MUSIC WEEK



New product: K-tel revives oldies on TV Reaction to The Roxy; EMI's latest re-shuffle Details of ISS's re-launch;

MCA's new-look marketing MCA's new-1008

Publishing: Publisher of the
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Rattle

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Albums, singles charts 21, 2
A&R: Empire building with
Prince (pictured) and the
King Of Luxembourg
(Tolent), and looking back,
torwards and sideways with Neil Young, The Shamen, Head and A House (Performance), Also: singles and album reviews, Europarade, Indies Tracking

Music On Video: No music On Video: News, reviews and chart Starts 30 Sell through video supplement Starts 34 Diary: Dooley

Starts 22

Sturdy sales spark CD singles chart

GALLUP IS to start producing charts for compact disc singles and cassette singles next month. Under new rules introduced on

CD singles are no longer eligible for the main chart but their able to compile a top 20. Cassette singles are eligible for the main

chart but, again, are selling in suffi-cient quantity to justify a chart of Gallup chart manager Godfrey Rust says it is too early to suggest

how many places each chart would have.

would have.

Wet Wet made two appearances in last week's singles chart with the same record, Wishing I Was Lucky. The record appeared at 10 and 95, the higher place being gained by the plain

Our Price gets the taste for Pepsi ads

OUR PRICE is to be advertised on 30m Pepsi cans and bottles in the drinks company's first co-operation with a UK music operation.

£1.65 U.S.\$2.50

The two companies are spending £1/2m on attracting younger record buyers into Our Price stores where they will receive a £1 dis count on an album for every eight

resent.

Pepsi is aiming for all music
uvers between 12 and 24 and UK marketing manager John Wyatt comments: "We wanted to get involved with music because it is a universal language. Music crosses the barriers between the

RPRICE

sexes and age groups."

The promotion, which runs from
July 1, is being backed by an advertising campaign and point-of-sale material in pubs and shops. It will be mentioned on Our Prin television advertising and at Pepsisponsored concerts.

sponsored concerts.

Asked why the company chose to join forces with Our Price, Wyalt replies: "Because they are the leading independent record chain. leading independent record chain. We have been having discussions over a number of months and I can't say who it was who first approached who."
Virgin Refaul is currently in the final fortnight of a similar promotion involving Costlemaine XXXX. Customers get a £1 discount for versy 10 and paint tokens they pre-

every 10 one-pint tokens they present at Virgin

Wet Wet. **Dealers warming to**

sell through boom

RECORD DEALERS are waking up to the fact that there is money to be made from low price non-music

made from tow price non-music video titles and suppliers are eagerly seeking out new outlets for their sell through product. Sell through is the new boom area of the video market and is tailor made for record outlets as it is retail based and does not rely on

complex rental schemes The latest new supplier in the sell through field is AV Merchandisers, a sister company to Audio Merchandisers.

Head of the new company is Steve Mandy, who has previously been chairman of Virgin Retail and managing director of CBS/Fox Video. His first involvement is with Boots, where all 274 stores will be carrying AV Merchandisers' video racks, and he says he is now hav-ing talks with other national retail groups.

Mandy adds that by the end of the first year's trading he wants between 10 and 15 per cent of the UK sell through video market and TO PAGE FOUR >

CBS takes on Chrysalis distribution

HIP FIRST anterwary of CBS's expended menufacturing operation of Aylesbury is being mirked with the news that Chryolis is switched to the Aylesbury is being mirked with the news that Chryolis in Selfidige stops of the switch to CBS. "It's not out of any unhappiness because CBS impressed us with fair healthy commitment to a healthy competitive UT manufacturing and distribution besities and factors."

Picture — p4

achieved its highest percentage rise in total gross revenue last year — up 14.5 per cent at £85.3m This is the biggest climb since 1982,

PRS revenue up by new record

nd exceeds the 1985 total by THE PERFORMING Right Society Gross licensing income in the UK

and Ireland improved overall by TO PAGE FOUR >



OUR PRICE deputy chairman Garry Nesbitt starts saving his ring-pulls





Pogues go to hell

THE SOUNDTRACK to Stroight To Hell is being released by Stiff to concide with the film's UK debut. Stroight To Hell stars The Pogues and the album features five tracks from the band plus songs from Joe Strummer, Zander Schloss and Pray For Rose.



ADVERTISING IN the music consumer press has been bought by Hallelujahl Records to support the new 12-inch single from the Dave Howard Singers, Yon Yonson.

MUSIC WEEK

A Spolight Publications 11d publication, incorparating Record & Tope Retailer and Record

Business. Greater London House, Hempstend Road, London NW1 70Z, Tel. 01-387 6611 Telev 29941 MUSIC G. Filter, David Delton, Denuty Editor (Wa-

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K-tel revives oldies

K-TEL IS spending £300,000 on radio and TV advertising in support of Hits Revival, a compilation of oldies that hove had renewed success in the Eighties.

cess in the Eighties.

The TV compaign breaks in Granada this week before rolling out

nationally later and is backed by 30-second slots in the ILR Network Chart Show. The album features I Heard It

The album features I Heard It Through The Grapevine, Dancing In The Street, You Keep Me Hanging On and Everything I Own.



MCA IS releasing the soundtrack to The Secret Of My Success on Monday (22) to the in with the film's debut four days later. The album features songs from Pat Benatar, Night Ranger (above) and Bananarama.



HUSKER DU are playing three UK dates, including the Glaston Festival, to promote their new WEA single, Ice Cold Ice.

SST signs with Pinnacle

SST RECORDS, the Californian indie label which broke Husker Du and Black Flag, has signed a manufacturing and distribution deal with Pinnacle as the first step towards having the whole of its catalogue available in the

THE NEW James Bond theme, The Living Daylights by A-ho, is released by WEA on Monday (22).



WHAT A Girl Wants, the new single from The Company She Keaps, is to be featured on ITV's Get Fresh on Saturdoy (20). The band, signed to Cold Harbour Records, are also playing three London dates to promote the record.

 THE SOUNDTRACK from Three Amigos! is being released by WEA to tie in with the film's UK debut. The album features 17 tracks written by Rondy Newman.

NEW SIRE signings Boys Wonder are playing five London dates during June and July to promote their debut single for the label, Now What Earth Man.

CBS STUDIOS W1



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New outlet welcomed, but Roxy's impact still small

THE FIRST showing of ITV's The Roxy gave a small but definite boost to record sales, although ur of the seven featured acts

dropped in the singles chart.
The biggest sales improves for a Roxy act was by Broken English, up 78 per cent in the two days following the programme, though its figures were also helped by its first showing in the Radio 1

Other higher-placed acts fea-tured on the show also benefited Alison Moyet by 29 per cent,
 Erosure 20 per cent, Pepsi and
 Shirlie 6 per cent — but in all these cases the impact had worn off by the weekend and The Roxy's

the weekend and The Roxy's Saturday morning re-run has had no measurable effect. The figures were compiled by Gallup at MW's request, and chart manager Godfrey Rust comments: "It is all a matter of timing. Friday and Saturday account for over 55 per cent of the week's singles sales which gives TOTP's Thursday night slot its enormous strategic import-

The show received a hostile re-The show received a hostile re-ception in some parts of the nation-ol press with headlines like "Dreary debut for the Roxy" and "Roxy's Number One is flop of the paps". Praducer Alastoir Pirrie is not downcast, however.

downcast, however.
"It's a fine, bouncing boby and
far, for better than I expected it to
be with less than six weeks' prepa-ration," he comments. "The re-sponse from the music industry has

SET, PEPPER'S LOWELY HEARTS CLUB BAHD

3 1 LEVE IN THE CITY OF LIGHT, Simple Mind

3 SOLITHING STANDING Suppose Vent A&A

6 2 ST'S BETTER TO TRAVEL, Swing Out Sister

10 17 GRACELAND, Paul Simon Worner Brothers

11 7 RUNNING IN THE FAMILY, Level 42 Polydon 12 15 BROTHERS IN ARMS
Dire Straits Verrigo/Phonograms

7 6 TANGO IN THE MIGHT

8 9 RAINDANCING, Alisee Moyet

9 & MEN AND WOMEN, Steeply Red

ATLANTIC SOUR CLASSICS

14 4 KISS ME KISS ME KISS ME. The Core

15 12 KEP YOUR DISTANCE, Curiosity Killed The Cet Mercury Property

Music Week Research 1987

Virgin

17 10 INVISIBLE TODOR, General

9 14 SO, Pater Gebriel

18 18 LICENSED TO ILL, Beautie Beyo

been great since the first show went out, with some well-known people interested in appearing on it."

it."

Pirrie acknowledges that some criticisms are justified such as the quality of the studio sound "which is easy to rectify". He is confident that there will be better presentation offer more time and attention has been given to such details, and

has been given to such details, and anticipates an increasing chart profile, stressing that this feature is ahead of the BBC's in TOTP. "TOTP has had 24 years to establish itself," he points out, "but ve had just six weeks so far. WEA Records marketing mana-

ger Andy Murray, in common with most of his contemporaries, welcomes another outlet. Any national exposure of cur-

rent pop/rock music is to be en-couraged, bearing in mind the Sunday Times still does not run a rock column after 30 years." Phonogram marketing director Tony Powell echoes the sentiment that "any music show on TV is a honus for the husiness" and likes both the feel and the staging of The Roxy. John Reed, BMG/RCA head of TV promotion, agrees.

"The industry desperately needs something like this," he declares. "They're making an effort to give a

Haxby new MD

THE LATEST stage of EMI's restruc-THE LATEST stage of EMI's restruc-turing is implemented this week with another batch of senior appointments, including the provious olion of legal and business affairs director Martin Haxby to manag-ing director of PMI. Roger Le Comber's arrival in the

at PMI in

EMI shuffle

UK to head the international divi-sion has been quickly followed by the appointment of Steve Margo as his deputy white Gary Shoefield and Gabi Zangerl are the new senior marketing executives in the international division. Shoefield will be responsible for the US and Japan and Zangeri for European

Haxby is replaced by Gareth Hopkins, promoted from legal and business affairs manager.

Dance music for NMS showcase

A SHOWCASE for UK tolent is being mounted at next month's New Music Seminar in New York. Disco Mix Club has hired the city's largest disco, The Pollodium, and will be presenting British Dis and acts such as Jobi Graham, Popia and Shirlie, Princess and Impaination.

agination.
Says DMC MD Tony Prince. "The purpose is to expose UK ta-lent which in dance is under-represented." better chance to the lower placed records. I don't think ITV is support-ing it as much as it could. The whole network should have gone with it at the same transmission

Independent promoti Dave Most rates The Roxy as "fresh, but it needs time to settle down". He thinks it is an important

"It's opening some doors for ew hands and acts, and as far as new bands and acts, and as for as TOTP is concerned, competition is always healthy. I'd like to see more new acts in The Roxy because youngsters are looking for new heroes."

PRS revenue FROM PAGE ONE

REMOM PAGE UNE
18.1 per cent to £54.2m. Of this,
royalties from radio and TV rose
by 18.8 per cent to £33.1m. vine
tevenue from public performance
licences contributing £27.1.m, on
increase of 17.1 per cent. A record
number of public performance inteners, was issued becoming the cences was issued, bringing the total number of premises licensed by the PRS in the UK to over 200,000

The continuing success of British The continuing success of British music around the world was reflected in overseas revenue, which rose by 9.9 per cent (£2.5m) to £27.1m. Income from investments ained constant at £4m.

The PRS adds that, as a prope tion of gross revenue, its adminis-tration costs in 1986 decreased by almost one per cent to 18 per cent quence, the society's overall not distributable revenue for the year climbed by 16.1 per cent.



CHRYSALIS CHAIRMAN Chris Wright and CBS managing director Paul

Students' band gets airplay

BUDDING MUSIC business moguls have made their first signing, Edin-burgh band Heart Industry, and the first single by them, Dreaming, is picking up Radio One airplay.

The potential music biz execu-tives are all students at the West Lothian College of Further Education in Scotland, and are doing a course in Business Studies incor porating Music Management — believed to be the first of its kind in

Part of the course involves form-Part of the course involves form-ing their own record label and promoting music talent. Course lec-turer Gordon Campbell says: "We have raised all our own finance through sponsorship and sub-publishing deals to produce the record, and we're hopeful that it could be the first time in the history of the British music scene that of group of young students through their own efforts have achieved a chart placing.

Directory

RECENT MOVES: The Annie Challis Company to 46-48 Osnoburgh Street, London NW1 3ND (01-387 3802) ... Mel Bell Publicity to Wickham House, 10 Cleveland Way, London El 4TR (01-790 3424)

London El 41k (01-7903424)
... The Tony Hall Group to
3rd Floor, 9 Carnoby Street,
London W1V 1PG (01-437
1958/9)... Timeless Records
to 30 Bridstow Place, London
W2 (01-221 8562) ... The WZ (U1-221 8562) ... The correct lelephone number for CSA Records is 01-960 8466 ... I'll Call You Records to PO Box 94, London SWIW 9EE (01-730 0741). The company has opened a northern office at Course Road Little

Middlesbrough (0642-815012).

Sell through

FROM PAGE ONE comments: "This group is going to be challenging anybody for that number one slot of distributors of audio-visual products."

AV Merchandisers director Clive Swan says the company's music product, which it will be distributing alongside children's titles and fea ture films, will mainly be AOR The rapidly expanding sell through market is explored in depth on p34.

 HEAVY METAL magazine Ker-rangl is to be published weekly from October 3. New on-sale day will be Wednesday and a substantial promotional spend is being promised for the change of fre-

 PRESTWICH HOLDINGS, has paid £1 m for Hayjax, a company involved in the merchandising of non-music products.

MANIA: Indonesia is poised to ratify a copyright law protecting foreign music, books, computer law protecting foreign music, books, computer software and films in a bid to rid itself of the notoriety of being the world's leading exporter of pirated music cassettes. An estimated 30m illegal casset-tes are sold overseas annual-ity, according to the IFPI, which lodged a formal com-point significants. plaint earlier this year with the European Economic

Community.

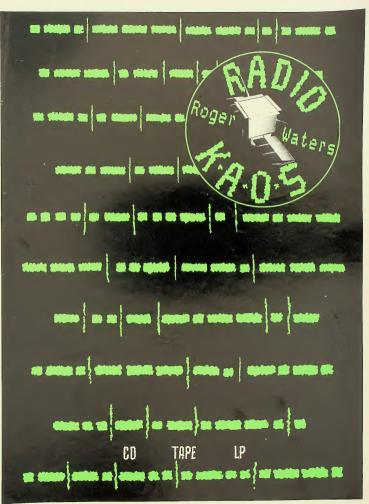
Bob Geldof also castigated Indonesia in December 1985 when he alleged ber 1985 when he dieged that Indonesian pirate oper-ators were robbing starving Africans of charity funds by illegally duplicating the Live Aid benefit album.

BOMBAY: A belief that the Indian Phonographic Indus-try (IPI) is blocking entry to membership of Indian cassetmembership of Indian casset-te companies has prompted complaint from Venus Re-cords & Tapes, which is claiming a year-long delay in processing its application for membership. IPI states that it is free to

IPI states that it is free to make exceptions to membership rules, and that the Venus application is imminent anyway. But the suspicion remains among non-life members that the organisation, whose 17 constituent companies account for only 10 per cent of the overall market here, is drugging its fast in admitting new mem. feet in admitting new members from the dozens of cassette companies, which be-tween them represent 75 per cent of legitimate sales, because it fears a takeover by the newcomers

OSLO: Mats Nilsson has been named managing direc-tor of WEA Records A/S, a new company affiliated to WEA International, Nilsson began his career as a sal began his career as a sales-man for CBS Sweden in 1973, became head of marketing for Polydor/RSO here in 1977, followed by label man-ager at WEA and PolyGram general manager in 1980. Nilsson will work closely with WEA Sweden MD Hans Faalund and report to WEA inglund, and report to WEA urope senior VP Stephen

TOKYO: Nippon Television (NTV) will sponsor the September tour of Japan by September tour of Japan by Michael Jackson, comprising a total of nine concerts in Tokyo, Osaka, Nagoya and Yokohama. The network has been nogotiating for months to secure the tour as part of to secure the tour as part of its 35th anniversary celebra-tions, and is believed to be paying over 1 billion yen for the privilege.



ISS presses ahead with DMM following Pinnacle re-launch

ntroduced at the ISS pressing plant his week as part of its re-launch by new owner Pinnacle

Former Pinnacle sales manager Mel Gayle has been appointed general manager there to oversee he factory's resurgence, and he is acking for new staff and aiming for a two-shift operation before

the end of the year.
Gayle is just completing his first
month in charge at ISS, and he
says the company's state of health
before Prinacle's take-over was
"very, very poor. They were barely eping their heads above water."

A £30,000 cash injection has helped alleviate that and assisted in getting the plant as close as possible to its 10m-discs-a-year capacity. The transfer of some Pinnacle-distributed labels, notably

Music For Nations, to pressing at ISS has also boosted turnover. Goyle comments: "In the short term, by the end of this year, I would hope to be running two full shifts. In the long term, we MUSICAL



THIS IS the new-look marketing fearm at MCA, headed by former promotions manager Julian Able (seated), Able is now marketing manager and reporting to him are Mouraene Kooly, who handles all US-based product, and former Motown head of press Tany Riley. Mike Fary for right) has been appointed to the newly-created position of collapse exploitation manager. Foy reports directly to MCA general manager Pat

Money back LPs - pick with care says Tower

NEWS OF HMV introducing a scheme to give customers their money back on a selected album has prompted Tower to respond: we have been doing it for four

we have been doing it for four years."
Director of European operations. Steve Smith says the choin introduced the concept into the US in 1983, and has been operating in the UK for more than a year. Both HMV and Tower use a system whereby they select an allum and offer customers of full refund if they rehum the UP or cassette because they do not like it is 5mith and consumers that they rehum the UP or cassette because they do not like it is 5mith and the second that they rehum the UP or cassette because they do not like it is 5mith and they rehum the UP or casset they are not like it is 5mith and they rehum the UP or casset they are not like it is 5mith and they are not set they cause they do not like it. Smith says,

through this, Tower has helped to break several artists including Dwight Yookom.
"The artists we've helped have sold approximately 15,000 units where otherwise they wouldn't have sold 100," Smith comments, "and we have not had one record returned.

returned.
"But you have to pick the right records. You are telling your customers that you believe in something and they trust your judgement. If the wrong records are picked or it happens too often, people will get cynical about it."

SET

RE-ORGANISATION AT K-tel: Martin Pierpoint is prom

Pat Braderick is promoted to business affairs manager from royalty and contracts manager . . The and contracts monager... The Chrysis Group has appointed Richard Huntingford as director of corporate development with responsibility for acquisition activity. Huntingford joins from a firm of chartered accountants... Tessa Watts, Virgin Record's video director, has left the company after to, has left the company after on for programmina.

Import bans

UNDER THE terms of the BPI/ MCPS joint import licensing scheme, no licences will be granted scheme, no licences will be granted until further notice for the importation of the following records: Join The Army by Suicidal Tendencies (Caroline Records CAROL 1336; cossette CAROL MC 1336; CD CAROL CD 1336); Lyrical King by T La Rock (10 Records LPRE 2) Rutler's eponymous

album (American/Canadian Jive 1032-1-J); Exit O by Steve Earle (MCA 5998; cassette MCAC 5998; CD MCAD 5998), and Be-verly Hills Cop 2(MCA 6207; cas-sette MCAC 6207; CD MCAD

6207).
Considerations will be given to requests for import licences on Louder Than Bombs by The Smiths (Sire/Warner Bros Records 25569). Further information is available from MCPS field operations, manager Mike Hill (01-769

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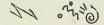
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MUSIC WEEK 20 JUNE, 1987 PAGE 7

Coming in Useful

pact, and we continued our policy of exploitation with a world pre-miere in St Thomas Church on New

filmed and thereby gained BBC TV and Public Service Network cover-

York's Fifth Avenue, which

by Nigel Hunter

THE REALLY Useful Group is aptly named in terms of the results it is achieving. Founded around the writing talents of Andrew Lloyd Webber, it is extending its activities weaber, in a scheduling its activities by fostering other writers, both new and established, in solo pro-jects or collaborations.

"RUG has worked with a num-ber of established people such as

Don Black and Richard Stilgoe and some who are new like Charlie Hart, a Vivian Ellis Prize contesnt," explains group managing rector Brian Brolly, who is rokering the liaisons with RUG director publishing co-ordinator Mark Rowles, "Andrew was at the con-

Rawles, Andrew was at me con-test, and believes Charles is a lyri-cist of high quality.
"We worked with Howard Goodall and Melvyn Bragg on their The Hired Man musical, a work we believe in but which didn't attract the public sufficiently. I think it suffered to an extent from the miner's strike in view of its subject matter. Still, Howard has created a work in the English choral tradition which we publish jointly with Noel

Gay Music." Brolly declares that, as a group,

RUG is capable of impacting the public on a worldwide basis, and cites the example of Lloyd Webber's Requiem. Having created the work.



SEEN AT a lunch to celebrate the representation of The Phantom Of The Opera by EMI Music Publishing in overseas territories excluding North America are, from left, RUG MD Brian Brioly, RUG publishing co-ordinator Mori

Hapkins and EMI Music Publishing ...
Andrew gave a performance of it at his Sydmonthan Festival, and we were able to attract Placido Domingo, Lorin Maozal Hie English Chomber Orchestra and Winchester Caffledral Choir Then, having made the recording and extracting Pie Jesu as a single, we obtained widespread IV coverage and did a video directed by Stephen Freetors. Had caused another amage at Easter and worldwide TV distribution, plus the record and printed vocal scores in the marketplace.

antom Of The Opera v Phontom Of The Opera was ori-ginally a concept album only be-fore its stage persona was de-veloped, and it's now being ex-ploited internationally through the RUG music publishing arm. The comprehensive RUG exploitation and promotion treatment doesn't cheapy work, as The Hired Man showed. "Cafe

Puccini didn't work either," acknowledges Brolly, "but the experiment was worth it."

Zomba Music named Publisher of the Year

lisher of the Year at the recent Angeles. Helping the firm to win Angeles. Helping the firm to win the trophy were seven songs in the "most performed" category: King For A Day, written by Tom Boiley, Alanah Currie and Josephy Lee-wcy; Loy Your Hands On Me, The Thompson Twins; There'll Be Some Sad Songs (To Make You Cryl, Billy Ocean, Wayne Brathwalle and Barry Eastmond, These Dreams, Marfin Page; We Bull This City, Marfin Page; When The Going Gets Tough, The Tough Get Going, Billy Ocean, Wayne Brathwale, Barry Eastmond and Mul Lange, and You Are My Lody, Barry East-

EMI signs with Flyte Tyme

EMI MUSIC Publishing has signed a pact to represent Flyte Tyme Tunes, Avant Garde Music and Interior Music for the world excluding the US and Canada.
The Flyte Tyme and Avant
Garde catalogues include hits like
What Have Yau Done For Me
Lately, Keep Your Eye On Me, I- Broken Heart Can Mend and Saturday Love — all written by Igmes Harris III and Terry Lewis The Interior repertoire contains Bill Withers successes such as Use Me,

Held in suspense

THE MCPS has notified the MPA THE MCPS has notified the MPA that STEMRA, the Dutch copyright organization, has supplied it with a suspense list of unidentified works. This information is normally only provided for STEMRA's own publisher (sub-publisher) members in order that they can make claims on behalf of their original or sub-

Peter Simpson of the MCPS re-ports that STEMRA has agreed that the list can also be made available to MCPS publisher members on the strict understanding that any local Dutch publishers may well make claims for any works they control as sub-publishers.

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R—ECA 021-575-3000 RA—Rinbow 01-589-3254 RC—Rolentorier (9453) 886575 RE—Revolver 0272-541/291 REC—Recommended 01-672-8834 Ph. Bisso 01-955-9223

COMPACT DISCS

SIL—Silvo Screen 01-430 1317 SO—Siloge One 0428 4601 SOL—Solomen & Pens 08494-32711 32711 SP—Sportee 01-903-8723 STERNS—Steen's/Triple Earth 01-388-5533 STY—Stylus 01-453-0886 SW—Swell-0424-220078

-Trojan 935-8323 --Terry Blood 0782 420321

W.—WEA 01-998 5929 W9D.—Worldwide Record Distribution 01-636 3925 W/ND.—Wynd up 061-872 0170

AND THE CONTROLLED AND ADDRESS OF TH Artist Title Label LP No/Cassette No Dealer Price (Distributor) Music Category Cossette/Reggeo Folk Rock Ethnic/Cassatte Rock Rock Metal Book Rock Reggos Rock Soul Metal Metal Rock Metal Rock Rock Reggee

Word R&S k/Cossette

Reggae Rack Soul ance/Disco ance/Disco MOR MOR Blues/R&B R&B Rackobily Blues Rock Rock Fook

COMPACT DISCS

"WARRINGTON COLOR, The Yakon SET 10 Compact Disc 27 Bit 22 Common Disc 12 Bit 22 Bit Country Rock Rock Rock Rock Scottish Scottish Scottish Scottish Soul

> Non 72-Fri 26 June 1987 Album Releases: 93 Compact Dior: 24 Year to Date (25 weeks to 26 June) Album Releases: 2,161 Compact Discs: 904

US TOP FORTI

_	-	Commence of the Commence of th
1*	3	HEAD TO TOE, Lisa Lisa & Cult Jam Columbia/CBS
2	1	ALWAYS, A lamic Storr Warmer Brothers
3*	5	I WANNA DANCE WITH, Whitney Houston Aristo
4*	4	IN TOO DEEP, Genesis Allonfic
5	8	DIAMONDS Herb Alpert A&M
6*	12	ALONE, Heart Capital
7	7	WANTED DEAD OR ALIVE, Bon Jovi Mercury
1	2	YOU KEEP ME HANGIN' ON, Kim Wilde MCA
9*	13	SONGBIRD, Kenny G Arista
10*	10	JUST TO SEE HER, Smakey Robinson Motown
11	11	MEET ME HALF WAY, Kenny Loggins Columbia/CBS
12*	19	SHAKEDOWN, Bob Seger MCA
13*	14	LESSONS IN LOVE, Level 42 Polydor
14*	16	DON'T DISTURB THIS GROOVE, The System Alloric
15	6	THE LADY IN RED, Chris De Burgh A&M
16*	22	POINT OF NO RETURN, Expose Aristo
17*	23	SOMETHING SO STRONG, Crowded House Capital
18	20	JAMMIN' ME, Tom Petty & The Heartbreakers MCA
19*	28	FUNKYTOWN, Pseudo Echo RCA
20	9	WITH OR WITHOUT YOU, U2 Island
21*	26	EVERY LITTLE KISS, Bruce Hornsby & The Ronge RCA
22	21	FASCINATED, Company B Affantic
23±	31	SWEET SIXTEEN, Billy Idol Chrysolis
24	15	NOTHING'S GONNA Glenn Medeiros Amberst
25×	30	ENDLESS NIGHTS, Eddle Money Columbia/CBS
26±	35	GIRLS, GIRLS, Molley Crue Elektra
27±	34	HEART AND SOUL, Poor Virgin
28±	40	RHYTHM IS GONNA GET YOU, Gloria Estefan Epic
29±	36	SOUL CITY, Partland Brothers Manholton
30±	37	ROCK THE NIGHT, Europe Epic
31	17	RIGHT ON TRACK, The Breakfast Club MCA
32±	39	KISS HIM GOODBYE, The Nylons Open Air
33	33	I'LL STILL BE LOVING YOU, Restless Heart RCA
34×	-	I'D STILL SAY YES, Klymoxx Constellation
35★	-	PLEASURE PRINCIPLE REMIX, Jonet Jackson Breakout/A&M
36±	_	I WANT YOUR SEX Rhythm I Lust, George Michael Col/CBS
37	18	BIG LOVE, Fleetwood Mac Warner Brothers
38×	-	I STILL HAVEN'T FOUND WHAT I'M, U2 klond
39×	_	HAPPY, Surface Columbia/CBS
40	27	LOOKING FOR A NEW LOVE, Jody Worley MCA
- 1	-	

1	1	THE JOSHUA TREE, U2	Island
2×	2	WHITESNAKE, Whitesnake	Geffen
3*	5	GIRLS, GIRLS, Mölley Crüe	Elektro
4	3	SLIPPERY WHEN WET, Bon Jovi	Mercury
3	4	LOOK WHAT THE CAT DRAGGED IN, Pois	on Enigma
6*	6	TRIBUTE, Ozzy Ozborne/Rondy Rhoods	CBS Associated
7*	10	SPANISH FLY, Lisa Lisa & Cult Jan	Columbia/CBS
8×	13	DUOTONES, Kenny G	Arista
9	7	GRACELAND, Poul Simon	Warner Bros
10*	8		Worner Brothers
n	9	ONE VOICE, Barbra Streisand	Columbia/CBS
12*	29	BAD ANIMALS, Heart	Capital
13	11	LICENSED TO ILL, Beastie Boys	Def Jon
14	12	INTO THE FIRE, Bryan Adoms	M&A
15	14	JODY WATLEY, Jody Wolley	MCA
16	15	CROWDED HOUSE, Crowded House	Capital
17	19	INVISIBLE TOUCH, Genesis	Allorric
18	18	KEEP YOUR EYE ON ME, Herb Alpert	M&A
19	21	ALL IN THE NAME OF LOVE, Atlantic Starr	Warner Bros
20	23	LET ME UP (I'VE HAD ENOUGH), Tom Petry	MCA
21	20	THE FINAL COUNTDOWN, Europe	Epic
22	16	SIGN "O" THE TIMES, Prince Poisley Park	Warner Brothers
23	22	CONTROL, Janet Jackson	A&M
24	26	RAPTURE, Arita Baker	Elektro
25*	31	INTO THE LIGHT, Chris De Burgh	ASM

36 36 NEVER LET ME DOWN, David Bowie 37 37 ALWAYS AND FOREVER, Rondy Travis 38 39 EXPOSURE, Expose 39* — RUNNING IN THE FAMILY, Level 42 40 40 ANOTHER STEP, Kim Wilde

26 30 ONE HEARTBEAT, Smokey Robinson

29 28 TRIO, D. Parlon, L. Ronstadt, E. Horris

33 35 FORE! Huey Lowis & The News

28 17 BACK IN THE HIGHLIFE, Stove Wittwood

32 32 THE WAY IT IS, Bruce Homsby & The Ronge

34 27 LIFE, LOVE AND PAIN Club Nouveou

35* — BEVERLY HILLS COP II, Soundtrock

30 33 STRONG PERSUADER, Robert Croy Mercury/High Tone 31 25 BROADCAST, Cutting Crew

27 24 NIGHT SONGS, Cinderello

Motown

Mercury

Worner Bros

Island

Virgin

RCA

Chrysolis

Worner Bros. MCA

FMI America

Ansto

Polydor

Warner Brothers

NEWSINGLES

Artist A-side/B-side Label 7" 12" "CD" "MC" Catalogue Number 12" extra track (Distributor) Catagory	Always The Bridsmood D Are It has some
A CERTAIN BATIO CARETINOS TOCHOS Motoriol Someri MASO 71002 (HIS) bullos Import A SAN SECONO SICOMODINISTINO ANTO ANY MASO AT 11 77 (MIS) """ "" "" "" "" "" "" "" ""	As Tean Go by
"ACKUM, Berbaro AM ITHE SAMETiener Moles A Women Debut/Passion DEET 1004 (A) AHA THE LOTING DAYIGHTS/Intel Women Brothers WESDS,WESDST 12: (M) "AMMON I HEAR YOU KNOCKNG/Paze Wide Upstewn 7UTR 2;12/UTR 2;12' (M) Rescheduled	Sens CutM Cas We Miche LoveK
B. K. Wallis & THE DARK SHADES OF NIGHT DIAMONDS/More Thome from the Man With A College Arm Vertical Phonography VER 13 VERY 13 12	Bandado Spirmono— Gran Nota Maria Gran Nota Maria Gran Maria Gran Gran Gran Gran Gran Gran Gran Gran Gran Gran Gran Gra
AND ADDRESS OF THE AD	Crazy Train O Cube libre M Decrain I I Nicht M Decrain I I Nicht M
BIGGUN, Iver THE MAJORA SONG/DOOR Big Fifty Disco Venical Deed Bodger IVOR 1, IVOR 117 12" (SEF. 01-870 9912) BIGGUN, Iver THE MAJORA SONG/Door Big Fifty Disco Venical Deed Bodger IVOR 1, IVOR 117 12" (SEF. 01-870 9912) BIOGUS HIGH JAM FAJAN NIGHTH Telling Brant I Horoback 78054 8" (son 80544 12" tol.) Describbers	Districts Districts
BOSE, Miguel INING ON THE WIRE/Up To The Up WEA Intersectional XESS1.X8561T 12" (W) "BOY GEOLOGE KEEP ME IN MINIORate Of Love Earl Version)! Proy Virgin BOYC 10112 "MC" (E)	Das'l Decembris Over C Drift Avroy C
**852's WIG/Surrors Of Love Island 8FIT 2 Figure Dic (E)	Strooth Strong Strooth Strong Strooth
CMP, Real JAZZT (IP-NOCAL)Mellow Mel Fourth & Broadweepinland BBM 63,72ERW 62.17; IRI Describing Self-Mellow Mellow Mello	Hyen Chi Your Own
COTTON, Jeseph NO TOUCH THE STYLE/Coton Corner To Hardesden Fashiern FAD 70/89/FAD 48 12" (A/JS/CSA) Reggies CRITICAL MASS OFERATION: DREAMING OF BASYLON (EF) NUMBERCEUN/OHER/Enciryord/Use Thom OY Lose Theor/Whire Timebox TIME 802 12"	Gotto Stop II (Muclear War) S Greetings To A
CROWDED HOUSE DON'T DREAM IT'S OVER/I Call Love Capital TCCL 438 "MC" (E) CURE, The CATCH/Breefts Fieldon FICS 28/FICSX 26 12" incls. A Chain Of Flowers (F)	Con facilitation of Control Marco Control Ma
DALTHEY, Region HEARTS ON FREALMOND Storm (EVRigin Text) 127-1871. 127-1871. DOI: 10.1016. Dack Shert Lightning (E) DARRES, Tenesce Text MYRINEN WELLThorston And Heart CEST TEXT OIL To Trice Programs WIN Concreted Storm (C) DARRONDO, IN STORM IT OF UTUNE MARKET CEST COLLEGE AND THE TEXT OF LONG AND DODD, Logic & THE SON DOT HEART CROSS ADVINES THE BRIDGISHADE BODD Also Away The Level in the For Cop Probe Plus PR221 127-1871. DA. AMAMENTAD ON MORE HEART CROSS ADVINES THE BRIDGISHADE BODD Also Away The Level in the For Cop Probe Plus PR221 127-1871. DA. AMAMENTAD ON MORE HEART CROSS ADVINES AND CONTROL OF STORM AND	Hold A Doy Hold A Night L Hold Onto This Mood
DIAMOND, Jim SHOUT IT OUT/The Message OF Childworth Tembo TML 126 Pic Beg TMLX 126 12" Fic Bog SMS] DODD, Jegsy & THE SONS OF HARRY CROSS ALWAYS THE BRIDESMADNB,000 Miles Away/The Jewel In The First Cop Probe Plus PP22T 12" (I/PF)	
DK, ALMANIADO NO MUNE HEACHCHES/Los Goles Reyman RMU 805 (VREZS) "FACTORY, The HOLD OUT/los Sinke-Back SSR 10;58% 10T 12" (VRT) (Change of Distributor)	I Heor You Knedung A
"HIGHEST, In which Carlos, the Asia State 1881 BT F F F F F Roung of Stockward (1997 BB), which has been seen to provide the Carlos State 1997 BB. A British State 1997 BB.	Heat Den't West fo Se Lonely Man Man M Palent Man Man M English Child Man B. V
"FM LET LOVE BE THE LEADER/LIVED Portriot MBRV 1/MERVT 1-12" incls. 1 Belong To The Night 187 RemisigMBRV 1 Squore Shaped Ric Disc (C) "FOLK DEVILS THE BEST PROTECTION/Your Madels/The Third Stude Shapeton Two STT 477-12" [PP] (Correction to previous listing)	Really Didn't Mean ItV Ingel' For SeaM Ingel' For SeaM
"FOX, Semestia NOTHING'S GONNA STOP ME NOW (Cute Mid/Dreem City (Worl You To Worl Mr) Jine FOXTR 5 12" (R) REDERICKS, Bit YOUTL NEVER FIND ANOTHER LOVE USE MINE/Jule Sox Girl Sedition EDIT 3228;EDITL 3228 12" (A) RECEI	Irslad S Ir A Ser P
FUNKREW GOTTA BE STRONG/(Gospel Version) Arista RIS 10 Pic Bog RIST 10 12" Pic Bog incls. Gheat In The Machine (F)	Jozz B Up. C Jive Toking 8
"GINESS THOWNING IT ALL AWAY SAMPIYA Before You Invitable Books Bland Virgos GENEC 512 "Ma". [6] GIOLOGO, Suphia PANAL DECOSON/Viroson Centric Will PT 10,000 H 18 17 Pr. Fo Dig RICA) GOULD, Augus Briton PORKEREST RANDOLOGIA Germania PANAT PLANON H 18 17 Pr. Fo Dig RICA) GOULD, Augus Briton PORKEREST RANDOLOGIA Germania PANAT PLANON H 18 17 Pr. Fo Dig RICA) GOULD AND DECOSON TO STAND H 15 O SEATURE REMOVATION (For Decode Any Seelless GET 22 Pk Bog (M)	Keep Me in Mend B Lay Me Down F
GRAY, Doble DOFT AWAY/The In Crowd MCA MCA 1154 (F) GUNS 'N' ROSES IT'S SO EASY/MR. BROWNSTONE (Double A) Getter GEF 22 Fic Bog (M)	Let lave Be The legater
HAMATON, July HOLD ONTO INS MODO REMOV[ins] French & Broodeesphored BYMX 87 12* [0] HOWARDER, Wayner LE COLL TOUR ANCELMEN Be Directing Size WARTER LIVATINE TI 12* [C) HOWARD, Shall & Jac CLUCK UNFECTIONED benjoing Dalf & For Day 12* [FI] HOWARD SINCERS, Dear ON TOMOONED Individually HAIL 441 12* (KM) HOSSER DUE, ECOLO TECTRO Lice Names Reference WIZER-BESTED 12* (M)	Elwig On The Wire 6 Moorlight Dascing 1 Mr. Royelland G
HOWARD, Real & Jee CLACK UNIFICATION/los Dovylomp DLEP & Pic Bog 12" EP (IV) HOWARD SINGERS, Done YON YONGON-los Helles/gen Hall and 11" (P (IVX)) HOWARD SINGERS, Done YON YONGON-los Helles/gen Hall and 11" (P (IVX))	New Generotion
"INCE, Jan CATCHE MONKEY (Scream Mix) Room in Your Hood Zapu/Priority ZAPU 1 Pr. Bag;12ZAPU 1 12" Pr. Bag (R) (Rescheduled)	Find the American State of the American Stat
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"USA LISA AND CULT LIAM NEAD TO TOE/(version) CES 52328 12" Fix Ecg (C) LONE JUSTICE SHELTED/Cart Look Bock Geffen GEF 16 (M)	BOOKER T. & THE M.C.S. TIME IS TIGHT STAX 803 STOCK COMMUNICATION OF THE STAX 804 JEAN KHIGHT MR. BIG STUFF STAX 804
LORIANA HOLD A DAY HOLD A NIGHT/bb Esplicit EIPT 112* (IS) Reggie MABUSE Sighs BURN OUT Kise Virgin VS 981-VS 791-12* (It) Dence	School Code Code Of Co
MABUSE, Sighe BURN CULTISize Virigin VS 981-92 12 (2): "MAN YO MAN 114(ED A MANYErrorgy Is Cureboal Bolts SQUES 5/7 12" inch. Male Svipper [Reviol]?] (Carrection to previous Suising)	
"MICHAEL George I WANT TOUR SEX MACHOCANY MICHAETTH I LLST RAYS Buss Is Level Than 3 A Lost Request Epic COLUST 1 "MICHAEL George I WANT TOUR SEX MACHOCANY MICHAETTH I LLST RAYS Request Epic COLUST 1	Terminate of the Section Control of the Secti
**CD*; LUST PI Fisher Disc (C) MIND OVER MUESU JUST WAIK AWAY() and GEM GEM 114 Fc Bag (GEMT 114 12' Fc Bag (A) MODULE POSSESSES AND	The Living Devision A EDDIE FLOYD KHOCK ON WOOD STAX 807 .
"MAST ON ANN HEID AN ANN-Freign To school after ICOS \$40,007.57.17 or in, but Stoppe Telephon (F) (Correction to previous medical Cost Annotation Cost Annotat	De to Brockstone Berger Springer State St
NERVE, The LITTLE BIT OF JAZZ/P Only Takes A Minute Sedition EDIT 3325 (A) NEVL, Robbie WHATS IT TO YAUTERS/O Mandagement/SMI MT 24 Fo Real 2MT 24 121 Pc Rea (F)	To Touch You Topcoling At The Speed Of ISAAC HAYES THEME FROM SHAFT STAX 810
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OSBOURNE, Ozzy CRAZY TRANYCzozy Troje Epic 659943 7,659943 6 12" Pr. Bog (C)	We found love W We found love W What is 15 You N
PARADIC CREATION TO ALL PRESERVATION (reg.) A main in 80.0 (do 12" (MIN)	Walnu Wel O
***FET SHOP BOYS ITS A SHUTOX Krow Where You West Wrong Perlopkons TCR 6158 "MC" (E) *** PRIVATE IOY COOLIN OUT/INST Comprise CHAMP 1249 12" (f) FURLIC FINANT YOU'S GONNA GET YOU'S Wegls A Ton Del Jam 650975 7;650975 612" Fic Bog (C) Hip Hop	
RAY, James & THE PERFORMANCE TEXAS/I/o Marciful Release MRAY 38-MRAY 38T 1.2" (V88)	You're Goano Get Yours P THE STAPLE SHIPERS I'LL TAXE YOU THERE STAX 815
RED DRAG ON HOL A RESMINE Technics WAT IS 12" (5) Reggae "SIMPLE MINDS PROMISED YOU A MEACLE (INVESTIGATE OF Brillion Things (livel/Citation Price (Livel/Citation) (livel Virgin MSC 212 "MC" (F)	MEL & TIM STARTING ALL OVER AGAIN STAX 816
SMALL TOWN ELPHANTS WALKING ON KEHnide Out Polydor POSP \$73, POSPX 873 12" inch. All For You (F) STATE OF THE ART INSTRUCTION Big Freeze 873. (F) STATE OF THE ART INSTRUCTION Big Freeze 873. (F)	E
TOWER LEWEN TROUGHEN VOL AND LEE (MITTING A DE FORM TO THE SHALL THE METERAL WAY AND AND LEVEL TO THE AND AND LEVEL TO THE AND AND LEVEL TO THE AND	THE STAPLE SINGERS LONG WALK TO DC STAX 817
THAT PETROL EMOTION SWAMP/Dance Your Area Off Polydor TPE 2:1PEX 2 12* inch. Creeping To The Cross (F) TOYAH MOXIMICHE DANCING/Sun Lin E'G/Virgin EGO 35:EGOX 35 12* inch. R-F-N-T-R-Y Into Dance (B)	WILLIAM BELL I FORGOT TO BE YOUR LOVER STAX 818 GARLA THOMAS I LIKE WHAT YOU'RE DOING TO ME STAX 819
TUEDO 10100011000/(roto) Chartes and CSIUC 01 12 (IS) Reggee TOTAL MACRETICS MCCS PRAYELING AT THE SEED OF THOUGHT MCCS. Library Bod 10 Conhast/Macroscy Records CSE 213-CSE 1213-12" inch.	JOHNHIE TAYLOR TESTIFY (I WOHNA) STAX 820
ULTRA MAGNETICS MCS TRAYLLIPIG All THE STEED OF THOUGHT/MCS Ulne For II Chipbest/Beggers Bengert CBE 713.CBE 1213 12" finds. Boy/Dence/Disco- "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEAN) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEANIBOSE) finis Esic UJFH3Fic Box ICI "MANIBOSE, Lister (SPALY DIDN'T MEANIBOSE) finis Esic UJFH3Fic Box ICI "MANIBOSE (SPALY DIDN'T MEANIBOSE) finis Esic UJFH3Fic Box ICI "MANIBOSE (SPALY DIDN'T MEANIBOSE) finis Esic UJFH3Fic Box ICI "MANIBOSE (SPALY DIDN'T MEANIBOSE) finis Esic UJFH3Fic Box ICI "MANIBOSE (SPALY DIDN'T MEANIBOSE) finis Esic UJFH3Fic Box ICI "MANIBOSE (SPALY DIDN'T MEANIBOSE) finis Esic UJFH3Fic Box ICI "MANIBOSE (SPALY DIDN'T MEANIBO	
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ZOE ROCK ME IN YOUR ARMS The Boy Next Door President PT 560 Fix Bog (PT/SP)	
"Previously listed in alternative format	
	DISTRIBUTED BY PINNACLE
Hon 22-folder 20 Inne 1937 Single Releases: 73 Year to Date (25 weeks to 26 June 1987) Single Releases: 2,444	See New Albums for Distributors Codes WARKETTO BY ACE MICONDUST 10 48 SO STEELE ROAD -CONDON NW10 ZA

Lending extra muscle

by John Tobler

ONE OF the success stories of the Instant Muscle/HMV Jobmaker scheme, Lynne Pounder (right), was forthright in her proise of the scheme and her condemnation of the more widely publicised Gov-ernment self-employment advisory

body. "You get £40 a week for two years from the Government, but you get very little advice or practic-al help, and in fact, the idea I had was pooh-poohed by the Govern-ment people, who said I didn't have a chance of getting it off the ground" Undounted, Lynne took her idea to Instant Muscle, who not only provided expert advice or only provided expert advice on administration, business plans and publishing skills, but also gave her a financial grant at a time when she ran into difficulties. Lynne's very professional and high quality fanzine on Barbra Streisand now sells around the world as well as in the UK, where it can be found, appropriately, at HMV record

nops. The Instant Muscle/HMV Job maker scheme was launched re-cently in Newcastle and is designed to help the young and un-employed, throughout the UK. It oims to tackle the problem of those without work by helping young people establish their own businesses, taking them from unemployment to self-employment. Job-maker is completely free.



Checking out the cheques

THE MIDLAND Bank has launched THE MIDLAND Bonk has launched a cheque cord referral service which offers retailers round-the-clock apportunities to refer any cheque cords that they think may

have been stolen. The service covers both cheque guarantee and Eurocheque card transactions for Midland Clydesdale, Co-operative, Northern and Trustee Savings Banks
24 hours a day, seven days
a week. The retailer simple
calls 0800-010369 which is
a free service and will be told
whether or not the card has been
stolen. If the former, and the
retailer retains it, there will be a
£50 reward £100 in the case of Eurocheque cords)

Pepper poster

ATALANTA PRESS, which last year launched a series of "poster books", has added a new title to its range, The Sgt Pepper Photo Book. No prizes for guessing that it ties in with the publicity blitz surrounding the 20th anniversary of the release of the classic Beatles album. The book has been written ar

The book has been written and compiled by Beatles expert Bill Harry and features 20 black and white and full-colour photographs relevant to the group and the Sgt Pepper album. It can either be kept intact as a souvenir or the posters ken out and framed.

Atalanta's first five poster books

featured such past and present idols as Marilyn Monroe, A-ha, George Michael, Madonna and James Dean.

THE SIXTH edition of Guinness book of British Hit Singles — which also marks its tenth anniversary when the service of t

nd more than 10,000 hits.

Regular readers of the book will need no introduction to its format but apart from being the biggest edition yet — naturally enough — it is also enhanced this time by the it is also enhanced this time by the inclusion of many photographs from the archives of Harry Hamond, doyen of pop photo-graphers in the Fifties and Sixties.

graphers in the rittles and Sixties.

The last couple of years have seen many new chart "records" established, among them Jackie Wilson's Reet Petite (the longest gap between the same record's art appearances — 28 years) Madonna (the longest string of top 10 hits by any female vocalist — 10 hits by any temale vocalist —
12 to date) and Jennifer Rush's The
Power Of Love (biggest-selling hit
ever by a female singer).
There are literally thousands of

facts and figures here which will facts and figures here which will both entertain and intrigue any stru-dents of popular music. It's great fun, as well as being a useful source of reference.

Gambaccini, Tim Rice and Jo Rice. Guinness Baoks. £7.95.

IIM GODBOLT has had an adventhe British musi rous career in business — band manager, book-er, author, journalist and, when times were really bad, meter read-

His new book, All This And Many A Dag: Memoirs Of A Loser

is hilarious in parts and essential reading to anyone with an interest in the bizarre machinations behind in the bizarre machinations behind the glossy front of showbiz. As George Melly puts it, Godbolt is a George Melly puts II, Godball is a man around whom "a whole comic tradition of disaster has grown up." All This And Many A Dog. Memoirs Of A Loser by Jim God-bolt. Quartet Books. £12.95.

ON THE cover blurb of How The Music Business Works, its author Noreng Ann Davies is described as 'a freelance although many will know her as PA to ASCAP's London man James Fisher, to whom the book is dedi-

She has applied her knowledge to excellent effort in setting out the snags and pitfalls awaiting new comers to the music business, and she does the job in simple, straight-forward terms. The chapters deal comprehensively with buying instruments, making demos, recording, publishing, plugging, manage-ment etc, and there is much practical commonsense and good advice on offer

on other.

One wonders why Davies lumped the radio stations into a chapter called Music Press, and she cells CBS PR Jonathan Marrish Moorish, which must be a compli ment. Such minor blemishes apart, this is a well constructed and extremely useful work of reference for all young hapefuls wanting to make their name and fortune in the music industry. NH
How The Music Business Works For
And How To Make It Work For
YOU by Norena Ann Davies,
Harvester Press, £14.95

BOOK REVIEWERS: Chris White, Jack Hutton, Nigel Hunter.

Training opportunities

being offered an apportunity to take on bright young sparks superior customer service skills". Open Door '87 — part of the national Job Training Scheme offers companies a pool of young adults with service, supervisory and managerial skills relevant to the retailing industry.

Under the programme, retailers

can take on young adults, ranging

from the newly-skilled to gradu-ates, and already assessed for the social and service skills to work effectively in the industry, at craft "We're particularly keen that smaller traders benefit from the tolent on offer and hope that indetolent on offer and hope that inde-pendent businesses will grasp the opportunity," says a spokesperson for the MSC. Further information from Jo Peters (01-579 2400).



JOHNNY · CASH IS COMING TO TOWN

A Classic New Album

includes

'The Night Hank Williams Came To Town' and 'Sixteen Tons'



LP · MERH 108 - MC · MERHC 108 - CD · 832 031-2 Headlining at the Peterborough Festival – August 30th.



TOP • 20 • ALBUMS

20 June 1987 HILLBILLY DELUXE C: WX 106C/CD: 925 567-2

Dwight Yoakam TRIO Worner Brothers WX99 (W) C: WX99C Dolly Parton/Linda Ronstadt/Emmylou Harris CD: 925 491-2

ALWAYS AND FOREVER King Joy/Warner Brothers WX 107 (W) GIVE A LITTLE LOVE RCA PL 90011 (R) C: PK 90011/CD: PD 90011

I NEED YOU Ritz RITZLP 0038 ISPI Daniel O'Donnell C RITZLC 0038/CD RITZCD 104

GUITAR TOWN MCA MCE 3335 (F) C: MCFC 3335/CD-DMCF 3335

GUITARS, CADILLACS, ETC. ETC. Reprise 9253721 (W) C: 9253724/CD: 925 372-2 MCA MCG 6003 IFI SWEET DREAMS

C: MCGC 6003/CD: MCAD 6149 THEY DON'T MAKE THEM LIKE THEY USED TO Kenny Rogers RCA PL 85633; C. PK 85633/CD: PD 85633 (R)

16 None STAR STATE OF MIND MCA MCF 3364 IFI C. MCEC 3364

5 THIRTEEN 5 Emmylou Harris Warner Brothers K 925 352-1 NV C-925.352-4 14 MR ENTERTAINER RCA NL 90000 (R)

10 LOVERS AND BEST FRIENDS MCA MCF 3357 (F)

NEW MOVES Don Williams Capital EST2004 (E)

REPOSSESSED Mercury/Phonogram MERH 103 (F) C: MERHC 103/CD: 830 406-2 Kris Kristofferson RCA NL 89997 (R)

16 13 THE COUNTRY MAN Charley Pride C: NK 89997 17 NEW HANGIN' TOUGH Waylon Jennings MCA MCE 3360 (F) C-MCFC 3360/CD-DMCF 3360

STORMS OF LIFE Warner Bros 9254351 (W) Randy Travis RCA NL 89998 (R) **LULLABYS LEGENDS AND LIES**

20 Bobby Bare

20 NEW THE LAST TRAIN TO HEAVEN Sparton SPMP101 (SP) C: SPMC 101 JOHNNY CASH: Johnny Cash Is Coming To Town, Mercury Coming To Town. Mercury MERH(C) 108 (CD: 832 031-2) Producer: Jack Clement.

CHARLEY PRIDE: After All This Time. Ritz LP 0042 (cassette: LC 0042). Producer: Ray Baker. Distribution: Sporton

IONA AND ANDY: Across The Mountain. Barge BGE 12-1003 (cassette: BGE CC 1003). The essence of the New Country

campaigns is to attract a new young audience to country music and the best way to achieve this aim is to offer something which grabs the listener's attention. Stylistic recognition, as displayed by both the veteran Americans debuting on new labels, is a big help, but in addition, songs which are memorable are vital. Cash has chosen Elvis Costello's The Big chosen Elvis Costello's The Big Light (from King Of America) and a couple of great Guy Clark songs, while songs obout Hank Williams and the Light Crust Doughboys possess on evocative quality. This must be JC's best LP in some time, and his appearance later this year at Peterborough should be quite something, although hopefully he'll forget about some of the schmalt-zier stuff here, and also a very average version of 16 Tons. Pride has been less fortunate — where Cash's LP may attract some new fans, there's not much on Charley's record, songwise, to lift it out of the rut, although Johnny Gimble's fiddling is, as usual, a joy, giving One Of These Days an appeal it prob-ably doesn't deserve, while the George Jones-like song of poten-tial infidelity, On The Other Hand is as memorable as some of the material Randy Travis uses. Conmaterial Kandy Iravis uses. Con-grats to Ritz on signing on Amer-ican legend, which makes it a pity his first outing for the label isn't much of a milestone. While the CMA's New Country '87 cam-CMA's New Country '87 cam-paign is cousing interest and atten-tion, Merseyside's Barge label is spearheading a UK New Country movement, One of the acts on its sampler of a few months ago is a duo, long and Andy, who have now released their own LP. While

most of the music on the sampler was predictable to the point of plagiarism, Iono & Andy have at least worked to sound individual, and although they are not exactly distinctive like Gram & Emmylou, George & Tammy, etc., it's clear George & Tammy, etc., it's clear that they've had a crock at estab-lishing some kind of identity of their own. They've also tried to find material which can't be easily type-cast, and in this, they have been less fortunate, British country song-

writers, with the notable exception of Wes McGhee, who has ju been signed by Bug Music in Nosh-ville, seem unable to cross the bridge of conviction, and some of these songs seem to have been written by computers. Where the spark exists, as in Troy Seals' Heading West, which is performed rather too fast, or Pat Alger's superb Going Gone, which unfortu-nately magnifies Iona's slightly too careful vocal mannerisms, promise is evident. Next time nore emotion and lack of inhib tion are expressed vocally, Barge's pioneering could result in paydirt. The two songs mentioned, by the way, are by Americans and stand out as such. Keep at it.

GENE CLARK & CARLA OLSON: So Rebellious A Lover. Demon FIEND 89. Producer: Michael Huey. Distribution:

rinnocie.
THE TEXTONES: Midnight Mission, Volume Records (Sweden)
VOLP 0012. Producer: Brad
Gilderman & Barry Goldberg.
Distribution: Jungle/Cartel.
Bracketed because Olega Bracketed because Olson Brackeled because Olson is vocalist/guillarist/songwriter with the Textones. The Clark/Olson LP is mellow LA country rock played by a combination of the old and the new — Chris Hillman helps his old Byrd colleague on mandolfin, and Stephen McCarthy of the Long Ryders also lends a hand. Familiar covers like Almost Saturday Night (Leonarth, but done bluerers stake) (J Fogerty, but done bluegrass style here) and Woody Gurthrie's Deportee mingle with some fo ginals from both Clark and Olson. The Textones LP has much less

Clark, although he's slightly

volved, as are Ry Cooder and Don Coming on rather like of female Springsteen (complete with Clemons-like sax) Olson shows that she could be big (tour soon apparently), while the inclusion of on otherwise unreleased Bob Dylan song, Clean Cut Kid, should have the Dylanophiles shelling out The song was originally intended for Infidels, by the way, and Dylan gave it to Olsen to thank her for appearing in one of his videos.

For general and indies LP reviews turn to p26

TOP 1 0 COMPILATIONS

ANNIVERSART — 20 YEARS OF HITS Tommy Wangto Esse 45039.

THE KENNY ROGERS STORY Libert FMTV 1910

DOLLY PARTON'S GREATEST HITS Dolly Porton RCA PL 84422 S

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ENE CD? 7450047 E)

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24

Reviewed by Jerry Smith

BOYS WONDER: Now What Earthman (Sire W 8293 (T)). The Wonder Boys burst on to an unsuspecting world with their own unique brand of trash kitsch and a suitcase full of captivating hooks. The best thing since sliced bread, they'll soon have the world at their feet.

STOCKIT

ACK: Sweetest Smile (A&M

AM(Y) 394). Another stunning

ber from Colin Veamcombe, which

is as breathtakingly sensitive as his indie hit. Wanderful Life, so should

get mass airplay and become long-awaited first major hit.

PRIMAL SCREAM: Gentle Tuesday (Elevation/WEA ACID 3(T), Bobby Gil-

further and further into Six-

ties psych-

ing guitars

vocals of this

sugary epic

with the

IT IGGY POP: Isolation (A&M AMIY) 397); Yet another mighty track from his fab Blah, Blah, Blah LP and one that was co-written a with Bowie. Its solid pumping rhythm should provide plenty of exposure for his own UK dates.



BALANCE: Russian Train (Siren SRN 39(12)). An impressive debut disc this, with its smooth pop hooks emphasized by Dave Boscombe's polished and imaginative production. A band to watch out for.

MANTRONIX

top notch hip

DEACON BLUE: Loaded (CBS DEAC(T) 2). CBS' big white pop hopes issue another rather torpid Prefab Sprout-type number from their recent debut LP, Raintown, but its slick harmonies should ensure interest.



CONCRETE BLONDE: True (IRS/MCA IRMIT) 136). A strong, moody number from this Los Angeles trio distinguished by some deff guitar and Johnette Napolitanos's husky vocal which should draw people to their eponymously titled debut olbum.

CLIVE LANGER: Even Though (Creation CRE 042). Supremo pop producer relums to vinyl, minus the Boxes but plus the evacative pinon ploying of Steve Naive and Tom Mortey's subtle drum programming. Sporse but very effective, it should be required lale night listening.

THE JUSTIFIED ANCIENTS OF MU MU: All You Need is Love (KLF Communications/The Sound Of Mu JAMS 23(T)). However, and the real thing version of the value of the real thing wild hip-hop that's been "liberated" from various sources, purportedly by Bill Drumenord, and mashed into one amusing rush groove!

THE REPLACEMENTS: Alex Chilton (Sire/WEA W 8297). Min-



BLACK: stunning

neapolis's eccentric rockers issue a diverse EP that covers everything from their effervescent tribute to Alex Chilton, the smoky jazz of Nightclub Jitters, the laid back blues of Election Day and a throsh through Route 66.

BRYAN ADAMS: Hearts On Fire (A&M ADAM 3(12)). Following this Conodian singer/guitarist's recent in The Heat Of The Night his cames another smooth, rounchy rocker with a strong commercial streak.



STOCK IT

WARREN ZEVON: Leave My Monkey Alone (Virgin VS 976 (12)). This renowned singer/ songwriter gains a hard rhythm and off-beat stance, no doubt due to associating with the irrepressible George Clinton.

FAZE ONE: Good Friends (Westside WSR(T) 1). Acclaimed Brit hip hop artists issue this surprisingly accomplished and very commercial bollad, just ripe to cross over with the expected wide sorread girplay.

THE JACKSON SISTERS: I Believe In Miracles (Urban/Polydor URB(X) 4). An excellent mixture of Motown style girl harmonies based on a loose Seventies funk workout should ensure more success for this new dance label.

STOCKIT

MANTRONIX: Scream (10/ Virgin TEN(T) 169). Another slice of raw, bubbling hip hop from this top notch duo and taken from their much accloimed Music Madness LP, so expect plenty of media exp-

2 PUERTO RICANS, A BLACK-MAN AND A DOMINICAN: Do IP Properly (Cooltempo Chrysalis COOL(X) 147). Recriminations fig as this track battles it out with Adonis as to which is the original, so a fine dance track could get lost in a split chart position and the ensuing confusion.

BEN E KING: Save The Last Dance For Me (Manhattan 12(MT) 25). As the nostalgia for old soul grows Ben E King rerecords this old Drifters clossic with help from stars including Mark Knopfler, Tom Bailey, Ruby Turner and producer Mick Jones of Foreigner.

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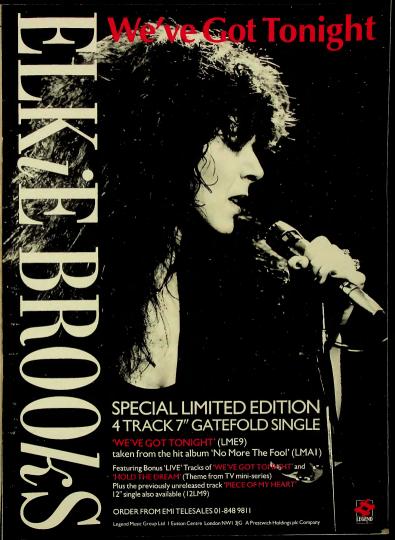
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TOP · 100 · ALBUMS

1 1 2	WHITNEY * Whitney Houston (N.M. Walden [7] M. Masser (2) Jellybean [1] Koshif (1)
2 2 3	LIVE IN THE CITY OF LIGHT Simple Minds (Bruce Lampcov) C-SMDC L/CD-CDSM1
3 4 14	
3	THE JOSHUA TREE * *
4 5 7	SOLITUDE STANDING + Suzanno Vega (Steve Addabbo/Lenny Kaye) ABM SUZIP 2 (F) C: SUZIMC 2 CD: SUZID 2
5 : 7	KEEP YOUR DISTANCE Mercury/Hoospiner CATLF Ep.C: CATMC Curiosity Killed The Cot (Stewart Levine (6 of 10) Various (4) CD: 832 625-2
6 3 3	SGT. PEPPER'S LONELY HEARTS CLUB BAND CD: CD: 746-642-2 The Beatles (George Martin) Probabose PC 57077EUC TC PC 57077
7 7 21	LICENSED TO ILL Del Jam 450 062-1 [C] Reportie Revis (Firk Ruhin) C. 450 042 450 042 450 042 450 042 450 042 450 042 450 042 042 042 042 042 042 042 042 042 04
8	IT'S BETTER TO TRAVEL® Swing Out Sister (Paul Staveley O'Duffy) Mercun/Phonogoan OUTLP 1 F C OUTMC1/CD: 832213-2
9 10 10	Swing Out Sister (Poul Stovetey O'Dulty) C. OUIMC (POS 2213-2 RAINDANCING * CBS 450 152-11C) Alison Moyet (Immmy Iovine/Various) C-450 152-4/CD 450 152-2
9 10 10	
10 23 2	FRIENDS AND LOVERS
15 11	THE CIRCUS Mule STUMM 35 (URT/SP) Erosure (Flood) C: CSTUMM 35/CD: CDSTUMM 35
12 17 3	ATLANTIC SOUL CLASSICS Adenic WE105 [M] Various (Verious) C, WX 105C/CD; 241 131-2
13 20 53	INVISIBLE TOUCH * * Virgin GENLP 2 (E) Genesis (Genesis/Hugh Padgham) C: GENMC 2/CD: GENCO 2
14	TANGO IN THE NIGHT Waret Brobbs W25191, Fleetwood Mac (Lindsey Buckinghom/Christine McVie) C: WESSC CD: 925471-2
15 n 14	Fleetwood Moc [Lindsoy Buckinghom/Christine McVie) C: WEASCCD:923471-2 MEN AND WOMEN * WEAWXBS (W) C: WXBSC Simply Red [Alex Sodkin (9) Yvonne Ellis/Mick Hucknoll [1] CD: 242471-2
15 n 14	Simply Red (Alex Sodkin (9) Yvonne Ellis/Mick Hucknoll (1) CD: 242471-2
	RUNNING IN THE FAMILY Polyder POLH 42 [F] Level 42 (Wally Badarou/Level 42) C: FOLHC 42/CD: 831 593-2
17 16 12	
18 35 10	THE RETURN OF BRUNO Matows ZL 72571 (R) Bruce Willis (Robert Kroft) C. ZK 72571/CD: ZD 72571
19 12 9	F.L.M. Septeme SUZ (A) Mel & Kim (Stock/Alirken/Waterman) TRUF BILIF + * * * * Septeme SUZ (A) Septeme SUZ (A) C Z CSUZ/CD: COSUZ TRUF BILIF + * * * * Septeme SUZ (A) TRUF BILIF + * * * * Septeme SUZ (A) TRUF BILIF + * * * * Septeme SUZ (A)
20 13 50	TRUE BLUE + * * * * Size WX 54 (W) C: WX 54C/CD: 925 442-2 Madonna (Madonna (all 9 tracks) Patrick Leonard (6) Stephen Bray (4))
21 19 6	THE GREATEST HITS
22 22 42	Tom Jones (Various) C: STAC 2296/CD: TCD 2296 SILK AND STEEL * * * Test/9CA PL71101 (R:-C: PX71100/CD: PD 71100
22 11 11	SILK AND STEEL *** Test/RCAPL71100 (R); C:PK71100/CD:PD71100 Five Stor (R. J. Bengers (H) Buster Peorson (3) P. Wingfield (2) M. Joy (2) Various) GRACEL AND ****
23 21 41	GRACELAND * * * * * Womer Brothers WX 52 (W) Paul Simon (Paul Simon) C: WX 52C/CD: 925 447-2
24 26 3	HIS FINEST COLLECTION O Tembo/FolyGrom RWTV 1 [F] Roger Whittoker [Various] C. RWTVC1/CD, 831 726-2
25 24 50	SO ** Peter Gabriel (Daniel Lanois/Peter Gabriel) C: PGMC 5/CD: PGC 5 MATADOR
26 v :	Various featuring Tom Jones (Mike Leander) C: VIVAC 1/CD: CDVIVA 1
27 27 3	Henri Ron Neviconi C-TC FST 2012/CD-CDP 745/676/2
28 11	NEVER LET ME DOWN @ EMI America AMAS 3117 (E)
20 11 11	WHITESNAKE 1987 EMIEMC 3528 (E)
30 36 1	Windespoke Mike State / Keith Olsen C. CEMC 3528/CD; DV 16-02-2
31 11	James Jackson (Jintmy Jonn/Torry Lewis) C: AMC 5186/CD: CDA 5186 KISS ME KISS ME S Fiction FDH 13 [F] The Cure Dove Allen/Robert Smith) C: FELINC 13/CD: R32136-2
31	The Cure (Dave Allen/Robert Smith) C: FIXING 13/CD: 832 136-2
32 34 109	BROTHERS IN ARMS * * * * * * * * Verlige/Phonogram VERH 25 (F) Dire Stroits (Mark Knopfler/Neil Dorfsman) C- VERHC 25/CD, 624 499-2
33 33 18	ORIGINAL LONDON CAST THE PHANTOM OF THE OPERA* Various (Andrew Lloyd Webber) Polyder PODY 9 IC NOVC 9 CD: RXI 273-2831 SAI-2
34 37	LIVING IN A BOX Chysels CDL 1547 (F. C: ZCDL 1547/CD: CCD 1547 Living In A Box (R. J. Burgess (all 9) Tom Lord Algo (2) Living In A Box (1)]
35 32 8	WHITNEY HOUSTON *** Aristo 206 978 (\$1 C; 456 978/C), 610 359
36 33 1	0 The Colf (Rick Robin) Begging Basquet MGA 80 (W) C. BEGC 80/CD: BEGA 80 CD
37 48	BACK TO BASICS Gol Discs AGODP8 (F) C. 2GODP8 CD: AGOCD8 Billy Brogg (Oliver Histh/Edward de Bono/Kenny Jones)
38 28	ONE VOICE Cis 498 891-1 (C) Cis 498 891-
	Barbina Streisand (Schord Baskin) C: 450 891-0/CD: 450 891-2 DANCING ON THE COUCH Chrysol's CDL 1550 (F) Go West (Gary Stevenson) C: ZCDL 1550/CD: CCD 1550
	Go West (Gary Stevenson) C: ZCOL 1550/CD: CCO 1550 SIGN "Q)" THE TIMES Paisley Perk/Warme Beathers WARRING Prince (Prince) C: WX 880/CD: 925 577-2
40 55 1	
	STRONG PERSUADER Mercury/Phonogram MERH 97 (F) C: MERHC 97 The Robert Cray Band (Brace Bramberg (Dennis Walker) CD: 319 5582 DELAY EXCEPT BILLS.
42 52 4	
43 0 1	6 U2 LIVE "UNDER A BLOOD RED SKY" * * * Island IMA 3 [E] U2 (Jimmy lovine) G: IMC 3/CD: CID113
44 38 4	SLIPPERY WHEN WET * Verligo/Phonogram VERH 38 [F] Ron Joyi (Bruce Fairbairn) C: VERHC 38/CD: 839 264-2
45 4 1	
46 76	3 ANNIVERSARY — 20 YEARS OF HITS
47 37	
	SUZANNE VEGA SUZANNE VEGA AMAMA 5072 [F] Suzanne Vega (Lenny Kaye/Steve Addabbo) C: AMC 5072/CD: CDA 5072
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50 53	Spear Of Destiny (Zeus B. Held) C: CDIX 591CD: DIXCD39



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	59	57	2 BIGGI LL Co	ER AND DEFF	ER I J./L.A. Posse	/D. Pierce/	n/C85 450 515-1 (i D. Simon/B. Er	C) C: 450 515-4 ving)	
	60		SWEET	FREEDOM	Worner	Brothers WX	67(W); C: WX 67C nald/L. Waronl	CD: 241 049-2	1
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	62		Hot Ch	ocolate (Mick	ie Most)	C	TC EMTV 12/CD:		
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77 The News 94 4 Å BOR 34 () 50 NA 70, 86 Rob & libe 64	65		RAISI	NG HELL M.C. (Russell S	rei vanbioss)		Profile/Londo C: LONC 21.		
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Double vision

by Barry Lazell

THE DANCE CHART over the last THE DANCE CHARK! over the last has are three weeks has shown an interesting variant from Gallup's pop singles chart, in that two re-cords bearing the same catalogue number have been registering in-

dependent successes.

The discs in question, of course, are Mirage's Jack Mix II and Jack Mix III on Debut, both of which are RADIO

LONDON

ALIST

ATLEY: seeing for A New Love MHISPERS: Nock Stoody

CLIMBERS

DORIAN: Madwas (US import PM Mutanium)

ERNESTA DUNIAR: Checking Out (US import-World)

BILL FREDERICKS: You'll Never End Another

Loud Marketing

Sedition

EGINA BELLE: Show Me The Way

ONYA GRIER Love Flok 10

ATHY MATHIS: (one Night Ho CATHY MAINING WOMEN OF Principle
Fourth & Boso

Ferna Roseksat/AAH

RCA

Udana/Zoludo

HERR ALPERT: Dismosts

ATLANTIC STARR Aboys

ALEYANDRA D'NEAL: Ichi

ANITA BAKER: Some Oir Love
DENNIS EDWARDS FEATURING
SIEDAH GARRETT: Doubt look day for
JANET JACKSON: Province Processing

numbered DEBTR 30221

The reason for this is that the onger medley on III incorporates the elements previously used on II, although it runs them in a differen order; Ill is, if you like, an upgraded replacement for II, somewhat akin to the eternal remix replacemen on single releases by Princess and some other acts which were plaguing the dance market not too na ana

In most cases, such remixes subtly altered the catalogue number as a distinguishing mark, while being essentially the same record. The Mirage release has taken the opposite track by putting out a new (though obviously intimately con-nected) record, with a different title and sleeve for distinguishing pur and steeve for distinguishing pur-poses, while retaining the precise cotalogue number of its predeces-

The release makes clever use of Gallup's collection of sales in-formation by catalogue number, because whichever of these two records people bought, they would be contributing to the same strong chart position.

In dance specialist shops contri-buting to the MRIB dance chart, where sales are identified by title nd artist, it was possible to see that both records were selling in bulk — in fact, there will be many DJ customers, especially, in these shops, who will have initially bought Jack Mix II and are now acing it with a new purchase of

Nigel Wright could theoretically keep on adding to the medley on subsequent repressings until he runs out of space on the viny!

Twelve-inch copies of III should

in theory have completely re-placed exhausted stocks of II by now, but the fact that only the former record is available on 7 inch, and thus catering for the pop market in the multiples, etc, should keep both records buoyant in the charts for a while yet. A fascinating situation, though one which could make the market exceedingly confusing if it ceases to be a unique

DISCO TOP **ALBUMS**

1 1 2 WHITNEY HOUSTON: Whover 2 Now LL COOL J. Super and Deller Dellam/CBS 450 S15-1 (C) 3 12 7 MGGI MU: 85 Novem Copinstristy 2013 (E

4 2 11 LILLO THOMAS: City Capital EST 2001 | 5 New Thomas 14 Street Sounds High Hope
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6 3 6 The WINDS Action MCA MCF 3367 [F)
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Address WX 105 [W]
10 10 5 NOKWOOD 5 Com Let You Ge
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HCA MCF 3376 (F)

11 14 10 KENI STEVENS: Size Moods
Som Today KENIEF 1 (A)

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19 19 35 LUTHER VANDROSS: Give Me The Epic 450 134-1 (C) 20 15 4 DONNA ALLEN: Perfect Tuning Portrait 450 888-1 IC

Explicit material



ntoted label Explicit Records, onentoted label Explicit Records, which has been set up by producer Steve Constantine, with marketing and distribution via Jetstar and EMI, is Loriana's Hold The Day, Hold The Night (XPL 1 on 12-inch). It's already in promo circulation around club DJs and radio, and some ILR provincial stations, in par ticular, have already put the track into strong circulation. In fact, Ex-plicit put the commercial release date back for a couple of weeks, in order to maximise promotion efforts around this early interest.

Loriana (pictured), who is pro-duced and managed by Constan-tine, has been involved in modelling, singing, TV ad and stage work since early childhood and last year topped the bill of a soul music tival in Kent.

She's currently working with a anes currently working with a band on new material recently re-corded with Steve Constantine, and will shortly be doing nation-wide PA rounds in support of Hold The Day, Hold The Night Explicit Records is based at 29 Oakroyd Avenue, Potters Bar, Herts EN6 2EL; tel: (0707) 51439.

James Tamilton

MORE CONFUSING than the olot from Soap is the

BI ACKMAN AND A BLACKMAN AND A
DOMINICAN, who (in that
order) turn out to be Robert
Clivilles, David Morales,
David Cole, and Jose

'Chep'' Nunex, creators of a which they apparently ci serrotto to New York club DJs in order to get initial reaction

At the same time, well knowledge, mixer and DJ at Better Days, Bruce Forest was combining h own keyboard playing and bits of other jack tracks with the bassline from ADONIS's No Way Back

ay back. Somehow the two ideas became entwined, with that a bootleg appeared under the 2 Puerto Ricans name but inspired more by Forest, the exciting instrumental being an instant import smash and now actually out oupling of ADONIS No Wa Back (London LONX 136). Not to be outdone, the "real" 2 Puerto Ricans completed their own, rather less exciting vocal re as 2 PUERTO RICANS A

BLACKMAN AND A DOMINICAN Do It Prope (Cooltempo COOLX 147)

However, this version is no so on import, with the som label copy as the UK release, but flipped by an infinitely superior instrumental version of their own (Grooveline GRL 5001)! Amidst all this, on no account be confused by an inferior UK cashin cover version that's been belled and cre misleading labelled and credit to 1-DENT-KIT (Debut DEBTY 3026). I doubt that the story will stop there, so stay tuned)!

New on import, and unions bootleg that's bound to be huge bootleg that's bound to be huge if enough, copies can be found, if the suspiciously Maceo & The Macks-like but completely uncredited Roadblock (Lynx Records LR 001), a James Brawn-ish jam that's just mode for the current scene in London, ror ine current scene in London, where "rare groove" funk oldies and modern rap 'n' scrotch are the big crozes. In fact, all the hottest raps are set to scratched hottest raps are set to scratched in funk oldies, the big import navies being **DYNAMIX II** Just Give The DJ A Break/Straight From The Jungle (Bass Station Records BSR 005), excellent double-sided scratch mix of famous beats and dialogue lines; ROXANNE SHANTE Have A Nice Day (Cold Chillin' CC 105), dynamic James Brown-ish jigg ICE-T Make It Funky (Sire 0-

2071), exciting rap to James Brown's scratched in aldie; VITAMEX That's The Way Girls Are (Profile/Cold Rock PRO-GRANDMASTER FLASH ALL Wrapped Up (Elektra 0-66801), sporse rap 'n' scrotch. Also on import are RUSS BROWN Gotta Find A Way

(1987 Edit) (Jump Street JS 1010), strong new remix o

year's Set If Off-ish dancefloo hit steeper (now actual) Megamix (BCM/Trax TX 33-5003-45), more various artists 5003-45), more various artists house megamixing from Germany; RAZE Have Mercy (Grave St, GSR-011), gospel-ish house with a refreshingly erent contering rhythm: MIKE

different contering rhythm; MII

DUNN Dance You Murtho

(Westbrook MD-WB 2), good
orchetypol jack track, MINI

CURRY I Think I'm Over You

(Total Experience 2709-1-TD), good bluesy good bluesy sophisticated biffer-sweetness; IAN FOSTER Out For The Count (MCA Records MCA-23741), British soulster produced by Nick Martinelli in his old ose Ends style; SANDY

BARBER The Real Deal (Viny/Mania VMR 008), wriggly piuntivé nagger with jazzy piano; SINNIMON Send It COD (New Image NIR 402), strident girl wailed wriggly jitterar; DORIAN Madness (PM Plutonium Records 275

datedly smacking for On import LP are BOOGIE DOWN PRODUCTIONS Criminal Minded (B Boy Records B84787), the hot Poetry

cutting up James Brown to a rap; NANCY WILSON Forbidden Love (Columbia FC 40787), her swinging treatment of Robert Brookins' If You Only Knew selling the class slowies THE O'JAYS (et Me 1 duch You (Philadelphia International Records ST 53036), slow and mid-tempo tracks being best, REGINA BELLE All By Myself (Columbia BFC 40537), hottest of the lot, a set that CBS abviously see as their answer to Anita Baker.

And in fact the lead UK 12-inch this eek is REGINA BELLE Show Me week is REGINA BELLE Show Me The Way (CBS 650938 6), Nick Martinelli-produced (but untypical) classy rich swaying soul slowie. Off

singles out here, too numerous to go through in the room that's left, inclus FIRST CHOICE Left No Man Put Asunder (Serious OUS3), the Philadelphia girls' disco oldin and new Dutch "house" mixes; THE CLASSICAL TWO New Generation [live JIVE T 1 48], Bobby Byrd's "get

in London on import, ARETHA FRANKLIN Rock-A-Lott (Ansto 20), almost Stock Ailken Watern ish hoppily wriggling romper; DENNIS EDWARDS Don't Look Any Further (New Remix) (Gordy TMGT 1334), 1984 classic soul income.

(alroady reviewed) now in a new plus on instrumental, BOBBY
CALDWELL What You Won't Do F
Love/Down For The Third Time
(Magnetic Dance MAGDT 5),
excellent value poir of jazzy blueyeds sad classics from 1979, with
radio appeal; Lanier & Go Donair
in The Night (Syncapsle 125Y3),
timelessly soullul mellow contrere,
Trouble Funk Wannan Of Princial in the Night (Syncopale 125Y3), timelessly soulful mellow conterer; Trouble Funk Woman Of Principle (Fourth & Broadway 128RW 70), Bootsy Collins co-produced almost Slove-ish rolling funk chanter flipped by the go go Dan't Touch That Sterec Shock Taktix Morocko (RCA PT 41356), Eurodisco/Mel & Kim-ish bright pop-hose instrumental with commercial chances. Like I say there

are many more — and, as if to emphasse an off repeated point, didn't even get a mail delivery last Thursdey, It was raining! All releases for consideration in this column must reach James Hamilton of his home address the Thursday morning prior to publication. Do not trust the mail to get it there by then!



20 JUNE 1987 DAARD

IOP		N		W	09	LL		G	
THE THE WHAT WANTED	OHERODY	W	16	6 4 I'M BAD L.L. Cool J	Def Jam 650856-7 (1	12"— 650856-6) (C)	600	7 TURNTABLE Sir Stephen	X VOL. 2 BlueBird —[BR

All C	51	MISS .	IVVV
1		I WANNA DANCE Whitney Houston	WITH SOMEBODY Aristo RIS(T) 1 (R)
2		FAKE Alexander O'Neal	Tabu 650891 7(12" — 650891 6) (C)

1 WANT YOUR SEX Rhythm 1 Lust George Michael Epic LUST (T) 1 (C) NO WAY BACK/DO IT PROPERLY

Portrait 650744 7 (12:--650744 6) (C)

10 13 NO SLEEP TILL BROOKLYN

GOODBYE STRANGER LOOKING FOR A NEW LOVE MCA MCA (T) 1107 (F)

ROCK STEADY

15 21 of Frie R, and Rokim Cooltempo/Chrysolis COOL(X) 144

THE SIZZLING SUMMER RAP THAT TOP'S THEM ALL!!!

TBRW62) ON 7" & 12" GROOVIN MELLOW ON BROADWAY

TROUBLE FUNK

PLUS ON 12" THE PREVIOUSLY UNAVAILABLE LIVE 10 SO VERSION OF "DON IT TOUCH THAT STERED" (BRW 70 & 12 BRW 70)

16 4	I'M BAD LL Cool J Del Jom 650856-7 (12" — 650856-6) (C)
17 46 2	WHEN SMOKEY SINGS ABC Neutron/Phonogram NT(X) 111 (F)
18 103	DO IT PROPERLY Cooltempo/Chrysolis COOL(X) 147 (F) 2 Puerto Ricans, A Blackman & A Dominican
1973 2	SCALES OF JUSTICE Living In A Box Chrysalis LIB(X) 2 (F)
20II	Dennis Edwards featuring Siedoh Garrett 1334 (R)
210 :	DIRTY LOOKS Diana Ross EMI (12)EM 2 (E)
22291	THIS BRUTAL HOUSE Nitro Deluxe Cooltempo/Chrysolis COOL(X) 142 (F)
2339	3 UNDER THE BOARDWALK Bruce Willis Motown ZB 41349 (ZT 41350) (R)
24"	3 I'M IN LOVE Life Thomas Capital (12)CL 450 (E)
2523	I AIN'T INTO THAT Cooltempo COOLX 145 [F]

28 24 3 ALWAYS Atlantic Starr 29 33 5 ROCK THE HOUSE Hot Line

30LIST | BELIEVE IN MIRACLES 31 15 3 BOOM BOOM (LET'S GO BACK TO MY ROOM Paul Lekokis Champion CHAMP (12)43 (R

32 22 3 COME ON OVER 33 DE OUTLAW

34 26 A TOUCH OF JAZZ 19 9 BACK & FORTH (Remix)

36 25 2 THE JACK THAT HOUSE BUILT Over/10/Virgin TEN (T) 174 (E 37 17 CROSS THE TRACK (WE BETTER GO BACK) 38 CHEN RED HOT

39 18 4 ROCK THE BEAT 4028 3 DANCING IN THE NIGHT 41 18 3 SWEETHEARTS/U + M (Einstein Mix

42 29 2 AM I THE SAME GIRL 43 GET READY 44EEE WISHING WELL CBS TRENT (T)2 (C) 45 20 13 LET YOURSELF GO

Champion CHAMP (12) 42 (R) 46 40 2 MAKOSSA '87 Urban/Polydor URB(X) 2 (F) 47 4 FASCINATED

48 . THIS IS THE NIGHT 49 LINE PICKS ME UP (YOUR LOVE)
Hordcore HAX(T) 1 (A) 50 ENT IF I WAS YOUR GIRLFRIEND

51 43 3 JACKO 52 31 3 SOUTHERN FREEEZ 53 50 2 FANTASIZE ME

54 CHY LET NO MAN PUT US UNDER Serious 7 OUS 3[12-12OUS 3] (A) 55 45 3 SUCKER FOR CANDY (Atlantic 0-867541) (Import)

5671 2 SAME OLE LOVE

57 III IF YOU WERE MINE

61 37 12 BOOPS (HERE TO GO) way/island (12)BRW 61 (E 62 32 32 FUNKY NASSAU 63 or J LOVE GOT ME ON A MERRY-GO-ROUND

64 LINA BREAK EVERY RULE 65 ENT HAPPY

6675 A NAUGHTY DANCER 67 LISTA TRAVELLING AT THE SPEED OF THOUGHT

69 34 4 MIRACLE WORKER 70 27 4 JUNGLE FEVER/SCRATCH FEVER

72 os 2 YOU GOT IT ALL MCA MCA(T) 1157 (F 73 35 11 LIVING IN A BOX Chrysolis LIB(X) 1 (F

74 30 4 INFIDELITY 75 ETT A LITTLE BIT MORE Freddie Jockson & Melbo M

Reggae Disco Chart

Keggae Album Circ	111
1, COME AGAIN Coco Tea	SPLP 2
2. JAMMING IN THE HILLS Tyrone Taylor	WENLP 3033
3. SUPER STARTS HIT PARADE VOL3 Verious	LALP 11
4. DOUBLE TWIN SPIN Vol. 1 Various Artists	SLPL 1
5. MOVING DOWN THE ROAD Junior Delgardo	LALP 007
6. WE READ FE DEM Super Block	LALP 08
7. HISTORY Dannis Brown	LALP 09
8. GOT TO SE ME Pinchers	LALP 13
9. PRINCE JAMMY PRESENTS VOL 3 Various	LALP 012
10. RAGGAMUFFIN Toppo Zukie	TZLP 002
11. LEGAL WE LEGAL King Kong	LALP 010
12. DON'T WANT TO LOSE YOU Ruddy Thomas	WENLP 3034
13. CLASSIC TOUCH John Holl/Slim Smith	WENLP 3025
14. LINE UP AND COME U Roy	TZLP 001
15, PERFIDIA Pon Holl	WENLP 3015
16. KICK BOY FACE Prince Jazzbo	TWLP 109
17. THE VERY BEST OF OSSIE SCOTT Owie Scott	ENPD 101
18. CLARKS BOOTY Little John	LALP 03
19. EVERYTHING SO SO General Tree	BLSCLP 001

20. 5 THE HARD WAY DJ Closh '86 Vorious Arish **NEW RELEASES:**

GA 002 SPD 10

SPDS

Classical boost with 'quality' budget CDs

by Nicholas Soames THE FIRST digitally-recorded clas-

sical compact disc series at a sug-gested retail price of £6.50, is in-troduced by Pinnacle Records this

Called Naxos, it cames from the Called Naxos, it comes from the same Hong Kong company that produces the full-price Marco Polo label. But the first 15 hiles, all featuring standard classical reper-taire, show that the recordings hail from Eastern Europe, with the most prominent orchestra being the Slovak Philharmonic Orchestra

It promises to mark quite a breakthrough for classical music on CD in that most of the recordings marketed under the £7 mark have not been particularly impressive and some have been unaccept

But Peter Smith of Pinnacle be lieves that the Naxos range with its dealer price of £3.96, will be reli-able. "They are all "DDD" record-

able "They are all DED ings," he explains Among the first titles are Beeth No 3 Among the first titles are Beetin-oven's Symphony No 3 (8.5550010), Tchoikovsky's Sym-phony No 6, (8.550013) and Dvorak's New World Symphony

Janet Craxton remembered

JANET CRAXTON the disting-uished oboeist who died in 1981, howing been the most influential English player for well over two decades, is remembered in a new recording issued by BBC Enter-prises in conjunction with The Craxion Trust called The Art Of

It contains six of the many re-cordings she made for the BBC cordings she made for the BBC over the years and reflects her under interests, Her Landon Oboe Quartel, but also included are many works written especially for her, including Bizobeth Lutyens' O Absalom. The recording is available on BBC CD 635.

vak Philharmonic Orchestra. There is also a Best Of Baroque collection played by the Capella Istropolita-Edelinger no direct (8.55001.4) by

Smith assures that they all have

Smith assures that they all have respectable playing lengths, and a good back-up supply of further littles, with 10 more coming in July, and a further 10 in August.
Target Records is also concerned to capitalise on the growing interest in mid-price CDs It has connounced the reduction of the Dutch-based labels Fidelia, Sound, Espaya and Cappetin Find depler Ensavo and Concerto from dealer

price of £6.25 to £4.86 "I am pretty sure that the autumn will see the CD market level out at two price points those with a

was see the Cur muses even such as the Very price point of the Condition of the Cur muse for the Cur muse fo

Simon set to Rattle off 14 more EMI LPs

corded exclusively for EMI since he first began making records in 1977 at the gae of 22, has committed himself to a further 14 recordings for the company by the end of

The repertoire ranges widely, from Gershwin's Pargy And Bess, Mahler's Symphony No 6, and Walton's Symphony No 1 to works by Strovinsky, Henze, Janacek, Hoydn and Berlioz.

This is in addition to seven other recordings already completed which are scheduled for release which are scheduled for release between next month and the spring of 1988. Among the high-lights, works as different as Mes-sicen's mossive Turangelile Sym-phony (autumn 1987), Elgar's The phony (autumn 1987), Etgar's The Dream Of Gerontius with Janet Baker (autumn 1987), and Sibelius' Symphony No 5 coupled, unusual-ly, with the Viglin Concerto played

by another EMI protege, Nigel Kennedy (spring 1988). Most of the recordings are being made with Rottle's own orchestro, the City of Birmingham Symphony Orchestra, although he does also

don Sinfonietta The extended contract demons

trates the faith EMI has in Rottle's continued success. "Simon is one o most important artists," says Peter Andry, president of the inter-national classical division, EM



Target U-turn on Capriccio stocks

cords has reversed its decision to run down LP and tape stocks of the Capriccio label, and is now issuing them side by side again with all

new CDs.
"We started to run down the stacks six months ago, but we have been forced by demand to import LPs and toppes again," says Jeremy Elliott, marketing manager, Target

"Against all expectations, there seems to be a market for the sperepertoire on Capriccio, though the packaging and price may also have something to do with it."

win it.

Among the issues roleased this month is Schubert's Die Schone Mullerin (CD 10 082/IP C 27 089/inpe CC 27089) sung by Josef Protschka with Helmut Deutsche, piano, which receives a very

positive review in this month's Gra-maphone; and the world premiere recording of CPE Bach's The Berlin Symphonies with the CPE Bach Chamber Orchestra under Hartmut Haenchen (CD 10 103/LP C 27 105/CC 27 105). poritive review in this month's Gra-

Complete Piano Sonatas Valum Complete Frano Sonatos Volume 3 including the Waldstein (NI 5052) and Volume 4, including Les Adieux (NI 5053) played by the inimitable Bernard Roberts; and finally The Spint Of England, a

collection of English string mus including Butterworth's A Shroj shire Lad played by the Englis String Orchestra under Boughto String Orchestra under Boughto (NI 5068) for which a colour pos er is available

 THE PHILIP Jones Brass Ense ble is producing records fro beyond the grave ... though it group folded last year, it was a tive in the recording studio until

five in the recording studio until its very last moments.

Thus Decco this month brings und what may be the very last PIBE recording — but potentially a very popular one. It brings together live orrangements of popular works, Bernstein's Suite from West Side Story, and a bross arrangement of music from Kurt Weill's The Threepopury Copers (417.354.18). Threepenny Opera (417 354 LP/

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Bubbling under, with less than 11 regionals are: Adams (6), Balance (8), Paul Brody (7), Cor Hazel Dean (6), Ben & Ging (8), Lift (5), Lone Justice (7), Jimmy Ruffin (5), Secession (7).

There was no playful available from SOUTHERN SOUND or PLYMOUTH fair week

INCORPORATING LP, CASSETTE & CD SALES

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SGT. PEPPER'S LONELY HEARTS CLUB BAND CD 3 The Beatles Perhaphora CD: CDP 746447-2	KEEP YOUR DISTANCE • CD Mercon/Phonogram CATLP 1 Curiosity Killed The Cat	SOLITUDE STANDING * CD A&M SUZIP?	THE JOSHUA TREE ** CD Idead U28	2 Simple Minds Viego SWDL1	WHITNEY * CD Aristo 208141	

FRIENDS AND LOVERS CO RAINDANCING * CD Alison Moyet IT'S BETTER TO TRAVEL . CD Swing Out Sister LICENSED TO ILL • CD
Beastie Boys Phonogram OUTLP 1 Del Jan 450 062-1 CBS 450 152-K-tel NE 1352

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Verious MEN AND WOMEN * co Simply Red INVISIBLE TOUCH ** © F.L.M. e Co THE RETURN OF BRUNO CO Bruce Willis RUNNING IN THE FAMILY * CD Level 42 TANGO IN THE NIGHT • CD Fleetwood Mac Polydor POLH 42 Motown ZL 72571 Virgin GENLP 2 Supreme SU2 WEA WX 85

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CBS 450 631	PRIEST LIVE Judas Priest	12
Island IUES 97	WAR * cb	2
Rough Trade ROUGH 2	7 The Smiths	57

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73 QUEEN GREATEST HITS ***** CD FMITHING	73	
THE DUBLINERS 25 YEARS CELEBRATION CD Shire SMR 731	59	
78 Diana Ross EMI EMC 3532	78	

Inside Prince's dream factory

by Jane Wallis

WHAT IS well known about Prince is that he is the ultimate creative genius of dancefloor groove and the undisputed ruler of get yer rocks off soul

Not so well known is the extremely hard-working perfectionist behind the scenes. In order to prepare for the live concerts which are taking place in Europe right now, Prince rehearsed his new band consisting of keyboardist

Boni Boyer a dancer and sin-ger simply named Cat and Sheila E — for 30 whole days just to get it absolutely the way he wants it. They even came to Birmingham so that the situa-tion would be as realistic as possible.

All the venues on this current tour have been hand-picked for maximum safety and the only thing that delayed the announcement of Wembley as the venue for British shows was waiting for planning permission to be granted to install



seats on the grass.
James Tod, who was previously

James Lad, who was previously on agent, manager and letterly A&R executive, now works for C&F Management, (the company created by Bob Cavello and Steve Fagnoli and which manages Prince) spoke to me in his new London office; an elegand Victorian house in exclusive Halland

"Prince is committed to giving the fans the best that he can. Safety is very important, he has stipulated that all the halls on the tour must have adequate sea ments. He knows what can happen in the euphoria of a show when ou've got so many people there."

Does Prince like the UK? "Yes, he

loved playing here last year. That's why he's playing here early on the world tour. They go to the US later " says Tod.

What emerges during the course of the conversation is that although



'AS YOU drive out of Minneau

... there gleaming before you is this space age building. It looks like the Emerald City in the Wizard

IT HAS taken just over a year for EMTs classical violinist Nigel Ken-nedy to produce his much-heralded jazz-rock album, but he was deter-mined to do the job properly— not like most classical arbits who appear faintly embarrassed in cros-sing over the River Styx into the pop

sing der me tover dyk into ine popPleyring the electic wön, he
mode size he hod the right sospiel
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contact with two indian music."

He does not, he insists, play the violin in the traditional way. "I use it like a voice, electric guitar or sexophone, so I think the album should be a voice, but in the album should be a voice, and the same of th

ophone, so I think the albam should be obbte to communicate with any-one who enjoys rock music, but would like to see a couple of new appets to the muse. The common should be seen to see the couple of the couple

headed next.
"I am currently lalking with
George Martin to produce a rack
album of new compositions," he
says, "while there are also plans to
record Vivoldi's Four Seasons in a
full-length video!"

Of The Times ably demonstrates that he cares about what goes on. Having realised that his home town of Minneapolis was incredibly rich in music talent but that there was not anywhere that artists could rehearse and record on a grand scale he created Paisley Park stu-

dios known as The Complex.

Spending \$10 million of his own money, Prince now owns a very large space where an entire live stage show can be housed along with full lighting rig and all. The concrete walls are 2ft thick and age curtains can be lowered or ed 50ft to control the occustics.

with world and current events. Sign

There are also two recording studios with state of the art electro-SSL desks with 48 track audio video recording available. Says Tadd: "As you drive out of

Says load: "As you drive out of the city of Minneapolis and reach open fields there gleaming before you is this space age building. It looks like the Emerald City in The Wizord Of Oz!"

Various artists are now using The Complex; Kool And The Gang have just been there and World Party, the British group led by Karl Wallinger who are also signed to CRF Management used it to rehearse for their current tour of America. Prince has a long history of association with other artists or the Paisley Park label writing and producing for Sheila E, Mazarati, Madhouse and now the soon-tobe-released single Mia Bocca by new protegeé Jill Jones. Prince even oversaw the video for the record, which was filmed on loca-

frector, which was limited on lace-tion in Mexico with Madonna's director Jean Baptiste Mondino. Currently, the label is expanding rapidly with two or three new sign-ings on the way. In addition to all this Prince has another movie pro-ject on the drawing board that is tentatively titled Dream Factory.

This seems strangely appropriate.
Will the London office be signing artists to Paisley Park? Tod says: Primarily, we are here to overse Prince's career in Europe. Organising his live shows is a very big job; 130 people are needed to move the show around with 14 trucks. The job is eight days a week, 24 hours. However, we are being approached by artists for management and this office is the route by which Paisley Park records is made accessible to artists over here. CRF Management is located at 1 Lansdowne Walk, London W11. King Fisher by Martin Aston

TO BE ushered into the presence of real royalty is, of course, unex-nected in this line of work — so move over Queen and Prince, and while we're at it, shove over Charles and Di and yer Royal Trust Charles and Di and yer Royal Trust gigs, this is the real joining up of unimaginable wealth and unim-aginable talent. Welcome The King Of Luxembourg.

The King has just released his first and excellent pop album,

Royal Bastard, on el records, home of pop's crown jewels. The record teeming with sweet, frothy bubble-gum or ballad meladies, dosed with equal amounts of flair, tack, wit and charm.

It follows a couple of fancy sing-les, the last being an exemplary cover of The Monkees' Valleri which is included on the album, alongside other songs by The Tur-tles, Public Image Limited, Harper's Bizarre, Henry Mancini, The TV Personalities and three from fellow el scribe, Louis Phillippe. In fact, there's not an original in sight ("he couldn't write a song to save his

couldn't write a song to save his life" el tell me), is there, er, Luxy? "No, I prefer to butcher other people's songs," he beams. "It's a lot more fun for a start. Also, the artists involved probably oren't as wealthy as I am so they probably need the money, which I don't. Anyway, it's a lot more fun be-Anyway, it's a not more couse one can get terribly serious about one's work, and I've got for too much to worry about. I don't have the responsibility of thinking, 'oh, I'm really fond of that verse or lyric'. If it's somebody else's song, they've done all the groundwork, and all I have to do is mess it up.

The King first made inroads into the fabulous entertainment biz as a child actor while also finding him-



self working with that other royal

imposter, Jonathan King. rageous style and dress sense and sional drunken fights but I also helped a friend make some re-cords." he remembers. "He was

cords," he remembers. "He was called Simon Turner, a dismal, bar-ing, blue-eyed, bland-haired En-glish actor, and we became friends, and helped me as well. in fact, we played quite a jape and tact, we played quite a jape and swapped roles occasionally. "Tagether, we made some pretty sick records. We recorded a song by Jim Croce and a David Bowie

song called The Prettiest Star which I discovered going through Jonathan's record collection, My Janathan's record collection, My octing? Simon and I look turns to play in various BBC children's se-rials — The Long Chase, Tom Brown's Schooldays, Lillie Langtry as well, you name it, everything from Softly Softly upwards." The mind fair baggles at the enormous fame Simon and the King stock-

red. From here, the story becomes a fle hazier, affairs with Britt Ekland, heroin addiction, alcoholism, road management for the fledgling Adom And The Ants after meeting film director Derek Jarman during the making of Jubilee, which in turn led to Turner writing the music for Caravaggio and now Jarman's What are friends for, after all? And



■ IT TAKES the strong, silent type to really get noticed these days — so indie band The Company She Keeps made a silent movie to promote their devilishly catchy debut single, What A Girl Wants . . . with the extra clout of Rik Mayall — the man with the leeriest leer ever and the nation's mic to b

favourite come to boot.

"We didn't with the song with a video in mind," soys guitarist Dove Finney through a completely incidental nosebleed, "but we wanted to complete with the majors, and videos are so effective." Much credit to the band and their label, Cold Harbour, then for resourceful use of low budget in the making of a very furmy, striking promo. "We shot the whole thing in one day, some of in one of the band wanted to the whole thing in one day, some of the work of the whole things in one day, some of the whole the whole the work of the whole things in one day, some of the whole the whole the whole the work of the whole the whole the work of the work of the whole the whole the work of the whole the whole the work of the whole the work of the whole the whole the work of the whole the whole the work of the whole the whole the whole the whole the whole the work of the whole th promo. We shot he whole thing in one day, some of it in one of the building member's file, which we decorated especially. A man with a horse and cart just wandered into the picture of the end as we finished filming on a disused railway track near the Old Kent Road; it fitted in really well!"

Pre-release, the reaction's been great, says Finney, with airplay Andy Peebles, Andy Kershaw and Capital and a screening on ITV's C Fresh this Saturday morning.

With Finney's previous band, the splendidly named Academic Hamil With Finney's previous band, the splendidly named Academic Hamiltons, floundering somewhere betwixt indialand and the majors, will a move to the big boys be Finney's next long shot? "Not really, Cold Harbour's distribution deal with RCA is enough for us because it means we can keep our independence — in a sense it's what every band wall.

Stay funed for action.

now, crafting pop classics for all as well as the world at large. "Yes, they're very crafty. I do believe we

they're very crafty I do believe we are puthing out excellent records."

A finy bit sixties-pop orientated, Luxy? "Well, I don't really know how to be modern. I wouldn't know a sequencer if I saw one. People made better records in the Sixties anyway.
"What's new now? If The Age

Of Chance are new, well that's

What a royal bastard, Goodlooking, vain, wealthy and ex-traordinarily talented (his words) The King Of Luxembourg is here to At last. If, as Morrissey says stoy. At last, It, as Morrissey says, the Queen really is dead, then long live The King.



MRS GREEN: major complimen

Beserkley revisited

THE US-based Beserkley label en joyed a halcyon era during the late Seventies with Jonathan Richman and Greg Kihn in particular, but has been sadly silent for six years. Until now — lobel founder and

amiable eccentric Matthew King Kaufman, whose motto remains "Fun fun fun till they take the keys away", has both signed a new oct and re-established a London office, the latter under the ouspices of the equally amiable but slightly less eccentric Butt/Shanghai group of labels headed by Bryon Leafe at Beethoven Street (1), W10.

acethoven street (I), W10.

The plan is to reissue all the old stuff — in fact, a few bits, like a Richman CD, have already surfaced — but more to the point, to lounch some same street.

launch some new acts.

The first of these is a trio from California known as Mrs Green Hearing their eponymous LP (Be-serkley BZ 1001, produced by the aforementioned Kaufman, distri-buted by Music Galore (01-960

oframesperiode College (1) 2800 1871, post of proget both rile of wonderful lime worp by the length of the length You, they could do some business

Harvest for the world

IT'S BETTER to burn out than fade away," sang Neil Young in Hey Hey My My, the final item in a two

hour set comprising 18 songs (in-cluding encore) at Wembley Backed mostly by Crazy Horse

Backed mostly by crazy nurse.
Frank Sampedra on guilar/key-boards, Billy Tollbot on bass and Ralph Molina on drums — but occasionally playing solo, backing acoustic guitar or keyboard, Young took a little while to get in the groove, but by the end, he took no prisoners as the crowd stumbled away, stunned at the intensity and me of what was truly an epic

Very much a greatest hits per-Very much a greatest hits per-formance (and quite similar in material content to his 1979 dou-ble LP, Live Rustl Young stamped around the stage playing his trademark single note solas with a meaning and emotion that can

meaning and emotion that can orasily have been equalled. The middle-aged Q crowd pre-ferred the songs they knew, like Heart Of Gold and Sugar Moun-tain (both done solo), but the se-rious devoless were establic of Down By The River, Cortez The Killer and very heavy duty versions of Powderfinger and Like A Hurri-

ne, which burned into the flesh This was not for the faint-hearted the endings of the group num-bers went on for almost a minute of mayhem, and apocalyptic seems the only word to describe a perfectly stunning evening. Never one to compro

he can give himself a hard time, he can give himself a hard time, Neil played this series of gigs be-fore his new LP, Life, has been released. He did, however, play the current single from it, Long Walk Home, which must have im-pressed even the ushers. Hear it, request it on the radio, but get this brilliant song some exposure! While there may have been a

few sensitive souls who would have preferred a more sedate and polite concert, Young's sometimes almost metallic sound and his persona made Roky Erickson look like Narman St. John Stevas. Underline that other bit of Hey Hey My My, which says "Rock'n'roll will never die". Not burning out and certainly not foding away on this showing, Neil Young makes being a 42 year old delinquent chic. Hurray!

Pop will repeat itself.

DOCUMENTARIES, books and DOCUMENTARIES, books and orticles will not let us forget that "it was 20 years ago today", but as for as **The Shamen** are con-cerned it could have been yester-day. Their sound is more late Six-ties influenced than ever, and pre-vious comparisons with The Associates and The Teardrop Explodes

ates and The Teardrop Explades no longer really apply. But listening more closely to their forthcoming LP, Drop, reveals that their lyrics are far from the spacedout nonsense normally associated with psychedelia. World Theatre, Happy Days and I Don't Like all nt on astute picture of injustice

both at home and worldwide. Sadly, such details were wasted at the Clarendon, Hammersmith, where the poor sound re-duced The Shamen's set to a muddy dirge, with only Something Ab out You surviving intact. Some recompense was provided by the fascinating and very appropriate film and slide backdrop used by

the group. Always puerile, but occasionally brilliant, **Pop Will Eat Itself** are the UK's equivalent of The Beastie Boys — not that they are likely to sound similar, even with PWEI's current live use of a beatbox and

ccasional rapping. The group's brilliance came at the beginning and the end of the set with their inspired cover of Lave Missile F-111 and their own Sweet Sweet Pie. Sandwiched in between there was not much of note: songs



NEIL YOUNG: 'It's better to burn out than fade away

about Greboes and Sick Little Girls merged into one, with only the fairground-sound of Evelyn adding ement of surprise.

ANDREW BEEVERS



Red guitars

WITH THE tension mounting in the WITH INE tension mounting in the histings in pre-election week optimism was high as the Red Wedge Move On Up Election Tour wound its way around the country. Even under the Wastway of Bay 63, a celebratory air abounded but whether it was in the hope of a Labour victory or for Matt Johnson's first live date in

The man who is The The, Johnson stepped up with only his elec-tric guitar and a bass player to deliver a short set of three sparse but very effectively arranged num-bers, including particularly brilliant versions of Perfect and Heartland.

He obviously believes you should leave an audience wanting more — although this was taking things a bit far, especially as he only managed to prevent a riot by returning to apologise, saying they had only had time to rehearse the three numbers. Very short but also Red Wedge's policy of bringing

aliticians in contact with the nation's youth was manifested at this point with the appearance of three speakers, including an ebullient Ken Livingstone. Another fixture at these events

seems to be Billy Bragg, a true spokesman for a generation, with his one-man-band, social awarehis one-man-band, social aware-ness programme displayed in his eloquent tales of urban blues and painful young love. He began his set appropriately

enough with a stirring version of New England, ripping on through a scintillating set of some of his finest songs, plus a strong, evoca-tive version of I Heard It Through The Grapevine and a fervent ver-sion of The Beat's classic Stand Down Margaret.

Well, by now we'll all know whether she has or not, but what-ever happens at least one party is taking a positive interest in youth, music and the industry. As for Billy Brogg, he gets my vote every time. JERRY SMITH

All mod cons

DINGWALLS ON a Monday night is now indie night and Panic Sta-tion. Less panicking as quivering were the jounty Passmore Sis-

Ners, four chaps, of course, with the right guitars and the required implife qualities. One wishes a place in one's heart could be found for this band, their ability was clear, the songs were good and their enthusians evident. That this combination will endear them to on more these emissions is less. no more than a smattering is less the band's fault than the current thought on what passes as com-

Yes but then there's A House. occupying similar territories and able to achieve greater things. Four disparate characters from Dublin, they mixed personalities of Lublin, they mixed personalities of the cool, the serious, the intense and the buffoon with a winning recipe of aggressive pop. Their previous single, Kick Me Again Jesus, now bears the mark of lasting excellence, with the new one, Snowball Down (both available on Rip Records) heading very much in e same way. Their old faces and deep smiles

Their old faces and deep smiles couldn't disguise a strong accest on fun, which in turn did nothing to harm the strength of a superb per-formance. This is a fact which would not have escaped the slightwould not have escaped the slight-ly older, better-dressed and for more reserved members of the au-dience who refused to catch each others' eyes, while considering the next step beyond indie charts. The ghost of greatness haunts A House DUNCAN HOLLAND

Head start

A STRANGE bill at the Town & Country, to be sure, with CBS' sensitive chaps Deacon Blue sandwiched bet

sandwiched between the earthier wares of **Dr's Children** and what looks like being this month's name to drop in A&R circles, **Nead.**First an, The Dr's Children had to like their princip dullar possible through a sound system load enough to flatten the finer points or cry set and only the new single, Gril Wilh Green Eyes, the best track, from the recent Buffolo LT,

Scotland's Deacon Blue initially suffered too, but eventually settled in to produce a gritty soul sound not dissimilar to their debut Rain-town LP. They were animated, pasnate, in fine voice, but somehow sionate, in fine voice, but somehow their all-important lyrical imagery didn't measure up to the grand scale of their arrangements. A promising band, but one that might just be lobouring under the pressure of having too much expected of them too soon. Watch out for their forthcoming Loaded single, though

though.
The small buzz-building a Head, the Bristol band made from the patched remnants of The Pop the patched remnants of the Pap Group, Rip Rig & Panic and minor Clash elements, must be very gra-tifying for their lobel Demon . . but how long will they stay hanging on to them? They've got the sort of raucous, obrasive sound that falls somewhere between The Three Johns and the Gang Of Four and comes as a welcome reminder that comes as a welcome reminder that ock doesn't have to be as reverential as Deacon Blue, Less gimicky than Big Audio Dynamite, they could easily have a similar impact, though hopefully someone will care enough to ensure that their rise doesn't come on the crest of media overfall with built-in olescence guaranteed.

Can you remember the last time a band provoked as much booing as vehement applause? Heads will turn! DANNY VAN EMDEN

MUSIC WEEK 20 JUNE, 1987

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

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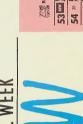
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- THIS BRUTAL HOUSE Nitro Deluxe RED HOT 22
- Sleb/Phonogram JAB(X) 49 BACK & FORTH (REMIX) 33
- Row TV Products RTV (12)3 65 ITM CAN'T TAKE NO MORE ALONE *∞* 99
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 Jennifer Rush (Duet With Elton John) NFIDELITY

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LONDON TIMES Radio Heart featuring Gary Numan

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Portrait MERV (T)? Urban/Polydor URBXX14 73 JE BOOM BOOM (LET'S GO BACK TO MY ROOM) 71 KIN LET LOVE BE THE LEADER 72 IIIM I BELIEVE IN MIRACLES

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WANNA DANCE WITH SOMEBODY ISTIL HAVENT FOUND WHAT I'M, LOOKING FOR, UZ MACK MIX HATH, Minge WANT YOUR SEX Rhythm I Last,

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Osal/18/Virgin TEN (T) 174 EMI (12)EM2

THE JACK THAT HOUSE BUILT

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Adonis (festuring 2 Puerto Ricans, A Blackman And A Dominican)

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BREAK EVERY RULE Ting Turner

MY PRETTY ONE Cliff Richard

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SOMETHING INSIDE SO STRONG

46 TOT THROWING IT ALL AWAY



DISTRIBUTED SUCCESSFULLY THROUGH PRIORITY/RCA



T LA ROCK: credible callection

T LA ROCK: Lyrical King. Ten Records DIX 52. The Bronx rapwho was in on day one of the per who was in an day one of the Def Jam phenamenon before moving on to another influential label, Sleeping Bag, now makes it to album after two club rap his Back To Burn and Breakin' Bells. Both are incli ded and will boast the potential of this credible collect tion which is far more suited to the dancefloor than the living room but has some moments to justify its title, as on Tudy Fruity Judy: "She'll make you melt like butter with just one touch/Whether you're black Spanish. Chinese. Turkish or



WANKS DANCE WITH SOMEBODY NO THE REAL PROPERTY AND THE PERSONS NO.

MOTHING'S GONNA STOP US NOW Sandy CROCKETT'S THEME An Amount

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TIENS BORRE UN P'TIT COUP . . . Good C'EST LA QUATE

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IFF IT RE ...

viewed in LP form, it's impossible to say whether the CD theory behind this, allowing one to mix and select tracks according to preference, actually works. This aside, what an excellent recording it remains. Drawing from Manzanera's career outside of Roxy Music, we get songs from the various 801 projects and the guitarist' still impress-ive 1975 release Diamond Head. Each stands as a beacon of good taste and sophisticated experi-mentation and should satisfy a wide audience hungry for a spot of substance in their daily music.

BOY GEORGE: Sold. Virgin VS430. It would be easy to damn Boy George's solo album debut with faint praise but its insidious appeal should not be underestimated. His voice can still be as treacly smooth as of old, although on the whole he's roughened it up into a soulful rasp that works quite well on the title track and on side two's aggressive opener Ain't Just Enough Overall, it's a bit bland an occasional nod in the direction of something more interesting and solid backing from the likes of Well Red helps to beef it up. Despite its shortcomings Sold will probably stick, whether the in nocent listener wants it to or not KF

NONA HENDRYX: Female Trouble, EMI AML 3120. Female Trouble does not really corroborate the new energy that Nono Hendryx has injected into her live act. There are only two strong numbers on e album and for the rest Hends fluctuates between sounding like

Annie Lennox and Ting Turner and, in fact, like anyone except herself. Why Should I Cry, which was a hit in the US, is the sort of was a hit in the US, is the sort of feisty upbeat number that one would expect from her, while Winds Of Change is a predictable ballad, but sung so beautifully that it becomes addictive. It's a pity that the rest of the LP's material doesn't live up to these two.

JANE SIBERRY: The Speckless Sky. WEA — 925 578-1. With three albums to her credit and already a name in her native Canada, Jane Siberry seems on course for translating her homegrown success to receptive ears this side of the Atlantic with her first release on Warner Brothers. All nine tracks are her own composiand while some owe a musical debt to Laurie Anderson, others reveal a harder indie influence. Topped off with lyrics this intriguing and a voice this sweet, it's wor investigation.



NONA HENDRYX: not herself

STOCKIT

MARILLION: Clutching At Straws, EMI EMD 1002/TC-EMI that while it lacks the overall dra of Misplaced Childhood, Marillion's latest opus is nonetheless another stirring and engrossing achievement. Concerning a writer's alcoholic realisations about his life and loves, Clutching At Straws demands concentrated listening to Fish's random thoughts as the band provide the generally decent musical melodramas. The single, Incommunicado, slots in neatly, but although possible follow-ups are rather scarce due to the deceptive style of songwriting offered here, Warm Wet Circles or the beautiful Sugar Mice should add extra impetus to an album may well be-come their second chart topper GT

STOCKIT THE CHESTERFIELDS Kettle Subway Organisation SUBORG 3. Distribution: Revolver and the Cartel. In which the strumming gets ever-faster, the tunes get oh so-poppy and in the heads-down rush, someone omits to tell The Chesterfields that they're a damn fine band. Kettle is a culmination of road weary growing, a pot pourn of edgy pop from both sides of the Atlantic and a cert cult seller. Possible radio crossover at every sharp crease, Kettle's an uplifting experi-

CANNE

0.00

Reviewers: Evelyn Court, Karen Faux, Dave E Henderson, Duncon Holland, Kate Holmes, Carole Linfield,

ence with more than a couple of worthy chart contenders. Stock

DANIELLE DAX: Inky Bloaters Awesome Records AOR 13 Made in collaboration with form colleague Shock Headed David Knight, Inky Bloaters combines elements as diverse as Bo Diddley, ments as diverse as bo Unaley. Bolan pop and the musak of Indian cinema, through the original use of a variety of instruments from the sitar to the kalima. With imagina-tive precision, Dax sets her lucid lyrics against this extraordinary mish mash of sounds with a result that can be described as nearly unique! A recent flurry of press features should boost interest. Indie charter

THE TOASTERS: Pool Shark. Unicor PHZA-5. Apparently there is what's called a "ska-vival" presently underway on the US East Coast, though if this New York 11-piece are in any way representative it's a non starter. The Toasters' music only borrows an approxima the ska beat but otherwise fails to realise the other's swinging easy insouciance and is for the most part insouciance and is for the most part laboured and contrived, sharing much in common with the 2-Tone pastiches' worst excesses. The in-strumental track Toast On The Coast is a single reflective moment in a melange of frontic rhythms and forced jollity. The spirit of ska died with Don Drummond. Cancel its subscription to the resurrection

JACK THE BEAR Bearfootin's Backs NCHLP 13. Distribution: Backs and the Cartel. Folky sleaze and honky cajun are the orders on this humorously wacko album. A neat and contra led sound with a pop edge that takes you on a musical trip from cult radio play to coffee table acceptance Los Lobos at the hot your garden and a track listing that's pure Americana seen on late night film). DEH



DANIELLE DAX: nearly unique!

LICK THE TINS: Blind Man On A Flying Horse, Sedition SED 9001. Distribution: PRT, Lick The Tins blend a confusing array of styles and instruments (from tin whistles and mandalins to good old home down synths) using an Irish mix of basic pap principles. The result is mostly acceptable, even though their treatments lack the punch of the Pagues or the heartaching melody of Clannad. They're best ith their own material, which shows sensitivity and directness missing the covers like the Can't Help Falling In Love single, its

follow-up Belle Of Belfast City and an Irish jig version of Hey Joe. It they were to pluck up courage and stick to their own far superior stuff they could shake off the gimmich tag and harness some real char



CHESTEREIEI DS: chart conte

STOCKIT JOHN HIATT: Bring The Family. Demon FIEND 100. Producer:

John Chelew. Distribution: Pinnacle, High has been consistently tipped for the big time over the past 10 years, but has some-how never quite made it. His intriguing lyrics repay concentration. guing lyrics repay concentration, and with a backing trio of Ry Cooder (guiltar), Nick Lowe (bass) and Jim Keltner (drums), the music here is great. Cooder especially shines on Lipstick Sunset, and this is almost a High & Cooder record. Intriguingly, several songs possess a soulful quality quality (Stood Up is a bit Joe Tex-like, and Tip Of My Tongue rather Solomon Burkesque), and those who enjoy such notables as R Thompson, Costello, Van M and Springsteen should find this much to their liking, despite the lack of an obvious radio single. JT

STOCKIT THE SHAMEN: Drop. Moksha SOMALP 1. Distribution: Nine Mile and the Cartel. Scottish post-psyche combo release their debut

album after some critically acclaimed 45 action in recent times. Live circuitry has hardened the sound and delivery, while the Shamen songs have developed into dangerously melodic affairs into diffigerousy metodic arrains ackin to commercial crossovers. Still shrouded in flailing guitars, riddled with excitement and brimming with confidence. The Shamen look set to attract the kind of mass exposure they deserve with this fine

THE BOMB PARTY: The Last Supper. Abstract Sounds ABT 016. Distribution: Pinnacle. Retrospective fore from greaseball powerchorders which neatly closes phase three of their development. Having never really bagged the full rewards for their gushing eclectic music, this pot pourn might pick up interest as their contemporaries — Gaye Bykers, Crazyhead and all seem set to g wider offention

Λ

by Dave Henderson

SO, WHAT'S happening in the world this week? I'll tell you. Dis-cafrique are "pleased" to announce the release of a brand announce the release of a brand new **Bhundu Boys'** LP, to fol-low their highly successful and much acclaimed Shabini. The new one will be called Tsvimbodzemoto, which will just slip of the tongue ... now won? it? In the in-north zone, Chumbawam be continue their rantings of post-election time with their econd LP, Never Mind The Bal-ols ... Here's The Rest Of Your Life on Agit Pop through Red Rhino. Haven't heard that one yet, but if it's a patch on their Pictures Of Starving Children opus, we'll all be in for a treat.

ON THE continent, Play It Again Sam have a new 12 inch from radical assoult team A; Grumh Entitled Too Many Cocks Spoil
The Breath it looks unlikely to slip through the new wave of BBC bans, but there you are and ... (that's through Rhino, as are ...) We are Everywhere by Borghe-sia (also on PIAS) and Tuxedosaa (also on MAS) and Tuxedo-moon man Steven Brown's Searching For Contact armies on LP and CD. But have you heard The Dave Howard Singers' You Youson 12 inch? Especially he 12-inch remix version. Don't miss it, it's wracked with potential pop crossover potential, it's funky and funny, it's on Hallelujah and il can be ordered through Red

ACE ALSO lounches the defini-tive series of LPs focusing on The



MUCH PRAISED combo, Slab! have their third single for lnk (which'll no doubt refuel rumours of "big" deals and all that Smoke Rings is an seven and 12 and suggests some neat things an the horizon from their upcoming the horizon from their upcoming. Pr. Ink also release a remixed version of **Kebbala**'s Ashewa Ara and offer the world the potentially mossive **Ruby Blue**—a Scottin dau who debut with a single entitled Give Us Bove on mighty LP to impress all and sundry with this strough Nine Mile and the Carlo Mile and the Mile and the

K

THE ALL The Madmen label continues its stout work of image and Innues is stout work of image and catalogue building with a 12-inch from We Are Going To Earl You. I Wish I knew, through Rough Trade and the Cartel, hardly fits the outfit's gory monicker, but it's neat enough all come. Al Ace (through Pinacle), the Kent lobel has liberated. more than its fare share of Stax cuts and half a dozen singles of note will be surfacing over the Judy Clay And William Bell's Judy Clay And William Bell's classic Private Number (a re-hit in the making perhaps?), Booker T And The MG's Time is Tight, The Staple Singers' Respect Yourself and the sultry lushness of

Shirley Brown on that love trangle tangle Woman To Woman Get the Kleenex ready.

Fifties — with some great music and sleeves. Each volume looks at a different aspect of the de-cade and the first three to hit the Tracking turntable are R&B Vocal Groups, Rockabilly Fever and Juke Joint Blues.

C

NEWS JUST in to the effect that Factory has switched all distrition to Pinnacle — and that T - and that The Railway Children have signe tribution entirely to the Cortel.
Their long-time-consuming-butreally-well-worth-the-wait multimedia compilation (available as
a video, CD, LP or cassette), with suitably fantastic artwork, hits the streets this week and contains material from all your fave 4AD people plus video clips of some calibre created especially to mackage by 23 Envelope per son Nigel Grierson, And pretty neat it all looks too. Furthermore 4AD will soon have a new single from AR Kane (last excellent release on One Little Indian) plus a collaboration for them with

Colourbor

MOVING ONTO a totally diffe. rent tack, Razorcuts have their third single, I Heard You The First Time, released by Flying Nun UK. This'il be through Rough Trade and the Cartel and it'll act as a rent tack, Razorcuts have th little respite as the group hurried-ly ready themselves for their derelease on the Creation label. With two years in the mak-ing (and three months in the pressing plant) Nothing But Happiness have their debut LP Detour, released on Remorse through RT and the Cartel, while the Glass label mourns the loss of The Jazz Butcher but returns swiftly to give the world a 12-inch from In Embrace entitled What's Got Into Me² and an LP from the highly rated US outfit Downy Mildew, called Broom-tree, Both are though NE

UP AT Red Rhino, there's a couple of hot compilation albums on the racks too. Bugs On The Wire on Faghorn Leghorn (a division of Skysaw) has tracks from **The** of Skysaw) has tracks from the Fall, Lee Perry, It's Immate-rial and many more. It's hat poop, and a note with the test pressing informs us that the delay in release is due to the sleeve



RUBY BLUE: new single and a mighty LP in the wings

being re-done because it was a "threat to optic health". And, er, well, the other one from Rhino isn't a compilation, it's a thrashing bit of noise from Luton-based onarcho punks Karma Sutra and it's lovingly titled Daydreams Of A Production Line Worker. Sorry about that



IT'S IMMATERIAL: hot poop.

WITH THE premo Tope, The Janitors ance of In Tape, The Janitors Abstract and their first release for the label is a seven and 12-inches called Family Fantastic. moner called Family Fantastic, through Pinnacle . . . also down in Pinnacle's lofty South London warehouse, French label New Rose is getting ready for a sum-mer onslaught with a 12-inch from Paule called the control of the called called the called the called called the called from Psyche colled Unveilling The Secret, a 12 from Sirens Of The Secret, a 12 from Si Seventh Avenue calls Burns' Drop Your Mask seven inch, an album from The Divine Horsemen called The Middle Of The Night and an album from Reptiles At Dawn colled After The Plague. Other "happening" things chex Pinnacle include The

Cramps' officially released li-mited edition live LP Rockingado mited edition live LP Rockingnad-rellininaucklandnewzealand on Vengeance, **Demon's** Breakout album on Clay, **Head's** A Snog On The Rocks album set on the Demon label and the re-reli of two primal Buxxcocks' albums, Another Music In A Different Kitchen and Lovebites, on the Fan Club label - subsidi ary of New Rose — and all in ly blue vinyl. Now, what was that? An omen for the election, or

WITH SEVERAL new WITH SEVERAL new entries penetrating the charts of the moment, there's quite a few items bubbling under the main charts. On the albums front, The Band Off Holy Jody's quity Tales from The Chy is still hovering outside the 25. Others goining momentum are: And Also The Yees—Night Of The 24th; Krewmen — Sweet Dream; Skitzo—Skitzo Manier Various—Skitzo Manier Various—III. — Skitzo Manio: Various — I ons From The Crackling Void, irain Prunes — The Hidden Virgin Prunes and Living In Texas



THE FALL: Red Rhino track.

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	Too W	de week	Area Code Title	Label 7	(12) Number (Distributor)	W
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12	100	GOODBYE STRANGER	Hommondi

12 (7)	Pepsi & Shirlie (Tambi Fernando/Pete	Hammond) Handle Music (3)
13) 18 7	LOOKING FOR A NEW LOVE Jody Watley (Andrew Cymone/David	MCA MCA[T] 1107 Z.) Intersong/SBK Songs (s)

14	21 3	WHEN SMOKEY SINGS Neutron/Phonegreen NT(2) 111 (F ABC (Martin Fry/Mark White/Bernard Edwards) Neutron/10 Music (s)
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mm (10) -	Kun-D.M.C. (Kussell Simmons/Alex Kudin) Vi	terner pros.
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	35	24	12	CAN'T BE WITH YOU TONIGHT : Orbitose OR 721 (12"- Judy Boucher (Sonny Roberts) Reward Music (9)	-OR 1221] (JS/OR/E
				A BOY FROM NOWHERE	Epic OLE(T) 1 (C

4	COM
Son LON(X) 137 (F)	Top

TITLES A-Z (WRITERS)

86 88

89 92 93

95 95 99(8 100) SAME OLE LOVE

75 chart entries to date (23 weeks)

NEW 7" REMIX & 3-TRACK 12" SINGLE · W8293/T

MAXIMUM SPOCK ROCK -

38 29 3 KEEP ME IN MIND Virgin 80Y 1014
Boy George (Stewart Levine) Virgin/Mi Jambe Music/Airs and Groces (S 39) 62 2 AtWAYS Atlantic Storr (David Lewis/Wayne Lewis) Jos 19 5 FIVE GET OVER EXCITED Get Discs. 41 43 2 SWEET SIXTEEN
43 2 Rilly MAG | Keith Forsey) Chrysolis Music

42 ROCK STEADY Whispers (LA./Babyface) Copyright Control 43)6 2 BREAK EVERY RULE ne) AJM Creative/Rats Said The T 44 LEW MY PRETTY ONE

45 26 12 (SOMETHING INSIDE) SO STRONG Labi Sifte (Give Jahrs) Empire Music/Xavier Music (

46 EIN THROWING IT ALL AWAY Virgin GENSSITZI IEI 47 52 2 NO WAY BACK/DO IT PROPERLY London LONIX; 136 [P

48)s 3 THE JACK THAT HOUSE BUILT OseDITEVIS-pix TEN (T) 174 II 49 7 2 DIRTY LOOKS

50 31 12 BIG LOVE Warser Sections of Mac (Lindsey Sectinghom/Richard Dashut) EMI Music 51 33 12 LIVING IN A BOX (Richard James Burgess) Empire Music

52 43 4 Alison Moyet (Jimmy Josine) Virgin Music ®

53 ETEM WHEN YOUR OLD WEDDING RING WAS NEW Jimmy Roselii (Jimmy Roselii (Jimmy Roselii) Lawrence Wright/EMI 54 30 5 INCOMMUNICADO
Marillion (Chris Kimsey) Marillion/Charisma Music

55) ENVI RIGHT NEXT DOOR (BECAUSE OF ME) Mercap Phonegra 56 56 4 GET READY
A&M AM(Y) 39
Carol Hitchcock (Stock/Airken/Woterman) Jobete Music (9) 57 HEARTS ON FIRE

58 LINE TEARING US APART 59 74 2 HOOVERVILLE (AND THEY PROMISED US THE WORLD The Christians (Lovere Lethon) 10 Music/Con. Con Island

60 58 4 EVERY KINDA PEOPLE Mint Juleos (Trevor Horn) Island Music

61 61 2 LABOUR OF LOVE Goldberg/James Bioadolillo) C

62) 5 2 THIS BRUTAL HOUSE C 63 71 2 RED HOT Princess (Richard Jomes Burgess) Virgin Music

65 LINI CAN'T TAKE NO MORE
The Soup Dropous (Pete Brown) Summerson

66 67 2 ALONE Heart (Ron Novison) Warner Bros. Music

67 65 3 YEARS GO BY (Stewart Lavine) Warrer Bros./Fires

68 48 2 LONDON TIMES Radio Heart feat Gary Numan (David & Hugh Ni 69 37 5 Simply Red (Alex Sodkin) SBX Songs/So Wh

70 LEST FLAMES OF PARADISE (85 6508 Jernifer Rush/Elten John (Goldmark/Roberts) Brooze TIME LET LOVE BE THE LEADER
FM (FM/Dave King) Indiscreet/Chappel Music

72 HET I BELIEVE IN MIRACLES 73(60) 4 BOOM BOOM (LET'S GO BACK TO MY ROOM)
Poul Lekokis (R. Turatti/M. Chieregotal Bocu Music

74 THAT'S THE WAY IT FEELS

Ross resumes normal service

PROMO DIRECTOR Michael Ross winner of Music Week's top Sleeve Design award is now being as a director by represented

Ross' two companies Normal Service and Unreel Films — which

Service and Unreel Hilms — which he established last year after leav-ing A&M will not be affected by his involvement with Medicalob. Unreel Films' first project, a proma for Polydor band Y, brought Ross a great deal of atten-tion. It was intended as 30 second clip but grew to three minutes and eventually cost only £800. The clip. for the single Lonely, is a highly original blend of stop frame animation and live performance. Normal Service, the vehicle for oss' graphic work, is also ourshing. As well as several





sleeve designs Ross is completing a major project for Utopia Video a series of career and advisory videns

videos.

Ross aims to provide a complete package using the same images on the sleeve design as those found in the video and even in any subsequent commercial where possible he works closely with the artists to incorporate their own visual images and ideas, often bridging the can between record company and

Medialab has been increasing its director's roster which, apart from director's roster which, apart from Ross, now includes Sebastian Har-ris and Mark Lebon. Mediolab's John Gaydon soys: "The promo business is polansing and the few companies that are surviving are getting better and better."



EBBY AID'S number one single Let II Bis 3 included on a 1.4 mack complation video entitled Video His Collection 3 which has been rath released by The Video Collection of a retail price of £8.99 on The video, which also includes tracks from The Blow Markeys, Mel & Kim, Simply Red, Erasure and The Cult, is another Wienerworld production for Video Collection International.

Ion Wiener soy: This exclusive video resident on the first that th

AWGO a-go-go in L

Andrew Gillman have joined Lon-don and Los Angeles production company AWGO, which is currently undergoing a rapid expansion programme, with associate offices now open in Tokyo and New York. Phillips, who recently completed is first feature film The American

Way, the UK entry to the Avoriaz, Venice and Montreal Film festivals, will be working on both pop videos and feature film projects. He will be based in Los Angeles with directors Anciano and Grea Marcelo

To date Phillips has directed a 70 videos for artists such as Paul McCartney, Level 42, The Strang-lers (below left) and The Thompson Twins (below right). In 1986 he won the Montreux Golden Rose Award for his video When The Going Gets Tough which made number one on both sides of the Allantic for Billy Ocean.

Allanlic for Billy Ocean.
Gillman, who previously worked
for TV commercials production
company Cucumber, will be based
in London with directors Phil
McDonald and Carol Fletcher.
While at Cucumber he directed a

built up an extensive knowledge of film and video post production

techniques. Also joining the AWGO team is Also joining the AWGO from is executive producer Nicholas Myers who is taking on responsibility for music video production world wide. Prior to joining AWGO, he worked for Aldobra in London and Lee Lacy in the

He will be based in Los Angeles with senior producer Tony Cour-lander who joined the company a year ago.







THE RECENTLY opened graphics and editing facility, Soho 601 Digital Productions, has appointed Koren Stitson, formerly with VTR,

as general manager.
Stitson has three years experi-ence of the facilities business and prior to that spent four years in banking and finance. Her new job makes her responsible for the daily management of the company and

Bunnies from Brazil

ANTON CORBIJN, of Vivid Pro-ANION COMBIN, of Vivia Fro-ductions, has recently returned from Brazil where he has been shooting and directing the video for the next Echo & The Bunnymen

tor the next coro & the Bunnymen single The Game.

Shooting was field in with the band's four around the country us-ing locations in Porto Allegre, Soo Paulo and Rio de Janeiro. Corbijn

used Super 8, black and white and colour, continuing his use of just Super 8 which began with his pro-duction for the Depeche Mode

duction for the Depeche Mode single Strangelove. Despite brushes with muggers, military police and Brazilian driv-ing, Corbijn says shooting was a complete success thanks to the loc-

D

VIEWPLAN'S VIDEO production viewPLANS video production courses, run from the company's broadcast training centre on the Leeds university campus, have proved so popular that it is now unning them on a regular monthly

Clients have attended from public service video units, large companies and smaller groups break-

panies and smaller groups break-ing into the industry.

The course give basic instruction and practice in production skills such as planning, camera and sound operation, location lighting. single camera shooting and pos production. There is also a special

ised editing course. Each course lasts five days and gives clients the chance to use the latest equipment and technology.

THE IMAGE Factory, best known for its work in the commercials field, is moving more heavily pap promos and has recruited lain Softley to join its current promo director Christopher Robin Collins.

Softly, formerly with Ocean Pictures, has worked with artists such as the Style Council and Status Quo. He will be represented by Sandra Smith who was formerly on the marketing team at Sirer



SUPREMERECORDS

CONGRATULATE

WEST & MILLER PRODUCTIONS LTD

ON THEIR VIDEO FOR

MEL & KIM'S'RESPECTABLE'

No.1 AWARD AT 1987 MONTREUX IMMC

No.1 UK VIDEO

No.1 VIDEO EUROPEWIDE

DIRECTOR SIMON WEST



PRODUCER ANDY PICHETA





MENUHIN: Violin Concerto. MENUHIN: Violin Concerto, Brahms. Picture Music Interna-tional. MVP 99 1030 2. Running time: 60 mins. Dealer price: £6.50. ROSTROPOVICH: Cello £6.50. ROSTROPOVICH: Cello Concerto, Dvorak. Cello Con-certo No 1, Saint-Saens. Picture Music International. MVP 99 1020 2. Running time: 65 mins. Dealer price: £6.50. PERIMAN. Violin Concerto, Beethoven. Picre Music International, MVP 99 1014/2. Running time: 45 mi-nutes. Dealer price: £6.50. Marriner/Academy of St Martinin-the-Fields at Longleat. Picture Music International. MVP 99 1042 2. Running time: 55 mins. Dealer price: £6.50. POLISH Dealer price: £6.50. POLISH CHAMBER ORCHESTRA: Eine CHAMBER ORCHESTRA: Eine Kleine Nachtmusik, Mozart/ Farewell Symphony, Haydn, etc. Picture Music International MVP 99 1032 2. Running time: 60 mins. Dealer price: £6.50. Comment: These represent in o se the first generation of classic al concert videos. They have been ground for some time and their price has been cut at regular inter vals in order to find a ready audi ence and with the suggested retail price of £9.99, they represent a more attractive prospect than ever before. There is no doubt that clascal concerts are not ideally suited to video, not least because the sound is so much poorer than exclusive sound carriers. Even though these videos boost digital reng, this is only of marginal

feed their signals through a weedy by sound system. So, these videos sell less on their musical content

sell less on their musical content than on the package, and here they are surprisingly variable. I am most impressed by the two elderly masters represented here. Both the cellist Msistlav Rostropo-vich and the violinist Yehudi Menuwith and the violinist Yehudi Menu-hin show that their pre-eminence for so many years in the musical world is partly the result of the charisma of personality, which is not something that was developed in the practice room. They convey the emotional intensity of mu making despite the poorer TV sound quality. A little unaccount-ably the Perlman video is less successful here, partly perhaps be-cause it was recorded in a dark concert hall and visually is less in-

teresting.

Neville Marriner tries to offer a varied presentation. There are shots of the beauties of the Elizabethan mansion Longled where the concert is given, and he intro-duces some of the items, though in duces some of the items, though in a rather unsmilling monner. However, the programme — short orchestral pops such as Pachelbel's Canon, Bach's Air On A G string, Hondel's Arrival Of The Queen Of Sheba and Grieg's Prelude from the Holberg Suite - is well chosen, and lightens the otherwise rather serious tone. Marriner could take lessons from Menuhin who, though serious in his short introduction to Brohms' Violin Concerto, is more dirrect and personal in his manner.
The Polish Chamber Orchestra follows a similar pattern, using the environment of Haydn's home environment of Haydn's town Eisenstadt and V Palaces to give visual stimulus and historic background to the music that is played — with lightness and

Sales forecast: Whereas th videos struggled a little at the high-er price, I can now see them appealing to a wider audience the established classical ma ket. Those who may go to a popular classical concert once a vegr will be more prepared to try out a classical product at under £10.

VAN HALEN: Live Without A Net. WEA. Out now. Dealer

price: £7.80.

Comment: First opportunity for most fans to see the new Van Hagar, and a colourful and dynamic sight it is. Sammy Hagar, who replaced Dave Lee Roth at the front of the band, has added purtrant of the band, has added pur-pose and direction to the stage show, forcing the pace instead of slowing it down. His guilar pro-vides a foil for Eddie Van Halen's and their interplay is closely de-tailed. The band appear on a sparse stage which provides an ideal background for the fluidity and movement that Hagar has in-

Sales forecast: Should be good. The success of 5150, which forms the musical basis for the show, and the adding of Hagar's fans to Van Halen's point to substantial success.

CROSSROADS (featuring music by Ry Cooder and Steve Vai of the David Lee Roth Band. RCA/ Columbia CVT/CBT 10942. Run-

ning time: 98 minutes. Comment: While not strictly music video, rather a feature film in which music plays a dominant role and only a rental item at this point, this could find custom among fans this could find custom among tans of Coader (whose hands appear to be the only part of his body appearing) and metallurgists who regard Steve Vai as close to God. Basically the story of a bluesman selling his soul to the devil (as in the Robert Johnson classic from which the film takes its title), the climax comes with a guitar duel between Karate Kid Ralph Macchio/Cooder and Steve Vai. The storyline has a certain oppeal, suggesting that Johnson wrote one other classic and which the Macchio character believes he can learn from an exartner of Johnson who is still alive This ex-partner, a harmonica player whose musical moments in the film are played by the late Sonny Terry, takes the aspiring guitarist (Macchio) to the "crossroads" where he sold his soul, after which fantasy largely replaces reality. Sales forecast: Could have so potential when it eventually emerges as a sell through item.

RICK SPRINGFIELD: Platinum Videos. RCA/Columbia RVT 20335. Running time: 25 minutes. Dealer price: £0.00

Comment: Although the half dozen tracks here were all sizeable US hits in 1981/2/3, with Jessie's Girl being a monster chart topper and Don't Talk To Strangers get-







A FIRST generation of classical video concerts: From top: Perlman, Maksymink, Ginlin, Marriner and

ting to number two, Springfield's somewhat half-hearted attempts to crack it in Britain have been sing-ularly unsuccessful, and he hasn't yet reached the Top 20. Were his frequent US exposure on popular soap General Hospital equalled here, things might be different (a la

Nick Berry etc.), as he's a good ng boy, and the videos include interesting items like a burn clude interesting items like a burn-ing telephone, an alien sax player and maybe the first sight of desig-ner stubble from 1983. Sales forecast: To predict immense sales would be ludicrous if Springfield's relative obscurity is considered. Additionally, the songs seem rather dated, and Spring-field's image — a dark haired Australian/American Billy Idol seems hardly likely to compensate although there is nothing wrong with this video that a touch of fame would not correct.



despite relatively modern videos, PROMO TOP

I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
White Houston Brian Gront/Fronk Histor/MGMM

Phil Bishop/Nick Moingay/VANDERQUEST NOTHING'S GONNA STOP US NOW NOTHING'S GONNA STOP US NOW NOTHING'S GONNA STOP US NOW NOTHING TO THE NORTH PLOTA FILMS

I WANT YOUR SEX Rhythm 1 Lust/George Michael 4 Andy Morohan/Vikki Walls/ WEAM MISSIC OVERSEAS

JACK MIX II/III Mirage/No video made

benefit to most video owners

STILL HAVEN'T FOUND WHAT I'M LOOKING FOR BERTY Devint/Poul Spencer/MIDNIGHT FILMS

SHATTERED DREAMS Joanna Hogg/Adam Whittaker/LIMELIGHT VICTIM OF LOVE 8 Peter Scammel/Richard Bell/V/VID

GOODBYE STRANGER
Pergui & Shirlio
John Maybury/Surah Wilson & Jacone Sellar/
PROMO PALACE
PROMO PALACE 9

WISHING I WAS LUCKY
WAS LOCKY MILES Charlotte Metcolfe/METCALFE MILLS 10

HOTHING'S GONNA STOP ME NOW

Terry Bulley/Richard Melmon/PICTURE HOUSE 11

Andy Pruno/Suson Reed/INTERCONTINENTAL SIAR TREKKIN'
The Firm Pete Bishop & More Kitchen-Smith/Pete Bishop & More Kitchen-Smith

NO SLEEP TILL BROOKLYN
Engalse Boys Rick Menello & Adam Dubin/Vincent Glordono/
DEP PICTURES 14

YOU'RE THE VOICE 15 Robert Wellington/Ron Brown/R & R MEDIA

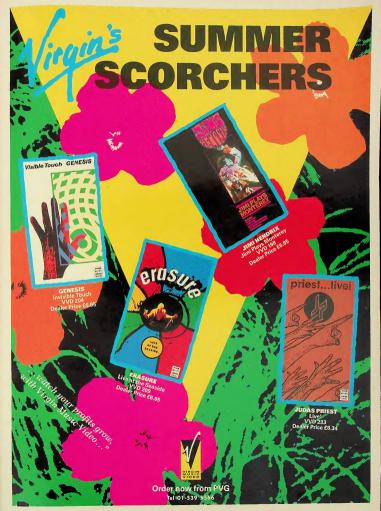
16 IT'S TRICKY

17 UNDER THE BOARDWALK Jim Yuckich/Paul Flattery/SPLIT SCREEN LOOKING FOR A NEW LOVE 18

FIVE GET OVER EXCITED 19 Jeff Baynes/Danny Nissan/TATTOOIST A BOY FROM NOWHERE Gordon Elsbury/Gordon Elsbury/GEL

Compiled by Music Week Research (C) 1987

VIDEO REVIEWERS: Jeff Clark-Meads, Nicolas Soames and John Tobler



MUSIC WEEK 20 JUNE, 1987 PAGE 33

Sell through breaks through

Video retailers are saying it loud: 'now's the time for sell through video'. Still in infancy, pre-recorded video tapes sellina at the magical 'under a tenner' price are flooding a market where 50 per cent of households own a video recorder, yet only 25 per cent are regularly renting out films. Sue Sillitoe and John Tobler look at some of the products

available and how the

ecome involved in a burgeoning new

record retailer can

industry.

2 (2)

3 (4)

4 (3)

5 (-)

6 (-)

7 (16)

8 (18)

9 (_)

10 (9)

12 (--)

13 (-)

14 (--)

15 (7)

16 (-1

17 (12)

18 (19)

"THINK independent record shops would be blinkered to ignore sell through video," says Melvin Simpson, marketing manager at Pickwick. And, with the industry likely to generate £100m in turnover this year, there is no doubt that he is

right.
The concept of sell-through video — in other words pre-recorded video topes which sell for less than £10 — has been with us for less than two years. Yet it is already an established fact of life thanks mainly to the independent the High Street multiples —
which have embraced it with open

The first video software company to enter the sell through are-na was The Video Collection which lounched its catalogue in October, 1985. Its regroup for discovering launched its catalogue in October, 1985. Its reasons for doing so were simple; half the households in the UK had a video recorder and only 25 per cent of them were regularly renting out films through

o dealers The Video Collection realised the answer was to put out good quality, collectable product at a price low enough to attract people disposable income

R 1137

LR 2218

VC 4025

IR 2228

VHR 1093

BBCV 4030

VHR 1006

VC 1065

VC 3179

BBCV 4058

VHR 2210

VHR 2003

VHR 2207

SMV 10019

HROUG

(NON-MUSIC VIDEO TITLES)

LIZZIE WEBB: THE BODY PROGRAMME

JANE FONDA'S PRIME TIME WORKOUT

nde) 07 00

THOMAS THE TANK ENGINE & FRIENDS (Video Collection) £6.99

FAWLTY TOWERS: THE KIPPER AND THE CORPSE

JANE FONDA'S NEW WORKOUT

THE MEANING OF LIFE

THUNDERCATS: EXODUS

BATTLESTAR GALACTICA

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ON TOP DOWN UNDER

STAR TREK: EPISODES 2 & 3

CARTOON CLASSICS: DONALD

TOM AND JERRY CARTOON FESTIVAL (MGM/UA, Screen Legends) £6.99

GREASE (CIC/Screen Legends) £9,99

STAR TREK: THE CAGE

theory had already been put to the test by CIC in 1984 when it re-leased the blockbuster Raiders Of The Lost Ark for less than £20 and

achieved phenomenal Waolworths joined forces with the Video Collection becoming the first multiple to offer customers a selection of children's, music and feature film videos at the magic under a tenner" price.

initially the chain had an ex sive agreement with the Video Collection but, as other companies such as Channel 5 and BBC came on line, it began taking prod from a variety of sources. Within videos and sell-through was denly the game every multiple So why has it taken so long for independent record retailers to wake up to sell through? Perhaps one reason for their resistance is the fact that profit margins are notoriously small because it is a volume business. Add to that the amount of space the products physically take and some shops have decided it's just not worth the

But according to virtually ev one in this burgeoning new indus-try, these retailers couldn't be more wrong. They liken sell-through video to the paperback book mar-ket because it has taken the video medium into the mass market jus as paperbacks did for books 50

new industry will generate £100m in turnover this year — 90 per cent coming through the major multiples

while the rest is up for grabs.

And there are spin-offs — carefully selected and promoted protully selected and promoted pro-duct can keep regular customers happy and attract new customers to the shap eventually leading re-tailers towards the Channel 5 ideal described by managing director Michael Golembo as: "home entertainment centres, selling every thing from records, tapes and CDs

videos and books". Today, the public is used to the fast moving consumer goods soci ty and expects immediate results. If customer with money in his pocket buys a CD for himself, he might easily be tempted to buy a video

Book now for

er considering entering the video sell through arena should act now to be ready for the expected Christmas rush, says Paul Holland, video manager for Multiple Sound

The most important thing to remember if you are thinking about stocking sell through video is don't wait until after Christmas when re-

wait until after Christmas when re-cord sales go quiet.

"This is the time of year to make the decision. Most videos sell dur-ing the Christmas period — just as records do — and it is far better to

decide what to stock now, test it out and place orders in time for Christmas rather than waiting until Janu-ary when the market is bound to be

Holland odds that all sel through retailers should pay par ticular attention to the video charts making note of what product is doing well. He says: "Children's product based around characters that are also toys sells in huge numbers. Music also sells and feature films do well if they are the sort

There is a lot of sell through product on the market which is not being stocked by the high street multiples and it is imperative that the video sell through industry reaches independent dealers to get this product out.

These days more and more rnese days more and more companies are making product specifically for the sell through market — even feature films are being released straight into this category without going through the rental process first."

Holland feels independent out lets need to consider what type of stomer they attract before tackling video sell through because there are just so many titles on the

there are just so many titles on the market to choose from.

"As distributor we would be pre-pored to deal direct with indepen-dent outlets," he says, "but we would prefer they went through a wholesaler such as Lightning cause they are in a better position

to give advice across the board."
MSD founders Ian and Anne Miles have recently set up a new video sell through company MSD Video — with Ed Simons and Harvey Goldsmith from the Allied Entertainments Group. The company launched its first nine titles this month on two labels — Video First

and Tempo Video Children's Stor Although the company is new, the partnership is not, in 1986 the same people were involved in the formation of Video Gems which ochieved success with Trans-formers and Lizzie Webb's Body Programme, When Video Gems was sold last year to VIP (UK), MSD

own sell-through label.

The first batch of rele clude the Japanese TV show En-durance, Woman To Woman — on interview with Margaret on interview with Margaret Thatcher by Dr Miriam Stoppord — and feature film Murder — The Ultimate Grounds For Divorce, all of which are on the Video First

of when dre on the Control of the Co we shall have 50 titles available headed up by the strongest release of children's product this Christmas.

"We have an experienced man agement and sales team who will be able to give excellent service to all aspects of the video trade." Apart from its own labels, MSD

Aparl from its own tobels, MSU distributes product for a number of other video companies including Video Gems, Virgin, Palace, Free Time, Quadrant and Hendring, Much of its product goes to Woolworths, for which it is sole distributions.





JAMES THE CAT and friends



PAGE 34

BBC · VIDEO THE · BEST · FOR · KEEPS

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ightning conductor

market started with music video reflects Ken Greaory, national sales mana-ger of Lightning, the north Landon distributor of records, CD, video and innumerable other items con-nected with the leisure industry. "Lightning also started as a music company, and when it became clear that the first sell through titles, which were mainly music videos, didn't perform as well as rental items, people like us hassled the companies to reduce prices. It was ssic case of the market being there, but the price not being right. Then Channel 5, Video Gems, BBC and Video Collection all started, and video Collection all statles, and so did the sell through boom.

actly right on this occasion, and places like Boots and Waplworths give sell through prominent display space in their stores".

Gregory is convinced that many less obvious outlets could be stocking sell through video profitably.
"Hi-fi shops which sell hardware should have a lot of potential for stocking sell through", he says.
"When a first time customer buys a "When a first time customer buys a video machine, they usually have nothing to play on it. It used to be that they would buy a blank tape, but now they have loads of choice of pre-recorded material. That's exactly what happened with CD players — the people who bought them wanted something to play on them, and it makes it much easie

they can get the software at the

ame place as the hardware. Book selling a range of sell

through videos."
Lightning, which has a 24 hou countryside turnaround, would seem the ideal place for a newcomer to the business to launch himself carefully into sell through video. Because of the speed of the Lightning turnaround Lightning turnaround (a well chosen compay name, as they service orders within 24 hours, and have a cash and carry warehouse in Landon for local custamers), and a minimum order of £30 (avoiding small order surcharges) which will buy four or five tapes at wholesale prices, it's difficult to see how any

prices, it's difficult to see how any profit conscious retailer can resst having a go at sell through video. Gregory adds "A lot of people, I think, would buy sell through videos at record stores of book shops, as an alternative to the multiples, and logically, the right place to buy music is at a music shop. The sell through market's still in its infancy, but it's growing very strong-ly, and with CDV on the horizon. it's clear that sell through video cassette is a market which very much lends itself to CDV".

For the intrepid retailer who is prepared to try sell through video, Gregory odds that the entire Top 20 can be stocked for an outlay of little more than £100 at wholesale prices.

What a Carry On

THE VIDEO Collection has re-leased 13 Carry On Films at a retail price of £7.99 and is pre-dicting that it will prove one of the most collectable series on

will be thousands of fans eager

Stever Ayres, managing direc-tor of the Video Collection, says: am quite certain that becau of the enormous popularity there

to build up a collection of Carry On films for their personal library and with the price at only £7.99 per film, it will be a feasible prop-

osition."
The Carry On series began in 1958 and in all 30 were made starring names such as Kenneth Williams, Barbara Windsor, Sid James, Hattie Jacques, Joan Sims and Charles Howtrey.

Collectors cornered WHY SHOULD record outlets

stock and sell non-music pre-recorded videos?"

"We believe that sell through feature films, children's tapes and general interest (sport, exercise etc.) pre-recorded videos are all of interest to customer in record interest to customer in record shops, as well as music videos? responds Steve Ayres, MD of Video Collection, one of the market leaders in sell through. Ayres suggests that 10m pre-recorded video cassettes will be sold during 1987, of which his company will sell of least 3m.

According to Ayres, 50 per cent of British homes possess a video machine, whereas 99 per cent of homes possess record or tape playback equipment. The inference has to be that there are few brand new customers available to the au-

only so far achieved half the consumer base, and therefore has sumer base, and therefore has dynamic growth possibilities. The breakdown of categories of subject matter, in Ayres' figures is as follows: children's programming — 40 per cent, feature films — 33

per cent, music-20 per cent and others — 7 per cent, and he makes the point that unlike video rentals, which concentrate exclusively or feature material, sell through video is across the board. "They might just as well stock feature films as well as music videos" says Ayres.
"100 per cent of Video Collection
titles sell for under £10 retail, and many feature films retail at £7.99 We have 350 titles in our cata-logue at the moment, which will have increased to 500 by the end

Sporting chances

published the latest addition to its range of catalogues the Special Interest Video Catalogue which covers a wide range of specialist subjects and gives the video re-tailer information on what is

selected with something to appeal to every age group. Titles

Over 1,000 titles have been

viewing categories — art and literature; music and ballet; education, leisure; sport; health and safety and religion — and are sub-divided within these categories into more specific groups. Information on prices, catalogue numbers and suggested retail prices is also

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JONEL RICHIE

BBC Video — laughing all the way to the bank

"WHY SHOULD record shops stock sell through video of all types? It's a booming market is one reason, and there's a lot of money being spent on sell through, but the vast majority of business is going to their tradit of competitors, the high street multi-ples, who are shifting as much in financial terms as they do with re-

So says Tony Greenwood Marketing Director of BBC Video which according to a recent Video Week survey now controls 15 per cent of the sell through market, prin-

cipally through three main areas. Comedy has always been a BBC speciality, and the Fawlty Towers eries, starring John Cleese, has now gone platinum, which in video terms represents receipts of £300,000 while a similar accolade has accrued to Scotch & Rye, featuring Scots comedian Rikki Fulton, Green wood exploins that this was a special compilation exclusively for Sco and, and was released in mid-November last year. By Hagmanoy, it had sold over 45,000 units at £9.99. Other BBC comedy videos nclude Hancock, a perennial avourite, the recently released Monty Python's Flying Circus series favourite featuring Cleese) and a Phil Cool item.



FAWLTY TOWERS: the perennial



Children's programming is also a BBC strength, since the Corporation has been providing children's TV entertainment for langer than anyone else — the Postman Pat series has been a major seller, and Green wood looks forward to the autumn, when BBC's potentially best selling when BBC's potentially best selling title of the year, a compilation featuring Andy Pandy and the Woodentops, is due for release. Projected pre-Christmas soles of "at least 75,000 units" are expected—a figure which will surely make any ambitious retailer draw breath

BBC Video's third major area is sport, which Greenwood describes as booming. "It's the fastest growing area for us and features traditional British sports like cricket, rugby union and soccer. Bothom's Ashes, one of our biggest cricket titles is already sold (over £200,000 receipts) and

gold lover £200,000
fast approaching platinum."
BBC Video has earned more per-formance awards than any other UK company, according to Greenon company, according to Green-wood — two programmes have been certified platinum, five have gone gold and seven silver. Adds Green-wood: "The message from BBC Video is that the market is booming, and at the moment, much of it is being creamed off by the multiples. On the other hand, the multiples tend to specialise in feature



POSTMAN PAT and Botham's Ashes: children and sport, BBC strengths films and music video, which have been the two biggest subject areas so far, but an independent record shop could stock a wide range of videos on all kinds of topics, which would give it a bigger range than the multiples. At this point, of course, we have to concentrate our efforts the autlets which provide the biggest return, which is why we're shortly doing a 12 week excl Woolworths on Get Fit With The Green Goddess, an exercise

> BBC Video is distributed via Pick-wick and CBS. As Greenwood re-marks. "If a retailer has an account with either of those two distributors, they can get our videos. We tend to release between six and 10 new litles each month, and we're always trying out new subject areas. For example, we have four new cookery videos, covering Mediterranean Chinese, Indian and Vegetarian cooling. Each of them is also associ-ated with a book, and the paperback about Chinese cookery has sold 1/2m units. The retail value of okery book series now exceeds £81/zm, so we're obviously working to get the videos into book shops, but we don't mind who stocks them, although our distribution, as I mentioned, is geared towards re-



STYLUS BANKERS: Snooker and beyond

Land of the Tiger

Stylus sharpens up on sell through

STYLUS VIDEO, the associate of Sty lus Music, the successful TV market ing company which has made its presence felt in the field of music, and is now starting to do likewise with sell through video.

Tony Naughton, MD of both the lony Naughton, MD of both the video and music companies, is at pains to point out that any statistics which he quotes are possibly more up to date than other surveys.

"We're probably more knowledgable about the market in knowledgable about the market in Britain and Eire simply because we're new boys, and as such, we had to research the markets very carefully," he says. "We also have to monitor the performance of our products very closely".

Naughton also claims that Stylus is perhaps more discriminating than some of his company's competitors, since Stylus is a company which often promotes its products via tele-vision, and lack of care in selection of material can be disastrously costly of material can be disastrously costly to the company. While a recent industry survey states that children's videos are the sell through market leader, Naughton suggests that leader, Naughton suggests that according to Stylus's market re-search, feature films are neck and neck with children's pragramming, while the smallest of the four major categories, general interest, which incorporates sport, keep fit and documentary videos, is growing fast.
"It may be that the industry survey

was done just before Christmas," notes Naughton, "In the last quarter of the year, there seems to be a

huge increase in sales of cartoons and so on for presents, which doesn't occur so much during the rest of the year."

It must be understood that Noughton is naturally enough using some self-interest, as recent Stylus releases include a series of programmes prepared in conjunction with National Geographic magazine, like Big Cats (about lians and tigars etc) and Grizzly (about bears), while another type of wildlife (human) features in the Matchroom Sanaker series produces to Salaker. Snooker series, produces by Stylus in conjunction with Barry Hearn.
On the subject of record shops

stocking sell through video proc on topics other than music, Naught-on feels that in most cases, this would be a natural extension of their current activities. "High street retailers like Woolworths or Smiths, who probably account between them for about 65 per cent of the sell through market, have to get a return on the physical space taken up by each product they stock." The inference here being that since sell through video departments in these stores are expanding, they must be

doing well. "We have high hopes of record shops, and we also feel that book shops could turn out to be reliable outlets for music video. Stylus is a ondary marketing company, in that we license product in, compile it and package it for the mass sell through market, and then promote

the resulting product on TV

The Company has recently launched their own high quality accessories for

products represent a range that is both

video, hi-fi and compact disc, the

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Child's play at Pickwick

rgest distributors of records, nes and compact discs — is mak-

tapes and compact discs — is mak-ing an equally dramatic impact on the video sell-through market with 85 Screen Legends range. Some of the most famous film and TV companies hove joined forces on Screen Legends which is over the UK. The companies contriover the UK. The companies contri-buting to Screen Legends include MGM/UA, CIC, Warner Brothers, BBC, Rank, Embassy and Pickwick's own product from the Longman

catalogue.
Pickwick's marketing manager
Melvin Simpson says: "Many of the outlets stocking Screen Legends are not video dealers. It is also stocked by supermarkets, toy shops

and record shops.

"I think independent record shops would be blinkered to ignore video stell-through. These days loe Public is walling into record shops with money in his pocket at and he might buy a record, a tope, a compact disc or a video or computer game. It doesn't really matter—the goes in looking to be entertained and is no longer just interested in records."

interested in records." Simpson believes video does not have to replace an existing pro-duct already stocked by the shop. Instead it should be seen as addi-

Simpson adds that good retailers will always find ways of getting round the stocking difficulties. He adds: "Retailers have to assess the margins on sell-through, pick the right titles and then get behind them. Sell-through has to be prom-oted heavily by the retoiler if it is to work. And probably the best area to look at is the children's product, which is literally selling like mod." Pickwick has already lined up a

selection of videos for release this month with the emphasis on children's programming. Apart from the Screen Legends releases due out through the other companies in the tie-up, Pickwick is offering five me ne-up, Pickwick is offering five Glynbourne Opero videos, two Paddington Bear topes with a spe-cial offer to promote them, Long-mans Classic Fairytales read by George Cole and Sheila Hancock and another Enid Blyton Fami





MICHAEL GOLEMBO, head of sell rough video company Channel through video company Channel 5, has one word of advice for record retailers about to enter the video sell through market: approach it carefully because the profit margins can be perilously

"This is a new business," he says, "and the margins are still not com-parative or competitive with records and tapes. Sell through has to be worked at, but if it is properly pushed by the retailer it can attract

pushed by the relatier it can affrod a whole new set of customers."

Channel 5, the partnership be-tween Heron and PolyGram, is now just over a year old. Launched in March, 1986, with 50 titles the

company now has more than 300 covering all areas from music and children's product through to feature films and special interest programming and all for under £10. Golembo says: "The company was formed because statistics

was formed because statistics showed that there are now 10m video recorders in British homes—that's 50 per cent of all TV households. Of those, only 25 per cent were regularly renting videos. The rest were hardly using their

rest were hardly using their machines at all.
"We wanted to reach that 75 per cent and it was apparent that the way to do it was to release product at a price low enough to get people buying."

Expandina the myopic market

"RECORD SHOPS should take the opportunity to convert themselves into home entertainment centres by stocking sell through video" asserts Video Gems boss Mo Claridge. "They're already selling things like posters, T shirts and in some cases books, so why not sell through video as well? If there's a six foot video as well? It there's a six toor, space somewhere in their shop, they could fill it with an eye catch-ing unit which will earn them money. More than fifty per cent of households in Britein now hove video machines, and bringing different people into a shop is almost bound to lead to a shop is almost bound to lead to new customers. In the shop is almost bound to lead to have custom video for their child, they might also buy a CD."
Clandage feets that me coils "a myopic view of their markets. Any good sized record shop should be good sized record shop should be

good sized record shop should be

stocking sell through video, be-cause they're not having to com-pete with video rental shops. If we can sell around 1/2m units of sell can sell around Vzm units of sell through video product last year through Woolworths and Boots, for example, who associate their videos with their record departments, surely anyone can see the potential. It's not as if they have to stack a very wide range — about 50 titles, and they'll be surprised at how well they sell'



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Can clips cut it in the money market?



artist's Rock Me Amadeus video

PANEL which included a video mak er, a journalist and executives from three video companies de-bated the question Is There Money In Clips? at the recent International Music and Media Conference in Montreux.

Billboard video editor Steve Dupler noted to the conference, chaired by Limelight Films' Steve Barron, that every year it was said that a market for music video was imminent, although the only form of although the only form or music video selling in quantity was heavy metal, which was heard less on the airwaves than other types of music. Dupler also enquired whether retailers knew how to sell music video and suggested that while the forthcoming CD Video launch was creating some ex-citement, it was still not clear whether there was an audience for music video, which all too frequently lacked repeata-

Geoff Kempin, newly-appointed MD of PolyGram Music Video from PMI, suggested that the fact that £50m had been invested in the making of clips indicated that the answer to the question under debate was "Yes", although so far, it was impossible to quanwith any accuracy how much of this massive investment had been recouped. He underlined the necessity for selecting suitable directors for each project, in much the same way as record producers are chosen, but added that this could often result in clips being completed too late for maximum usefulness, stressing the need for labels to give bigger priority to video clips when formulating marketing plans.

This point came into sharper focus when he made the point that the video clip was often the third most expensive item in a record's budget, following recording and advertising costs.

Kempin also suggested that the arrival of CDV would necessitate an increase in the amount of video an increase in the amount of video product. He asked whether it would be facilible to use clips from longer-form videos as CDV singles, and soid that the felt that greater thought should be given to long-form music videos, and should in-

Is there money in clips? A panel drawn from various sectors of the video industry met in Montreux to discuss just that and whether retailers actually knew how to sell music videos. John Tobler was there and heard how the forthcoming CD video could generate a new outlet for expensively produced promos.

volve planning for TV exposure and for distribution, which led to possible co-operation between TV stations and video companies. He ended by asserting that while

video singles were essential for promotional purposes, the real money was in long-form music

Angus Margerison, general manager of Virgin Vision, gave reasons for growing optimism to counteract the scepticism expressed in many quarters about the form's commercial value. Unsurprisingly, these reasons were largely cerned with price reductions The new retail structure of his com (£7.99, £9.99 and £11.99 pany (£7.99, £9.99 and £ for 30, 60 and 90-minute prog are respectively) had resulted ror su, su and YU-minute prog-rammes respectively) had resulted in the sale of 29,000 units sold in the UK of Now 9, while several long-form releases had sold 50,000 copies, and he was ex-pecting the first 100,000 seller.

video, he suggested, should be sold through music shops rather than video shops, price reductions having convinced on in-creasing number of music outlets to stock video, with the result that there were now more than 3,000 such retail outlets in the UK. Product awareness should be in-creased via generic TV advertising unction with a Woolworths or John Menzies, and cross-media marketing should be more closely investigated.

An example which Mara An example which Margerison cited was the imminent UB40 CCCP, a documentary based around the group's tour of Russia, which would be released on LP, cassette, CD, video and would be supported by both TV and radio documentaries, (presumably along the lines of The Making Of Thriller). We must market a video like a record, and make it more exciting," he said. "Video must be treated as a fourth format." This approach, fourth format." This approach, ready used for Culture Club's This Time compilation, had tripled anticipated sales of the video version.

He also pinpointed the import He also pinpointed the importance of product selection, agreeing with Dupler that heavy metal was a good seller, but also noting the potential of other bands with strong followings, such as The Cult, The Cure and Erasure. He was bappy to report that U2's Live At Red Rock programme, despite having been on release for four years, was top of the week's chart, and consistently sold 1,500 copies and consistently sold 1,500 copies per week. Completing his enter taining, if somewhat Virgin-dominated, presentation with the view that the best results came from such visually-inclined artists as Peter Gabriel. Kate Bush and Godley and Creme, Margerison stres-sed that music video had to be a product-led business.

udi Dolezal, director of DoRo Productions, who are completing a two-hour video, Queen — The Magic Years (a certain seller), be magned the fact that video budgets were so variable. While a big-name act would be granted a budget often exceeding £100,000, the average budget was between £20,000 and £40,000. There was less money in a dip than in a commercial, which record labels were often too inflexible to realise. Citing the example of Falco's Rock Me Amadeus (a DoRo production which Dolezal described as "cheap"), he stated that it had been a precedent resulting in record companies wanting videos equal in quality to those of Duran Duran or Peter Gobriel for £20,000.

fter relating that there was no market in Germany for video clips, which are double the price charged in the UK, he somewhat obliquely suggested that the solution to the form's lack of comsolution to the forms a lack of com-mercial development was to spend more money on production. He also postulated the belief that a good clip would only result if money were not the prime motiva-

The problems of the German music video market were under ned by a German music publisher who gave the examples of two videos released around six years ogo, Pink Floyd Live At Pompeii and Abba's Greatest Hits, having sold less than 2,000 and 1,500 copies respectively to date, largely due to their retail price of around £45. However, a recent video by Peter Maffay ("a good comparison might be Springsteen") released simultaneously with an album, sold for oround £27 despite having costs rumoured to exceed one mil-Deutschemarks

£400,000), but had sold less than 10,000 capies to date.
Another German act, Modern Talking, who had five consecutive number one singles compiled into a videa album selling for around £16 and with press advertising, had sold about 8,000. This was blamed on lack of belief in VCR. machines without stereo sound capability and unwillingness on the part of parents to allow "their kids play punk in the living room The high price was also mentioned ogain, provoking a cry of "Greed!" from Harvey Goldsmith in the audi-ence, while record shops were shy investing in the video Video, it was said, would only achieve any significance with the introduction of CDV.

Kevin Wall, president of RadioVision International US (a video distributor), revealed that in every country but the UK, there were problems in the sell-through market. He revealed a plan to correct potential faults, which included shooting live concerts at the beginning, rather than the end, of a tour price reductions in view of the very few big music video sellers, the failure of the industry to recognise video as a marketing tool to sell records and tickets, and (the most salient point) that "60/70 minute concerts are generally boring. TV is concerts are generally borng. LY is a passive way to enjoy a concert, bacause the live experience is much more exciting." Additionally, TV ratings showed that if a concert lasted too long, ratings would fall. The onswer to this one might be

the introduction of a shart-form version of a long-form concert tope, soid Wall, adding that in America, video release of a concert was supposed to affect licket sales adversely. Shorter concer videos, on the other hand, might increase ficket sales, although the precise logic of this notion was not pursued, 90 per cent of artists were unlikely to recoup the cost of a video, which was the equivalent of up to 60,000 soles. One way to reduce prices was to schedule video releases in the same way as records, while the introduction of CDV, JVC's Super VHS and the Sony 8mm Walkman, which would result in homes containing two or three carriers — once again, this argument badly lacked specifics — could lead to the expansion of the

Goldsmith returned to the fray Goldsmith returned to the tray, accurately if raucously noting that the key factor is price, and that the record industry still regards video as akin to Hallywood. While ack-nowledging the need for videos as marketing tools, he asserted that the main question ought to be 'We must market a video like a record, and make it more exciting. Video must be treated as a fourth format'

"How cheaply can we produce mis stuff to use for markelings" Kempin disagreed, stating that synergised compaigns with greater co-ordination had worked well in the cases of Queen and Kate Bush eased by his previous company PMI), and that video was not mere-ly a marketing tool, later adding that video's superior sound quality was often not evident due to hard ware inadequacies

Dupler suggested that too little Dupler suggested that hoo linie thought was put into videos, and that they should not be shown on TV. On a slightly different tack, Dutch video producer Harry de Winter called the UK "a third world country mediawise", while noting that his nation did not buy music ridan is ration at an of by music videos because they could see them on TV every day. Queen/ Chris Rea manager Jim Beach en-ded the debate, from the floor with a few observations and sugges-tions: "The cheaper the video, the more banal it becomes, so invest ment is needed, such as co-productions with outside sources,

productions with autiside sources, aclang with the reduction of publishing royallies."

Another suggestion was the idea of video clips which included advertising, as well as deferment of fees by both publishers (again) and producers. Beach's persuasive anner seemed to provide a possi ble alternative to the more ob remedy of cutting prices and pro-

'The cheaper the video, the more banal it becomes. so investment is needed ... along with the reduction of publishing royalties'

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nce C669 (P)	4 (3) THE ULTIMATE EXPERIENCE Undooded Rook Enterior
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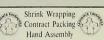


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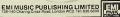
Dooley's

INDUSTRY EEACTION reported on Page 4 to TIV's The Barry show is reasonably forecarable along the lines that anythings the better than nothing with regard to the spanse coverage of page for rock on the small screen. Most of those quicked use undermosphere to the state of the sta

NOW THE General Election Multipolates a over not the Conviction of a form to the control of the Indiana of the Control of the Control of the Control of the Indiana of the Control of the Control of the Control of the Indiana of the Control of the Control of the Control of the Indiana of the Control of the Control of the Control of the Indiana of Control of the Control of the Control of the Indiana of Control of the Control of the Control of the Indiana of Control of the Control of the Control of the Indiana of Control of the Control of the Control of the Indiana of Control of the Control of the Control of the Indiana Indiana of Control of the Indiana of Indi

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NOISY LAUGHING: B A Robertson (left) in joyous mood at the BMI pop music awards dinner in LA where he received a trophy for his song Silent Running (On Danger-



GIMME the daylight: A-ha, whose new James Bond theme is release next week, with co-composer John



JETS SET: The Jets called in back stage at the London musical Edwir Droad to meet star July



IT'S NOT unusual: Tom Jones receives a silver disc for The Boy From Nowhere from CBS MD Paul Russell.

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COMMENT

Den't oak ne — oak my doughter, George Monin rigothel quible rightly when I present him on whether he could himself detect the difference between music that hose been Copycoded and the same been Copycoded and the same was that is of people who will be buying CDs in the future will be to be the could be cors and ordering music systems, and they will be listening for a sound that is merely pleasing to the sound that is merely pleasing to the

Martin was asked on to the platform at the recent London demonstration of Copycode by the FIP as or respected household name in the pro-oudio field who could outline with more conviction than most music industry executives the potentiality deventating effects are potentially deventating effects. DAT on the creative music world. Aside from the good natured retort, Martin did also admit that he could not tell the difference.

retort, Martin did also admit that he could not tell the difference between the two sounds and he has since come in for some stick, by inference, from some of his fellow pro-audio professionals. As is demonstrated by the lead story in Music Week's sister paper Studio Week there are those who describe the idea of defeating DAT home toping of CDs through the Copycode device variously as "utterly incredible" and "a waste of time".

They are effectively calling Morain a forever or a fool. But Morain a fool of a recording, there is a deeper point worth considering, is it a fool who want to safeguered the valueble income and subsequent livelihoods innoved but y protecting copyright Surely it a greater fool who was to safeguered they considered by protecting copyright Surely it a greater fool who provides technical excellence to be pairt where they are sufficient to the point where there might eventually be very little left to be excellent.

about.
Clearly, whatever the rights and wrongs of the case for Copycade, the music industry still has a job on its hands to bring tagether the whole business — pra-audio experts and all — under the same umbrella.

David Dalton



GOOD, SHEPHERD: A&M MD Brian Shapherd presents The Prince Of Wales with a commemorative gold disc for the album of lost year's Prince's Trust rock gold. Holding aloft the £100,000 cheque of the proceeds is trust chairman Jim Gardner.



SURPLICE STOCK: Little Steven signs a copy of Freedom No Comprom for a fellow disciple.



FELINE GROOVY: Curiosity Killed The Cat entertain Phonogram's David Simone at a bash the group held to celebrate a silver disc for Down To Earth.

