TOP 25 ALBUMS

1	SUBSTANCE New Order Factory FACTY 200 (P)
2	ELECTRIC The Call Beggars Banquet BEGA 69 (W)
3	THE HOURS The Flamin' Groovies Mute STUMM 35 (U/R/SP)
4	PLAYED The Redskins Pop BODL 2001 (BMG)
5	THE WORLD WON'T LISTEN The Smiths Rough Trade ROUGH 101 (U/R)
6	GIVE ME CONVENIENCE OR GIVE ME DEATH David Kennedy's Alternative Tenebras VIRUS 57 (U/R)
7	LOUDER THAN BOMBS The Smiths Rough Trade ROUGH 225 (U/R)
8	BACK TO BASICS Billy Bragg Gol Discs AGOOD 8 (F)
9	DEFENDER Rory Gallagher Demon FIEND 98 (P)
10	HATFUL OF HOLLOW The Smiths Rough Trade ROUGH 76 (U/R)
11	LOVE The Call Beggars Banquet BEGA 65 (W)
12	WONDERLAND Erasure Mute STUMM 25 (U/R/SP)
13	LOVELY IS AN EYE SORE Various 4AD CAD 703 (U/R)
14	DAWNRAZOR Fields Of The Nephilim Situation TWO 51 (U/R)
15	WITHIN THE REALM OF A DYING SUN Dead Can Dance 4AD CAD 705 (U/R)
16	LOW LIFE New Order Factory FACTY 100 (P)
17	THE SINGLES 81-85 Depêche Mode Mute MUTE 1 (U/R/SP)
18	JACKBEAT 2 Various Rhythm King/Mute LEFTLP 2 (U/R)
19	LONDON 0 HULL 4 The Housemartins Gol Discs AGOPL 7 (F)
20	TWIMBO-DZE-MOTO The Shundies Discolique AFRI LP 03 (U/R)
21	THE QUEEN IS DEAD The Smiths Rough Trade ROUGH 96 (U/R)
22	BAD INFLUENCE Robert Gray Hood Demon FIEND 23 (P)
23	CROTTER CROCOD New Order Factory FACTY 152 (P)
24	NEVER MIND THE BALLOTS Kumbakumbha Agha Pop PRPO 032 (U/R)
25	TURNING REBELLION INTO MONEY Cenille Manhattan MORT 30 (U/R)

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3	4	JUST DON'T WANT TO BE LONELY Tina Turner/McGarner Glenview	3
4	5	HIP HOP REGGAE Lungu D'Colombier MC By One	4
5	6	BUBBLE AND ROCK Idea/Cherry Yard D	5
6	7	HARD UP BACHELOR Sandra Cress Arista	6
7	8	YOU CAUGHT MY EYE Lady Beacher Obitone	7
8	9	HOL A FRESH Ray Dragon Technique	8
9	10	HONESTLY Jan Kantler Technique	9
10	11	BIG BRAW MAN Adriano Bailey Sugar Pearl	10
11	12	FIRST LOVE Ivan Taylor Technique	11
12	13	THESE SONGS Freddy Thomas Cherry	12
13	14	SARA Frankie Paul Line And Love	13
14	15	IT'S NOT UNUSUAL Barry Lee Lee Greenvalley	14
15	16	MOVE ON UP Mistura Joseph Fase Style	15
16	17	GIRL CRAZY Mickey General Dyke	16
17	18	NEW YORK LIFE Sara Lee Arista	17
18	19	HILL AND GULLY Johnny Obadiah Arista	18
19	20	LOVE IS THE ANSWER The Roots Disco Fun	19
20	21	BABY I'VE BEEN MISSING YOU Lionel Roberts Egypshion	20

REGGAE ALBUM CHART

1	SOUL AND SAX Miles Beck Obitone
2	SARA Frankie Paul Line And Love
3	WE HAD ENOUGH Mickie B Arista
4	HA F FAY SO Jesse Weller Dynamic
5	THE REALITY Miguel Thomas Greenvalley
6	CAN'T BE WITH YOU TONIGHT Lady Beacher Obitone
7	ME NAME TIGER Lionel Arista
8	DANCEHALL SESSION Various Artists B&S
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FROM TOP: Maria Callas by Cecil Beaton; with Walter Legler at Kingsway Hall, EMI; La Traviata by Houston Rogers

Callas in mortal coil

... ten years after

by Nicolas Soames

JUST HOW much the magnetism and artistry of Maria Callas continues to exert an influence on the singing world can be seen by the amount of interest in her work as the tenth anniversary of her death on September 16 approaches. There are no fewer than three extended TV programmes due to be screened on or around September 16. And of course, there are the recordings.

EMI gradually has been bringing out all the operas she recorded for them, and by the end of the year, there will be a total of 20 on CD, as well as 13 recitals made during her remarkable career.

But particularly interesting will be two new releases from EMI in September, with a third containing very rare material just before Christmas.

The first is a collection of previously unissued material from live recordings made in Amsterdam and Athens in the 1950s and 1960s, including some Wagner, Verdi, Rossini and Bellini (CDC 744282, also on LP/ape).

The second is a compilation titled *The Incomparable Callas* with arias from Bellini's *Norma*, Donizetti's *L'Elisir d'Amore*, the Puccini, Verdi, Panchelli and others — in short, some of the major roles for which she is still remembered. The recordings are available on mid-price LP and

ape, plus full price CD (CDC 7479392).

In November/December, there will be a 3-unit set of the Greek soprano teaching at the Juilliard Master Classes she gave in 1971 and 1972 — edited down from more than 50 hours material.

A 1965, *Vogue* picture of Callas in evening dress will be available from EMI as a large cardboard cut-out for dealers. There will be national advertising.

EMI is also investing in singers who are still very much active. The *Record of the Month* sees Kirin Te Kanawa singing the favourites of George Gershwin on a recording made with the New Princess Theatre Orchestra. It is titled *Kirin Sings Gershwin*, and includes *The Man I Love*, *Summer and Fall* and *Rhapsody*. It will be backed by various promotions. (CDC 7474758 and an LP/ape).

Decca's Joan Sutherland has also been firing with pop. Talking Pictures is releasing September, with her husband Richard Bonynge conducting the EMI in songs such as *If I Had a Talking Picture of You*, *One Night of Love*, *Did I Remember*, and *I'm a Dreamer* (CDC 417 470 and an LP/ape).

JOSE CARRERAS stars in a new recording of Giordano's opera *Andrea Chenier* with the soprano Eva Marton and the Hungarian State Orchestra and Chorale conducted by Giuseppe Patana issued by CBS (42369, CD/ape/LP).

COMPACT
CD
 DIGITAL AUDIO
 THE BEATLES, The Beatles, PolyGram
 SUBSTANCE, New Order, Factory
 RHYTHMAID, Led Zepplin, Budget/EMI/Phonogram
 PRELEY, THE ALL TIME GREATEST HITS, PolyGram
 TUCS & GOLFERS & VEGET, PolyGram
 HITS & VARIETY, CBS/EMI/A&R
 WHITNEY, Whitney Houston, Atlantic
 THE JOHNNY TREK, Island
 YELLOW STRIPES, The Beatles, PolyGram
 INTRODUCING THE HARDYMAN ACCORDING TO... James Taylor & Ray, CBS
 BROTHERS IN ARMS, Virgin/Phonogram
 WHIPPERSNUCK, Mercury
 ORIGINAL SOUNDTRACK WHO'S THAT GIRL, MCA/Amesbury/ABC
 TRUE BLUE, MCA/Amesbury
 SINGLES - 45 & 45 UNDER, Scepter/A&R
 POPPERS' HEARTS CORAL BAND THE BEATLES, PolyGram
 RED JEWELLERY, Capitol
 100 TOP GOLFERS, Virgin
 THE ISLAND TRIBE, Island
 STREET JAZZ & GREAT HITS, Swan/Sony Music, EC/Warner
 Compiled by Gillian for the BPI, Music Week & BBC * 1997

Mid-price majority

THE MAIN September emphasis is very much on the mid-price issues, with eight Maestro series from CBS, 20 opera highlights from RCA and re-packaged programmes from Harmonia Mundi's Musique D'Abord series, Conifer's Vox Prima and Hungaroton.

The latest new entry into the mid-price series is Denon, with ten titles. *La Valse* is a collection of French music (Debussy, Ravel, Chabrier, Ibert, Bizet) played by the Concertgebouw conducted by Ashkenazy; similar compilation of Sibelius's Seven Symphonies (4CDs 421 065); Ashkenazy and Brahms's Four Symphonies plus Academic and Tropic Overtures conducted by Solli (4 CDs 421 074). All bear a mid-price dealer price of £5.25.

at around £8.50.

In addition, there are the second batches of 20 recordings from both Philips and Decca, filling out the Silver Line and Ovalton collections.

It is also interesting to note that there are more special price catalogues CD sets.

This Decca has three CD sets, with Rachmanninov's Symphonies Nos 1-3 and the Youth Symphony (421 065), with the Concertgebouw conducted by Ashkenazy; similar compilation of Sibelius's Seven Symphonies (4CDs 421 065); Ashkenazy and Brahms's Four Symphonies plus Academic and Tropic Overtures conducted by Solli (4 CDs 421 074). All bear a mid-price dealer price of £5.25.

Haitink joins Dutch treat

NEXT YEAR the Concertgebouw Orchestra, Amsterdam, celebrates its 100th anniversary and although Haitink resigned his directorship in order to take over the Royal Opera House, Covent Garden, he has returned to conduct a new cycle of Beethoven symphonies to mark the event.

The first issue is released by Philips in September, with the Symphony No 5 and No 7 unusually coupled, giving a playing time of over 70 minutes (420 540 CD/LP/ape).

The young Finnish conductor, Esa-Pekka Salonen, also begins a symphonic cycle, but for CBS. He conducts the philharmonic orchestra in the symphonies by Shostakovich, starting with the Symphony No 5 which is released in September (42366, CD/LP/ape/LP) coupled with the tone poem, *Fopkolo's Daughters*.

PHILIPS has made a special CD compilation from two "last night" recordings of the Proms with Jozsef Szigeti singing Wagner. (420 085-2 CD only).

KEY	A	R	C	Radio 1	A1	Tel	R	C	New	Entry	PRICE				RECORDING
											14	21	28	35	
A&R	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
ALPERT, NIKKI USA	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
ASTLEY, MIKE	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
ATLANTIC STARR	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
BACKER, CHRIS	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
BURNS, DAVID	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
BROOKS, CHUCK	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
BUTLER, JONATHAN	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
CROFT, ROBERT	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
CLYNE, F	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
COLLAPATE, N	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
COMPTON, R	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
CURT, THE WILLOW	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
DANNY WILSON	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
DEANON	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
DEPAPPALANTO	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
DEFECHE	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
FAT BOYS	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
FALKAKI, KARIS	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
FIVE STAR	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
FLEWING	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
FREELINO	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
GARDINER	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
GEORGE WEST	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HENSHOLD	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HOTCHKISS	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HOUSE, MARTIN	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HOUSTON, WHITNEY	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HUE AND CRY	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
ICEHOUSE	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
IMAGINATION	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
ILL COOL	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
JACKSON/GARRETT	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
JAGGER, MICK	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
JOHNNY HATES	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
KANG KANG	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
LEVEL 42	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
LITTLE MIX	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
LOUIS, DICK	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
LOGAN, JIMMY	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
LORETTA LOBB	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
MAYBE	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
MELINGERS	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
MINT ALPES	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
MOORE, GARY	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
NEW ORDER	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
OSMOND, DONNAY	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
PET SHOP BOYS	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
PETTINGLES	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
PINCE/ASTON	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
PIELOU	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
RAE, CHRIS	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
REAL THING	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
REM-FORMATIONS	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
RICHARD CLAY	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
ROCKSTAR	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
ROCKSTAR/NGRAM	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
SALVATION LUNDY	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
THE HAIKENS	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
SIMON, CARLY	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
SINGERS	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
SPAGNA GLI	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
SQUEEZE	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
STARSHIP	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
THEN ERIC	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
THE WAY UP	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
TURNER, TINA	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
VALDO	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
WARRIOR	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
WENDY & LULA	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
WET WET WET	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
WITTE, MIKE	2	3	4	5	6	7	8	9	10	11	12				

TOP · 100 · ALBUMS

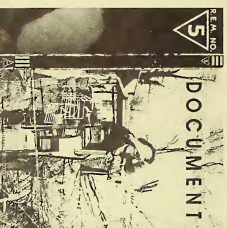
INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No 1	2	HITS 6 *** CD Various COLUMBIA/HITS
2	1	HYSTERIA CD Def Lepard Polygram/Rainbow/Phonogram/HITS 1
3	3	SUBSTANCE CD New Order Factory/FACT 700
4	6	WHITNEY *** CD Whitney Houston A&M 288 411
5	4	PRESELY — THE ALL TIME GREATEST HITS CD Elvis Presley RCA/R 901021
6	9	THE JOSHUA TREE *** CD U2 Island 128
7	5	ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL' CD Medienne/Various Saw/WXYZ
8	7	INTRODUCING THE HARDLINE ACCORDING TO CD Trenché Trent D'Aby CBS 4537114
9	11	CHANGING FACES — THE VERY BEST OF CD TICC & Gendley & Genna MCA/Walton/CDP 1
10	15	GIVE ME THE REASON CD Luther Vandross Epic/BMG 1344
11	8	SIXTIES MIX — 60 SEQUENCED HITS FROM THE 60s CD Various Sire/SMS 232
12	10	TRUE BLUE ***** CD Madonna Saw/WXYZ
13	16	HEARSAY CD Alexander O'Neal Toll/LD 1026.1
14	12	INVISIBLE TOUCH *** CD Genesis Vegan GENP 2
15	13	BAD ANIMALS CD Hearn Capitol/ESTU 2022
16	17	KEEP YOUR DISTANCE * CD Candice Knight/The Cid Mercury/Phonogram CAT 171
17	21	SLIPPERY WHEN WET ** CD Bon Jovi Merq/Phonogram WER138
18	10	THE BEATLES CD The Beatles Polygram/K3 762/8
19	14	F.L.M. * CD Mel & Kim Sire/SMS 302
20	15	FRANKS WILD YEARS CD Tom Waits Island/TWS

MUSIC WEEK

DOCUMENT



R.E.M.

FEATURING THE HIT SINGLE

59	80	QUEEN GREATEST HITS ***** CD Queen EMI BMTV 20
60	14	YELLOW SUBMARINE CD The Beatles Polygram/K3 7070
61	57	WHITESNAKE 1987 CD Whitesnake EMI BNC 1258
62	100	JODY WATLEY CD Jody Watley MCA/MCS 4024
63	72	ELECTRIC CD The Cult Egmont/Intony/EGCA 80
64	01	RAINDANCING * CD Allison Moyet CBS 491 154
65	53	PICTURE BOOK *** CD Simply Red Echco/ET 72
66	49	FAMOUS BLUE RAINCOAT CD Jennette Wronos RCA/R 90106
67	56	DISCO CD Pet Shop Boys EMI RMC 1001
68	55	NOW, THAT'S WHAT I CALL MUSIC 9 *** Various Vegan/Estu/Phonogram NOW 9
69	59	SAMANTHA FOX CD Samantha Fox Jive/HIT 48
70	44	THE PRINCES TRUST CD Various A&M RYA 187
71	51	THE CIRCUS CD Erasure A&M STUMM 35
72	100	DOOR TO DOOR CD The Cars Echco/ET 42
73	73	GIRLS, GIRLS, GIRLS CD Mötley Crüe Echco/ET 29
74	84	SINGLES — 45's AND UNDER * CD Squeeze A&M/A&M 16555
75	76	STRONG PERSUADER CD The Robert Cray Band Mercury/Phonogram MERNH 7
76	65	NO JACKET REQUIRED ***** CD Phil Collins Vegan V2845
77	66	WAR * CD U2 Island 115 9723
78	67	ALL IN THE NAME OF LOVE CD Atlantic Storm Warner Brothers/WN 115

'I'm a marketing man's dream 'cos there's nothing to it. This jacket's been to nearly every Clash gig in the country, and some outside'

PETE WYLIE: That's the trouble, I just talk

Motor mouth hits back

by Martin Aston

"MY FAVOURITE people are those on the outside, the underdogs, especially. That always comes back to me. That's another reason why I like having time out, seeing if I can still put another record out because it makes me an underdog again instead of getting too smug."

This man runs Duracell. No, make that the everlasting kind of battery (shall we talk about your new album, Pete? "We can talk about anything, I don't mind. That's the trouble, I just talk").

Pete Wylie, once one of the Crucial Three alongside Julian Cope and Ian McCulloch, Liverpoolian motor-mouth and hero, he of the Story Of The Blues comeback, he of the Come Back comeback, he of the Sinful comeback, now shorn of the many Wahl permutations and under his own moniker. The man you just can't keep down, but also the man who just can't quite sort it all out!

"But I like the way things have gone," Wylie maintains, "because I've been able to go at my own pace, putting out records when I felt like it, no matter what trend was going on or whatever guy or posse I was working with — it's still worked for me. People have got to the point where they don't care how I'm dressed or all that stuff that comes into most people's careers. Now it's the fact that it's a Pete Wylie record coming out so it's judged on the strength of it's its own."

"We'll come to that a bit later. Wylie has always been a rugged individualist, loath to settle down in case a home or a style becomes a

rut. From WEA's stables with his own Eternal label to Beggar's Banquet, bouncing off The Virgin offshoots MDM for Sinful before falling out with them and signing to Siren... oh, it's a long way down rock 'n' roll, but it's possible that Pete Wylie, the 1987 model if you like, is taking his biggest leap forward, to what Wylie says is a new musical fusion. But it's taken him a long time — the album Sinful has been in the making since November 1985.

"The main reason it took so long to finish was that I wanted to do a record where you were using my favourite kind of guitar music and my favourite kind of song with technology, using sequencers and drum machines, which I knew sod all about, so it meant getting good programmers and getting them to teach me and then combining it all with guitar."

It meant going to the lengths of recording two separate tracks for one guitar and one sequencer version, as neither side really had the knowledge of the other. It didn't help either that Wylie's guitar producer ended up working at cross purposes to a stubborn Wylie. "You'd get a good guitar sound and he'd suggest an alternative, and it would sound just like Pat Benatar. I said to him, 'listen, you can either have a record that sounds good on your terms or like what you want to do, which to me is the most important!'"

It's to Wylie's eternal credit that his self-belief and quest has remained intact so that the man doesn't provide yet another fall-guy for a record company's exploitations. If he wanted, Wylie could try and be the next Billy Idol, given his signing to Virgin America — another factor that held up the album's completion.

"I don't want to be Billy Idol, no, I just want to make the best record of the time. Virgin in America are going to try and sell it hard and maybe it'll be successful but I won't do anything simply to make it. So the good thing about Virgin America was that they said to me on the last day, after they said that they'd expected me to be really difficult and they'd heard I was an awkward, uncooperative bastard, was that they thought I'd got an image, meaning me and my biker jacket and a bit of stubble. They're interested in the way I look and act and they think it's enough. They don't have to market me. In some ways, I'm a marketing man's dream 'cos there's nothing to it. This jock-

er's been to nearly every Clash gig in the country, and some outside!

"In England, in the majors, they want to package you as a star, you your image, and sometimes there's a bigger image than they could ever think up themselves, standing right in front of you."

If that deals with the Wylie press issue, what about the music itself? After a dabble on Story Of The Blues, Wylie's gone and embraced electronics, an unusual move for one of post-punk's most articulate and abrasive guitarists. But as he says, there has to be life after the King Canute approach.

"You can't ignore technology. The tide is coming in, so go with it or drown. Sink or swim."

"I was talking to Tony James of Sire, Sique Sputnik two to three years ago about computers and rock 'n' roll, and I was saying most of the English synth records were the equivalent of the Showtunes where they played cute little tunes and it was an interesting new sound, but it needs a Jimi Hendrix to take what they're using and mix it into a whole different language. Except I'm not Jimi Hendrix when it comes to computers. Probably Hi Ho Silver Lining's my equivalent!"

Finally, Pete, uh... I don't like the new album much. It doesn't turn me in my book. I still miss the fiery Wylie of old. "I was expecting people to say that... listen, because of this record, it's going to inspire people. I'm trying to show you that you can get power with technology. To me, what I'm doing is what Elvis did when he took country and R'n'B and came out with technology. In a different way, I'm trying that to me, it's New Age rock 'n' roll. I'm talking about."

"I'm just taking the first step, haven't explored it for enough because I was just learning, but the next record will take it further."

House music

by Paul Sexton

AT THE beginning of the year, one particular ballad was entirely responsible for causing a spark about a new British "soul" group. DeConstruction To Stay was the song. RCA was the label that took it from DeConstruction Records and signed the act to a long term album contract with a £100,000 advance.

Since then, fans of that delectable, slow-burning first single with its smouldering vocal performance by Heather Small, have had an interminable wait for Hot House to follow through on that early promise. It was worth it: out now is the second CD, The Way That We Walk, a subtle, strutting showcase for Heather's ever more confident vocals and featuring some splendid rolling piano from the band's other vocal half, Martin Colyer. Off camera, Martin Colyer continues to provide their fresh lyrical content. Those interim months have been well spent.

"I was pleased with Don't Come To Stay, I'm not being big-headed but I really like this one," says Heather, "just because the only go to number 74 doesn't mean it wasn't a hit with me. Then there was this funny long gap, we had to go away and do the album. This is



HOT HOUSE: 'I don't think you sound like Aretha'

like the relaunch."

RCA suggested they go to the States for the LP and offer some initial reluctance, in March they travelled to the Muscle Shoals studios in Alabama to work with producer Jamie Lane. "We were very conscious of saving money, we went on the most circuitous route imaginable, you know, the Buddy Holy Memorial Flight to Muscle Shoals, things like that," laughs Martin.

"When we got there, it was all very relaxed and straightforward. It's easy to say that it's fashionable to go there, but I think the last English artist to record there was Julian Lennon."

"It really brought the band together," Heather adds. Those two and a half weeks in Alabama recharged the batteries to come back and finish the album in London, and now RCA plans a comeback release. There's a very complete, together feel about the LP, the binding ingredient being the uniformly striking vocals of Ms

Small.

"I don't think you sound like Aretha Franklin," Martin tells her, responding to a comparison that's been made in one or two quarters. "And you certainly don't sound like Sade, that's the most ridiculous one I've heard so far."

The reason the word soul was in quotes at the top of this story is that Hot House have a style that reaches out further than that word can. And one thing they won't do is take the easy route to the charts by reviving old soul greats. "That seems a lazy and desperate way to work," says Colyer. "You've got to bring something new to them." Heather goes on: "I took a long time to bind up the courage to do Jealous Kind." A fine, sparse version of the Ray Charles Classic shows up on the 12-inch of The Way That We Walk.

Now they talk of that "natural next step," which is to take the band live, bearing in mind how live and natural they sounded on record, it's quite a prospect.

'We're the future of music'

ABOUT to explode in an array of colour and energy on an unsuspecting pop world are new MCA signing, Transvision Vamp, with their blisteringly infectious debut single, Revolution Baby. Leading the charge is vivacious singer, Wendy J, a girl in charge of her own destiny and who, along with guitarist Nick Christian Sayer, writes the songs for these latest of Westway Rockers.

"We're the future of music," she states bluntly. "The Eighties have been so boring, with the current apathy of the charts compounded by record companies' insistence on turning out frivolous, inane and puerile pop." Not a charge to be laid at TV's door when

they display influences that range from Bolan to hip-hop.

"Everyone's so precious these days about trying to be totally original when they're not. We admit we have certain influences and are affected by them. After all there's 30 years of rock 'n' roll to plunder and assimilate for the Eighties."

Whether Revolution Baby is a hit or not, they already have their future mapped out with a second single already chosen, an album that they are currently finishing with plans for a film to accompany it, and live dates before the end of the year. **15**



Metal Works

DORNINGTON PROMOTER Maurice Jones' contention that his band must move west to survive produced a 1987 bill that merged together both ends of the ever-widening metal spectrum.

At the teenage, bedroom-wallpaper end of the market were headliners **Bon Jovi**, thrown in for the first time with bands more likely to appeal to the hardcore, hard-line, hard-drinking fans: **Anthrax**, **Metallica** and **WASP**.

The pulling power of that combination was evidenced by the biggest turnout Dornington has seen, but the disadvantages of being a broad church is that, no matter who is in the pulpit, a proportion of the flock will always be thinking ungodly thoughts.

The pockets of alienation were, though, just that — pockets. Even those unconvinced by Bon Jovi were won over by the technological spectacle of the show and the quality and cleanliness of the sound.

That calibre of sound — the best I have heard of Dornington — gave each of the day's bands a solid platform to work from.

Cinderella used it to enhance the ribald reputation that preceded them; **WASP** demonstrated the art of combining sexual squall with the high dignity of true power; **Anthrax** and **Metallica** stated the case for taking Thrash seriously and **Dia** packed in the broad sweep of favourites selected from a 12-year career.

No matter what your metal tastes, the bill had no flat spots, no disappointments. One hopes the monumental achievement of 1987 will be appreciated and repeated.

JEFF CLARK-MEADS

What's in the store for Irish pop

THERE WAS a time any event purporting to be a showcase for Irish music would have been a sham-rock and Guinness-laden affair with music performed by obscure local outfits whose notion of "good material" had more to do with woolly cordigans than original songs. Thankfully, rock 'n' roll has infiltrated establishment ranks and its presence in the first **Irish Music Festival**, held in the basement of **Aronoff's Department Store** with assistance from live **Mick** record shop, was the real focal point over a two-week period. While accordionist Richard Kelly could only command a less than satisfactory attendance, marginally improved upon selected MOR acts, the most successful aspect to the festival was the series of capacity lunch-time gigs by semi-established names on the



METAL MAYHEM with Bon Jovi and WASP (pics: left) with Irish hopefuls, Blue In Heaven (centre).

rock scene.

Aslen, recent signings to EMI and currently in Dublin's Westland Studios with Mick Glassop, kicked off day one of the UMF in fine style with a set that was basically a preview of their debut album. This is, *Please Don't Stop Loving Me*. Lately, and *Pretty Thing*, once again raised their vast female following to the edge of hysteria and such scenes of teenage abandon continued long after the band departed the stage when young girls screamed and clamoured at roadies, giving away posters. A flyless performance team on board on the brink of international pin-up stardom.

Light A Big Fire, in contrast, have their *Survival* debut album behind them and such is the group's current musical advancement that they may yet be grateful for its lack of commercial success so unrepresentative is it of their live set. New songs like *Shutterdown*, *Prospect Avenue*, *Foxrock*, and the majestic *Starlight 45* reveal **LAF's** adjustment to bigger stadium arrangements without any consequent loss in song quality or durability. Doubtless, some will say the band have "sold out" but it does appear to be an intelligent and natural progression that augurs well for their next outing on *Siren* to be recorded in the autumn.

Having released two albums on Island, followed by a "mutual parting" with the label, **Blue In Heaven** are only showing their true colours. Such courage and determination either could have been a devastating experience for any band has in fact installed a new enthusiasm unleashed by way of creative energy into new songs like *Lost Through Chains and Telegraph Road*. Particularly crucial to the band's rebirth is the addition of ex-guitarist Kevin Kennedy, leaving frontman Shane O'Neill ample opportunity to frolic with the audience and generally perform with an almost manic intensity. **Blue's** nearest rivals of the Doors and The Stooges are now beefed-up with more cutting arrangements and a more expansive group sound, yet the key could well be the poet and proven songwriter talents of new man Kennedy, as he begins to carve out his own role while complementing O'Neill's things which never looked so encouraging in the **Blue In Heaven** camp, they seem confident of securing another deal, and appearances suggest that this time they know what they want to achieve.

A praiseworthy ideal, but only for realisation. PAUL O'MAHONY

Taylor cuts it

THE SIGN outside the **Crickets** in Kensington Road: "Tonight The James Taylor Quartet (NOT the American singer)". Too right it wasn't! Unlike their Yankee namesake, the quartet are very English, they do not sing, and they are definitely not boring.

It is correct that their Sixties instrumentals are very retrogressive, but they are played so convincingly and with such enthusiasm and sheer fun, they prove irresistible. And for every obvious cover version (*Time Is Tight*, *Mission Impossible*), there is a less obvious one (*Mrs Robinson*, *Girl From Ipswich*).

Their debut mini LP, also called *Mission Impossible* and on the Reckless President label, has had indie chart success, but it is no match for the group's live show. The ultra-sharp rhythm section, the twangy guitar, and the tidal waves of Hammond organ all combine to stunning effect. Not only do they sound just right, they also rock the part; and with their audience largely made up of young males, you do not even have to close your eyes to be swept 20 years back in time.

They encared with Booker T's *Soul Limbo*, perhaps better known as *88C* cricket tune; an appropriate choice considering they were playing right next to the Oval.

ANDREW BEEVERS

Camden calypso

THERE IS no doubting that **David Rudder** is the current king of soul. Winner of all of the titles at Trinidad's carnival, he is calypso's brightest star for many years. So it was a big surprise to find Camden's **Dingwells** less than half full for his performance. Perhaps his many London fans stayed away from a more trad rock venue in favour of the full-blown calypso events held at the *Finsbury Superior* and at the *Town and Country* club.

Whatever the reason, it meant

that those at **Dingwells** not only got the chance to have a closer look at a genius at work, but also had plenty of room to dance. The latter is pretty essential when David Rudder and his backing band, **Charles Rooks**, get into full swing. Although their own brand of calypso is less frenetic than that of their Trinidadian contemporaries, it is still strictly party music.

But it is not only the pace of his songs that sets Rudder apart from other soul artists. His performance is not one of bravado, but one of humility. There are no patronising cabaret-style antics, just a straight delivery of a set of fine songs that speak for themselves. His down-to-earth approach is also illustrated by his casual attire and his lack of a stage name, as used by the likes of

Explainer, Arrow, Duke and Baron.

It is a style that is likely to give him a greater staying power on the calypso scene with its successful use of pop, blues and jazz influences, and stands a better chance of crossing over. London Records has had enough faith to sign a long-term contract the first fruit of which is an album featuring such highlights of the set as *Badiah Girl*, *Calypsa Music* and *Machino*. An added bonus is that the LP comes with a fine compilation of this year's hits from other soca artists.

Preceding the sound of Trinidad at **Dingwells** was the sound of Africa, courtesy of support-band **Bushman Don't Surf**. Led by guitarist Banjo, who used to play with Hugh Masekela's backing band, **Kalachi**, the outfit has a pretty impressive CV. The drummer has also worked with Masekela, the saxophonist has backed *Fela Kuti* and *Gregor Lewel*, the percussionist choreographed and performed in (at) Lomi, and the keyboard player has recorded with the like of Ian Dury, Scritti Politti, and Orange Juice.

Unfortunately, the end result is that there is effectively too much talent on stage. Each member firmly stamps their own identity on the sound, which becomes too complex and lacks cohesion. There is none of the purity of the *Bundu Boy's*, for example, nor any of the big band power exemplified by *Felo Kuti*. The band are at their best when playing straight township piece and are less successful when incorporating western styles.

ANDREW BEEVERS

EUROPARADE

Rank	Artist	Song	Label	Chart Weeks
1	1 3 4	I JUST CAN'T STOP LOVING YOU	Capitol	10
2	3 1 7	WHO'S THAT GIRL	Mercury	10
3	2 2 10	IT'S A WONDERFUL WORLD	Mercury	10
4	4 4 12	I WANT YOU GIRL (PART ONE)	Mercury	10
5	7 9 6	LA BAMBA	Mercury	10
6	8 8 8	THE LIVING DOLLARIES	Mercury	10
7	9 11 11	VOLTAJE	Mercury	10
8	10 10 10	CALL ME	Mercury	10
9	5 5 11	MUSIQUE CONCHA STOP ME NOW	Mercury	10
10	6 6 15	I HEARD BARK WITH SOMEBODY (WHO LOVES ME)	Mercury	10
11	NEW 1	WHAT HAVEN I DONE TO DESERVE THIS	Mercury	10
12	12 13 4	LOVE TO LOVE	Mercury	10
13	11 7 7	ALONE	Mercury	10
14	24 21 11	GENIE OF THE NIGHT	Mercury	10
15	22 3 3	SECRET MEET DOOR	Mercury	10
16	16 2 2	ANIMAL	Mercury	10
17	20 2 2	NEVER GONNA GIVE YOU UP	Mercury	10
18	33 2 2	WIKING WALK	Mercury	10
19	19 2 2	TOY BOY	Mercury	10
20	22 2 2	SOMEWHERE THERE PAINE	Mercury	10
21	18 1 5	HELLO	Mercury	10
22	NEW 1	SHIRT LIFE MYSTERY	Mercury	10
23	23 22 22	LET IT BE	Mercury	10
24	14 14 8	PAPA CHITO	Mercury	10
25	23 23 6	SEXUAL	Mercury	10
26	34 10	SWEET SISTER	Mercury	10
27	29 19 19	LIVING IN A BOX	Mercury	10
28	32 2 2	FOUR TRACK	Mercury	10
29	28 28 7	ONE BUSTE HISTOIRE	Mercury	10
30	13 20 9	BALLA	Mercury	10
31	26 26 22	SEXUAL PART 2	Mercury	10
32	35 2 2	HOLE SURE	Mercury	10
33	35 33 4	HOLIDAY	Mercury	10
34	27 24 15	THE MULTITAX	Mercury	10
35	NEW 1	HISSING YOU	Mercury	10
36	NEW 1	LET YOUR SUN SHINE	Mercury	10
37	37 35 6	HEA DOCKA	Mercury	10
38	15 12 4	TRU FATTE	Mercury	10
39	36 30 10	RELA VIVE	Mercury	10
40	31 2 2	MISS YOU SO	Mercury	10

Key: **A** - Airplay; **B** - Buy; **C** - Chart; **D** - Debut; **E** - Entry; **F** - Exit; **G** - Guest; **H** - Hit; **I** - In; **J** - Join; **K** - Kick; **L** - Leave; **M** - Move; **N** - New; **O** - Out; **P** - Peak; **Q** - Quit; **R** - Re-enter; **S** - Stay; **T** - Top; **U** - Unavailable; **V** - Vote; **W** - Withdrawn; **X** - Exit; **Y** - Yes; **Z** - Zero

TOP 75 SINGLES



MUSIC WEEK

W

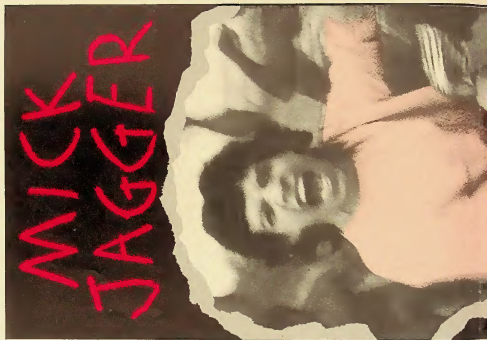
Compiled by Gollin for the BBC. Music Week end BBC based on a sample of 500 record outlets, incorporating 7, 12" & Cassette sales.

- No 1** NEVER GONNA GIVE YOU UP Top 75
Rick Astley RCA PB 4147 (12) - PT 41148 5/27/76 Polygram (D2S) 1143
- 2** WHAT HAVE I DONE TO DESERVE THIS? Top 75
Pat Sharp Boys and Dusty Springfield RCA PB 4147 (12) - PT 41148 5/27/76
- 3** WIPEOUT Top 75
Fat Boys and The Beach Boys 5/27/76 Urban/Polygram (URB) 5
- 4** TOY BOY Top 75
Smittie 5/27/76 EMI (12) PAN 12
- 5** SWEET LITTLE MYSTERY Top 75
Wet Wet Wet The Precious Organization (Phonogram) (PREF) 4172
- 6** CALL ME Top 75
Spartaco CBS 643209 (12) - 652279 A
- 7** I JUST CAN'T STOP LOVING YOU Top 75
Michael Jackson-Smooth Criminal Eps. 650202 (12) - 650202 A
- 8** WONDERFUL LIFE Top 75
Black 5/27/76 A&M AMJ 1102
- 9** HEART AND SOUL Top 75
T'Pau 5/27/76 Swan/Virgin (SVA) 41112
- 10** FUNKY TOWN Top 75
Pseudo Echo RCA PB 49705 (12) - PT 49704
- 11** U GOT THE LOOK Top 75
Prince and The New Power Generation Paisley Park/Warner Brothers (WB) 9711
- 12** BRIDGE TO YOUR HEART Top 75
Wet Wet Wet RCA PB 41465 (12) - PT 41149
- 13** WHENEVER YOU'RE READY Top 75
Five Star 5/27/76 RCA PB 41465 (12) - PT 41149
- 14** DIDN'T WE ALMOST HAVE IT ALL Top 75
Whitney Houston 5/27/76 A&M (RS) 21
- 15** SOME PEOPLE Top 75
Cliff Richard 5/27/76 EMI (12) EM 15
- 16** SOMEWHERE OUT THERE (from "An American Tail") Top 75
London, Romaldo and James Ingram 5/27/76 MCA/MCA (12) 1132
- 17** ANIMAL Top 75
Del Cappard 5/27/76 Bluebird/Billboard (Phonogram) (EP) 61
- 18** THE MOTIVE (Living Without You) Top 75
Then Jerico 5/27/76 London (LON) 115
- 19** TRUE FAITH Top 75
New Order 5/27/76 Fantasy (FAC) 1017 (12) - FAC 1018
- 20** CASANOVA Top 75
Levent 5/27/76 MCA/MCA (12) 1132
- 21** HOURGLASS Top 75
Maurice (M) 2171

Top 75
5/27/76

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

- 53** THE LONER Top 75
Gary Moore 5/27/76 10 (Virgin) (VINT) 178
- 54** I HEARD A RUMOUR Top 75
Bonanoma 5/27/76 London (LON) 121 (12) - LON 121
- 55** JIVE TALKIN' Top 75
Boogie Box High 5/27/76 Heartbeat (HBS) 4112 - HBS 4
- 56** UNDER THE BOARDWALK Top 75
Bruce Willis 5/27/76 Motown 28 41348 (12) - ZT 41348
- 57** I FOUND LOVIN' Top 75
Steve Walsh 5/27/76 A.I. (12) AI 299
- 58** HEY MATTHEW Top 75
Karel Falck 5/27/76 U.S. (MCA) (MCA) 140
- 59** GIRLS, GIRLS, GIRLS Top 75
Holley Cate 5/27/76 EMI (E) 48 511
- 60** IT'S A SIN Top 75
Pat Sharp Boys 5/27/76 Phonogram (PM) (12) 6158
- 61** SHE'S ON IT Top 75
Beastie Boys 5/27/76 Def Jam (DEJ) 112
- 62** [YOU'RE PUTTIN'] A RUSH ON ME Top 75
Syrphonic Malls 5/27/76 MCA/MCA (12) 1147
- 63** F.L.M. Top 75
Mad & Kim 5/27/76 Supreme (SUP) 113
- 64** LOVE ME TENDER/IF I CAN DREAM Top 75
Ella Fitzgerald 5/27/76 RCA Victor (RCA) (12) 172
- 65** PUT THE NEEDLE TO THE RECORD Top 75
Columbia/Electra Orchestra 5/27/76 Columbia/Capitol (C) (C) 156
- 66** SOFT AS YOUR FACE Top 75
The Soap Dragons 5/27/76 EMI TV Products (EM) (12) 4
- 67** LOVE CHANGES (EVERYTHING) Top 75
Clintie Fisher 5/27/76 EMI (12) EM 15
- 68** I SURRENDER (TO THE SPIRIT OF THE NIGHT) Top 75
Samantha Fox 5/27/76 Jive (JIVE) 116
- 69** LOWDOWN Top 75
Hudlight 5/27/76 Swan/Virgin (SVA) 5
- 70** THE MOTION OF LOVE Top 75
Gene Loves Jehlebel 5/27/76 Bigness (Bigness) (12) 101 D
- 71** JUST DON'T WANT TO BE LONELY Top 75
Freddie McGregor 5/27/76 Gemma (GEM) 124
- 72** I FOUND LOVIN' Top 75
Facebook Band 5/27/76 MCA/MCA (12) (RCA) 140
- 73** WATERFALL Top 75
Wendy & Lisa 5/27/76 Virgin (V) 9912

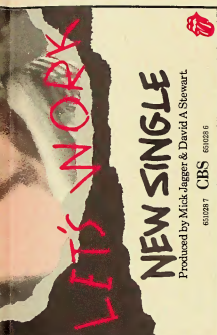


74 **73** AND THE BIRDS WERE SINGING (..) Streetlights
75 **74** WINNAPPA DANCE WITH SOMEBODY (WHO LOVES ME) Anna Kati

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T W E L V E • I N C H

- 1 **1** MORE CONNA GIVE YOU UP To LaSalle
- 2 **2** WITHOUT YOU For You and the Heart Boys
- 3 **3** WHAT HAVE I DONE TO DESERVE THIS Streetlights
- 4 **4** I'M NOT IN LOVE Streetlights
- 5 **5** CANANOA Levent
- 6 **6** I'D LOVE TO Streetlights
- 7 **7** I'M A MAN Streetlights
- 8 **8** I'M A MAN Streetlights
- 9 **9** I'M A MAN Streetlights
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- 28 **28** I'M A MAN Streetlights
- 29 **29** I'M A MAN Streetlights
- 30 **30** I'M A MAN Streetlights
- 31 **31** I'M A MAN Streetlights



NEW SINGLE

Produced by Mick Jagger & David A Stewart.

651028 6 CBS

34	50	I DON'T WANT TO BE A HERO	Virgin VST 1100P
35	35	PUMP UP THE VOLUME ANITHIA (..)	440 110AD 30P
36	27	ALWAYS	Warner Brothers W 4635(T)
37	37	HAPPY WHEN IT RAINS	Isosony Vagno/WBA NEG 21(T)
38	46	LIES	See JIVE(T) 141
39	29	THE \$5.98 EP — GARBAGE DAYS RE-VISITED	Virgin Phonogram — METAL 112
40	40	SCREAM UNTIL YOU LIKE IT	Capitol 112CG 68B
41	59	NEVER LET ME DOWN	EMI America 112EA 23P
42	65	MY LOVE IS GUARANTEED	Champion CHAMP 112555
43	44	MARY'S PRAYER	Virgin VS 1342(Z)
44	53	JUMP START	Merchandise EMI 112MKT 22
45	38	I REALLY DIDN'T MEAN IT	440 110AD 30P
46	32	SAY YOU REALLY WANT ME	MCA DMKT 6
47	48	LOVING YOU AGAIN	Merget MKMT 300
48	48	STOP TO LOVE	440 110AD 30P
49	32	IF THERE WAS A MAN	440 110AD 30P
50	47	SEATTLE	440 110AD 30P
51	55	I'M NOT IN LOVE	440 110AD 30P
52	48	NIGHT YOU MURDERED LOVE	Nontron Phonogram NTX 112

21	35	HOURLASS	ALM AM 11 02P
22	35	NEVER LET ME DOWN AGAIN	ALM AM 11 02P
23	15	LA BAMBA	Blatt 11788 (London) LASH 11
24	17	LABOUR OF LOVE	Cross Virgin 10711 4
25	16	GIRLFRIEND IN A COMA	Rough Trade RTT 197
26	20	WHO'S THAT GIRL	See WEST 11(T)
27	24	ME AND THE FARMER	See WEST 11(T)
28	25	JUST CALL	Warner Brothers W 8280(T)
29	26	NEVER SAY GOODBYE	Virgin Phonogram JOY 21(Z)
30	30	WILD FLOWER	Virgin Phonogram JOY 21(Z)
31	31	ALONE	Virgin Phonogram JOY 21(Z)
32	31	PAPA WAS A ROLLIN' STONE	Capitol 112CL 48B
33	21	ROADBLOCK	Mobson ZB 1140(T) 17, ZB 1142(Z)

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Reviewed by Jerry Smith

STOCK IT

THE JESUS AND MARY CHAIN: Dorklands. WEA BYN 11. Feedback fails to get a first place on the rock heritage takes its position in the track. This is structured stuff, songs and melodies no less, with pages torn from the Velvet's scrapbook, alongside television and the Stones. Pastiche hits below the belt with Cherry Came Too and while this is no Psycoandy, it's no mean achievement. An excellent LP for dark rooms and as a certain bit of single package, is a cert for the charts. **DH**

PETE WYLIE: SINFUL. Siren SRN LP10. From the pen that gives us classics, but all too often fails to deliver. This is very much a reflection of the rest of his career, a corker in the life track which is the rest moving more towards the so-so and in a couple of cases the down-right no-no. It's often the case that one can't have it all. Wylie, it's inevitable that when he does miss it will do so in spectacular style. But his is a welcome voice as we know that he'll bounce back. Chart potential. **DH**

STOCK IT

GRATEFUL DEAD: In The Dark. Arista 208 564. Producers: Jerry Garcia & John Cutler. With the first studio LP in seven years, the Dead have finally (after 20 years) cracked the US Top 10 and, it must be said, deservedly so. Around 15 years ago, Workingman's Dead and American Beauty were acknowledged as the best of the music, but were not challenging enough for the band itself. As a result, the intervening years have seen a succession of live albums with the occasional disappointing studio excursion, but in *The Dark* seems to make up for many of the post disaster. Still with most of its original members, the Dead have largely cut out the self-indulgence and substituted a mellow command which makes songs like *Black Muddy River*, *Tons of Steel* and *West LA Fadeaway* delightful. With only six weeks ever in the UK LP chart previously, this one should surely break the mould. **JT**

TOM WAITS. Frank Wild Years. Island ITW 3. Part three of the triangle started with *Swordfishtrombones* and *Rain Dogs* and carrying on the singular theme to a point dangerously close to intolerable. But this is Tom Waits after all, and in truth we don't turn him off, looking for an even ride. He grows along to the broken beat, snatches melody (or rather than comfort) and he weaves in some of his most listening lyrics. This will sell, but if nothing is correct and not time round he does do something completely different, that will probably be greeted with some relief by the faithful. **DH**

JODY WATLEY. Judy Watley. MCA MCG 6024. Producers: Andy Cymone and David Z. Bernard. Edwards; Patrick Leonard. Looking For A New Love took the ex-Shalamar singer into the charts first time on the back of a wallowing ballad, and with ex-



THE GRATEFUL DEAD: Deadheads unite, they're back

Prince bassist Andre Cymone and Samard Edwards as prime movers, it's no surprise that rhythm takes precedence. For a 'various producers' album, the sound is remarkably similar throughout and while there could well be more hit singles—Still A Thrill is the current contender—a whole album of similar-tempo good dance singles does not a great album make. Watley's small, breathy voice is quite appealing but the subject matter—entirely about night-time exertions on or off the dance-floor—tends to monotony, and there's a lack of warmth to the project. I think even the dancers it's aimed at could have done with one slower number, but sales should be considered. **RM**

WESTWORLD: Where The Action Is. RCA PL 71429. Cartoon pop comes of age with the release of Westworld's debut LP, but having found a successful formula with the raging Eddie Cochran riffs and pumped-up leather rhythms of *Sonic Boom* they have in places used it to excess to live up to some striking, ordinary songs. Released is brought by the inclusion of two new striking ballads with the superb *Silver Mac* and *Balanesque Pain Killer*. Whatever, it includes all three singles and is a bright, exuberant package that, although hinting that their bubble is about to burst, should achieve a respectable chart position. **JS**

ROSANNE CASH: King's Record Shop. CBS 450916-1. Producer: Rodney Crowell. Johnny's daughter (one of the acts in the new *New Country* compilation) returns with an excellent album produced by her husband, himself a major New Country name. With songs written by John Hiatt, Bennett Fanch (of Tom Petty fame), her husband, her father and herself, this is great. Crowell's 'I Don't Have To Crawl is easily comparable with Emmylou Harris's version of the same song on the *Evangeline* LP, and this album is of near classic status, and this about a tour with hubby Rodney. **JT**

STOCK IT

VARIOUS: Blue Bossa 2. Blue Note BNSLP4. A sublime compilation for anyone who enjoys the slow heat of the bossa nova, played with the touch of pure class that one would expect from the likes of Stan Getz, Bill Evans and Lee Morgan. There's a rich selection of material spanning time and musicians and including such classics as *Brazil*, *Samba* and *Samba de Orfeu*. Apart from the distinguished trumpet playing of the afore mentioned artists, the record is also characterised by a wonderful soaring saxophone that reeks of a delicious

nostalgia. Jazz DJ and broadcaster Giles Peterson is responsible for putting the tracks together—and what tracks they are! **KF**

NATALIE COLE: Everlasting. Manhattan MLT 1012. After a string of successes for Capitol Records, back in the late Seventies, Natalie Cole left for new recording pastures—only for her new production to fall on deaf ears. Now she's back in the EMI stable, via the Manhattan label, and her first album has already got off to a strong start with a dance chart-top 75 hit single *Jump Start*. Cole has certainly inherited her father's singing talent, and her new production is appropriate that she has re-realised his classic hit *When I Fall In Love*. There's a mixture of good meaty dance-oriented tracks here, and her recent promotional visit to the UK must have created media and consumer interest in the album. **CW**

STOCK IT

THE LEATHER NUN Steel Contusion Wire Records WRLP 005. Distribution: Nine Mile and the Cartel. Leather Nun's heavy metallic bruiser seems a long way behind the best of this much layered delicacy quickly illustrates. Here the sounds are directed at a good wider audience—quite a much move, as after conquering Europe, they've just signed a big deal in the US—and the onus is on song structure and delivery, through a selection of less straightforward tones. Steel Contusion is essentially a post-rock classic which will transcend the boundaries of *Rolling Stone* US acceptance and fanzine furore throughout Europe. Oh, yes, it's probably sold a lot. **DEH**

ASHLEY HUTCHINGS: By Gloucester Ducks It Sat Down And Wep. Paradise B. Thorns PAT 1. Producer: Artist. Distribution: Celtic Music. A far better album than might have been expected from the rather uneven output of Hutchings' group, the Albion Brotherhood. Steel Contusion is somewhat quaint low story redolent of the monochrome movie era. An all star cast of actors, folkies and rockers combine to provide a delightful album whose essence seems to be somewhat greater than the sum of its parts. Actor Michael Pennington, singer Polly Bolton and several excellent instrumentalists particularly shine here, but (without wishing to be presumptuous) this will probably excite most popular ears, well it surely deserves, because its many fine qualities will be regarded as too high-brow. Gentle, subtle and a minor masterpiece. **JT**

HUE AND CRY: Strength To Strength (Circa/Virgin YR 6) An ambitious move, following up their top 10 hit, *Labour Of Love*, with this dramatic and lushly orchestrated number, produced by Harvey Golberg and Sinatra string arranger James Biordolillo, it's way ahead of the rest of the pop pack.

TRANSIVISION VAMP: Revolution Baby (MCA TVT 71) Carousing off the greatest energy this lively, vibrant slice of cartoon pop, built on a solid balan boogie stamp and set to storm the charts.

REM: It's The End Of The World As We Know It (And I Feel Fine) (R.S./MCA IRA (T) 145) The mighty Athens, Georgia combo return with a surprisingly catchy single as they romp through a list of modern worldy terms as a preview of their forthcoming LP, *Document*.

THE GO-BETWEENS: Bye Bye Priddy (Beggars Banquet BEP 194 (T)) Yet another wonderful pop gem from a band who are constantly and inexplicably shunned by the charts. Maybe their pop is just too perfect?

BIG BLACK: He's A Whore (Blast First/Mute BFFP 24) Big Black make a typically devastating reconstruction of Cheap Trick's *She's A Whore*, and even better is their version of Kraftwerk's *The Model*. All this and a brilliant pop sleeve too.

STOCK IT

THE WONDER STUFF: Unbearable (The Far Out Recording Company GONE/GO BIG 002) Only their second single and already this Birmingham band are looking to be great contenders with their classic, sporking thrash pop destined for the charts.

THE WALLFLOWERS: 83.7 (Idea IDEA (T) 007) Another mesmerising and totally engaging slice of indie pop from this much acclaimed band, and it can't be long before their shimmering guitars and typically English songs grace the charts.

DEE PARK WATERS: When The Hoodoo Comes (Food SNAK 11) Yet another band suddenly appears from Leicester with a very promising, high action debut, fuelled by strong guitars, a hefty beat and powerful vocals.

STOCK IT

VIEW FROM THE HILL. On The Corner (EMI EM 7) A great new band still looking for some chart recognition, issue this bubbling track from their forthcoming LP, *In Time*, although the smoother, soulful *Big Living It Up*, might have been a better bet.



HE'S A WHORE

THE HOUSEMARTINS: Me And The Farmer (Go Discs GDD (X) 19) Hull's hit making four turn out a track very similar to *Eccidie* & The Hot Roads with a wimpy vocal, for a single that just doesn't gel as well as their hits.

THE WINNANS FEATURING ANITA BAKER: Ain't No Need To Worry (Quint W 8274 (T)) One of the US's top gospel outfits teams up with the much acclaimed Anita Baker in a new recording from a gospel background, for a strong, well arranged ballad that should elicit a strong crossover response.

STOCK IT

LL COOL J: I Need Love (Def Jam MCA CBS 651101 7 (651101 6)) Top rapper, LL Cool J, issues this sensitive but surprisingly engaging ballad, taken from his bigger *And* album. It's as a calculated shot at the charts.

DURUTI COLUMN: The City Of Our Lady (Factory FAC 184) A three track EP of contrasting styles, from the overwhelming virtuosity of Vini Reilly's guitar playing on *Gatos Can Canantes* and the haunting *Our Lady Of The Angles* to an unnecessary version of *White Rabbit* that sees new singer Debi Diamond fight against the subtle backing.

THE THREE JOHNS: Never And Always (Abstract (T) ABS 043) The Three Johns team up with producer Adrian Sherwood for a hard, ranging track banned by abrasive guitars and an uncompromising beat.

THE GOLDEN PALOMINOS: Boy (Go) (Celluloid CEL 188) From a project set up by New York drummer Anton Fier, this hauntingly effective track features Michael Stipe, Bill Laswell and Richard Thompson amongst others.

STOCK IT

STEVE JONES: Mercy (MCA MCA (T) 1184) Steve Jones' first solo single is a surprisingly restrained affair, yet commercial and bodes well for his forthcoming LP of which this is the title track. Could it be another Billy Idol type success story?

HEART: Who Will You Run To (Capitol (T) CL 457) Another track from their *Bad Animals* LP, but, although a strong rock number, it lacks the dramatic pop edge that has taken them to the Top Three.

BAD NEWS: Bohemian Rhapsody (EMI 12 (M 24)) One of the Spin! Top, the Young Ones team crucify the Queen song with the help of producer Brian May for their legendary metal bands debut record. Sadly it's just not funny.

SPOOF TIME as Big Black take on Cheap Trick and Kraftwerk

TRACKING

by Dave Henderson

EX-PIL Person, **Jah Wobble** reappears after a shaky time, with *Island Paradise*, an EP trailer for his LP, *Folsom*, that's on Wub through Southern Studios. Mute has picked up a new combo in **These Immortal Souls**, who release a four-piece featuring **Rowland S Howard** (a man who's recently done "I" with **Jeremy Gluck** and was formerly a **Birthday Party**) and **Epic Soundtracks** (the ex-Swell Maps drummer). Their debut single is a finely honed piece that sounds quite new and very different to the current glut of music to pop off to. Called *Marry Me* (Lie Lie) it's real good — and with a bit of luck there should be a picture of the group here. Also.

MORE MEN to return include former **Buzzcocks'** guitarist **Steve Diggle** who, along with **The FOG**, have a new single, *Should I Ever Go Deaf*, on the MCM label. And that's a taster for his first solo album, *Northwest Skylene*, which will be upon us very soon. Other pop luminaries such as ex **Southern Death Cults** and **Strawberry Switchblade's**, have rolled around **Bee** in his guise as *Into A Circle* and the new single *Forever*, on Abstract. A slow funkier with sex written all the way through (well that's how I'd describe it). Meanwhile, back at **Factory**, **Mauriti Kallins**, **The City Of Love** (only three track 12 inch has finally landed) and it features a strange cover of **Jefferson Airplane's** *White Rabbit* as sung by a "New York queen" called **Debi Diamond**. The sound behind, courtesy of **Vini Reilly**, still brims with spine-tingling charisma you'll be glad to hear. **Wah's** more, **Vini** promises a new album later in the year too. My, we are going to be busy before Christmas aren't we?

ELEANOR RIGBY, you know the girl who had a free Durex on her first 45 (preceding the AIDS virus by some time), has a new single, *Take Another Shot At My Heart* on **Waterloo Sunset** through Pinnacle. The record actually first appeared back in '85 through EMI but made little impact. But now, with Eleanor's current **Century** album just re-

leased, there should be more interest. From **Rough Trade**, the Celluloid label previews the release of **The Golden Palominos'** *Blast Of Silence* on LP with a single *Boy(Go)*. As each line up on each track on the album differs, it seems only fair to reveal that the legendary prime cut features **Michael Stipe** of **REO** on it, accompanied by **Richard Thompson**, **Bill Laswell**, **Jody Harris** and **Anton Fier**. Not a bad five-piece team when you think about it, really.

MARRS ARE a conglomerate comprised of members of both **Colourbox** and **AR Kane**. But I'm sure you know that as I've been trailing their debut waxing for what seems like ages. So it's finally here and it's two sounds of colored noisiness punctuated with lyrical wit. But there again I'm sure you've already got many copies being lapped up by anyone you like. If not, it's called *Pump Up The Volume*, it's on 4AD and it's through **Rough Trade** and the **Cortel**. How I mentioned the string of 45 singles, well yes, they are back on form and glory be, the kitschy charm of **The Would Be Goods** threatens to do quite well if it gets the kind of exposure a normal pop record would. Still, think the best of the lot is by **Marden Hill** though. Meanwhile, back in the big M, that's Manchester to you, the rain keeps dribbling and in **Tape**, the label that brought you lots of good things in the past has an album compilation to re-launch itself, with three of new rosters to be announced in the very shortness of time. On the LP in question, through **Rad Rhino** for interested parties, there's 14 tracks full of style and pop wisdom, covering **The Weasels**, **Guy Bykers** on **Acid**, **Membranes**, **Yeah Yeah Nah**, **Frank Sidebottom**, **June Brides** and more, more, more.

DOWN IN New Zealand, the Flying Nun label still flutters, and they've some new product ready to go on its UK subsid, **The Chills**, who everyone and his pet have raved about following their visit to the New Music Seminar in **Noo Yawk** have a new single *House With A Hundred Rooms*, while **The Verlaines** have a compilation of their early

material called *Juvenile*, and that, my antipods is that.

THAT JUGGLING ex-**Milkshake**, present **Mighty Caser** and **Hangman Records** supreme, **Billy Childish** teams up with the wonderfully named **Sexton Ming** for the really rather strange *Which Dead Donkey*. Daddy on **Hangman** through **Revolver**. If you can, imagine **Tom Waits** singing through the soles of his feet. Still down at the **Revolver** surfing warehouse, **The Wheel** (who were formerly part and parcel of **Demob** and **Kiss The Blade**) get re-incarnated with a new single, *Honey sucker*, on **EPL**. More exciting again, **The Wanderer Stuff**, who've had much press acclaim and attention recently, or at least they do so soon, have a new single titled *Unbearable*. On **The Far Out Recording Company**, it's a groovy niche that deserves attention and press clouting, not to mention knighthoods, bingo wins and general over the topness.

BIG BLACK are still releasing stuff even though they've split up. Wow! With an album to come, they precede things with a fobby postage single, with photo guys to boot, featuring covers of **Cheep Trick's** *He's A Whore* and **Kraftwerk's** *The Model*. After this the year reveals that either of this **Rough Trade** and the **Cortel** release has done sufficient damage, **Steve Albini** will be unleashing some of his production jobs. **Clive Gregson** and **Christine Collier** seem to have left **Cooking Vinyl** and their new album, *Mischief*, will be released on **Special Delivery** (through **Nine Mile** and the **Cortel**), the partner in sure of **Topic Records**. So don't forget that **Christine** supplied voice and vocal on the recently resampled **TV** *gun* **The Lives And Loves Of A She Devil**, so public awareness will have a raised eyebrow. **Webster**, a fine band and no mistake, release their debut album this week on **Jungla** through the **Cortel**. It's a self-titled opus and should implant the group's driving sound into the foreheads of more than a few people. **Mighty Mighty** are back! Hold your front pages and best will display exponents in



THESE IMMORTAL SOULS: different, but good

limbo as the lads from **Grille Records** have a seven inch, *Everybody Knows The Monkey*, and a 12 inch, *Is There Anyone Out There?* out through **Nine Mile** and the **Cortel**.

THERE'S PLENTY coming from the **Backs** boys and girls too, with **Flashhead** unleashing an album from **North London's Katie Perks**. *Shine The Light* is her second album and brief preview snatches suggest that it's pretty marvellous. The **Argent** label offers us *Silence (huh)*, by **Rising Cain** which is acclaimed as "stunning" and retorts with the rumour that it's reminiscent of **ABC**. **The Higsons**, that East Anglian community have *The Attack Of The Combed Businessmen*, an LP featuring their earliest singles and a few unreleased tracks, on the **Woop** label. And finally, well in this paragraph anyway, **The Go-Katz** from **Leighborough**, have their debut seven inch, the *Go-Katz EP*, on **Raucous**. So there.

NEW SST releases through **Pinnacle** this week include **Screaming Trees'** *Even If And Especially When*, **Leaving Trains'** rather splendid *Fuck LP*, **Mystery Spot** by the tuneful **Angst**, **Painted Willie's** self-titled debut and then **My Fellow Americans** and **Always August's** *Largeness With (Who)bes*. The Ace network of labels, through **Pinnacle**, has **Johnnie**

Taylor's *Who's Making Love LP*, **John Fogerty's (of **Creedence**) self-titled solo album on **Fantasy**, **Abdel Aziz El Mubarek's** self-titled *Globesity* platter (oh yes, he's cited as the Sudan's answer to **George Michael**), **Barbara Adkins'** *Groovy Ideas* on **Kent** and **Andy Fuller's** *San Francisco Boy Blues* on **Ace** itself. Is that enough to what the appetite? Now, who said that the independent network didn't have more than a few distorted and lushly bounteous strings to its whate'er?**



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A&M SDDZ 7
- 25 **DREAM EVIL** CD
Dio
Virgin/Polygram V2391 4
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Virgin/Polygram VEM 25
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Mercury/MCA/Def Jam/Various
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- 45 **IN CONCERT — LYON/HOUSTON** ○ CD
Joni Mitchell/Joni Mitchell
Daphne/Rhodes/PHM 16
- 46 **THE FIRST ALBUM** * CD
Madonna
S&W WK 22
- 47 **SO ...** CD
Peter Gabriel
Virgin VC 5
- 48 **CONTROL** * CD
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A&M M&M 5186
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- 50 **THE ISLAND STORY** ● CD
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- 92 **LET YOURSELF GO**
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TOP Dance SINGLES

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

THE WEEK LAST WEEK
UP/DOWN

- | | | | | |
|----|-----|------------------------------|-------------------------------------|--|
| 1 | 1 | NEVER GONNA GIVE YOU UP | Rick Astley | RCA PB 41447 (12) — PT 41448 (BMG) |
| 2 | 2 | CASANOVA | LeVert | Atlantic A9217 (12) (W) |
| 3 | 6 | I JUST CAN'T STOP LOVING YOU | Michael Jackson/Siedah Garrett | Epic 6502027 (12) — 6502026 (12) (C) |
| 4 | 9 | WIFELUT | Fat Ray & The Beach Boys | Urban/Polydor UBR8 (11) (5) (F) |
| 5 | 8 | TOY BOY | Sinitta | Fanfare 12/FAN 12 (A) |
| 6 | 5 | CALL ME | Spagna | CBS 6502797 (7) (12) — 6502796 (12) (A) |
| 7 | 4 | WHENEVER YOU'RE READY | Five Star | Text/RCA PB 41477 (12) — PT 41478 (BMG) |
| 8 | 10 | JUST CALL | Sherrick | Warner Brothers W8380 (12) (W) |
| 9 | 12 | U GOT THE LOOK | Prince and The New Power Generation | Warner Brothers W 8289 (12) (W) |
| 10 | 11 | DIDN'T WE ALMOST HAVE IT ALL | Whitney Houston | Arista RIS (12) 31 (BMG) |
| 11 | 3 | ROADBLOCK | Stock Aitken Waterman | Breakout/A&M USA (F) 611 (F) |
| 12 | 18 | FUNKY TOWN | Penelope Edler | RCA PB 49705 (12) — PT 49706 (BMG) |
| 13 | 7 | PAPA WAS A ROLLIN' STONE | The Temptations | Motown ZB 41431 (12) — ZT 41432 (12) (A) |
| 14 | 13 | LIES | Jonathan Butler | Five LIVE (12) 141 (BMG) |
| 15 | 15 | JUMP START | Katrina Greig | Manhattan/EMI 12/MT 22 (E) |
| 16 | 16 | WHO'S THAT GIRL | Madonna | Sire W8341 (12) (W) |
| 17 | 25 | MY LOVE IS GUARANTEED | Sybil | Champion CHAMP 12/55 (BMG) |
| 18 | NEW | I DON'T WANT TO BE A HERO | Johnny Hates Jazz | Virgin V5T1 1000 (E) |
| 19 | 31 | JUST DON'T WANT TO BE LONELY | Freddie McGregor | German DG (12) 24 (J&R) |
| 20 | 35 | SPY IN THE HOUSE OF LOVE | Was Not Was | Fontana/Phonogram WAS 2 (12) (F) |

TOP 10 ALBUMS

- | | | | | |
|----|-----|--|----------------------|----------------------------|
| 1 | 4 | WHITNEY | Houston | Arista 208 141 (BMG) |
| 2 | NEW | SHERRICK | Sherrick | Warner Brothers WX1 18 (W) |
| 3 | 1 | HEARSAY | Alexander O'Neal | Tahu 450 936-1 (C) |
| 4 | 3 | INTRODUCING THE HARDLINE ACCORDING TO... | Terence Trent D'Arby | CBS 450 911-1 (C) |
| 5 | NEW | GIVE ME THE REASON | Luther Vandross | Epic 450 911-1 (C) |
| 6 | NEW | FOREVER, FOR ALWAYS, FOR LOVE | Luther Vandross | Epic EPIC 25013 (C) |
| 7 | 4 | KICK IT — THE DEF JAM SAMPLER | Various | Def Jam KIKIT 1 (C) |
| 8 | 2 | THE BIG THOWDOWN | LeVert | Atlantic 781773-1 (C) |
| 9 | NEW | ATLANTIC SOUL CLASSICS | Various | Atlantic WX 105 (W) |
| 10 | 7 | IF I WERE YOUR WOMAN | Stephanie Mills | MCA PCMB 3285 (F) |

- | | | | | |
|----|-----|----|---------------------------------------|---------------------------------|
| 21 | 14 | 1 | JUST GIVE THE DJ A BREAK | Coaltempo/Chrysalis |
| | | | Dynamix II Featuring: Too Tough Tee | COOL (X) 151 (C) |
| 21 | 20 | 14 | ALWAYS | Alantic Starr |
| | | | Warner Brothers WB455 (12) (W) | |
| 23 | 22 | 10 | REALLY DIDN'T MEAN IT | Luther Vandross |
| | | | Epic LUTH (12) 3 (C) | |
| 24 | 23 | 10 | SERIOUS | Dips |
| | | | 10/Virgin TEN (12) 132 (E) | |
| 25 | NEW | 1 | FOUND LOVIN' | Steve Walsh |
| | | | A.T. (12) A2199 (A) | |
| 26 | NEW | 1 | FOUND LOVIN' | Falckback Band |
| | | | Master Mix 12/CHE 8401 (A) | |
| 27 | NEW | 1 | THE WAY WE WALK | Hot House |
| | | | Go/Construction/RCA CHEZ (12) 2 (BMG) | |
| 28 | NEW | 1 | TELL ME WHY | This Way Up |
| | | | Virgin VS 954 (12) (E) | |
| 29 | 10 | 1 | LOVE POWER | Donna Warwick & Jeffrey Osborne |
| | | | Arista RIS (12) 27 (BMG) | |

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|----|-----|----|----------------------------------|---|
| 30 | NEW | 1 | PUMP UP THE VOLUME | 4A4—(BAD 707) (W) |
| 31 | 27 | 1 | F.L.M. | Supreme SUPE (12) 113 (A) |
| | | | Mel & Kim | |
| 32 | NEW | 1 | HIP HOP REGGAE | Big One/VIRBIO (5) (25) |
| | | | Longy D & Cut Master MC | |
| 33 | 17 | 1 | SPECIAL F.I.X. | Solar/MCA MCA (12) 1178 (F) |
| | | | The Whispers | |
| 34 | NEW | 1 | WATERFALL | Virgin VS 9991 (12) (E) |
| | | | Wendy Lisa and Lisa | |
| 35 | NEW | 1 | HALF SLIM | Body Music—(BZT 05) (E) |
| | | | Joseph Cotton | |
| 36 | 24 | 1 | CHANGE | Polydor POSP (X) 871 (F) |
| | | | Dani Grant | |
| 37 | 21 | 1 | HOW SOON WE FORGET | MCA MCA (12) 1179 (F) |
| | | | Colonel Abrams | |
| 38 | 34 | 1 | JODY | Latin LON (X) 142 (F) |
| | | | Total Contrast | |
| 39 | NEW | 1 | MAKING LOVE IN THE RAIN | Breakout/A&M USA (12) 608 (F) |
| | | | Mark Alpert featuring Lisa Keith | |
| 40 | NEW | 1 | SARA | Live & Love—(LLD46) (J5) |
| | | | Frankie Paul | |
| 41 | NEW | 1 | BAREFOOTIN' | Clearly CY2 7121 (12) — CY2 121 (12) (CH) |
| | | | Robert Parker | |
| 42 | 45 | 9 | COOPS UP YOUR HEAD | '87 Min Club/Phonogram JAB (X) 54 (F) |
| | | | The Gap Band | |
| 43 | NEW | 1 | HAPPY | CBS 6503937 (12) — 6503936 (12) (C) |
| | | | Suzie Stone | |
| 44 | NEW | 1 | STUCK ON LOVE | Mercury/Phonogram DEE 1 (12) (F) |
| | | | Dee Dee | |
| 45 | NEW | 1 | I LOVE TO LOVE | DMC/Arista DECK 1 (12) (BMG) |
| | | | Line Charles | |
| 46 | 43 | 25 | THIS BRUTAL HOUSE | Cooltempo/Chrysalis COOL (X) 142 (C) |
| | | | Niro Deluxe | |
| 47 | NEW | 1 | 'YOU'RE PUTTIN' A RUSH ON ME | MCA MCA (12) 1187 (F) |
| | | | Stephane Mills | |
| 48 | 44 | 7 | SHE'S ON IT | Def Jam BEAST (12) (C) |
| | | | Beastie Boys | |
| 49 | 39 | 5 | DOWNTOWN | Capitol 12/CIL 453 (E) |
| | | | Lillo Thomas | |
| 50 | NEW | 1 | HOL A FRESH | Techniques—(WRT 018) (J&R) |
| | | | Red Dragon | |

TOP 10 BUBBLERS

- | | | | | |
|----|----|---|---|---|
| 1 | 1 | 1 | GUILTY FOR LOVING YOU | Kel A Bass—KAL 006 (J5) |
| | | | Carl St. Clair | |
| 2 | 2 | 1 | THAT GIRL | Breakout/A&M USA (12) 607 (F) |
| | | | Mae Martin | |
| 3 | 3 | 1 | FRIENDS AND LOVERS AGAIN | Boni Gardner & Green Guthrie Creole CRTB (12) (R/A) |
| | | | | |
| 4 | 4 | 1 | CAN WE MAKE LOVE TONIGHT | Pat Kelly |
| | | | Body Music—(BZT 04) (J5) | |
| 5 | 5 | 1 | STOP TO LOVE | Epic LUTH (12) (C) |
| | | | Luther Vandross | |
| 6 | 6 | 1 | LOVERBOY | Synco/AMI 12/12574 (E) |
| | | | Chairman of the Board featuring General Johnson | |
| 7 | 7 | 1 | THE NIGHT YOU MURDERED LOVE | NEUTRON/PHONOGAM NT (X) 112 (F) |
| | | | ABC | |
| 8 | 1 | 1 | I LOVE THE NIGHTLIFE | '87 MEX Polydor POSP (X) 879 (F) |
| | | | Alicia Bridges | |
| 9 | 9 | 1 | HARD UP BACHELOR | Arista—(ARI 631) (J5) |
| | | | Sandra Cross | |
| 10 | 10 | 1 | EASIER SAID THAN DONE | Supreme SUPE (12) 115 (E) |
| | | | Patrick Booth | |

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Scooby does it

by Barry Lazell

FOLLOWING THE national chart success of its first Best Of House compilation album a couple of months ago, Serious Records is rushing Best Of House Vol. 2 this week, with a track listing which is about as up-to-the-minute as it could possibly be. The eight cuts included are: Let's Get Brutal (Nitro Deluxe)/It's All In Your Mind (Bambo)/Do It Properly (2 Puerto Ricans, A Black Man and a Dominican)/Rok Da House (Cookie Crew)/You

Used To Hold Me (Ralph Rosario)/Can You Can (Kenny Jammin' Jason)/Ma Fun Boy (Cultural Vibe)/Doing It Properly is XTC (Denise Motlo plus ...).

The last-named track is the coo-to-Newcastle House cut from Birmingham's Kool Kat Records which has been going down a storm in Chicago over the last month. Inspired by the Do It Properly track (also on this compilation), it's Motlo's earlier IMXTC given the "treatment" by Brum scatcher Scooby Swift, who is now credited as part of the "plus" along with 2B Brummies, A Cockney and a Mancunian. The credits must have been sheer gibberish to Chicago's own House audience, even if they seemed to believe that the record was the Real local McCoy! This track, plus 1987's dance hit which wasn't lie down, Nitro Deluxe, constantly-reissued Let's Get Brutal, should be temptations enough to sell this album on their own, so expect major demand as for Vol. 1.



JELLYBEAN: producer

Danté's inferno

LEGENDARY DANCE mixer turned producer John "Jellybean" Benitez has an album project, Just Visiting This Planet, released by Chrysalis in October. Featuring music compiled and produced by Jellybean, the album will also have three featured soloists — Adèle Berté, Eliza Fiorillo and the 19-year-old Londoner Steven Dante.

Danté also shores billing with Benitez on the LP's first taster single The Real Thing, to be released next week. The 12-inch version (CHS 12 31 67) offers a special "West 26th Street Mix" as the A-side, The Real Thing (part 2) and an accapella mix featuring Danté on the B-side.

Benitez is flying in with Danté to provide radio PR for the single from next weekend. This will include Kifon 1's Singled Out programme on September 4, and Channel 4 TV's Soul Solid the following week, while the duo will also be appearing live at Delirium in London this Thursday (3rd), with Dante singing and Jellybean doing a bit of deejaying and mixing.



STEVE DANTE: star

C O L U M N

THERE MAY be some mild Jellybeanisms going on as you read this (see story left). The New York disc DJ who was closely associated with Madonna during her early success, Jellybean Benitez is due back in London this week to plug the latest release under his name, JELLYBEAN The Real Thing (Chrysalis CHS 12 31 67). A sneakily powerful house-sb but not particularly fast pouter with moaning vocals by Briton's own Steven Dante.

Originally just the instrumental version of this was used as the B-side for his US-issued Who Found Who, a girl song piece of Madonna-ish pop that was so rapidly eclipsed by its coupling that now even in the States it's been superseded by this new full vocal version of a love that on the surface might not have seemed as commercial, yet an acquaintance proves to be a real rapper. It was certainly one of the hottest movers last week, outcrid only by the finally available M.A.R.K.S. Chrysalis is pulling out all stops, and Jellybean himself is sure to be in the news. He's actually getting behind the decks for a DJing stint this Thursday night at Delirium (in Charing Cross's Heaven) following Steven Dante's PA there, an event every trendy in town will want to catch!

Other new UK singles with a commercial dance slant include obviously ABC The Night You Murdered Love (Club NTR 121), getting real funk support for the tip's separate female rap by Contessa Lady V LEVEL 42 It's Over (Polydor POP 902), an atmospheric slow moody swayer with steel guitar and 10cc-ish resonance, ROBERT PARKER Barcelona (Cherry 888 CY 121), classic god nudged New Orleans soul ramp from 1966 now getting the full "kissie Wokie" revival treatment; NICK STRAKER Walk In The Park (Sedition EDEL 0333), galloping Hi-NRG pop remake of his 1980 hit produced now — need one say more! — by Slack Allen; Waldeman LOOSE ENDS Ooh You Make Me Feel (Virgin VS 991-17), insubstantial though quite bright whistler on a short-term stop-gop until they've something new to offer; SHAKATAK Mr Manic & Sister Cool (Polydor MANX 1), however that usual dudderer with wocder between their more normal vocal and piano trademarks; COMPANY 8 Perfect Lover (Bluebird BKT 83), Moonstone's Miami disco doing well in the gay tube; IMAGINATION The Last Time (The Cool Soul Remix) (RCA RT 41787), their current sinker now with the telling addition of Kenny G's

son. On LP here or last is the double-album eponymous set by JONATHAN BUTLER (live HIP 46), classy listening with only a few actual dance tracks, while PRT is distributing here a whole slew of "southern soul" albums from Blues & Soul magazine founder John Abbey's Atlanta, Georgia, based Ichiban Records (all in their US pressings), including the currently active good JAMICE BULLUCK Don't Start A Fire (W/ba WL 3003) under the name of JAMICE Devolution (Ichiban ICH 1004) New on import LP are WALLY JUMP JR & THE CRIMINAL ELEMENT Don't Push Your Luck (Criminal Records CRP 101), Philadelphia-influenced house from Arthur Baker with a terrific melody of Archie Bell & The Dells' Tighten Up! Just Can't Stop Dancing, and GARRY GLENN Fees Good To Feel Good (Molwyn 62344), something of a surprise these days, a good soul album on Melown (by Anita Baker's singing keyboardist).

Import 12 inches include PULSE Shut Up Already! (Bassment Records BMJ 055), a delightfully sampled, instantly familiar jack track; TOUCH Love Fixation (Sageer Francis RT 427), a good fluid counter by some husky fellas in kinda Rokers Revenge style; MR X & MR Z Mr X & Mr Z (Dance Old Gold Urban Rock Records UK 930), smooth rap 'n' scratch of Earth Wind & Fire's Boyz and Bobby Byrd's I Know You Got Soul; WILLE LORIE You're Sweetness (Kinlake KR 1009), Frankie Beverly-style wailing reworked 'n' rambled soul (jagger); ONEE LEE My Baby Loves Me (Jump Street JS-101 1), suddery spurring house-ish number in the Cabot's Alabama Darryl Fony style; ANGELA WINBUSH Angel (Mercury 888 831-1) Kenny's now solo ex-partner solo a sultry yearning's some not unlike Azula Baker's of the same name; GEORGE PETTUS My Night For Love (JCA Records MCA-23660), Freddie Jackson-ish though more rounded tender slow waver.

Out here on 12-inch are ERNESTA DUNBAR Checking Out (Harcourt HART 6), a strong Philly soul chugger with a possibly even better swooging You Lip; B-FATS The B-Fats (Champion CHAMP 1257), light ultra-jittery rap that's big on London's top 20 if nowhere else; the BOWEN BOYS Superstar (Awesome AWASO 00), excellent ball duelling long mix of in-act and current house-type hits with some rap at the end.

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A LIST		
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LL COOL: Heat	Dan Jon	
ENZO: Cassava	Alicia	
SEBEXX: Just Call	Wesley Brakes	
STYL: You're Guaranteed	Chiquan	
TEMPERATIONS: Pop W/ta A Rubber Soul	Wesley	
LUTHER ANDROYS: Stop To Love	Spex	
DUCE: The Summer	Messy/Phongam	
CLIMBERS		
BLACK BRITAIN: Real Life	10/10/10	
JUNIOR: Red	London	
SHANEY KAY: No Easy Walk To Paradise	Local	
LADY WEE: Upbeat	Upbeat	
LOOSE ENDS: Ooh You Make Me Feel	Virgin	
MASTERBEE: (Cool) Walk	Sevcon	
FREDDIE MCGREGOR: (New) (Singing) Solitude	Polyde	
GEORGE PETTUS: My Night For Love	(Import)	
OUT FANTRY: Don't Think That Man	(Celine Dion) (Singing)	
DEE J SUMMERS: My Boyfriend Told Me	Cresida	

As featured on the TONY BLACKBURN Show, Radio London from 12 noon Monday-Friday (200/94 X VW)

Where have the Top Albums gone? See the new-style full page chart opposite. And watch out for a Dance special in the September 19 issue.

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WEDNESDAY 16 SEPTEMBER

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SATURDAY 26 SEPTEMBER

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REGGAE REPORT

CARS BEG 199 BEG 199T

EXHIBITION BEGA 88 BEGC 88 BEGA 88 CD

The graine sists more is store

Television commercials have brought R&B back to the fore and Robert Cray's *Strong Persuader* album could be gold by the end of this month. But supply still isn't meeting demand. Catch the train before you miss the boat, writes John Tobler . . .

NEW EXAMPLES of rhythm & blues music (R&B) may rarely make the singles chart, but until some new sensation emerges to capture the imagination of pop hunters, R&B is taking up the slack and selling prodigious quantities of albums in 1987.

Each time a major label signs a new act which falls by the wayside, its A&R staff feel under greater threat, as they would have of any time, but the difference today is that an increasing quantity of the music being bought is recycled material which has been licensed by the majors to labels such as Ace, Charly and Demon.

Charly, according to product manager Cliff White, is the largest established reissue label. "We're also the biggest in terms of the size of our repertoire and in depth and breadth of penetration, because we're self-distributing with our own sales force and territories." The label began in 1974 after licensing the classic Sun catalogue. As well as the Sun catalogue, Charly had links with British R&B entrepreneur Giorgio Gomelki,



ROBERT PARKER'S *Barefootin'* — a classic

which resulted in several examples of early work by acts like The Animals, The Yardbirds and Rod Stewart. Subsequently licensed labels include Vee Jay and Sansu Enterprises.

One artist from this stable is Robert Parker, whose 1966 US Top 10 hit *Barefootin'* has become a latter day dance floor classic.

Other labels licensed by Charly include Jewel/Paula, Goldband — a New Orleans label with soul, R&B and rockably acts — and the Nashville-based Sound Stage 7 label, whose best known artist is Joe Simon. One of this year's most successful releases has been the previously unreleased debut album by Robert Cray, *Who's Been Talkin'*. This comes from one Kevin Eggers whose Tomato label folded some years ago, but is to be re-released.

Charly has also bought world rights to a classic catalogue of New Orleans R&B owned by Joe Bonapack, which includes material by The Showmen, Ernie K-Doe, Irma Thomas and Huey "Piano" Smith.

A 22-track CD, entitled *I Will Stand* (after the hit by The Showmen), will be released this month along with a clutch of individual artist albums.

Similarly newsworthy is Charly's exclusive UK distribution agreement with Green Line Records in Italy relating to the latter's repositing of the Chess catalogue (Berry, Diddley, Muddy Waters, Howlin' Wolf etc).

Charly also releases more standard rock reissues on its Decal label, and occasionally brand new material. Says White: "Every now and then, we're tempted to make a new recording, like the double live album by Hank Ballard, but it's not our intention to record new things, unless they're musically compatible with our existing catalogues."

While Demon Records is not exclusively dedicated to R&B, it has a number of great R&B reissues in its catalogue, not least those licensed from Hi Records of Memphis, Diana's Andy Childs notes.

"Andrew Lauder here had worked with Al Bennett, who controls Hi, when they were both with United Artists, and we felt we wanted to reissue the Hi catalogue because it seemed to have been somewhat mistreated in recent years. Clearly Al Green was Hi's biggest act, and we had to do a Best Of Al Green compilation as fast as possible because of a Euro import of dubious origin."

Other Hi acts include Ann Peebles, Willie Mitchell and Syl Johnson, and a recently released double LP, *Hi Records — The Early Years*.

As well as the Hi material, Demon has just reissued the first new LP by Rory Gallagher in some

years, and Childs understands that Gallagher has retrieved the rights to the majority of his own back catalogue. "So well obviously be talking about that, because the new album's already number three in the indie chart. We have rights to it for everywhere it's currently released except Germany and Ireland."

Of course, Demon was the first label to reissue Robert Cray product, and Childs reports that the two LPs/CDs continue to sell "extremely well".

"Even a 12-inch single we re-released ages ago has gone on selling," he says.

Roger Armstrong of Ace Records, the third of the triumvirate of "major back catalogue indies", reports that business in Ace's neck of the woods is similarly booming. Armstrong first mentions the Kent/Modern/Flair/RPM group of labels, whose catalogue includes B.B. King, Elmore James, Ike and Tina Turner and other notable acts of the Sixties, then moves east to Texas, the home of the Duke/Paradeck group; with Bobby Bland, Jimmy Ols, Junior Parker and "Gatemouth" Brown.

Even so, Ace's most important acquisition as far as the general public is concerned is arguably Specialty, whose stars included Little Richard, Larry Williams and Lloyd Price. A future release will be a five LP boxed set of Little Richard's previously unissued work, plus a various artists album with the little Bloodstains On The Wall.

Ace's licensing of the Fantasy catalogue includes everything by Creedence Clearwater Revival plus forthcoming reissues of John Fogerty as the Blue Ridge Rangers and debut solo album.

Ace has also recently licensed the Stax catalogue, with Albert King, Isaac Hayes, The Staple Singers and many more. In addition, Ace has begun reissuing the Cadence catalogue (chiefly early Everly Brothers) and Laurie (largely Dion's best work). A Dion CD was recently nominated by US specialist magazine *Goldmine* as "the best sounding oldies CD ever released".

The only problem Ace is expanding, according to Armstrong, is that "we have to get the volume of releases under control. We don't sell as many tapes as albums, because the cassette's still the poor relation this side of the business. But it's becoming a CD market as well."

Yet another logo which will be reissuing via Ace is the famed Blue Horizon label, which will initially feature new recordings by Blues & Trouble and Lazy Lester, while a similarly new recording — albeit from a different source — is the LP by Joe Louis Walker, licensed from Hightone.

While on the subject of Cray, his



ROBERT CRAY, 100,000 and still rising

first major label album, *Strong Persuader*, is approaching UK sales of 100,000 units, and Phonogram product manager Martin Scott confidently predicts that it will be gold by the end of September.

"Robert was signed in America, and they haven't had anything similar in that field there for some time. He wasn't signed as the first of a particular genre — he's very successful because he's what he is. He appeals because of his rootsiness and because he isn't overwhelmed by technology. I hope he'll influence more and more people to get into R&B and investigate other artists," says Scott.

Whether or not Cray is responsible for the renewed interest in the blues, he is certainly the biggest current act of the genre and is no doubt the envy of many an A&R

department. EMI, while it has no Cray equivalent at the moment, has revived the Stateside label with some success, according to Tony Wadsworth, general manager, TV and catalogue marketing.

"We started Stateside again two years ago, and there are now 30 albums released. Our biggest seller has been a sampler titled *Who's Happening Stateside*, which retails at £1.99 and has sold more than 20,000.

The other major label which has a notable R&B catalogue is Atlantic, which released the two biggest R&B hits of this year, *Stand By Me* by Ben E. King and *When A Man Loves A Woman* by Percy Sledge.

Andy Murray, WEA's marketing

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CHARLY'S R&B offerings

CHARLY RECORDS

RESETTING TRENDS... THAT LAST!

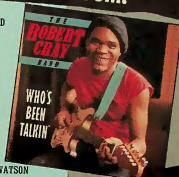
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DON'T FORGET ME!



◀ FROM PAGE 30

manager, international division, admits: "It was the jeans advert to some extent, but there is an incontrovertible renaissance of interest in R&B and soul music."

It's not only the three big indies and some of the majors which are recognising the potential of R&B. London label Bedrock (via Pinnacle) claims to be "a discerning outlet for American roots music," in the words of MD Bill Gilliam.

By contrast, Red Lightnin' Records of Dies, Norfolk (via Swift, Hot Shot, Cadillac and self but always on the lookout for effective major distribution) has been in operation since 1970 when MD Pete Shorter and his late partner Ian Sippen left staff production jobs with Sire to launch their own label.

With a catalogue which now includes more than 80 albums, Red Lightnin' can claim pioneer status in comparison with the more recently launched Bedrock.

Shorter might be speaking for all but the major labels when he says: "There's an incredible upturn of interest with the new generation but supply isn't meeting demand yet. It's an uphill battle because we often don't earn back our outlay on releases for a considerable period. We get a lot of mail order business from radio shows. But people ask why our records aren't available in retail outlets."

Like The Showmen sing, "Rock'n'Roll forever will stand", and in the field of R&B, blues and soul, business hasn't been so good for maybe 20 years. Catch the train before you miss the boat.



The fashion for R&B in 1987, would be futile if the sound wasn't popular with the record buying public. John Tobler asked a selection of specialist dealers nationwide how the trend has affected their sales

Matching the

OUR LOCAL specialist, Rock On In Camden Town, North London, is celebrating its 15th anniversary this year, and manager Paul Cwynarski says: "R&B has been selling steadily here for years."

Among the major consistently selling artists, Cwynarski cites Screamin' Jay Hawkins on Demon, Little Richard on Ace, a Various Artists compilation titled *Sin Alley* on the Big Daddy label (which Rock On imports directly from the US), Screamin' The Blues by Hawkins on Red Lightnin' and the Hank Ballard & The Midnighters compilation on Charly.

CDs are rarely asked for, except by a few regular customers who trade in their valuable original LPs for CDs, but there are only a few of those more bourgeois inclined people," says Cwynarski.

"We certainly sell fewer tapes than albums". Among the more obscure labels imported by Rock On are *Route 66* (available via Swift) whose major artists include Roy Brown and Doc Pomus, the latter performing as well as songwriting, and a label from Sweden called White Records which features "obscure rockability".

Further up Camden High Street is Rhythm Records, whose Phil Wil-

son reports: "The R&B craze started in this part of the world soon after punk rock, so we've had a high level of interest for quite a long time now."

"There was a strong follow on after the rockability era," says Wilson, "and people moved towards R&B and blues. People like Shirley & Lee are well known to West Indian audiences, so the R&B side of our business is very healthy from several angles."

Among the specialist distributors who supply Rhythm Records are Swift, Codilar, Discovery and Conifer.

In London's West End, Dobell's R&B department manager Leslie Fancourt reports that there has been interest in R&B throughout the eighties.

Fancourt cites Ace as the most enterprising R&B reissue label, and also deals frequently with Crazy Kat, a Crawley-based company which imports reissues on the Gotham label. The top five sellers over recent months at Dobell's have been Joe Turner's *The R&B Years* on Atlantic, I Hear You Knocking by Smiley Lewis on Slatelide, Screamin' Jay Hawkins on Ediel, Professor Longhair on Demon and a Various Artists album titled *House Party* on Crazy Kat.

Also, there's a gospel album called *Fathers & Sons* on the Sprint

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Marketed by Ace Records Ltd, 48-50 Steele Road, London NW10 7AS

Distributed in the UK by Pinnacle

demand of Sixties

Feel label via Topic and Swift. The Alligator stuff like Albert Collins, the Showdown album and Li Ed & The Blues Imperials has done well," says Foncourt.

Gordon Potts of the Virgin Megastore in London's Oxford Street reports a significant increase in the demand for R&B over the past two years. "There are periods when people seem to prefer looking backwards," he says, "although a lot of the people buying this music are young enough to be my children. I think a lot of these younger people became interested because of the Stray Cats."

Among the Megastore's biggest sellers are Screamin' Jay (Edsel), all the Ted Hawkins albums, Slim Harpo on both Flywright and Rhino, Brendan Croker & the Five O'Clock Shadows, Eddie Cochran, Gene Vincent, Link Wray and Restless (on the Nervous label via Pinnacle).

Potts feels that the WEA soul CDs will sell prodigiously, adding that soul, gospel and R&B are virtually interchangeable in the public's eyes. "All the Stateside reissues are doing very nicely and the Atlantic R&B boxed set has sold in hundreds, even at £44 retail. We were selling up to 30 copies a day of that at Christmas," says Potts.

Outside London, in Wales, the

story seems the same. Ken Smith at Red Lick, a mail order/retail outlet in Portmadoc, credits Paul Jones's Radio 2 show with "a significant effect" and notes that Andy Kershaw on Radio One has sold many Ted Hawkins records.

Smith also suggests that Robert Cray sold better before he was famous but notes good sales on Edsel's two Taj Mahal reissues. Two quite obscure labels whose products are imported via Swift are Juke Box Lil and Route 66.

Among the big sellers for Red Lick — other than those already mentioned by other outlets — are Tore Up by Nappy Brown & The Heartbeats on Landslide (directly imported), Big Joe Turner's Boogie Woogie Jubilee on Telefunken (also directly imported), Juke Joint Blues on Ace, Completely Live And Well by BB King on Charly, while he particularly mentions Fathers & Sons on Spirit Feel which is on Shanachie via Topic.

Spillers of Cardiff spokesman Nick Todd says: "R&B has always been a strong point for this shop, and we've always had a fair sale for that material. Lots of our customers are aware of Ace, and Charly, which have become highly collectable labels, and we also deal with specialist distributors like Swift, Discovery, Protection and Celtic Music. Everything has seen a

slight upturn in the last year. Robert Cray's our biggest seller, and he's followed by the Georgia Satellites, Little Richard on Ace, Jerry Donahue's Telecton on Spindrift and The Blues Band on Edsel.

"And Dave Edmunds, of course — we sold the CD of his live album two hours ago. Then there's a great local band, Snatch It Back, who are as good as any soul band you'll hear anywhere."

On the other side of the Severn Bridge, Tony Dadd of Tony's Records in Bristol credits the celebrated Levi's commercials with a good deal of influence.

Robert Cray is mentioned as a consistent seller and Les Lobos, "who did well, even before the film." Of James Brown, Dadd says: "right through the Fifties, Sixties, Seventies and Eighties — with a big resurgence recently."

Brian Maher of Liverpool's Probe Records suggests that there has been a definite upturn in demand for R&B over the past 18 months.

As well as radio shows, he credits magazines like Folk Roots and Blues & Rhythm with helping to build interest and cites his shop's biggest five sellers of the last year as What's Happening Stateside (the £1.99 retail compilation), Arthur Alexander on Ace, One Mist At A Time (another Stateside



CONSISTENT TOP sellers: Hank Ballard (above) and Screamin' Jay Hawkins (far left).

compilation), Robert Cray's Strong Persuader and each of the three Ted Hawkins LPs.

Reports Maher: "Business is buoyant. We've no complaints," and this seems to be the general opinion of each of the retailers

consulted.

While obviously every retailer cannot afford to be a specialist in R&B, it seems clear that the public is more interested in R&B, soul, blues and rock 'n' roll than it has been since the Sixties.

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i hear you rockin'

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features

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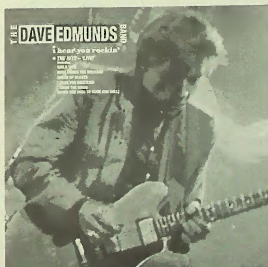
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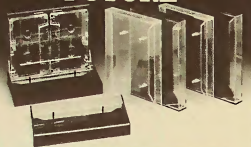


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'Independent we still stand' At Last taken on board by booming big boy BMG

by Nigel Hunter

IN VIEW of recent events such as the formation of IMPACT, an outsider could be forgiven for believing that SBK stands for Stop Big Konglomerates.

In fact, the acronym represents the surnames of Stephen Swid, Martin Bondier and Charles Koppelman and their main business is still very much the second word of SBK Songs.

Bondier and Koppelman guaranteed as much during a recent London visit. Their acquisition of the CBS Songs catalogue consolidated their status as an international force in music publishing, and it's no secret that they were after the Chappell catalogue as well until Warner Bros outbid all other contenders.

To counter the usual high level of cynicism among music business observers, the SBK triumvirate point out that, had they been successful, they would still have been music publishers independent of all record company influence and control — unlike Warner Bros.

"Naturally we're very interested and involved in records as well," says Koppelman. "SBK Productions is a record production company and a parallel operation with SBK Songs. We're building up a world wide A&R department looking for the best writers and artists. We're here to discuss its strategy with



INTERNATIONAL FORCE. SBK's Martin Bondier (left) and Charles Koppelman

Richard Thomas, who heads the SBK London office."

In essence, that strategy is a simple one: find the artists, cut some sides, work with individual producers, submit the material to record companies of their choice and work with those companies to exploit the music and the artists.

SBK lays claim to some 100m album sales in the US and the world over in the last 15 years, involving artists such as Barbra

Streisand, The Kids From Fame, Diana Ross and Eddie Murphy.

Where artists and writers are concerned, SBK's aim is to establish a rapport, offering guidance, direction and editing. In placing material, the company assesses the relative worth of the record labels, their position in the marketplace, their ability to help the writer and look after his or her copyrights, maximising revenue and exploiting in the best sense of the word.

BMG Music (formerly RCA Music) has signed At Last Publishing, the publishing arm of Jericho Records whose catalogue includes all the songs written by Steve Silk Hurley and J M Silk and includes the hit *Jack Your Body*, plus material on the Jericho label distributed here by EMI.

BMG Music also reports a pact

with producer John Aspley, who worked on the new Marilyn Martin album and who has a solo record deal with Atlantic Records.

Other BMG song activity involves a wide spectrum of talent, from Dwight Yoakam and Steve Earle through acts like The Mission and All About Eve to Birmingham's Pop Will Eat Itself.

● **HAMBURG:** The German Music Publishers' Association (DMV) is planning a major music fair in Australia next summer, following the success of a similar promotional event in Tokyo.

It will be held either in Sydney or Melbourne, and its aim is to raise the profile of German pop and classical copyrights in overseas markets.

The association, with more than 300 member companies, is critical of the West German government for failing to promote German music overseas.

● **SYDNEY:** Veteran Australian publisher Frank Donley is busy again and heading his own Frankton Music after a bout of ill health.

Among those he represents are David Platz's Bucks Music the US all-copyright disc library Firstcom, whose UK head is Robin Phillips.

Toddying up for the world

THE ADVENTURES OF Mr Toad, a musical version of Kenneth Grahame's classic story *The Wind In The Willows* and written specially for a Sussex school, has been signed for worldwide publishing by Josef K Weinberger.

The fantasy was penned by Piers Chater-Robinson, a former teacher, for St Bede's School in his home town of Exmouth. Its success led to a sell-out Christmas season at London's Bloomsbury Theatre.

"Toad is doing very well, with plans for two professional productions this year," comments Chater-Robinson. "One will be at Bristol Old Vic and Weinberger is predicting a wonderful future for the musical across the globe."

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Wooden's DIARY

"IT'S GOING to be a great autumn — not just for the record industry, but also for the record buyer in the street with the wealth of product that will be available. I'm looking forward to a straightforward contest between major artists this year — not just compilation versus compilation." Worth quoting because the comment is from EMI's Barry McCann, one of the masterminds behind the supreme New compilation series and, while it's dangerous to talk too soon, such optimism seems justified for once and is being echoed throughout the business. Happy Christmas to one and all... All right, Dooley owns up, it's time to come clean and admit that MW's very own diarist is now the only person remotely connected with the music business not to have been offered the top job at MCA UK... You have to admire the rubber ball quality of Charles Levinson for, while Sugar Channel has been rocked by cutbacks and redundancies, the channel's co-MD and former WEA and Arista boss has bounced back into a nice little earner with Virgin... Why are delegates attending WEA's sales conference being asked to supply photographs of themselves riding bicycles? Is this a precursor to a cutback on company cars? One thing to be sure of at the company's Bournemouth beano — the two new divisions (UK and US) will be trying desperately to outdo each other... Talking of riddles, why has Radio One's Bruno Brookes been photographed surrounded by mountains of computer print-outs? All will be revealed on a cover of *Radio Times* coming soon...

IT'S NOT often that we draw attention editorially to ads in *Music Week* but this is an exception. The ad on p8-9 in space made available by *AW* is worth reading in full and we hope dealers really will take *Music Therapy* to their hearts, for retailers — particularly multiples — can play a key role in advancing this good cause and continuing to show that the music business cares... Seems city analysts not expecting great things by their standards of the first full year figures from Virgin since it was floated, with profit estimates hovering around the £25m mark... Word is that Paul Levinson's hungry Prestwich Holdings bought wholesaler Wynd-Up on the rebound after failing to agree terms for S Gold & Sons with boss Barrie Gold. So is the Gold's family business for sale? Depends which member of the family you ask, for while Tony G says that the company is not up for grabs, brother Barrie is quoted as saying: "There are possibilities — we are currently talking to a couple of people"... As it focuses on past hits, shouldn't the *Smash Hits* compilation be called *Now That's What I Called Music*... See *For Miles* is "so thrilled" to have reached its 100th release that all dealers ordering over £1,000 worth of new repertoire stock will receive a personal telegram from SPM founder Colin Miles... Eagle-eyed indie producer Bob Barratt has spotted a strange legend about the parotia of Virgin's Marble Arch store proclaiming its wares to include "Compact Discs".



REALLY USEFUL APPOINTMENT
Derek Everett (left), MD of the new record division of The Really Useful Group, with boss Brian Broly.



BODY TALK Imagination's Lee John gets to grips with Kenny G who plays on the group's latest single *The Last Time*.



MEMORY LANE Cleo Laine and her friends discussing songs for her Yorkshire TV tribute to the songwriters of the last 40 years.



DEJA VU Tony Blackburn with Deja at the launch of their 10 Records single *Serious* at Soho's Paramount City.



FIRST RATE BEDA chairman George Pannett and PPL general manager John Love agree on a new rate for the PPL specially featured entertainment licence tariff.

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COMMENT

Ready or not, here it comes. And this time it's official. Sony will start selling digital audio tape equipment in the UK and other parts of Europe from the beginning of October. The first machines are expected to retail at about £1,300, while the tapes will cost from £9 for a one hour blank to about £11 for two hours. Hardly the bargain of the year at those prices.

The most significant aspect of the unveiling of DAT in Europe, however, has been the lengths to which Sony is prepared to go to smooth over fears for the impact of DAT and demonstrate its long term commitment to CD.

Relations between the audio East and West have been strained to say the least since the Vancouver summit attended by hardware and record industry leaders broke up with acrimony on both sides. So, following Sony's conciliatory lead, let's try to initiate some fresh dialogue. For a start here are some manufactured questions designed to fit some predetermined answers provided by Steve Dowdle, group audio manager of Sony UK.

How can you allay fears that the onset of DAT will harm the growth of CD?
Dowdle: "The fundamental mistake of the international software industry is to assume that just because the compact cassette has taken over from the vinyl LP as the dominant format, DAT will have the same effect on compact disc. This ignores the wide range of benefits that CD has over both the compact cassette, the vinyl LP and even DAT itself. Not only is the CD version designed to be cheaper than any pre-recorded digital audio tape, it is a highly attractive package of immense perceived value to the consumer. Additionally compact disc offers total resistance

to wear, extended capacity and instant track access. That's why Sony is putting the lion's share of its investment behind CD technology, but has long term plans for DAT to replace the increasingly outdated compact cassette."

But what about the threat of DAT as the ultimate digital home taping device, being able to effectively clone CDs?

Dowdle: "If home taping took place on the grounds of sound quality, sales of high-end traditional cassette hardware would be many times their current levels. With a relatively high cost of DAT projected for the foreseeable future, the wholesale recording of radio chart shows by kids using budget cassette recorders is likely to continue as a bigger source of home taping than any high quality recording device for many years to come. At the same time no-one should forget that Sony UK has been marketing domestic digital audio tape recorders at well under £1,000 since 1982. Linked to a Betamax video recorder acting as the tape transport, the Sony PCM-F1 and PCM-701 ES are actually capable of 'cloning' CDs as they operate at the 44.1 kHz sampling rate. 'Cloning' CDs through DAT is, of course, impossible due to the digital 'Copyguard' in all domestic machines."

There, that wasn't so difficult was it? Now that the age of DAT is out in the open for all to see, let's get talking again so that everyone can concentrate on selling more CD — both hardware and software.

David Dalton



SATISFACTION GUARANTEED Cliff Richard and some of the team behind the first album under his new EMI deal — Always Guaranteed — celebrating at the Thameside launch.

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WHAT'S HAPPENING?

The biggest, brightest show in the world of leisure and business is coming your way... the Lightning Circuit is all set to roll.

And what a show! Lightning will be bringing to a venue near you all the latest and greatest cash-in-the-hill money-makers from the biggest names in the business, to help give you the edge over the coming season.

Just in case you need reminding, the ranges we offer are the most extensive and comprehensive available. From records and compact discs to videos and video games. From business and home telephones to business and home software. From musical keyboards to computer keyboards and complete business systems. So as well as your own favourite stock lines, there'll be a host of exciting new ideas for you to look into. And that's only the start...

WHO'LL BE THERE?

As well as Lightning people, you'll be able to meet just about every top manufacturer in your line of country. Top video houses. Top software houses. Top computer manufacturers. Top telephone manufacturers. And more. They're all joining us on the Lightning Circuit, giving you the opportunity to discuss your business and find out what's in the pipe-line first hand. You'll also be able to place orders at special Lightning Circuit rates. And there's more...

FANTASTIC PRIZES

As if all this weren't enough, we're giving away a host of goodies. Everyone who comes along and registers will get a free gift, the opportunity to pick up exclusive offers, the chance to win a fabulous prize of the day in a free draw and - believe it or not - you will also have the chance to win a magnificent, brand new Ford Fiesta in our overall Lightning Circuit draw. With so much going on, you can't lose.



WHERE'S IT HAPPENING?

Check the date of the venue nearest you - and make a point to be there, any time between 1pm and 8pm (11am to 4pm at our Park Royal showrooms).

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

LEICESTER October 8th. Grand Hotel, Granby Street.

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

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

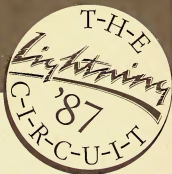
BRISTOL October 22nd. Unicorn Hotel, Prince Street.

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

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

For further information contact Ken Gregory at the address below

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



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