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MUSIC WEEK



£1.80 U.S.\$2.75

ISSN 0265-1548

Record chains unite to fight for their rights

MAJOR RETAILERS are joining forces to form the British Association of Record Dealers in a bid to improve the state of their industry.

More than 10 dealers, including HMV and Cur Price, have set up the group which will discuss major retailing issues with manufacturers and will be affiliated with NARM, the American equivalent.

BARD chairman Stephen Smith, director of European operations at Tower Records, says the group will discuss problems like the dim-

inishing singles market and the pricing of CDs. For the first six months only the multiples will be involved, but smaller operations may be able to join in later.

"We are all concerned about the state of the record business in and we wanted to put together an organisation which could discuss the issues," says Smith.

"We wanted a forum so that we could speak to the manufacturers and have an organisation that is modelled on NARM in the US."

Waterman swipes at PPL

PRODUCER PETE Waterman has taken a swipe at PPL and urged greater communication between the record industry and UK radio.

Speaking at the UK Music Radio Conference on Friday Waterman said that compromise was vital between PPL, the record industry, and the Musicians Union.

"We are now at the end of restrictive practices. There must be a change and we cannot ignore the problems that PPL has caused."

"It cannot exist the way it does

now. We have to have a compromise," he said.

Waterman commented that radio was "standing still" because of the current system and predicted a bleak future for British music unless changes were made.

"Unless we address the problems that face the two interests, the record industry will blame radio for the decline in sales and radio will blame the record industry for not giving it the hits it needs to survive."

Top levy lobby puts its case to music	3
New Product: Nimbus launches classical CD single range	3
Job losses at CBS; Aylesbury plant, no settlement yet in MIA/R/S row	4
Feature: getting to grips with the withholding tax	6
Country: Peter Rowan's back in town; charts	8
Singles, albums charts	9, 24
Disco News: the James Brown study; plus Hamilton and charts	10, 11
Publishing sees Frans de Wit re-elected at the IFPP	12

INSIDE



Airplay and CD chart	12
Talent gets down with Bunker Kru and welcomes back Joe Strummer. Performance gets all Misty-eyed. Plus singles (Fairground Attraction's Perfect pictured). LP reviews, indie and the Other Chart	Starts 14
Classical: Bronson and Foster orchestrate the launch of Virgin Classics	21
Indie chart	22
Music Video: giving the girls a chance	23
Dookey, diary	31
Focus on CD manufacturing — the current state of the art	Centre

'DAT Unicopy or nothing' says US

WASHINGTON DC: The Recording Industry Association of America (RIAA) is urging DAT hardware manufacturers to develop what it terms a "Unicopy" technology that would permit DAT owners to make only one copy of their CDs.

It says Unicopy is a more suitable

solution than the CBS Copycode system.

"We're not going to develop Copycode," comments RIAA chief Jay Berman following the RIAA's monthly board of directors meeting. "It doesn't make sense for us to go down the same road again if the manufacturers aren't going to use it anyway."

Berman notes that IFPI is supporting a conceptually similar technology, though he is not sure of the specifics. He is optimistic, however, that a hardware manufacturers meeting in Tokyo on March 28 would be sympathetic to the recording industry's proposal.

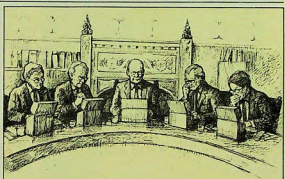
"We're hopeful that they'll be willing to explore Unicopy and that

we'll sit down together to see what legislation to pursue as a common solution to the problem."

Legislative remedies, he adds, are needed to insure that all manufacturers — including the Koreans — adhere to the same agreements that might be voluntarily reached by the RIAA and hardware makers.

On what incentive manufacturers have to pursue a new technology, Berman says that he had enough to keep track of the RIAA's interests.

RIAA will also pursue lawsuits if any manufacturers bring DAT recorders into the US. "If Casio is first, or Marantz or Harmon-Kardon, their's will be the name on our first suit," Berman adds.



A DECISION on the Amstrad twin cassette deck court hearing is expected in about six weeks' time. Five judges listened to five days of evidence which considered the legitimacy of producing and marketing the twin cassette decks, in terms of home-taping.

The hearing in the House of Lords ended last Wednesday (23) — the culmination of four years of litigation between the BPI and Mechanical Rights Society, on behalf of the record companies and publishers, and hardware manufacturers Amstrad and retailer Dixons. The judges were asked to bring forward their decision because of the sensitive nature of the result in relation to the Copyright Bill which is due to pass through Parliament in April.

The five judges (above) study the evidence in an ante-room of the Lords' chamber. Picture drawn from memory by Julek Heller.

TO PAGE FOUR ▶

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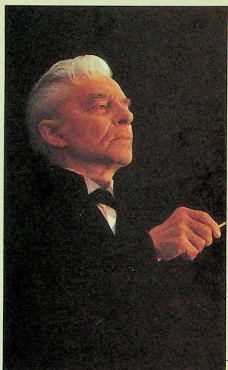




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Nimbus launches £2.99 CD singles

NIMBUS RECORDS is launching a £2.99 compact disc single series devoted entirely to classical music following the success of its pioneering CD single sampler introduced before Christmas.

But instead of following the sampler genre, the new series, which starts in April with three titles, will be artist-based offering recordings of around 25 minutes by leading Nimbus musicians with a dealer price of £1.80. All are contained in

standard jewel boxes.

The English String Orchestra plays Pachelbel's Canon, Albinoni's Adagio and other popular works (NI 1403); The Hannover Band plays The Authentic Overtures — Beethoven's Egmont, The Creators Of Prometheus And The Consecration Of The House (NI 1404); and the trumpet player John Wallace plays Baroque virtuoso works on Italian Trumpet Spectacular (NI 1405).

There will be further releases every two months. "Other labels use mid-price series, but this is Nimbus' idea," says Jeremy Elliott, sales and marketing director, Target Records, which distributes Nimbus.

BRIEFS



JAMES LAST: Hansi plays Bach

● **SHACK RELEASE** their new single Emergency via The Ghetto Recording Company on Tuesdays. It comes in seven, 12-inch and CD formats and the release coincides with the band's London appearances.

● **POLYDOR RELEASES** James Last Plays Bach on Tuesday which includes 12 interpretations of the famous composer's work.

● **THE NEW M&M** label at EMI releases its first 11 titles this week. These include various New Age artists and a compilation album of M&M acts.

● **GET IT ON** is the new Polydor single from Kingdom Come which comes in seven, 12-inch and CD formats. The release ties-in with the band's support slot on the Magnum tour.

● **THE ENTIRE Blue Note CD** catalogue will have its dealer price cut from £7.29 to £4.85. The cut coincides with the release of 10 new Blue Note CD titles including Hank Mobley, Herbie Hancock and Sonny Clark.

● **THE SUGARCUBES** release their third single Deus on the One Little Indian label. The 12-inch features two extra tracks and the CD single, which is released on April 11, includes a further track.

● **A NEW ALBUM** by Barclay James Harvest titled Glasnost is released on Tuesday to coincide with a film of the group in concert on BBC1 at 11.30pm tonight.

Tape levy plea to the sound of music

THE MUSIC Copyright Reform Group has revitalised its campaign for a tape levy by putting its plea to music.

The group is presenting Lord Young with a cassette of three songs in order to persuade the Government to change its mind over plans to abandon a clause of the White Paper on Copyright which recommends the levy.

Songwriters and composers Donald Swann, Graham Whetnam and Chris Gunning the three pieces which PRS chief executive Michael Freegard hopes will provoke a Government U-turn.

"Our aim is to change the outdated law of copyright," says Freegard. "The Government has already acknowledged that there is no realistic alternative but to have a compulsory levy on blank tape."

He says the Government has gone back on that recommenda-

tion it made in the 1986 White Paper.

Bob Montgomery, managing director of the Mechanical Copyright Protection Society, one of the seven groups represented in the MCRG, believes the musical plea could finally make the Government's mind up.

"We hope this is the beginning of a campaign that will make the Government make a simple U-turn," he says.

The Duchess Of Malfi composer Stephen Oliver is adamant about the artists feelings:

"This levy as we are carelessly calling it is in fact a royalty that we should have by rights," he says.

The copyright bill is due for its third reading in the House of Lords on March 29 and after the Easter recess it will go to the House of Commons where the MCRG intend to lobby MPs.

MUSIC WEEK



A. Copyright Publications Ltd publishes, manufactures and distributes Record & Tape Rental and Record Business.

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Music Week is sold on condition that the circulation chart will not be displayed in such a way as to conceal any part of such pages and it may be revised without the same condition being imposed on any subsequent numbers. Printed for the publisher by Bernard Price Ltd, Gwent. Registered at the Post Office as a newspaper. Member of the Periodicals Publishers Association and the Audit Bureau of Circulations. All material © copyright 1988 Music Week Ltd.

Subscription rates: UK £40. Five issues £68. Europe \$140. Middle East, North Africa \$135. US, S. America, Canada, India Pakistan \$155. Australia, Far East, Japan \$200.

Subscription enquiries: Mary Taylor, Royal Sovereign House, 40 Bedford Street, London WC1B 6BZ. Tel: 01-854 2700.

New Music Week Directory free to subscribers on request in January 1988.

Virgin Classics debuts with 10 new titles

RICHARD BRANSON's latest record enterprise, Virgin Classics, which he aims to build into an international label capable of competing directly with the majors, is launched next month with 10 titles — all newly recorded for the project, often by young artists.

Eschewing substantial licensing agreements with existing colleagues, which would have given Virgin Classics an easier foothold on the classical market, Simon Foster, the former EMI UK classical general manager head-hunted by Branson, has committed himself to a bold independent stance.

"We are calling this Virgin Classics — The Birth Of A New Tradition," says Foster.

With the press launch on April 11 and the formal first day on April 15, Foster proclaims that despite the delays the new label has been subject to, product will be in the shops in time.

While Virgin Classics is committed to making a profit, Foster has avoided producing a predictable 'pops' opening with cross-over, early music, contemporary music, symphonic and chamber music all featured in the first 10 titles.

● See Classical on page 21.

Deadline looms for French trade fair

BRITISH artists and companies are needed to appear at this year's MARS International trade fair for performing arts, in Paris.

Over 30 countries will be represented at the fair in October which director Jean-Francois Millier describes as the international market for the performing arts of Europe.

This year, the organisers are planning over 60 showcase performances from artists and over 250 exhibitors, at the Grand Halle, at La Villette in Paris.

Panels from nine countries will select performers of theatre, dance, jazz, classical music, cabaret rock and new music.

The deadline for applications for showcases and show stands is April 11.

"During the five days of MARS last year a lot of contacts were made," says Millier. "This year we want to encourage bands to get stands at well as showcases and get record companies involved too."

Siren backs re-newed TV push for T'Pau

A SIGNIFICANT television advertising campaign is being launched to boost sales of T-Pau's Bridge Of Spies album.

The album on Siren Records has already gone triple platinum and the campaign starts on April 8 concentrating on the Granada and Yorkshire areas for 10 days.

That will be followed by a week long campaign with Woolworths from April 18 including national television coverage, national and music press, in-store video and point-of-sale.

The campaign reaches its final stage on April 25 with three weeks of national television advertising.

● **YUGOSLAVIAN** musician Dusko Goykovich picked up the Gatzert Fairweather Award at the British Jazz Awards.

The presentation was made by the Birmingham International Jazz Festival to Goykovich for the most inspired trumpet performance at the festival.

Jobs cross likely at CBS's Aylesbury plant

REDUNDANCIES ARE likely at CBS's manufacturing and distribution plant in Aylesbury as part of the company's plans to streamline its operation.

A package of changes have been introduced at Aylesbury and, if they are accepted by the workforce, up to 25 voluntary redundancies will be on offer to fit-in with a new productivity scheme.

David Black, senior director of finance and operations, says that the redundancies, all voluntary, were likely to prove attractive to some members of staff.

"If the package is accepted the total reduction that we are looking for is about 50 jobs, but some of

those jobs are already vacant. What we are not doing is looking for reductions in jobs because we want to reduce output. We want to make savings and are looking to be more efficient — for that we obviously need less people," he says.

The planned changes, which were heralded by a series of communications programmes to all 700 employees at Aylesbury, include a commitment to improve service, the introduction of a new productivity scheme and greater employee involvement.

CBS says that streamlining the workforce will result in a more efficient flow of work and hopes

that the developments will put the company in a better position to move into new product lines in the Nineties, reduce its current lead times and improve its overall service to the trade.

"This has not just been a one way exercise and we have asked people for their suggestions and ideas," comments Black.

"The company's success through the Eighties has been made possible by a whole range of changes that have been introduced. However, we have to go on adapting and developing the plant if we are to ensure our competitiveness and survival into the Nineties."

BPI/MRS close to agreeing CD rates

AN AGREEMENT between the BPI and MRS over CD royalty rates is nearing a settlement.

The Mechanical Copyright Protection Society, on behalf of the

MRS, is considering the latest offer from the BPI which was made last Thursday (24).

Details of the offer have not been revealed but BPI lawyer Pollock Sherwood says the MRS has been given a time limit on making its decision.

"We are looking for an answer within 14 days," says Sherwood. "Companies have got to know how they are going to account for their first quarter sales."

But at the time of MW going to press MCPS customer services advisor Alastair Blozier says the society had not received a written offer and could therefore make no further comment.

The BPI is also about to reach an agreement with the Musicians Union over the royalty rates for videos shown on television. This involves a redefinition of the Promotional Films Agreement.

Sheffield takes a plunge into music business

SHEFFIELD CITY council is making ambitious plans to develop a music-spinning cultural industries quarter with the opening of an Audio-Visual Enterprise Centre.

The city centre development of recording studios, a photographic gallery and a top-quality film studio is the first step in the City Council co-ordinated plan to develop an entire area of the city as a centre for cultural industries.

Councillor Pat Nelson, who has been closely involved with the plan's development, describes Sheffield as "a wealth of creative talent and experience."

"Thousands of people are employed in these industries in London and we are confident that this sector could make an equivalent contribution to Sheffield's economy — not only through the growth of music and audio-visual industries, but also the associated manufacturing, service and distributive industries," he says.

The Audio-Visual Enterprise Centre (AVEC) launched last Monday with the help of Radio One DJ Janice Long and Sheffield band The Human League, is a co-operative venture between the City Council and a number of commercial companies.

Already the Comsat Angels, with financial support from Island Records (New York) and a local studio have developed a 24-track recording studio known as Axis Studios for private and commercial use, and FON records is relocating their studio into the complex.

SAW hang on for MARRIS court date

STOCK, AITKEN and Waterman have waited for a court date for their sampling test case against M/A/R/R/S and their single Pump Up The Volume.

"We have no idea at the moment when it will be. We are just waiting for a date to be set," says Mike Stock.

Stock and A&D, the label that released the single in the UK, both confirmed that no out-of-court settlement had been offered by either side.

Meanwhile, an edited version of Pump Up The Volume spent three weeks of number 13 in the US charts last month.

PolyGram targets new market

POLYGRAM has launched a new record label said to be geared towards reviving modern instrumental music as an important force in the music marketplace.

Described as "a sort of cottage industry within a huge international company" the new label, Theta's, was launched last week with eight established international musicians working on its debut recordings.

PolyGram says that Theta's instrumental music is aimed primarily at the over 30s, but are keen to avoid a "New Age" label.

Speaking at last Tuesday's launch, PolyGram director of marketing services Charles Shiddell said that New Age had become "music for West Coast yuppies to burn incense by" — a stigma with which the new label did not want to be associated.

But Shiddell did admit that the concept wanted to tap into the "apparently enormous" market uncovered by New Age. "I think the size of that market, lurking as it is just below the surface, has surprised even the most enthusiastic proponents of New Age," he said.

The eight artists signed to Theta include American violinist Scarlatti Rivera, who played with Bob



STEPHEN SMITH takes on the role of chairman of the new retailers association BARD.

Chains link

► FROM PAGE ONE

turners to the formation of BARD has been good, says Smith.

The association will spend two days from April 18 visiting the five major manufacturers and explaining to them what BARD represents.

For the first six months, the association's membership will be limited to major dealers but that situation will change, says Smith.

"We want that period so that we can just sort things out. Then we can consider other dealers by way of invitation or if their turnover is £2 million or above."

"In other cases, if there is sufficient interest we will consider setting up an associate membership so that we can have an organisation that really does represent everyone," he concludes.

Dylan on the Rolling Thunder tour, British guitarist/composer Roy Russell who has written, played and arranged for artists such as Paul McCartney and Tina Turner, and football Tim Wetherby who was in the original Eurythmics line-up.

"Theta's music will be characterised more by a consistency of quality than a consistency of style. This is because, from the outset, we aimed for as wide a diversity in the catalogue as possible," said Shiddell.

The first six recordings on the Theta label are due for release in early April. Prominent in last week's launch was the showing of a Theta video, and it is likely that the label will make a contribution to PolyGram's CDV project, due for September release.

● CHRYSALIS IS increasing its involvement in television with the acquisition of Workhouse Productions and its subsidiary Blockade.

For an initial consideration of £1/2m the Chrysalis Group is issuing 100 per cent of the issued share capital of the Manchester-based video and television production company and its London subsidiary.

What we need BRIEFING

NEW YORK: Time Life Music, a division of Time Inc. is about to open a London office to develop a direct marketing operation for the UK. The company's American operation has been most successful with big band and rock oldies packages. Time Life Music's director of production Jerry Rendich will head the new office. "We're initially looking for warhorses," he says. "And later we'll be expanding into niches."

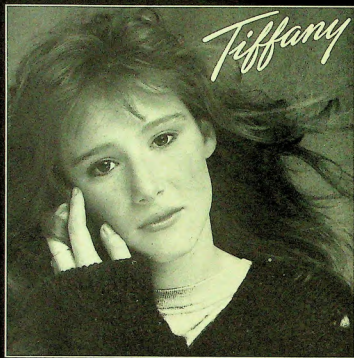
LOS ANGELES: The latest US companies to adopt the three-inch format for the CD single are CBS, A&M, Capitol-EMI and WEA. Observers at the NARM meeting in Los Angeles predict that CD-3's will develop as singles, maxi-singles and mini-albums, carrying list prices between \$3.50 and \$6.00. Capitol-EMI will release its first product in the new format in April, with others following in May. Also at NARM, CBS, WEA and MCA announced reductions in CD prices which should bring full-price CDs to the \$10 retail level. On the CDV front, PolyGram's Emily Patrone announced that in May or June his company will release 35 rock and classical titles in five-inch and 12-inch format while WEA will have seven five-inch rock titles and Emily Patrone, the European launch of CDV will take place in September.

HAMBURG: The German authorities have approved the purchase of the Teldec label by WEA. The new managing director of Teldec will be Jürgen Ottenstein, currently director of marketing for WEA Europe. The acquisition gives WEA access to new repertoire areas like classical folk and children's music.

TUCSON: Speaking at the International Tape/Disc Association (ITA) seminar, Maria Curry of Vita-Cassette says that similarities between DAT and digital video duplication techniques will ultimately give video companies an opportunity to compete with audio duplicators. She adds, however, that new tape formulations are needed to accommodate high speed DAT duplication. Two new formats were added to the optical disc field at ITA. Compact Video Disc (CVD) is an encoding process that doubles the amount of data that can be put on disc — 18 minutes of full-motion video will be possible on a five-inch CD. Digital Video Interactive offers the potential of 72 minutes of "high speed graphics with video texture mapping capability." Both formats are in the early stages of development.

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MCA RECORDS

Take a tour through the tax jungle

This month's Budget brought reductions in income tax rates. But for foreign musicians and British promoters the headaches caused by the introduction of a withholding tax on non-resident entertainers remain. Val Fallon reports on current Revenue strategies and how the touring industry is coping with the extra tax workload.

IN 1987 the Treasury was promised £100m by the Inland Revenue from a new withholding tax, so named because it involves the tax for which overseas artists are liable on their UK earnings being withheld from their fees at the time of payment. Half the £100m was expected to be collected from the live concert and recording industries. Vigorous lobbying by the British music industry persuaded the Treasury to drop plans to levy the tax on record royalties but the rest of the legislation (still full of grey areas) was rushed through to cash-in on the biggest ever superster summer in Britain.

While nobody ever argued that American rock stars shouldn't have to pay tax, the reality is that even with the new rates, the UK rates of 25 and 40 per cent compare unfavourably with the highest US rate of 28 per cent (and 1987's tax remains payable at the old rates). But even if some American artists can get a tax credit at home what is of course more likely to make them reconsider future UK tours is their back tax. In the past there was an ineffectual system, and a one-

man overseas artists' tax office. This meant that many US stars managing to avoid UK tax, and even if they didn't there were all sorts of interesting ways of paying, such as through their companies on a "loan-out" system. As always, the few who didn't meet their liabilities have brought about a lighter system for everybody.

At this year's Midem, a former Inland Revenue investigator, Philip Davis, now working for accountants Arthur Young and Co, suggested that the Inland Revenue is abusing its powers under the new withholding rules by refusing to accept a reduced rate for the current year in order to collect alleged back taxes. This liability can, technically, go back to 1947, if the IR believes the artist has been a persistent defaulter. Clearly the Inland Revenue means business, and though it may sound like blackmail, if the stars owe tax they should pay. But, again, it doesn't make the UK top of a megastar's must list.

And what about the newer bands — those whose tours are loss-making and designed to promote product or simply get established on the club circuit? Here, it looks as if one of the lobbyists' arguments has backfired. The rightful claim that touring in the UK was rarely profitable, and only designed to promote an LP, resulted in the IR saying that, OK, they would withhold tax on the proceeds from the LP. That plan, as we know, was shelved. But now, according to several artists' representatives, the IR is using this argument to disallow certain touring expenses on the basis that the band will earn money from the album.

This, and many other aspects of the way the new Foreign Entertainers' Unit (FEU) operates, indicates that the FEU is determined to mop up every possible tax penny, what looks like a face-saving operation, as it is obvious that the initial target of £50m cannot be reached. In the past tax revenue from overseas music stars was

two to million. Ten times that figure may have been possible during the summer of 1987 assuming the multi-million netting megastars had no touring costs whatsoever. A more realistic figure would be £10m maximum, as the bulk of music offers makes life difficult. A form, the FEU 4, is sent to the promoter (promoter or club) and as the offer has signed a standard letter accepting liability for withholding tax from the artist, it's obviously essential that the form arrives on time. Otherwise the promoter — who has to pay the IR — will have to withhold the full 25 per cent of the fee.

One of the headaches of the new legislation is that the FEU has to be shown complete budgets for every date on a tour and the withholding tax liability has to be agreed before the artist steps on stage. The nature of the music business often makes this difficult. A form, the FEU 4, is sent to the promoter (promoter or club) and as the offer has signed a standard letter accepting liability for withholding tax from the artist, it's obviously essential that the form arrives on time. Otherwise the promoter — who has to pay the IR — will have to withhold the full 25 per cent of the fee.

An open-air concert by a Madonna of somewhere like Leeds? Box-whip Park attracts 80,000 punters paying an average £17, and the tax, at the basic 25 per cent, will be more than most of us earn in quite a few years. So it is very much in the artist's interest to reach agreement with the IR before stepping on stage. It also means that every non-resident artist now needs an accountant. The phenomenal expenses of mounting a top-league rock tour — often more than half the receipt — have to be claimed and the only way to convince the IR is to produce the budgets — in detail. And that is not the end of the story.

On April 5, every overseas artist will, like the rest of us, have to sign a tax return.

So the accountants have to produce a set of annual accounts and if the profits were more than estimated, the star will get another bill (if the profits are lower, they'll claim some tax back). This is what the withholding tax will really come into its own. The system is already riddled with ironies and one of them is that the FEU, keen to extract as much tax as possible, has pledged itself to reach agreements for tours as quickly as possible, to prove its system is working efficiently. Considering the unit is understaffed, the deals are being made unexpectedly smoothly, corners are being cut, and, said one accountant, "either the FEU is not applying the law or various matters are being overlooked". The fact is that the FEU had not expected so many applicants, assuming that most of the tax would simply be deducted by the promoter and

overpayments claimed later. At present it is felt that artists may even be getting better deals than they expected in order to speed through applications. Pessimists believe that this is because the axe has yet to fall: both on the back taxes and on record royalties.

So fast is agreement reached that in some areas withholding tax is known as Fax Tax. Sax star Kenny G, a last-minute applicant, due on stage at the Palladium at 7.30 one evening, received the FEU form by Fax at his accountant's office at 5.30 that evening. "It's the first time that figures have been agreed by phone or Fax," said a Birmingham accountant.

Another factor in the withholding tax situation is that last year's vociferous and colourful lobbyists have gone very quiet. They do not want to be quoted, and they do not want to upset the FEU. Nor do they want to lose their clients.

Even more ironic is the fact that the system's main architects, having set up the plan which enraged the music industry and prompted threats of doom and disaster, are no longer accountable. They have disappeared from the Inland Revenue and popped up on the other side, working as tax experts in the private sector.

Withholding tax is certainly affecting the film industry. Marion Rosenberg, head of the West Coast arm of the Lantz Office, one of the US' most powerful independent agencies comments, "There is a definite feeling here that to bring stars into the UK is no longer viable."

The film industry's view here is that it has suffered because of the US rock stars' tax avoidance over so many years. But there is more to the UK touring business than visiting megastars and it is the newer bands who are feeling the pinch — Jon Siskrski of the Agency, which represents established names and newer chart acts like the Beastie Boys, Run DMC and Sly and Robbie, was one of last year's most outspoken objectors and is still angry at various aspects of the legislation. "It's Catch 22," he says.

"Take a new band coming here to try and make a name with or without product to promote. The Foreign Entertainers' Unit's opening gambit in negotiations is to set aside the budget prepared and to disallow half the legitimate expense claimed, on the basis that the band will earn money from the record. This is regardless of whether it's a new product, and with no knowledge of how well the record will sell. This happens with bigger bands too. It's outrageous. One of our newer bands, Faith No More, has had to pay tax on what

turned out to be a loss-making tour". Siskrski also feels strongly that the burden on British agents, clubs and promoters is heavy, and that the system could be improved.

So the touring industry has another role; tax collector. Compromises are being reached daily as overseas artists cannot stay on here to appeal against their tax; the Special Commissioners only meet monthly. So far, there are no cases where agreement has not been reached, but, says Anthony Addis of the London and Manchester accountants Addis and Co, "The FEU requests a great deal of information — budgets of each date, breakdown of expenditure."

The net cost very wide and there are grumbles that every expenses claim is reduced; £200 a night for a star's hotel room instead of £350-plus; £15 for the road crew's per diem subsistence allowance instead of around £40, and so on.

According to Brian Eagles of Oppenheims (another of last year's chief objectors) "From a practical point of view the FEU has lived up to its word in dealing with applications for up-front arrangements. Of course, they impose additional burdens on the taxpayers, the people who have to withhold. Nobody likes it but everyone's co-operating."

Clearly big question marks still hang over the scheme, is it working? Is it fair? Is the law being followed to the letter? Has the IR spent enough money? Unfortunately, it is now impossible to find the answers from the obvious person — the man who thought of it, John Bisham, latterly the Inland Revenue's regional controller for the West Midlands, joined London accountants Price Waterhouse in February. He is considered to be the author of withholding tax which was devised during its period as assistant director for IR special offices.

Robert Reed, Principal Inspector of the IR head office, who is responsible for administering the new Foreign Entertainers' Unit, and who amiably and openly answered the industry's questions at last year's Midem and at subsequent seminars, has also joined the industry: he now works for Touche Ross. Says Reed, "The Inland Revenue has a job to do, and there are a lot of grey areas."

And just as some in the industry feel they have come to terms with tax on tour, Reed raises another question: "One of the grey areas is the eventuality of a claim on record royalties on recordings made in the UK. It's unlikely that the Inland Revenue will have given up on that."

MADONNA PLUS minders arrive at Roundhay Park for one of last year's big concerts. One implication of the withholding tax is expenses claims are being reduced. These characters above were originally good for £40 a day, but this has been cut back to £15.



KENNY G: The sax star has now become the Fax Tax star as his agreement on a withholding tax arrived via Fax just two hours before he was due on stage, the first time such an agreement has been reached by phone or Fax.



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Stock up the LPs, Rowan's in town

by John Tobler

PETER ROWAN, one of the most respected US visitors to Britain in the fields of bluegrass and country/rock, will be touring Britain and parts of Europe for four weeks from March 28. Since he will be in venues in England, Scotland and Ireland, it may be useful to list currently available albums on which he appears. He was a member of Earth Opera, whose second LP, The Great American Eagle Tragedy, has

been reissued by Edsel, after which he moved on to Sea Train, whose Best Of Sea Train & Marblehead Messenger is on See For Miles. He was then involved in the celebrated Muleskinner, a group which also featured Jerry Garcia and Clarence White, and that group's excellent LP is also on Edsel.

Southern label Waterfront has championed Rowan's cause for some years, and has two albums, Rowan, (Bill Keith & Jim Rooney and Revelry (with Tex Logan & Greg Douglas), available, as well as two 12" EPs, Son Of Santiago, on which Rowan supports Flaco Jimenez, and his own 1 For Texas. More recently, Rowan's eponymous debut solo album has finally been released in the UK by Special Delivery, while it is possible that Celtic Music, who assumed control of the Spindrift label when Making Waves went out of business, can still supply the Rowan album which was released on Spindrift.

Reverting to Waterfront and its parent company, Projection, two albums made by Rowan for the Italian Appaloosa label, Texican Badman and Peter Rowan & The Wild Stallions, are apparently still available via Projection. Rowan will not be appearing at the Wembley Country Festival this year (he did last year) but is supporting Arlo Guthrie at the Royal Festival Hall, and co-headlining several other gigs with fellow American Steve Young. His tour, promoted by Outlaw, will take him to venues in such places as York, Windsor and Cambridge, as well as to the larger centres, and previous tours have resulted in great interest among record buyers who attend his gigs.

REVIEW

NANCI GRIFFITH: Little Love Affairs. MCA MCF(C) 3413 (CD/DMCF 3413). Producers: Tony Brown & Artist. It is really possible that fab Nanci doesn't get played on country radio in the States? The quality of her songs is Olympian — that goes without saying — so perhaps she's right in suggesting that her voice isn't typically country (and the occasional flap may not help, of course). This album has already charted on the overall national LP chart, so don't be surprised if it starts selling as well as last year's top country LP, Trio — it's just as good as that classic, and unlike Trio, is being actively pushed via live dates in May. Simply essential, this will delight the already converted and add substantially to their ranks. **FF**

● FURTHER TO the information in the last country supplement (MW of March 19), there will apparently be two Willie Nelson albums titled The Collection released on different labels to tie in with Nelson's Wembley appearance. Castle Communications has licensed a 20 track album from CBS, but an identically titled double album, originating from Holland, is due for imminent UK release on CBS itself.

The Desert Rose Band (making its UK debut at Wembley) will release its debut RCA album this week. Also out in time for Wembley from CBS will be Fired Of The Runnin', the second album by the O'Kanes, one of the acts which made an impression in the 'Gettin' Tough TV show.

Dolly Parton is scheduled to appear on the Michael Aspel chat show on April 2, and will be promoting her next album, plus the just released single on CBS, a duet with Smokey Robinson, I Know You By Heart. The new Parton album, Rainbow, will be Dolly's first new album since the award winning Trio LP with Linda Ronstadt and Emmylou Harris.

2 April 1988

1	NEW	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C: MCF3413/CD: DMCF 3413
2	1	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (W) C: RITZLCO043/CD: RITZCD101
3	2	I NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (SP) C: RITZLC 0038/CD: RITZCD 104
4	3	PONTIAC Lyle Lovett	MCA MCF3389 (F) C: MCF3389/CD: DMCF3389
5	6	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP 0031 (SP) C: RITZLC 0031
6	4	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C: MCF3364/CD: MCAD5927
7	NEW	CHILL FACTOR Merle Haggard	Epic 4607831 (W) C: 4607834
8	RE	I PREFER THE MOONLIGHT Kenny Rogers	RCA PL86384 (BMG) C: PK86484
9	NEW	ROSIE FLORES Rosie Flores	Reprise 9256261 (W) C: 9256264/CD: K925626-2
10	NEW	HIGHWAY 101 Highway 101	Warner Brothers 9256081 (W) C: 9256084/CD: 925608-2
11	12	SWEET DREAMS Patsy Cline	MCA MCG6003 (F) C: MCG6003
12	7	TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (M) C: WX99C C: RZ54191/CD: RZ5419-2
13	8	LYLE LOVETT Lyle Lovett	MCA MCF3361 (F) C: MCF3361
14	NEW	GAGGED BUT NOT BOUND Albert Lee	MCA MCA42063 (F) C: IMCA42063/CD: MCAD42063
15	RE	HILTBILLY DELUXE Dwight Yoakam	Reprise WX1106 (W) C: WX1106/CD: 9255672
16	17	GIVE A LITTLE LOVE Judds	RCA PL90011 (BMG) C: PK90011/CD: PD 90011
17	10	THE LAST OF THE TRUE... Nanci Griffith	Rounder Europa REU1013 (F)
18	11	GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C: MCF 3335/CD: DMCF 3335
19	13	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (W) C: WX107C
20	14	EXIT O Steve Earle & The Dukes	MCA MCF 3379 (F) C: MCF 3379/CD: DMCF 3379

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Alanna Saper (Saper)	56	Luciano (Luciano)	78
Alanna Saper (Saper)	56	Luciano (Luciano)	78
Alanna Saper (Saper)	56	Luciano (Luciano)	78
Alanna Saper (Saper)	56	Luciano (Luciano)	78
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This Week Last Week	What's on Chart	Artist (Producer/Publisher)	Label	(12")	(7")	(Distributor)
1	1	DON'T TURN AROUND Aeswad (Chris Parker) Empire/Copyright (C)	Mega	10715	31	EMI
2	3	DROP THE BOY Bros (Nicky Graham) Warner Chappell/Virgin Music	CBS	AT0161	21	C
3	4	CAN I PLAY WITH MADNESS Ice Maiden (Martin Barrow) Zomba Music	EMI	1236	11	E
4	5	COULD'VE BEEN Tiffany (George E. Tobin) The 2 P/eters/Eaton Music	MCA	7917	21	M
5	18	STAY ON THESE ROADS e-ho (Alan Tarney) ATV Music (C)	Warner	Bros	7930	W
6	14	CROSS MY BROKEN HEART (Remix) Sintia (Stock/Aikman/Waterman) All Boys Music	Fonitone	12FAN 51	11	F
7	NEW	HEART Pat Shop Boys (Andy Richards/Pat Shop Boys) Capgem Music/10 Music	Parade	7816	11	P
8	31	IS SHOULD BE SO LUCKY Kylie Minogue (Stock/Aikman/Waterman) All Boys Music	PMA	PM117	8	P
9	8	NEVER THESE DREAMS Ron (Ron Nevison) Warner Chappell Music/A Island (AA) Zomba (C)	Capitol	721CL 482	8	C
10	7	I'M NOT SCARED Slightly Stoopid (Pat Shop Boys/Phil Harding) 10 Music	CBS	SCAK11	11	C
11	4	LOVE CHANGES (EVERYTHING) Clivia Prince (Stephen Hague) Chrysalis Music/Rondor Music	EMI	12EM 47	4	E
12	16	BASS (HOW LOW CAN YOU GO) Simon Harris (Simon Harris) Music of Life (Filmtart)	Meridian	FFR10	4	F
13	21	ONLY IN MY DREAMS Debbie Gibson (Fred Zarr) EMI Music	Atlantic	93221	21	A
14	14	WHERE DO BROKEN HEARTS GO Whitney Rowland (Nevada M. Walden) Capgem Music/10 Music	Capitol	721CL 482	14	C
15	6	CRASH Lava/RCA (P. A. F. H. 12-PT 87183) BMG	Capitol	721CL 482	6	C
16	10	GET WEAK Belle Cardini (Rick Nowels) Copyright Control (C)	Virgin	9511	10	V
17	25	TEMPTATION West West White (JIMMYL) Precious/Phonogram/WEA	Jive	7121	17	J
18	9	SHIP OF FOOLS Senseless (Stephen Hague/Dave Navas) Sonnet Musical/Meridian Music	MCA	12MUM 74	9	M
19	17	RECKLESS Anika Bambaotso/U840 (John Robin) Island/New Claims/ATV/Virgin	Meridian	FFR10	17	F
20	6	JOE TAXI Yonessa Paradis (Franck Langolf) Warner Chappell/Blue Mountain (C)	Parade	7816	6	P
21	17	LOVE'S CONTAGIOUS Tina Turner (Bernard Taub) Dwe Music	Fonitone	12FAN 51	17	F
22	27	ANTI-COMPLAINING Shasta Co. (Pip Williams) Birchwood/EMI/Hendale	Parade	7816	22	P
23	11	TOGETHER FOREVER Rick Ashley (Stock/Aikman/Waterman) All Boys Music (C)	RCA	8187	11	R
24	33	DREAMING Clay Galdimann (Jolley/Harris/Jolly) Rondor Music	Parade	7816	24	P
25	24	PROVE YOU LOVE Taylor Dayne (Eric Weisk) Warner Chappell Music/10 Music	Capitol	721CL 482	25	C
26	27	I WANT HER Keith Sweat (Keith Sweat/Dorrell/Warner) Warner Chappell Music	Meridian	FFR10	26	F
27	21	GET OUTTA MY DREAMS, GET INTO MY CAR (D. J. Ross) (11) Billy Ocean (Robert John "Mutt" Lange) Zomba Music/Aqua Music (C)	Meridian	FFR10	27	F
28	40	JUST A MIRAGE Johnny Lee (Felix Berti) (Jellybean) Warner Chappell/Virgin Music	Chrysalis	HE31	28	C
29	NEW	CRUISING The Real Thing (The Real Thing) Warner Chappell/Virgin Music	Meridian	FFR10	29	F
30	39	I KNOW YOU GOT SOUL Eric S. & Robin (Cook/Derry D.) Island/Island/EMI/SBK/Preston/10 Music	Chrysalis	HE31	30	C
31	41	GIRLFRIEND Pabbles (L.A. Reid/Roy/Face) Warner Chappell Music	MCA	MCAT11	31	M
32	20	DOCTOR IN THE HOUSE The Clark (The Clark/Bill Price) Acuff-Rose-Opryland (C)	Capitol	721CL 482	32	C
33	NEW	THAT'S THE WAY I WANNA ROCK N ROLL AC/DC (Harry Vanda/George Young) J. Albert & Son	Atlantic	89907	33	A
34	49	PINK CADIOLLE Natalie Cole (Dennis Lambert) Zomba Music	Meridian	FFR10	34	F
35	47	I FOUGHT THE LAW The Clash (The Clash/Bill Price) Acuff-Rose-Opryland (C)	CBS	CLASH17	35	C
36	NEW	FLY (12") Fly (12") AMP Publishing/Virgin Music	Sire	Virgin 9511	36	V
37	NEW	WHO'S LEAVING YOU Hazel Dun (Stock/Aikman/Waterman) All Boys Music	EMI	12EM 45	37	E

THE NEXT 25

76	ROD AND DAVID Rod Stewart (Rod Stewart) Mercury	Mercury	7816	76	M	
77	LAST MADONNA Madonna (Seymour Chwast) Atlantic	Atlantic	89907	77	A	
78	IT'S BETTER TO HAVE LOVE The Jackson 5 (A&M) A&M	A&M	1236	78	A	
79	IF I SHOULD FALL The Jackson 5 (A&M) A&M	A&M	1236	79	A	
80	INCHENDE LINDA The Jackson 5 (A&M) A&M	A&M	1236	80	A	
81	92 93 94 95 96 97 98 99 100	ROD AND DAVID LAWSON LAWSON LAWSON LAWSON LAWSON LAWSON LAWSON LAWSON LAWSON	Mercury Atlantic A&M A&M A&M A&M A&M A&M A&M A&M	7816 89907 1236 1236 1236 1236 1236 1236 1236 1236	76 77 78 79 80 81 82 83 84 85	M A A A A A A A A A

38	31	5	JUST LIKE PARADISE Brand Lee (Roni/Roh/Steve) Vnu	Warner	Bros	7930	38	W
39	27	3	BEAT DIS Misterson/Phyno/Geni/Wood	Warner	Chappell/Temple Tapes	10715	39	W
40	50	3	BOMB THE BOSS (Tim Simenon/Pascal Gobrial) Rhythim KMGCA Music	Meridian	FFR10	40	F	
41	53	2	PUSH IT (I AM DOWN) Salt-N-Pepa (Healy/Tovey) Azor/Stevee-C/ Warner Chappell	Meridian	FFR10	41	F	
42	24	6	HEART OF GOLD Johnny Hates Jazz (Calvin Hayes/Mike Nock)	Virgin	9511	42	V	
43	32	3	DAYSON NO TRUST Magnum (Joe Barbone) Tric Songs	Polygram	PSP10	43	P	
44	44	3	I PRONOUNCE YOU The Madness (Three Eyes) Nutty Sounds/Warner Chappell Music	Virgin	9511	44	V	
45	28	4	THIS IS THE WAY IT IS Mel & Kim (Ricki/Aikman/Waterman) All Boys Music (C)	Sire	Virgin 9511	45	V	
46	30	11	GIMMEHOF JO ANNA Edy G (Edy G/Edy Green) Green/Warner Chappell (C)	Meridian	FFR10	46	F	
47	NEW	LOVE'S STRONGER THAN PRIDE Sade (Sade/Ronny) Angel Music	Capitol	721CL 482	47	C		
48	36	11	TELL IT TO MY HEART Tyronne (Ric Wake) Warner Chappell Music (C)	Meridian	FFR10	48	F	
49	35	8	HOW ARE YA Alicia Keys (Robert LiFuma/David Frank) Warner Chappell (C)	Meridian	FFR10	49	F	
50	61	2	SHE'S LIKE THE WIND Patrick Swayze (Lester Wendy/Frank) RCA	Meridian	FFR10	50	F	
51	NEW	GET LUCKY Jermaine Stewart (Knight/Zigman) Warner Chappell/Copyright Control	Meridian	FFR10	51	F		
52	48	2	DO THIS WAY MY Kid & Kim (Ricki/Aikman/Waterman) All Boys Music (C)	Capitol	721CL 482	52	C	
53	39	8	HAZE SHADE WINTER Bangla (Bangla/Drescher/Walk) Pattern Music	Meridian	FFR10	53	F	
54	47	6	DEVIL INSIDE INXS (Chris Thomas) MCA Music	Meridian	FFR10	54	F	
55	56	3	SET IT OFF (BUNKER 88 MIX) Benker/Rod/Hartigan 45 (Herdin/Carnow/Lions/Daniels) Champion	Champion	CHAMP112	55	C	
56	NEW	4	LOVE SUPREME Will Downing (Arthur Baker/Will Downing) Island Music	Meridian	FFR10	56	F	
57	39	6	GODROCK Derek & The Dominoes (Will Downing) Island Music	Meridian	FFR10	57	F	
58	63	2	SWEET LIES Robert Palmer (Robert Palmer) Island Music/Bangladesh Music	Meridian	FFR10	58	F	
59	43	7	I THINK WE'RE ALONE NOW Tiffany (George E. Tobin) Planetary (C)	MCA	MCAT11	59	M	
60	58	13	WHEN WILL IT BE FAMOUS? Lionel Richie (Robert Palmer) Warner Chappell/Copyright Control	CBS	ATOM 172	60	C	
61	47	3	FOR A FRIEND Communards (Hague) Runemork/Walkin' B&B/Mistrom/RCA	Meridian	FFR10	61	F	
62	46	6	SUDEHEAD Misterson (Stephen Star) Warner Chappell/Cop. Con. (C)	Meridian	FFR10	62	F	
63	NEW	1	PLANNET GIRL Lionel Richie (Robert Palmer) Warner Chappell/Copyright Control	Meridian	FFR10	63	F	
64	5	2	DOMINION The Sisters of Mercy (Steinman/Eldrich/Alban) SBK Songs (C)	Meridian	FFR10	64	F	
65	55	6	LOVEY DORY (Remix) Terry Teney (Darius) Shamam Drum	Capitol	721CL 482	65	C	
66	51	8	CRABZY Icehouse (David Lord) Rondor Music/SBK Songs	Chrysalis	HE31	66	C	
67	4	4	FATH New Power Generation (Teddy Riley) Zomba Music	Meridian	FFR10	67	F	
68	37	3	PRIVATE PARTY Wally Jay (L. A. & The Criminal Element) (Baker/Schick) MCA/Cop. Con. (C)	Meridian	FFR10	68	F	
69	NEW	1	MURRY'S PRAYER Danny Wilson (Dave Beescombe) Copyright Control	Meridian	FFR10	69	F	
70	NEW	1	WE ALL SLEEP ALONE Chris Thompson (Chris) Don Jon Jov/Richie Sambardi/PolyGram	Meridian	FFR10	70	F	
71	NEW	1	WAK NAK W.T. Gang (Clay Zundel) EMI Music	Meridian	FFR10	71	F	
72	54	12	MYTAIN GAY Jermaine Stewart (Jerry Knight/Aaron Zigman) SBK Songs (C)	Meridian	FFR10	72	F	
73	NEW	1	THE COLOURS The Man They Couldn't Hang (Glossop) Warner Chappell/Cop. Con. (C)	Meridian	FFR10	73	F	
74	74	2	NOO LA LA LA Wally Jay (L. A. & The Criminal Element) (Baker/Schick) MCA/Cop. Con. (C)	Meridian	FFR10	74	F	
75	66	3	DODO (CAN I MOVE) Tongue In Cheek (Bootsy/Sledge) EMI Music	Meridian	FFR10	75	F	

75 short sessions to date (12 weeks) 159
Total Sales over last week 1%

Hotlines

C O L U M N

IT HAS to be concluded from the current flood of "disco crosses" that we have returned to the bad old days of the late Seventies disco boom, record companies once again jumping onto a bandwagon to release product that (especially in the house and rap styles) costs little to make and is relatively easy to promote, in short manipulating trends, as with the prevailing "soft" singles market which appears to be most convincing buyers of new singles — disco DJs — is likely to chart the week it's released. Delay that release for a few weeks while orders build up, and (sing or beat dit) — you could be in the top five! As the last few weeks have shown, it has become impossible to review even half of the new disco releases within the confines of this column. The best I can do is to try and mention the good releases, but not even all of them, fit, and it becomes especially frustrating then to see what to my mind are real linkers somehow hitting the Dance chart appallingly.

Anyhow, new import are **HARADA** Divine Emotions (Reprise 0-20874), excellent return to recording by **Norade Michale** **Walden** on a loose limbed smoking strider that will be huge; **JOHNIE KEMP** Just Got Paid (Columbia 44 0748), **Toddy Kilger** co-produced snappy strutting strong party center with **Keith Sweat** like class; **EPMD** You Got To Chill (Fresh REC-80118), **Jump** More Bounce To The Unclashed sleazily rolling rap track, **GRANDMASTER FLASH** Hot Day Is Burnin' (Tuff City TUF 12802), another one based on **Keel Burke's** "Rise To The Top"; **B.W.A.R.E.** featuring **Toni Scott** of fix Pick Up The Pieces (Rhythmic Records RHYTHM 002), Dutch rap to the **Average White Band**, **LOVE SUPER LOVER CEE & CASANOVA RUD** Super-Casanova (DNA international DNA 1002), oddly infectious fast talking rap with a good "transformer" concept; **DJ JAZZY JEFF & THE FRESH PRINCE** Parents Just Don't Understand (Jive 1092-J), very amusingly regarded by rhythmically rampant return by the popular pair; **FUNKMASTER WIZARD WY!** Ain't Wee! (Tuff City TUF 12802), urgently angry rap piggled with a **Beasley** On The Edge (Remix) (Polygram 887 413-1), sax scuzzed pleasant raggy roller; **Kenry** instrumental; **KEVIN SANDERSON** The Sound (Power Remix) (KMS Records KMS 01 4), **Beastie** created mixture of the **Todd Terry Project's**

Back To The Beat and **Village's** **Pleasure Boys**, disguising the new UK released original **Rebecca Stansbury** house track **EVELYN KING** (EMI-Manhattan V-56075), sambre heavily juddering jagger **LIVE** (Globe II here (Bassment BM-0072), drums filtered juddering joller **Joe Tex's** **Go! Go!** **CAROL LYNN TOWNES** You Keep Runnin' Back (Polygram 887 407-1), Ain't Nothin' Goin' On But The Rent-like meandering dull jangler. The hottest new albums out here include **GRANDMASTER FLASH AND THE FURIOUS FIVE** On The Straight (Elektra 960 769-1) and **MELTRONIX** In Life Effect (10 Records UK 74), both of course rap in jazz, and the pleasant ballad in jazz-funk **NORMAN CONNORS** Position (Capitol SST 2054).

Further to last week's "bootleg" listings, **Richie Rich** turns out to be a "legit" release, while "Mix One" should be credited as **TWC Don't Touch That Dial** (Nasty Beat Productions UK NBOYZ 1-2), and the blank label as **DROP SIDE BEATS** (Drop DRP 001). New boots include the **FLIM FLAM RECORDS (Vol 2)** Don't Look Like The Future (Records RECORDS REC 102), European originated excellent raving slinky megas of **Dennis Edwards** Don't Look Any Further, weaving through styles as diverse as Speedy Gonzales and Sexual Healing plus even TV's old **Mister Ed** and **Abba's** **Dancing Queen**; **SOUNDS FROM THE PINK SAND BOX** Volume 3 (PINK 3), **Sango** (To The Beatmable) like **Botman** soundtrack quagging simple scratching house chugger; **SCAM 2** (SC 2), two untitled scratch mixes of **Public Enemy** and more; and a totally uncredited white label, matrix number DCO 1, possibly called **GR** (You Rock My World), another rap using **Low Reed's** **Walk On The Wild Side** backing track. Of dubious legality, this type of record is selling well in the boss bombing volume pumping current climate. Out here legally are **GREGG DIAMOND & BIONIC BOOGIE** Hot Butterfly (Urban URXK 16), **Luther Vandross** using weaving disco jagger from 1978, **ADRENALIN M.O.D.** Bouncy House (Underground Mix) (MCA Records RAGAT 1), hard driving coldly bouncy scratching slippery acid house instrumental, likely to be the new #1 out on its own; **CA SA 15** Minutes (Diamond Del DISC 72, wa 01-393 46-4), synth nagged hard simple but effective **Ben Burn**-ah acid house instrumental.

Brownie Studios

A TOTALLY unexpected personal appearance by James Brown on the stage of the Royal Albert Hall to collect a Disco Mix Club award for his "timeless contribution to the music industry", was for many the highlight of DMX's Annual DJ Convention and the World Mixing Championships.

The award to Brown also seems particularly appropriate now, when his glittering back catalogue — particularly from his late-Sixties to mid-Seventies superstar days — are proving the inspiration (and in a large "sample" of cases the actual base material) for so much of the current dance scene.

After variously successful stints with labels such as RCA and Scotti Bros over the past decade, Brown is now back "home" with Polydor, and currently working on new material for the label with Full Force. In the meantime, Polydor's Urban label continues to make sure that the JB legacy from the past keeps its profile high. To follow the previously unreleased and recently successfully charting (number 45 nationally) **She's The One**, Urban releases on April 5 **The Payback Mix** (Coldcut Style), on which the Godfather's music gets the complete treatment from "The Doctor" The House boys.

The Payback Mix originates with Brown's **The Payback**, a million-seller in 1974, but Jonathan Moore and Matt Black have actually cut together rhythm samples from some two dozen records by JB and associated "family" (Fred Wesley, Bobby Byrd, Lyn Collins, etc.) to create the new 5.04 min mix in the now-familiar Coldcut style. The 12-inch single (URXK 17) also includes another 1974 hit, the 3:27 min **Stoned To The Bone**, plus the 6:09 min **Give It Up Or Turnit A Loose** from 1969, and another million seller, 1967's **Cold Sweat** (6:59 min) a total of over 18½ minutes of music, which makes it a veritable mini-album, and excellent value for money.

Meanwhile, in an unrelated move but in response to the some groundswell of demand on the current scene for both early Seventies



MACEO AND All The King's Men (aka The James Brown Orchestra)

"Rare Groove" tracks and Brown-type rhythms in general, **Charly Records** has just released the album **Doing Their Own Thing** (CRN 1176) by Maceo & All The King's Men.

Via Charly's US deal with Lelan Rogers, this is an album originally made for Roger's House Of The Fox label by sax player Maceo Parker and the musicians who left James Brown's band with him in 1970 leaving Brown to create the JB's from a new set of players).

Never previously issued in the UK (though their follow-up LP was, ironically on Polydor's Mojo label), this is a truly rare groove, and a fascinating slice of Brown-related history to boot. Maceo rejoined The Godfather later in the Seventies (Urban is shortly to reissue his later "back in the fold" LP), and in fact is also back with him at present, leading the JB's successors, The Soul G's.

Bhangra beat

BHANGRA MUSIC is not exactly a household word in the UK. In fact, it is hardly a familiar term as yet even within the dance music industry, and yet Bhangra dance bands can regularly score up venues as large as London's Astoria and the Leicester Square Empire and their like-sized equivalents in provincial cities.

The music is, in fact, the young dance-orientated sound of the Asian community in Britain, based on the rhythms and melodies of traditional Punjabi folk music, but with strong international infusions of hip-hop and more recently House music, which has made for a quite distinctive UK-Asian blend. Thus far it has remained firmly underground within the young Asian community here, albeit on a

massive scale within the scope of that community. The live venue figures mentioned above are an indicator of this, as is the fact that sales in excess of 80,000 are quite the norm for best-selling albums (usually on cassette) in the genre. Streetsounds has plans to bring a sample of the best in current Bhangra to the wider dance music community via the soon-to-be-released Bhangra Beat compilation. Meanwhile, the label has also joined forces with City Limits magazine and Bazzi Entertainment to co-sponsor The First Annual Bhangra Get Beat Challenge, on Sunday April 3 at the Astoria in Charing Cross Road, London (renamed The Hawaii — just for the evening), from 4pm until late.

The event is a challenge competition aimed at the young generation of Bhangra bands, and also a showcase for some of the already-established outfits like Culture Shock (whose single House Bhangra is imminent on Westside), DCS and Apna Sangeet (both on the Streetsounds LP), and for top UK sound systems which play Bhangra music, such as X-Zetecive Soundz and Bodd Company. Awards for the challenge winners will be given by Streetsounds and the new Asian music magazine **Ghazal & Beat**, while Westside Records is after recording opportunities to the most promising bands. Tickets are being sold mostly through ethnic-orientated outlets in London and the South-east, but the high profile of this event and the participation by Morgan Khan's labels — which have real aspirations to bring the genre "overground" — could result in a wider-than-previous interest in the event, with the possibility that this unique cultural and rhythmic hybrid could gain significantly wider exposure in the general dance market in 1988.

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TOP DANCE SINGLES

2 APRIL 1988

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

THIS WEEK		LAST WEEK		ON CHART	
1	6	DON'T TURN AROUND	Brax	Mango/Island (12)S 341 (F)	
2	7	DROP THE BOMB	CBS	ATOM(13) (C)	
3	4	BASS (HOW LOW CAN YOU GO)	Simon Harris	ffr/London FR(IX) 4 (F)	
4	2	LOVE IS CONTAGIOUS	Tap Scwallo	Paisley Park/WEA W 82571 (T) (W)	
5	8	DREAMING	Cler Goldsmith	RCA PB 41711 (12)—PT 41712 (BMG)	
6	7	I WANT HER	Keith Sweet	Viertertainment/Elektra EKR 68(1) (W)	
7	4	I KNOW YOU GOT SOUL	Eric B & Rakim	Cooltempo/Chrysalis COOLXR 146 (C)	
8	5	RECKLESS	Alicia Bonhagoo & Family featuring UB40	EMI (12)EM 41 (E)	
9	15	I'M NOT SCARED	Eighth Wonder	CBS SCARE(1) 3 (C)	
10	3	CROSS MY BROKEN HEART	Sinatra	Fanfare (12) FAN 15 (A)	
11	11	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(17) (F)	
12	20	ONLY IN MY DREAMS	Debbie Gibson	Atlantic A9222(T) (W)	
13	29	PINK CADILLAC	Natalie Cole	Manhattan/EMI (12)M 235 (E)	
14	5	WHERE DO BROKEN HEARTS GO	Whitney Houston	Arista 109793 (12)—609793 (BMG)	
15	NEW	HEART	Pet Shop Boys	Parlophone/EMI (12)R 617 (E)	
16	10	DOCTORIN' THE HOUSE	Collier Hunt, Yaz & The Plastic Population	Ahead Of Our Time (CCUT 2) (U/R)	
17	19	GIRLFRIEND	Pebbles	MCA MCA(11) 1233 (F)	
18	6	TOGETHER FOREVER	Rick Astley	RCA PB 41817 (12)—PT 41818 (BMG)	
19	23	PROVE YOUR LOVE	Taylor Dayne	Arista 109830 (12)—609830 (BMG)	
20	9	BEAT DIS	Bomb The Boss	Master non/Rhythm King/Mute D000(12)1 (U/R)	

21	27	JUST A MIRAGE	Jeffrey Butler featuring Adela Bertel	Chrysalis JEL(X) 2 (C)
22	18	GET OUT OF MY DREAMS...	Billy Ocean	Jive B05(T) 1 (BMG)
23	14	THAT'S THE WAY IT IS	Me! & K	Supreme SUPE(T) 117 (E)
24	35	DO THIS MY WAY	Kid 'n' Play	Cooltempo/Chrysalis COOL(X) 164 (C)
25	27	NOBODY (CAN LOVE ME) Tongue In Cheek	Criminal-BUST 6 (J&R)	
26	17	GOODGROOVE	Denek B	Music Of Life TNOTE 12 (12)—NOTE 12 (P)
27	36	PIANO IN THE DARK	Brenda Russell	A&M USA(T)1623 (F)
28	21	LOVEY DOVEY	Tony Terry	EPIC TONY (T)2 (C)
29	45	PUSH IT	Salt-n-Pepa	ffr/London FR(X) 2 (F)

30	28	FAITH	Wesley Jones Girl Rappers	Jive JIVE(T) 164 (BMG)
31	31	SET IT OFF	Banker Kru/Horloquin's	Champion CHAMP(12)64 (BMG)
32	24	GIMME HOPE JO'ANNA	Eddy Grant	Cinecine 78701 (12)—128701 (A)
33	26	PRIVATE PARTY	Wally Jump, J & B	Criminal Element A&M USA(T) 624 (F)
34	NEW	I'LL BET SHE'S GOT A BOYFRIEND	Shanice Wilson	A&M USA(T) 625 (F)
35	27	OOO LA LA LA	Terna Moris	Epic 6514237 & 6514236 (C)
36	-	YES IT'S YOU/ROCK ME AGAIN & AGAIN...	Sweet Charles/Lyn Collins	Urban/Polybor/UB(X) 15 (F)
37	22	HOW CAN WE EASE THE PAIN	Maxi Priest featuring Beres Hammond	10/Virgin TEN(X) 207 (E)
38	37	SHE'S MINE	Bertrandon Levy	Time ART022 (J&S)
39	30	GIVE IT TO ME	Bom Bom	Serious (7)OUS 10 (A)
40	33	TELL IT TO MY HEART	Taylor Dayne	Arista 109616 (12)—609616 (BMG)
41	NEW	LOVIN' ON NEXT TO NOTHING	Gladys Knight & The Pips	MCA MCA(11) 1237 (F)
42	40	THINKING ABOUT HIS BABY	Blue Zone	Rock'n' Morse/Arista (R) 115 (BMG)
43	28	SHAKE! (HOW ABOUT A SAMPLING, GENE?)	Gene & Jim Are Into Shakes	Rough Trade RT(1) 216 (U/R)
44	NEW	WHO'S LEAVING WHO	Hazell Doree	EMI (12)EM 45 (E)
45	34	SAY IT AGAIN	Jamaine Stewart	10/Virgin TEN(R) 188 (E)
46	NEW	DJ MEGAROCK/WESTSIDE JACKS	Jackmaster Black	Westside DJ(NIT) 2 (A)
47	50	PIECE OF YOU	Soko	Hedd/Virgin HEDD 1112 (E)
48	42	BABY WANTS TO RIDE	Jamie Principle	ffr/London (X) 1 (F)
49	NEW	I FOUND YOU	One De Witte	4th + B'Way/Island (12)BRW 97 (F)
50	NEW	A LOVE SUPREME	Will Downing	4th + B'Way/Island (12)BRW 90 (F)



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TOP 10 ALBUMS

1	1	HEARSAY	Alexander O'Neal	Toby 4509361/4509364 (C)
2	2	GIVE ME THE REASON	Leather Vondross	Epic 4501341/4501344 (C)
3	3	TEAR DOWN THESE WALLS	Billy Ocean	Jive H0557/H0557 (BMG)
4	4	INTRODUCING THE HARDLINE ACCORDING TO...	Terence Trent D'Arby	CBS 4509111/4509114 (C)
5	NEW	WILL DOWNING	Will Downing	4th + B'Way BR(X) 18/BR(C) 518 (F)
6	7	MAKE IT LAST FOREVER	Keith Sweat	Viertertainment/Elektra WX163/WX163C (W)
7	NEW	WHITNEY	Whitney Houston	Arista 208141/408141 (BMG)
8	6	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA PL71529/PK71529 (BMG)
9	NEW	TAJA SEVILLE	Taja Seville	Paisley Park/WEA WX165/WX165C (W)
10	8	STREETSONDS HIP HOP 20	Various	Streetsounds ELC520/ZCEL(C) 20 (A)

TOP 10 BUBBLERS

1	1	THERE WAS SOMETHING GOING ON	Gangsters Of House	SE 7(HT)PI 12—12(HT)PI (A)
2	2	ROOKIES REVENGE	Lou	Supreme SUPE(T) 123 (E)
3	3	JUST MY IMAGINATION	Tempestation	Motown TMG(1)043 (BMG)
4	4	WAM BAM	N.T. Gaug	Cooltempo CBS COOL(X) 143 (C)
5	5	SHOW ME THE WAY	Regina Belle	CBS 6509387 (12)—6509386 (C)
6	6	DANGEROUS	Gweny Smith	Redman Int (12)—RED(1) (J&S)
7	7	(SITIN') ON THE DOCK OF THE BAY	Michael Bolton	CBS 6513877 (12)—6513878 (C)
8	8	I JUST WANT TO LOVE YOU	Larry Simmons	Arista AR(72) 1123 (J&S)
9	9	SOME KIND OF LOVER	Jody Watley	MCA MCA(11) 1236 (F)
10	10	ANYONE...	Smith & Mighty/J Jackson	Three Stripe (12)—SAM(11) (U/R)

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De Wit re-elected for IFPPM's worldwide drive

by Dave Laing

THE INTERNATIONAL Federation of Popular Music Publishers (IFPPM) is planning to set up its first full-time professional secretariat in 1989. This news comes from EMI Music Publishing's Frans de Wit who has been re-elected to serve as IFPPM President for a further two year term.

De Wit says that the new office would be financed jointly by the IFPPM and its sister body representing publishers of serious music at the international level. "We now are involved in a tremendous amount of work," he says. "And at present it is being carried out by people who also have their own businesses to run. We now feel that publishers need their own full-time equivalent to IFPI which serves a similar function for the international record industry."

The role of the IFPPM, according to De Wit, is to bring together the various publishers' organisations around the world and to deal with the common problems they face. In particular, he cites the current European controversy over copyright representations to both STEEMA in Holland and Jean-Loup Tourneur of SACEM, "he says. "Our role is to change the policy of central licensing. We want to prevent the erosion of our sub-publishing business by central deals between re-

cord companies and collecting societies. Further on this, could mean the erosion of the publishing business itself in the future."

De Wit is optimistic about the progress being made on that front and on more local issues in South Africa, where IFPPM is mediating in a dispute between publishers and

the collecting society SARRAL in Japan and in Canada. There, as in the UK, the abolition of the statutory recording licence is imminent and the task of IFPPM is to ensure that Canadian publishers and authors get the best possible mechanical royalty rate after deregulation.

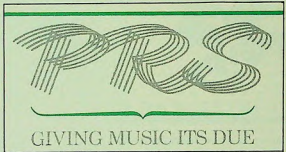
PRS up-dates image for 75th birthday

AS PRS prepares to celebrate its 75th anniversary next year, the society is transforming its corporate image.

A new logo designed to reflect "a forward-looking organisation based on an established tradition" and new manuscript grey and bright green company colours are just two of the changes recommended by the Jenkins Group, corporate identity consultants who have in the past worked with WH

Smith and Marks & Spencer. Other features of the new PRS visual identity are a distinctive "Giving Music Its Due" strap line, rationalised Century-style supporting type and a simplified illustrative style for all the society's explanatory literature.

The new image, which will incorporate the use of the acronym PRS rather than the society's full name, is to be phased in over the next nine to 12 months.



Eurovision entries roll in

WITH the finals of this year's Eurovision Song Contest to be held in Dublin on April 20, a number of participating countries have announced details of their entries. One of the strongest looks to be that of Denmark, whose singers are Kirsten and Soren, Eurovision winners in 1984 and 1986, with *Ku Du Se Hva Jeg Sja*. The Swedish

song *En Stad I Ljus* may introduce an unusual political note to the competition since it is about Sun City, the Southern African entertainment venue. Austria's *Lisa* *Lisa* will be sung by Wilfried and was chosen from 150 entries, while Belgium will be represented by Laïsser Brielle Le Soleïl by Joseph Reynolds.



DESPIE the omission of its name due to an error in last week's singles chart, Empire Music is celebrating another number one with Aswad's *Don't Turn Around*. Empire's Bob Grace points out that the company last topped the chart in April 1987 with Starship's recording of *Nothing's Gonna Stop Us Now*. Both songs were written by veteran songwriter Albert Hammond, whose past credits include *The Air That I Breathe* and *I Never Rains In Southern California*. Grace adds that Hammond's forthcoming projects include a song for Whitney Houston and a 1988 Olympics theme.

KEY: A - Radio 1 (A list)
B - Radio 2 (B list)
(L or more)

ARTIST	TITLE	LABEL	RADIO 1		RADIO 2		NATIONAL	LAST
			WKS	PTS	WKS	PTS		
AC/DC	Thanks For The Way	Atlantic	11	-	-	-	3	2
ADVENTURE	The Broken Land	Elektra	13	8	-	-	19	9
A HA	Stay On These Roads	Warner Brothers	19	21	A	A	38	31
AETLEY, RICK	Together Forever	RCA	15	18	A	A	33	37
ASWAD	Don't Turn Around	MCA	24	17	A	A	40	35
AZTEC CAMERA	How Men Are	WEA	7	15	B	A	21	25
BANANARAMA	What You See	London	14	4	-	-	34	6
BANANARAMA	There's A Real Gone With The Wind	EMI	18	17	A	A	29	30
BANGLES	The Heavy Shade Of Winter	CBS	-	11	B	A	22	30
BIG TROUBLE	When The Love Is Good	EPIC	12	4	-	-	-	-
BOLTON, MICHAEL	On The Dock...	CBS	7	4	B	B	19	23
BOUNCE	It's Gonna Be A Wonderful Christmas	Island	7	-	-	-	-	-
BROS	Drop The Bomb	CBS	17	14	A	A	34	31
CARLISLE	Belinda (Get With)	Virgin	16	18	A	A	27	33
CHER	Half Step Ahead	Geffen	14	-	-	-	24	15
CLASH	The I Fought The Law	CBS	10	14	B	B	24	19
CLIMIE FISHER	Love Changes Everything	EMI	14	17	A	A	39	27
DAINE, TAYLOR	Prove Your Love	Arista	14	11	A	A	34	31
DEAN, HAZEL	Who's Loving Whom	EMI	12	6	-	-	22	11
DOWNING, WILL	Louis Square	EMI	13	5	A	-	30	4
EARTH, WIZ	Wonder In Me	Scorpio	18	18	A	A	38	36
ERASURE	Ship Of Fools	Mute	15	18	A	A	32	19
ERIC & RAKIM	I Know You Got Soul	Cooltempo	-	6	-	-	13	19
EURTHMICS	The Heat A Man	RCA	4	-	-	-	22	-
EVERETT	But The Girls Always...	blanco y negro	7	4	-	-	12	14
FLETCHER	Belinda (Get With)	Warner Brothers	11	12	A	A	27	30
GIBSON, DEBBIE	Out Of My Dreams	EPIC	18	17	A	A	38	24
GOLDSMITH, Glenn	Dreaming	RCA	-	-	-	-	34	29
HALLIDAY, DAVID	It's My Gift	Scorpio	11	8	B	B	5	-
HARDCASTLE, PAUL	Walk In The Night	Chrysalis	4	-	-	-	19	14
HARRIS, SIMON	Easy Love (Can You Go)	Capitol	10	10	A	A	12	16
HEALEY	How Many Dreams	Mercury	17	17	A	A	39	8
HOOTERS	The Johnny B	CBS	-	-	-	-	17	18
HOUDESTON, WHITNEY	Where Do Broken Hearts Go	Mercury	12	11	A	A	39	37
INXS	Douglas	Arista	9	8	B	-	30	28
IRON MAIDEN	Can't Play With My Girlfriend	EMI	15	7	A	A	21	7
JELLYFATE	Just A Mirage	Chrysalis	10	12	A	A	30	40
JOHN McVIE	Just Heaven Of Good	Virgin	13	16	A	A	28	26
JOHNSON, PAUL	Every Good Boy Does...	Capitol	-	-	-	-	19	13
KADONZO	The Procrastinator	Virgin	7	15	A	A	33	46
MAGNUM	Days Of No Trust	Polygram	12	6	A	A	20	21
MANILOW, BARRY	Cheer Up My Member	Arista	-	-	-	-	16	15
MEL & KIM	That's The Way It Is	Supreme	7	17	B	A	21	30
MICROGONZ	RTI (Should Be So Lucky)	PWL	12	16	A	A	34	35
OCEAN	Billy Get Outta My Dreams...	Mercury	11	8	A	A	25	21
PALMER, ROBERT	Sweet Lies	Island	11	4	B	-	37	63
PARADES	Vanessa Love La Te	Polygram	10	14	B	A	33	36
PERLES	Girlfriend	MCA	18	13	A	A	30	25
PET SHOP BOYS	Honor	Parlophone	19	17	A	A	36	28
PRINCIPLE, JAMIE	Body Wants To Ride	RCA	8	8	-	-	-	84
PRIMITIVES	The Crash	RCA	17	18	A	A	36	34
ROBINSON, SMOKEY	Love Don't Come No...	Motown	6	11	B	B	18	12
ROTH, DAVID	Let's Just Parade	Warner Brothers	17	16	A	A	25	21
RUSSELL, BRENDA	Passo In The Dark	Breakout	14	15	A	A	28	22
S. EXPRESS	S. Express	Blythe King	4	4	-	-	-	-
SAGE	Love Is Stronger Than Pride	EPIC	-	-	-	-	32	21
SALLY N. PEARL	Love	Mercury	11	11	A	A	4	53
SCRAMATCHO	Play That Thing	4th & Broadway	37	3	-	-	-	-
SEVILLA, TALIA	Love Is Contagious	Polygram	17	16	A	A	34	35
SHARKY, FARGAL	Out Of My System	Virgin	4	6	B	B	27	22
SIMONE, NINA	Water Boogies	Enterprises	-	-	-	-	9	14
SIMPLY RED	I Won't Feel Bad	WEA	8	17	B	A	13	29
SINITS	Can We Break Down	Fantasia	17	15	A	A	38	34
SPRINGFIELD, BUCK	Rock Of Life	RCA	11	14	A	A	9	58
STATUS QUO	Amn's Compaining	Vertigo	14	15	A	A	37	37
STEWART, JERMIANE	Get Lucky	Sirex	7	8	A	A	33	28
SWATZ, PATRICIA/WENDY	FRASE SHE'S THE WORD	RCA	-	-	-	-	27	17
SWIAT, KATHI	Worst Fear	Elektra	20	15	A	A	38	26
TEARFULTONES	Who's She? Seeing Now	Mercury	-	-	-	-	31	-
TIFFANY	Could've Been	MCA	17	19	A	A	-	36
TOTO	Spot Loving You	CBS	-	-	-	-	26	23
TPAU	See You	Sirex	10	4	-	-	17	6
TRANSMISSION	Vamp That Got To Shut Up	MCA	10	8	-	-	5	-
VOICE OF THE BEETHEE	Walk The Earth	London	11	8	A	A	18	63
WET WET WET	Freedom	Precedence	13	20	A	A	31	25
WINNIX, MICHAEL/MCDONALD	Love Has No Colour	RCA	-	-	-	-	13	13

Records are eligible for the grid if they are on the current Radio 1 playlist, or if held 4 or more plays on Radio 2 last week as long as Show Tracks, or if one featured on 1 or more current R1 playlists (A & B lists). Records dropped by 5 or more regions from the previous week, that are not on the current Radio 1 playlist, are excluded.

TOP • TOO • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

M

INTRODUCING

CHESS
masters

AVAILABLE FROM STYLUS



NO 1	NOW! 11 <small>CD</small>	EMI/Highly/Gen NOW 11
	Various	
2	THE BEST OF OMD • <small>CD</small>	Virgin OMD 1
	OMD	
3	POPED, IN SOULED OUT ** <small>CD</small>	Phonogram/Phonogram MRM 1
	Wet Wet Wet	
4	VIVA HATE • <small>CD</small>	His Master's Voice CD 3787
	Morrissey	
5	NAKED • <small>CD</small>	EMI EMD 1956
	Talking Heads	
6	INTRODUCING THE HARDLINE ... ** <small>CD</small>	CS 65 9111
	Terence Trent D'Arby	
7	THE STORY OF THE CLASH <small>CD</small>	CS 662041
	The Clash	
8	LIVE IN EUROPE <small>CD</small>	Capitol E3701
	Eric Clapton	
9	HEARSAY * <small>CD</small>	Tahiti CD 034
	Alexander O'Neal	
10	TURN BACK THE CLOCK * <small>CD</small>	Virgin V415
	Johnny Helder Jazz	
11	WHENEVER YOU NEED SOMEBODY *** <small>CD</small>	RRR R759
	Rick Astley	
12	TEAR DOWN THESE WALLS • <small>CD</small>	Int-Hit 57
	Blind Ocean	
13	HORIZONS <small>CD</small>	KIT 1 NE 1300
	Various	
14	WHITNEY **** <small>CD</small>	A&M 283 11
	Whitney Houston	
15	WHO'S BETTER, WHO'S BEST • <small>CD</small>	Polygram WTT 1
	The Who	
16	THE CHART SHOW ROCK THE NATION <small>CD</small>	Decca/Capitol 4002
	Various	
17	UNFORGETTABLE <small>CD</small>	EMI ENT 44
	Various	
18	FROM LANGLEY PARK TO MEMPHIS <small>CD</small>	Midwest/CS 6W 1
	Preda Sproul	
19	HEAVEN ON EARTH • <small>CD</small>	Virgin V246
	Belinda Carlisle	
20	TANGO IN THE NIGHT *** <small>CD</small>	Warner Brothers WBS 5
	Flaminio Mod	

59 KINGDOM COME CD**60** BLOW UP YOUR VIDEO • CD**61** CLOUD NINE • CD**62** OUT OF THE BLUE CD**63** THE CREAM OF ERIC CLAPTON * CD**64** MEN & WOMEN * CD**65** ALL ABOUT EVE • CD**66** WHITESNAKE 1987 * CD**67** RAINDANCING ** CD**68** JUST VISITING THIS PLANET • CD**69** BROTHERS IN ARMS ***** CD**70** THE BEST OF UB40 VOL 1 ** CD**71** RIGHT AND PREMONITION CD**72** RAIN TOWN CD**73** SUBSTANCE CD**74** LOVE CD**75** CHER • CD**76** NOW! 10 ***** CD**77** THE BEST OF MIRAGE JACK MIX '88 • CD**78** GRACEJAND ***** CD

43 Kingdom Come

50 AC/DC

54 George Harrison

63 Debbie Gibson

51 Eric Clapton/Cream

55 Simply Red

69 All About Eve

65 Whitesnake

53 Alison Moyet

49 Jellyfish

67 Dire Straits

61 David Sylvian/Holger Czukay

58 Deacon Blue

90 New Order

62 Aztec Camera

91 Cher

72 Various

57 Mirage

77 Paul Simon

77 Paul Simon

Down the Bunker

by Jerry Smith

IN THESE days of sampled dance hits and their accompanying remixes, the line between artist and producer is becoming more and more blurred. So it comes as no surprise that Miami-based Phil Harding, from the Stock Aitken Waterman/PWL empire, has teamed up with a keyboard-player-turned-programmer, Ian Currow, to form the Bunker Kru, a name taken from the Bunker Studio at PVL.

The pair produced the drastically revamped hit version of Climie Fisher's Rise To The Occasion which replaced the original backing with a reprogrammed and radically different rhythm track.

The duo's latest release is Rookies Revenge by the latest in the current line of young girl singers, Lou, and it bears a remarkable resemblance to the Climie Fisher hit. Phil Harding is more than a little cocky about this subject. "Well, the official line is that the Lou track came first and it should have been released ages ago — the horse has bolted on that one!"

Having already remixed Chic's Jack and Jack, the duo's co-producer, Steve Stewart and, of course, Rick Astley, the dynamic duo launched themselves as Bunker Kru when asked to remix Set It Off by New York's The Hot Chick. "I can't explain. The multi-track was so difficult to work with and unbelievably out of sync. The original didn't have a chorus, it was just a jumble of sounds like they could be made into a chorus, plus a few other lines, and sampled that to our own new track." Having rewritten, rearranged and re-recorded, they turned the track into a bubbling dance anthem with a cross-over potential that should attract harder dancefloor enthusiasts.

However, Currow disagrees that the producer is replacing the artist. "Artists aren't just manufacturers of noise. They relate to a section of the public, not only as an image but also as a person." Harding agrees: "Besides us being too busy in here [the Bunker], the public want to see someone they can relate to."

Set It Off is a harder track than many of the hits the duo are known for, but they ignore their work with hardcore, independent dance fetishists like Nitzer Ebb and CCP. Harding explains, "We'd certainly like to do more in that direction but, as a couple are first, we have to come to us because of the PVL/SAW connection. That's why we like working for Mel at Champion as most of his stuff is fairly credible."

On the current legal furor surrounding the act of sampling Harding says, "We feel we've been a bit on the by-behind side on many remixes we rely on sampling, and suddenly we're in a building that's caused the whole issue to really come to the fore. We're having to be super careful." Currow continues: "What we have to do now is go to immense lengths to get permission to use certain bits from certain films." There are ways around this though, as Harding ex-



HARDING AND Currow: "We feel we've been hard done by"

plains: "We've got a couple of rappers who come in and copy the sample we want to use. No-one's tried to do us for the copyright of the world 'Hallo-yah'!" They are also reluctantly involved in the MIA/RRIS case due to their involvement with the Sybil track, My Love Is Guaranteed, and its rhythmic resemblance to Pump Up The Volume. "Yes, that was us, it was a job we were doing for Champion and it is very close — at Watermark's suggestion I might add. I don't know how he is going to deal with that when, and if, the court case happens. It's caused so much controversy I don't think either party wants it to happen now."

While seeing sampling as a complement to the artist involved, they admit that a line needs to be drawn between what is a sample and what is a steal, citing the latest Eric B & Rakim remix as going too far, with its inclusion of large chunks of the Jackson Five's I Wanna You Back, although permission was obtained from the publishers, Jobete.

So where does this leave the future of sampling, which is defining some of the most innovative pop at the moment? "It's definitely the way things are going and I think it's going to go on getting bigger and bigger," remarks Harding. "Things are going to get even harder." Currow adds that things are getting "more spiky. Like a lot of music is now more spiky and erratic, rather than rolling as it was."

Clash of personality

by Dave Laing

AS CBS turns the Clash into history with its Story Of album, the group's leader Joe Strummer is adamant it will stay that way. "We were under pressure to re-form," he says. "But now I'm making Joe Strummer music."

Currently, that means soundtrack music. Already out is the Virgin album of his music for Walker, Alex Cox's film about 19th-century Nicaragua, and Strummer's score

ALEX COX'S Walker — featuring 'Joe Strummer music'



for Melissa Silver's Permanent Record, a powerful film about American teenagers, is due soon from Epic.

Walker, Strummer decided "not to use any instrument that didn't exist at the period the film was set in — though I made an exception for saxophone and trumpet for the Latin music; the other music was other film music, notably Jerry Fielding's work on Peckinpah's The Wild Bunch and Bob Dylan's music for Pat Garrett and Billy The Kid."

For Permanent Record, Strummer's soundtrack provides psychobilly mayhem, an insistent beat like the music to the opening shot of Blackboard Jungle. He therefore assembled a mixed group of established Latin percussionists and Los Angeles rock 'n' rollers. The result can soon be heard on Trash City, a single from the movie. Strummer is proud of the fact that the song's video (directed by John Mayall's son Jason) was shot on Super 8 for just \$650. He finds he can be "more rebellious in film work than in the average rock 'n' roll band. You get the musicians to play wider than ever."

That soundtrack band will also accompany Strummer on his next studio album which he is about to start recording in Los Angeles. It's for CBS — "There's a three-album commitment left over from 1977, so long time the Clash thought we'd be contracted for five. Then we looked at the small print and it was ten!" he says ruefully. As for live performance, Strummer has enjoyed recent gigs with The Pogues — apart from the fans who insist on gabbing on him when he sings London Calling: "If I go back on stage I want the right to play without all that!"

HEED boys

by Sarah Davis

HEED WAS founded a year ago by Adam Edwards and Ian Grant of Modern Publicity. "It was because of The Cult's Ian Astbury," says Edwards. "He kept entusing to me about bands he'd seen or heard, and those bands would invariably get signed and become immensely popular."

So HEED was started and Barry Adams, director of A&R, focuses on the indie dance area. They've spotted plenty of exciting talent on their forays around the country and are looking at possible American signings from their base in LA, where, they say, there is a vibrant music scene. Their most recent signing is Soho, "a blend of indie/rock/dance/House that's proving very popular," says Edwards.

Tagged a House band, the group themselves describe their music as muted rock. But what they

are is Acid House, and much better than weedy British House like Cold Cut or Krust, and better than the Acid House album that critics were drooling over about a month ago.

Together only a year, Soho's first HEED single Piece Of You (distributed by Virgin) is moving up the dance charts and has entered the national charts. The seventh-inch single has equally strong songs in the average rock 'n' roll band. You can be better as a double A.

Live, Soho radiate energy, enjoyment and warmth. Their music is catchy and danceable with strong, melodic and interesting lyrics. Pauline and Jackie provide a visual focus with a sinuous, synchronised dance routine.

The video is being shown on BBC 1's Going Live and receiving considerable airplay by Music Box and MTV in Europe, and there are already two offers for release this summer. With, according to Tim, "a considerable backlog of hundreds of songs to work on," Soho look set for a busy and demanding future.

Hungry for Adventures

by Paul Sexton

FANS OF good tunes will still a hold a place in their heart for the Irish band The Adventures. But five years on from Another Silent Day, by Thee Hez and Feel The Rhythms, they know they're the good as starting again.

"We're under no illusions that there's a market for adventures fans waiting outside the record shops," says the band's Terry Sharpe. "But with the gap being two years between albums, it does mean there is a certain amount of hunger about the band."

He didn't mean it as a pun, but if they can't dine out on the profits from their excellent second LP, Set Of Love, out in early April, they'll have been sorely cheated: it's crammed with great (and often instantly memorable) melodies, such as the current single Broken Hearted. "Even if it isn't a commercial success, we'll still have succeeded in one sense, because we've made the album we wanted to make. If it does as opposed to the album Chrisyals wanted them to make after the critical success of The Theodore And Friends LP. The disagreement with Chrisyals led to a sharing of the ways and transfer, as Sharpe calls it, to Elektro. "I don't want to slag off Chrisyals because they were quite good to us in some ways, but they set us a crack on with the second album and they weren't going to give us the proper funds until they heard what they thought was a hit single."

Elektro became the prize of the new songs that Chrisyals didn't, and now the band has come out of a long, dark tunnel. "It was a pretty frustrating time, because we were bringing them a lot of material that was pretty good and they were getting a bit paranoid. It's hard to be inspired if you don't know what your own career move is. Pat (Gribben) wrote most of the songs for this LP, he's the musical mainstay. It's amazing how he remained inspired throughout such a difficult time."

Getz time out

by Stan Britt

THE SOMEWHAT temperamental Stan Getz takes a more philosophical look at life these days. For last August the man who has been called, with ample justification, "the greatest living 'jazz saxophone'," underwent major surgery to remove a tumour from behind his heart.

It wasn't surprising, therefore, that even after a tumultuous recovery from a packed Royal Festival Hall audience the previous night — a reaction which left the now veteran tenorist "thrilled" and "stunned" — Getz wasn't feeling on top of the world.

Since August Eve only played one other gig — at Stanford University. Today, I'm feeling very, very tired. For some time to come, I'll be working a lot of gigs will be few and far between. We won't be totally idle, though. Getz is proud of his work as artist-in-residence of Stanford University. CD release, so part he has built with his students.

This was evident at the RFI concert. Getz suddenly brought on-stage a slightly bewildered young man in a business suit. After which, Jo Oliveira — at present, on a sabbatical in London — joined his tutor for a couple of impromptu numbers.

Getz's inactivity means that there won't be new recordings of his inimitable tenor for some time. The situation is exacerbated by the fact that he has no contract, or even an offer to record on a one-off basis.

However, many of his well-established classics such as (Getz & Szwed's) The Sound of the Opera House, Focus (Getz own favourite), Big Band Bossa Nova and The Getz/Gilberto Collection (Deja Vu), have been digitally remastered. CD release, as have the more recent Yogi (Blackhawk) and The Dolphin 9 (Concord Jazz). "But I don't really listen too much to the older stuff," says Getz. "A guy who's updating my discography sent me a whole stack of tapes and such recently. After I'd been going through them for a while I got rather bored..."

by Jack Hudson

THE SECOND annual British Jazz Awards, held at Birmingham's Grand Hotel, were won by trumpeter Humphrey Lyttelton; trombone: Roy Williams; clarinet: Randy Colville; alto sax: Bruce Turner; tenor sax: Danny Manley; tenor sax: John Bonniwell; piano: Brian Lemon; guitar: Martin Taylor; bass: Ken Skerfving; drums: Allan Gordon. The 1988 Awards: for Special Services to Jazz was awarded to John Bonniwell; trumpet star Nat Gonella who recently celebrated his 80th birthday.

The evening is an offspring of the Birmingham International Jazz Festival and director Jim Simpson put together a slick presentation with witty speeches from Humphrey Green and Alan Jones, as well as Bonniwell and Butlers and the Birmingham City Council for at last giving British jazz a glittering showcase.

Play for me Misty

THE SUDDEN commercial success of Aswad will be of great interest to those involved with **Misty In Roots**. Both bands emerged in the late Seventies, and have enjoyed similar levels of appreciation since. But while Aswad have broken through with their current hit, **Misty** new record — *Together* — shows no such signs of ignition.

A large crowd was on hand at the **Astoria**. **Misty** have built a sizeable and loyal following over the years, and they draw an impressive mixture of fans. Musically, their reggae is based in the African-rooted style, but never meanders far from a solid commercial base, a song like *Work Food & Shelter* demonstrates this by combining a lethal rhythm section with an unforgettable chorus hookline.

The band look typically laid back as they deliver their music, with eight members on stage, they work together like a well-oiled piece of machinery. Perhaps Aswad's chart success will open the gates for bands like **Misty** to reach the very least it might help ease the way forward for reggae in the music industry.

JULIAN HENRY

Defender of de blues

RORY GALLAGHER's sense of control, understatement, and dedication to his blues roots has seen him stray from the media path into a voyage of self-discovery through solo gigging and a creditable catalogue of albums down the years. His current release, *Defender (Capo/Demon)*, maintains this position yet shifts it up a gear with a degree of consistency throughout that reveals an artist of enormous integrity shying away from being drawn into any current 'guitar hero' debates.

At this go in **The Olympia Theatre**, Dublin, it was gratifying to see Gallagher combine his most noteworthy material from the past with an increasing immersion in the blues. Backed by one of the tightest units treading the boards, Gallagher raced through time-honoured tunes like *Messin With The Kid*, *Bullfrog Blues*, *Million Miles Away*, *Moonchild*, *Tarot's Lady*, and *I Wander Who* with all the spirit and energy for which his live shows are renowned. This will add further interest in *Demon's* plans to re-release his back catalogue from this month.

Of particular fascination throughout this three-hour show was Gallagher's policy of keeping his band on-edge — changing tack mid-song, ad-libbing, and playing off the other musicians, with great initiative. Not surprisingly, song



RORY GALLAGHER: vintage pic, but vintage form

from *Defender* such as *Continental Op* and *Kickback City* stood perfectly in a set that also included relevant covers like *Nadine* and *Johnny B Goode*.

PAUL O'MAHONY

Bennett's mellow moods

TONY BENNETT's appearance at *Croydon's Fairfield Halls* proved that the now veteran singer remains a powerful crowd-puller. Like the Barbican concert a couple of nights before, it demonstrated that a capacity audience reacts as strongly now to this personable character as for his first UK appearance, 25 years ago.

Bennett's musical associates were his impeccable regular trio — long-time colleague pianist *MD Ralph Sharon*, bassist *Paul Langosch*, and drummer *Joe LaBarbera* — augmented by a section of the *London Symphony Orchestra*, with the accent on strings. Ballads are the central part of what's all about. This, middle-aged maturity and a mellow approach ensured that *I Got Lost In Her Arms*, *When Joanna Love Me*, *In A Sentimental Mood*, and including a goody party — the current *Bennett/Berlin* album. There were also numbers from contemporary standard-pop writers (LeGrand, *Cy Coleman*, *Julie Syme*, *Ettore Sottile*), relating specifically to Bennett's previous LP, *The Art Of Excellence*. Plus, of course, the handful of obligatory hits, including the dreaded *I Left My Heart In San Francisco* which was given its most mellow interpretation in this writer can recall.

Mellowness, in fact, was the keynote of this successful concert. STAN BRITT

VOICE OF AMERICA: I Will Tell (Virgin VS1T 1050). Infectiously catchy, this is only their second single, but with its dreamy synths and airy vocals within Mike Howell's effective production it deserves to bring them a lot of exposure.

JULIA FORDHAM: The Comfort Of Strangers (Circa/Virgin YR1T 11). Circa records' latest signing proves to be a self-confessed singer/songwriter and as such is the original source of comparisons with Joni Mitchell, but this is still an excellent, moodily melodic ballad, produced with Hugh Padgham.

FAIRGROUND ATTRACTION: Perfect (RCA PB 41845/PT 41846). Disarmingly straight forward, this striking debut doesn't need to rely on extraneous frills but just a simple slap back-beat and a superb vocal. A sound debut from a very promising new band.

T'PAU: Sex Talk (Live) (Siren/Virgin SR1T 80). T'Pau find a novel solution to the problem of a follow up to *Valentine* by issuing a track recorded live at Glasgow's SEC. An enterprising move that is unlikely to hamper their on-going success story.

JERMAINE STEWART: Get Lucky (Siren/Virgin SR1T 82). Written by Simon Climie and Al Brown, Jermaine Stewart issues another slinky funk track with a sinuous dance beat and an unforgettable chorus. Sure to be another hit.

THOMAS DOLBY: Airhead (Manhattan/EMI 12/MT 38). The eccentric, mad professor image might have gone but Thomas Dolby returns with a typically witty, jerkily funky little number that is so catchy as to be assured blanket coverage on every available medium.

CARDIACS: Is This The Life (The Alphabet Buzzer) Concern (ALPH 008 5/PT). Talking of witty, they don't come much wackier than the Cardiacs, but this new single is also extremely well-formed and, with its swelling synth sound and thrilling guitar riffs, it is an intriguingly fresh and innovative single that could do surprisingly well given the chance.

THE DARLING BUDS: Shame On You (Native 12/ BUD 1). Welsh band The Darling Buds deliver a snappy brand of thrashing indie pop on this their debut single, with enough spiky veer and insinuatingly melodic vocals to give *The Primitives* a run for their money.

SHOOK UP: Invisible Girl (Planet Pop US 12/710). Dynamic piece of epic dance-orientated pop that is the debut release for the McGarrick brothers, one a journalist and one an ex-guitarist

with U2, helped out by bossist Vlad Nolas of Jack 'N' Chill and Brother Beyond's drummer Steve Alexander. A band to watch.

NEAL HEFTI: Batman Theme (RCA PB 49571/PT 49572). Hicah catch tappers! Yes, it really is the original theme as heard on the capped crusaders' epic TV series. With the current revival, our dynamic duo could well have a hit on their hands.

BAD NEWS FERRY DRESS: Curry Crazy (4/Cherry Red GPOT 33). ALWAYS: *Thames Valley Leather Club* (4/Cherry Red GPOT 34). ANTHONY ADVERSE: *The Red Shoe Waltz* (4/Cherry Red GPOT 35). WARDEN HILL: *Oh Constance* (4/Cherry Red GPOT 36). AMBASSADOR 277: *The Pop Up Man* (4/Cherry Red GPOT 37). Packaged with impeccable taste and handled with loving care, as always, comes the latest batch of superior releases from the wonderful 41 labels. Celebrating the very best of eccentric but refined English pop from the infectious jauntness of *Ambassador 277* through the elegant strains of *Anthony Adverse* to the meandering atmospherics of *Morden Hill*. *Bad Dream Ferry Dress* display a jolly novelty element, while there is a certain quaint quirky charm to *Always*. Above all, it is yet another fine collection of 41 masterpieces.



SPRING COLLECTION by 41. (from top) *Ambassador 277*, *Always*, *Bad Dream Ferry Dress* and *Anthony Adverse*

HEAVY METAL ALBUMS

The Month Last	Title, Artist	Label, Catalogue No.
1	SO FAR, SO GOOD... SO WHAT! Megadeth	Capitol CS2552 01
2	KINGDOM COME <i>England</i> Coe	Polygram EC21 01
3	SEXY BEASTS <i>Beasts</i> Atlantic	Warner Bros/WB 42 006
4	BLOW UP YOUR VIDEO <i>AC/DC</i>	Atlantic W93 144 000
5	WHITESNAKE 1987 <i>Whitesnake</i>	Liberty EMC2558 01
6	SLEEPY WHEN WE'VE BEEN AWAKE <i>Van Halen</i>	Van Halen VH20 01
7	LA GUNS <i>In Gae</i>	Van Halen VH20 05
8	MYSTICIA <i>Def Leppard</i>	Bladgong BKG49521 01
9	RECKLESS <i>Scorpions</i>	BMG A&R 0231 01
10	BAT OUT OF HELL <i>Meat Loaf</i>	Capitol 92C 0119 02
11	ELIMINATOR 21 <i>Top</i>	Warner Bros/WB 42 006
12	PIECE OF MIND <i>Van Halen</i>	EMI EMC2558 01
13	CRAZY NIGHTS <i>Co</i>	Van Halen VH20 49 01
14	GIRLS, GIRLS, GIRLS <i>Van Halen</i>	EMI EMC2558 01
15	REINVENTATION <i>Garage</i> <i>Assault</i>	Atlantic W93 144 000
16	THE NUMBER OF THE BEAST <i>Van Halen</i>	Famous EMI 843 178 000
17	PRONOMANIA <i>Def Leppard</i>	Mercury 1985 01
18	BACK FOR THE ATTACK <i>Deacon</i>	Elektra EMI 042 000
19	POWERSLAVE <i>Eva</i> <i>Power</i>	EMI EMC2558 01
20	HOLD YOUR FIRE <i>Van Halen</i>	Van Halen VH20 49 01
21	BAGS IN BLACK <i>AC/DC</i>	Atlantic W93 144 000
22	HIGHWAY TO HELL <i>AC/DC</i>	Atlantic W93 144 000
23	APPETITE FOR DESTRUCTION <i>Guns N' Roses</i>	Geffen W93 125 000
24	BAD NEWS <i>Bad News</i>	EMI EMC2558 01
25	MASTER OF PUPPETS <i>Metallica</i>	Natural For Nations/NM 940 000
26	MIRADOR <i>Mercury</i>	Mercury 1985 01
27	FIREWORKS <i>Bad News</i>	MCA 21 1518 0400
28	ON TARGET <i>Energy</i>	DWR DM252 01
29	ROTTEN GUT NEWS <i>EMI</i>	EMI EMC2558 01
30	ACCIDENTALLY ON PURPOSE <i>Guns N' Roses</i>	Van Halen VH20 49 01
31	DIRTY DEEDS DONE DIRTY <i>AC/DC</i>	Atlantic W93 144 000
32	VIGILANTE <i>Polygram</i>	Polygram EC21 01
33	TRICK OR TREAT <i>Energy</i>	CSK 150641 01
34	HISTORY OF A TIME TO COME <i>Subsonic</i>	Nones 10008 01
35	2800° FAHRENHEIT <i>Bad News</i>	Van Halen VH20 49 01
36	LOOK WHAT THE CAT DRAGGED IN <i>Phonix</i>	Atlantic W93 144 000
37	PRIDE <i>Van Halen</i>	Atlantic W93 144 000
38	SHOULDTA I BE THE DEVIL <i>Wesley Cray</i>	Elektra W93 144 000
39	GREATEST HITS <i>Mercury</i>	CSK 150641 01
40	KILLERS <i>Van Halen</i>	Famous EMI 843 178 000

Compiled by Music Week Research/Golpo from a nationwide panel of 366 shops.

TOP 75 SINGLES

2 APRIL 1988

MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

No 1	DON'T TURN AROUND Aired	ZNR 332748	Magnolia/Island (12)IS 541 (F)
2	DROP THE BOY Bros		CBS ATOM(T) 3 (C)
3	CAN I PLAY WITH MADNESS Iron Maiden		EMI (12)EM 49 (E)
4	COULD'VE BEEN Tiffany		MCA (TFF)T 2 (F)
5	STAY ON THESE ROADS A-Ha		Worcester/Parlophone W 796(T) (W)
6	GROSS MY BROKEN HEART (Remix) Sinhra		Parlophone (12)PAN 15 (A)
7	HEART Pat Sharp Boys	ZNR 332748	Parlophone (12)P 4177 (E)
8	I SHOULD BE SO LUCKY Kylie Minogue		PWA (PW)T 8 (F)
9	NEVER THESE DREAMS Heart		Capitol (12)CL 482 (E)
10	I'M NOT SCARED Eighty Wonder	ZNR 332748	CBS (SCAR)T 1 (C)
11	LOVE CHANGES (EVERYTHING) Clare Fisher	ZNR 332748	EMI (12)EM 47 (E)
12	BASS (HOW LOW CAN YOU GO) Simon Harris		Irmi/London (FR)R 4 (F)
13	ONLY IN MY DREAMS Debbie Gibson	ZNR 332748	Atlantic A 9322(T) (W)
14	WHERE DO BROKEN HEARTS GO Whitney Houston		Arts (10)R 3 (12-46)793 (BMG)
15	CRASH The Primitives		Isoly/MCA (F) 4754 (12-F) 4752 (BMG)
16	I GET WEAK Bellinda Confise		Virgin (V)T 1046 (E)
17	TEMPTATION Wet Wet Wet	ZNR 332748	Parlophone/Parlophone (EW) 7120 (F)
18	SHIP OF FOOLS Erasure		Melody (12)MEL 74 (1) 8759 (F)
19	CRACKLE Africa Bambaataa & Family feat. UB40		EMI (12)EM 41 (E)
20	JOE LE TAXI Vanessa Paradis		FA Productions/Parlophone (POP) 992 (F)
21	LOVE IS CONTAGIOUS		

PAUL JOHNSON



ZNR 332748

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

53	HAZY SHADE OF WINTER (Remix) Bangles		Dol (J)M BANGS(T) 3 (C)
54	DEVIL INSIDE INXS		Mercury/Phonogram (M)S 1012 (F)
55	SET IT OFF (BUNKER '88 MIX) Bunker Kru/Herzigquin 4's		Champion CHAMP(T) 2 (G) (BMG)
56	A LOVE SUPREME Will Downing		448 E-way/Island (12)EWM 98 (F)
57	GOODGROOVE Derek & The Dominoes		Mus. Of Life (NOTE) 12 (12-NOTE) 13 (F)
58	SOFT LIES Robert Palmer		Island (12)IS 332 (F)
59	I THINK WE'RE ALONE NOW Tiffany		MCA (MCA)T 1211 (F)
60	WHEN WILL I BE FAMOUS? Bros		CBS ATOM (12) 1 (C)
61	FOR A FRIEND The Communards		London (LON) 164 (E)
62	SUDEHEAD Morrissey		His Master's Voice (EM) (12)POP 1618 (E)
63	PLANET GIRL Zodiac Mindwarp & The Love Reaction		Mercury/Phonogram ZOD 3121 (F)
64	DOMINION The Sisters Of Mercy		Merchil Release/WEA (M)R 3021 (W)
65	LOVEY DOVEY (Remix) Tony Terry		Epit (TON)T 12 (C)
66	CRAZY Icecube		Orphan (CR)T 21354 (C)
67	FAITH Wee Papa Girl Rappers		Jive (J)E(T) 164 (BMG)
68	PRIVATE PARTY Wally Jump Jr. & The Criminal Element		Breakbeat/AAAM (USA)T 581 (F)
69	MARY'S PRAYER Danny Wilson		Virgin (V)S 9412 (F)
70	WE ALL SLEEP ALONE Cher		Geffrey/WEA GEF 5307 (W)
71	WAM BAM N.T. Gang		Cochesque/Chrysalis (COOL) 182 (C)
72	SAY IT AGAIN The Waitresses		10 (V)guy (12)V 07 (F) (BMG)
73	THE COLOURS The Waitresses		10 (V)guy (12)V 07 (F) (BMG)

IF IT'S OUT IT'S IN!

MASTERFILE

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

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I down DAT clones

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Japan debut for mini CD players

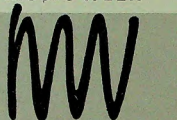
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MUSIC WEEK



...re has yet received a player for review from Philips UK and the prize winner has been told only that he will get it "in due course".

A full day press briefing was arranged by Philips, PolyGram and the Philips du Font de pressing plant, in Blackburn, for March 15, to explain what is happening. But after a month's preparation the briefing was cancelled at the last minute. The reason given was that Philips President Cor van Der Klugt had already revealed the launch date, so there was nothing more to be said. This infuriated the press who had many questions — like what has gone wrong?

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The film and record companies,

UDMS — the Shape of things to come?

CD FACTORIES have, until now, looked like a space age laboratory — people in white jump suits working in a sealed room where the air is cleaner than in a hospital operating theatre. A super clean environment is needed because the laser pits on a CD are less than 1/50th the width of a human hair. So dust trapped in the plastics will fool the laser. Discs are pressed on one machine, carried to another for coating with reflective aluminium, to another for covering with protective lacquer and to yet another for printing a label.

The Virgin Megastore in Oxford Street breaks the tradition by connecting all the machines together with a continuous conveyor belt. But workers still tend the machines inside a clean room sealed from shoppers who walk through glass.

Now Shape of Portland, Maine has taken the idea a stage further. Its UDMS (Unit Disc Manufacturing System) is a sealed box, with clean air and machinery inside to pro-

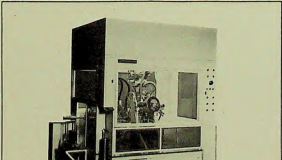
duce discs. You put raw plastics in one end and two minutes later get a finished CD out from the other. Once running the UDMS produces a disc every eight seconds. Operators outside the box never touch the discs until they pop out.

The system takes up only 32 square feet of floor space and

there is no need to have super clean air outside it.

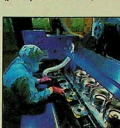
It all sounds too good to be true. And maybe it is. As anyone who has visited the Virgin Megastore will know, there is one inherent problem with "monoline" plants. If one part of the machinery goes wrong, the whole line stops.

SHAPE's unit disc manufacturing system



INSIDE

Possibilities and pitfalls for the manufacturing future: an in-depth report of what Disconics' Roger Richmond-Smith had to say at MW's Technology Forum (plant pictured below) 2



Picture CDs: a look at how high quality disc graphics are now being used to expand the traditional collectors market 4

Manufacturing plants worldwide: the wallchart updated 6-7

Focus on the potential of CD-ROM and how manufacturers are gearing up for it 10

Sony inches ahead in CD singles war

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Now, following talks earlier this year between Philips and Sony — Mayking feels free to take orders for 3 inch singles for open orders for 5 inch singles. He has already pressed 7,500 Vinyl singles for Mute Records and has been talking to Island about much bigger orders. Industry support for the 3 inch format seems to be growing.

For record companies there is no saving because the price of pressing 5 inch discs has been pushed down by over-supply to around 75p. But for Sony, with both hardware and software interests, the 3 inch single is a logical step. Almost everyone who now wants a tape Walkman already has one (or more likely several) and portable players for 5 inch discs are an awkward size; so the world is ready for a new generation of mini CD players.

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TOP 75 SINGLES

2 APRIL 1988

MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets, incorporating 7", 12", Cassettes & CD single sales.



- | | | |
|-------------|---|--|
| No 1 | DON'T TURN AROUND
Awards | Manilla (1205 341) (P) |
| 2 | DROP THE BOY
Brook | CB5 (K0M07) (C) |
| 3 | CAN I PLAY WITH MADNESS
Iron Maiden | EMI (12EM 49) (E) |
| 4 | COULD'VE BEEN
Tiffany | MCA (TH07) (3) (P) |
| 5 | STAY ON THESE ROADS
A-Ha | Warner (Repertoire W 7920) (M) |
| 6 | CROSS MY BROKEN HEART (Remix)
Shirley | Features (12EPA 13) (A) |
| 7 | HEART
Pat Sharp Boys | Parlophone (12KA 617) (E) |
| 8 | I SHOULD BE SO LUCKY
Kylie Minogue | PWL (PWL07) (P) |
| 9 | NEVER/THOSE DREAMS
Heart | Capitol (12DGL 482) (E) |
| 10 | I'M NOT SCARED
Eighth Wonder | CBS (SC4EM7) (C) |
| 11 | LOVE CHANGES (EVERYTHING)
Climate Fisher | EMI (12EM 47) (E) |
| 12 | BASS (HOW LOW CAN YOU GO)
Simon Harris | Her (London) (FR01 4) (P) |
| 13 | ONLY IN MY DREAMS
Debbie Gibson | Atlantic (A 9320) (W) |
| 14 | WHERE DO BROKEN HEARTS GO
Whitney Houston | Arista (10793) (12-48979) (JMG) |
| 15 | CRASH
The Primitives | Loop (RCA) (RCA 112-47176) (JMG) |
| 16 | I GET WEAKE
Bellinda Corvide | Virgin (VST 104) (E) |
| 17 | TEMPTATION
Wet Wet Wet | Previous (Phonogram) (DMS 7119) (P) |
| 18 | SHIP OF FOOLS
Erosure | Mer (12MUTE4) (DRTSP) |
| 19 | RECKLESS
Africa Bambaataa & Family feat. UB40 | EMI (12EM 41) (E) |
| 20 | JOE LE TAXI
Yonkers Paradies | EA (Productions) (Polygram) (P05P3) (902) (E) |
| 21 | LOVE IS CONTAGIOUS
Yonkers Paradies | |

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

- | | | |
|-----------|---|--|
| 53 | HAZY SHADE OF WINTER (Remix)
Benzles | Def Jam (JNGS071) (C) |
| 54 | DEVIL INSIDE
INXS | Mercury (Phonogram) (MKS 10) (2) (P) |
| 55 | SET IT OFF (BUNKER '88 MIX)
Bunker Kral/Horleguin 4's | Champion (CHAMP12) (64) (JMG) |
| 56 | A LOVE SUPREME
Will Downing | 4th & 9th (Island) (12BRW 90) (P) |
| 57 | GOODGROOVE
Derek B | Music Of The MOBE (112-NOTE 12) (P) |
| 58 | SWEET LIES
Robert Palmer | Island (12SIS 532) (P) |

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C O P A C

CD

SUPPLEMENT

Flagging down DAT clones

WITH COPYCODE now out of the frame, the hardware and software companies are looking for alternative anti-copy systems.

Since CD was launched, five years ago, record companies have been free to put an extra "flag" in the digital-bit stream which will tell a digital audio recorder not to record. This has no effect whatsoever on the sound and it prevents direct digital dubbing from CD to DAT.

Unfortunately record companies have often not taken advantage of the option available, probably because they did not understand it.

However most CD players on the market are designed to correct this oversight. Those with digital

outputs automatically insert a copy prohibit flag in the digital output signal. This flag works in the same way to prevent dubbing onto DAT.

The new idea is to make DAT players play a similar trick. As soon as they make a recording, even from an analogue LP or the analogue output of a CD player, they automatically put a copy prohibit flag on the tape along with the music. That way one DAT player will be able to "dub from another, or clone" tapes.

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CDV — learning from laserdisc's mistakes

which supply master tapes of original programme material to the Blackburn CDV pressing plant, often do not understand the complicated technical requirements. On a CDV disc, the sound is always digitally encoded at a rate of 44100 samples a second. But for the US and Japan there must be 30 pictures a second and for Europe 25 a second. All these recordings originated in the US use a slightly different tapes, which run

at several different speeds. The result of all this muddle is that it has often proved impossible to synchronize sound and pictures when transferring to CD videodisc.

Also the record companies have not been clearly labelling their CDV discs with a PAL (25 pictures a second) or NTSC (30) logo. This is potentially confusing because an NTSC disc for the US or Japan will not play on a European PAL player.

UDMS — the Shape of things to come?

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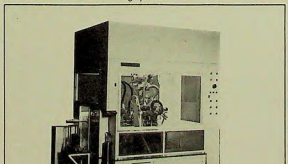
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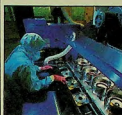
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THE LAUNCH of CDV is now delayed until September — with a few players and discs perhaps going on sale in May as a trial.

History could now repeat itself. CDV grew out of LaserVision videodisc, which failed commercially because it was announced before being ready.

Philips first unveiled CDV to the world's press in Amsterdam last March and subsequently in Chicago, Berlin and Tokyo. At an expensive fireworks party held at Kensington nightclub early last September, Philips said that Combis players costing less than £500 would be available in London from November 1987 and nationwide from January 1988. At the September party, the picture quality sourced from the Philips CDV players was so poor that they were switched off and videotapes used instead.

On the strength of Philips's promises of machines, specialist magazines held space in their Christmas editions for technical reviews of CDV players and one hi-fi journal even ran a competition with a CDV player as first prize. None has yet received a player for review from Philips UK and the prize winner has been told only that he will get it "in due course".

A full day's preparation for the briefing was cancelled at the last minute. The reason given was that Philips President Cor van Der Klugt had already revealed the launch date, so there was nothing more to be said. This infuriated the press who had many questions — like what has gone wrong?

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The film and record companies,



CD MANUFACTURE: "The most exciting industry in the world," says Richmond-Smith

The best things in life are CDs

Distronics' forthright MD, Roger Richmond-Smith, doesn't mince words in predicting the future for CD. David Dalton reports on his views at MW's first Technology Forum at Midem

THE BEST thing to happen to the global music industry this century? That's the forthright view on CD of Roger Richmond-Smith, managing director of Distronics, who doesn't mince words either in painting a healthy picture of the future of CD manufacturing, or in setting out the possible pitfalls into which some unfortunates are already falling.

Home base for Distronics is Australia but Richmond-Smith doesn't just look at the world from down under. The company has a firm footing in three continents and believes in taking a coherent international view, backed by accurate data and forecasts.

Addressing Music Week's first Technology Forum at Midem in Cannes recently — and calling "a spade a spade" — he focused on "critical success factors" for profitable growth from a CD manufacturer's point of view and went on to attempt some predictions of significant changes which will become apparent in coming months. However, he didn't give those secrets away before considering changes in perspective of both the consumer market and client record companies, and also how people are reacting to the compact disc

phenomenon.

"With any fundamental change as major as this one, the major challenge is managing it effectively — to benefit consumers, artists, record companies... and CD manufacturers," he said.

"As an industry, I don't think we've done a terrific job of managing this change and the enormous opportunities it offers all of us."

He bemoaned the confusion created by data — "often late and wrong" — from varied and frequently unreliable sources. He described it as a problem "for record company planners, record company investors, and by the time it gets through the media to the poor old consumer, the confusion becomes a major one."

"Hardware sales go down, software sales go down. There's a further real problem in confusion about technology. There's been far too much nonsense about DAT."

"Last year if you tracked CD player sales as we did, you would have seen a visible drop in offake levels after just one sensationalist article in the UK *Sunday Times*, repeated in the *Weekend Australian*. It took three whole months for consumer attitude levels to pick up again."

"As an industry we have to manage our consumer interface better than this. As industry leaders the Philips and Sony groups need to be very aware of this problem or the whole industry will continue to pay the price."

Taking a sidewise at the overblown prospects outlined for DAT, Richmond-Smith said that information from Tokyo indicated that Japanese sales of hardware and software have reached no more than a twelfth of the forecast figure.

"If I were still a consumer packaged goods marketer, I'd have to say that the world test market had failed," he observed.

Of course, there's a consumer niche for DAT, alongside its major professional role and alongside the mainstream CD medium. And Sony and the others will do very

well with these limited volumes. But let's put the nervous nellys to bed and get on with the job of exploiting the CD phenomenon, for all our sakes — particularly the consumer's sake."

He went on to criticise the uncertainty surrounding this year's lounch of CDV for which he nevertheless predicted "a sparkling future... as a major enhancement of the CD tidal wave."

Turning to the constant debate over global capacity, Richmond-Smith was fairly dismissive of most attempts to pin down exactly where the balance between overcapacity and undercapacity lies.

"Frankly, there's been so much nonsense talked about capacities that I defy anyone to produce a meaningful figure on which we can all rely," he told the audience. "The critical figure, of course, is not theoretical capacity, where runs are infinitely long, clean air is infinitely clean and where our factory personnel in their designer space suits never have headaches and never go to the bathroom."

"Theoretical capacity's nonsense. What counts is 'useable capacity', generating first-quality discs at the right time and at the right price."

"The CD manufacturing sector has matured far quicker than anyone could have predicted and this fast maturation has trapped a number of short-term players — in for the fast buck and the fast exit — in what is a game for long-term players only. In 1990 and thereafter you will still see PDD, Sony, Distronics, JVC and Denon at Midem. But there'll be some absences."

"Unfortunately, although world useable capacity and real world demand are probably quite close for 1988, the noise from the frantic questions of those trapped short-term players can raise surfer fever for the whole industry."

"Don't be fooled. The long-term players are here to stay, here to grow with the industry, as long as their managers and leaders structure this growth around the industry's critical success factors."

Richmond-Smith went on to

elaborate seven such factors which Distronics has identified:

- **Long-term commitment to client relationships.** Distronics Europe is a European service company, Distronics Inc is an American service company, Distronics A P is a Pacific basin service company. We are not a hi-tech boutique. We invest our funds and our working lives in enhancing the business of our clients.

- **Size, or critical mass, globally.** Global economies of scale are now critical in production, technology and personnel resources. Otherwise you cannot satisfy clients with low prices, key personnel with high salaries and shareholders with adequate returns.

- **Long-term commitment to productivity** (without block error below 20 and yield above 95 per cent, both consistently, we can't keep all our constituencies happy). This means continual investment in technological process and research and development.

- **Our people, our most precious asset.** Training growth and career development are critical inputs to our organisational productivity.

- **Short and long-term commitment to our shareholders.**

- **Critically none of this will be achieved without clear leadership, concrete and consistently achieved goals and reliable managerial decision-making.**

- **And deep pockets.** None of the other critical success factors mean a thing without funding to support the growth in investment and productivity necessary to stay number three in the world.

Richmond-Smith added his belief that all these resources are inaccessible to the short-term players tortly. "As I don't simply refer to the various offers we have declined over the past six months."

He made three bold predictions to the Technology Forum, covering the 12 months before the next Cannes event. The first: "A number of the gaily coloured CD manufacturers you see here at Midem will have folded and disappeared into the night, leaving a trail of



ONE OF Distronics' CD makers in his 'designer space suit'

client unhappiness behind them.

"To call a spade a spade, trapped short-term players can't afford the investment, can't match the productivity and can only attract marginal record company business by pricing below marginal cost [if you're a record company, please think twice]."

Prediction number two: "In-house manufacturing among the global majors will reach a new balance with external suppliers. In a series of classic make-or-buy decisions, each of the majors will work out what they do best — whether they're really a music company or a manufacturer — and plan accordingly. They're very different skills. I would not be happy making Mr. Yelkoff's or Mr. Gartenberg's decisions. I suspect they may be unhappy making mine."

His third prediction was perhaps more fanciful: "Some of the boutique plants, if they're technically superb, will turn into in-house CD-ROM facilities for major publishers or government departments where security's critical. In America, if you're a marginal plant, you may already be on the CIA's shopping list."



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P H I L I P S A N D D U P O N T O P T I C A L



Picture this

by Karen Faux

THE PICTURE disc market has always appeared rather whimsical and mainly the prerogative of a small, hard core of serious collectors. But now with the advent of sophisticated printing techniques for transferring graphics to compact disc, the concept is set to play a more significant marketing role — especially as far as the CD single is concerned.

PDO, which recently produced a picture CD single for Beggar's Banquet artist Peter Murphy, reports that as the idea is gathering momentum, pricing is becoming more competitive. It describes the origination costs as being on a similar price scale to producing the colour booklet and inlay cards with a small premium per disc. PDO says that its enhanced scanning process means that it is possible to achieve similar quality to four colour process litho.

PDO is now geared up to pad printing in its three European factories and is working with a number of record companies, mainly on CD single projects. It has improved its printing process to make it possible to produce large areas of colour without the streaking and patchiness that has sometimes been visible.

Customer services manager Dave Wilson says: "The Peter Mur-

phy disc was produced by our new process whereby the graphics are printed on a white background which allows us to produce the same quality as four colour process litho. To gear up for the market we have installed additional colour heads on our printing equipment and carried out a development programme with our repro house to research optimum quality.

"The biggest problem we're faced with is achieving the fast turnaround time that is essential if the CD singles market is going to catch on. The fastest we've worked so far was producing the Peter Murphy single in the space of six working days and that was with Murphy himself making inspections on quality."

Virgin has also recently demonstrated its belief in the fact that picture discs can capture the imagination of the singles buying market with the release of Belinda Carlisle's I Get Weak in the format — and Johnny Hates Jazz's Heart Of Gold is also lined up. Nimbus pod printed the discs and corroborates Virgin's belief that there is potentially a broader collectors market.

Nimbus general manager John Denton says: "We've tuned up our existing four colour printer to do pictures and it is a process that requires critical registration. Getting a good result depends on gel-



THE ADVENT of sophisticated printing techniques has made the picture disc a more significant marketing play

dual development of plates, inks and fine tuning of machinery."

In a different vein Baktabak, which has built a healthy collectors business in its picture vinyl album interviews, is now expanding into CD equivalents. Its Beatles disc released during Midem week has been greeted enthusiastically and there are more lined up from U2, Elvis Presley and Depeche Mode.

Baktabak's Chris Leaning says: "The priority is to ensure that every disc looks terrific and none should ever suffer from being a rush job. There is an additional advantage to this format in that the packaging includes a full colour picture of the

disc on the inside of the inlay. This allows stores which do not put product out live to display it without fear of theft."

Mary Creed of production company The Producers reports that there is a growing demand for picture discs specifically in the independent sector. "CD has been embraced by the independents and the picture CD seems a logical progression," she says. "It's a reflection of the fact that the new innovative bands are trying to find ways of making things look different."

Damont Audio is also confident that there is a healthy future for



picture CDs and has just installed a silk screen printer capable of producing high quality graphics. Managing director Nick Flower says: "The new equipment is currently undergoing trial and has the facility to print up to five colours. In addition to CD picture business we are also anticipating that the labels themselves will become more important."

With Discovery Systems in the US scaling new heights of creativity in CD graphics, ranging from a disc that looks like an orange to one that resembles tiger skin, it seems there's infinite scope for enhancing the merits of CDs.



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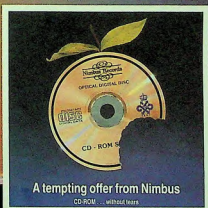
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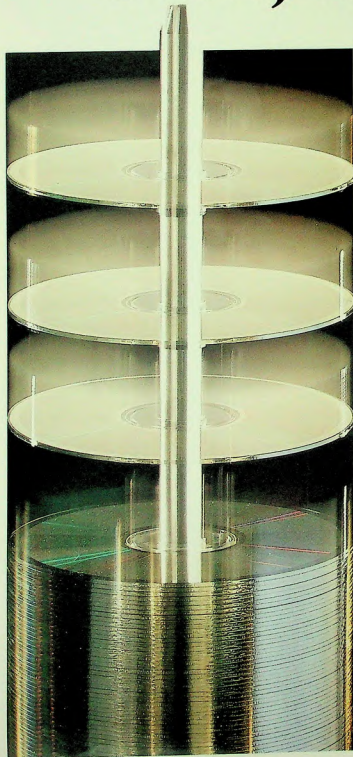
MANUFACTURER	LOCATION	CURRENT ANNUAL OUTPUT/DATE OF OPENING	FUTURE ANNUAL CAPACITY
Disctronics Tel: Australia: 02 436 0422. Contact: Doug Bell/Theresa Ryan Tel: Europe/UK: 01-222 6878. Contact: Hywel Davies Tel: The Americas: (US) 213-654 5550. Contact: Jennie Brinkman	Australia	25m	25m
Koch Digitaldisc Tel: 05634 6444, TX: 55581. KOCH A. Contact: Halson Brunner Germany: Tel: 09632 5188. Contact: Editha Pflanzner Switzerland: Tel: 085 86061. Cypfadat: Cornelia Sprenger USA: Tel: 718-624 4260. Contact: Michael I. Koepfle	Austria	6m	8m (1989)
DADC Austria GmbH Tel: 0943 6246 2260. Contact: Wolfgang Reiss	Austria	12m	24m
Polyform/Microservice	Brazil	24m	
Disque Americ Tel: 819-474 2655. Contact: Reggie Rutherford	Canada	4-5m	10m (1988)
Praxis Technologies Tel: Canada: 416-673 9544. Contact: Alun Elias	Canada	15m	25m (1988)
Cinram Tel: 416-698 8190. Contact: Wendy Anderson/Kim Zeuger	Canada	3m	5m (1988)
Polyform Inc. Tel: 55-11-858 1433. Contact: Isaac Hemsli	China	4.5m	
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MPO Disques Tel: 43.03.27.35. Contact: Loic de Poix UK: 01-727 2814. Contact: Brian Bannar Holland: 60.32.581. Contact: Chris Van Delft Spain: 37.18.40.11. Contact: Benito Torres Canada: 819-474 2655. Contact: Pierre Bolvin	France	25m	
PDO Tel: 1-40701123. Contact: Edmond Lang	France	5m	20m (1988)
SNA Compact Disc Tel: 42.54.94.97. Contact: A. Aubry UK: 01-778 8556. Contact: COFS	France	4m	20m (1988)
Interpress Tel: 61-724 0170	Germany	12m	
PDO Tel: 511-7306 289. Contact: Hinrich Behnke	Germany	60m	75m (1988)
CDP Tel: 030 463 5095. Tx: 185825. Contact: Klaus Winkler	Germany	4-5m	
Sonopress Bertelesmann Tel: 5241-803445. Contact: Roland Ramforth UK: 0727-56906. Contact: Monty Presky France: 331-4563670. Contact: Hertha Bornholdt USA: 805-257-0846. Contact: Frank Bargsten	Germany	27m	34m (1988)
Teldec Tel: 04392-38 381. Contact: Detlef Ermacora	Germany	4m	6m (1988)
Record Service, Alsdorf Tel: 2404 58335. Contact: Cappi Franger	Germany	20m	30m
P&O Compact Disc GmbH Tel: 6441-4014. Contact: Ingeborg Grossman	Germany	3-4m	
Pilz Compact Disc Tel: 8156 300. Contact: Frank Dreher	Germany	10m	40m
Toshiba/EMI Tel: 813 55 09 38 11. Contact: M. Kinoshita	Japan		
CBS/Sony Tel: 5482 2 1321. Contact: Tetsuo Mori	Japan	43m	
Nippon Columbia/Denon Tel: 3 584 8271. Contact: Toshio Kitano	Japan	30m	
JVC (2) Tel: (UK) 0462 760333/42121. Contact: International Marketing	Japan	40m	
Sanyo Tel: 58 464 3344	Japan		
Matsushita Tel: 06 282 5386. Contact: W. Yokojawa	Japan		
Pioneer	Japan		
CTA	Japan	12m	

Please advise all amendments and corrections to:
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DISC PRODUCTION PLANTS

MANUFACTURER	LOCATION	CURRENT ANNUAL OUTPUT/DATE OF OPENING	FUTURE ANNUAL CAPACITY
Memory-Tech	Japan	6m	
Dureco Netherlands Tel: 2940 15321	Netherlands	4m	6m
Doddisc	Netherlands		30m
Europe Optical Disc Tel: 31 13 63 63 00. Fax: 31 13 68 54 88. Contact: Jaap Hollingh	Netherlands	9.5m	14m
EGVA Tel: 47 2 364262. Contact: Vabjorn Walderhang	Norway	4m	8m
SKC Tel: Japan: 03 591635 Germany: 069 666 3059 USA: 201 438 8787 & 213 327 2347 Seoul: 8021 1756 9151	South Korea	10m	
Ibermemory	Spain	2m	3m (1988)
CD Plant Tel: 40 22 01 20. Contact: Olle Jarrald, Nick Flower. (UK): 01-573 5122	Sweden		5-10m (1988)
ICM Tel: 53 7 84 10. Contact: Andy Baur	Switzerland	12m	
Tecval Memories Tel: 21-843 33 33. Fax: 21-843 33 84. Contact: Jean-Yves Leroy Or Tel: 21 83 19 51. Contact: Paul Blanchard	Switzerland	4m	4m
Disronics Europe Tel: 01-222 8878. Contact: Hywel Davies/Francis Wilson	UK	10m	25m (1988)
Nimbus Tel: 0800 890882. Contact: Mike Lee	UK	15m	22m (1989)
PDO Tel: 0254 52448. Contact: Francis Wilson	UK	10m	30m (1988)
EMI Tel: 0793 511168. Contact: Richard Green	UK	12m	
3M Optical Disc Project Tel: (612) 733 2142	USA		
Digital Images Inc	USA		
Digital Audio Disco Corp (Sony) Tel: (812) 466 6871. Contact: Scott Bartlett	USA	72m	
Disronics Inc (two plants) Tel: 818 953 7790. Contact: Cal Roberts/Michèle Winer	USA	30m	60m (1988/9)
PDO Tel: 212-764 4000. Contact: Jack Kiernan	USA	30m	40m (1988)
Shape Optimedia Tel: 207-324 1124. Contact: Dennis Hannon	USA	20m	40m (1988)
Technetronics Tel: (215) 430 6800. Contact: Rich Rohall/Dave McQuade	USA	22m	45-50m (1988)
Comdisc Tel: (213) 479 0899. Contact: Michael Wanlass/Terry Conway	USA		30m
Denon Digital Industries Inc Tel: 494-342 3425. Contact: Eric Fossum/Katsuhiko Fujii	USA	18m	
Capitol/EMI Tel: (217) 245 9531. Contact: Dave Conrad	USA	18m	
WEA Tel: 717-383 2471. Contact: Jack Williams	USA		14m
Nimbus Tel: 212-262 5400. Contact: Marc Feingold	USA	10m	30m (1989)
CBS	USA	1988	20m (1990)
Memory-Tech Inc Tel: (214) 881 8800. Contact: Scott Rose/Shinobu Toyota	USA	15m	
Discovery Systems Tel: 614-761 2000. Contact: Michael R. Ward France: 33-1-45814121. Contact: Michael R. Ward	USA	10m	15m
JVC Tel: (213) 466 4212 or (212) 704 9267	USA	24m	
Sanyo Laser Products Corp Tel: (317) 935 7574	USA	5m	15m (1989)
Polyform Tel: 914-668 4700. Contact: Howard Rumeck	USA	6m	12m (1988)
Technidisc Inc Tel: 313-435 7430/800-321 9610. Fax: 313-435 8540. Contact: Jeff Kimmel	USA	6m	

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ar, we've been worldwide network. urn up the volume.

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CD-ROM players in for a commercial break

Amon Cohen looks at the exciting applications of CD-ROM, including Nimbus Records' new machine for prospective buyers

CD-ROM, the method of storing data on compact disc, is about to link up directly with the music industry. Nimbus Records has just unveiled a machine for installation in retail outlets which not only presents customers with information on available records but also displays a full-colour picture of the sleeve and then plays a minute of sampled music from one of the tracks.

Plans are also under way for an additional point-of-sale facility which will enable the prospective purchaser to order the record instantly via the machine with the aid of a credit card.

This exciting breakthrough is due to the ability of CD-ROM to hold large amounts of information. Just as the home computers designed in the late Seventies and early Eighties found the cassette the most efficient means of data storage, so the computer industry has again found it useful to follow the lead of the audio manufacturers by utilising the CD. The advantages are the same as for audio: high quality, robustness and durability.

A CD-ROM player plugged into an ordinary IBM PC-compatible computer such as an Amstrad gives the user access to virtually limitless quantities of information. One CD-ROM holds up to 600 megabytes of data, or the equivalent capacity of 1,500 floppy discs.

If you know less about computers than you do about 17th century Albanian philosophers, you might get an idea of what is involved by realising that one CD-ROM can hold the equivalent of 250,000 printed A4 pages, or nine trees for the environmentally conscious.

The main application of CD-ROM to date has been electronic publishing for professional users. It is ideal, for instance, for bulky legal and medical casebooks. Cartographers and educationalists have also found use for the technology and several encyclopaedias can now be found in this form.

The mixed mode CD-ROM from Nimbus is one of the most interesting developments so far. With CD audio and CD-ROM pressing facilities as well as its own record label, the company is ideally placed to make a move in this direction. Nimbus claims that it has produced the first audio database in the world, putting about 85 LPs from its classical range on the catalogue.

Clicking into the retail shop, the punter is confronted with a screen asking whether he/she wants information on a particular composer or on a certain type of music. Having made the selection, an index appears listing the relevant albums in stock. A further selection of one of the albums from the index produces a track listing followed by additional information about the composer and the artists. This is proceeded by a computerised graphic representation of the album sleeve (of an extremely high quality on the demo disc) and finally a sample of 30-60 seconds



THE NIMBUS catalogue on CD-ROM: the world's first integrated audio database it's claimed

sound from one of the tracks. The sound is standard CD quality.

An electronic point-of-sale facility is to be added within the next six months. It will enable the punter, sufficiently excited by the technological wizardry just witnessed, to press a button ordering on the spot the album in question. An attached printer will produce before his or her very eyes the relevant form. An additional system for reading credit cards would ensure instant payment by the purchaser.

Nimbus is locked deep in discussions at the moment both with record companies who want to put their catalogues on to CD-ROM and retailers interested in installing the system in their outlets. Currently the system is limited in the amount of data it can hold, despite the enormous capacity of CD-ROM. The space is taken up by the sound samples, limited in length just as on normal audio CDs. One proposed solution is a CD-ROM jukebox which will select from any number of discs stacked in an appealing-looking rack.

The new wonder machine aside, Nimbus has started to concentrate on CD-ROM much more heavily since its acquisition by Robert Maxwell. From that hefty source has come a \$3m investment in the company's CD manufacturing

plant at Cwmbran, Wales, most of which will go on CD-ROM development. Emiel Dudek of Nimbus is confident that CD-ROM will play an important role in information technology. "The advent of combined CD audio and CD-ROM players [now available from Hitachi and shortly from Atari and several others] will give the medium a very considerable boost in the home market," he says. "CD-ROM is not out to replace the magnetic media used with most computers but its capacity, reliability and ease of use means that it will have a definite position in the market place."

Ion Edwards of PDC is similarly optimistic. He predicts that within five years CD-ROM will account for 10-20 per cent of his company's revenue. Unlike Dudek, he dismisses the integrated CD audio/CD-ROM player as a gimmick but he sees much potential for the medium in businesses and in EPOS applications.

Many other applications for CD-ROM are still waiting to be discovered but the possibilities are endless. In Italy, for instance, an encyclopaedia is available which combines text, graphics and sound in a similar way to the Nimbus catalogue.

Much will depend on price. At

present CD-ROM manufacturers charge about £2,000 to master a disc and £8 per copy. This is more than audio CDs, not only because the mastering process is more complicated but also because the runs are so much smaller. The average audio CD has a run of about 10,000, the average CD-ROM of about 100. Reports of a floppy CD, the equivalent of a vinyl flexidisc, costing only 10 cents per copy are filtering through from the US but it remains to be seen how high is the quality. Meanwhile, it is a question of finding the right products to put on CD-ROM to bring costs down and make it a popular medium.

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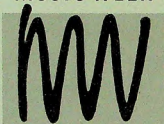
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25	PROVE YOUR LOVE	Supreme	14/11/85	117 F
26	I WANT HER	Isis	12/12/81	141 A
27	GET OUTTA MY DREAMS, GET INTO MY CAR	Exc	14/11/83	110 G
28	JUST A MIRAGE	Atlantic	12/12/84	116 G
29	EVERYWHERE	MCA	11/11/85	116 G
30	I KNOW YOU GOT SOUL — The Double Trouble Remix	Columbia	11/11/85	116 G
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CD-ROMs are a commercial

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An electronic point-of-sale facility is to be added within the next six months. It will enable the punter, sufficiently excited by the technological wizardry just witnessed, to press a button ordering on the spot the album in question. An attached printer will produce before his or her very eyes the relevant form. An additional system for reading credit cards would ensure instant payment by the purchaser.

Nimbus is locked deep in discussions at the moment both with record companies who want to put their catalogues on to CD-ROM and retailers interested in installing the system in their outlets. Currently the system is limited in the amount of data it can hold, despite the enormous capacity of CD-ROM. The space is taken up by the sound samples, limited in length just as on normal audio CDs. One proposed solution is a CD-ROM jukebox which will select from any number of discs stacked in an appealing-looking rack.

The new wonder machine aside, Nimbus has started to concentrate on CD-ROM much more heavily since its acquisition by Robert Maxwell. From that hefty source has come a \$3m investment in the company's CD manufacturing

development. Limer Ducker of Nimbus is confident that CD-ROM will play an important role in information technology. "The advent of combined CD audio and CD-ROM players (now available from Hitachi and shortly from Alan and several others) will give the medium a very considerable boost in the home market," he says. "CD-ROM is not out to replace the magnetic media used with most computers but its capacity, reliability and ease of use means that it will have a definite position in the market place."

Ion Edwards of PDO is similarly optimistic. He predicts that within five years CD-ROM will account for 10-20 per cent of his company's revenue. Unlike Dudek, he dismisses the integrated CD audio/CD-ROM player as a gimmick but he sees much potential for the medium in businesses and in EOS applications.

Many other applications for CD-ROM are still waiting to be discovered but the possibilities are endless. In Italy, for instance, an encyclopaedia is available which combines text, graphics and sound in a similar way to the Nimbus catalogue.

Much will depend on price. At

disc data is per copy, this is more than audio CDs, not only because the mastering process is more complicated but also because the runs are so much smaller. The average audio CD has a run of about 10,000, the average CD-ROM of about 100. Reports of a floppy CD, the equivalent of a flexidisc, costing only 10 cents per copy are filtering through from the US but it remains to be seen how high is the quality. Meanwhile, it is a question of finding the right products to put on CD-ROM to bring costs down and make it a popular medium.

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Reader and Record Review.
Greater London House, Homersfield Road, London NW2 1JZ. Tel: 01-287 4611 Telex: 279445 MUSIC G.

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A&R INDIES

T R A C K I N G

by Dave Henderson

THE STARS OF Heaven have been pretty quiet recently, but it looks like all of that is soon to stop. The group will release their first studio album, *Speak Slowly*, during April on Rough Trade through the Cartel. The album includes a cover of the Gram Parsons song *Whisper*, which is set to be included on the soundtrack of the new Steve Martin film. What's more, the boys will be hitting the road to support this activity. The Midnight label releases a new 12 inch from **Sed Lovers And Giants** called *Cow Boys* this week, and the bizarrely named **Glenn Eastwood And The Mesal Marsuders** debut on seven inch with *Sourmath*, a tale of drunken endeavour, no doubt, on the Beam label.

THE INTERIOR Music label (a subsidiary of Les Disques Du Crepuscule from Belgium) has a couple of extravagant packages that should make idle conversation pieces (as well as sounding pretty damn fine). The compilation *An Homage a Marguerite Duras* features poetry and readings from **Richard Johnson**, music from **The Duruti Column** — in partnership with **Blaine Reminger** — **Dislocation Dance** and ex-Taxedoomman **Winston Yang**. The label also boasts an album from **The Arcadians** — who previously had a single on Crepuscule — called *Mad, Mad World*. The proprietor of the piece is **Louis Philippe** who has since gone on to become part of the *el Records* legend. Both releases are through Red Rhino and the Cartel.

BRAZIL SEEMS to be one of the new cultural centres of the world, and for their sins they'll be welcoming **GBH** to their shores as the group embark on their fifth world tour. Pre-empting the exodus they release a four track 12 inch on Rough Justice called *Wat A Bargain* (through Pinnacle). Also on Rough Justice, there's the second album from **The Crumbfuckers**. Hailed as being the band who go where no other hardcore bands dare go, they give us *Beast On My Back* — with inevitable snapping chords and unkempt hairdos.

THE LATEST Australians to wander into town and impress are **Tactics**, with their six track album *Holden*

Interview summoning up inevitable visions of eerie desolate rituals and all that kind of thing. That's on *Red Flame* through the Cartel. In America, still the rock 'n' roll variations arrive and **Joe Louis Walker**, the acclaimed blues guitarist heads into Europe for a tour to support the release of a new album called *The Gift*, on Ace through Pinnacle. And in Durham? Well, there's **The Sureshots** with their debut LP *Four To The Bar*. With influences listed between **BB King** and **Carl Perkins**, they'll be wearing spritely shirts and stuff on ID through Revolver.

DEMON'S FUTURE projections include some excellent new material, plus the essential re-issue schedule of Edsel and Hi and the US guitar god of Zappa. Immense! **Mick Lowe's** *Pinker And Prouder* than Previous, **Phil Ochs'** re-issued *A Toast To The Who* Are Gone, two compilations featuring the Ric and Ron labels, **Ed King** & **Check Mr. Popeye**, **House Of Freaks'** rather grand *Monkey On A Chain Gang*, **Giant Sand's** *Storm LP* and **The Damned's** *Music For Pleasure* on album cassette and CD.

AT REVOLVER, **Loop's** *Heaven End LP* is released on CD and they should have new vinyl soon, the much-lauded **Voivod** have *To Scream* released in a limited edition UK only pic disc, plus fine singles from **Brilliant Corners** — Teenage on McQueen — **The Flatmates** — *Shimmer on Subway* — and **The Chesterfields** — *Goodbye, Goodbye on Household*. *Disincarnate* follow up its *Lake Cover*. **Zimbabwe** Hs compilation with *Goatbe Sandra* by various Zimbabweans including **The Marxist Brothers**, **Oliver Mukuandzi**, **The Sngure Boys** and more. At the other end of the musical spectrum, the Oil label continues to update the word (O), that is) with *Oil Oil Music* and album by **The Oppressed**. More succinct, and slightly more tasteful perhaps, is the next instalment in the *Sorah* story. The label has grabbed Brighton's **14 lead Bears** and has a three song seven inch by the group called *Come Get Me*, while Cambridge outfit **Poppypunks** have their first hard vinyl release in *Cremation Town*. Finally from Revolver, comes a new label called *Skunx* which will specialise in live

12 inch EPs, the first of which is **Shiff Little Fingers'** *No Sleep Till Belfast* (which is taken from their recent revival tour).

THE TERM you're looking for is, er, raunchy! Yes, **Wendy O Williams** is back, though disguised as **Ultrawhy And The Hometown Girls** with an album called *Defest And Beddest* on Anagram through Pinnacle. Seemingly erotic sleaze, and the usual press attention which expected. **James Verde**, has been rumoured to have been working on recordings for EMI/Capitol, it is fact putting the finishing touches to his debut LP with producer **John Lекkie**, for release on the new Mur Mur label. Distribution details to follow.

THE DANCE vibration continues to hit the charts, with the Cartel and Pinnacle gaining chart action in both hip-hop, house and now acid house quarters. It seems that everyone and his backing track are in on getting down and the most unlikely of candidates for lo-topping quotas are creeping under the floorboards. Enter **Greater Than One** who formerly turned up on SPK's Side Effects label, they now have their own label *K-K* (stands for Kunst Equals Kapital) and have a 12 inch, *Now Is The Time*, through Red Rhino and the Cartel. It features the words of Martin Luther King and will be followed by a CD and LP.



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TINA TURNER: Live In Europe (Capitol/EMI ESTD 1). The ever-young Miss Turner waves a temporary goodbye with this 105-minute concert extravaganza (118 minutes on the cassette and CD). The album has been released to coincide with Tina's decision to take a break from playing live and concentrate on her film career. It features a number of guest stars including David Bowie and Eric Clapton who add little to the performance and, quite honestly, pale into insignificance in comparison with Turner's overwhelming presence. All the hits are included as well as a few of old soul classics that show off Tina's powerful voice. The set may be a touch too long but the quality and range of styles is stunning. **NR**

MARTIN STEPHENSON & THE DAINTIES: Gladstone, Humour And Blue (Kitchenware/EMI KWL9/CD, 8280912). The amazing variety of styles that Stephenson covers on his this second LP, exudes the sort of self-confidence and apparent disdain for blatant commercialism that you'd only normally expect from an established, seasoned artist. Jazz, folk, blues, reggae, country — all these thrown in together to form one of the most outstanding records ever made by a British singer-songwriter. Wholly humble heart it is to be the first single release, although There Comes A Time might just be one to help Stephenson reach all those ears who would love his music. His last LP, Boat To Bolivia, charted and so should this one if press reviews are as rave as one might anticipate. An outstanding talent, worth shouting about. **GT**

MICRODISNEY: 39 Minutes (Virgin V2505). More solo discuses on a Sunday Best as Microdisney again present the unattractive in all kinds of seductive pop. It's a trifle worrying that we now have to say that the band deserve greater success, rather than confidently predict this, as to date the public have been rarely unaware of what goes on in the worshipping world of Microdisney. Still, this displays the vital ingredients of compositional strength and Cathal Coullaghan's slick kick to the shins lyricism, which just leaves us waiting for a single to take things a step further. **DH**

CLASH: The Story Of The Clash (CBS 462044 1). Alarmingly subtitled Volume One, this gives the first chapters of the band's life in town, up to and including The Clash. Scoring most strongly in the early days, featuring their golden era and between the first and second LPs, most of the material has aged with dignity, the original power undiluted by switches in tone and credibility and nothing here would make you regret this double LP's release. What is interesting is although the Clash changed direction and emphasis a number of times, they were able to maintain a continuity and importance which, since their demise, has not been repeated. This, more than anything else, proves their remarkable place and even requirement for radical, relevant rock. **DH**



PETER TOSH: some of the best from the last few years

PETE UBU: The Temeney Tree (Phonogram/Fantasia SPLP 5). Along with Can and Captain Beefheart, Pete Ubu seem to have become part of a Holy Trinity of experimental rock music. Six years on from their last release, The Temeney Tree is every bit as striking, refreshing and innovative as the Modern Dance and Dub Housing, the two albums that earned the band this reputation. Significant additions are Chris Cutler, one time drummer with Henry Cow who joined the band as second drummer/percussionist, and an accordian which adds a wholly welcome folk flavour to the album. Given the exposure it deserves Pete Ubu's sixth album could be their best-seller by far. **MC**

TAJA SEVILLE: Reprise Records 925 546. Seville's current hit Love Is Contagious is a fair indication of what this album as a whole has to offer. Most of the songs are bright, brittle and poppy, underpinned by a danceable beat and Seville's rather high pitched vocals. To her credit most of the material is written or co-written by herself — is consistently memorable and the Slow How Could You Treat Me So Bad gives her the opportunity to stretch herself vocally. Take Me For A Ride is refreshingly upbeat and different, and sounds like an ideal single. **KF**

MARTIN RANCH: Holy Cow, 925 5467 4 1 (Cass: 92547 4 4; CD: 925474 2). Producers: Greg PERRY, Ivan Ivan, Bob Casale, Artists. No-one with any imagination will be able to resist pulling this sleeve out of the browser, and the album it contains is similarly intriguing. Its main architect is one Andrew Todd, and his partner here is Bill Paxton, who is also Zappa sideman Patrick O'Heare, three members of Devo, B 52'er Cindy Wilson and sometime Van Morrison trumpeter Mark Isham are also involved. It's unlikely you'll hear anything of this on daytime radio, but it is so challenging as to be worthwhile, combining elements of Zappa, Spike Jones and Kid Creole, obnoxious lyrics and modern psychedelia. A left field curio, which just might overflow into mass popularity. **JT**

PETER TOSH: The Selection 1978-1987 (The Toughest. Parlophone Records: PCS 7318). Don't be fooled by the title. Peter Tosh, along with other great Peter Tosh hits, like the controversial track Legalsie It (marijuana), that are left out, the album does not include the great record I'm The Toughest. Among the 11 tracks are the Bush Doctor, Equal Rights, and the great '82 Don't Look Back, on which Tosh teamed up with Mick Jagger when he was signed to Rolling Stones Records. Obviously, Pat's brutal murder in Jamaica last year has left a gap in



MARTIN STEPHENSON: starting stiff from the Geordie

'real' reggae music, as his pal, Bob Marley. Tosh himself once said he had no time for "general and funerals". He didn't even attend Marley's own state funeral. However, with his cool laid back vocals and rhythm guitar, the old songs sound just as good as they did years back. **OD**

HOUSE OF FREAKS: Monkey On A Chain Gang. Demon FLEND 116. Producers: Randy Burns, Artists & Don Matwin. Distribution: Pinnacle. This album will set prodigiously. A duo (singer/guitarist/writer and drummer) who took their name from a movie poster, Bryan Harvey and Johnny Holt seem to have been inspired by de blooze, but the songs are commercial (very) and intriguing if you follow the lyric like Violent Femmes without Brian Ritchie, or a more erudite, less image-conscious Stray Cats without Lee Rocker. Hats off to Demon for licensing this in when by rights the majors should have been rivals in a contract auction. Too many highlights among the 13 tracks to choose one if you follow the lyric like potential classics. Stick it, play it in the shop and put it in the window — a potential album of the year. **JT**

BRUSHING THE dust off the needles this week: Matthew Cole, Old Duvon, Karen Fawc, Duncan Holland, Nick Robinson, Gareth Thompson and John Tobler.

THE OTHER CHART

TOP 40 SINGLES

1	CRASH	Lucy Kira PRITTA (BMG)
2	SHIP OF FOOLS	Mus MUTEPA (WERTOP)
3	DOMINION	Marchal Roberts WEA MRA4 (WE)
4	SUEDEHEAD	Hi Mester's Value EMI 9714 (E)
5	SHAKE 'HOW ABOUT A SAMPLING' (GENE)	English Triest RT 312 (E)
6	I WALK THE EARTH	London COM 14 (F)
7	NORODY'S TWISTING YOUR ARM	Reception ERTOP (WE)
8	TOWER OF STRENGTH	Marcory/Phonogram MTHA 8 (F)
9	THE MAJESTIC HEAD	Raw TV Products RTM 3 (E)
10	MAKE MY HEART FLIP	Chrysalis CLM 1 (E)
11	IF I SHOULD FALL FROM GRACE WITH GOD	Pygma Molecule SWB WRT 1 (E)
12	KIDNEY BINGOS	Mus MUTEPA (WERTOP)
13	I CAN'T ESCAPE FROM YOU	ZTT (BMG) (E)
14	NO NEW TALE	Reception ERTOP (WE)
15	BIRTH SCHOOL WORK DEATH	Epic OTT 1 (E)
16	UNDER THE MILKY WAY	Ariva 00778 (BMG)
17	EVERGREEN	Abstract AR 250 (P)
18	SHIMMER	Schwey SWERT 11 (E)
19	GALE FORCE WIND	Virgin V 1544 (E)
20	COLD SWEAT	One Little Indian TTP 9 (P)
21	ONLY LOVE	Sheik/London LASH 15 (E)
22	SHAME ON YOU	Naive NUT 1 (E)
23	THERE'S NO DECEIVING YOU	Gal Discs GDB 08 (E)
24	ALL NIGHT LONG	Reception ERTOP (WE)
25	NURM	Reception ERTOP (WE)
26	KISS IT	Virgin V 1513 (E)
27	CRUISING FOR A BRUISIN'	Rhythm King Mus LFT 17 (E)
28	WILD HEARTED WOMEN	Eden Phonogram EY 36 (E)
29	THIS NELSON ROCKEFELLER	September SEPT 1 (E)
30	WE CARE A LOT	Sheik/London LASH 17 (E)
31	PEEL SESSIONS	Strange Fruit SFFS 005 (E)
32	MANAGE	Makdis SOMA 8 (E)
33	KNATURE OF A GIRL	Virgin V 1513 (E)
34	WHITE LIES	Virgin V 1513 (E)
35	I WILL TELL	Musical HOLD 13 (E)
36	GOODYBY GOODYBY	Light Me LIGHT 1 (E)
37	ALL ABOUT SAVE LOUISE	Blue Guitar AG 20 (E)
38	INSIDE OUT	Reception ERTOP (WE)
39	LIGHTNING STRIKES THE FEET	Strange Fruit SFFS 04 (E)
40	PEEL SESSIONS	

STOCK IT

HOUSE OF FREAKS: Monkey On A Chain Gang. Demon FLEND 116. Producers: Randy Burns, Artists & Don Matwin. Distribution: Pinnacle. This album will set prodigiously. A duo (singer/guitarist/writer and drummer) who took their name from a movie poster, Bryan Harvey and Johnny Holt seem to have been inspired by de blooze, but the songs are commercial (very) and intriguing if you follow the lyric like Violent Femmes without Brian Ritchie, or a more erudite, less image-conscious Stray Cats without Lee Rocker. Hats off to Demon for licensing this in when by rights the majors should have been rivals in a contract auction. Too many highlights among the 13 tracks to choose one if you follow the lyric like potential classics. Stick it, play it in the shop and put it in the window — a potential album of the year. **JT**

TOP 20 ALBUMS

1	VIVA HATE	Hi Mester's Value EMI CSD 3197 (E)
2	CHILDREN	Marcory/Phonogram MTHA 8 (F)
3	THE CURIOUS	Mus MUTEPA (WERTOP)
4	IF I SHOULD FALL FROM GRACE WITH GOD	Pygma Molecule SWB WRT 1 (E)
5	EPILOGUELAND	Marchal Roberts WEA MRA 4 (WE)
6	ALL ABOUT EVE	Eden Phonogram EY 36 (E)
7	THE FRENZ EXPERIMENT	Reception ERTOP (WE)
8	TATTOOED BEE MESSIAH	Chrysalis CD 2001 P (E)
9	THIS IS THE STORY	Chrysalis CH 1402 (E)
10	SUBSTANCE	Factory FACT 200 (E)
11	MOCKE BEST	Reception ERTOP (WE)
12	WOODEN FOOT COPS ON THE HIGHWAY	English Triest RT 312 (E)
13	A PIERCE PANCAKE	English/Deutsche (E)
14	STARSHIP	Ariva 00778 (BMG)
15	ROUGH EDGES	ID 3000 30 (E)
16	THE WIND WITHOUT END	Blue Guitar AG 20 (E)
17	BIRTH SCHOOL WORK DEATH	Epic 400321 (E)
18	INTRODUCE YOURSELF	Sheik/London SLAP 21 (E)
19	UNANSWERABLE LUST	Reception ERTOP (WE)
20	ONLY THE METEORS PLAY PURE PSYCHOBILLY	Arava/Cherry Bad GRAM 23 (E)

21	23	THEY'VE GOT IT	MC&A MC1315
22	14	GIVE ME THE REASON ★★ CD Luther & Comross	Epic 430 134-1
23	32	DIRTY DANCING (OST) ● CD Original Soundtrack	RCA EL 86488
24	19	BRIDGE OF SPIES ★★★ CD T'Pol	Sony/Vega SPN 8
25	22	THE GREATEST LOVE ● CD Various	Telstar STAR 2216
26	NEW	CHALK MARK IN A RAIN STORM CD Joni Mitchell	Gelbo, NY 114
27	21	KICK ● CD INXS	Mercury/Phonogram MERN 114
28	25	BAD ★★★★★ CD Michael Jackson	Epic 43090-1
29	29	PET SHOP BOYS, ACTUALLY ★★ CD Pet Shop Boys	Parlophone PCSD 184
30	26	THE CHRISTIANS ★ CD The Christians	Island UFS 8076
31	27	NOTHING LIKE THE SUN ★ CD Sling	A&M MA4 5472
32	NEW	HIP HOP AND RAPPING IN THE HOUSE CD Various	Slyce SAM 823
33	28	THE JOSHUA TREE ★★★★★ CD U2	Island U26
34	24	CHILDREN ● CD The Mission	Mercury/Phonogram MHS12
35	33	THE CIRCUS ★ CD Encore	M&A STJMA 35
36	35	TELL IT TO MY HEART CD Tina Turner	A&M 368 898
37	18	SO FAR, SO GOOD ... SO WHAT! CD Megadeth	Capitol EST 2033
38	45	WILL DOWNING CD Will Downing	4th & Weyland BEB 218
39	NEW	IN FULL EFFECT CD Mentone	10/Vega 10274
40	30	EVERYTHING BUT THE GIRL Heart	History Progn/WEA BN 14
41	31	BAD ANIMALS ● CD Heart	Capitol EST 2022
42	84	GREATEST HITS CD Helen Brothers	Telstar STAR 2256

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43	NEW	ONCE AROUND THE WORLD CD It Bits	Vega V 255
44	37	COME INTO MY LIFE ● CD Joyce Sims	Hillside LDM 47
45	38	BEST OF HOUSE VOL. 4 CD Various	Sony ERIC 4
46	41	MAKE IT LAST FOREVER CD Keith Sweat	Vanerment/Halsey WY 13
47	48	EVERYTHING CD David Lee Roth	BM EAC 338
48	40	SKYSCRAPER ○ CD David Lee Roth	Warner Bros/WY 140
49	52	A PORTRAIT OF ELA FITZGERALD CD Eric Fitzgerald	Slyce SAM 824
50	48	TATA SEVELLE CD Tata Sevelle	Fulley Park/Warner Bros/WY 116
51	59	JUST FOR YOU CD Howard Keel	Telstar STAR 2318
52	36	NOW AND ZEN ○ CD Robert Plant	Empire/Atlantic WY 148
53	39	FAITH ★★ CD George Michael	Epic 44000-1
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79	46	KEEP SOUNDS HIP HOP 20 ★ CD Various	Sony/World Circuit 20
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83	96	SINITTAL ● CD Simto	Fonit/BOT 1
84	64	THE SINGLES ★★ CD Friendless	Radi WEA WY 133
85	81	SIXTIES MIX ★ CD Various	Slyce SAM 232
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87	60	THE LION AND THE COBRA CD Sinclair O'Connor	Empire/Capitol CEM 7
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94	89	RUNNING IN THE FAMILY ★★ CD Level 42	Epic/ER 042
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Branson's baton turns to classical music

Nicolas Soames discovers how Simon Foster recovered from a direct phone call from Richard Branson to establish Virgin's new venture into classical music

WITH VIRGIN Records being the only one of the major international record companies without a classical label, it was surely just a question of time before the inevitable happened. It began late in 1984 with a phone call to Simon Foster, then general manager, classical division EMI UK.

"It's Richard Branson here," said the voice. "Could you come and see about a project I have in mind." Alternating between slight irritation at hoax calls and surprise that another Richard Branson existed in the music business, it took Foster a few minutes to realise that this was for real, by which time he had already started his polite stalling routine.

After one meeting Branson had made up his mind: Virgin needed a classical label, it was a feasible profit-making project, and he knew the man he wanted to run it. Simon Foster did not think twice, and Virgin Classics was already on the drawing board.

"I was very happy at EMI Records — after all, I was in a unique position as the only manager of a major company in the UK with a recording budget and there were promising developments with artists I had signed to the label like Jeffrey Tate and Nigel Kennedy," recalls Foster.

"But any recording man's dream is to be able to work directly at the highest level in the market place, and here was I being given the chance to start a major international classical label from scratch. "He

started work formally on January 1 1987, and on April 15, a mere 16 months later, the long-awaited launch of Virgin Classics will take place, preceded by the razzamatrazz press launch on April 11.

To ensure that the dealers are already stocked up in time for the launch, ordering starts this week. And although the content of some of the first 10 releases have leaked out over the past few months, it is clear that Foster has, characteristically, avoided starting Virgin Classics with a standard collection of classic pops.

In fact it is an inventive list, with a number of themes. Not surprisingly, Branson was keen for Virgin Classics to follow in his own image, and there is a noble collection of youthful talent. The pianist Stephen Hough, whom Foster signed to Virgin before he won the Gramophone Award for Hummel's Concerto and the BPI commendation, plays virtuosic works by Liszt including the Mephisto Waltz and Tarantella (CD VC 90700-2).

The American conductor Andrew Litton directs the RPO in an imaginative coupling of Mahler's Symphony No 1 and the *Lieder eines fahrenden Gesellen* with Ann Murray (CD VC 790703-2). And the Finnish conductor Jukka-Pekka Saraste conducts the Scottish Chamber Orchestra in Mozart's *Haffner* and *Linz Symphonies*, as well as No 32 (VC 90702-2).

All three are musicians still in their twenties, and provide an international flavour to the Virgin conducting roster.

Senior figures are also represented. It was quite a coup for Virgin Classics to persuade Sir Michael Tippett himself to conduct the Scottish National Orchestra in his most popular work, the Concerto for Double String Orchestra, combined with the Songs For Dav and the Corelli Fantasia. It is the first time that Tippett has recorded the Concerto (VC 90702-2). *Paul Tortelier* also features — as conductor and cellist — in a popular Gollic collection called *French Impressions* (VC 90707-2).

Domus, the English chamber music group which won the Gramophone Chamber Award in 1986, plays Brahms' Piano Quartets Nos 1 and 3 (VC 90709-2).

Virgin Classics is also showing from the start a commitment to authentic performance with a special series on the label called *Versitas*. And it contains one of the most exciting releases on the whole label — Schubert's Symphony No 9 recorded on authentic instruments for the first time, with the Age Of Enlightenment Orchestra conducted by Sir Charles Mackerras (VC 90708-2). There is also a programme of Tudor viola music called *Heart's Ease* played by Fretwork (VC 90706-2).

The last two illustrate the imagination which has gone into the label. On what will inevitably be the largest-selling title from the first release, Robert White sings *Favourite Irish Songs Of Princess Grace* — *Danny Boy*, *The Last Rose Of Summer*, *Macnamara's Band* and others.

It comes from the extensive collection of the late Princess Grace, and has the support of Prince Rainier, with photographs lavishly showing the royal involvement (VC 90705-2).

Finally, the contemporary music singer Linda Hirst performs Songs *Cathy Song*, an off-beat collection of music by Berio, Pousseur, Cage and others, written for the late Cathy Berberian, and also includes her own *Stripsody* (VC 90704-2).

All the releases will be issued on all three formats: the DMM LPs bear a-1 at the end of the number, and the chrome tapes a-4. All are well filled, and include one recording over 76 minutes, allowing Foster to claim the longest CD in the world: recorded by Domus disc runs to 76 minutes 22 seconds, while the Hough runs to 75:22. All the product is being pressed by Sonopress in Germany, and is full price — the CDs have a dealer price of £7.29.

The launch will be supported by an eight-page advertisement in the



SIMON FOSTER: 'we intend to build a catalogue rather than instant hits'

May edition of *Gramophone*, and advertising in the national newspaper and music press; there will be a big product poster covering the whole catalogue, and a special Robert White product poster, as well as AS leaflets in counterboxes. The editorial coverage will be extensive.

There will be a second release of five titles in May, and further releases in July, September, October and November, with a total of around 40 titles available by Christmas. It is intended to produce a further 50 new titles a year in subsequent years.

Foster explains that although he is not against the principle of licensing material, he is not looking to license whole catalogues to build up a Virgin Classics library quickly, for he has a well-defined artistic design.

Nevertheless, in keeping with the Branson image he adds: "Virgin

Classics is not a prestige exercise — we intend to build a catalogue rather than instant hits, but we are also aiming to bring the label into profit within a fixed period."

'Any recording man's dream is to work directly at the highest level, and here was I being given the chance to start a major international classical label from scratch'

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DISTRIBUTION

TOP INDIE SINGLES

- 1** **11** I SHOULD BE SO LUCKY
Kylie Minogue PWL/PWL(F) (P)
- 2** **4** SHIP OF FOOLS
Erasure Mute (12)MUTE74 (1/R/SP)
- 3** **4** DOCTORIN' THE HOUSE
Ahead Of Our Time
Cold Cut feat. Yaz & Plastic People
CCUT2 (1/R)
- 4** **4** BEAT DIS
Bomb The Boss
Mister-roo/Rhythms King/
Mute DOOD12 (1) (R)
- 5** **3** GOODGROOVE
Deniz B Music Of Life 7NOTE12 (1)2 - NOTE 12 (P)
- 6** **2** GIVE IT TO ME
Bam Bam Serious 70US10 (1)2-10US10 (A)
- 7** **2** SHAKE!
Gene & Jim Rough Trade RT(T)216 (1/R)
- 8** **4** NOBODY'S TWISTING YOUR ARM
Wedding Present Reception REC009 (1)2 (1/R/R)
- 9** **NEW** DJ MEGATRACK/WESTSIDE JACKS
Jockmaster Black Westside DJIN(T)2 (A)
- 10** **2** THE MAJESTIC HEAD
Soup Dragons Row TV Products RTV1215 (1/R)
- 11** **3** KIDNEY BINGOS
Wire Mute (12)MUTE67 (1/R/SP)
- 12** **4** ANIMAL (F... LIKE A BEAST)
W.A.S.P. Music For Nations (12)UK109 (P)
- 13** **12** ROK DA HOUSE
Rhythm King/Mute LEFT11(T) (1/R)
The Beatmasters featuring The Cookz Crew
- 14** **4** ANYONE
Smith & Mighty Three Stripes SAM11 (1/R/E)
- 15** **3** JACK MIX VII
Mirage Debut DEBT(X)3042 (A)
- 16** **4** PACK UP YOUR THINGS...
T.C. Curtis Hot Metal 7TIC15 (1)2-12TIC15 (P)

- 17** **4** FASCINATED
Blizzard BR(T)48 (SP)
- 18** **20** **4** ANGEL IN BLUE
General Layette Plaza PZA031 (1) (SP)
- 19** **NEW** EVERGREEN
Into A Circle Abstract (12)AB5050 (P)
- 20** **NEW** SHAME ON YOU
The Darling Buds Native Records (12)BUD1 (1/R/R)
- 21** **15** **2** SHIMMER
City Fishes Subway Organisation SUBWAY17 (1) (1/R/E)
- 22** **3** **4** BEYOND THE BLUE HORIZON
Willy Fyfe/Caro... (CARA1)02 (SP)
- 23** **29** **2** PUMP UP THE VOLUME/ANITA (L...)
M.I.A.R.I.S. 4AD(B) AD 707 (1/R)
- 24** **1** **4** COLD SWEAT
The Segarpoons One Little Indian (1)2TP9 (1/NM)
- 25** **34** **2** TRUE FAITH
New Order Factory FAC 183/7 (1)2 - FAC 183 (P)
- 26** **3** **4** HOUSEDOCTORS (GOTTA GET DOWN)
HouseDoctors Big One - (VW B18) (1/R)
- 27** **14** **4** TOUCHED BY THE HAND OF GOD
New Order Factory FAC193 (P)
- 28** **10** **4** BEHIND THE WHEEL (REMIX)
Suzanne Munz (12)2ONG15 (1/R/SP)
- 29** **1** **4** CRUISING FOR A BRUISING
Three Wise Men Rhythm King/Mute LEFT19(T) (1/R)
- 30** **2** **4** BLUE MONDAY
New Order Factory FAC73 (P)
- 31** **20** **4** SAVIN' MYSELF
Eric Fochin Rocker 7STD1 (1)2 - STD1 (A)
- 32** **4** **2** THIS NELSON ROCKFELLER
McCarthy September - (SEPT 47) (1/R)
- 33** **4** **4** SAWMIX 1
Himosters Quozar QUAT75 (P)
- 34** **25** **2** THE CIRCUS (REMIX)
Erasure Mute (1) MUTE66(T) (1/R/SP)

- 35** **NEW** LIES
Amanda Scott Quozar QUAT74 (1) (P)
- 36** **21** **2** TEMPLE OF LOVE
Sisters Of Mercy Merciful Release MR02 (1) (1/R)
- 37** **3** **4** DANCING AND MUSIC (MUSIC PLEASE)
Groove Submission - (SUBJ 04) (1/R)
- 38** **44** **7** WILLIAM IT WAS REALLY NOTHING
The Smirts Rough Trade RT(T)200 (1/R)
- 39** **25** **4** STREETSOUNDS REAL THING MIX
Masquerade Westside/Hardcore HAK(T)0 (A)
- 40** **NEW** THE PEE! SESSIONS
Wedding Present Strange Fruit - (SFFS00) (P)
- 41** **38** **2** MY BABY JUST CARES FOR ME
Nino Simone Charly CZ7212 (1)2 - CZ7212 (CH)
- 42** **45** **9** THERE IS NO LOVE BETWEEN US ANYMORE
Pop Will It Itself Chapter 22 (1)2/CHAP20 (1/NM)
- 43** **22** **2** TENAGE
Brilliant Corners McQueen MCC011 (1) (R/E)
- 44** **10** **4** JINGO
Candido Hardcore HAK(T)9 (A)
- 45** **4** **4** ALICE
Sisters Of Mercy Merciful Release MR02 (1) (R)
- 46** **4** **4** KNATURE OF A GIRL
The Shomets Moksha SOMA011 (1/R)
- 47** **4** **4** EYE BIE BABY
The Karts GWR GWR19 (1)2 - GWR19 (A)
- 48** **2** **4** GOODBYE GOODBYE
The Chesterfields Household - (HOLD IT) (1/R)
- 49** **2** **4** (WILL) NOBODY SAVE LOUISE
The Marc Simon Delano Lights Man UGL17 (1) (1/R)
- 50** **3** **2** LOVE WILL TEAR US APART
Joy Division Factory FAC312 (1) (P)

JET STAR ADVERTISEMENT

REGGAE DISCO CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(2)	DON'T TURN AROUND AROUND	Mongrel 1215 (A) 3
2	(1)	SHE'S MINE Ensign/Lory	Tone AIR 022
3	(4)	WINGS OF LOVE Trevor Sparks	Blue Ties/MAD 128
4	(3)	GIRL FRIEND Davey Davis	Davey Davis/MAD 117
5	(7)	DOCK OF THE BAY Jason Wilson	Blue Ties/MAD 117
6	(5)	CHILL OUT, CHILL OUT Four Saw	Nightlife NP 001
7	(6)	SHE'S MY LADY Administration	Crown And Op/CD 003
8	(8)	EVERYWHERE Marcus Griffiths	Garman/DGT 27
9	(10)	COMETO ME Frankie Paul	Garman/DGT 31
10	(8)	BIG IN BED Lily Madaly	Espanol/EC 10102
11	(15)	HOLDING ON Sandra Cross	Answer/RS 75
12	(14)	KINGSTON 13 Fingers	Love People Rec./LPD 1006
13	(19)	TELL ME THAT YOU LOVE ME Frankie Paul	Garman/DGT 32
14	(13)	HOW CAN WE EASE THE PAIN In. Priest & H. Hammond/Tony/TNA 207	
15	(11)	HOOKED ON YOU Trevor Harley	Messiah/MASS 1

REGGAE ALBUM CHART

1	(1)	FEELINGS OF LOVE Michael Gordon	Fire Style/FAZEP 006
2	(2)	INSEPARABLE Dennis Brown	J&W Records/WRL2 7
3	(7)	BIG BAD SAX Davey Davis	Super Power/SPF 5
4	(8)	FOUR SEASON LOVER Leroy Gibbons	Super Power/SPF 6
5	(3)	IN THIS TIME Peter Himmings	Street Vibes/SPF 001
6	(6)	GIVE ME THAT FEELING Frankie Paul	Moody/M 1004
7	(4)	COLOURS OF LOVE Blackstone	Body Music/ST 001
8	(7)	WUB A WUB MARKET Frankie Paul	Garman/DGT 30
9	(5)	KINGSTON 14 Including Stone	Light Man UGL18 (P)
10	(11)	WATCHMAN OF THE CITY G. Isaac	Radio Rock/RTW 9100006 (P)
11	(12)	KEEP ON COMING THROUGH... J. Verrall (D)	Timpani/TLS 215
12	(14)	DANCE HALL FEVER Various	Y&D Records/PL 3
13	(10)	MAXXI Heart Feet	Ten Records/DB 44
14	(13)	LOVE'S GOTTA TAKE ITS TIME H. Joseph	Fusion/FAZEP 005
15	(18)	WARNING! Frankie Paul	Rox Records/RS 2037

REGGAE DISCO 45'S

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GIRL YOU TURN ME ON	Courtesy Melody Pioneer Music/PM 023
NO MONEY NO RUM	General Ties Tono TR 20
RUM COME TO THE TOP	Jamaica Chin Y&D Records/YOD 01015
FIGHT TO SURVIVE	Dee Major Cat Music/CAT 002 (B&D)

REGGAE ALBUMS

ONE THE HARD WAY	Chuck Tucker Love & Lovest/LUP 21
DISTANT THUNDER	Answer 1P5 9495
I'M A FREE MAN	Freddie McKay Upbeat/TAMP 007
MANIFESTATION	By Youth Heartburn/HB 44 491
THE TOUGHEST	Fresh Ties Psychopomp/PCS 7318

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TOP 25 ALBUMS

- 1** **1** **2** BEST OF HOUSE VOLUME 4
Various Serious BEH04 (A)
- 2** **5** **4** THE CIRCUS
Erasure Mute STUMM 35 (1/R/SP)
- 3** **2** **2** STREETSOUNDS HIP HOP 20
Various Streetsounds ELCS70 (A)
- 4** **1** **2** STREETSOUNDS 88-1
Various Streetsounds STSND88 (A)
- 5** **3** **4** SUBSTANCE
New Order Factory FACT 200 (P)
- 6** **7** **2** GEORGE BEST
Wedding Present Reception LEED500 (1/R)
- 7** **2** **4** WOODEN FOOT COPS ON THE HIGHWAY
The Woodentops Rough Trade ROUGH127 (1/R)
- 8** **10** **4** LES MISERABLES
Original London Cast First Night ENCORE (P)
- 9** **14** **4** WONDERLAND
Erasure Mute STUMM25 (1/R/SP)
- 10** **15** **2** BEST OF HOUSE MEGAMIX
Various Serious BOITI (A)
- 11** **1** **4** RARE GROOVE VOL 1
Various Serious RARELP1 (A)
- 12** **3** **4** LIVE AND LOUD
Shirley Little Fingers Link LINKLP208 (P)
- 13** **14** **2** ROUGH EDGES
Cranio Bots ID N0520 (1/R/E)
- 14** **12** **4** STRANGWAYS HERE WE COME
The Smirts Rough Trade ROUGH105 (1/R)
- 15** **NEW** ACID BEATS 1
Various Warner WRLP003 (P)
- 16** **15** **4** HATFUL OF HOLLOW
The Smirts Rough Trade ROUGH 76 (1/R)
- 17** **3** **4** ANTHEMS VOL 5
Various Streetsounds MUSIC13 (A)
- 18** **13** **4** JACKMASTER VOL 2
Various DJ International/Westside JACKLP502 (A)
- 19** **4** **4** DANCE MANIA VOL 2
Various Serious DAMA2 (A)
- 20** **21** **4** LE MYSTERE DES VOIX BULGARES VOL. 2
Various 4AD CAD 801 (1/R)
- 21** **NEW** THE MAN - BEST OF ELVIS COSTELLO
Elvis Costello Damon DIENS2 (P)
- 22** **1** **4** STOMPING AT THE KLUB FOOT VOL 5
Various ABC ABCPLP1 (P)
- 23** **NEW** THE CUTTER AND THE CLAN
Run Rig Ridge KR08I/CM/PROJ/RM/FFS (D)
- 24** **NEW** HAIL! HAIL! ROCK 'N' ROLL
Chuck Berry Chess DETD207 (CH)
- 25** **3** **4** ONLY THE METEORS ARE PURE PSYCHOBILLY
The Meteors Anagram/ Cherry Red GRAM33 (P)

Videos cash in on fads

WIENERWORLD is hoping to cash in on the current chart domination by female artists and dance music with the release of two new sell-through titles this week.

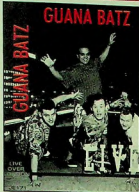
The 50 minute videos, VideoHits — Girls Girls Girls (WNR 1044) and Jack The Video (WNR 1043), both retail for \$9.99 and have been described as "sell through pioneers" by Wienerworld.

"In the past, videos have really concentrated on just taking hits and making straight compilations. These are a lot more targeted but still retain their broad-based appeal," says Wienerworld director Ian "Mixmaster" Wiener.

Jack The Video, due out on Friday, features 14 tracks including recent hits such as Rak Da House by The Beatmasters and The Cookie Crew, Bomb the Bass's Beat Di, Love Can't Turnaround by Farley "Jackmaster" Funk and Simon Hamm's How Low Can You Go.

The Girls Girls Girls release also boasts 14 tracks by such female artists as Kylie Minogue, Vanessa Paradis, Mel & Kim and Bananarama. Distribution for both titles is being handled exclusively by Lightning.

R E V I E W S



GUANA BATZ: rough and ready

trifle short for a \$9.99 title, the group are one of the most popular new bands and this will be lapped up by their many fans. **DL**

CARLY SIMON: Coming Round Again, Channel CFV 05312. Running time 60 minutes. Dealer price £6.95.

Comment: A video release of an HBO cable television special, this is a film of an outdoor concert given by Carly Simon in Massachusetts last summer. The sound quality is excellent as are the backing musicians who include sax-player David Sanborn and several leading New York session stalwarts. The 14 songs go through Simon's long career from the early Anti-

ception through her most famous number You're So Vain up to the recent hit which gives the video its title. Carly herself is in fine voice and photogenic as ever.

Sales Forecast: A well-produced tape, this is the first Carly Simon video release. She retains a small but loyal following in the over-30s age group but the Coming Round Again hit has also brought her to the attention of new audiences. Expect reasonable sales. **DL**

GUANA BATZ: Live Over London. Jetisoundz JE171. Running time: 40 minutes. Dealer price: £10.14. Comment: This is a rough and

ready selection of tracks from the psychobilly band's performance at the Klub Foot — a regular haunt for such rocking madness — shot last year. But although it must have been good to get caught up in the atmosphere of the gig, the excitement fails to translate to video. The sound is less than perfect which makes it difficult to hear the double bass — one of the main characteristics of the style of music. A limited number of camera positions are used and with slick editing, the overall effect for the neutral viewer is uninspiring.

Sales Forecast: A guaranteed attraction for hardcore psychobilly fans, but it will need a big push to widen its appeal. **NR**

WET WET WET: The Videosingles. Channel 5 CFV 05662. Running time 25 minutes. Dealer price £6.95.

Comment: A well-made five-track video that includes the band's four hits to date plus I Remember, another track from their debut album. The songs are linked by brief intros from members of the group. The visuals themselves are well-crafted examples of mainstream video-making. Sweet Little Mystery is a travelogue piece shot in Gambia, Temptation an atmospheric narrative made on location in New Orleans while Washing I Was Lucky plays around with television images.

Sales Forecast: Although this is a



WET WET Wet: bound to be lapped up by thirsty fans

MUSIC VIDEO

Description (track(s) Timings/Recommended Retail Price		
1	HEART: If Looks Could Kill Compilation 7 tracks/30min/£6.99	PMI MVR 99 0075 3
2	WET WET WET: The Video Singles Compilation 5 tracks/25min/£9.99	Channel 5 CFV 05662
3	THE WHO: Who's Better ... Compilation 17 tracks/1hr/£9.99	Channel 5 CFV 05562
4	TERENCE TRENT D'ARBY: Introducing ... Live 13 tracks/60min/£9.99	CBS/Fox 5426 50
5	DEPECHE MODE: Strange Compilation 5 tracks/30 min/£7.99	Virgin VVC 248
6	OMD: The Best of OMD Compilation 17 tracks/57min/£9.99	Virgin VVO 247
7	CLIFF RICHARD: Always Guaranteed Compilation 4 tracks/18min/£6.99	PMI MVS 99 0074 3
8	ALEXANDER O'NEAL: Voice On The Radio Compilation 6 tracks/25min/£9.99	CBS/Fox 5394 50
9	BILLY IDOL: More Vital Idol Compilation 10 tracks/55min/£9.99	Chrysalis CNS 5017
10	U2: Under A Blood Red Sky Live 12 tracks/65 min/£9.99	Virgin VVO 045
11	EURHYTHMICS: Live Compilation 15 tracks/1hr 30min/£14.99	PolyGram Music Video 080 220 3
12	UB40: Best Of UB40 1 Compilation 1 hr/£9.99	Virgin VVO 266
13	BILLY OCEAN: Tear Down These Hits Compilation 10 tracks/35min/£9.99	Virgin VVO 313
14	MICHAEL JACKSON: Making Thriller Compilation 1 hr/£9.99	Vestron MA 11000
15	NOW THAT'S WHAT I CALL ... II Compilation 14 tracks/58min/£11.99	PMI/Virgin MWNOW11
16	IRON MAIDEN: 12 Wasted Years Compilation 1hr 30min/£11.99	PMI MWN 99 1152 2
17	KATE BUSH: The Whole Story Compilation 14 tracks/50min/£9.99	PMI MVP 99 1143 2
18	MADONNA: The Virgin Tour Live 10 tracks/50 min/£19.99	WEA Music F 9381 053
19	TALKING HEADS: Stop Making Sense Live 19 tracks/1hr 30min/£19.99	Palace/PMI PIC 3010M
20	PET SHOP BOYS: Television Compilation 6 tracks/30min/£6.99	PMI MVR 99 0057 2

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To apply, please send a detailed c.v. with covering letter to Veronica Spicer, Personnel Department, PolyGram Record Operations Limited, P.O. Box 2JH, 54 Maddox Street, London W1A 2JH or telephone 01-491 4600 ext 2890.

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D I A R Y

NOTICED SOMETHING special in the air during the month of March? What was it — the smell of spring or the whiff of agreement? Whatever it was, we've seen two issues that a lot of people have been waiting a long time for come together this month. First there's the retailers' organisation (see p1) which, Dooley hopes, will ultimately represent the little inches as well as the big multiples, and now comes concord between the BPI and Mechanical Copyright Protection Society over video royalties. That deal has been three years in the making and, while both sides are tight-lipped (if not ashen-faced) about the details, the figures are expected to come out later this week. ... One of the bonuses to the music industry of the Consumer Protection Act, due to come into force in September, is a special measure to deal with ticket touts. Local council trading standards officers will be able to prosecute touts, but only if they can show that the punters were not told the true price of the tickets they are offered. ... Dooley's suggestion that **Blasko Menon** may leave EMI Music has clearly galvanised the Thorn-EMI board into action and Menon is now a director of the parent company again after an absence of six years. Following WEA MD **Paul Conroy's** challenge of the **MW Awards** luncheon for broadcasters not to be afraid of country music, Radio One head of music **Roger Lewis** had talks recently about his station's coverage of the genre with a delegation from the Country Music Association. ...

WHILE WE'RE on innovation in radio music, nice to see **John Peel** receiving the Radio Academy award for outstanding contribution to music radio at a reception at Ronnie Scott's. Presenting the prize, Peel's long-time producer **John Walters** described his as 'the eternal Eeyore because he thinks he always gets the thistle'. ... Surprise, surprise: **BMG** chairman **Peter Jamieson** is among the nominees for the BPI chair when it becomes vacant during the summer. One hopes that the nomination will not lead to the likeable Jamieson losing his job as it did last time. Another name in the frame is that of Jamieson's successor as gaffer of **EMI**, **Rupert Perry**. ... Sad to report the death of **GH Evans** at 75, best known for his arrangements on such Miles Davis albums as *Sketches of Spain*, and **Lowery Marty Machat** who worked for Leonard Cohen and Tony Stratton-Smith among others. ... The next publication of the US Schwann record catalogue will contain 50 titles issued on digital audio tape. To date, **MW** has been notified of one solitary British release, from Factory. ... Best wishes to **Eric** head of press **Pat Stead** after her recent hospitalisation. ... There are two things that really put a smile on the face of **Steve Mason**, the indie-championing boss of Pinnacle and Windson. The second one is picking up something from his rivals, so he'll be delighted (and he'll tell you so) that **Tony Smith** has joined him as national sales manager at Pinnacle after 25 years at PRT.



NAKED APE: Flynn the chimpanzee and Radio One DJ Johnny Walker meet up to celebrate the release of *Naked by Talking Heads*.



SURREY COMET: Ace Frehley pops into The Record Shop in Kingston, Surrey, to sign copies of the new Frehley's Comet album.



EASTEND AID: Dance Aid Trust Chairman DJ Steve Walsh presents a cheque for £5,000 to Anna Wing (Lou Beale in *Eastenders*) on behalf of Help The Aged.



CAPITAL CHORUS: Capital Radio presents Pat Sharp and Mick Brown have released Let's All Chant, a charity single on PWL to help the station's annual Help A London Child Appeal.



EXCESSIVE SALES: PolyGram UK chairman and chief executive Maurice Oberstein presents Peter Hodgson with the top salesman award for his autumn 1987 Campaign for the INXS album kick.



SOLID GOLD: AC/DC and staff at WEA show off their gold disc awards for sales of the *Blow Up Your Video* album.



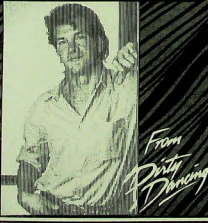
JAZZIN' IT UP... the winners of the British Jazz Awards celebrate their success. See page 14 for the list of winners.



PREFAB FOUR: Prefab Sprout stop off at HMV, Oxford Circus, on their way from Langley Park to Memphis.

PATRICK SWAYZE

She's Like The Wind



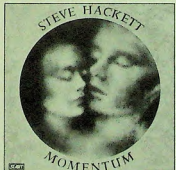
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