

## MUSIC WEEK



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## Gallup gets charter for 'ultimate' panel

THE FIRST step towards the music industry's goal of having the largest and most representative chart panel possible has been taken by the BPI council.

Up to 1,000 shops could be supplying information by 1990 and they will include for the first time classical specialists and compact disc-only stores. Comments Gallup chart manager Godfrey Rust: "We have taken a quantum leap towards our ultimate aims."

The BPI council decided last week to double the current chart panel to 500 and the organisation's director general, John Deacon, says: "Long term consid-

erations were taken into account in making this decision. The general feeling was that while the current 250 sample is sufficient for the national chart, the increase will considerably improve the quality of Gallup's ancillary services; things like research data and specialist charts."

Rust says the additional shops should be on-line by July and he regards that as the first phase of incorporating each store as it installs computerised stock control equipment. He comments: "It's becoming a realisable possibility to have well over 1,000 shops supplying data by 1990. With the



## Brits bump up sales

DEALERS ACROSS the country are stocking up this week on featured product from Monday's televised British Record Industry Awards in preparation for a welcome post-Christmas sales boost.

Last year, demand for both catalogue and current product from

prominent artists rose sharply after the broadcast and that surge is expected to be repeated this year.

This year's show, hosted by Jonathan King, included computer-controlled lasers and used 10 television cameras for its broadcast around the world. A stage crew of 83 worked on the presentation.

The winners are:

► Best British Male Artist — Peter Gabriel; Best British Female Artist — Kate Bush; Best British Group — Five Stars; Best British Producer — David A Stewart; Best British Single — West End Girls, Pet Shop Boys; Best British LP — Brothers in Arms, Dire Straits; Best British Classical Recording — Elgar Cello Concerto, Julian Lloyd Webber; Best Film Soundtrack — Top Gun; Best International Solo Artist — Paul Simon; Best International Group — Bangles.



NIGHT OF triumph for Five Stars, Kate Bush, Peter Gabriel and the Britania awards they received.

## ABCs give pop press hope

THE DECLINE of the music consumer press may be over with the latest circulation figures giving a glimmer of hope that the market may be picking up.

In the second half of last year, comparable sales were down by a total of 35,000 but that does not

take into account the contribution of *rm* or *G*. No ABC circulation details for *rm* were available in the last half of 1985 so the magazine's current figure of 52,000 means that total reported sales for music publications have risen. In addition,

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increasing use of technology by the retail trade, we should reach the point in the not too distant future where the majority of UK shops are supplying data to the chart.

"What is happening is important for the long-term accuracy of the chart but it will immediately lead to an enormous improvement in the quality of the detailed information we can supply. Over the next few

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## Carey Street?

AS THE Street Group fought this week to put together a financial package that would stave off liquidation, distributor RCA/Ariola denied that it had been the catalyst of the company's cash-flow problems.

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"THE BEST NEWS FOR ENGLISH ROCK SINCE THE CLASH" THE TIMES

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# NEW IRISH MUSIC



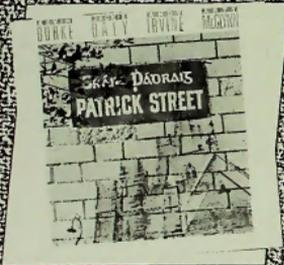
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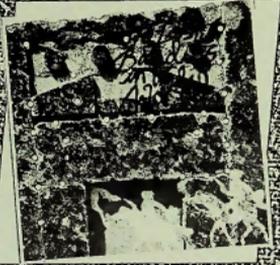
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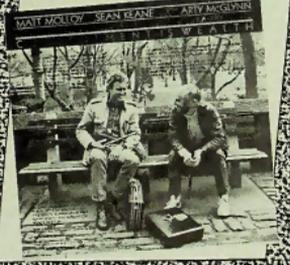
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\*A Unique blend of traditional music with Eighties rock\*



**Patrick Street**  
Patrick Street  
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Jackie Daly, Andy Irvine, Amy McGlynn  
Kevin Burke



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LP No. HWLP8504 Cassette No. CSHW8504  
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(The Golden Horde), Johnny Pean  
(Now touring with Bonnie Tyler)



**Matt Molloy/Sean Keane**  
Contentment is Wealth  
LP No. SIF1058 Cassette No. CSIF1058  
\*Two acclaimed members of the Chieftains\*

ARTISTE	ALBUM	LP NO.	CASSETTE NO.	CD NO.	ARTISTE	ALBUM	LP NO.	CASSETTE NO.
Christy Moore	▲ The Time Has Come	IR150	2401504	2401502	And from Scotland			
Hotfoot	Hotfoot	MRLP2	MRMC2		Silly Wizard	A Gint of Silver	SIF1070	CSIF1070
Kevin Burke	Up Close	SIF1052	CSIF1052		Tannahill Weavers	Land of Light	SIF1067	CSIF1067
Buttons and Bows	(Jackie Daly, Securus & Manus McGuire)	SIF1051	CSIF1051		Relativity	Relativity	SIF1059	CSIF1059
Touchstone	Jalousy	SIF1050	CSIF1050		(Phil Cunningham, trions N Dhomhnaill, Johnny Cunningham, Michael O Dhomhnaill)			
Chisel	▲ Honest Work	CH12	CHIC2					
Pianxy	▲ Words & Music	24-0101-1	24-0101-4					
Teresa Lawlor	▲ Moods	DMLP1	IMMC1					
Scullion	▲ Balance and Control	K58205	K458205					

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MUSIC WEEK



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

Hot Chocolate Best Of LP

A NATIONAL TV advertising campaign in support of The Very Best Of Hot Chocolate began this week. The initial phase runs for three weeks in Central, HTV, Yorkshire and TV5.

The promotion will also include advertising in the music consumer

press, posters and point-of-sale material.

The album traces the band's chart success from 1970 to 1984 and features the hit singles You Could Have Been A Lady, You Sexy Thing and Tears On The Telephone.



TV ads for Queen live video

LIVE IN Budapest, the new video from Queen, is to be featured in TV advertising for the band's Live Magic album. The three-week first stage of the promotion began on Monday in Grampian, Harlech and TV5.

In addition, Live In Budapest will also be backed by press advertising and in-store displays.

- MCA IS releasing the soundtrack to the Paul Newman and Tom Cruise film The Colour Of Money on Monday (16). The album features music by Eric Clapton, Mark Knopfler, B B King and Robert Palmer.
- XMAL DEUTSCHLAND will be releasing their third album to coincide with their UK tour which begins on March 9 and runs throughout the month.



A SERIES featuring the music of The Mojosities (above) is being screened by BBC beginning on March 3. To be in BBC Records is releasing an album on March 9. The series and LP are both titled Tutti Frutti.

● WEA HAS bought advertising space in MW, City Limits, Sunday Times, Guardian, Q, The Face and the music consumer press supporting Simply Red's new album and single. The campaign for Men And Women and The Right Thing, which will also include billboard advertising and flyposting, will feature the band's new logo on all material. Men And Women is due out in March to coincide with a UK tour.



GARY MOORE is releasing an album, Wild Frontier, to coincide with his UK tour beginning on March 25.

- A PRESS and poster advertising campaign is being mounted by CBS in support of the Psychodelic Fury's Midnight To Midnight album. Space has been bought in NME, M, Melody Maker and Q and flyers have been organised for each town on the band's tour. A nationwide in-store promotion is also taking place.

● HURRAH! WILL be playing the album, Wild Frontier, to coincide with his UK tour beginning on March 25.

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FEND 18 • FEND CAS 18 • FEND CD 18

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ELVIS COSTELLO AND THE ATTRAXIONS  
FEND 21 • FEND CAS 21 • FEND CD 21

GET HAPPY  
ELVIS COSTELLO AND THE ATTRAXIONS  
FEND 24 • FEND CAS 24 • FEND CD 24

TEN BLOODY MARYS AND TEN HOWS YOUR FATHERS  
ELVIS COSTELLO AND THE ATTRAXIONS  
FEND 27 • FEND CAS 27 • FEND CD 27

TRUST  
ELVIS COSTELLO AND THE ATTRAXIONS  
FEND 30 • FEND CAS 30 • FEND CD 30

ALMOST BLUE  
ELVIS COSTELLO AND THE ATTRAXIONS  
FEND 33 • FEND CAS 33 • FEND CD 33

IMPERIAL BEDROOM  
ELVIS COSTELLO AND THE ATTRAXIONS  
FEND 36 • FEND CAS 36 • FEND CD 36

ELVIS COSTELLO - THE MAN (THE BEST OF ELVIS COSTELLO)  
ELVIS COSTELLO & THE ATTRAXIONS  
FEND 52 • FEND CAS 52 • FEND CD 52

PUNCH THE CLOCK  
ELVIS COSTELLO AND THE ATTRAXIONS  
FEND 74 • FEND CAS 74 • FEND CD 74

GOODBYE CRUEL WORLD  
ELVIS COSTELLO AND THE ATTRAXIONS  
FEND 75 • FEND CAS 75 • FEND CD 75

KING OF AMERICA  
THE COSTELLO SHOW  
FEND 78 • FEND CAS 78 • FEND CD 78

BLOOD & CHOCOLATE  
ELVIS COSTELLO & THE ATTRAXIONS  
X FEND 80 • X FEND CAS 80 • FEND CD 80

IMP RECORDS

# Smiths closes Music Market

MUSIC MARKET, the 12-shop chain bought by W H Smith a year ago, has been closed despite the company's stated commitment to a good second brand.

All the Music Markets have ceased trading or been converted to O-Prices — an other specialist chain bought by Smiths last year — because of what Smiths argues is the greater efficiency of the smaller shops.

Soy's director of specialist chains Graham Clark: "We feel there is a place in the High Street for shops of between 1,500 and 2,000 square feet. That is the most efficient and most logical way of handling our business particularly with the decline of vinyl and the lesser amount of CDs you need to accommodate CDs and cassette.

## COMPACT disc

### DIGITAL AUDIO

2. GRACELAND, Paul Simon Warner Brothers
1. THE WHOLE STORY, Kate Bush EMI
3. LIVE MUSIC, Queen EMI
4. BROTHERS IN ARMS, Sade Virgin/Manilla
5. THEY BREATH TAKE US THE SHINELL The Police A&M
6. AUGUST, Big Country Duck/Warner Brothers
7. DIFFERENT LIGHT, Bucks Fizz CBS
8. 152, Patti LaBelle Virgin
9. SWIFT READER, BEST OF MICHAEL JACKSON, IN RECORDS RCA
10. REVENGE, Earthquake EMI
11. NO MORE THE POOL, Elkie Brooks Legend
12. STREET LIFE — 20 GREAT HITS, Bryan Ferry/RCA EMI/Polygram
13. THE VERY BEST OF ELIE BROOKS, Elkie Brooks Virgin
14. GET CLOSE, The Pretenders Road/V&A
15. REVOLUTION ROCKS, Genesis Virgin
16. THE GREATEST HITS, Bonnie Tyler EMI
17. GREATEST HITS, Queen EMI
18. DANCING ON THE CEILING, Island Riders Motown
19. HARTLEY, Nene Romanes Diana
20. HOW THATS WHAT I CALL MUSIC & VIDEOS, EMI/Virgin/PolyGram

Compiled by Music Week Research © 1987

les. "We did a lot of market research and the conclusion that came out was that our best strategy would be to develop Our Price rather than run a second brand which would have taken up a fair proportion of resources. It would have cost us

almost as much to keep a second brand going as to promote and develop Our Price."

He adds that around 50 per cent of Music Market staff have left the company. He says he regrets that but maintains that many valued employees have stayed.

## PolyGram delivers the goods

POLYGRAM'S WINTER sales conference opened in a buoyant mood with the company celebrating the news that it finished 1986 with the top market share for both albums and singles.

Product due from the company includes: Phonogram, a third Bon Jovi single Never Say Goodbye which is to have further TV promotion; first single Let My People Go from US band The Ramones; singles from Jeff Lorber, Kool & The Gang, Cameo and Robert Cray.

There will be a second single, Love Like A Rocket, from Bob Geldof, while Berlin's third single will be Like Flames. New signing Scottish band Love And Money debut with River Of People, while former indie band X-Mal Deutschland have a single Sickle Man taken from their new album Viva which coincides with a UK tour. London Records: a new Bananarama single Trick Of The Night; plus the re-launch of their album True Confessions; The Communards release a new version of their former single You Are My World; on Andy White's new Vision Of You; a new Los Lobos album By The Light Of

The Moon and an EP called The Ross Love EP, plus the soundtrack album of their music for the new film La Bamba based on the life of Richie Valens.

Polygram Records: A new double album Kiss Me, Kiss Me, Kiss Me from The Cure, which fits in with a 90-minute feature film, plus the publication of the band's official biography and a world tour. Sire: a new first studio album for two years, plus a single Waiting, supported by a UK tour and advertising campaign; a Siouxsie & The Banshees album. Through The Looking Glass which features various cover versions, to be followed by a new album of original material later in the year.

Love Like A Rocket will be PolyGram's first commercially available CD single. It is being sold to wholesalers for the price of a 12-inch single and the company hopes retailers will price it similarly.

## Carey Street?

► FROM PAGE ONE

Richard Gane, managing director of RCA/Arista. Opinions comments: "I would not say that we have been keeping them off. We have assisted them with their cash flow but I wouldn't say it was we who pulled the plug because they have had credit from their bank and from their suppliers as well."

A statement was issued on Friday saying that the directors of Streetwave and Broadzound — which trades as StreetSounds — were trying to put together a package to save the companies. In the meantime, both operations have effectively ceased to trade.

The group declines to comment any further but it is believed that the companies have never recovered from the collapse of the Street Scene magazine a year ago.



THIS DISPLAY in the window of Our Price in Hammersmith is typical of those mounted by retailers across the country to support this week's British Record Industry Awards.

## Indies going Underground

UNDERLINING the shift towards more precise targeting by music magazine publishers, the first consumer paper dedicated to the indie music scene — *Underground* — is being launched by Spotlight Publications, publishers of *Music Week*.

The new monthly is sponsored by Sounds, though will be edited by Dave Henderson, Tracking columnist for *Music Week*. A 20 page sample will be inserted in *Sounds* and the March 14 issue of *Music Week* followed by the first issue dated March 20, cover price £1.

Publisher Eric Fuller presented details of *Underground* to the

Umbrella group of independent labels last week, telling the meeting that it would include news or reviews coverage of all relevant independent releases. It will also include a "lip sheet" as an A&R forum for new bands live or on cassette.

● A new fortnightly lifestyle magazine aimed at 15 to 24-year-olds — *Sky* — is being launched in April by News International/Hachette. Edited by former *Smash Hits* staffer Ian Birch, *Sky* will be using a high tech approach to attract a circulation of 200,000 plus, 50,000 in Europe.

## Pop Press

► FROM PAGE ONE

Q has now joined the sector and is believed to be hitting its initial sales target of 50,000 a month.

In the latest set of figures, only two rises are reported: *Melody Maker* went from 61,433 to 62,572 and *Just Seventeen* rose from 246,863 to 268,370. *Smash Hits* dropped marginally from 515,623 to 515,427 while *No 7* fell from 171,938 to 158,898.

NME lost more than 5,000 sales to finish at 100,059 while *Sounds* went from 77,193 to 62,300 and *Kerrang!* from 90,767 to 67,187.

EAAP Metro editorial director David Hepworth argues that there is still potential in the market de-

spite the declining numbers of traditional buyers. He comments: "The numbers of teenagers will fall but the overall market for music will not. Q proves this and *Kerrang!* proves it that the market for music is a great deal wider than it has been in the past. People now are starting to address magazines to that market whereas before they did not."

"People are out there. What we all have to do is to sell more magazines to slightly less buyers."

● A NATIONWIDE organised buy-in of a single has resulted in Gallup withdrawing the record from the chart. Chart manager Godfrey Rust says enough copies of *Nobody Ever Dies* in Dallas by The Southwicks were bought to put the single into the top 100. The record is on the Keyhole label.

● POLYGRAM IS increasing the prices of albums, cassettes and singles from the beginning of next month. Dealer price of singles goes up from £1.05 to £1.15 while 12-inch singles will be £2.15; indie-price albums and cassettes in-

crease from £2.12 to £2.25, and standard price pop albums and tapes are up to £3.75. Other increases include deluxe pop LP and cassette (£3.95), TV division albums and cassettes (£4.25) and classical LPs and cassettes (£4.25).

# The Great Music Week Magazine Trivia Quiz.

- Which magazine was just voted BEST DJ PUBLICATION by the TVDJA?
- Which Editor received the Disco & Club Trade International Award for Outstanding Services in 1986?
- Which monthly full colour magazine is read by more dj's around the world than any other?
- Which magazine actually reports the activities of D.I., Blues & Soul, Record Mirror, Jocks, Disco Mirror and all magazines who invest their editorial in dj's?
- Which magazine does not employ one professional journalist?
- Which magazine is behind the forthcoming International DJ Convention and Technics World DJ Mixing Championships? (Hippodrome March 8th/Royal Albert Hall March 9th)

For Answers turn to page 30

# QUEEN

## A Magic Year

IN THE YEAR 1986:-

- 1 QUEEN SOLD 1,774,991 ALBUMS IN THE UK ALONE
- 2 "A KIND OF MAGIC" ENTERED THE UK ALBUM CHARTS AT NO. 1 AND REMAINED IN THE TOP FIVE FOR 13 CONSECUTIVE WEEKS
- 3 THE 1,829,375<sup>th</sup> FAN IN THE UK BOUGHT A COPY OF QUEEN'S "GREATEST HITS" AND THE ALBUM CONTINUED IN THE UK TOP 100 CHARTS THROUGHOUT THE YEAR WHERE IT HAS BEEN FOR 268 WEEKS
- 4 QUEEN SOLD OUT TWO NIGHTS AT WEMBLEY STADIUM, ONE NIGHT AT NEWCASTLE'S ST JAMES PARK, ONE NIGHT AT MANCHESTER MAIN ROAD AND ONE NIGHT AT KNEBTHORPE - TOTAL IN EXCESS OF 400,000 PEOPLE - AN ALL TIME UK ATTENDANCE RECORD
- 5 QUEEN'S "REAL MAGIC" DIRECTED BY GAVIN TAYLOR BECAME THE FIRST EVER STEREO SIMULCAST ON INDEPENDENT TV AND THE INDEPENDENT RADIO NETWORK WHEN THE SATELLITE LINK UP TOOK PLACE ON 25 OCTOBER
- 6 QUEEN'S 65<sup>TH</sup> PERFORMANCE BECAME THE FIRST EVER MAJOR STADIUM CONCERT IN THE EASTERN BLOCK ON 27 JULY AT THE NEP STADIUM IN BUDAPEST FILMED WITH 17 35mm MOVIE CAMERAS BY THE HUNGARIAN STATE FILM AGENCY MAFILM
- 7 QUEEN'S "MAGIC IN BUDAPEST" DIRECTED BY JÁNOS ZSOMBOLYAI BECAME THE FIRST FULL LENGTH FEATURE CONCERT FILM TO BE PREMIERED IN THE EASTERN BLOCK IN BUDAPEST'S NATIONAL CONGRESS HALL ON 12 DECEMBER
- 8 QUEEN RELEASED THE FIRST EVER VIDEO SINGLE IN THE UK ENTERING THE VIDEO CHARTS AT NO. 1 ON 27 OCTOBER
- 9 QUEEN'S MAGIC TOUR OF EUROPE PLAYED TO OVER 1 MILLION PEOPLE IN JUNE, JULY AND AUGUST IN 26 DATES GROSSING IN EXCESS OF 11 MILLION POUNDS
- 10 DAILY MIRROR READERS VOTED QUEEN THE "BEST BAND" OF 1986 BY 50% MORE VOTES THAN ANY OTHER BAND
- 11 DAILY MIRROR READERS VOTED FREDDIE MERCURY "BEST MALE VOCALIST" FOR 1986 "BY MILES"
- 12 FREDDIE MERCURY'S VIDEO EP ENTERED THE UK VIDEO CHARTS AT NO. 1 ON 21 JULY
- 13 QUEEN HELD THEIR FIRST EVER 3 DAY FAN CLUB CONVENTION AT GREAT YARMOUTH ON 25 APRIL
- 14 RUSSELL MULCAHY'S SECOND FEATURE FILM "HIGHLANDER" WITH A MUSIC SCORE BY QUEEN AND MICHAEL KAMEN WENT ON GENERAL RELEASE IN THE UK ON 29 AUGUST
- 15 QUEEN THREW 28 PARTIES
- 16 QUEEN GAVE THE PROCEEDS OF THEIR NEWCASTLE FOOTBALL GROUND CONCERT TO "THE SAVE THE CHILDREN FUND"
- 17 RICHARD GRAY SPENT 918 HOURS WORKING ON QUEEN ARTWORK AND RECEIVED "BEST ALBUM COVER" AWARD FROM THE DAILY EXPRESS
- 18 QUEEN RELEASED "LIVE MAGIC" ON 1 DECEMBER AND SOLD OVER 400,000 BEFORE CHRISTMAS WITHOUT A SINGLE
- 19 QUEEN HITS WERE RELEASED ON NO FEWER THAN 53 COMPILATION ALBUMS IN 23 COUNTRIES THROUGHOUT THE WORLD
- 20 FREDDIE MERCURY WAS 40
- 21 QUEEN REFUSED TO BAN THEIR VIDEOS FROM APPEARING ON BRITISH TV
- 22 QUEEN FILMS HAD 5 VIDEOS IN THE UK TOP 25 ON 8 NOVEMBER
- 23 FREDDIE MERCURY WAS VOTED "BEST MALE VOCALIST" OF THE YEAR BY THE READERS OF THE SUN
- 24 QUEEN WERE VOTED "BEST GROUP" IN THE CAPITAL RADIO LISTENERS POLL
- 25 MARY TURNER DESCRIBED QUEEN AS A NATIONAL INSTITUTION
- 26 QUEEN "WE WILL ROCK YOU" RE-ENTERED THE MUSIC WEEK TOP 10 VIDEO CHARTS IN JULY WHERE IT REMAINED FOR THE REST OF THE YEAR
- 27 QUEEN'S "GREATEST FLIX" REMAINED IN THE MUSIC WEEK TOP 30 VIDEO CHARTS ALL YEAR TOTALLING 115 CONSECUTIVE WEEKS SINCE BEING THE FIRST EVER NO. 1 VIDEO IN THE UK
- 28 QUEEN'S "LIVE IN RIO" REMAINED IN THE MUSIC WEEK TOP 30 VIDEO CHARTS ALL YEAR TOTALLING 60 CONSECUTIVE WEEKS SINCE ITS DEBUT AT NO. 1 ON MAY 20 1985
- 29 QUEEN WERE AWARDED "TOP MUSIC VIDEO" FOR "LIVE IN RIO" AT THE BRITISH VIDEO AWARDS ON 16 OCTOBER
- 30 SHELL ADOPTED "I WANT TO BREAK FREE" AS THEIR MAIN THEME SONG FOR A NATIONWIDE TV AND RADIO CAMPAIGN
- 31 HANNES ROSSACHER AND RUDI DOLEZAL NEARLY FINISHED POST PRODUCTION ON THEIR MAMMOTH VIDEO CASSETTE "QUEEN - MAGIC YEARS" (A VISUAL ANTHOLOGY) - DUE FOR RELEASE EARLY 1987
- 32 YET AGAIN QUEEN FAIL TO WIN A BPI AWARD

THANK YOU BRIAN, JOHN, FREDDIE AND ROGER - WE AT EMI APPRECIATE YOU



LIVE MAGIC ALBUM PHASE II TELEVISION NOW STARTING IN HTV, SCOTTISH & GRAMPIAN

## RUG makes useful dent in US market

THE REALLY Useful Group is establishing its presence in the US via a publishing deal with Screen Gems/Colegems-EMI Music Inc for the Los Angeles-based company to administer the company's sub-publishing rights for North America.

1987 promises to be a busy year for Andrew Lloyd Webber's company, with Cats playing in New York, San Francisco and Toronto, while Starlight Express is scheduled to open on February 26 in New York, with advance receipts already exceeding £2.6m. Later in the year new musical Phantom Of The Opera is planned to hit Broadway and there are negotiations taking place for a touring production of Song And Dance.

The deal was sealed at Midem by Mark Rowles, music publishing co-ordinator of The Really Useful



A HANDS-ON arrangement: celebrating his new pact is The Really Useful Group's Mark Rowles (second right), with (left to right) Screen Gems/Colegems-EMI Music Inc's Gerd Muller, Jack Rosner and Fred Wilms.

Group, and Fred Wilms, president of Screen Gems/Colegems-EMI Music Inc.

Rowles says: "This arrangement gives us a firm and stable platform in the North American marketplace — a situation which we have been working towards."

## RCA goes Big Time

RCA RECORDS UK took the opportunity at Midem of outflanking its European partners a new licensing deal with Big Time Records for Europe. Already established in Australia and the US, the label has provided talent such as Dream Syndicate, Hoodoo Gurus, Lucy Show, plus lesser known Dumprick Christmas and Love Tractors — all from across the wa-

ter or Down Under. But the company's talent sourcing also covers Europe and a new signing from Norway is Stige Dolls — more mainstream than Big Time's usual repertoire. First release under the deal will be US act The Lucy Show. RCA UK also chose Midem to focus on ZAM, new signings from Liverpool managed by John Armitson who also looks after Marillion.

## Wind blows in favour of mid-price CD classics

WITH MORE than 18,000 units of a new classical CD sampled sold on the very first day, Monty Lewis of Pickwick Records was left in no doubt about the international response to his mid-price classical CD series, MP Red Label.

"There is a lot of favourable wind blowing in our direction," acknowledges Lewis, who reports that the series was continuing to do extremely good business not only in the US through the MCA licensing deal, but also in European countries such as Germany, Spain, Sweden, France and Benelux.

"We have seen a growing interest in the label as it becomes more international, with recordings by the Bern Symphony Orchestra and Peter Maag," he adds. But the task at Midem was not

just to sell — though Lewis was looking for distribution deals specifically in Greece and Turkey, lining up a major Japanese licensing deal, and taking the first steps towards the Eastern bloc.

"We have also picked up material to prepare for the next major step — budget CDs."

Lewis says that he is not concerned with being the first in the market, as he was with mid-price CD. "We do not want to rush out poor material just to be the first, because it might damage the image of good quality we have built up with our classical CDs."

"So we are carefully collecting material — most of which we hope will be digital because that is the name of the game — and will probably start later this year."

The budget CD range will contain pop, MOR, and a sprinkling of classical product and is expected to retail at around £5.99. Further mid-price CD news was released at Midem — this time from the American company Moss Music Group. Ira Moss, president of the group which is best known in classical music for its Vox-Turnabout recordings, announced that 30 mid-price classical CD titles will be available through Conifer from March. The series will be easily distinguished by its cardboard wallet packaging.

● PICCADILLY PRODUCTIONS, the commercial arm of Piccadilly Radio, chose Midem to unveil plans for the US's first satellite-delivered weekly radio programme.

Piccadilly is planning to launch its Rockline project in May as the first national rock music phone-in and is talking to record companies to set up a roster of star names to appear. Each week different guests will take calls from around the UK and play their music. Fans will dial in on a special free-phone number.

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LP	Cassette	Artist
DVLP 2081	DVMC 2081	Hank Williams
DVLP 2082	DVMC 2082	Paul Robeson
DVLP 2083	DVMC 2083	Little Richard
DVLP 2084	DVMC 2084	Jelly Roll Morton
DVLP 2085	DVMC 2085	King Oliver
DVLP 2086	DVMC 2086	Harry James
DVLP 2087	DVMC 2087	Stan Kenton
DVLP 2088	DVMC 2088	Doris Day
DVLP 2089	DVMC 2089	Rita Hayworth
DVLP 2090	DVMC 2090	Muggsy Spanier
DVLP 2091	DVMC 2091	Deanna Durbin
DVLP 2092	DVMC 2092	Willie Dixon
DVLP 2093	DVMC 2093	Gene Krupa
DVLP 2094	DVMC 2094	Art Pepper
DVLP 2095	DVMC 2095	Sam Cooke
DVLP 2096	DVMC 2096	Bobby Darin
DVLP 2097	DVMC 2097	Josephine Baker
DVLP 2098	DVMC 2098	Marlene Dietrich
DVLP 2099	DVMC 2099	Sophie Tucker
DVLP 2100	DVMC 2100	Maurice Chevalier

# *Blinding Tears*



## COUNTRY

Pioneer  
Conn takes  
on new  
country

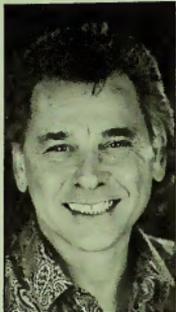
PERHAPS NOT surprisingly, MW's intention to investigate further the curious lack of co-operation between Europe's biggest promoter of country music Mervyn Conn (10 major festivals plus TV and radio in a large part of Europe) and the five labels involved in the New Country '87 campaign (CBS, EMI, MCA, RCA and WEA) has been greeted with enthusiasm. For the first solo in this everyday story of country folk, Conn puts his point of view to John Tobler.

"Next year will be the 20th Wembley Festival, but going back to

those early pioneering days when I started country music in Great Britain, I did work very closely with several record companies," says Conn. "As you would, our aims are different—I want to put burns on seats, they want to sell units, so we're going down different roads but getting to the roundabout at the same time. I can't say that everything my company has done has been to the liking of the record companies, such as the way we may have asked them to participate in buying a stand at Wembley in the past, but we did co-operate.

"I believe that my company has been instrumental in starting country music in Europe, although I feel a lot of people resent the fact that on English has popularised American music. There's been resentment from America on that count which has lanted some of the attitudes of record executives here. I think that's one reason, and another is that the people I used to work with, like Dennis Knowles, Clay Wyper, Ken Glancy, Derek Everett, Ian Raffin and Maurice Oberstein aren't as involved with country music for various reasons as they were."

Does he then feel that it's a question of old style record executives having been replaced by younger more rock-oriented people who have more specific musical interests—a mutual feeling of discomfort? "Whether one likes or dislikes people, personalities really shouldn't enter into it at all. I gave a lunch at the Royal Garden Hotel, as I felt someone had to offer a pipe of peace to clear the air. Greg Rogers and another guy from CBS came, and two people from WEA and we had a very good lunch which I felt would be the start of a dialogue. Since then, I've met with Iain McKay from MCA as well, but really it hasn't gone forward from there. It may indeed be the age difference but I don't think that should be relevant if one has a job to do as fast as an artist is concerned. As for my own money into taking American country music into Europe, and took a half of a pausing of times, that's when I think a lot of the problems come. I got conveyed with the record companies and maybe went about things the wrong way because I felt they should support me, which was probably a mistake which I admit. You can't make people do things but in the broader sense I was right as I have now



MERVYN CONN: "If the record companies and I work together it'll be a bigger and healthier marketplace for all of us."

created a European market for country music."

Would Conn be prepared to allow the record companies to suggest acts for the festival on a "one major headline, as long as you take some of our promising newcomers" basis? "Certainly. No question at all, but have they even discussed it with me recently? Years ago it used to happen and artists emerged" says Conn. "I think their new campaign is very good but it would be better if they discussed it with me, as I promote the best festivals in Europe. Plus there's TV and radio coverage which isn't necessarily tied in with the festival format which I can arrange, as I did for Johnny Cash. They say that the 25 or 30 thousand people who go to the festival aren't the right type, but what about the millions who watch the television? Most of us are so convinced of the commercial profit to them that they've taken for this year the whole front section at Wembley, and there's the biggest record retailer in Britain. Without trying to be big time, no-one has greater knowledge of the European market than me in country music terms, and it'll grow. If the record companies and I work together, it'll be a bigger and healthier marketplace for all of us."

## COUNTRY

14 February 1987

- |    |    |   |   |
|----|----|---|---|
| 1  | 4  | GUITAR TOWN<br>Steve Earle                    | MCA/MCF3335 (F)<br>C:MGFC3335                 |
| 2  | 2  | SWEET DREAMS<br>Patsy Cline                   | MCA/MCG6003 (F)<br>C:MGCG6003; CD:MCAD 6149   |
| 3  | 1  | GUITARS, CADILLACS, ETC. ETC.<br>Duane Yorkam | Reprise 9253721 (W)<br>C:9253724; CD:925372-2 |
| 4  | 7  | SOMETIMES WHEN WE TOUCH<br>Tammy Wynette      | Epic/EP24033 (C)<br>C:402403                  |
| 5  | 9  | THE HEART OF THE MATTER<br>Kenny Rogers       | RCA/PL87023 (R)<br>C:PK87023; CD:PD 87023     |
| 6  | 10 | STRAIGHT TO THE HEART<br>Crystal Gayle        | Warner Bros 9254051 (W)<br>C:9254054          |
| 7  | 3  | STORMS OF LIFE<br>Randy Travis                | Warner Bros 9254351 (R)<br>C:9254354          |
| 8  | —  | THE TOUCH<br>Alabama                          | RCA/PL85649 (R)<br>C:PK85649                  |
| 9  | —  | ROCKIN' WITH THE RHYTHM<br>The Judds          | RCA/PL87042 (R)<br>C:PK87042                  |
| 10 | 13 | HALF NELSON<br>Willie Nelson                  | CBS/CBS25956 (C)<br>C:4025956                 |
| 11 | 5  | NEW MOVES<br>Don Williams                     | Capitol/EST2004 (E)<br>C:TCES2004             |
| 12 | —  | BOXCAR WILLIE<br>Boxcar Willie                | MCA/MCF3309 (F)<br>C:MGCF3309                 |
| 13 | 17 | RHYTHM AND ROMANCE<br>Rosanne Cash            | CBS/CBS26366 (C)<br>C:4026366                 |
| 14 | 8  | EYES THAT SEE IN THE DARK<br>Kenny Rogers     | RCA/PL84697 (R)<br>C:PK84697; CD:PD84697      |
| 15 | 12 | WINE COLORED ROSES<br>George Jones            | Epic/EP57040 (C)<br>C:4057040                 |
| 16 | —  | CITY OF NEW ORLEANS<br>Willie Nelson          | CBS/CBS26135 (C)<br>C:4026135                 |
| 17 | —  | THE PROMISELAND<br>Willie Nelson              | CBS/CBS26852 (C)<br>C:4026852                 |
| 18 | 11 | LIVE IN LONDON<br>Ricky Skaggs                | Epic/EP26818 (C)<br>C:4026818                 |
| 19 | 6  | BLACK AND WHITE<br>Janie Fricke               | CBS/CBS57022 (C)<br>C:4057022                 |
| 20 | 15 | SOMETHING TO TALK ABOUT<br>Anne Murray        | Capitol/EST2002 (E)<br>C:TCES2002             |

Compiled by Gallup from a weighted sample of 250 commercial outlets and 30 specialist shops for the Country Music Association © 1987

RANDY TRAVIS  
The New Voice of Country Music

DEBUT SINGLE

## 'On The Other Hand'

DEBUT ALBUM

## 'Storms Of Life'

NOMINATIONS

Top Male Vocalist, Academy of Country Music, CMA Horizon Award  
AWARD WINNER

Top Single Top Album & Male Vocalist, CMA Awards  
NOMINATED

RANDY TRAVIS: 'Storms Of Life' (Warner Bros.)

'Randy Travis looks set to become one of the

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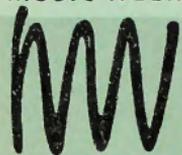
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MUSIC WEEK 14 FEBRUARY, 1987

MUSIC WEEK



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I'LL STRIP FOR YOU



BOLTS 4/7  
BOLTS 4/12  
BOLTS 4R  
(THE REMIX)  
BOLTS 4P

EXPOSED TO THE WORLD BY PINNACLE RECORDS (THE PICTURE DISC)

Pioneer  
Conn to  
on new  
country

PERHAPS NOT surprising  
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rious lack of co-operative  
Europe's biggest promote  
music Maryn Conn (10 i  
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volved in the New Court  
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WGA) has been greeted  
siasm. For the first solo i  
day story of country folk  
his point of view to Joh  
Need year will be  
Wembley Festival, but going back to

TOP 10  
COMPILATIONS

- 1 (D) THE KENNY ROGERS STORY  
Kenny Rogers (Liberty 82V 29.9)
- 2 (R) THE VERY BEST OF JIM REEVES  
Jim Reeves (RCA 18517 19.9)
- 3 (D) DOLLY PARTON'S GREATEST HITS  
Dolly Parton (RCA 18422 19.9)
- 4 (10) THE KENNY ROGERS SINGLES ALBUM  
Kenny Rogers (United Artists UAK 3073 19.9)
- 5 (P) THE BILLY JOE SINGLES ALBUM  
Billy Joe (United Artists UAK 3073 19.9)
- 6 (—) GREATEST HITS (COMPACT DISC)  
Kenny Rogers (United Artists UAK 3073 19.9)
- 7 (—) THE CLASSIC COLLECTION  
Tanya Tucker (Epic 5PK 2713A 19.9)
- 8 (—) GREAT COUNTRY HITS  
Various (MCA MCD 615 19.9)
- 9 (S) THE VERY BEST OF DOLLY PARTON  
Dolly Parton (RCA 18 6907 19.9)
- 10 (D) THE VERY BEST OF DON WILLIAMS  
Don Williams (MCA MCD 401 19.9)

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- |                  |    |                     |   |                 |   |                    |    |                           |   |                    |    |                     |   |                  |   |                           |    |                  |   |                         |    |
|------------------|----|---------------------|---|-----------------|---|--------------------|----|---------------------------|---|--------------------|----|---------------------|---|------------------|---|---------------------------|----|------------------|---|-------------------------|----|
| 10               | 13 | 11                  | 5 | 12              | — | 13                 | 17 | 14                        | 8 | 15                 | 12 | 16                  | — | 17               | — | 18                        | 11 | 19               | 6 | 20                      | 15 |
| HALF NELSON      |    | NEW MOVES           |   | BOXCAR WILLIE   |   | RHYTHM AND ROMANCE |    | EYES THAT SEE IN THE DARK |   | WINE COLORED ROSES |    | CITY OF NEW ORLEANS |   | THE PROMISELAND  |   | LIVE IN LONDON            |    | BLACK AND WHITE  |   | SOMETHING TO TALK ABOUT |    |
| Willie Nelson    |    | Don Williams        |   | Knox Willie     |   | Rosanne Cash       |    | Kenny Rogers              |   | George Jones       |    | Willie Nelson       |   | Willie Nelson    |   | Brian Augus & The Trinity |    | Janie Fricke     |   | Anne Murray             |    |
| CBS CBS26594 (C) |    | Capitol EST2004 (E) |   | MCA MCF3309 (C) |   | CBS CBS26366 (C)   |    | RCA PL84697 (R)           |   | Epic EPCS7040 (C)  |    | CBS CBS26135 (C)    |   | CBS CBS26857 (C) |   | Epic EPC26618 (C)         |    | CBS CBS57022 (C) |   | Capitol EST2002 (E)     |    |
| C: 4026596       |    | C: TCES27004        |   | C: MCF3309      |   | C: 4026366         |    | C: PK84697; CD: PD84697   |   | C: 4057040         |    | C: 4026135          |   | C: 4026857       |   | C: 4026618                |    | C: 4057022       |   | C: TCES27002            |    |

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**RANDY TRAVIS**  
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**'On The Other Hand'**

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**'Storms Of Life'**

• NOMINATIONS •  
Top Male Vocalist, Academy of Country Music, CMA \* Horizon Award  
AWARD WINNER!

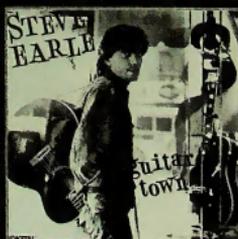
Top Single Top Album & Male Vocalist, CMA \* Awards  
NOMINATED

RANDY TRAVIS 'Storms Of Life' (Warner Bros.)  
'Randy Travis looks set to become one of the brightest names of the year'  
THE LONDON STANDARD

THE COUNTRY

**STEVE EARLE**  
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## THE RECORD BREAKER

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# TOP 100 ALBUMS

14 FEBRUARY 1987

INCORPORATING LP, CASSETTE & CD SALES

## MUSIC WEEK



### The Judds

### GIVE A LITTLE LOVE



The Judds

Give a Little Love

<b>70</b>	<b>REVENGE</b> *** CD	Warner Brothers WK 66
<b>19</b>	<b>28</b> Randy Crawford	Warner Brothers WK 66
<b>18</b>	<b>14</b> RAPTURE • CD	Elektra EKT 77
	Andie MacDowell	
<b>17</b>	<b>17</b> BROTHERS IN ARMS *** CD	Virgin/Polygram VBN 25
	Dire Straits	
<b>16</b>	<b>31</b> GIVE ME THE REASON ○	Epic/EIC 50134-1
	Luther Vandross	
<b>15</b>	<b>12</b> SLIPPERY WHEN WET * CD	Virgin/Polygram VBN 18
	Boyz II Men	
<b>14</b>	<b>15</b> DANCING ON THE CEILING * CD	Mos Def 212112
	Lionel Richie	
<b>13</b>	<b>8</b> GET CLOSE • CD	Real Gone Music WM 64
	The Pretenders	
<b>12</b>	<b>10</b> MIDNIGHT TO MIDNIGHT CD	Epic/Virgin/Polygram NOW 8
	The Psychedelic Furs	CBS 659254-1
<b>11</b>	<b>11</b> NOW, THAT'S WHAT I CALL MUSIC 8 *** CD	EMI EMI 2319
	Variou	
<b>10</b>	<b>4</b> LIVE MAGIC * CD	EMI EMI 2319
	Queen	
<b>9</b>	<b>6</b> SWEET FREEDOM: BEST OF MICHAEL McDONALD • CD	Warner Brothers WK 62
	Michael McDonald	
<b>8</b>	<b>9</b> TRUE BLUE *** CD	Sire WK 54
	Madonna	
<b>7</b>	<b>13</b> SILK AND STEEL *** CD	Teddybear T 1118
	Free Star	
<b>6</b>	<b>5</b> NO MORE THE FOOL • CD	Legend LMA 1
	Elkie Brooks	
<b>5</b>	<b>2</b> THE WHOLE STORY *** CD	EMI EMI 71
	Kate Bush	
<b>4</b>	<b>3</b> DIFFERENT LIGHT * CD	CBS 64679
	Bongles	
<b>3</b>	<b>7</b> AUGUST • CD	Duch/Warner Brothers WK 71
	Eric Clapton	
<b>2</b>	<b>1</b> THE COST OF LOVING ○ CD	Polygram 15224 4
	The Style Council	
<b>1</b>	<b>1</b> GRACELAND *** CD	Warner Brothers WK 52
	Paul Simon	

<b>76</b>	<b>71</b> WHAT PRICE PARADISE? CD	Virgin V 2110
	China Crisis	
<b>75</b>	<b>89</b> LOVERS • CD	Telstar STAR 2287
	Variou	
<b>74</b>	<b>59</b> SIXTIES MANIA •	Telstar STAR 2287
	Variou	
<b>73</b>	<b>66</b> COSMIC CARROT	Panini/LA 0211
	Joseph Conrad	
<b>72</b>	<b>100</b> WAREHOUSE: SONGS AND STORIES	Daphne/Roly Poly ROL 127
	Hikster Du	Warner Brothers 725544-1
<b>71</b>	<b>62</b> RENDEZ-VOUS • CD	Columbia/Polygram LA 8119
	John McLaughlin	
<b>70</b>	<b>38</b> WORD UP • CD	Columbia/Polygram LA 8119
	Commo	
<b>69</b>	<b>47</b> GAP BAND 8	Telstar STAR 2287
	The Gap Band	
<b>68</b>	<b>53</b> QUEEN GREATEST HITS *** CD	EMI EMI 26
	Queen	
<b>67</b>	<b>51</b> BREAK EVERY RULE • CD	Capitol ESI 2018
	Tina Turner	
<b>66</b>	<b>100</b> GAUDI!	Arts 308 884
	The Alan Parsons Project	
<b>65</b>	<b>100</b> FACE TO FACE • CD	Polygram ROL 5299
	Freddie Jackson	
<b>64</b>	<b>54</b> JUST LIKE THE FIRST TIME • CD	Capitol ESI 2023
	Berndt James Herweh	
<b>63</b>	<b>52</b> THE "HOUSE" SOUND OF CHICAGO	DJ International/Island IONL 72
	Variou	
<b>62</b>	<b>83</b> INTO THE LIGHT * CD	A&M MKA 5171
	Chris De Burgh	
<b>61</b>	<b>60</b> RAT IN THE KITCHEN • CD	Epic/Random/Virgin LP 087 11
	UB40	
<b>60</b>	<b>63</b> ALF *** CD	CBS 54279
	Alison Moyet	
<b>59</b>	<b>46</b> A KIND OF MAGIC *** CD	EMI EU 3299
	Queen	

**70** NO JACKET REQUIRED \*\*\* CD

Roots blossoms

● ROOTS GOES high profile for 1987 (see folk chart). The Anti-Ascendant benefit brought plaudits by the packet, gave everybody a good time and was in an excellent cause. Then there's the bullish, almost to the point of obnoxious, activity of Cooking Vinyl, showing two Top 20 LPs with its first two releases. The Oyster Band we all know, and now there's Michelle Shocked, the complete sensation. It's exactly this breed of worthy oddity that broadens the appeal of the roots music: the personality story to attract the mainstream press, the music to keep the rootsies in rapture. Anything else of interest? LPs for review to Duncan Holland, singles to Jerry Smith, both care of Music Week. **DH**



PASTELS: mouthwatering tunes make critics eat their words.

Still Alright jack

● DESPITE the crashing of Making Waves, the future for Home Service has never looked better. "Album of the year" Alright Jack is to be included as part of a deal being sought for the band as plans were finalised for their first major tour starting this month. With the magic for the National Theatre's Channel 4's award-winning Mysteries and BBC's Holy City already behind them, the new material now in rehearsal has a lot more fire up, and a class. Contact Chris Coates: 01-769 2175.

Pastels picked!

by Terry Wall

IT CAN'T be easy being a Pastel. Every mouthwatering tune they come up with has been carefully shelved either in the dodgy anorak, shambling or twangy reference books, no one really listened. Or did they? "I think someone's decided it's

our turn to be successful," muses Stephen Pastel. "I suppose, no one was really prepared for us to do well before. Maybe now they'll have to get used to it. Well, for a couple of months at least."

Following the Scots' last Grass Records 45, Truck Train Tractor, and its positive independent exposure and chart placing, more than a few sceptics had to eat their gripes with regard to The Pastels' seemingly new found energetic and aggressive sound. But will the new album, Up For A Bit With The Pastels, be in similar mould?

"Oh no. It'll be much more varied, there'll be a few gunny bits, but there'll also be a few Spector-style sounds and a country type thing or two. The last single was fairly basic but we've built on that."

The Pastels' avowed cult status, from new pop renegades to semi-respected accessible songwriters, has obviously been helped by extensive live shows, and there'll be sporadic outings to support the album's release on February 6.

"Yeah, we'll be bringing in keyboards too to try and make the sound even bigger. But it won't be all that wanky kind of thing that people usually do with keyboards."

Well, whatever the latest craze, you can be sure that The Pastels will be developing a supreme brand of up-tempo pop during '87. Whether it be in a country-esque cogwheel of The Ramones sound, or a tempered Buzzcocks-meets-Byrds singalong, people will still categorise them as something

no one understands then secretly play their records at home. But, that's life. isn't it?

Glass and Reich via WEA

by Nicolas Soames

WEA IS to distribute selected material from the respected US catalogue Nonesuch, whose product has been unavailable here for over a year, in a deal which includes works by systems music supremos Steve Reich and Philip Glass, but also has a few notable exceptions.

The imports will, in the initial instance at least, be restricted to six records, including works by Reich and performances by the Kronos Quartet, which toured the UK successfully last year.

Described in the Chicago Tribune as "a label that stands apart from the stomp of gutless conformity", 1986 was certainly a very good year for Nonesuch in the US. Of its 20 new releases, not only did four feature in the Billboard Classical Charts, but four titles also reached the New York Times 1986 Pop Critics' Top Twenty.

The six which will now be distributed in the UK from February 9 are: Steve Reich Sextet and Six Marimbas (K979138); Works by Sculthorpe, Glass, Noncarrow, Salinen and Hendrix (Purple Haze) played by Kronos Quartet (K979111); Works by Ennio Morricone played by John Zorn (K979139); Teresa Stratas sings Kurt Weill (979131); and two albums from the back catalogue; Philip Glass' Mishima and Steve Reich's Desert Music. Each will be available on all three formats.

Classical dealers may regret, however, that WEA has decided not to bring over stalwarts of the Nonesuch label such as Rihlin's 5 Minor Mass, which won a Gramophone Records Award, and Ril-

kin's old, but still popular, performance of Joplin's Rags.

Until the end of 1985, the label was distributed in the UK by Conifer, though with the dollar sliding towards parity with the pound, the amount of business was diminished. However, for the last year, prospects have been much better, and many buyers, while welcoming recordings of Reich and Glass, will be disappointed with the too-in-the-water attitude of WEA.



TERRAPLANE'S MORLEY (left): "A few people are in for a surprise."

'Plane speaking

by Jeff Clarke Meads

JUST WHEN Terraplane were beginning to feel a breeze at their backs, Luke Morley, the band's creative force, puts forward a strong argument for changing luck.

Conditions looked set fair for Terraplane to progress from a solid foundation of sell-out Marquee shows and support slots to Meet Label, Foreigner and ZZ Top. But, Morley contends, such success would have been artificial.

"The facts that the band's first album, Black And White, was

fought and that it is only now, with the introduction of a brass section and a more considered approach, that Terraplane are truly beginning to express themselves. The first album was recorded mostly in '84 and when it came out in '86, it sounded completely out of date to us," he says. "Now we've got a new producer and he's totally for taking us out of the rock band format."

Six tracks have been recorded for the new Epic album, which is due for summer release, and Morley comments: "In every sense, our movement away from our old style is becoming more apparent. One of our new songs sounds like Madonna and one sounds like Donald Fagen. I think a few people are in for a surprise."

"A lot of our old fans will like it because we tend to attract the more discerning rock fan who likes more than just heavy rock. The new album is still very, very much Terraplane—in fact, even more so than the last album. When you hear the new stuff, you're able to tell that the people doing it had a great time. The old stuff perhaps didn't have that. It sounds fraught and rushed."

"There are more styles and influences in what we are doing now and the production is a lot more sympathetic. It's much more representative of what we really are."

FOLK & ROOTS ALBUMS

TITLE (Artist)	Label/Catalogue No (Distributor)
1 GRACELAND, Paul Simon	Warner Bros. W932 30
2 SUZANNE VEGA, Suzanne Vega	A&R A&R 5047 37
3 STRONG PERSUADER, Robert Cray	Mercury MS&R 87 03
4 STEP OUTSIDE, The Oyster Band	Cooking Vinyl COOK 001 0786
5 THE TALKING WITH THE TALKMAN ABOUT POETRY, It's A Bridge On The Street A&R 5047 37	
6 SHABINE, The Shabine Boys	Dischord A&R 10 01 (RE)ST&S&S
7 WATCH YOUR STEP, Ted Hawkins	Warner Bros. W932 30
8 RUM, SODOMY & THE LASH, The Pogues	Sire SIRE 5 1
9 THE CRAB WARS, The Kipper Family	Dunblaine DM 01 000762
10 DARING ADVENTURES, Richard Thompson	Phylip P&R 1202 37
11 THE TEXAS CAMPFIRE TAPES, Mavis Staples	Cooking Vinyl COOK 002 0396
12 ON THE BOARDWALK, Ted Hawkins	American Atlantic A&R 10 01
13 T-BONE BURNETT, T-Bone Burnett	W&A W&A 3247 01
14 WHO'S BEEN TALKING, The Rufus Crew Band	Cherry Red 1340 04
15 GUITARS, CADILLACS, ETC., ETC., Dwight Twiss	Reprise RE 52721 01
16 RING OF GOLD, Gene	Cubic Music CM&R 01 01
17 FOLK IN HELL, Steve Earle	Profile P&R 9308 01 (S&P)
18 THE BLACK FAMILY, The Black Family	Sho Sho A&R 022 1040982
19 A GLINT OF SILVER, Sly Herard	Grass Lane GF 100 104092
20 MORE LOVE SONGS, Linda Maxwell & 10	Decca D&R 99 99
21 WHO KNOWS WHERE THE TIME GOES, Sandy Denny	Island IS&P 106 101
22 LIGHT ON A DISTANT SHORE, Denise Laun	1800 104092
23 INDIKU ZETHU, Lindy/John Black Woodpecker	Shanachie 0271
24 BORDERLANDS, Kenner Tisdell	Black Box CB&T 210 008780
25 MADAGASIKARA VOL.1, Various Artists	Columbia CB&T 210 008780
26 TRUE AND BOLD, Bob Douglas	STU 10027 04
27 RAVE ON ANDY WHITE, Andy White	Decca DE 100 101
28 TWO A ROUE, Joe Lucas & John Hutton	Talisma T&S 028 00496
29 THIS CRAZY PARADISE, J. Pennington	Fanfare F&R 100 104092
30 HOW GREEN IS THE VALLEY, The Man They Couldn't Steal	NLA NLA 3230 07

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



ARTISTS AGAINST CONFORMITY: Steve Reich (top left, then clockwise), John Zorn, Kronos Quartet and Theresa Stratas.





# TOP 75 SINGLES

## MUSIC WEEK



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



Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 750 record outlets.

<b>NO 1</b>	<b>I KNEW YOU WERE WAITING (FOR ME)</b> Ariana Franklin and George Michael Epic/DUET (D) 7/52798	<b>7/52798</b>	<b>7/52798</b>
<b>2</b>	<b>HEARTACHE</b> ○ Peppé & Shirlee Polydor POSP/137	<b>7/52798</b>	<b>5/24798</b>
<b>3</b>	<b>DOWN TO EARTH</b> Caribby Killed The Cat Mercury/Phonogram CAT/10 (F)	<b>7/52798</b>	<b>7/52798</b>
<b>4</b>	<b>ALMAZ</b> Randy Crawford Warner Brothers WB337/17	<b>7/52798</b>	<b>7/52798</b>
<b>5</b>	<b>IT DOESN'T HAVE TO BE THIS WAY</b> The Blue Montags Epic/DUET (D) 7/52798	<b>7/52798</b>	<b>7/52798</b>
<b>6</b>	<b>I LOVE MY RADIO</b> ○ Tolly EMI (J) 2EMU 592	<b>7/52798</b>	<b>7/52798</b>
<b>7</b>	<b>THE MUSIC OF THE NIGHT/WISHING YOU . . .</b> Michael Crawford (A)/Sarah Brightman (AA) Polydor POSP/137	<b>7/52798</b>	<b>7/52798</b>
<b>8</b>	<b>JACK YOUR BODY</b> ○ Steve 'Silk' Hurley DI International/London LON/117	<b>7/52798</b>	<b>7/52798</b>
<b>9</b>	<b>MALE STRIPPER</b> Man 2 Man Meets Man Parrish Bala 30013 4/7 (F) - BOLTS (A)Z	<b>7/52798</b>	<b>7/52798</b>
<b>10</b>	<b>YOU SEXY THING</b> Hot Chocolate EMI (J) 2EMU 592	<b>7/52798</b>	<b>7/52798</b>
<b>11</b>	<b>STAY OUT OF MY LIFE</b> ○ Fire Star Epic/DUET (D) 7/52798	<b>7/52798</b>	<b>7/52798</b>
<b>12</b>	<b>SHOPLIFTERS OF THE WORLD UNITE</b> The Smiths Rough Trade RTD 115	<b>7/52798</b>	<b>7/52798</b>
<b>13</b>	<b>NO MORE THE FOOL</b> Elkie Brooks Epic/DUET (D) 7/52798	<b>7/52798</b>	<b>7/52798</b>
<b>14</b>	<b>ONCE BITTEN TWICE SHY</b> Vesta Williams A&M AMV/132	<b>7/52798</b>	<b>7/52798</b>
<b>15</b>	<b>IS THIS LOVE?</b> ○ Alison Moyet CBS MOTET (T) 1	<b>7/52798</b>	<b>7/52798</b>
<b>16</b>	<b>C'EST LA VIE</b> Robbie Nevil Mercury/EMI (J) 2EMU 14	<b>7/52798</b>	<b>7/52798</b>
<b>17</b>	<b>BEHIND THE MASK (EgH)</b> Eric Clapton Duck/Warner Brothers WB41/17	<b>7/52798</b>	<b>7/52798</b>
<b>18</b>	<b>RUNNING IN THE FAMILY</b> Level 42 Polydor POSP/137	<b>7/52798</b>	<b>7/52798</b>
<b>19</b>	<b>STAND BY ME</b> Ben E. King Atlantic A033/17	<b>7/52798</b>	<b>7/52798</b>
<b>20</b>	<b>ROCK THE NIGHT</b> Rockwell Epic/DUET (D) 7/52798	<b>7/52798</b>	<b>7/52798</b>
<b>21</b>	<b>SURRENDER</b> Morrison SW/3 (J) 17	<b>7/52798</b>	<b>7/52798</b>

# PAUL JOHNSON



<b>53</b>	<b>STRANGERS IN OUR TOWN</b> Spear Of Destiny NW/epic/TEM/14	<b>7/52798</b>	<b>7/52798</b>
<b>54</b>	<b>FIRE</b> Bruce Springsteen CBS 65281 7 (F) - 65281 6	<b>7/52798</b>	<b>7/52798</b>
<b>55</b>	<b>TEASER (Edit)</b> George Bamson Warner Brothers WB37/17	<b>7/52798</b>	<b>7/52798</b>
<b>56</b>	<b>ELDORADO (Remix)</b> Dram Theatre Epic/EMU (T) 1	<b>7/52798</b>	<b>7/52798</b>
<b>57</b>	<b>EVANGELINE</b> The Icicle Works Regents Empire REC 18/17	<b>7/52798</b>	<b>7/52798</b>
<b>58</b>	<b>CAUGHT UP IN THE RAPTURE (REMIX EDIT)</b> Alma Baker Epic/DUET (D) 7/52798	<b>7/52798</b>	<b>7/52798</b>
<b>59</b>	<b>THIS BRUTAL HOUSE</b> Nitro Deluxe Columbia/Chrysalis COOL/142	<b>7/52798</b>	<b>7/52798</b>
<b>60</b>	<b>I FOUND LOVE (Radio Mix)</b> Delfine Davis Sireno/TOUS (F) - 12045 1	<b>7/52798</b>	<b>7/52798</b>
<b>61</b>	<b>SHIP OF FOOLS</b> World Party Epic/Chrysalis EM/73/68	<b>7/52798</b>	<b>7/52798</b>
<b>62</b>	<b>WHAT'S THE POINT</b> Fuzzbox Vindaloo/WEA/218 (D)	<b>7/52798</b>	<b>7/52798</b>
<b>63</b>	<b>WHY DOES A MAN HAVE TO BE STRONG?</b> Paul Young CBS YOUNG (D) 3	<b>7/52798</b>	<b>7/52798</b>
<b>64</b>	<b>TRICK OF THE NIGHT</b> Bonnamara London NAMA 12 (F) - NAMA 13	<b>7/52798</b>	<b>7/52798</b>
<b>65</b>	<b>ENGINE No. 9</b> Midnight Star Salsar/INCA/MCA/1117	<b>7/52798</b>	<b>7/52798</b>
<b>66</b>	<b>IT DIDN'T MATTER</b> The Style Council Polydor 12C/12 12	<b>7/52798</b>	<b>7/52798</b>
<b>67</b>	<b>SOMETIMES</b> ○ Erosure Mer (J) 2/AUTE 51	<b>7/52798</b>	<b>7/52798</b>
<b>68</b>	<b>WALKING DOWN YOUR STREET (Remix)</b> Bangles CBS BRAN/5/11	<b>7/52798</b>	<b>7/52798</b>
<b>69</b>	<b>SHAKE YOU DOWN</b> ○ Gregory Abbott CBS (D) 7/528	<b>7/52798</b>	<b>7/52798</b>
<b>70</b>	<b>KISS</b> Age Of Chance Fon A/CRT 15	<b>7/52798</b>	<b>7/52798</b>
<b>71</b>	<b>MELANCHOLY ROSE</b> Marc Almond Some Bizarre/Virgin GLOW (A) 12	<b>7/52798</b>	<b>7/52798</b>
<b>72</b>	<b>LET HER FALL</b> Ther Jirico London LON/81 87	<b>7/52798</b>	<b>7/52798</b>
<b>73</b>	<b>CABAVAN OF LOVE</b> ○ The Heartarifics Gut/Dance/GOOD/14	<b>7/52798</b>	<b>7/52798</b>

SONIT COME TO AV





## I N D I E



## STOCKIT

**THE PASTELS:** Up For A Bit With The Pastels. **Class GLAP 21.** Distribution: Nine and the Cartel. Excellent. Scratch out in danger of maximum press exposure following successful independent 45, Truck Train Tractor (an independent chart regular), unless their first proper album for the bustling Glass label. And fine stuff it is too. The Pastels soon shed their dodgy arcaic-come-wingo image donning a healthy sub-rock sound, the occasional wamp-assisted outburst ably supported by healthy songs (almost pop), brilliant harmonic vocals and keyboard/bass intonations colouring the sound. Up For A Bit is an enticing offer, a pot pourri of teen anthems, a great listen. Success is imminent. **DEH**

**VARIOUS:** Slow Jam 2. Street-sounds **SLJAM 2.** The romantic overdose continues from the Street-sounds label and the lush broken beat harmonies get full 12 inch mixes on these eight cuts spanning '84 to '86. Mellow is the word, and after a hard session of jazz funk, you are given a teen soul couple can conanoid to this 40 minute slice of slender background music. Deep soul leading to deep throat. Slow and low. **DEH**

**THE BALFA BROTHERS:** Arcadian Memories. **Case CHD 183.** Authentic coun music from pioneers of the genre, this is zed-yec music (often a more exciting, electric music as played by Rockin' Dopsis, Queenies, etc.), but a purer more traditional music from a similar Louisiana source. It's very worthy, if a little unexciting after a while, but it is authentic archive material from the Sixties and as such will no doubt find an audience of lovers of this sort of thing. Recorded in mono, by the way. **JT**

**VARIOUS ARTISTS:** Smashing Time. Re-Elect The President. **NIXON 1.** Distributions: Beckel and the Cartel. After the Countdown label's brief flurry with an ailing Stiff, the third in their series of highly interesting compilations finally sees the light of day. 12 tracks of superbly tempered beat-

based melody, this emotive UK collection wobbles and struts from waltz-beats to almost rags, from potential giants to gongling minor pops. Lively outlined on a snow from Mekin' Time, The Prisoners, All Action Thriller, The Reflection and a whole lot more. Maybe not the new sound that rock/pop is pointing for, but fun all the way. **DEH**



## STOCKIT

**VARIOUS:** Street-sounds 20. Street-sounds **TSND 20.** The Street-sounds' series, the cream of popular soul has ebbed and flowed with the excitement of the dancer/floor, the warmth of the smooching couch and the general enthusiasm and fadade of the soul scene in general. Street-sounds' compilation resumes here constantly acted as retrospective showcases, and 20 is no different. This one, that's What I Call... for people with a yearning for dance mixes, deep soulful vocals and lush arrangements. Coming in with eight extended mixes of quality material from the Gap Band (their long awaited UK hit, Big Fun), Jaki Graham and Freeze (on their re-visited (OU), there's plenty for every aficionado. A fine set but side two's unimpressive couplings of Jaki G, Freeze, Candide (a lurid version of the Santana song-told-jingo) and the almost northern The Champ Jam Throwdown do little for continuity. **DEH**

**ROKY ERICKSON & THE ALIENS:** I Think Of Demons. **Edsel E 222.** Producer: Stu Cook. **ROKY ERICKSON:** Gremlins Have Pictures. **Demon DIEND 66.** Producers: Karl Deller & Craig Luckin. Distribution: Pinnacle. Notable during the sixties as leader of the legendary 13th Floor Elevators, Erickson is an eccentric in the Syd Barrett class, whose infrequent albums are greatly prized by his faithful fans. The Edsel LP is a reissue of a 1980 CBS album with a couple of additional tracks (the original is extremely collectable), while the Gremlins collection dating from 1975-1982 is out for the first time. Erickson has claimed he's a Martian, but his acid-tinged R&B appeals equally to adventurous earhangers—check Lou Kee's Heaven on Gremlins, and the classic Two Heads Good on I Think Of Demons. Spooky. **JT**

## INDIES

## T R A C K I N G

by Dave Henderson

**AH YES,** what news of **Fatal Charm** and their rather glossy 12 inch called *Lucille* on Nativé (through Red Rhino and the Cartel)? It's a prime-time disc and would be locked up for more news when it hits the release schedules. Out now, though, from Nativé comes more ravaged psychedelia with **The Midnight Shift's** new release of *Warmbellygin* with a special limited edition, a one sided mass murder of **Nance Sinatra's** *These Boots...* And, on Food For Thought there's some metal from **Joe Satriani** in album form called *Nat Of This Earth*. That's through Pinnacle and also, on the horizon, there is and 12 from **Mohr Pack** called *Let Us Touch on Fun After All*. **The Larks** are back with a new 7 and 12 called *Pain In The Neck* on **Fatal Charm**. **Dorothy Squires** (yes, that one) has a new 7 inch on **Ebbon (Wow)** and **Madonne's** back pages are brushed off with *Wild Dancing*, a 12 inch credited to herself and **Otto Von Wurster**. On Big Disc, **Lu Muerte** has an LP called *Every Soul by Sin Oppressed*. **The Cordias** do *Big Ship* (an album on Alphabet) and from **Edsel** there's **The Fugs'** *Golden Fish*. LP and **Quicksilver Messenger Company's** *Shady Grove*. **Faul Heig** is back too. He has a CD called *The Warp Of Pure Fun* on **Crescude**, and **Blaine Reninger** goes digital too on *Live in Brussels*, also on **Crescude**.

**MUCH RAVED** about, **The Primitives** have a 12 called *You're Gonna Be on Lacy*, while **Momus** has a 12 called *Murderers*, **The Hope Of Women** on *Creation* (through Rough Trade), **The Milk Devils**, who've had three independent hits so far, return to the "scene" with several gigs pre-empting their **Peel** session release on *Strange Fruit*, and **The Yell Tale Hearts** have a 12 inch on their own **Edens** Doorball label through the Cartel called *The Eight Till Late*. Further along, **The Insurgents** have a 12 inch blow out on **Blurg** called *Phoenix* (that's through the Cartel) and **Nick Drake's** *Fruit Tree* box set has the album of previously unreleased stuff. **The Time Of No Reply**, released in its



TELL TALE HEARTS: bopping from Eight Till Late.

own right on Hannibal through Rough Trade.

**FROM BELGIUM** with free humbling dice, the **Play It Again Sam** label (through Red Rhino and the Cartel) release a compilation of some of its greatest live and previously unreleased out-takes called *The Dice Are Rolling*. A luscious good platter it features contributions from **The Moon Judgement**, **aGrump**, **The Weathermen**, **Sigloxx** and more.

**MUCH TALKED** about, **Bambi Slem** finally hit paydirt vinyl this week with a single for the newly formed **Product Inc** (through the Cartel) label. *Bump-Bump* will be in 7 and 12 inch formats and **Prod** promise things from **World Domination Enterprises**, **Swans** and **Skin** pretty soon. **Food** (through Rough Trade) will be busy too. It has 12's from two of the ICA rock weeks—**Crazyhead** and **Voice Of The Beehive**, and a 17 track jamboree in the shape of **Imminent Five** with outbursts from **The Primitives**, **Those Phoney American Accents**, **The Stamen**, **Stitched Back Foot Airman**, **Yeah Jazz** and many, many more. At **Revolver** there are a million new things from **Bam Caruso** but more of that later, and it has a **Dr Ali-mantado CD** called *The Best Dressed Chicken In Town* plus **Scum's** **CON LP** *Born Too Soon*.

**AND THERE** was **Adi Newton**. **Ex-Clack DVA** person returns as **TAG**. **(The Anti-Group Corporation)**. They have an album called *Digitalia*, a

single called *Big Sex* and a mini LP called *SHI*. **Groovy** stuff on **Prox** through the Cartel. **Flickin'** offer a five tracker from **Underground Zero** called *Through The Looking Glass* (through Spartan) with dates to follow, down at **Revolver** Scots duo **Nyah Feartie** release their debut LP *A Taste Heady* (a mutilated collection of **Hank Williams** meets **Ivor Cutler**), on **LYT**. And yes **Bam Caruso**. It has **SRCS** LP *The Revenge Of The Quakenburr Brothers*, the compilation *Pop Sixe Pipe-Dreams* and here's also **Revolver 7** inches from **Danby** (Hwgr-Growth-Oh) on **Anhrlyon**. **Felino Jive's** *Kiss 'n' Tell* on **Massive** and **The Urban Cowboys'** *Broken Promises* on **Denbeat** (a spesh gatefold sleeve).

**YES AH, Well**, don't say we never get anything done for you. It's out. **Fatal Charm's** *Lucille* single is out. We mentioned at the start of the column and now it's out, so is a new spiffy **Go Between 7** and 12 called *Right Here* on **Beggars**. The 4AD label announces several CD's for imminent rocking, they include **Dead Can Dance's** first LP, or **Dead Can Dance**, which includes their **Garden Of Delights EP**, **Medusa** by **Kymoz**, **Extractors** by **Dif Jus** with four extra tracks and two from **Wolfgang Press** in the guise of *The Legendary Wolf-gang Press* and **Other-Till** **Slaves** and **Standing Up Straight**. Also, finally in my sweetie pants and recommended are **Coil's** *Horse Rotorator LP* on **Force And Form** #422 and **Witch-blood's** *Dirtdish* on **422**.

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- 26** 29 **WHITNEY HOUSTON** \*\*\* CD A&M 955 978
- 27** **MAD, BAD AND DANGEROUS TO KNOW** CD Epic/ABC 251
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- 31** 21 **DISCO •** CD Epic/RCA 180
- 32** 43 **HITS 5 \*\*\*** CD CINCEA/Music/WES4 H135
- 33** 44 **COUNT THREE AND PRAY** CD Micro/Phonogram MGR1 101
- 34** 40 **PICTURE BOOK \*** CD Epic/ERTZ
- 35** 23 **Music from BBC-TV Series "THE SINGING DETECTIVE"** Epic/RCA 108
- 36** 22 **UP FRONT 4** Sesac UPT 4
- 37** 27 **INVISIBLE TOUCH \*** CD Virgin CEN 2
- 38** 30 **PLACIDO DOMINGO COLLECTION** Synch/CA S&W 455
- 39** 37 **ONCE UPON A TIME \*\*** CD Virgin V234
- 40** 35 **COMMUNARDS \*** CD London LOND 18
- 41** 26 **THE HOUSE OF BLUE LIGHT** CD Nippon NOL 22
- 42** 34 **SCONDRIL DAVS \*** CD Warner Brothers WB22

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- 50** 55 **SOUTH PACIFIC \*** CD CBS SA 4235
- 51** 48 **THE GREATEST HITS** Telstar 5144 221
- 52** 58 **GEORGIA SATELLITES** Epic/A&M 484
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- 58** 73 **LIKE A VIRGIN \*\*\*** CD Sire WB 22

- 79** 76 **THE SINGLES COLLECTION \*\*** CD Chrysalis SB 11
- 80** 67 **HUNTING HIGH & LOW \*\*** CD Warner Brothers WB 28
- 81** 74 **RUMOURS \*\*\*** CD Warner Brothers WB 5514
- 82** 77 **LOVE ZONE •** CD Sire RPT 35
- 83** 61 **STREET SOUNDS ANTHEMS — VOLUME 1** Street Sounds MUSIC 5
- 84** 92 **THE AUTOBIOGRAPHY OF SUPERTRAMP •** CD A&M T&M 1
- 85** 65 **THE SINGLES ALBUM** CD Sire/Epic/Phonogram ELP 2
- 86** 64 **LICENSED TO ILL** Def Jam 65062
- 87** 84 **ALCHEMY — DIRE STRAITS LIVE \*** CD Virgin/Phonogram VERT 11
- 88** 80 **MOTOWN CHARTBUSTERS •** Telstar 5144 228
- 89** **THE CIRCLE & THE SQUARE** CD Sire/WEA W37 9
- 90** **PRIVATE DANCER \*\*\*** CD Capitol TMA 1
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- 93** **EUMINATOR \*\*** CD Warner Brothers WB 3714
- 94** 87 **THE MAN AND HIS MUSIC •** CD RCA R 12127
- 95** 75 **PLEASE •** CD Polygram POL 31
- 96** **HISWAY** CD Micro/Phonogram MGR 18
- 97** **STANDING ON A BEACH — THE SINGLES •** Epic/RCA 112
- 98** 96 **7800° FAHRENHEIT** CD Virgin/Phonogram VTEL 24
- 99** 90 **BY THE LIGHT OF THE MOON** Sire/London S&M 11
- 100** 93 **U2 LIVE "UNDER A BLOOD RED SKY" \*\*** CD Island TMA 3

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# MARKET SURVEY OCT-DEC '86 PUBLISHING

## CORPORATE

- 1 1 Warner Bros Music
- 2 4 Chappell Music/Intersong
- 3 3 CBS Songs
- 4 8 Virgin Music (Publishers)
- 5 6 EMI Music Publishing
- 6 2 Island Music
- 7 - Simon May Music
- 8 - Jobete Music (UK)
- 9 - GMPC
- 10 10 PolyGram Music

## INDIVIDUAL

- 1 1 Warner Bros Music
- 2 9 EMI Music Publishing
- 3 5 Island Music
- 4 - Simon May Music
- 5 - Virgin Music (Publishers)
- 6 - 10 Music
- 7 3 CBS Songs
- 8 - Jobete Music (UK)
- 9 - GMPC
- 10 - Burlington Music

The ranking is based on panel sales (supplied by Gallup) of all singles appearing in Music Week's Top 75 during the fourth quarter of 1986. Panel sales are allocated to A-side publishers according to the percentage controlled.

**R**INFORCING ITS resurgence in the second half of the year, Warner Bros remained solidly at the top of the fourth quarter market share table in both corporate and individual categories, benefiting from his acts across the board from artists such as Madonna, The Hustonians, Whitney Houston, Nick Kamen and Red Box. EMI Music — dominant earlier this year — came back strongly in the individual category but was not quite so strong in corporate terms.

Island was also stronger individually than in the corporate stakes, while the EastEnders connection has worked wonders for Simon May, with Nick

Berry's Every Laser Wins and Leticia Dean and Paul Medford's Something Ours. Nothing sending his company to fourth place individually and seventh spot in corporate terms.

CBS Songs has maintained its consistent presence in the first quarter under that name before adopting the SBK Entertainment World corporate tag.

Gregory Abbott was among those contributing to CBS's individual performance, though its corporate strength owed more to associated publishing companies. Virgin enjoyed hits from Five Star, Alison Moyet, Jaki Graham and OMD, though was also slightly stronger on a corporate level.

## Korea flies the flag of copyright reform

On the eve of the Seoul Olympic Games, Korea is the world's twelfth largest trading nation, has the world's highest growth rate and — perhaps even more striking — a surplus on its balance of payments with Japan.

Armed with this impressive outline of a nation not so much emerging as exploding, international copyright observer Trevor Lyttleton has returned from a special symposium held in Korea, and here he urges the key music rights groups to invest time and effort into lobbying for further protection and to help train those who will administer the country's copyright system.

SINCE I last visited Korea in November, 1985, considerable progress has been made, thanks largely to the trade pressures brought to bear by the United States government.

However, the new copyright law coming into force on 1st July 1987 will as it now stands, only apply to the foreign works of all writers in countries that are signatories to the Universal Copyright Convention, created after that date. This of course is far from satisfactory. There is however to be a special concession which will protect US works created within the 10 years period prior to enactment.

Overseas delegates at the symposium in Seoul — notably Denis de Freitas of the British Copyright Council — expressed the hope that all foreign works would be protected and that urgent representations would be made to the Korean Government to ensure that the

## Bush moves at Chappell

BRIAN BUSH, finance director of Chappell and Intersong, has been elevated to deputy managing director, reporting to chief executive Jonathan Simon.

Bush will be responsible for all administration and the day to day running of the companies, including the Chappell Music professional and standard repertoire departments, the theatre department, the Recorded Music Library and the English Theatre Guild.

## PUBLISHING



KOREAN: moving on copyright reform, but still some way to go.

forthcoming legislation extends protection to all pre-existing works protected in UCC signatory countries.

Several Asian countries who have introduced copyright laws, have lamentably failed to enforce them. Korea's immediate need therefore is to establish an overall follow-through plan to ensure proper administration and effective monitoring of the copyright system once the new laws are enacted. To this end Korea's parliamentarians, judges and officials must understand and administer the new laws, police must enforce them and monitor piracy, teachers, businessmen and the public at large must be made aware of the copyright system and its practical implications.

The international copyright community simply cannot continue to sit

back and complain of copyright systems failing to operate in developing countries, if they are not prepared to take the necessary initial steps to nurture evolving copyright systems and assist in their administration. A substantial commitment of time, energy and money is called for. Copyright training and education has to be initiated, continued and followed through.

The role of ASCAP, BMI, GEMA, SACEM and other performing rights organisations, and the music publishers and record industry associations, cannot be overstated. For it is they who must be prepared to invest substantially in developing the seed corn of copyright and providing the practical know-how and training opportunities that are essential for Korea's future copyright administrators.

## The accountants for Rock'n'Roll'n'VAT'n'R&B'n'PAYE'n'PRS'n'Schedule D'n'C&W'n'NIC'n'A&R'n'....

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# TOP Dance SINGLES

THE WEEK'S 50 GREAT NEW RECORDS			
1	JACK YOUR BODY Steve 'Silk' Hurley	DJ International/ London LON(X) 117 (F)	
2	I KNEW YOU WERE WAITING (FOR ME) Aretha Franklin and George Michael	Epic DUET (T) (2) (C)	
3	ALMAZ Kendy Crawford	Warner Brothers WB555(T) (W)	
4	C'EST LA VIE Kobbie Neil	Manhattan/EMI (12)W 14 (E)	
5	I FOUND THE GROOVE Raze	Champion CHAMP (12)23 (A)	
6	LOVE MY RADIO Tuffy	Transglobal/Rhythm King/Mute TYPE 1(T) (I) (R)	
7	RAT IN MI KITCHEN 1984	DEF International/Virgin DEP 25(12) (E)	
8	YOU SEXY THING Hot Chocolate	EMI(12)EMI 5592 (E)	
9	I FOUND LOVE (Radio Mix) Darlene Davis	Serious 70US (12" - 120US 1) (A)	
10	STAY OUT OF MY LIFE Five Star	Tent/RCA PB 41131 (12" - PT 41132) (R)	
11	CAUGHT UP IN THE RAPTURE (REMIX EDIT) Anita Baker	Elektra EKR 49(1) (W)	
12	WE'LL BE RIGHT BACK The Saturdays	Fourth & Broadway/Island Stenski & Mass Media 12/BRW 59 (E)	
13	FUNKY RASTA (YA EDIT) The Naturals	Fourth & Broadway/Island Cooltempo/Chrysalis COOL(X) 140 (F)	
14	ONCE BITTEN TWICE SHY Rasta Williams	A&M AMNY (2) 362 (F)	
15	THE CHAMP Mahavoc	Promo PM(T) 1 (J)5(E)	

16	EV'RY LITTLE BIT Millie Scott	Fourth & Broadway/Island 12/BRW 58 (E)
17	THIS BRUTAL HOUSE Nitro Deluxe	Cooltempo/Chrysalis COOL(X) 142 (F)
18	BIG FUN The Go Go's	Total Experience/RCA FB 40779 (12" - FT 40780) (R)
19	I.O.U. (The Ultimate Mixes - 87) Tina Turner	Civ-Beat/Brocades Banquet CEE 709 (CEE 1205) (W)
20	WHO IS IT? Mantronix	10/Virgin TEN(T) 137 (E)
21	CHASIN' A DREAM Tashan	Def Jam 650 3597 (C)
22	TIME (TIME TO PARTY) Goryl	Champion CHAMP (12)28 (A)
23	SAVE OF LOVE Tico Torres	Hot Mel! (5)1TC 007 (F)
24	VICTORY Kool & The Gang	Club/Phonogram JAB(X) 44 (F)
25	ENGINE NO. 9 Midnight Star	Solar/MCA MCA(T) 1117 (F)
26	DON'T COME TO STAY Hot House	DEF CONSTRUCTION/RCA CHEZ (T) (R)
27	YOU BE ILLIN' Ron D.M.C.	Profile/London LON(X) 118 (F)
28	JUMP INTO MY LIFE Stacy Lattisaw	Motown ZB 41109 (12" - ZT 41110) (R)
29	HAVE YOU EVER LOVED SOMEBODY Freddie Jackson	Capitol 12(C)CL 437 (E)
30	I LIKE IT Gregory Abbott	Champion CHAMP - (12)26 (A)
31	WHEN LOVE COMES CALLING Paul Johnson	CBS PJOH(T) 1 (C)
32	LOVESTRUCK Projection	Elite - (DAZZ 63) (A)
33	WAX THE VAN Lola	Jumpstreet JS 1007 (Import)
34	IT'S MY BEAT Sweet Tee & Jazzy Joyce	Champion CHAMP (12)37 (A)
35	CRUSH ON YOU The Jets	MCA MCA(T) 1048 (F)
36	EGO MANIAC Jacolyn Brown	Warner Brothers 0-20469 (Import)
37	JACKIN' Home Wreckers	Champion - (CHAMP 1231) (A)
38	GIVE ME THE REASON Luther Vandross	Epic 6552167 (12" - 6502166) (C)
39	REET PETITE (The Sweetest Girl In Town) Jackie Wilson	SMP SKM 12(3) (A)
40	THE RAIN Oran "Juice" Jones	Def Jam (T)A 7302 (C)
41	THE MAGNIFICENT JAZZY JEFF Jazzy Jeff & Fresh Prince	Champion CHAMP (12)38 (A)
42	SHAKE YOU DOWN Gregory Abbott	CBS (T)A 7326 (C)
43	MALE STRIPPER Boyz n the Bows	Bols BOLTS 47 (12" - BOLTS 47(12) (P)
44	CHEATING' GIRL Steady B	Jive JIVE (T) 138 (R)
45	DO YOU WANT IT BAD ENUFF (Edited Remix) Jenny Barton	Atlantic 49342(12) (W)
46	(YOU GOTTA) FIGHT FOR YOUR RIGHT Rage Against the Machine	Def Jam 6504187 (12" - 6504186) (C)
47	LOVE IS FOREVER Billy Ocean	Jive JIVE(T) 134 (R)
48	I FOUND LOVIN' Falckback Bond	Master Mix (12)CHBE401 (A)
49	HEAT STROKE Janice Christie	London LON(X) 120 (F)
50	SEXY Masters Of Ceremony	Strong City ST 001 (Import)
51	SOUL MAN Sam Moore & Lou Reed	A&M AM 364 (F)
52	PASSION AND PAIN Janice McClain	MCA MCA(T) 1109 (F)
53	I CAN'T TAKE IT Dyce	Production House (PNT 021) (Bluebird 01-723 9090)
54	TRIPLE M BASS Worak-I-M	Champion CHAMP (12)29 (A)
55	CHILLIN' OUT Curtis Hairston	Atlantic AP335(T) (W)
56	WORKING UP A SWEAT Full Circle	EMI America V 1921 (Import)
57	BACK TO BURN T. La Rock	10/Virgin TEN(T) 145 (E)
58	LET THE MUSIC MOVE U Raze	Champion CHAMP(12)27 (A)
59	GO SEE THE DOCTOR Kool Moa Dee	Jive JIVE(T) 136 (R)

60	MR. BIG STUFF Heavy D. & The Boys	MCA MCA(T) 1106 (F)
61	DONT EVER LEAVE ME Jermalee Stewart	10/Virgin TEN(T) 157 (E)
62	ROCK YOUR BABY George McCrae	Portrait 6503127 (12" - 650316) (C)
63	TWO OF HEARTS (Q-Mix-Edi) Stacey Q	Atlantic 49381(T) (W)
64	NIGHTS OF PLEASURE Loose Ends	Virgin VS 919(12) (E)
65	SWEET LOVE Anita Baker	Elektra EKR 44(T) (W)
66	IT FEELS SO GOOD Bobby McClure	Edge ED 12005 (Import)
67	COME AS YOU ARE (SUPERSTAR) The System	Atlantic 49297(T) (W)
68	SMALL CHANGE Hindsight	Circo/Virgin YR(T) 1 (E)
69	GOOD TO GO LOVER/OUTSIDE IN THE ... Green Gartlan	Baling Point/Polydor POSP(X) 841 (F)
70	MAMMA TOLD ME Fonlatique	Corriere CAR(T) 317 (A)
71	PLEASE MISTER PLEASE Barbara Jones	Charm CR(T) 4 (J)5(E)
72	WHATCHA GONNA DO Blaze	Champion CHAMP (12)36 (A)
73	I'M NO REBEL View From The Hill	EMI (12)EMI 5580 (E)
74	FACE IT Master C&J	State Street SSR 1001 (Import)
75	DO YOU CAN DANCE IF YOU WANT TO Go Go Locas & The Davis Factory Project	Polydor POSP(X) 836 (F)

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**AS MASSIVE circulation figures for music mags are inevitably becoming a thing of the past, a new trend is evolving towards greater segmentation and specialisation. But do publications with small, carefully targeted audiences offer good value to the advertiser? Brian Oliver investigates**

# Never mind the width ... feel the quality



**T**HE LATEST ABC figures show the traditional pop tabloids continuing their hard-fought battle against longterm decline. And, in common with most other areas of the magazine marketplace, they also provide evidence of an escalating trend towards a much wider spread of low-circulation specialist titles.

On the face of it, the reduced coverage offered by individual publications in the music sector is hardly good news for the record industry — both from a PR point of view and in terms of the effectiveness of record companies' advertising. However,

publishers of specialist music titles argue that record companies and their advertising agencies should not just look at the pure numbers behind the latest circulation results. The depth of readership offered by specialist titles should be taken into account, they say.

"The music magazine market is seeing a growing trend towards greater segmentation and specialisation — with more publications offering precisely-targeted age groups and consumer profiles," says Brian Batchelor, publisher-director of Spotlight Publications' *RM* and its new specialist title for amateur and professional disc jockeys, *Jacks*.

"This naturally results in publications with lower circulation and readership figures," adds Batchelor. But he argues: "Specialist magazines should not be dismissed simply because they do not measure up in sheer volume and 'cost per thousand' terms. Because they deliver a clearly-defined target audience, they offer advertisers less wastage and therefore better value."

The trend towards specialist titles is undoubtedly a reflection of the growing fragmentation of musical tastes among consumers. Record-buyers no longer only follow one or two major acts. And, unlike the Six-

TO PAGE 32 ▶

## The Great Music Week Magazine Trivia Quiz

Answers to questions on page 4

1. Mix Mag.
2. Mix Mag's Tony Prince.
3. Mix Mag.
4. Mix Mag.
5. Mix Mag.
6. Mix Mag.

**MIX MAG — THE DJ'S BIBLE FROM DISCO MIX CLUB.**

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**ADVERTISING ENQUIRIES:** Ceri Berry (if you haven't heard of Ceri, you're not in the record industry!), DMC, PO Box 89, Slough, Berks. SL1 8NA. (Telephone: 06286 67276). Editorial: Steve Masters (Assistant Editor) as above.



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## FACE THE FACTS

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1.6 million 15-24 year old readers. That's 23% more than listen to the Network Chart Show and a massive 6 times more than watched The Tube every week last year.

600,000 15-19 year old male readers (that's 28%). Smash Hits is read by a staggering 28% of all 15-19 year old males. This means even more young male readers than the Daily Mirror (only 450,000) at a fraction of the cost!

1.35 million readers over 18. Smash Hits has more regular readers aged 18 and over than The Face, NME, Sounds, No 1 and Record Mirror all put together!

Smash Hits' unique visual and editorial style has broader appeal than any other music publication, enabling us to help you sell all types of music to all sorts of people - from Duranics to Missionaries. You'll find them all in Smash Hits. The hard facts (not hot air and fiction) about us and our readers are unavoidable.

Keep putting Smash Hits at the top of your schedule and you'll make a name for yourself as a shrewd old devil (as well as a right clever dick).

# SMASH HITS

we break records

SMASH HITS. AN EMAP METRO PUBLICATION  
52-55 Carnaby St., London W1V 1PF

**The marketplace is changing and, as a consequence, the music press has to change with it in order to provide what readers are looking for'**

◀ FROM PAGE 30

ties and Seventies, there are fewer distinct musical trends.

"The marketplace is changing and, as a consequence, the music press has to change with it in order to provide what readers are looking for," acknowledges RCA Records' marketing director, Gareth Harris.

David Hepworth, editorial director at EMAP, adds: "The market is dividing into smaller sectors and there are likely to be more publications to reflect that. You just have to look at the growing number of records being released in areas such as jazz, country and western and African music. Because of the amount of product being made available, people's need for information and comment about it is greater. Their needs can't be catered for by just one general publication."

However, few industry observers expect to see any significant increase in the circulation of titles aimed at the youth market. At best, they feel, the market will remain static — unless more tightly targeted publications can succeed in attracting people who do not normally read any kind of magazine.

Iain Dawson, associate director of the London Media Company, which specialises in media planning and buying, observes: "It is all down to demographics. Over the past 10 years, the number of 15-24 year olds has fallen substantially and that trend is set to increase dramatically over the next 10 years."

However, David Hepworth does not believe that general interest music titles have had their day — and points to *Smash Hits*'s current circulation of around 500,000: "It is all down to getting the product right. The decline of the old weeklies simply indicates that they no longer have it right."

Graham Johnson, media director at DPA, which handles all of CBS Records' advertising, feels that the three tabloid newspaper weeklies — *NME*, *Melody Maker* and *Sounds* — have all lost ground because of the arrival of new specialist titles: "They have responded by trying to broaden their editorial base in the hope of attracting advertising from other areas — such as film companies."

But the London Media Company's Iain Dawson cites the failure of *The Hit* and points out that no-one has so far come up with the right formula for a music-based general interest publication aimed at young men: "You do need a group of specialist titles in order to reach this group — rather than trying to cover all of their interests in one title. I think the decline in the tabloids will continue — although

*Sounds* and *Melody Maker* may now have bottomed out."

Spotlight's *Sounds* is now thought to be trying to get back to its original highly-respected niche in the rock market. Its readers have certainly made their feelings clear. In a recent readership survey, they showed that they would not want the paper to go glossy. They still prefer its earthy newspaper style — and a diet of hardcore rock reviews and associated information.

A monthly spin-off from *Sounds* — called *Underground* — is due to be launched in April. It will specialise in new bands signed to independent record labels and will have an estimated circulation of around 35,000.

The wider choice offered by the growing number of specialist music has generally been welcomed by advertising agencies.

"There used to be a very limited choice of music titles and their readerships were not necessarily right for certain albums," says DPA's Graham Johnson. "For example, a Billy Joel album wouldn't fit very comfortably in *Sounds*, *NME* or *Melody Maker* and it would be too old for *Smash Hits* or *No. 1*. Although *Q* has a considerably lower circulation, its slightly older readership profile means it provides the ideal vehicle for advertising artists like Billy Joel or Bob Dylan."

Spotlight's Brian Batchelor adds: "Tightly targeted specialist titles enable an advertising message to be delivered

**'It is all down to getting the product right. The decline of the old weeklies simply indicates that they no longer have it right'**

direct to a huge percentage of readers who, research has shown, will go out and buy the product because it is appropriate to their taste and lifestyle."

He says *RM* — which is very strong among DJs and enthusiasts of disco-dance music — is unlikely to attempt to broaden its appeal in order to challenge larger circulation titles, such as *Smash Hits* or *No. 1*. "If we did that, *RM* would lose the precisely targeted readership which is its strength," says Batchelor.

**H**e points out that a readership survey conducted by *RM* revealed that its readers spend an estimated £8.3m a year on singles and £7.5m on albums. And readers of *RM*'s stablemate, *Jocks*, spend an estimated £21m a year on records and tapes (about £25 a week per reader), according to a similar survey.

"This shows that, even with a low circulation, a tightly-targeted magazine can still offer a readership with an enormous purchasing power," says Batchelor.

EMAP's David Hepworth

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**'The market is dividing into smaller sections and there are likely to be more publications to reflect that. You just have to look at the growing number of records being released in areas such as jazz, country and western and African music'**



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'We are already seeing evidence of TV companies offering better targeting opportunities to record advertisers through programmes like The Tube and Max Headroom'

◀ FROM PAGE 32  
worth does not accept that "specialist" publications in certain sectors have to remain small. While acknowledging that Q currently addresses a limited market, he says: "Our hope for Q is that it won't remain small. Unlike, say, *Kerrang!*, it is not restricted by its readers' taste for a particular type of music."

Meanwhile, the growing number of free music magazines claim to offer the best of both worlds: high circulation and a clearly-defined target audience.

For example, Beat Publications' *The Beat* — which claims a circulation of 250,000 — guarantees that every one of its readers is a record buyer ... because the magazine is only available through HMV record shops (it stresses that it is not owned or controlled by HMV in anyway). "Like Q we are address-

ing a slightly older audience of intelligent people, 60 per cent of whom are male and who are interested in music," explains editor Johnny Black. "But we recognise that young people have a much wider range of interests these days, so we also run fashion pages and reviews of consumer products."

Similarly Adrian Walker, managing director of Track Record Publishing points out that his title *Making Music* also delivers a ready made audience of keen musicians each month. Distributed free through musical instrument stores *Making Music* has an ABC certified circulation of 56,000 — 73 per cent of whom are aged 15 — 24 and most of them (92 per cent) are male. "Even record companies seem to forget that young musicians also buy a lot of albums and blank tapes," says Walker.

RCA Records Gareth Harris feels the advent of tightly targeted specialist music titles is "a very positive move." But he adds: "Unfortunately, even though they have a smaller circulation their advertising rates are not always much less than larger circulation magazines. This presents record companies with a problem. From a PR point of view we want the magazines to be there — and grow — but we cannot afford to advertise frequently in all of them to keep them alive."

DPA's Graham Johnson also points out that the music press is likely to face growing competition in the future from

cable and satellite TV, as well as broadcast television. "We are already seeing evidence of TV companies offering better targeting opportunities to record advertisers through programmes like The Tube and Max Headroom. This is likely to grow in the future — through Music Box."

However Johnson feels that, from the advertisers' point of view, carefully targeted music titles should be able to work hand in hand with the new electronic media; "We will still need to make announcement advertising to tell an artist's main target market that the product is available."

'From a PR point of view we want the magazines to be there — and grow — but we cannot afford to advertise frequently in all of them to keep them alive'

# KERRANG!

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	July/Dec '85	Jan/June '86	July/Dec '86	% change on last 6 months
NME	105,808	104,648	100,059	-4.4
SOUNDS	77,193	66,623	62,300*	-6.5
MM	61,433	61,329	62,572	+2.0
RM	—	61,060	52,000*	-14.8
No 1	171,938	156,028	158,448	+1.6
SMASH HITS	515,623	517,360	515,427	-0.4
JUST 17	246,863	241,413	268,370	+11.2
KERRANG!	90,676	73,233	67,187	-8.3
* uncertificated; distributor's estimate				

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Source: ABC Cent. Jan-Dec 86 & NRS Survey April-Sept 86

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**S**TARTING THE year in buoyant mood, a growing number of companies in the Sharewatch ranks have shown significant price increases, while Virgin has yet to hit striking price.

Andrew Lloyd Webber's Really Useful Group turned in small gains, perhaps reflecting the fact that Phantom Of The Opera is now fully booked until October with a Broadway production also lined up. The Phantom double album is now out, which will clearly do RUG's income no harm at all.

Smiths enjoyed half-year results which showed an increase of 21.1 per cent in profits, reflected here as price rise of 6.5 per cent. City caution about the advisability of some of the company's acquisitions, notably the Our Price chain, has been tempered somewhat by Smiths current claim to 23 per cent of the music retail market.

Business is brisk for companies within the Prestwich group, but as yet the share price has failed to mirror the success of the Legend label, with Elkie Brooks showing strongly in the LP charts, and Object Enterprises' new venture into mid-price CDs.

Another healthy sign comes in Woolworth's gains as its store modernisation continues.

UK SHARES (Pence)	HIGH	LOW	MONTH END PRICE	CHANGE OVER MONTH	(%) SINCE JAN '86	DIVIDEND PER SHARE	YIELD PER CENT
BOOSEY + HAWKES (25p)	225	127	182	-3.2	+11.7	—	—
BOOTS (25p)	286	209	269	+16.5	+1.5	10.3	3.8
CHRYSLIS (25p)	223	157	195	+13.4	-4.9	10.4	5.3
PHILIPS (110)	1750	1300	1418	+5.8	-10.6	59.2	4.2
PRESTWICH (25p)	157	94	113	-0.9	—	0.5	0.4
REALLY USEFUL (5p)	403	322	366	+0.8	—	16.3	4.5
W H SMITH (50p)	360	240	294	+6.5	+3.5	8.7	3.0
THORN EMI (25p)	573	377	557	+18.8	+31.4	24.7	4.4
VIRGIN GROUP (10p)	144.5	128.5	139.5	+4.5	-0.4*	3.2	2.3
WOOLWORTHS (50p)	920	438	724	+2.0	+33.6	22.7	3.1

*\*over striking price of 140p*

US SHARES (Dollars)	HIGH	LOW	MONTH END PRICE	CHANGE OVER MONTH	(%) SINCE JAN '86	DIVIDEND PER SHARE	YIELD PER CENT
CBS	150	112.2	143.1	+12.7	+21.3	3.0	2.1
MCA	56	39.7	43.1	+12.2	-14.8	0.7	1.6
WARNER COMMS	28.2	18.1	26.5	+19.9	+37.3	—	—

## JANUARY 1987

## MARKETPLACE

### EQUIPMENT

#### A GREAT OFFER!

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# Diary's

## D A R Y

IT'S SAD to see last year's pattern of small-to-medium size companies hitting that brick wall being repeated in 1987 and we can only hope that StreetSounds' particular problems won't dent the dance music scene a crippling blow. How ironic it was that LWT's South Of Watford profile on man of the street Morgan Khan was scheduled for Friday night and how embarrassing it proved to watch, screened as was without any updated comment, in spite of LWT being alerted to the company's financial difficulties on Thursday. Khan's dance empire was described as "the classic entrepreneurial success story" but his driving around in a Jag XJS and a visit to his "couple of acres in the stockbroker belt" were not as squim inducing as the scenes of Khan dancing in The Wag club with his old Jesuit schoolmates or reprising My Way with his former music teacher. At least it illustrates one constant that has always applied to the music business — it's always possible to make a lot of dough out of it. In this business, but it's much easier to lose it... Mentioning flash cars, does anyone own up to the registration plate Top 30? Dooley nearly caught up with it on Waterloo Bridge last week but as it was attached to a Merc sports it soon sped away from Dooley's humbler company machine... Ian Howard, having sojourned in Spain to look over some of his property there following his exit from W H Smith, is apparently back in the UK and said to be setting up a chain of Video Cate-style enterprises...

THE DREADED withholding tax was duly discussed at the BPI's current meeting last week and director general John Deacon says: "We are deeply concerned and we want to make our views known to the Inland Revenue quickly and strongly"... Pepsi has paid a reported six figure sum to sponsor Paul Gambaccini's American Countdown Show appearing on Independent Radio... The British Record Industry Awards were still in preparation at the time of writing this but the knives were out early in Fleet Street, with The London Evening Standard's Peter Holt describing the event as a "farce" in Friday's Ad Lib column. I hope he didn't get a free ticket... Plucky Luxembourg DJ Stuart Henry has finally been forced to retire after years of fighting a losing battle with Multiple Sclerosis, though his wife Ollie will continue to compile a magazine for RTL... The Disco Aid fund has raised a splendid £39,000... sad to note the deaths of Blue Note founder Alfred Lion and the ever smiling piano stylist Liberace. Recent RCA/Ariola international president Greg Fischbach, former manager of Steve Miller and a noted music biz lawyer, is hoping to stay in the entertainment industry and is expected to announce plans shortly... Former EMI classical head Simon Foster is said to have doubled his salary by moving to Virgin to pilot its classical push and that may be why EMI is still looking for a replacement, having talked of a £17,000 salary in initial advertisements for what is one of the industry's top classical slots.



BEHIND BLUE EYES: This portrait of Roger Daltrey by Allen Jones is the latest to join the collection of pop-portraits of the National Portrait Gallery.



WEA nominees. TAKING AD-VANTAGE: WEA rented an ad-van to promote the Brit awards and the company's nominated artists.



ERROL ENROLS: Former Top Chocolate frontman Errol Brown links arms with WEA after signing for the company as a solo artist.



JUDDS' BUDDY: Andy Kershaw, who claims to be the Judds' greatest fan, gets a kiss from the mother-and-daughter duo backstage at the London Palladium.



WHAT IS this man doing? His purpose will become clearer on February 23 at The Dorchester when the results of the Music Week Awards will be announced.

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## COMMENT

In boasting of a music retail market share of 23 per cent (MW, February 7) W H Smith talked impressively of the way in which it is now able to manipulate the positioning of record retail outlets. Sound strategic sense. But what it didn't reveal was quite how comprehensive this manipulation is, with the Music Market identity disappearing from the High Street altogether.

Smiths might have good reason to feel a little embarrassed about this for at the time of its acquisition of Our Price and Music Market last spring the company was quick to reassure doubters that Music Market would remain as a competitive strand of its business, even supposedly absorbing the fledgling Sound FX chain. "Some Our Prices will be converted to Music Markets and some Music Markets will be converted to Our Prices and larger towns will have both," said Smith's director of specialist chains Graham Clark. And later when Music Market founder Ian Howard left W H Smith amid talk among shop managers that the smaller chain's independence was being swept away by the dominance of Our Price, Clark told Music Week: "They are mistaken if they think we are going to allow Music Market to be swamped," adding: "It has always been our intention to keep a good second brand."

Well, intentions seem to have changed. There is nothing in with changing your mind in business and W H Smith might well argue that changed circumstances in recent months have called for a revised strategy. That is clearly a decision for W H Smith alone to make and good luck to them.

However, as far as the wider implications for the future of the music business are concerned, it's difficult to escape the belief that the worst fears of record company chiefs are being realised. With the concentration of power of retailing likely becoming ever more marked (and it's interesting to note that



record store chiefs seem more obsessed with market share than even the most egocentric record company MD ever has been), the pressure on indie retailers increases inexorably, while choice is being further eroded. That is choice for the consumer but, more important to record companies, choice of outlets for their products — increasing the muscle of the multiples.

It is difficult to assess all the implications in a few words but one of the most important is the pressure on the multiples to adopt the unwanted role as an A&R arbiter. A decision by the chains not to stock a particular item could mean thumbs down on an artist's whole career. The multiples will say they just want to sell lots of records — and that's great. But if the chains are no longer in a position whereby they can be outflanked by a vibrant indie retail sector which is alive to emerging trends and futures stars, it would be easy for the big boys to sit back and mechanically order from the upper reaches of the charts. That would foster stagnation which is no good for anyone in the music business.

David Dalton

## THE RETURN OF BRUNO

Bruno's black period was intense. He lived and breathed the sounds of Motown, recording "Under The Broadway" with The Temptations. Ironically he'd been spotted on TV. What was happening?

By 72 Bruno invented Costume Rock with the help of his new band — Flack.

Grease Paint... Bizarre. Extreme... Outrageous. Glam Bruno didn't go down too well (Kiss did it a little better some years later).

Flack got the sack. Bruno was searching for a new direction. He was still performing but refused to play arenas with the explanation that "I don't want to be responsible for having anybody beaten to death with a billiard cue."

Watch next week's MUSIC WEEK FOR MUCH MORE ABOUT THE RETURN OF BRUNO.

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