

## MUSIC WEEK



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## 'No new pop station' — Home Office

GOVERNMENT PLANS to open the airwaves to three new national radio stations do not include provisions for a new national music network.

The Home Office will insist that competitors for the tender must provide programmes appealing to a variety of tastes. "This will rule out another pop music station,"

says a Home Office spokesman.

The proposals outlined by Home Secretary Douglas Hurd last week allow for three new national commercial stations to be assigned by competitive tender operating "under a new and much lighter set of rules".

The package also envisages the setting up of several hundred new

local and community stations. A Broadcasting Bill implementing the plans is expected in the autumn, becoming law the following summer.

Simultaneous broadcasting will be phased out to release frequencies for the new stations. There will also be a new national VHF frequency. **TO PAGE FOUR**

## Swing to the right in MU executive poll

FAR-REACHING changes in the policy of the Musicians Union are anticipated in the wake of executive elections in which three of the four sitting members in the London district were defeated by prominent recording and studio personalities.

Because all the new executive members are from the recognised elite of the profession, the results

are being seen as the MU's first swing to the right for many years.

The successful candidates are classical guitarist John Williams, drummer and composer Tony Kinsey and Philip Jones, former leader of the Philip Jones Brass Ensemble and currently head of the wind department at the Guildhall School of Music.

With the active support of the

Association of Professional Musicians, a pressure group led by percussionist and MU executive member Tristram Fry, the trio defeated jazz trombonist and leader of the Grand Union Orchestra Tony Haynes, Len Worsley of the Covent Garden Orchestra and Terry Childs from the MU North London branch.

Haynes argues that an important segment of working musicians, among them community, black, jazz and experimental performers, are now unrepresented on the MU executive. He states that he will stand again for election later in the year to defend what he sees as "those whose livelihood is most precarious".

However, Jones comments: "I am totally independent and not a member of any pressure group. I'm an example of a union member who has been preoccupied with his career for many years but now has time to spare to help improve the lot of his fellow members."

"I am a man of common sense and I hope to inject some notes of

**TO PAGE FOUR**



BEE GEES, Chris Rea and T'Pau... ready for February 8.

## CD fronts a changing Midem

CANNES: As more than 7,000 participants gathered in Cannes for the 22nd Midem, pressures on the growth of CD manufacturing, upheaval in the international publishing field and developments in cable and satellite television were among the main talking points.

More than 20 CD plants from 13 countries headed for the South of France to look for new business in what is now a highly competitive field, while publishing deals were taking place against a backdrop of moves towards centralised accounting in Europe by record

companies and the impact of the Warner-Chappell merger. In the TV sector, attention was focused on plans for new music channels and the predicted arrival of multi-territory DBS in 1988.

Long-time Midem attendees were also on the look-out for shifts in the style of the event following changes in the Midem organisation as a result of its acquisition last year by UK company Television South. Among TVS's declared aims has been a greater emphasis on Midem's role as a media showcase for developing artists.

## Shops gear up for awards boom

RECORD RETAILERS are gearing up for what is expected to be a monster leap in the album market after the televising of the British Record Industry Awards on February 8.

In the week after last year's broadcast, total sales went up by 25 per cent with some featured artists receiving a four-fold increase. The lowest rise experi-

enced by product highlighted by the show was 50 per cent.

This year, eight bands will perform on the show and the six so far confirmed are among the most prominent British and UK-based talent of 1986.

The six already signed are: Rick Astley, Chris Rea, Bananarama, Bee Gees, T'Pau and Terence Trent D'Arby.

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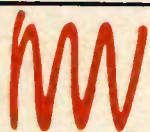
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# SBK SONGS



## MUSIC WEEK



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Next Music Week Directory free to subscriptions current in January 1988.

## BMG unveils picture CD

THE FIRST picture disc CD issued by BMG is due out on February 1 and will be backed by advertising in the music consumer press and flyposting.

On RCA, the disc is The Silencers' I See Red and contains two live tracks not on the vinyl single, Gimme Shelter and Mr Tambourine Man.



## BRIEFS

● CBS IS to release an album from Art Garfunkel, Moment Of Truth, to coincide with his UK tour during April.

● A SINGLE from Andrew Roachford is to be released by CBS in February to tie in with his 18-date tour.

● THE DEBUT single from Something Happens! is being released by Virgin to coincide with the band's 17-date UK tour beginning on February 12.

● A&M IS releasing its first album from Robyn Hitchcock (above right), Globe Of Frogs, on February 8 to tie in with his UK tour which begins the following day.

● ZODIAC MINDWARP And The Love Reaction (left) are playing 18 UK dates during February and March to promote their next album on Phonogram, Tattooed Beat Messiah.

● AZTEC CAMERA (above left) are touring during January and February to support their new single on WEA, How Men Are.

● WEA IS releasing a single from White Lion, Wait, on February 1 to tie in with the band's London club dates.

● 11 TRACKS

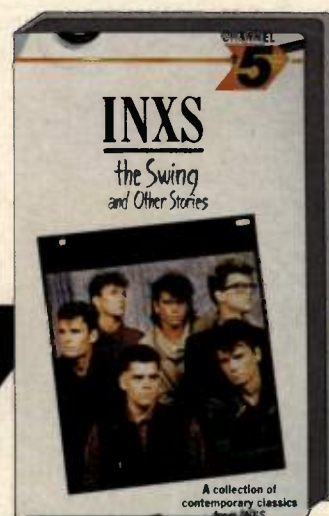
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# Chandos coup puts Pinnacle top of the classical pack

PINNACLE HAS established itself as a leading force in the independent classical market with the news that, from April 1, it will hold the exclusive distribution rights for the Couzens family label, Chandos.

It means that Steve Mason's company now distributes the three leading English classical independent companies, with ASV (and Teldec which it imports), and Ted Perry's Hyperion, as well as a number of smaller imported labels, including Arabesque and Naxos.

"It is a major coup for us — it is something we have been working on for nearly six months," says Mark Spring, classical manager,

Pinnacle.

"We will be selling in the new March releases in February, and will hold product from the beginning of March, even though we don't officially start until the beginning of April."

The move comes at a time of change in classical distribution. Chandos has been distributed by Harmonia Mundi and others for some years.

Last year, Harmonia Mundi ceased to handle the Nimbus and Denon accounts, and the loss of Chandos, one of its largest accounts, is a hard blow.

"It was a disappointment, of course," says Graham Haysom, MD of Harmonia Mundi UK. "We have better and better figures for it every year, but the label probably feels that it had grown to the point that it needed a non-classical specialist distributor." He points out that Harmonia Mundi still handles over 50 labels, though some were very small.

Pinnacle, which has itself undergone some changes over the past two years, with the re-absorption of D Sharp, is not finished with expansion yet, Spring warns.

"We are about to take on a fifth specialist classical rep, and perhaps even a sixth, when other things in the pipeline come on stream."

He feels that ASV-Teldec, Hyperion and Chandos complement each other rather than face each other as direct rivals, and insists that they will all benefit from access to the 2,500 Pinnacle accounts, instead of being limited to specialist classical outlets.

He is particularly pleased that Chandos has come to the company on an exclusive basis, whereas previously it shared its distribution between Harmonia Mundi and others.

Chandos, founded in 1980, has 400 recordings in the catalogue, a turn-over of £3m a year, and is expanding by 80 titles a year.

## Midem push for 'international' Rough Trade

ROUGH TRADE is attending Midem in full force for the first time and the UK operation will be launching an international division representing a number of distributed labels for overseas licensing on an exclusive worldwide basis.

Representatives on the stand include Rough Trade Records director Geoff Travis, distribution MD Richard Powell, financial director Will Keen and distribution division manager Dave Whitehead. Other developments will also be unveiled.

Independent dance specialist Serious Records will be keeping a high profile and will be looking to sign new talent as well as expanding its export business. Label manager Mike Morrison, MD Mahesh Bajaj and international head Iain Dewhurst will be staffing the stand.

Other exhibitors include Musitech, Pebbles Publishing, Object Enterprises and Sonet Records and Publishing.

Counterpoint Systems is a specialised computer software supplier to music publishers and record companies and is in no way connected with Counterpoint Distribution as was indicated in last week's exhibitors guide.

## Two tribes go to war as Holly takes on ZTT

A COURT is due to decide this week whether former Frankie Goes To Hollywood singer Holly Johnson can be freed from his contract with ZTT to work with another label.

Counsel for ZTT said in court last week that Johnson's contract obliges him to record as a solo artist for ZTT "on the same terms" as when a member of FGTH. Johnson has refused to work with ZTT, claiming that the contract is "in restraint of trade and unworkable".

In documents submitted to the court Johnson's counsel claimed that the part of his contract restraining leaving members of FGTH is "uncertain in meaning, application or effect". Johnson's claim also includes a demand for money allegedly still owed by ZTT.

Andrew Bateson QC, presenting

the case for ZTT and sister company Perfect Songs, said that on FGTH's number one singles there had been "no performance by the band" and that Johnson's voice had required treatment to "bring it into line musically". In view of this it was suggested that Johnson "has not done badly", earning royalties of nearly £1½m between June 1984 and December 1986.

## MU poll

▶ FROM PAGE ONE

common sense into the union executive's discussions."

Kinsey was not available for comment as MW went to press and Williams has long-standing instructions with his agent that he is to be contacted only by mail.



CHRIS WRIGHT: money to spend

## Chrysalis set to buy more in '88

CHRYSLIS CHAIRMAN Chris Wright has acknowledged the company's poor performance in music markets during the first half of 1987, telling shareholders: "Our profits will all fall into the second half of the year."

Addressing the annual meeting, Wright said he was pleased with the success of newer acts such as The Proclaimers and Jellybean in the run up to Christmas and pointed out that the company's release schedule is geared to the second six months of each year.

Wright added: "However, our acquisition policy is geared towards smoothing out the impact of record release patterns on group profitability through strategic purchases complementary to our existing activities."

## Pop station

▶ FROM PAGE ONE

quency available for one of the three stations. The other two will use existing frequencies on the medium wave.

A new Radio Authority will take over control of the commercial stations from the Independent Broadcasting Authority. The authority will aim "to protect the consumer rather than direct the broadcaster", said Hurd.

Competitors for the new stations will have to satisfy the authority that they will provide a variety of programmes before being granted one of the eight-year licences. "The key test," said Hurd, "will be that of widening the range of consumer choice."

The stations should not be "limited to a single format", said Hurd. He added that the new stations "will provide the BBC with the stimulus of competition on a broad range of its services".

## World BRIEFING

MELBOURNE: The Australian music industry is making its contribution to the nation's bicentennial with a trade fair of homegrown talent called the Melbourne Music Show.

Running from February 13 to 21, the event has attracted \$A1.2m in sponsorship. Bands have been scheduled to play almost continually during the nine days and the organisers say they are expecting an attendance of around 50,000.

Behind the show is the Victorian Rock Foundation, a state government financed private group set up a year ago to promote local rock music product and the music industry.

The Victorian State Government originally allocated \$A400,000 to the Melbourne Music Show and this was followed by \$A500,000 from the State Bank of Victoria. The Victorian Health Promotion Foundation provided a further \$A250,000 through the state tax on cigarettes for a campaign at the event called "rage without alcohol or cigarettes".

NEW JERSEY: Jem Records Inc is selling the assets of its import and domestic distribution operations as well as its Passport, Passport Jazz, PVC, Audion and Paradox labels to California-based Enigma Entertainment Corp. Enigma already owns the Enigma, Intima, Synthicide, Medusa and Restless labels.

Jem is not selling its 77 per cent interest in the London-based Pacific Records nor its video interests. Enigma says the purchase price will be approximately \$2m, subject to the deal being approved by Jem's stockholders.

HELSINKI: Sonet Sonet Suomi, the Finnish company within the Scandinavian Sonet group, has bought 40 per cent of the shares of Finland's Unitor company. Unitor, based in the second city of Tampere, owns the Poko label and runs the Epe's chain of record stores.

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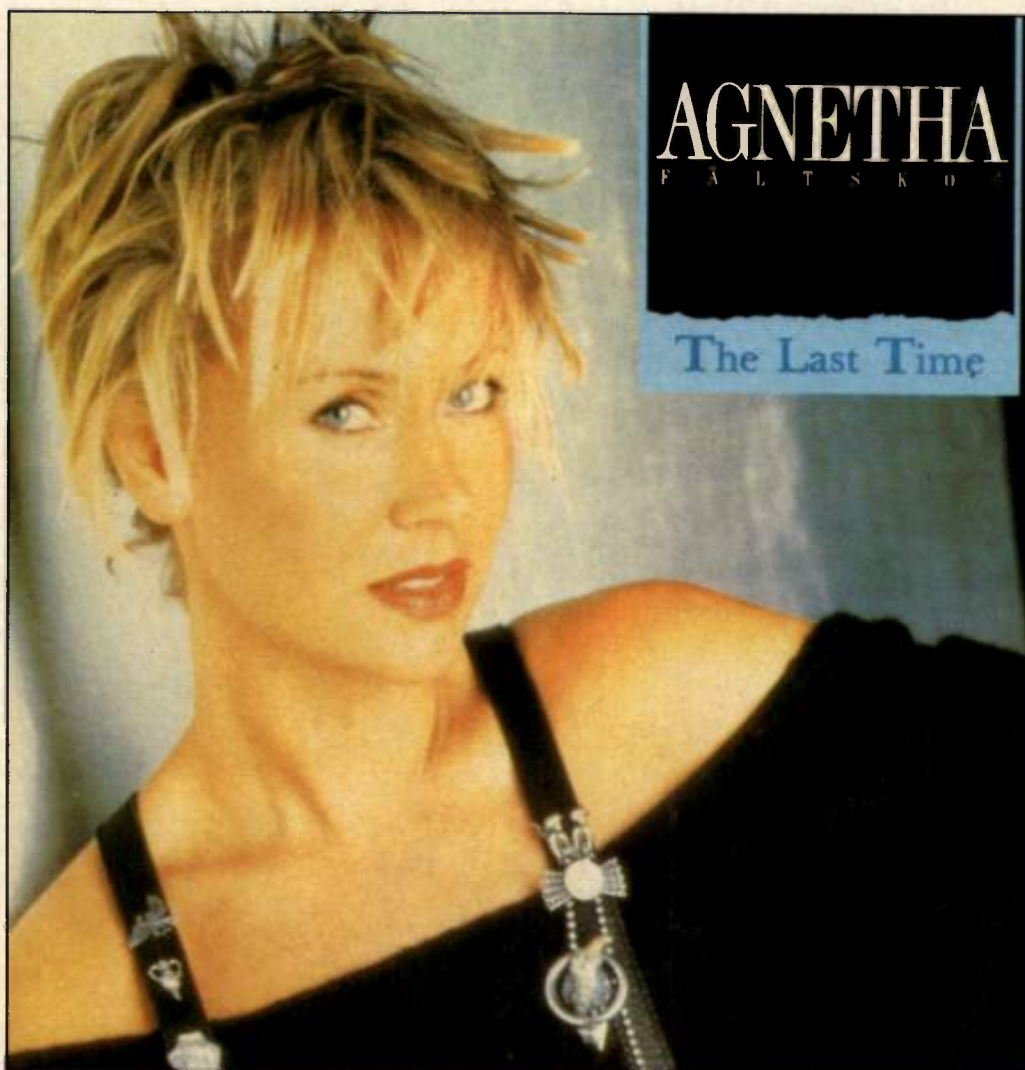
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## Tape seller's 'sorry' saves him from gaol

ZOMBA MUSIC has failed in a bid to have a man gaoled for allegedly breaking a court order banning him from selling bootleg cassettes.

Zomba, on behalf of the membership of the Mechanical Copyright Protection Society, applied to the High Court in London to have Manchester market trader Anthony Nolan imprisoned for

contempt of court.

Nolan was accused of breaking a 1985 court order banning him from infringing the copyright of 11,000 members of the MCPS.

Nolan was in court to hear his counsel apologise on his behalf and give an undertaking that he would not sell any cassette which unlawfully reproduced music or lyrics registered with the MCPS.

Nolan also undertook to make available to MCPS all tapes in his possession and the judge, Mr Justice Falconer, gave the society permission to destroy any which contained registered material.

## Directory

**RECENT MOVES:** Peter Thompson Associates to 134 Great Portland Street, London W1N 5PH (01-436 5991/2) ... Morrison Leahy Music to 1 Star Street, London W2 1QD (01-258 0093; telex 266589; fax 01-402 9238) ... Legend Music Group to Prestwich House, Brunswick Industrial Park, Brunswick Way, London N11 1HX (01-368 5545; fax 01-361 2054; telex 925430) ... MTV Europe to Centro House, 20-23 Mandala Street, London NW1 0DU (01-383 4250) ... SP&S Leisure to Prestwich House, as above (01-368 5545; fax 01-361 2054; telex 925430) ... Band Width to The Hammersmith Studio Complex, 55a Yeldham Road, London W6 (01-748 5942)

## Import bans

NO IMPORT licences will be granted until further notice under the BPI/MCPS joint licensing scheme for the following records: Mantronix by Mantronix (Capitol LP C1 48336; cassette C2 48336; CD C4 48336); Sing A Song by Mantronix (12-inch single Capitol V15353); Walter Beasley by Walter Beasley (Polydor LP 833 866 1; cassette 833 866-4; CD 833 866-2); So Far, So Good, So What by Megadeth (Capitol LP C1 48148; cassette C4 48148; CD C2 48148).



THE NEW worldwide executive board of EMI Music has met for the first time in London. The board is the top tier of management created by the company's re-shuffle last year. Pictured before the meeting are (seated, left to right) Joe Smith, Irwin Robinson, Bhaskar Menon, Allen Harford, David Stockley and (standing, left to right) Rupert Perry, Richard Burkett, Guy Marriott, Don Zimmerman, Peter Andry, Alexis Rotelli and Colin Hodgson.

FOUR SENIOR appointments have been made at WEA in the wake of the company being split into UK and US divisions.

In the UK operation, Martin Calloman, formerly a product manager with Phonogram and who has also worked as Julian Cope's manager, is now A&R manager. Tony McGuinness joins from an advertising agency to be marketing manager while Hugh Attwooll, after 12 years at CBS, has joined as international A&R manager.

The US operation has promoted Andy Murray from marketing manager to marketing director.

Calloman, McGuinness and Attwooll are pictured right with UK division managing director Max Hole.



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## R E V I E W S

**BRIAN ENO: Mistaken Memories Of Mediaeval Manhattan.** Opal VEM 002. 47 minutes. RRP £31.50. Distributor: Opal Information, PO Box 141, Leigh-on-Sea, Essex.

**Comment:** This is part of the first series of ambient videos, pictures to match the more experimental end of the New Age music spectrum inhabited by Eno and others. With stunning impressionist colours, the video consists of a series of seven cityscapes with slowly changing skies. The images are vertical and need to be viewed with the TV set on its side, so this is not recommended for viewers with 22" sets or bad backs! The music is minimalist, soothing, hypnotic.

**Sales forecast:** A specialist product, but not an elitist one. **DL**

**SPORT ON THE EDGE.** Featuring the music of Queen per-

formed by the London Philharmonic Orchestra. Mastervision MV059. Dealer price: £4.49.

**Comment:** At a time when Queen fans are well served with the historical three-tape set of their history, this curious artefact is also Queen-related, and the group's business manager, Jim Beach, gets a credit here, making it at least semi-official. In many ways, Queen's music's relevance is marginal, as this entertaining compilation of desperados of various usually perilous sports could have a soundtrack composed by any number of acts. Clearly the footage wasn't generally shot with this result in mind, but that's not to say that this is of marginal interest, as it makes a very watchable programme which should appeal to a wide age range, at a very fair price.

**Sales forecast:** Although probably not a chartbuster, this makes

an enjoyable antidote to the introspective "meaningfulness" of many contemporary music videos, and its broad appeal is very much akin to that of bank holiday television. **JT**

**STEVIE NICKS: Red Rocks.** Hendring 062E. 60 minutes. Dealer price £11.08.

**Comment:** A 1986 film of an outdoor concert in a Rocky Mountains setting by the Fleetwood Mac singer. Nicks includes material from her three solo albums plus Dreams from Rumours. There are guest appearances from Mick Fleetwood and guitarist Peter Frampton. The stereo sound is excellent and Nicks is in good voice. However, the picture quality is disappointing. Too often the colours are poor and the definition fuzzy.

**Sales forecast:** Fleetwood Mac fans will go for it but others will be unimpressed. **DL**



THE VIDEO for Robert Plant's new Esperanza/Atlantic single Heaven Knows was shot in Marrakesh. With the singer are director Peter Christopherson (right) and producer Aubrey Powell of Aubrey Powell Productions plus some Berber horsemen.

# MUSIC VIDEO

		This Week		Last Week		On Chart		Description (tracks)	Timings/Recommended	Retail Price	
1	4	5						PETER GABRIEL: The Videos	Compilation (8 tracks)/40min/£9.99	Virgin	WD 241
2	1	42						U2: "Under A Blood Red Sky"	Live (12 tracks)/61min/£9.99	Virgin	WD 045
3	7	2						EURYTHMICS: Live	Compilation (15 tracks)/1hr 30min/£14.99	PolyGram Music Video	080 222/3
4	2	6						BON JOVI: Slippery When Wet	Compilation (6 tracks)/£11.99	Channel 5	CFV 04002
5	20	5						QUEEN: Magic Years Vol 2	Compilation/1hr/£9.99	PMI	MVP 99 1155 2
6	5	3						KATE BUSH: The Whole Story	Compilation (14 tracks)/50min/£9.99	PMI	MVP 99 1143 2
7	17	2						MICHAEL JACKSON: Making Thriller	Compilation/1hr/£9.99	Vestron	MA 11000
8	8	30						GENESIS: Visible Touch	Compilation/40min/£9.99	Virgin	WD 204
9	9	4						IRON MAIDEN: 12 Wasted Years	Compilation/1hr 30min/£11.99	PMI	MVN 99 1011 2
10	3	7						NOW THAT'S WHAT I CALL MUSIC VIDEO 10	Compilation (15 tracks)/1hr/£9.99	PMI	MV NOW 10
11	6	10						UB40: Best Of UB40	Compilation/1hr/£9.99	Virgin	WD 246
12	NEW							BLONDIE: Best Of Blondie	Compilation (11 tracks)/48min/£19.95	Chrysalis	CVIMVH 5
13								LEVEL 42: Family Of Five	Compilation (5 tracks)/23min/£9.99	Channel 5	CFV 04512
14								QUEEN: MAGIC YEARS VOL 1	Compilation/1hr/£9.99	PMI	MVP 99 1154 2
15								THE CURE: Staring At The Sea	Compilation/1hr 30min/£19.95	Palace	PVC 3011M
16	16	2						DIRE STRAITS: Alchemy Live	Live (10 tracks)/1hr 20min/£9.99	Channel 5	CFV 00122
17	15	2						ABBA: The Video Biography	Compilation (19 tracks)/55min/£9.99	Virgin	VD 252
18	11	16						MADONNA: The Virgin Tour	Live (10 tracks)/50min/£19.95	WEA Music	K9381053
19								LIONEL RICHIE: The Outrageous ...	Live (8 tracks)/1hr/£9.99	Vid. Coll.	VC 4041
20	10	2						PRETENDERS: The Singles	Compilation (16 tracks)/£9.99	WEA Music	K2422303

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		Stand And Deliver			Dead Ringer For Love
OG 9740	ELVIS PRESLEY	Jailhouse Rock	OG 9752	ELVIS PRESLEY	Don't
		Treat Me Nice			Wear My Ring...
OG 9741	ABBA	Waterloo	OG 9753	SANTANA	Samba Pa Ti
		Mama Mia			She's Not There
OG 9742	ELVIS PRESLEY	It's Now Or Never	OG 9754	ELVIS PRESLEY	Can't Help Falling...
		Surrender			Rock-A-Hula Baby
OG 9743	CHARLIE DANIELS	Devil Went Down...	OG 9755	WILLIE NELSON	Always On My Mind
		Jitterbuggin'			Blue Eyes Crying...
OG 9744	ELVIS PRESLEY	Always On My Mind	OG 9756	ELVIS PRESLEY	My Boy
		Burning Love			My Way
OG 9745	KC & SUNSHINE	Give It Up	OG 9757	MAUREEN EVANS	Like I Do
		You Said...			I Love How...
OG 9746	ELVIS PRESLEY	Loving You	OG 9758	ELVIS PRESLEY	Way Down
		Paralysed			Moody Blue
OG 9747	THE BYRDS	Mr Tambourine Man	OG 9759	JOHNNY MANDEL	Theme From MASH
		Turn Turn Turn			The MASH March
OG 9749	MARVIN GAYE	(Sexual) Healing	OG 9760	SWEET	Wig Wam Bam
		My Love Is Waiting			Co Co
OG 9750	ELVIS PRESLEY	King Creole	OG 9761	ELVIS PRESLEY	The Wonder Of You
		Hard Headed Woman			If I Can Dream
			OG 9762	SWEET	Teenage Rampage
					Hell Raiser

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B Lifeline	5:17	RAYDIO	
OG 4038 FUN BOY THREE		B Jack And Jill	3:40
A Our Lips Are Sealed	6:00	C You Can't Change That	3:23
B The Tunnel Of Love	3:08	OG 4042 TOM BROWNE	
C The Lunatics	3:10	A Funkin' For Jamaica	4:40
OG 4039 ULTRAVOX		B Rockin' Radio	6:14
A Dancing With Tears...	10:02	OG 4043 GQ	
B Reap The Wild Wind	4:45	A Disco Nights (Rock Freak)	5:51
OG 4040 BLONDIE		LOCKSMITH	
A Heart Of Glass	5:48	B Unlock The Funk	4:24
B Rapture	10:02	OG 4044 THOMPSON TWINS	
		A We Are Detective	5:40
		B Hold Me Now	9:47

● 44 12" SINGLES NOW AVAILABLE ●

\* Where available





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DON BLACK: aware of a sea of stifled creativity.

# The battle of the copyright

**BASCA chairman Don Black considers the bloodless coups, the trench warfare and the general bunker manoeuvres going on in the songwriting jungle. It's no white flags, no hostages, no cheques please, we're British.**

**T**HERE MAY not be any gunfire, hostage-taking or acts of martyrdom, but a kind of war is being fought fiercely on a day-to-day basis in the music business. You could call it The Battle Of The Copyright.

Trying to find anyone in our industry with peace of mind is about as fruitful as looking for culture in *The Sun*! Songwriters are getting better percentage deals but less activity. Publishers' income is being threatened by new legislation. Record companies are finding it impossible to break new acts due to the unpredictable nature of the all-powerful

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Radio One playlists and revered organisations like the PRS are consistently being challenged.

Major issues keep cropping up to shake the very foundations of our existence — centralised accounting, the Chappells/WEA merger, the Sony takeover of CBS etc. Yes, there are a lot of worried music people around at the moment. You could probably make quite a few bob right now selling effigies of Stock, Aitken and Waterman!

On this impending battlefield, my main concern is for the songwriter. I was always taught that the most important thing in this business is a good song. Let's face it, without songs we wouldn't have a business. I find it hard to sympathise with the record company head who told me the other night that he would never sign an act unless they wrote their own material. Or the publisher who said: "Unless we get a big chunk of the song we don't work it. In other words you get what you pay for."

### **'You could probably make quite a few bob right now selling effigies of Stock, Aitken and Waterman!'**

I asked a few writers what they expect from their publishers these days. I managed to reach a few before they entered Dame Edna's Home For The Bewildered!

One esteemed writer said that with all the computer technology used for administration purposes, he didn't think he was getting ripped off. But as everyone in the world seems to be writing songs, there ain't too much to rip. The writers whose heyday was the Sixties have become quite cynical. One seasoned American writer said bitterly: "Today's composers are so passionate they eat, breathe and sleep music. It's a shame they can't write it!"

A currently successful younger writer told me:

"Now that I'm hot, my publisher does favours for producers. He goes for the easy cover rather than the more difficult mega one."

Everyone seems agreed that publishers have a very difficult task on their hands these days and most writers have a healthy respect for them. They do support them with those vital advances and most are prepared to come through with seed money for special projects. In America some of them even contribute to record promotion. But everyone also seems agreed they are more important than they were years ago. But again as George Burns says "who isn't!"

Yes, today the songwriter has to be a catalyst, entrepreneur and motivator. This role does not come easily to many writers — especially those who remember the golden age of vast sheet music sales, endless cover versions and old Mickey Rooney films where songs were composed on pianos and were instant smashes. However, there are many more outlets now in today's satellite world and, in its own way, the business is just as exciting.

At BASCA, we are very aware of the sea of stifled creativity out there as well as a massive wave of bland mediocrity. Major changes are taking place. Songwriters have to be realistic and move with the times. The answer does not lie in looking back to the old days or sitting back and complaining or dropping notes to Claire Rayner.

The winds of war may be blowing through the corridors of Tin Pan Alley. There will be casualties. But let's pray the gifted songwriter is not amongst them.

As with all conflicts they do have a way of passing and making way for renewed energy and optimism. Meanwhile, has anybody got The Equalizer's phone number?

**'Today's composers are so passionate they eat, breathe and sleep music. It's a shame they can't write it.'**

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Although most insiders consider the Warners buy out of Chappells a *fait accompli*, within the UK publishing sector, there remains considerable disquiet about how smaller concerns are to compete with Warner-Chappell and what the future is likely to be. Nigel Hunter collates the leading opinions.



IRWIN Z ROBINSON: 'the merger poses problems and opportunities'

**T**HE MONOPOLIES and Mergers Commission must deliver its findings on whether it considers Warner Bros should acquire Chappell & Co to the Department of Trade and Industry by early February.

The Secretary of State for Trade and Industry, Lord Young of Grafham, will then ponder the Commission's report before taking the final decision on the matter, not expected before early spring, according to a DTI spokeswoman.

To an extent, the exercise is a rather academic one because, to all intents and purposes, the Warner-Chappell merger became a *fait accompli* when the federal authorities approved its implementation in the US, the country of its commission.

There may possibly be other pockets of regulatory resistance to the corporate marriage as in the UK, but the fact remains that the international music publishing community now has to come to terms with the existence of a colossus controlling some 750,000 copyrights and exerting a global power and presence hitherto unprecedented in music publishing.

In the event of Lord Young withholding approval for the merger here, it is expected that there will

be a sell-off of Chappell assets in the UK — and the belief in some quarters that Freddy Bienstock, head of the consortium which acquired Chappell from PolyGram in 1984 for about £59.5m and then sold it to Warner last May for £120m, might well be interested if that proves to be the case.

Such regional variations will make no material difference to the reality of Warner-Chappell, the biggest music publishing conglomerate in history. How do other publishers, large and small, view the prospect posed by a rival which has the ability to outbid anyone else on any deal, and how do they propose to contend with this uniquely new and daunting situation?

*Music Week* has found a level of concern and uncertainty about the future after the mega-merger among the publishers it consulted, but nothing approaching panic or despair. In fact, the philosophical attitude and *sang froid* prevailing bode well for the health and future welfare of the publishing business.

Most vocal in opposing the merger is the IMPACT group of publishers, songwriters and artists, who regard it as a major threat to both the independence of the music publishing business and the inde-



JOHN BRANDS (right) and Charlie Crane of MCA Music: 'writers don't want to be a small fish in a huge pond'

## Monopolies Commission to let Warners pass go?

pendent practitioners of the art.

SBK Songs, which acquired the formidable CBS Song catalogue and was a contender for the Chappell empire, is a prime mover and organiser in the IMPACT campaign, proclaiming loudly and often that, if the marriage is consummated, SBK Songs will be the last truly independent major music publishing house in the world unconnected with and unsullied by any record company.

Tim Hollier of Filmtrax is another prominent IMPACT campaigner, and is concerned about the implications of the new Warner publishing alignment in relation to its huge film involvement. He believes the opportunities and earning capacity for soundtrack writers and publishers outside the Warner-Chappell world will be greatly reduced as a consequence.

"With W B Films taking W B Music and Chappell copyrights, the video synchronisation licence will be more freely given internally," Hollier asserts. "Composers and publishers who are not part of the combine are likely to be left in the cold. There must also be a possibility that Warner-Chappell will form its own copyright society or do a one-country collection deal."

Meanwhile, Lionel Conway, president of Island Music, refuses to be downcast about the situation. British-born, he's been based in Los Angeles since 1975, and is well placed for an overview of the publishing scene from the standpoint of its two main markets on each side of the Atlantic.

"As far as we're concerned, it's one less competitor," he declares. "It doesn't bother me at all. It will be less attractive for a lot of writers and bands, because if you sign with a company that big you've got a very good chance of becoming

totally lost."

John Brands, managing director of MCA Music in the UK, is under no illusions about the implications of the Warner-Chappell marriage. "Such a huge force in the industry will have an opportunity to set the rules rather than live by the existing ones," he observes. "It will certainly be hard to compete, but they will be swamped by paperwork for the first year at least, which will give others the chance to do deals faster than they can and be more flexible."

On the question of the new giant's financial power, Brands points out that Warner has put a lot of money into the merger and will want to see a return on its investment before committing further large sums for deals in competition with other publishers.

"Anyway," he adds, "there are other publishers like ourselves who are not short of money if the material is right. Writers don't want to feel like small fish in a huge pond, and we've spoken to both Warner and Chappell writers who are very uneasy about the situation."

Irwin Z Robinson, appointed head of EMI Music Publishing Worldwide shortly before Christmas, also does not underestimate the muscle of the new alignment. "We were number three after Chappell and Warner," he says. "We now become number two, but with quite a distance between us. My task is to shorten that distance."

"The merger poses both problems and opportunities. It will be difficult to fight the resources they have, but it will be difficult for them to keep the personal approach to their writers when they're that big."

Paul Curran of Chrysalis Music is a former Chappell staffer with four and a half years' service there. He doesn't anticipate much differ-

ence being noticed by writers in either camp of the amalgamation, but regrets the development as further massive evidence of publishing's emerging modern identity and characteristics as the 21st century comes nearer.

"I think it's a shame that publishing is becoming more and more like stocks and shares and real estate," he remarks. "When I was at Chappell, Intersong merged with it, and when I left, the staffing level remained the same in the case of both companies."

"However, it always depends on the people you have working for a publisher. If you're simply signing up bands in the hope that something will stick, you don't need many people. But if you're working closely with songwriters on a one-to-one basis, you need time, effort and concentration."

**'Such a high force in the industry will have the opportunity to set the rules rather than live by the existing ones'**





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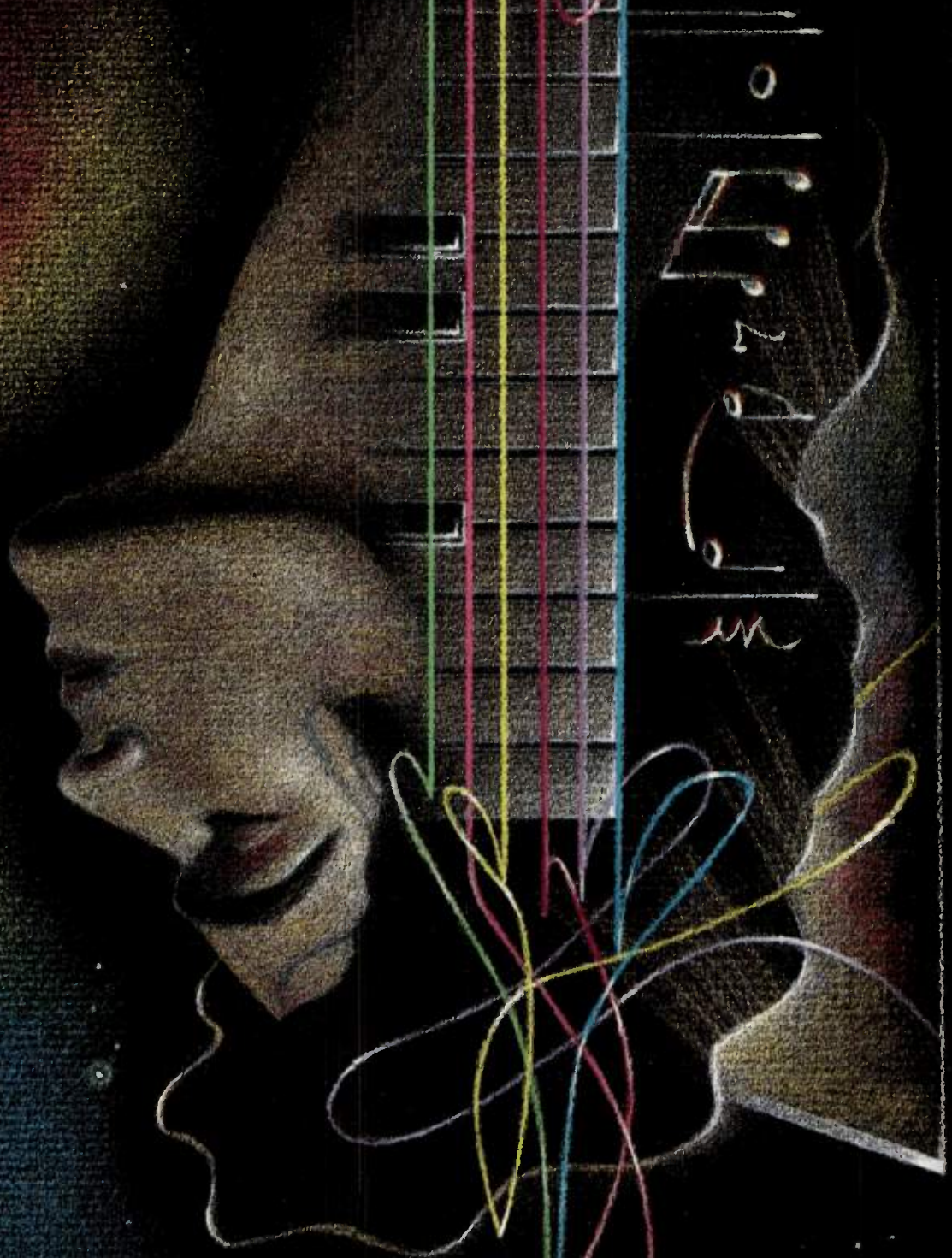
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THE OLD-STYLE music business (above). Are there new opportunities these days beyond the confines of Denmark Street?



# Finding a new image for a 'dull' industry

**Brian Oliver considers the state of the business here at a time when copyright retention has become shorter, writers are getting a fairer share and the threat of central European accounting looms.**

**T**HE UK music publishing industry is making a determined bid to shake off its "dull" and "old-fashioned" image by stepping up its PR activities. And, with more money than ever being poured into creative support for songwriters and catalogues, greater efforts are being made to dispel the view that UK publishers are purely "bankers".

Leading UK publishers are now playing a key role in finding and developing new talent. But many feel they are not getting an equitable financial return for their efforts (although some publishers privately admit that they only have themselves to blame for having allowed market pressures to weaken their negotiating position).

Most publishers believe they were right to accept writers' demands for a bigger share of mechanical income (some even concede that publishers were previously taking too much!). But they claim that many of the deals now being struck are far from favourable to publishers — and, as a result, their share of mechanical income has been eroded over the past couple of years. "We have let things slip out of our hands too easily," says John Brands, managing director of MCA Music.

Some publishers feel that, in the face of increasingly fierce competition in recent years, they have allowed too many key elements to disappear from their contracts. Retention of copyrights is just one important example.

"Retention has become shorter and shorter in the UK, while publishers in other countries — such as the US — still sign songs for the term of the copyright," says Brands.

Many publishers also bemoan the fact that, in order to win major deals, they have had to open the door to new phenomena — such as "at source" clauses — which have further reduced their income.

Publishers now recognise that little can be done to restore their margins as long as the UK publishing marketplace remains so fiercely competitive.

"It would be impossible for one publishing company to launch a crusade on its own," says Brands. "Unless everyone unites, it will never happen. If we tried to win back some of the ground we have lost, we'd probably never be able to sign another writer."

Meanwhile, UK publishers hope that the provision to abolish the statutory mechanical royalty rate, contained in the new Copyright Bill, will eventually enable them to boost their income from mechanicals. "We feel this should enable us to negotiate a fairer mechanical rate," says Frans de Wit, managing director of EMI Music Publishing.

Another sore point among UK

publishers is the Government's decision to drop the blank tape levy from its copyright reform legislation: "It is amazing that a country like the UK — which dominates the world market in terms of new talent — should be one of the last territories to introduce a tape levy," says de Wit.

A new threat has also emerged in the shape of "central European accounting" of mechanical royalties. This allows record companies to pay mechanical royalties to only one European collection society (instead of paying separately to the local agency in each territory in which the records are sold).

Under this arrangement, however, the central collection agency still has to pay royalties to local collection societies in the normal way. It would therefore take longer for the money to reach the original copyright owners and composers. Such a move might also involve a double-deduction of collection society commission — thus further reducing publishers' and songwriters' income.

PolyGram Records and the Dutch collection society, STEMRA, were due to sign such an agreement 10 days before Christmas. However, the move faced bitter

opposition from the UK Music Publishers Association and culminated in several major publishers threatening to withdraw their rights from STEMRA if the deal went ahead.

The MPA's counter-proposal urged STEMRA and PolyGram (and, by inference, any other multinational record company) to consider making a central licensing arrangement for copyrights instead — allowing mechanical royalties to continue to be paid through local agencies in the normal way.

UK publishers fear that, if the trend to central accounting is allowed to gather momentum, it could have serious consequences for European sub-publishing. Many companies (especially the independents) rely on local sub-publishers for both promotional and creative back-up... and vital cashflow-generating advances.

There is growing concern among UK publishers that central European accounting might limit sub-publishers' ability to recoup their advances — and would consequently discourage them from paying large advances in future.

"We feel strongly that we should

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ISLAND MUSIC's new UK MD, Marc Marot (left), with president Lionel Conway: "We have to do more to make ourselves look less stale. We are out there being just as creative as any A&R department."



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## ► FROM PAGE 16

keep the phenomenon of sub-publishing alive in individual European territories," says EMI's de Wit. "If we were to allow central European accounting deals like the PolyGram XXX arrangement that would be a further erosion of our rights."

Island Music's newly-appointed managing director Marc Marot, says: "Central European accounting has got to happen. But it must only be allowed to happen with the minimum amount of damage to collection societies and sub-publishers working on our behalf."

He adds: "We are also worried about the effect on composers. In the early stages of their careers, writers desperately need the support of local sub-publishers."

MCA's Brands also feels that greater centralisation in Europe is inevitable. But he insists: "Publishers must always keep in mind that the copyrights are ours and we should be the ones to decide what happens to them — not the collection societies."

The MPA's struggle to protect its members' rights over the central accounting issue has already won greater respect for the association. As one publisher puts it: "For a number of years, there were doubts about the value of having the MPA. But it would have been difficult for UK publishers to join forces on the central accounting issue without the MPA."

MCA's Brands adds: "I'm in favour of strengthening the MPA — and giving it more money to work with."

The MPA has also recognised the need to improve the overall image of UK music publishers. It has already set up a special public relations committee and has appointed its first-ever PR consultant.

"Publishers certainly need to make more of their contribution and value," says Malcolm Buckland, creative manager at BMG Music Publishing. "There are still pockets of resistance to the new role that publishers are trying to play. It is a legacy of yesteryear and continues to manifest itself in the view of some record people that publishers are little more than banks."

EMI's de Wit adds: "There was a period when publishers were regarded as 'banks' for composers and foreign publishers. But that is gradually changing. The MPA is working on creating a better profile for the industry."

However, de Wit does not believe that this can be achieved by the MPA's generic PR campaign alone: "Publishers are guilty of having created this image, so changing it must come from individual publishers themselves."

Island Music's Marot adds: "Music publishing has allowed itself to look like a fairly dull industry. We have to do more to make ourselves look less stale because nothing could be further from the truth. We are out there being as just as creative as any A&R department."

BMG's Buckland agrees: "Publishers now regard themselves as another A&R source. Our role is to



EARTH, WIND And Fire: a cover on their album is an early result of SBK's international-oriented policies.

act like a form of production house — discovering, financing and developing new acts and then presenting them to record companies."

Richard Thomas, managing director of SBK Songs, adds: "We are committed to being able to make a difference to the careers of our writers. We are dedicated to helping them in terms of artist development, promotion and setting up record deals and management."

Thomas points out that SBK has even started sending its UK sign-

ings to the US to work with the company's American songwriters. One early result of this, says Thomas, is a cover on the latest Earth, Wind & Fire album.

Eaton Music's Terry Oates says: "There is no substitute for creative publishers who treat their writers' songs like works of art."

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* PUMP UP THE VOLUME	M.A.R.R.S	STEVEN YOUNG, MARTYN YOUNG
ALWAYS	ATLANTIC STARR	DAVID FEW, WAYNE LEWIS
* WITH OR WITHOUT YOU	U2	PAUL HEWSON, DAVE EVANS, LARRY MULLEN, ADAM CLAYTON
* WHERE THE STREETS HAVE NO NAME	82	PAUL HEWSON, DAVE EVANS, LARRY MULLEN, ADAM CLAYTON
* SWEET LITTLE MYSTERY	WET WET WET	JOHN MARTYN
CAUSING A COMMOTION	MADONNA	STEPHEN BRAY
LIVE IT UP	BEETAL AS ANYTHING	TREDDY SMITH
* STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	PAUL HEWSON, DAVE EVANS, LARRY MULLEN, ADAM CLAYTON
RUNNING IN THE FAMILY	LEVEL 42	WALLY BADAROU
* JACK MIX IV	MIRAGE	STEVEN YOUNG, MARTYN YOUNG
THE RAIN	DRAN 'JUICE' JONES	VINCENT F. BELL
I NEED LOVE	LL COOL J	J.T. SMITH, B. ERVING, D. PIERCE, S. SIMON
JUST DON'T WANT TO BE LONELY	FREDDIE McCREGOR	VINNIE BARRETT, JOHN FREEMAN, BOBBY ELL
SHE'S ON IT	BEASTIE BOYS	ADAM HOROVITZ, RICK RUBIN
IT'S OVER	LEVEL 42	WALLY BADAROU
FIGHT FOR THE RIGHT TO PARTY	BEASTIE BOYS	ADAM HOROVITZ, ADAM YAUCH, MIKE DIAMOND, RICK RUBIN
* BOOPS (HERE WE GO)	SLY & ROBBIE	BOOTSY COLLINS, SLY DUNBAR, ROBBIE SHAYESPEARE
BRIDGE TO YOUR HEART	WAX	ANDREW GOLD
NO SLEEP TIL BROOKLYN	BEASTIE BOYS	ADAM HOROVITZ, RICK RUBIN
ONCE BITTEN TWICE SHY	VESTA WILLIAMS	DEAN BANT
PAID IN FULL	ERIC B. & MAXIM	ERIC BARBER, WILLIAM GIBERN
I'M THE MAN	ANTHAX	J. BELLARONI, S. ROSENFELT, C. BENANTE, F. BELLO, D. SPITZ
CHILDREN SAY	LEVEL 42	WALLY BADAROU
FIGHTER ON - I JUST CAN'T STOP DANCING	WALLY JUMP JUNIOR	KENNETH GAMBLE, ARCHIE BELL, LEON HUFF
SHIVER	GEORGE BENSON	PRESTON GLASS
I AM THE LAW	ANTI-IRAX	J. BELLARONI, S. ROSENFELT, C. BENANTE, F. BELLO, D. SPITZ
GIRLS SHE'S CRAZY	BEASTIE BOYS	ADAM HOROVITZ, ADAM YAUCH, MIKE DIAMOND, RICK RUBIN
REBEL WITHOUT A PAUSE	PUBLIC ENEMY	D. WILKINHOUS, H. SHOCKLEE, N. ROGERS, E. SADLER
SAILING	BOB STEWART	DAVIN SUTHERLAND
BRING THE NOISE	PUBLIC ENEMY	C. WILKINHOUS, H. SHOCKLEE, N. ROGERS, E. SADLER
INDIAN'S	ANTI-IRAX	J. BELLARONI, S. ROSENFELT, C. BENANTE, F. BELLO, D. SPITZ
JIMMY LEE	KRETHA FRANKLIN	PRESTON GLASS
* IN GOOD COUNTRY	U2	PAUL HEWSON, DAVE EVANS, LARRY MULLEN, ADAM CLAYTON
LET ME KNOW	MAXI PRIEST	ANGUS GAYE, TONY ROBINSON
DIRTY LOOKS	DIANA ROSS	RICHARD SCHER, LOTTI GOLDEN
* ALL RIGHT NOW	PEPSI AND SHIRLIE	ANDY FRASER, PAUL RODGERS
TRUE BLUE	MADONNA	STEPHEN BRAY
WHAT A FOOL BELIEVES	MICHAEL McDONALD	KENNY LOGGINS
EVERY KINDA PEOPLE	MINT JULEPS	ANDY FRASER
I WANT TO BE YOUR MAN	BOGER TROUTMAN	LARRY TROUTMAN, ROGER TROUTMAN
LOVE POWE	D. WARWICK/J. OSBOURNE	BURT BACHARACH
CRIMINALLY INSANE	SLAYER	JEFF HANNERMAN, KERRY KING
EV'N LITTLE BIT	MILLIE SCOTT	BRUCE NAZARIAN, DUANE BRADLEY
GO OUT CREATOR GO	LL COOL J	J.D. SMITH, B. ERVING, P. PIERCE, S. SIMON
DON'T ARGUE	CABARET VOLTAIRE	RICHARD KIRK, STEPHEN MALLINDER
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# Life without the statutory licence

**When the Copyright Bill becomes law, the statutory licence, one of the permanent features of the British music industry is likely to disappear. Patricia Feldman, of Jeffrey Green & Russell and former manager, legal administration & contracts CBS Records, considers the implications for publishers and record companies.**

## The statutory licence

**F**OR NEARLY 80 years, UK record companies have had the automatic right to record any musical work which has previously been recorded in the United Kingdom with the consent of the copyright owner and to release the new recording to the general public provided that notice is given and royalties paid to the copyright

owner. The Statutory Licence, as it is called, is automatic and was first contained in Section 19 of the Copyright Act 1911 and the current statutory provisions are contained in Section 8 of the Copyright Act 1956.

## Royalty accounting

**I**N THE early days of recording, payment of royalties was made by the record company pur-

chasing a stamp — an "adhesive label" in the words of the Copyright Royalty System (Records) Regulations 1957 — bearing the name of the copyright owner, the stamp then being affixed to the record. This caused no problems in the days when records contained no more than one or two works and when pressing figures were low.

But the advent of the long-playing record containing numerous works controlled by different copyright owners and the growth of the record industry made this totally impractical

by the mid-Fifties. This was clearly recognised in the Copyright Royalty System (Records) Regulations 1957 which provided that the method of royalty accounting could be agreed between the record company and the copyright owner and only in the event of failure to agree was there a necessity for the use of stamps.

By this time, also, an informal arrangement, a gentleman's agreement, which was popularly known as the Facsimile Agreement, existed between the record companies and the music publishers. Under this arrangement, instead of purchasing stamps the record companies were granted the right to print the copyright owner's name (the facsimile) on record labels and to account for royalties quarterly at the statutory rate of 6¼ per cent of the retail price subject to the statutory minimum of three-farthings per work. In 1962 this informal arrangement was documented in a formal agreement between the publishers, represented by the Mechanical Rights Society (MRS), and the individual record companies, represented by the British Phonographic Industry Copyright Association. Certain concessions, including a packaging deduction from

**The old concessions no longer apply but there are certain points which the publishers still consider to be concessions to the record industry**

the retail price (less purchase tax) in respect of album sleeves of 6½ per cent and a reduced minimum royalty of one half-penny (1½d) per work were contained in the agreement.

The current agreement, which was signed in 1983, is still operative but is in re-negotiation. The agreement is now negotiated by the BPI on behalf of its record company members and the Mechanical Copyright Protection Society (MCPS) and MRS on behalf of the publishers, though the individual BPI members and not the BPI are signatories to the agreement. The concessions mentioned above no longer apply but there are certain points which the publishers still consider to be concessions to the record industry.

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## ► FROM PAGE 22

Since the abolition of Resale Price Maintenance the royalty has been calculated on the recommended retail price (less VAT) if there is one; if not, the agreement provides for royalties to be calculated on the dealer price (less VAT) plus a mark-up, the total being intended to represent the actual selling price to the public.

These mark-ups are:

- Single play records: 25 per cent;
- Albums with a dealer price over £2.75: 31 per cent
- Albums with a dealer price under £2.75: 36 per cent
- Classical albums: 36 per cent.

The amount of this mark-up was determined by a joint survey by the BPI and MRS. The sole exception at present is the CD where the royalty is calculated in the dealer price (less VAT) without any mark-up but MRS has expressed its intention to bring CDs into line by agreeing a mark-up during 1988.

## First recordings

**I**N THEORY neither the statutory licence nor the BPI/MRS Agreement affects the copyright owner's right to refuse to grant a licence for the first recording of a musical work or the copyright owner's ability to require payment of a royalty rate higher than the statutory rate if the work has not been previously recorded in the UK. However such instances are rare. In practice copyright owners need recordings to be made as they are their main source of income; sheet music sales are of lesser importance.

## Statutory licence abolition

**L**ET US now consider what the situation in the UK might be without the statutory licence in

**Most publishers will want an increase in mechanical royalty rates, pointing to the higher rates in Europe and using EEC unification as one of their arguments**

the event that the BPI/MRS negotiations do not result in a new agreement being signed.

First, a record company would only be able to obtain a licence for a specific recording of one song and not, as is the current practice, a general licence for unlimited recordings of that song.

The administrative problems would be enormous. The vast increase of paperwork would mean that both the record companies and the copyright owners, whether the publishers or MCPS as their agent, would need far more staff, for obtaining or issuing licences and for royalty accounting.

Secondly, royalty rates might vary greatly because of the importance of the song or the recording. Computerised accounting might therefore become impossible. For these reasons the UK publishers might prefer the current practice of licensing a song for all recordings made by each record company, as this seems the most sensible and practical solution.

Next, there might well be a situation of "horse-trading" over royalty rates. The record companies might require a sliding scale as they did in the US and might refuse to record a work unless they get a reduced royalty rate.

On the other hand, if it is a first recording or a "hot" song which has charted outside the UK and which the record company desperately wants to record, the publisher could well ask for a high royalty rate. Record companies might well try to outbid each other. So the royalty rate will be what the market will bear.

## Preparing for abolition

**M**ANY RECORD companies are already making preparations for the abolition of the statutory licence.

Several major record companies have either drafted or actually incorporated in their standard contracts Controlled Compositions provisions based on American precedents. If the artist or the licensor has written any musical works or controls the publishing in any way, the record company will have the automatic right to record such works. In addition the royalty rate will be set out in the contract. In these new UK record company clauses, the royalty rate generally proposed is the current statutory rate of 6¼ per cent of either the deemed retail price as described above or the dealer price. In some cases it is three-quarters of the current statutory rate of 6¼



PATRICIA FELDMAN

per cent. If a record company's controlled compositions provision refers to "the current statutory rate" (without being more specific) or to "the statutory rate from time to time" the abolition of the statutory licence and the statutory rate will make that provision defective.

If the works are the subject of a publishing agreement which has been finalised prior to the finalisation of the record contract, it is highly unlikely that the publisher will agree to the reduced rate. In that case the controlled compositions provision allows the record company to deduct the difference between the reduced royalty rate and the actual royalty rate from the artist's or licensor's record royalties.

Other record companies are considering centralised accounting. In this case a multinational record company has an arrangement with a European Mechanical Collection society under which royalties for sale and/or manufacture in many territories are payable to the society. The Dutch mechanical collection society, Stemra, has recently made an arrangement of this kind with PolyGram.

The benefit to the mechanical collection society is that it receives commission which would otherwise have gone to the mechanical collection society in the actual country of sale and manufacture. The benefit

to the record company is that it can negotiate a reduced royalty rate and have the advantage of certain concessions (such as packaging deductions from the royalty base price) which have the effect of reducing the royalties payable by the record company and which are not available under the BPI/MRS agreement.

Such an arrangement, however, causes problems for the publishers. Let us consider a major UK publisher which has its head office in London and numerous branches in other countries.

● Firstly, in the UK the publisher receives direct accounting from most local record companies; centralised accounting could delay the receipt of royalties and commission would be deducted.

● Secondly, the income of its overseas offices would be reduced as a result of record companies choosing to account in a territory where a lower royalty would be payable, yet the expenses and overheads of the group would remain the same. In addition,

control of both mechanical income and exploitation of the catalogue could pass out of the publisher's hands. Publishers are far from happy with this situation, even though there are obvious possibilities in mitigating tax, avoiding withholding taxes and avoiding exchange control restrictions.

## Conclusion

**S**ince the UK music industry has a history of workable agreements between record companies and music publishers, it seems likely that an agreement will be the answer. This would overcome the problems of administration and increased staff, thus being more cost-effective for all parties.

It has been suggested that the UK might become part of the IFPI/BIEM negotiations for a blanket agreement which at present covers Europe except for the UK and Eire. IFPI represents record companies' national groups and BIEM represents publishers' national mechanical collection societies.

The adoption of such a suggestion is unlikely. Although MCPS now represents BIEM societies for the collection of UK royalties and has reciprocal arrangements for the collection of overseas royalties, it is not in the strong position of, for example, GEMA, the German society. GEMA has a mandate from all its members to collect all their income from any source and all German record companies can account only to GEMA.

MCPS does not have the full backing of its publisher members who, as in the case of centralised accounting, would resist any change to direct accounting from UK record companies.

The most likely scenario is the continuation of the BPI/MRS agreement. The main problem will be the royalty rate. Most publishers will want an increase in mechanical royalty rates, pointing to the higher rates in Europe and using EEC unification as one of their arguments.

The record companies, however, will at least want to maintain the current statutory rate or even achieve a reduction. Their weapons, no doubt, will be controlled compositions provisions and the threat of centralised accounting.

**In practice, copyright owners need recordings to be made as they are their main source of income; sheet music sales are of lesser importance**



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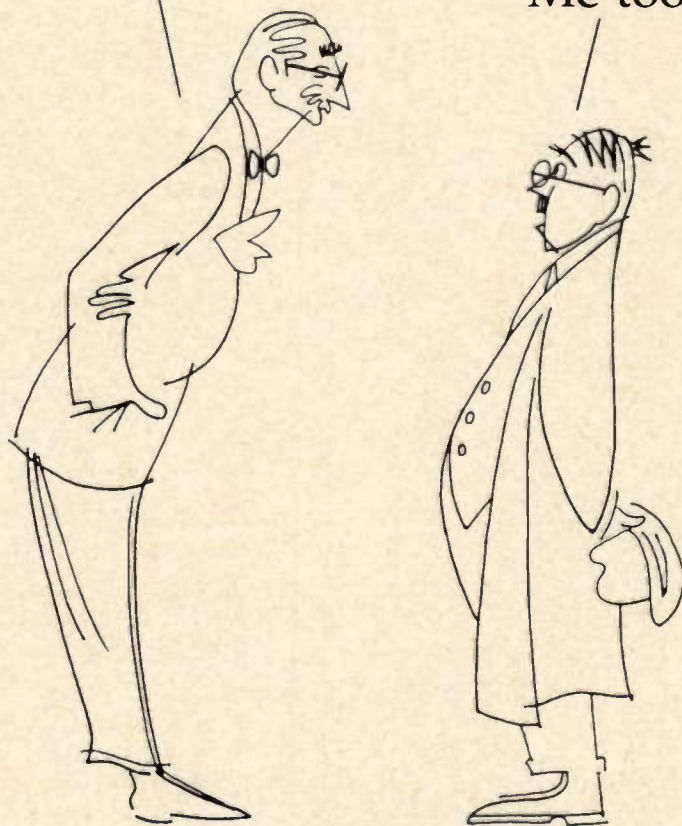


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### TITLES A-Z (WRITERS)

All Day And All Of The Night (Davies) 13	Love Is Not A Game (Newton/McAuley/Nelson) 100
All Systems Go (Summer/Faltermeyer) 54	Love Is The Art (Vere/Cricknow/Pagot) 57
Always On My Mind (Thompson/James/Christopher) 20	Love Letters (Young/Heyman) 59
Angel Eyes (Clark/Cunningham/Mitchell/Pellow) 15	Love Overboard (Calloway) 42
Are You Sure (Long/Ball) 93	Mandinka (O'Connor) 38
Asimbonanga (Mandela) 94	More Love (Benmonti/Tench) 50
Behind The Wheel (Gore) 47	My Arms Keep Missing You (Stock/Aitken/Waterman) 29
Birthday (Sugar Cubes) 96	Never Never Gonna Give You Up (White) 92
Bring The Noise (Shocklee/Kidenhour/Sadler) 55	New Sensation (Fariss/Hutchence) 27
Build A Future (Richards) 99	No More Lies (Sharpe/Numan) 35
Can't Keep A Secret (Fysh/White) 56	O.L.A.M.O.U.R. (Clarke/Bell) 39
Candle In The Wind (Live) (John/Laupin) 16	Over You (Porter Jr./Bacharach/Sager) 65
China In Your Hand (Decker/Rogers) 63	Paradise (Vearncombe/Dave) 40
Cold Sweat (The Sugar Cubes) 60	Plug Me In (To The Central Love Line) (De Mone/Jones) 69
Come Into My Life (Sims) 79	Promises (Trzetzelska/White/Ross) 48
Come Right Up (Walsh) 79	Pump Up The Volume (S. & M. Young) 98
Criticize (Johnson/O'Neal) 79	Rise To The Occasion (Climie/Fisher/Morgan) 10
Dignity (Ross) 53	Rok La House (Price/Banfield/Gloria/Carter/Walmsley) 8
Fairytale Of New York (MacGowan/Fraser) 68	Said She Was A Dancer (Anderson) 58
Father Figure (Richards) 99	Savin' Myself (Dee) 91
G.O. (Stock/Aitken/Waterman) 37	Say It Again (Sigs/Devi) 25
Gimme Hope Jo'anna (Cronin) 44	Shame (Stewart/Lennox) 62
Give Me The Reason (Vandross/Adlerley Jr.) 32	She's The One (Brown/Smith) 88
He's Just No Good For You (Smith) 88	Shove It (Taylor) 84
Heaven's Young Man (Johnson) 12	Side Show (Melvoin/Coleman/Bobby Z) 49
Heaven Is A Place On Earth (Nowels/Shirley) 2	Sign Your Name (Trent/D'Arby) 3
Heaven Knows (Barrett/Johnstone) 64	Sing A Song (Break It Down) (Mantronix/M.C. Tee) 61
Hot In The City (Idol) 18	Struck On You (Schroeder/McFarland) 77
House Arrest (Cambell/Gamble/Jay) 4	Shutter Shock (Granger/Tell It To My Heart (Swirski/Dewese/Riley) 86
How Men Are (Roddy) 97	The Best (Knight/Chapman) 95
Hungry Eyes (Previe/DeNicola) 82	The Happy Man (Hughes/Jordan) 72
I Can't Help It (Ball/Fraser/Woodward/Stock/Aitken/Waterman) 22	The Jack That House Built (Stratton/Nadlas) 19
I Couldn't Believe It (McNeill/Crump/Benson) 85	The Time Warp II (O'Brien) 67
I Don't Mind At All (Idol) 81	The Way You Make Me Feel (Jackson) 43
I Found Someone (Balfour/Mangold) 11	The Whistling Well (Copping) 30
I Got Da Feelin' (It's Like That) (F.T. Jackson/Finger) 39	Tired Of Getting Pushed Around (Steele/Cox) 21
I Refuse (Kane/Kane) 51	Touched By The Hand Of God (New Order) 73
I Should Be So Lucky (Stock/Aitken/Waterman) 31	Trick Of The Light (Island 1275 350 95)
I Think We're Alone Now (Cordell) 36	Trick Of The Light (Island 1275 350 95)
I Wanna Be A Flirtstone (Carter/Combs) 36	Trick Of The Light (Island 1275 350 95)
I'm So Happy (Beasley) 71	Trick Of The Light (Island 1275 350 95)
I'd Love To Remedy (Phantom/Herman) 14	Trick Of The Light (Island 1275 350 95)
I Gave My Heart To You (McClean) 78	Trick Of The Light (Island 1275 350 95)
Inside Out (Newton) 75	Trick Of The Light (Island 1275 350 95)
Jennifer She Said (Lloyd Cole/Compton) 26	Trick Of The Light (Island 1275 350 95)
Jingo (Olatunji) 28	Trick Of The Light (Island 1275 350 95)
Jingo (Olatunji) 28	Trick Of The Light (Island 1275 350 95)
Karla With A K (Hooters) 83	Trick Of The Light (Island 1275 350 95)
Let's From America (Reid/Reid) 87	Trick Of The Light (Island 1275 350 95)

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38	48	3	MANDINKA	Ensign/Chrysalis ENY(X) 611 (C)	△
39	45	3	I GOT DA FEELIN'/IT'S LIKE... Sweet Tee (Herby Lovbug/Steeve-O (The Boy Wonder)) EMI Music	△	
40	38	3	PARADISE Black (Dave Dix) Rondor Music	△	
41	31	4	JENNIFER SHE SAID Lloyd Cole & The Commotions (Ian Stanley) SBK Songs	△	
42	43	3	LOVE OVERBOARD Gladys Knight and The Pips (R. Calloway/V. Calloway) Chappell Music	△	
43	26	9	THE WAY YOU MAKE ME FEEL Michael Jackson (Quincy Jones/Michael Jackson) Warner Bros. (S)	△	
44	66	2	GIMME HOPE JO'ANNA Eddy Grant (Eddy Grant) Intersong Music	△	
45	NEW		VICTORIA The Fall (Simon Rogers) Carlin Music/Davray Music	△	
45	NEW		SHE'S THE ONE James Brown (James Brown) Intersong Music	△	
47	24	4	BEHIND THE WHEEL (Remix) Depeche Mode (Depeche Mode/Bascombe) Grabbing Hands/Sonet (S)	△	
48	51	2	PROMISES (FRENCH MIX) Basia (Trzetzelska/White) What/Rondor Music	△	
49	63	3	SIDE SHOW Wendy and Lisa (Melvoin/Coleman/Bobby Z) Warner Bros./EMI Music	△	
50	52	3	MORE LOVE Feargal Sharkey (Danny Kortchmar) BMG Music	△	
51	NEW		I REFUSE Hue and Cry (Harvey J. Goldberg/James Biondillo) Chappell Music	△	
52	28	11	TURN BACK THE CLOCK Johnny Hates Jazz (Calvin Hayes/Mike Nocito) Copyright Control	△	
53	61	2	DIGNITY Deacon Blue (Bob Clearmountain) ATV Music	△	
54	59	2	ALL SYSTEMS GO Donna Summer (Harold Faltermeyer) EMI Music/BMG Music	△	
55	34	4	BRING THE NOISE Public Enemy (Stephney/Shocklee/Ryder) Island Music	△	
56	64	2	CAN YOU KEEP A SECRET? Brother Beyond (Phil Harding/Ian Curnow) Songs Outside	△	
57	NEW		LOVE IS THE ART Living In A Box (Richard James Burgess) Empire Music/Brampton Music	△	
58	55	3	SAID SHE WAS A DANCER Jethro Tull (Ian Anderson) Salamander & Son/Chrysalis	△	
59	32	10	LOVE LETTERS Alison Moyet (Alison Moyet/Steve Brown) Famous Chappell (S)	△	
60	NEW		COLD SWEAT The Sugar Cubes (-) Second Wind	△	
61	NEW		SING A SONG (BREAK IT DOWN) Mantronix (Mantronix) Colgems-EMI/Mantronik Int.	△	
62	41	7	SHAME Eurythmics (David A. Stewart) DnA Ltd/BMG Music (S)	△	
63	40	15	CHINA IN YOUR HAND T'Pau (Ron Rogers/Tim Burgess) Virgin Music (S)	△	
64	NEW		HEAVEN KNOWS Robert Plant (Tim Palmer) Virgin Music	△	
65	NEW		OVER YOU Ray Parker Jr. (Burt Bacharach/Carole Bayer Sager) Warner Bros./Island	△	
66	NEW		THERE IS NO LOVE BETWEEN US ANYMORE Pop Will Eat Itself (Robert Gordon) -	△	
67	56	17	TIME WARP II Damian (Des Tong) Richard O'Brien/Druidcrest	△	
68	39	9	FAIRYTALE OF NEW YORK The Pogues feat. Kirsty MacColl (Steve Lillywhite) Stiff Music	△	
69	67	2	PLUG ME IN (TO THE CENTRAL ... Scarlat Fantastic (Daize Washburn/Rick P. Jones) All Boys Music	△	
70	46	10	WHO FOUND WHO Jellybean featuring Elisa Fiorillo (Jellybean) Chrysalis JEL(X) 1 (C)	△	
71	75	2	I'M SO HAPPY Walter Beasley (Lionel Job/Walter Beasley) Famous Chappell	△	
72	NEW		THE HAPPY MAN Thomas Lang (Robin Millar) Zoo/Warner Bros./Dejamas Music	△	
73	49	7	TOUCHED BY THE HAND OF GOD New Order (New Order) Warner Bros. Music	△	
74	50	14	CRITICIZE Alexander O'Neal (Jellybean Johnson) EMI Music (S)	△	
75	74	2	INSIDE OUT The Mighty Lemon Drops (Tim Palmer) Warner Bros. Music	△	

### THE NEXT 25

76	79	TRICK OF THE LIGHT	Island 1275 350 95
77	58	STUCK ON YOU	RCA PB 4995 (12"-PT 4995) (BMG)
78	76	IF I GAVE MY ...	Arise 109616 (12"-609616) (BMG)
79	73	COMIN' RIGHT UP	Mercury 784163 (12"-PT 784163) (BMG)
80	—	YOU MAKE ME ... STOP	Rough Trade RT (12") 179 (JRT)
81	98	I DON'T MIND AT ALL	The Woodruffs (Scott Little) Zoo/Warner Bros. Music
82	88	HUNGRY EYES	RCA PB 4993 (12"-PT 4993) (BMG)
83	97	KARLA WITH A K	CBS 651302 7 (12"-651302 6) (C)
84	82	SHOVE IT	The Cross (Roger Taylor/Dave Richards) Virgin 10 (E)
85	—	ICOULDNT ...	RCA PB 4961 (12"-PT 4961) (BMG)
86	—	HOW YA LIKE ME NOW	Jive JIVE (T) 156 (BMG)
87	—	LETTER FROM AMERICA	Chrysalis CHS 12/3178 (C)
88	96	HE'S JUST NO GOOD FOR YOU	Epic ARNTT 4 (C)
89	89	JINGO	Westside HART 7 (A)
90	90	YOU'VE LOST THAT ...	Old Gold OG 9450 (CP/ALG/A)
91	100	SAVIN' MYSELF	Saturday 75TD 1 (12"-STD 1) (A)
92	68	NEVER NEVER ...	Island 1275 350 95
93	—	ARE YOU SURE	Parlophone 1278 6173 (E)
94	—	ASIMBONANGA (MANDELA)	EMI 1275 6173 (E)
95	—	THE BEST	CBS BEST (T) 1 (C)
96	95	BIRTHDAY	One Little Indian 127P 7 (JMM)
97	—	HOW MEN ARE	WEA YZ 168 (T) (W)
98	94	PUMP UP THE VOLUME	4AD 87AD 707 (JRT)
99	93	BUILD	Go! Disc GDD 21 (C)
100	79	LOVE IS NOT A GAME	EMI 1275 6173 (E)

★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)

③ Indicates title available in sheet music  
△ Panel Sales Increase over last week  
▲ Panel Sales Increase of 50% or more over last week

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week. (C)

Top 75 chart entries to date (3 weeks) ..... 43  
Panel Sales over last week ..... -2%

This Week	Last Week	Wks on Chart	Title	Artists (Producers) Publishers	Label 7" (12") Number (Distributor)
1	3	3	I THINK WE'RE ALONE NOW	Tiffany (George E. Tobin) Planetary Nom (S)	MCA MCA(T) 1211 (F)
2	1	8	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle (Rick Nowels) Screen Gems - EMI/Virgin Music (S)	Virgin VS(T) 1036 (E)
3	2	4	SIGN YOUR NAME	Terence Trent D'Arby (Ware/Trent D'Arby) Virgin Music (S)	CBS TRENT(T) 4 (C)
4	4	9	HOUSE ARREST	Krush (Gordon/Brydon) FON Music/MCA Music	FON/Club/Phonogram JAB(X) 63 (F)
5	5	7	STUTTER RAP (NO SLEEP TIL BEDTIME)	Morris Minor & The Majors (Grand Master Jelly Tot) 10/Rondor Music	10/Virgin TEN(T) 203 (E)
6	16	4	WHEN WILL I BE FAMOUS?	Bros (Nicky Graham) Copyright Control	CBS ATOM (T) 2 (C)
7	8	4	COME INTO MY LIFE	Royce Sims (Mantronix) Chrysalis Music (S)	FFRR/London LON(X) 161 (F)
8	14	4	ROCK DA HOUSE	Beatmasters/Cookie Crew (Beatmasters) Beatmasters Music/Cop. Con.	Rhythm King/Mute LEFT 11(T) (JRT)
9	18	6	O L'AMOUR	Dollar (-) Musical Moments/Sonet	London LON(X) 146 (F)
10	10	8	RISE TO THE OCCASION	Climie Fisher (Climie/Fisher/Hague) Chrysalis/Rondor Music (S)	EMI 122EM 33 (E)
11	6	7	I FOUND SOMEONE	Cher (Michael Bolton) SBK Songs (S)	Geffen GEF 31 (T) (W)
12	12	3	HEATSEEKER	AC/DC (Harry Vanda/George Young) J Albert & Son/Chappell (S)	Atlantic A 9136(T) (W)
13	7	4	ALL DAY AND ALL OF THE NIGHT	The Stranglers (Stranglers/Ted Hayton) Kassner Associated (S)	Epic VICE(T) 1 (C)
14	15	9	IDEAL WORLD (Remix)	The Christians (Laurie Latham) 10 Music/Copyright Control	Island 1215 347 (F)
15	9	9	ANGEL EYES (HOME AND AWAY)	Wet Wet Wet (Michael Baker/Axel Kroll) Chrysalis/Precious (S)	Precious/Phonogram JEWEL 6(12) (F)
16	30	3	CANDLE IN THE WIND (LIVE)	Elton John (Gus Dudgeon) Dick James Music	Rocket/Phonogram EJS 15(12) (F)
17	35	2	SHAKE YOUR LOVE	Debbie Gibson (Fred Zarr) EMI Music	Atlantic A 9187(T) (W)
18	27	3	HOT IN THE CITY	Billy Idol (Keith Forsey) Chrysalis Music (S)	Chrysalis IDOL(X) 12 (C)
19	33	4	THE JACK THAT HOUSE BUILT	Jack 'n' Chill (Ed Stratton/Vlad Naslas) Oval Music (S)	Oval/10/Virgin TEN(T) 174 (E)
20	11	8	ALWAYS ON MY MIND	Pet Shop Boys (Mendelsohn/Pet Shop Boys) Screen Gems-EMI (S)	Parlophone 12/R 6171 (E)
21	29	4	TIRED OF GETTING PUSHED AROUND	2 Men A Drum Machine & A Trumpet (Steele/Cox) Virgin Music	FFRR/London LON(X) 141 (F)
22	20	4	I CAN'T HELP IT	Bananarama (Stock/Aitken/Waterman) In A Bunch/Warner/All Boys (S)	London NANA 15 (12"-NANX 15) (F)
23	13	4	FATHER FIGURE	George Michael (George Michael) Morrison Lecky Music (S)	Epic EMU(T) 4 (C)
24	47	2	TELL IT TO MY HEART	Taylor Dayne (Ric Wake) Chappell Music/Warner Bros.	Arista 109616 (12"-609616) (BMG)
25	37	3	SAY IT AGAIN	Jermaine Stewart (Jerry Knight/Aaron Zigman) SBK Songs	10/Virgin TEN(T) 188 (E)
26	23	3	YOU'RE ALL I NEED/WILD SIDE	Motley Crue (Tom Werman) Warner Bros. Music	Elektra EKR 65(T) (W)
27	25	4	NEW SENSATION	INXS (Chris Thomas) MCA Music	Mercury/Phonogram INXS 9(12) (F)
28	17	8	JINGO	Jellybean (Jellybean) SBK Songs	Chrysalis JEL(X) 2 (C)
29	21	8	MY ARMS KEEP MISSING YOU	Rick Astley (Stock/Aitken/Waterman) All Boys Music (S)	RCA PB 41683 (12"-PT 41684) (BMG)
30	20	10	THE WHISTLING WELL	G.O.S.H. (Ray Santilli/Keff McCulloch) Global Music	MBS 12(GOSH 1 (A)
31	54	2	I SHOULD BE SO LUCKY	Kylie Minogue (Stock/Aitken/Waterman) All Boys Music	PWL PWL(T) 8 (P)
32	44	2	GIVE ME THE REASON	Luther Vandross (Luther Vandross) SBK Songs/Keith Prowse/EMI	Epic LUTH(T) 5 (C)
33	NEW		VALENTINE	T'Pau (Roy Thomas Baker) AMP Publishing/Virgin Music	Siren/Virgin SRN(T) 69 (E)
34	36	2	WILD HEARTED WOMAN	All About Eve (Paul Samuel-Smith) BMG Music	Mercury/Phonogram EVEN(X) 6 (F)
35	NEW		NO MORE LIES	Sharpe and Numan (Bill Sharpe) Chartwise/Numan Music	Polydor POSP(X) 894 (F)
36	42	3	I WANNA BE A FLINTSTONE	The Screaming Blue Messiahs (Vic Maile) Warner/Hanna-Barbera/Chappell	WEA YZ 166(T) (W)
37	19	8	G.T.O.	Sinitta (Stock/Aitken/Waterman) All Boys Music (S)	Fanfare 12(FAN 14 (A)



## TRACKING THE ROAD TO MIDE M

by Dave Henderson

MUSIC WEEK'S review of all things independent, the finely-honed Tracking, reveals a plethora of mixed feelings about MIDE M. From the slightly titillated, to the totally confused, the UK independent sector further enhances its multi-faceted status by offering nothing in the way of consistency in the attitude of label members concerning the whys, wherefores and possibilities of the convention.

As a tool for artist and label development, MIDE M has certainly increased its relevance in the independent sector, but the question arising must be whether the burgeoning "movement" is merely a cog in the major label make up — something of a cheaper, immediate method for larger labels to pick up on new talent, to "try out" possible acts. Whereas it once seemed sufficient for a band to make major status after demos and a suitably impressive gig, now it's imperative said combo prove their studio potential with a vinyl sandwich.

For those at conference, the trends of '87 — and the projected fads of '88, are the modes which beg new understanding... and what a mixed bag that collection has turned out to contain...

LAST YEAR'S post-Beastie Boys explosion led UK bands into a wave of swaggering grebo rock, and a more seminal hip-hop/scratch/rap pocket of resistance. While the former dawdled and sidestepped with **Pop Will Eat Itself's** debut LP *Box Frenzy*, the latter seems only now to be

gaining steam. The grebo phenomena proved to be little more than a badly timed bodily function which supplied chart action for **Zodiac Mindwarp's** eccentricities (he originally kicked off on Food), and offered some more straightforward "boogie" balladeering from labelmates **Crazyhead**. Meanwhile, **Gaye Bykers On Acid** signed to Virgin, destroyed the myth by failing to sell records, but proved that their film-making prowess, with some attention, could make them more groovy than graveyard.

BUT WHAT remained in the back room? Beyond the obvious trends, there's oodles of unpraised pop singles — three minute slices of bravado leaving every heartstring and spinal muscle weak — which will rise again. Like the halcyon days of post-punk "new wave", the independent single makers offered varied fruit, both spectacular, succulent and sensational... let's look at a few...

In the year when **The Fall** broke into the charts, **M/A/R/R/S** made it to number one, **The Smiths** made the papers for splitting and **New Order** made their presence felt on a number of occasions, the independent sector offered music and vision as diverse as ever — inevitably the "real" world will tune into that beat a year (or possibly more) later.

Those emerging behind **The Housemartins**, **All About Eve** and **Erasure** included the cast and collaborators of *Medium Cool* — a new label with an American/Go **Between's**/guitars-rule-the-world angle — with releases from **Raw Herbs**,

**The Waltons**, **Corn Dollies**, **The Siddleys** and more. More obscure are **Lowlife** — Scots with an ex-**Cocteau Twin** in tow — whose *Eternity Road 45* finally proved that they'd developed a unique, ambient sound all of their own.

The skateboard generation degenerated into an English maelstrom which fused metal to thrash and brought the US — and its lack of dress code — into the UK arena, the only real winners were the kids on their boards — although their moms forked out over a 100 quid for the peace and quiet of the latest skate designs — and **The Stupids** who became a kind of UK **AC/DC**. Their descendents will emerge through '88 — and their bastard offspring will keep popping out — in a purely rockist vein — after that.

Through the Pinnacle network, Chappell's Publishers started the Idea label which looks set to blossom in '88 with further releases from quality acts including **The Jack Rubies**, **Automatic Diamina** and **The Wolfhounds**.

While **Camper Van Beethoven** signed to Virgin, labelmates, **The Woodentops** kept quiet preparing for a spring onslaught via *Rough Trade* which will include an excellent new LP. Possibly that label had lost a little of the direction that former glories — varying from **Cabaret Voltaire** to **The Raincoats** offered — but the 'tops, **Sudden Sway** and the excellent **Heart Throbs** should secure something of its former bank balance.

Of a less confirmed, totally off-the-wall nature, *el Records*' success in Japan with **Louis Phillips** and **The King Of Luxembourg** among others, looks destined to spin that bizarre label into new marketplaces, while offbeat luminaries of modern dance like **My Baby's Arm**, **The Darling Buds**, **The Go Hole**, **The Screaming Trees**, **The Sea Urchins** and **Jesse Garon** and **The Desperadoes** all look set to move and fingerpop through '88.

Biggest treats would seem to be beckoning from the mouths of **The Wedding Present** — four records in **John Peel's** festive



INDIE HOPEFULS: from top *The Sea Urchins*, *Darling Buds* and *The Siddleys*.

top 10, tracks on the new *NME Sounds and Underground* compilations — whose new single should bring them legions of new enthusiasts, while **The Flatmates** look set to follow in their footsteps. The ever resilient *Factory* label is molly-coddling the wonderful **Miaow** — and success and pop progress must be merely a tune away, while *4AD's* package of *Americans* — **Throwing Muses** and **The Pixies** — look set to win through when they hit Europe before the summer (even though they've already lost the Brighton-based **Frazier Chorus**).

As the UK threads through the re-issue jungle, 1988 will see the first true UK wave of Brit-hop, and at the forefront will be *Rhythm King Powerhouses* **The Three Wise Men** and **Renegade Soundwave**. Without doubt, their unkempt sounds are the hardest and most uncompromising to date, but with *Vinyl Solution* taking note with its latest release from **Grimm Death**, Brighton's alternatives with **Honey** and **Coco**, **Steel And Lovebomb** and the *Three Stripe* label's **Smith And Mighty**, the going is bound to get good (with a capital BAD!).

This year is still for the taking, the independents have the tools, and the sampler and cut-up techniques should scratch the day — from rock to reggae.



FRAZIER CHORUS: onto greater things?

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# TOP INDIE SINGLES

DISTRIBUTION

30 JANUARY 1988

1	2	3	ROK DA HOUSE	Rhythm King/Mute LEFT11(T) (I/RT)	The Beatmasters featuring The Cookie Crew
2	1	3	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute (12)BONG15 (I/RT/SP)
3	6	2	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
4	3	5	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
5	4	2	JUST TO GET BY	Babakoto	Union Jack (12)KOT1 (A)
6	NEW		JINGO	Cardido	Hardcore HAK(T)9 (A)
7	10	11	JACK MIX IV	Mirage	Debut DEBT(X)3035 (A)
8	5	19	BIRTHDAY	Sugarcubes	One Little Indian (12) 7TP7 (I/NM)
9	7	13	MY BABY JUST CARES FOR ME	Nina Simone	Charly CYZ7112 (12—CYZ112) (CH)
10	9	20	PUMP UP THE VOLUME/ANITINA (...)	M.A.R.S.	4AD(B) AD 707 (I/RT)
11	8	5	LAST NIGHT I DREAMT ...	The Smiths	Rough Trade RT(T)200 (I/RT)
12	14	11	SAVIN' MYSELF	Eric Fadin	Saturday 7STD1 (12'—STD1) (A)
13	11	25	TRUE FAITH	New Order	Factory FAC 183/7 (12'—FAC 183) (P)
14	17	16	THE CIRCUS (Remix)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
15	12	13	BLUE MONDAY	New Order	Factory FAC73 (P)
16	13	10	I STARTED SOMETHING I COULDN'T FINISH	The Smiths	Rough Trade RT(T)198 (I/RT)

17	16	12	FEMALES	The Cookie Crew	Rhythm King/Mute LEFT12(T) (I/RT)
18	20	6	DOWNTOWN	Justified Ancients Of Mumu	KLF Communications JAMS27(T) (I/RT)
19	27	8	GET DOWN	Derek B	Music Of Life NOTE 007 (P)
20	19	2	NEVER GIVIN' UP ON YOU	John Paul Barrett	Westside WSR(T) 2 (A)
21	15	13	BEATS + PIECES	Ahead Of Our Time CCUT1 (I/RT)	Cold Cut featuring Floormaster Squeeze
22	41	5	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino DOM4T (CH)
23	21	6	NEVER LET ME DOWN AGAIN	Depeche Mode	Mute (12)BONG14 (I/RT/SP)
24	26	13	BLUE WATER	Fields Of The Nephilim	Situation Two SIT48 (T) (I/RT)
25	18	7	THE PEEL SESSIONS (VOLUME 2)	New Order	Strange Fruit SFPS039 (P)
26	32	20	GIRLFRIEND IN A COMA	The Smiths	Rough Trade RT 197 (I/RT)
27	NEW		LOSE HIM	I Start Counting	Mute (12)MUTE69 (I/RT/SP)
28	28	7	WILLIAM IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T) 166 (I/RT)
29	23	12	THE PEEL SESSIONS	Joy Division	Strange Fruit SFPS033 (P)
30	RE		THRU THE FLOWERS	The Primitives	Lazy LAZY06(T) (I/RT)
31	42	2	SHEILA TAKE A BOW	The Smiths	Rough Trade RT(T)196 (I/RT)
32	25	19	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR (X) 27 (I/RR)
33	47	6	POWER	Fields Of The Nephilim	Situation Two SIT42(T) (I/RT)
34	44	2	BEAVER PATROL	Pop Will Eat Itself	Chapter 22 (12)CHAP16 (I/NM)

35	22	16	WHO'S THAT MIX	This Year's Blonde	Debut DEBT(X)3034 (A)
36	40	12	BEVERLY HILLS COP	The Big X Crew	Uptown 7UTR5 (12'—12UTR5) (A)
37	RE		IT DOESN'T HAVE TO BE	Erasure	Mute (12)MUTE56 (I/RT/SP)
38	RE		STRANGELOVE	Depeche Mode	Mute (12)BONG13 (I/RT/SP)
39	34	3	LOVE IT (COLD CUT MIX)	Society	Big Life BLR1(T) (I)
40	46	7	LET'S START II DANCE AGAIN	Hamilton Bohannon	Domino DOM3T (CH)
41	36	6	STRETCHIN' THE PIECES	C.C.C.R. Crew	Circle City CCY(T)1 (A)
42	49	2	ETERNITY ROAD	Lowlife	Nightshift LONLIF57 (I/FF)
43	43	3	ANYONE CAN MAKE A MISTAKE	Wedding Present	Reception REC006(12) (I/RR)
44	24	9	HOUSE REACTION	T-Cut-F	Koolkat KOOLT9 (A)
45	31	5	VICTIM OF LOVE	Erasure	Mute (12)MUTE61 (I/RT/SP)
46	37	5	ALICE	Sisters Of Mercy	Merciful Release MR021 (I/RR)
47	30	9	FLYING	Chas & Dave	Bunce 7BUNI (A)
48	NEW		ASYLUM	Screaming Trees	Native (12)NTV24 (I/RR)
49	35	3	OPEN UP	Red Lorry Yellow Lorry	Situation Two SIT49(T) (I/RT)
50	29	3	THE JANICE LONG SESSION	The Mighty Lemon Drops	Night Tracks SFNT004 (P)

## Strange Fruit THE PEEL SESSIONS

### TOP 20

Position		Cat. No.
1	JOY DIVISION II	SFPS033
2	NEW ORDER II	039
3	NEW ORDER	001
4	JOY DIVISION	013
5	WIRE	041
6	ELECTRO HIPPIES	042
7	THE DAMNED II	040
8	THAT PETROL EMOTION	038
9	THE ADVERTS	034
10	THE DAMNED	002
11	STIFF LITTLE FINGERS	004
12	BILLY BRAGG	027
13	TUBEWAY ARMY	032
14	WEDDING PRESENT	009
15	SIOUXSIE & THE BANSHEES	012
16	BIRTHDAY PARTY	020
17	ROBERT WYATT	037
18	T-REX	031
19	THE FALL	028
20	THE SPECIALS	018

### NEW RELEASES

SFPS043 SYD BARRETT  
SFPS044 BUZZCOCKS  
SFPS045 CUD  
SFPS046 THE VERY THINGS

## TOP 25 ALBUMS

1	1	41	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
2	3	21	SUBSTANCE	New Order	Factory FACT 200 (P)
3	2	15	STRANGEWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (I/RT)
4	4	6	BEST OF HOUSE MEGAMIX	Various	Serious BOIT1 (A)
5	13	15	MUSIC FOR THE MASSES	Depeche Mode	Mute STUMM 47 (I/RT/SP)
6	5	5	UPFRONT 9	Various	Serious UPFT9 (A)
7	6	13	MY BABY JUST CARES FOR ME	Nina Simone	Charly CR30217 (CH)
8	7	10	BEST OF HOUSE VOLUME 3	Various	Serious BEHO 3 (A)
9	10	6	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
10	15	3	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (I/RT)
11	9	7	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
12	8	43	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
13	11	13	GEORGE BEST	Wedding Present	Reception LEEDS001 (I/RR)
14	16	6	LOUDER THAN BOMBS	The Smiths	Rough Trade ROUGH 225 (I/RT)
15	12	22	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I/RT)
16	17	14	UPFRONT 8	Various	Serious UPFT8 (A)
17	14	6	THE CUTTER AND THE CLAN	Run Rig	Ridge RR008 (RM/PROJ/CM)
18	21	12	MEAT IS MURDER	The Smiths	Rough Trade ROUGH81 (I/RT)
19	23	12	THE SMITHS	The Smiths	Rough Trade ROUGH61 (I/RT)
20	RE		DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
21	18	2	OUT OF OUR IDIOT	Elvis Costello	Demon XFEND67 (P)
22	19	3	STREETOUNDS HIP HOP 19	Various	Streetsounds ELCST19 (A)
23	NEW		DOCK OF THE BAY	Ted Hawkins	UnAmerican Activities BRAVE6 (I/RR)
24	RE		THIS IS CHARLY R&B	Various	Charly CDSAM101 (CH)
25	RE		THE SINGLES 81-85	Depeche Mode	Mute MUTEL1 (I/RT/SP)

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### REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	
1	(1)	IF I GIVE MY HEART	John Madson Ariwa/ARI 66
2	(3)	BIG BATTY GIRL	Flourgun Techniques/WR 23
3	(2)	SHE'S MY LADY	Administrators Groove And Quarter/CRD 003
4	(5)	BAD BOY	Courtney Melody Techniques/WR 22
5	(6)	LEAVE IT TO ME	Frankie Paul Moodies/RG 2
6	(4)	GUILTY OF LOVING YOU	Carl Sinclair Kalabash/KAL 006
7	(8)	HOOKED ON YOU	Trevor Hartley Massive/MASS 1
8	(10)	NEVER GONNA GIVE YOU UP	Jean Adebambo Pioneer/PI 48
9	(7)	AGONY	Red Dragon Techniques/WR 24
10	(9)	GET READY	Frankie Paul Supreme/SUPT 1
11	(15)	CHILL OUT, CHILL OUT	Tenor Saw Nightlife/NP 001
12	(13)	PLACE IN THE SUN	Kofi Ariwa/ARI 65
13	(14)	JAZZY KIND OF LOVE	Ciya Ciya/CIYO 1
14	(16)	STRANGE FEELING	Peter Culture New Talents/NT 001
15	(11)	ONE THE HARD WAY	Chuck Turner Live and Love/LLD 55

### REGGAE ALBUM CHART

1	(2)	GIVE ME THAT FEELING	Frankie Paul Moodies/MR 1004
2	(3)	IN THIS TIME	Peter Hunningale Street Vibes/SVLP 001
3	(1)	MAXI	Maxi Priest Ten/DIX 64
4	(4)	NICE TO HAVE YOU BACK AGAIN	Joyce Bond Orbitone/OLP 026
5	(4)	GREAT AMBITION	Lt. Satchee Superpower
6	(5)	SO AMAZING	Janet Kay Body Music/JANET 01
7	(6)	KILL THEM WITH IT	Admiral Bailey Live And Love/LALP 19
8	(12)	SORO	Solif Keita Sterns/STERN 1020
9	(6)	LOVE GOTTA TAKE IT'S TIME	Nerious Joseph Fashion
10	(7)	RIGHT HERE IS WHERE YOU BELONG	K. Hamilton Scorpio/KH 7777

### NEW RELEASE DISCOS

SUGAR MINOTT	She Just a Bubble	Rockers Plantation PL 23
PROFESSOR NUTS	Ragamuffin Natty Dread	Fashion/FAD 051
SCION SASHAY SUCCESS	No Worry You Mind	Selectors Choice/SC001
MISTY IN ROOTS	Together	Misty In Roots/PUM 3

### NEW RELEASE ALBUMS

INSEPERABLE	Denis Brown	J and W Recow Rec./WKLP 7
FEELINGS OF LOVE	Michael Gordin	Fashion/FADLP 006

### NEW RELEASE CDS

JERUSALEM	Alpha Blondy and the Walters	Sterns/STCD 1019
LAY IT ON THE LINE	Walling Souls	Live and Learn/LLCD 024
REGGAE HITS VOL. 2	Various Artists	Jet Star/JEC 1002
SORO	Solif Keita	Sterns/STCD 1020



# All-star cast for EMI Studio releases

by Nicolas Soames

THE 23 titles in the third block release of EMI's successful mid-price CD series, Studio, will all be available by the beginning of February assures Marius Carboni, recently appointed classical press and promotions manager, EMI UK. They will bring to 63 the Studio catalogue which has sold exceptionally well since it was first introduced with 25 titles in July last year, neatly priced to retail at £7.99 and firmly undercut the PolyGram mid-price series.

There are some particularly strong titles — including Beethoven's Symphony No 9 with Te Kanawa, the LSO and Jochum (CDM 7690302) and Beethoven's Triple Concerto with an all-star cast of Richter/Oistrakh/Rostropovich and Karajan and the Berlin Philharmonic (CDM 76903322) which is coupled with the Tempest Sonata.



MARRINER AND von Karajan (top right) conduct famous opera arias and Beethoven respectively.

There is Thomas Beecham — Grieg's Peer Gynt (CDM 7690392) and opera — highlights from Verdi's Aida with Caballe/Domingo/Muti (CDM 7690582). But perhaps the most intriguing is Vivaldi's Four Seasons plus works by Handel — played on the Japanese Koto by the New Koto Ensemble of Tokyo (CDM 7690752).

● The EMI LP/TC of January and February is the recording of famous opera arias by Puccini and

Verdi arranged for the Academy of St Martin-in-the-Fields (EL/CDC 7495522), conducted by Neville Marriner.

"This is another step forward into the possibilities of cross-over," says Sir Neville Marriner. "We are recording new sounds totally different from anything we have done before. It is the first time we have played arrangements of any kind of music."

The LP and tape are offered at a dealer price of £3.60 instead of the usual £3.99 until 28 February.

## CD takes up new works

FEARS THAT the CD medium would decrease the interest paid by classical record companies in contemporary music seems to have been put to rest over the past few weeks.

The new CBS CD containing two new concertos written for the septuagenarian violinist Isaac Stern by Henri Dutilleux and Britain's Sir Peter Maxwell Davies has been very favourably reviewed.

And February sees the first important recording by EMI for the young English composer Dominic Muldowney who has spent the past few years working with Harrison Birtwistle at the National Theatre. He is now music director there.

It brings together two concertos written in 1983 and 1984 by Muldowney, the Piano Concerto first heard in the BBC Proms, and the Saxophone Concerto, commissioned by the London Sinfonietta and written for John Harle. In this new recording, John Harle again joins the Sinfonietta for the concerto which features the alto saxophone. It is conducted by Diego Masson.

The Piano Concerto is entrusted to the British virtuoso Peter Donohoe, with the BBC Symphony Orchestra conducted by David Atherton. It, too, has a prominent alto saxophone part which is again taken by Harle.

The recording was made possible by financial support from the Arts Council, and will be officially launched on February 24. It will be backed by an A2 poster as well as a leaflet generally available to all dealers, plus a special advertising campaign. It is released on CDC 7497152 and on LP/MC.

The release is an important break for Muldowney, 35, who is known for his musical versatility — the Piano Concerto takes the listener on a journey through many different styles, including jazz and the waltz, while the Saxophone Concerto also has jazz connections.

## REVIEWS

Clarinet Quintet, Brahms/Quartet No 12, The American, Dvorak. Keith Puddy, clarinet, Delme String Quartet. IMP Classics PCD 883. Scheherazade, Rimsky-Korsakov. LSO/Mauceri. IMP Classics PCD 880. Symphony No 1/Academic Festival Overture, Brahms. Halle, Skrowaczewski. IMP Classics PCD 882.

Pickwick's IMP Classics mid-price series started 1988 in the best possible manner by hearing its recording of Palestrina's Missa Papae Marcelli performed by Pro Cantione Antiqua being judged the finest above some strong competition by BBC Radio 3's review programme. I am not quite sure that within the three recent IMP releases issued above we have another sure-fire winner, but they are certainly good value. Brahms' Clarinet Quintet is given a smooth and quite gentle passage by Puddy and the Delme, while Skrowaczewski clearly likes his Brahms more energetic and vibrant. It was with some foresight that Boyden engaged Mauceri for Scheherazade, for the young American makes the most of the showpiece nature of the Suite.

Dennis O'Neil Sings. BBC CD 626.

The success of last year's BBC2 series prompted BBC Enterprises to release this CD. It is mainly a collection of Italian favourites, as well as some operatic arias, such as Nussim Dorna from Puccini's Turandot and Ombra Mai Fu, the Largo from Handel's Xerxes. It has the makings of an MOR release, for though O'Neill has had a fruitful association with the Royal Opera House, Covent Garden, the Vienna State Opera and, since last year, the Metropolitan Opera, New York, his strongly lyrical gifts, combined with the programme, suggest cross-over appeal.

## COMPACT disc

DIGITAL AUDIO

2	1 INTRODUCING THE HARDLINE, Terence T. D'Arby	CBS
1	2 TURN BACK THE CLOCK, Johnny Hates Jazz	Virgin
4	3 CHRISTIANS, Christians	Island
3	4 POPPED IN SOUL OUT, Wet Wet Wet	Precious/Polygram
7	5 HEAVEN ON EARTH, Belinda Carlisle	Virgin
6	6 FAITH, George Michael	Epic
5	7 TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
8	8 BAD, Michael Jackson	Epic
10	9 BRIDGE OF SPIES, T'Pau	Siren/Virgin
12	10 THE GREATEST LOVE, Various	Telstar
9	11 ALL THE BEST!, Paul McCartney	Parlophone
13	12 WHITNEY, Whitney Houston	Arista
11	13 LIFE IN THE FAST LANE, Various	Telstar
—	14 NO JACKET REQUIRED, Phil Collins	Virgin
16	15 THE SINGLES, Pretenders	Real/WEA
20	16 WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
18	17 THE CREAM OF ERIC CLAPTON, Eric Clapton/Cream	Polydor
—	18 BROTHERS IN ARMS, Dire Straits	Vertigo/Phonogram
—	20 THE BEST OF MURAGE JACK MIX '88	Stylus

Compiled by Gallup for the BPI, Music Week and BBC © 1987

# AIR PLAY

KEY A - Radio 1 'A' list B - Radio 1 'B' list		RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART
		23.1 w/c ACTUAL PLAYS 4 or more	16.1 w/c	19.1 w/c PLAYLISTED	12.1 w/c	23.1 w/c PLAYLISTING 43 stations	16.1 w/c	
AC/DC Heatseeker	Atlantic	9	12	A	A	10	14	12
ALL ABOUT EVE Wild Hearted Woman	Mercury	13	7	A	B	12	8	36
ATLANTIC STARR Let The Sun In	Warner Brothers	—	—	—	—	6	20	92
AZTEC CAMERA How Men Are	WEA	5	—	—	—	10	14	—
BABAKOTO Just To Get By	Union Jack	—	6	—	—	11	21	77
BANANARAMA I Can't Help It	London	14	17	A	A	22	37	20
BASIA Promises	Epic	11	8	A	A	19	27	51
BEATMASTERS/COOKIE CREW Rock Da ...	Rhythm King	14	18	A	A	6	7	14
BLACK Paradise	A&M	19	18	A	A	20	35	38
BOURGEOIS TAGG I Don't Mind At All	Island	9	12	B	B	15	23	98
BREATHE Hands To Heaven	Siren	—	—	—	—	9	18	—
BROS When Will I Be Famous	CBS	13	7	B	—	20	30	16
BROWN, JAMES She's The One	Urban	10	8	B	B	2	3	—
BURTNICK, GLENN Follow You	A&M	4	5	—	—	2	3	—
CARLISLE, BELINDA Heaven Is A Place On Earth	Virgin	19	17	A	A	22	39	1
CARMEN, ERIC Hungry Eyes	RCA	—	7	—	—	16	33	88
CHER I Found Someone	Geffen	17	17	A	A	22	38	6
CHRISTIANS, THE Ideal World	Island	17	18	A	A	22	34	15
CLEGG, JOHNNY/SAVUKA Asimbonanga	EMI	12	7	B	B	4	3	—
CLIMIE FISHER Rise To The Occasion	EMI	16	17	A	A	21	37	10
COLE, LLOYD/COMMOTIONS Jennifer She Said	Polydor	13	16	A	A	21	35	31
D'ARBY, TERENCE TRENT Sign Your Name	CBS	18	17	A	A	20	38	2
DAYNE, TAYLOR Tell It To My Heart	Arista	9	9	B	B	14	14	—
DEACON BLUE Dignity	CBS	—	—	—	—	14	19	61
DEPECHE MODE Behind The Wheel	Mute	—	11	B	A	9	23	24
DOLLAR Oh L'Amour	London	12	19	A	A	20	32	18
EURHYTHMICS, THE Shame	RCA	7	9	B	B	7	29	41
FAITH NO MORE We Care A Lot	Slash	14	—	A	—	1	—	—
GIBSON, DEBBIE Shake Your Love	Atlantic	7	—	—	—	17	19	35
GILLAN/GLOVER She Took My Breath Away	Virgin	—	—	B	—	2	3	—
GODLEY & CREME A Little Piece Of Heaven	Polydor	—	—	—	—	12	20	87
GOSH The Wishing Well	MBS	—	7	—	A	10	15	—
GRANT, EDDY Gimme Hope Jo'anna	Ice	18	12	A	A	6	9	66
HOOTERS, THE Karla With A K	CBS	17	16	A	A	14	19	97
HUE AND CRY I Refuse	Circa	12	7	B	B	13	21	—
IDOL, BILLY Hot In The City	Chrysalis	18	17	A	A	18	31	27
IMAGINATION Instinctual	RCA	—	—	—	—	4	19	71
INXS New Sensation	Mercury	18	19	A	A	16	30	25
JACKSON, MICHAEL The Way You Make Me Feel	Epic	15	20	A	A	10	28	26
JELLYBEAN Jingo	Chrysalis	7	16	B	A	16	34	17
JETHRO TULL Said She Was A Dancer	Chrysalis	5	4	B	B	11	19	55
JOHN, ELTON Candle In The Wind	Rocket	14	4	B	B	21	32	30
KNIGHT, GLADYS & THE PIPS Love Overboard	MCA	9	5	B	—	16	27	43
KRUSH House Arrest	Club	18	20	A	A	14	29	4
LIVING IN A BOX Love Is The Art	Chrysalis	17	15	A	A	12	30	—
LOVELADY'S BAND, BILL Tough Guys	Charisma	9	—	B	—	—	—	—
MICHAEL, GEORGE Father Figure	Epic	14	21	A	A	21	39	13
MIGHTY LEMON DROPS Inside Out	Chrysalis	12	11	A	A	4	10	74
MINOGUE, KYLIE I Should Be So Lucky	PWL	6	5	—	—	9	17	54
MORRIS MINOR & THE MAJORS Shutter Rap	10	—	4	—	—	10	18	5
NEW ORDER Touched By The Hand Of God	Factory	6	14	B	A	3	12	49
OCEAN, BILLY Get Out Of My Dreams ...	Jive	6	—	A	—	17	31	—
O'CONNOR, SINEAD Mandinka	Chrysalis	12	17	A	A	8	12	48
PARKER JR., RAY/NATALIE COLE Over You	Geffen	—	—	—	—	6	18	—
PET SHOP BOYS Always On My Mind	EMI	9	18	B	A	16	36	11
PLANT, ROBERT Heaven Knows	Esperanza	13	9	A	B	6	—	—
PRESLEY, ELVIS Stuck On You	RCA	—	—	—	—	6	15	58
REA, CHRIS Que Sera	Magnet	15	7	A	—	12	—	—
RUFFIN/KENDRICK I Couldn't Believe It	RCA	—	—	—	—	8	13	—
SCARLET FANTASTIC Plug Me In	Arista	—	—	—	—	5	13	67
SCREAMING BLUE MESSIAHS I Wanna Be ...	WEA	10	13	A	A	5	11	42
SHARKEY, FEARGAL More Love	Virgin	10	18	A	A	19	36	52
SIMS, JOYCE Come Into My Life	London	19	20	A	A	21	36	8
SINITTA GTO	Fantare	6	12	B	A	17	30	19
SO Are You Sure	EMI	7	5	—	—	2	3	—
STEWART, JERMAINE Say It Again	Siren	16	12	A	A	19	34	37
STRANGLERS, THE All Day And All Of The Night	Epic	19	21	A	A	20	38	7
SUGARCUBES Cold Sweat	One Little Indian	11	—	B	—	—	—	—
SUMMER, DONNA All Systems Go	Warner Brothers	16	11	A	A	15	29	59
SWEET TEE It's Like That Y'All	Cooltempo	18	11	A	A	3	6	—
THOMAS LANG The Happy Man	Epic	14	12	A	B	13	22	81
TIFFANY I Think We're Alone Now	MCA	19	15	A	A	22	38	3
T'PAU Valentine	Siren	16	12	A	B	19	33	—
TWO MEN A DRUM MACHINE ... Tired Of ...	London	17	19	A	A	8	17	29
VANDROSS, LUTHER Give Me The Reason	Epic	12	4	B	—	18	19	44
VELA, ROSIE Fool's Paradise	A&M	—	—	—	—	7	12	—
WENDY & LISA Side Show	Virgin	12	10	A	A	14	21	63
WET WET WET Angel Eyes	Precious	16	18	A	A	21	37	9
WHITE, BARRY For Your Love	Breakout	—	—	—	—	8	20	—
WHITESNAKE Give Me All Your Love	EMI	5	—	B	—	6	14	—

Radio 1 actual plays information from Sham Tracking. Last week's full ILR playlistings in column 6. This week's ILR information features the maximum of 22 playlists that we were able to get by Thursday night.

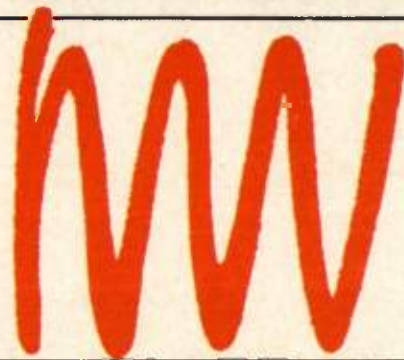


# TOP • 100 • ALBUMS

30 JANUARY 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



<b>No1</b>	3	<b>INTRODUCING THE HARDLINE ...</b> ★★ CD Terence Trent D'Arby	CBS 450 911-1
<b>2</b>	1	<b>TURN BACK THE CLOCK</b> • CD Johnny Hates Jazz	Virgin V 2475
<b>3</b>	<b>NEW</b>	<b>IF I SHOULD FALL FROM GRACE WITH GOD</b> CD The Pogues	Stiff NYR 1
<b>4</b>	4	<b>THE CHRISTIANS</b> ★ CD The Christians	Island ILPS 9876
<b>5</b>	2	<b>POPPED IN SOULED OUT</b> ★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
<b>6</b>	7	<b>HEAVEN ON EARTH</b> ○ Belinda Carlisle	Virgin V 2496
<b>7</b>	5	<b>BAD</b> ★★★★★ CD Michael Jackson	Epic 450290-1
<b>8</b>	16	<b>COME INTO MY LIFE</b> CD Joyce Sims	FFRR/London LONLP 47
<b>9</b>	6	<b>FAITH</b> ★★ CD George Michael	Epic 460000 1
<b>10</b>	8	<b>THE BEST OF MIRAGE JACK MIX '88</b> Mirage	Stylus SMR 746
<b>11</b>	11	<b>TANGO IN THE NIGHT</b> ★★★ CD Fleetwood Mac	Warner Brothers WX65
<b>12</b>	9	<b>WHENEVER YOU NEED SOMEBODY</b> ★★★ CD Rick Astley	RCA PL 71529
<b>13</b>	12	<b>BRIDGE OF SPIES</b> ★★ CD T'Pau	Siren/Virgin SRNLP 8
<b>14</b>	13	<b>THE GREATEST LOVE</b> • Various	Telstar STAR 2316
<b>15</b>	10	<b>LIFE IN THE FAST LANE</b> • Various	Telstar STAR 2315
<b>16</b>	20	<b>KICK INXS</b> CD INXS	Mercury/Phonogram MERH 114
<b>17</b>	14	<b>PET SHOP BOYS, ACTUALLY</b> ★★ CD Pet Shop Boys	Parlophone PCSD 104
<b>18</b>	17	<b>RAINDANCING</b> ★★ CD Alison Moyet	CBS 450 152-1
<b>19</b>	18	<b>WHITNEY</b> ★★★★★ CD Whitney Houston	Arista 208 141
<b>20</b>	15	<b>NOW! 10</b> ★★★★★ Various	EMI/Virgin/PolyGram NOW 10

SILENCERS  
THE

I SEERED

7", 12" and CD Single  
Compact Disc includes  
extra live tracks

On tour with The Alarm  
31st January to 16th February



<b>59</b>	49	<b>BAD ANIMALS</b> • CD Heart	Capitol ESTU 2032
<b>60</b>	56	<b>SONGS FROM STAGE AND SCREEN</b> • CD Michael Crawford/LSO	Telstar STAR 2308
<b>61</b>	54	<b>RED</b> ★ CD The Communards	London LONLP 39
<b>62</b>	57	<b>NOTHING LIKE THE SUN</b> ★ CD Sting	A&M AMA 6402
<b>63</b>	61	<b>DISCO</b> ★ CD Pet Shop Boys	Parlophone PRG 1001
<b>64</b>	55	<b>TUNNEL OF LOVE</b> ★ CD Bruce Springsteen	CBS 460270-1
<b>65</b>	51	<b>MY FAIR LADY</b> • CD Kiri Te Kanawa & Jeremy Irons	Decca/London MFL 1
<b>66</b>	66	<b>SLIPPERY WHEN WET</b> ★★ CD Bon Jovi	Vertigo/Phonogram VERH 38
<b>67</b>	63	<b>ALWAYS GUARANTEED</b> ★ CD Cliff Richard	EMI EMD 1004
<b>68</b>	69	<b>SUBSTANCE</b> CD New Order	Factory FACT 200
<b>69</b>	67	<b>CHRONICLES</b> • CD Steve Winwood	Island SSW 1
<b>70</b>	62	<b>SIXTIES MIX</b> ★ Various	Stylus SMR 733
<b>71</b>	58	<b>SIMPLY SHADOWS</b> ★ The Shadows	Polydor SHAD 1
<b>72</b>	73	<b>CRAZY NIGHTS</b> CD Kiss	Vertigo/Phonogram VERH 49
<b>73</b>	59	<b>THE PEOPLE WHO GRINNED ...</b> • CD The Housemartins	Go! Discs AGOLP 9
<b>74</b>	90	<b>QUEEN'S GREATEST HITS</b> ★★★★★ CD Queen	Parlophone EMTV 30
<b>75</b>	72	<b>CONTROL - THE REMIXES</b> • CD Janet Jackson	Breakout/A&M MIXLP 1
<b>76</b>	70	<b>E.S.P.</b> ★ CD Bee Gees	Warner Brothers WX83
<b>77</b>	68	<b>STRANGWAYS HERE WE COME</b> • CD The Smiths	Rough Trade ROUGH 106
<b>78</b>	79	<b>A MOMENTARY LAPSE OF REASON</b> • CD Pink Floyd	EMI EMD 1003



<b>21</b>	19	<b>THE SINGLES</b> ★ CD Pretenders	Real/WEA WX 135
<b>22</b>	25	<b>WHITESNAKE 1987</b> ★ CD Whitesnake	EMI EMC 3528
<b>23</b>	26	<b>HEARSAY</b> ★ CD Alexander O'Neal	Tabu 450 936-1
<b>24</b>	21	<b>THE JOSHUA TREE</b> ★★★★★ CD U2	Island U26
<b>25</b>	22	<b>ALL THE BEST!</b> ★★ CD Paul McCartney	Parlophone PMTV 1
<b>26</b>	30	<b>CHER</b> Cher	Geffen WX 132
<b>27</b>	24	<b>THE CREAM OF ERIC CLAPTON</b> ★ CD Eric Clapton/Cream	Polydor ECTV 1
<b>28</b>	27	<b>THE BEST OF UB40 VOL 1</b> ★★ CD UB40	Virgin UBTV 1
<b>29</b>	28	<b>THE MICHAEL JACKSON MIX</b> ● CD Michael Jackson	Stylus SMR 745
<b>30</b>	23	<b>HITS 7</b> ★★★ Various	CBS/WEA/RCA/Arista HITS 7
<b>31</b>	<b>NEW</b>	<b>DUSTY - THE SILVER COLLECTION</b> CD Dusty Springfield	Phonogram DUSTV 1
<b>32</b>	39	<b>GIVE ME THE REASON</b> ★ CD Luther Vandross	Epic 450 134-1
<b>33</b>	29	<b>JUST VISITING THIS PLANET</b> CD Jellybean	Chrysalis CHR 1569
<b>34</b>	48	<b>CLASSIC ROCK COUNTDOWN</b> CD London Symphony Orchestra	CBS MOOD 3
<b>35</b>	42	<b>MAINSTREAM</b> ● CD Lloyd Cole & The Commotions	Polydor LCLP 3
<b>36</b>	33	<b>THE CIRCUS</b> ★ CD Erasure	Mute STUMM 35
<b>37</b>	44	<b>PHANTOM OF THE OPERA</b> ★★ CD Various	Polydor PODV 9
<b>38</b>	31	<b>RUNNING IN THE FAMILY</b> ★★ CD Level 42	Polydor POLH 42
<b>39</b>	34	<b>YOU CAN DANCE</b> ★ CD Madonna	Sire WX 76
<b>40</b>	<b>NEW</b>	<b>HOUSE SOUND OF CHICAGO VOL 111</b> CD Various	FFR/London FFRLP 1
<b>41</b>	45	<b>BROTHERS IN ARMS</b> ★★★★★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
<b>42</b>	43	<b>SAVAGE</b> ★ CD Eurythmics	RCA PL 71555

★ ★ ★ = TRIPLE PLATINUM (900,000 units)   ★ ★ = DOUBLE PLATINUM (600,000 units)   ★ = PLATINUM (300,000 units)  
 ● = GOLD (100,000 units)   ○ = SILVER (60,000 units)   **NEW** NEW ENTRY   **RE** RE-ENTRY



<b>43</b>	41	<b>FROM MOTOWN WITH LOVE</b> ★ Various	K-tel NE 1381
<b>44</b>	35	<b>GRACELAND</b> ★★★★★ CD Paul Simon	Warner Brothers WX52
<b>45</b>	95	<b>THE LION AND THE COBRA</b> CD Sinead O'Connor	Ensign/Chrysalis CHEN 7
<b>46</b>	32	<b>BEST SHOTS</b> ★ CD Pat Benatar	Chrysalis PATV 1
<b>47</b>	50	<b>DANCING WITH STRANGERS</b> ★ CD Chris Rea	Magnet MAGL 5071
<b>48</b>	52	<b>WONDERFUL LIFE</b> ● CD Black	A&M AMA 5165
<b>49</b>	40	<b>SINITTA</b> ● CD Sinitta	Fanfare BOYLP 1
<b>50</b>	53	<b>CLOUD NINE</b> ● CD George Harrison	Dark Horse/WEA WX 123
<b>51</b>	38	<b>MEMORIES</b> ● CD Elaine Paige	Telstar STAR 2313
<b>52</b>	37	<b>MEN &amp; WOMEN</b> ★ CD Simply Red	Elektra WX 85
<b>53</b>	47	<b>DIRTY DANCING</b> CD Original Soundtrack	RCA BL 86408
<b>54</b>	36	<b>LOVE SONGS</b> ★ CD Michael Jackson & Diana Ross	Telstar STAR 2298
<b>55</b>	65	<b>MAKE IT LAST FOREVER</b> Keith Sweat	Elektra 9607631
<b>56</b>	60	<b>RUMOURS</b> ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
<b>57</b>	64	<b>NO JACKET REQUIRED</b> ★★★★★ CD Phil Collins	Virgin V 2345
<b>58</b>	46	<b>HYSTERIA</b> ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1

<b>79</b>	71	<b>PLEASE</b> ★ CD Pet Shop Boys	Parlophone PSB 1
<b>80</b>	80	<b>INVISIBLE TOUCH</b> ★★★ CD Genesis	Virgin GENLP 2
<b>81</b>	76	<b>HIT MIX</b> ● Various	Stylus SMR 744
<b>82</b>	<b>RE</b>	<b>SEDUCED AND ABANDONED</b> CD Hue And Cry	Circo/Virgin CIRCA 2
<b>83</b>	<b>RE</b>	<b>OST 'TOP GUN'</b> ★ CD Various	CBS 70296
<b>84</b>	77	<b>PICTURE BOOK</b> CD Simply Red	Elektra EKT 27
<b>85</b>	<b>NEW</b>	<b>RADIO K.A.O.S.</b> CD Roger Waters	EMI KAOS 1
<b>86</b>	88	<b>BEST OF HOUSE MEGAMIX</b> CD Various	Serious BOITI
<b>87</b>	78	<b>ESCAPE FROM TV</b> ○ Jan Hammer	MCA MCF 3407
<b>88</b>	74	<b>SOLITUDE STANDING</b> ★ CD Suzanne Vega	A&M SUZLP 2
<b>89</b>	84	<b>STREET LIFE - 20 GREAT HITS</b> ★ Bryan Ferry/Roxy Music	EG/Virgin EGTV 1
<b>90</b>	<b>RE</b>	<b>SO</b> ★★ CD Peter Gabriel	Virgin PG 5
<b>91</b>	100	<b>BETE NOIRE</b> ● CD Bryan Ferry	Virgin V 2474
<b>92</b>	<b>NEW</b>	<b>OUT OF THE BLUE</b> CD Debbie Gibson	Atlantic WX 139
<b>93</b>	<b>RE</b>	<b>CREST OF A KNAVE</b> CD Jethro Tull	Chrysalis CDL 1590
<b>94</b>	91	<b>DANCE MIX '87</b> ● CD Various	Telstar STAR 2314
<b>95</b>	<b>RE</b>	<b>20 GOLDEN GREATS</b> CD Nat King Cole	EMI EMTV 9
<b>96</b>	93	<b>U2 LIVE UNDER A BLOOD RED SKY</b> ★★★★★ CD U2	Island IMA 3
<b>97</b>	81	<b>INSIDE INFORMATION</b> CD Foreigner	Atlantic WX 143
<b>98</b>	<b>RE</b>	<b>WOW!</b> CD Bananarama	London RAMA 4
<b>99</b>	86	<b>THE GREATEST HITS OF 1987</b> ● CD Various	Telstar STAR 2309
<b>100</b>	85	<b>SONGS OF LOVE</b> ● CD Richard Clayderman	Delphine/Decca SKL 5345

CD: Released on Compact Disc

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# Sharkey attack

by John Tobler

IT'S OVER two years since one of Britain's most distinctive vocalists was in the Top 10, but it's odds on that it won't be long before Feargal Sharkey warbles his way back into the charts and our hearts, if only because *More Love*, the current Virgin single from his forthcoming solo album includes participation from Glimmer Twin K. Richards, and that guitar sound is as distinctive as Sharkey's voice.

Why, it must be asked, has it been so long? "I've actually been doing quite a lot. I did a British tour at the beginning of 1986, and I was on the road until August of that year. Shortly after the tour finished, I had to return to Ireland and spend the last week of my mother's life at her bedside. This had a severe effect on me which took an awfully long time to recover from — it basically made me realise how insignificant and unimportant writing songs and making records was. Somebody you've loved and cherished all your life has gone, is no longer there, and it took a long time for me even to be vaguely interested in making music."

The result of this bereavement was "a period of quite intense self-reflection", and a move away from London. Having decided that most of the people with whom he wanted to collaborate on the new album, *Wish*, were Americans, Sharkey moved to Los Angeles for some months, although he will soon be moving his base to Amsterdam.

The producer of *Wish* is Danny (Kootch) Kortchmar, the veteran session player. "Danny is still prepared to go to great lengths to find out about new bands and different styles of music, and his background in working with people like Carole King and Jackson Browne intrigued me — those people are songwriters in the old tradition rather than modern day producers."

Others helping out include Benmont Tench (from Tom Petty's *Heartbreakers*), who worked on Sharkey's eponymous debut album and wrote *More Love*. So how did Keith Richards come to play on the new album?

"It was a double connection, with Danny knowing Keith for several years, and Steve Jordan, who's drumming on the album, having just worked with Keith on the soundtrack of the Chuck Berry movie, *Hail Hail Rock 'n' Roll*. He'd come to see them, and he walked into the studio. What do you say, 'Sod off?' I can vividly remember being 14 and listening to Rolling Stones records, and it's like the guy's sitting there! Danny and Waddy Wachtel went off and tried to think of the way Keith Richards would play, and eventually, of course, he sussed it out and did it for real himself."

Apart from *More Love*, *Wish* (released in mid-February) contains several potential hit singles. *Out Of My System* is a good song and *Let Me Be* and *If This Is Love* are possibly even stronger.



BILL WYMAN: positively bubbling with enthusiasm.

## Wyman's new AIMS

by Dave Laing

IF YOU met a man who spent a large part of 1987 listening to 1,200 demo tapes by unknowns and is intending to repeat the exercise this year, how would you expect him to be? Tired? Depressed? Bill Wyman is neither. He's positively bubbling with enthusiasm for many of the new artists thrown up by his AIMS project.

AIMS (Ambition, Ideas, Motivation and Success) 1988 will start in the next couple of months when local commercial radio stations in London, Glasgow, South Wales, Birmingham and Yorkshire will put out calls for demo tapes. Wyman then personally listens to and writes comments on each before selecting ten from each area to make a professional quality tape on the Rolling Stones Mobile with engineer/producer Terry Taylor. In the meantime, five of the best of 1987's discoveries will appear alongside Chris Rea and Wyman's all-star band (Clapton, Collins et al) at a charity concert at London's Royal Albert Hall on February 20. The new artists featured are Lorry Dogs from Nottingham, *This Perfect Gift* and *Mola Mola* from Norwich, *American in Paris* (Portsmouth) and *The Works* (Newcastle).

But AIMS has had its problems as well as its pleasures. The first was sponsorship. A hundred British companies were approached without success before a French one (Pernod) agreed to come in. And even with renewed participation by Pernod, AIMS 1988 is currently short of the sponsorship cash Wyman believes it needs.

The other problem came when AIMS 1987 was completed. "When we'd made the tapes with the Mobile," says Wyman, "bands were ringing up to say 'What do we do next?' I'd thought AIMS would get them a recording deal and so on, but only about four or five bands are getting deals with labels."

So Mobile Records and Mobile Publishing were born. With industry veteran Allen James, Wyman took options on about 20 of the best AIMS bands so that he could release singles and compilation albums to get their careers moving. The first Mobile releases will be *Gotta Get Ahead* by *Mola Mola* and *I'm An Ostrich* by Norwich group *Annie's Band*.

Wyman and James are at Midem this week looking to place Mobile artists with foreign labels, but in Britain the records are distributed by PRT. "We went to a couple of majors who liked what we were doing," says Wyman, "but they couldn't handle the concept of

a label wanting to put out compilations and singles on so many artists."

With AIMS and Mobile taking up much of his time in 1987, Bill Wyman had to put plans for a new solo album on hold. He has, though, been active writing music for the Italian film *Opera*, producing the band *Rome* and working on two books. One (with journalist Ray Coleman) will be a definitive Stones history, the other a collection of photographs by Sixties photographer Michael Cooper, who did the first Twiggy photos as well as many Stones album covers and publicity shots.

## Castaway on the indie scene

HARD CASES is Central TV's new Monday night drama series about the probation service. Its theme song is co-written by Tom Robinson and Jakko M Jakszyk and appears on a three-song EP of material from the show.

Hard Cases, mixed by Chris Porter, features a fierce sax solo from Chris Ramsden (who played on Robinson's 1983 hit *War Babies*) and is released this week on the singer's *Castaway* label through PRT.

"The RCA distribution deal for the label was over," says Robinson, "so I'm back on the indie scene for the third time. I was impressed with PRT in its new guise and it seems hungry for hits."

The singer is preparing material for a new album to follow last year's *Still Loving You* which sold 15,000 in Britain and considerably more in Europe, notably in Italy where it gave Robinson his first hit. The new material will include two songs co-written with Dan Hartman and pieces composed by Robinson and members of the original Tom Robinson Band, with whom he played successful reunion concerts in 1987.

DL

## Picture CD is Beatles first

WHAT'S CLAIMED to be the first Beatles picture compact disc will be unveiled at Midem this week. Manufactured by Nimbus, the disc is released by Terry Winsor's Bak-to-Bak label which specialises in rare interview recordings with leading rock artists.

"The Beatles material comes from press conferences and other interviews on their first US tour in 1964," says Chris Leaning, Bak-to-Bak label manager. The same interviews also appear on a new series of four singles picture disc sets, retailing at £9.99. Issued so far are interviews with U2, Kiss and Zappa.

The catalogue of the label's original series of 12-inch interview picture discs now includes over 100 titles featuring artists from Samantha Fox to Elton John. They are aimed at collectors, Winsor explains, both those who are obsessed with a particular artist and record collectors who want the whole Bak-to-Bak series. The interview sources are primarily journalists from all over the world, whose tapes often catch artists in informal mood.

The next project is a "vintage" series, defined by Leaning as interviews from the pre-1974 period. "We will launch it at Midem with a Marc Bolan 10-inch picture disc in a sleeve containing a complete discography," he says.

DL

## Tales of the River bank

RUN RIVER is a new British label which has just released five albums, some of which may immediately be ghettoised as "New Age", but which should appeal to markets of greater breadth.

Among Run River's directors is American entrepreneur Fred Underhill, whom Richard Jones of In-Market Ltd (the label's PR company) describes as "a peace-loving ex-hippie".

One of Underhill's hobbies is collecting music of various types, and on his travels he came across the singer/songwriter Steve Tilston. The two decided to launch a label with Michael Klein, of London recording studio, Heartbeat Sound,

who has produced the label's first releases. These include Tilston's *Life By Misadventure* (RRA 001), *Five Swords* (RRA 002) by John Lee and *Reaching Out* by Maggie Boyle (aka Mrs Tilston), a traditional Irish singer with a voice à la Maura O'Connell. Among the backing musicians on this delightful item are Bert Jansch and Maggie's brothers Paul (fiddle) and Kevin (banjo) who play the folk circuit with Maggie as The Boyle Family. The *Grapes Of Life* is by Wizz Jones who gained a considerable reputation in Europe during folk music's difficult years of the later Seventies. His versions of Jansch's *Needle Of Death*, Robin Williamson's *First Girl I Loved* and items by Mance Lipscomb, Blind Boy Fuller and Ewan MacColl should please folk club clientele, even if it doesn't cross over to today's rock audience.

The most likely of the first five albums to make waves is *Repairs And Alterations* by Felicity Buirski, a gripping collection of songs sung in a rather Carly Simon-esque voice by this ex-model who could be destined for some acclaim, as this is the only one of the five from which a single, *Executioner's Song*, has been excerpted and is impressive stuff, and deserves investigation by those who enjoy Suzanne Vega etc, although it possesses a passion which Vega sometimes seems to lack. Buirski's album is RRA 004.

With distribution by PRT, each of the albums (also on cassette, with Tilston's additionally on CD) has a well-designed sleeve, perhaps in polite imitation of Wyndham Hill's *New Age* series, although Run River material in most cases so far has avoided the aural wallpaper effect which New Age material appears to pride itself upon.

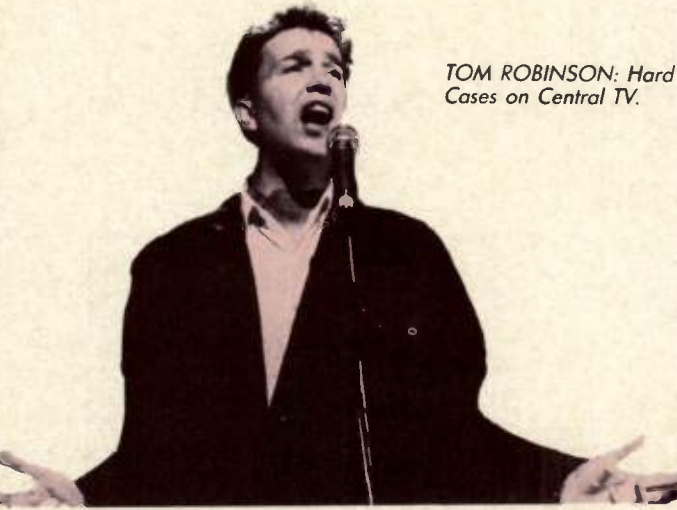
JT

## Ry talk

A GAP of five years between albums is often due to illness or idleness on the part of the artist concerned, but not in Ry Cooder's case. Demand for his services on numerous movie soundtracks was what delayed *Get Rhythm*, his eleventh album for Warner Bros, and at least five soundtrack albums from the innovative master of the slide guitar have been released this decade.

The problem with many soundtracks is that their contents make far greater sense alongside the visuals than in isolation. Cooder acknowledges this in discussing the omission from the album of the guitar battle which climaxes the Walter Hill directed *Crossroads* (a tale loosely based on the Robert Johnson legend about selling one's soul to the devil in exchange for musical inspiration). This sequence features Karate Kid Ralph Macchio and Steve Vai from David Lee Roth's band duelling memorably (the former's atmospheric fretboard work being played by Cooder). "It didn't make much sense without the pictures," says Cooder, and he's probably right.

Cooder's brusque politeness in interviews gives the distinct impression that he regards promotion as marginally preferable to surgery. It may be the ultimate rock cliché, but Ry Cooder prefers to communicate through his music, and *Get Rhythm* is a long-delayed instalment of a serial which de-



TOM ROBINSON: *Hard Cases* on Central TV.





SLEEPING BEAUTY: Mike Alway.

serves better audience figures than it has received so far.

The highlights of the new studio album include covers of All Shook Up (with Larry Blackmon of Cameo contributing a guest vocal — "I like him because he reminds me of The Coasters. I called him up and asked him if he'd do it, and he did") and a solo version of Thirteen Question Method, a relatively obscure Chuck Berry song which Cooder had never heard until someone suggested it for the album. His notable ability to resurrect material from antique blues artists also continues with the bizarre I Can Tell By The Way You Smell by Walter Davis ("A piano player from St Louis, whose forte was melancholy dirty blues songs") and Let's Have A Ball, which Cooder agrees has a similar feel to previous recordings like Why Don't You Try Me and Crazy 'Bout An Automobile. Women Will Rule The World, which sounds like a calypso/Tex-Mex hybrid, was written by Raymond Quevedo, a calypso singer who apparently recorded under the name Attila The Hun. Altogether, Get Rhythm is as delightful and unpredictable as each of its 10 predecessors, and anyone who takes the trouble to investigate it will probably want the earlier LPs or at least Why Don't You Try Me Tonight?, the compilation album released in 1986. If Cooder can just be convinced to tour, the world would certainly be a better place.

JT

## él bent on glamour

by Martin Aston

"I CAN'T believe I'm the only person who thinks there is a future in white pop," sighs Mike Alway over a cup of coffee in the cafe just around the corner from the offices

of Cherry Red with whom Alway's él label set up an alliance and the company for whom Alway signed Everything But The Girl, The Monochrome Set and Felt before he formed Blanco y Negro with Rough Trade's Geoff Travis.

"I'm after beauty and a way of presenting glamour," says Alway, "but with thought and consideration, unlike the glamorous way that, say, WEA do Madonna, which is vulgar and sexual rather than sensual."

"I'm trying to say to people: 'You keep talking about pop, but when I hear your records, all I hear is rock.' I'm trying to make what I think is pop music."

Alway and él are creating pop that takes its reference points from British culture rather than American, relying on the old eccentric British sense of character and charm, marrying that to music which embodies the voice, the song and that mixture of naivety and expertise that typified the Sixties.

Few independents look to The Swingle Singers or Vanity Fair or bubblegum pop, or attempt to gently parody defunct musical styles. "Celebrity pop" or "personality pop", Alway calls it, "taking old ideas, pairing them with newer ideas, into new shapes".

With Alway in the Mickie Most/Jonathan King/Svengali role, ideas are put up on the drawing board and collaborators chosen to execute them. These range from songwriters like The Monochrome Set's Bid and Music Week writer Julian Henry, to people who Alway has chanced upon, like *Harpers & Queen* model Jessica Griffin, the gorgeous Anthony Adverse, and the dilettante Simon Turner, aka The King Of Luxembourg.

Other chewy or soft-centred experiments just waiting to be eaten can be found in batches of 10" singles to be released at the start of February, from Bad Dream, Fancy Dress, Ambassador 277, Always (the group) and Caprice.

# Code of the Mode

SINCE THE departure of Vince Clarke, and their shrill and squeaky early days, **Depeche Mode** have assumed a stately European elegance based upon the unlikely marriage of a thundering Germanic rhythm section with Dave Gahan's enthusiastic vocal performance.

The credibility in the UK has always been slightly undermined by their refusal to fit cleanly into one particular pigeon hole, but there was no doubting the hearty cheer of approval that greeted their appearance on stage from the thousands present at **Wembley Arena**.

Most of their material will be familiar to the casual fan; Shake The Disease, Master And Servant and the recent hit Never Let Me Down all sounded hugely impressive, though at times the well-meaning exertions of the singer

threatened to numb the overall potency of the performance.

Gahan represents a vital side to Depeche Mode's character however, and without him they might appear just too introverted and kinky for mass tastes. On stage his leaping and gesturing sometimes approached Simon Le Bon proportions but this was something most of the audience found invigorating.

They left the stage in a flurry of encores, another successful night of their world tour completed. Under the inspired guidance of Daniel Miller and his assistants at Mute Records, Depeche Mode seem poised to go nowhere other than upward and onward.

JULIAN HENRY

## Little breeders

**ECHO AND THE BUNNYMEN**, Liverpool's cultural attachés and self-styled ministers of the mop top groove, learned a lot from New Order on their last (only?) American tour. Notably, how to light a fire under a drunken rabble with little more than fighting and football on their minds.

The set was feeble to begin with but there were moments of excruciating genius. Lips Like Sugar was tailor-made for the pop market, while The Cutter and Killing Moon received tumultuous applause, and

rightly so. It was all brilliantly executed by this cocky bunch of "scally" reprobates, yet the set had no fluidity. Singer Ian McCulloch was prone to bouts of gratuitous self-indulgence. During these monumental aberrations as he re-materialised as some grotesque Rick Astley or Whitney Houston. Hardly impressive, occasionally humorous. Never really serious enough.

Old songs battled for significance amongst the more accessible commerciality of the string of singles which brought the Bunnymen to their pinnacle of near-megadom. But the set as a whole was too disjointed and often drowned out by expletive-ridden chanting, better suited to the terraces of Millwall, from the less than capacity crowd.

This sad night at the **Manchester Free Trade Hall** was epitomised by the second, encore *Twist And Shout* which hearkened back to another era of Liverpoolian greatness. If they're not careful, there'll be no standards left to live up to.

JOHN SLATER

## Scratch match

IN HIS current role as President Abraham Perry, the diminutive Scratch took the stage at **Dingwalls** for a further display of surreal gymnastics. And he proceeded to prowl and pounce and convolute about the boards for the duration of his set.

Watching **Lee Perry** at work one always awaits the unexpected but the most remarkable thing about him is how consistent he is in his weirdness. His lyrics may have all the outward aspects of stream of consciousness issuing off the top of his head but are in fact almost word perfect reiteration of his vinyl works, something akin to Joyce reading extracts from *Finnegans Wake*.

In addition to titles from his recent album *De Devil Dead*, he also performed *The Wailers' Duppy Conqueror* which he co-wrote with Bob Marley and *Introduced the crowd-pleasing Roast Fish And Cornbread*.

All in all a competent set from reggae's wildest mouthpiece.

EVELYN COURT



DEPECHE MODE: from shrill and squeaky to stately elegance



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# TOP 75 SINGLES



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

<b>No1</b>	<b>3</b>	<b>I THINK WE'RE ALONE NOW</b>	<b>Tiffany</b>	<b>MCA MCA(T) 1211 (F)</b>
<b>2</b>	<b>1</b>	<b>HEAVEN IS A PLACE ON EARTH</b>	<b>Belinda Carlisle</b>	<b>Virgin VS(T) 1036 (E)</b>
<b>3</b>	<b>2</b>	<b>SIGN YOUR NAME</b>	<b>Terence Trent D'Arby</b>	<b>CBS TRENT(T) 4 (C)</b>
<b>4</b>	<b>4</b>	<b>HOUSE ARREST</b>	<b>Krush</b>	<b>FON/Club/Phonogram JAB(X) 63 (F)</b>
<b>5</b>	<b>5</b>	<b>STUTTER RAP (NO SLEEP TIL BEDTIME)</b>	<b>Morris Minor &amp; The Majors</b>	<b>10/Virgin TEN(T) 203 (E)</b>
<b>6</b>	<b>16</b>	<b>WHEN WILL I BE FAMOUS?</b>	<b>Bros</b>	<b>CBS ATOM (T)2 (C)</b>
<b>7</b>	<b>8</b>	<b>COME INTO MY LIFE</b>	<b>Joyce Sims</b>	<b>FFRR/London LON(X) 161 (F)</b>
<b>8</b>	<b>14</b>	<b>ROK DA HOUSE</b>	<b>Beatmasters feat. Cookie Crew</b>	<b>Rhythm King/Mute LEFT 11(T) (I/RT)</b>
<b>9</b>	<b>18</b>	<b>O L'AMOUR</b>	<b>Dollar</b>	<b>London LON(X) 146 (F)</b>
<b>10</b>	<b>10</b>	<b>RISE TO THE OCCASION</b>	<b>Climie Fisher</b>	<b>EMI (12)EM 33 (E)</b>
<b>11</b>	<b>6</b>	<b>I FOUND SOMEONE</b>	<b>Cher</b>	<b>Geffen GEF 31(T) (W)</b>
<b>12</b>	<b>12</b>	<b>HEATSEEKER</b>	<b>AC/DC</b>	<b>Atlantic A 9136(T) (W)</b>
<b>13</b>	<b>7</b>	<b>ALL DAY AND ALL OF THE NIGHT</b>	<b>The Stranglers</b>	<b>Epic VICE(T) 1 (C)</b>
<b>14</b>	<b>15</b>	<b>IDEAL WORLD (Remix)</b>	<b>The Christians</b>	<b>Island (12)IS 347 (F)</b>
<b>15</b>	<b>9</b>	<b>ANGEL EYES (HOME AND AWAY)</b>	<b>Wet Wet Wet</b>	<b>Precious/Phonogram JEWEL 6(12) (F)</b>
<b>16</b>	<b>30</b>	<b>CANDLE IN THE WIND (LIVE)</b>	<b>Elton John</b>	<b>Rocket EJS 15(12) (F)</b>
<b>17</b>	<b>35</b>	<b>SHAKE YOUR LOVE</b>	<b>Debbie Gibson</b>	<b>Atlantic A 9187(T) (W)</b>
<b>18</b>	<b>27</b>	<b>HOT IN THE CITY</b>	<b>Billy Idol</b>	<b>Chrysalis IDOL(X) 12 (C)</b>
<b>19</b>	<b>33</b>	<b>THE JACK THAT HOUSE BUILT</b>	<b>Jack 'n' Chill</b>	<b>Oval/10/Virgin TEN(T) 174 (E)</b>
<b>20</b>	<b>11</b>	<b>ALWAYS ON MY MIND</b>	<b>Pet Shop Boys</b>	<b>Parlophone (12)R 6171 (E)</b>
<b>21</b>		<b>TIRED OF GETTING PUSHED AROUND</b>		

## MUSIC WEEK



### a brand new recording of DIGNITY DEACON BLUE



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

<b>53</b>	<b>61</b>	<b>DIGNITY</b>	<b>Deacon Blue</b>	<b>CBS DEAC(T) 4 (C)</b>
<b>54</b>	<b>59</b>	<b>ALL SYSTEMS GO</b>	<b>Donna Summer</b>	<b>WEA U 8122(T) (W)</b>
<b>55</b>	<b>34</b>	<b>BRING THE NOISE</b>	<b>Public Enemy</b>	<b>Def Jam 651335 7 (12"-651335 6) (C)</b>
<b>56</b>	<b>64</b>	<b>CAN YOU KEEP A SECRET?</b>	<b>Brother Beyond</b>	<b>Parlophone (12)R 6174 (E)</b>
<b>57</b>	<b>NEW</b>	<b>LOVE IS THE ART</b>	<b>Living In A Box</b>	<b>Chrysalis LIB(X) 4</b>
<b>58</b>	<b>55</b>	<b>SAID SHE WAS A DANCER</b>	<b>Jethro Tull</b>	<b>Chrysalis TULL(X) 4 (C)</b>
<b>59</b>	<b>32</b>	<b>LOVE LETTERS</b>	<b>Alison Moyet</b>	<b>CBS MOYET (T)5 (C)</b>
<b>60</b>	<b>NEW</b>	<b>COLD SWEAT</b>	<b>The Sugarcubes</b>	<b>One Little Indian 7TP (12"-12TP 9)</b>
<b>61</b>	<b>NEW</b>	<b>SING A SONG</b>	<b>Mantronix</b>	<b>10/Virgin TEN(X) 206</b>
<b>62</b>	<b>41</b>	<b>SHAME</b>	<b>Eurythmics</b>	<b>RCA DA(T) 14 (BMG)</b>
<b>63</b>	<b>40</b>	<b>CHINA IN YOUR HAND</b> •	<b>T'Pau</b>	<b>Siren/Virgin SRN64(12) (E)</b>
<b>64</b>	<b>NEW</b>	<b>HEAVEN KNOWS</b>	<b>Robert Plant</b>	<b>Esparanza/WEA A 9373(T)</b>
<b>65</b>	<b>NEW</b>	<b>VALENTINE</b>	<b>T'Pau</b>	<b>Siren/Virgin SRN(T) 69</b>
<b>66</b>	<b>NEW</b>	<b>THERE IS NO LOVE BETWEEN US ANYMORE</b>	<b>Pop Will Eat Itself</b>	<b>Chapter 22 (12) CHAP 20</b>
<b>67</b>	<b>56</b>	<b>THE TIME WARP II</b>	<b>Damian</b>	<b>Jive JIVE(T) 160 (BMG)</b>
<b>68</b>	<b>39</b>	<b>FAIRYTALE OF NEW YORK</b>	<b>The Pogues feat. Kirsty MacColl</b>	<b>Pogue Mahone/Stiff NY 7 (12-NY 12) (E)</b>
<b>69</b>	<b>67</b>	<b>PLUG ME IN (TO THE CENTRAL LOVE LINE)</b>	<b>Scarlet Fantastic</b>	<b>Arista 109693 (12 -609693) (BMG)</b>
<b>70</b>	<b>46</b>	<b>WHO FOUND WHO</b>	<b>Jellybean featuring Elisa Fiorillo</b>	<b>Chrysalis JEL(X) 1 (C)</b>
<b>71</b>	<b>75</b>	<b>I'M SO HAPPY</b>	<b>Walter Beasley</b>	<b>Urban/Polydor URB(X) 14 (F)</b>
<b>72</b>	<b>NEW</b>	<b>THE HAPPY MAN</b>	<b>Thomas Lang</b>	<b>Epic VOW(T) 4</b>
<b>73</b>	<b>49</b>	<b>TOUCHED BY THE HAND OF GOD</b>	<b>New Order</b>	<b>Factory FAC 1937 (12 -1937) (P)</b>



<b>22</b>	20	<b>I CAN'T HELP IT</b> Banarama	London NANA 15 (12'-NANX 15) (F)
<b>23</b>	13	<b>FATHER FIGURE</b> George Michael	Epic EMU(T) 4 (C)
<b>24</b>	47	<b>TELL IT TO MY HEART</b> Taylor Dayne	Arista 109616 (12'-609616) (BMG)
<b>25</b>	37	<b>SAY IT AGAIN</b> Jermaine Stewart	10/Virgin TEN(T) 188 (E)
<b>26</b>	23	<b>YOU'RE ALL I NEED</b> Motley Crue	Elektra EKR 65(T) (W)
<b>27</b>	25	<b>NEW SENSATION</b> INXS	Mercury/Phonogram INXS 9(12) (F)
<b>28</b>	17	<b>JINGO</b> Jellybean	Chrysalis JEL(X) 2 (C)
<b>29</b>	21	<b>MY ARMS KEEP MISSING YOU</b> ○ Rick Astley	RCA PB 41683 (12'-PT 41684) (BMG)
<b>30</b>	22	<b>THE WISHING WELL</b> G.O.S.H.	MBS (12)GOSH 1 (A)
<b>31</b>	54	<b>I SHOULD BE SO LUCKY</b> Kylie Minogue	PWL PWL(T) 8 (P)
<b>32</b>	44	<b>GIVE ME THE REASON</b> Luther Vandross	Epic LUTH(T) 5 (C)
<b>33</b>	NEW	<b>VALENTINE</b> T'Pau	Siren/Virgin SRN(T) 69

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<b>34</b>	36	<b>WILD HEARTED WOMAN</b> All About Eve	Mercury/Phonogram EVEN(X) 622 (F)
<b>35</b>	NEW	<b>NO MORE LIES</b> Sharpe and Numan	Polydor POSP(X) 894
<b>36</b>	42	<b>I WANNA BE A FLINTSTONE</b> The Screaming Blue Messiahs	WEA YZ 166(T) (W)
<b>37</b>	19	<b>G.T.O.</b> Sinitta	Fanfare (12)FAN 14 (A)
<b>38</b>	48	<b>MANDINKA</b> Sinead O'Connor	Ensign/Chrysalis ENY(X) 611 (C)
<b>39</b>	45	<b>I GOT DA FEELIN'/IT'S LIKE THAT Y'ALL</b> Sweet Tee	Cooltempo/Chrysalis COOL(X) 160 (C)
<b>40</b>	38	<b>PARADISE</b> Black	A & M AM(Y) 422 (F)
<b>41</b>	31	<b>JENNIFER SHE SAID</b> Lloyd Cole & The Commotions	Polydor COLE(X) 8 (F)
<b>42</b>	43	<b>LOVE OVERBOARD</b> Gladys Knight and The Pips	MCA MCA(T) 1223 (F)
<b>43</b>	26	<b>THE WAY YOU MAKE ME FEEL</b> Michael Jackson	Epic 651275 7 (12'-651275 8) (C)
<b>44</b>	66	<b>GIMME HOPE JO'ANNA</b> Eddy Grant	Ice ICE 78701 (12r-128701) (A)
<b>45</b>	NEW	<b>VICTORIA</b> The Fall	Beggars Banquet BEG 206(T)
<b>45</b>	NEW	<b>SHE'S THE ONE</b> James Brown	Urban/Polydor URB(X) 13
<b>47</b>	24	<b>BEHIND THE WHEEL (Remix)</b> Depeche Mode	Mute (12)BONG 15 (SP/I/RT)
<b>48</b>	51	<b>PROMISES (FRENCH MIX)</b> Basia	Epic BASH(T) 4 (C)
<b>49</b>	63	<b>SIDE SHOW</b> Wendy and Lisa	Virgin VS(T) 1012 (E)
<b>50</b>	52	<b>MORE LOVE</b> Feargal Sharkey	Virgin VS 992(12) (E)
<b>51</b>	NEW	<b>I REFUSE</b> Hue and Cry	Circa/Virgin YR(T) 8
<b>52</b>	28	<b>TURN BACK THE CLOCK</b> Johnny Hates Jazz	Virgin VS(T) 1017 (E)

**74** 50 **CRICIZE**  
Alexander O'Neal  
Tabu 651211 7 (12'-651211 6) (C)

**75** 74 **INSIDE OUT**  
The Mighty Lemon Drops  
Blue Guitar AZUR(X) 6 (C)

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**T W E L V E • I N C H**

1	5	<b>I THINK WE'RE ALONE NOW</b> Tiffany	21	26	<b>GIVE ME THE REASON</b> Luther Vandross
2	1	<b>HOUSE ARREST</b> Krush	22	30	<b>SHAKE YOUR LOVE</b> Debbie Gibson
3	2	<b>COME INTO MY LIFE</b> Joyce Sims	23	NEW	<b>NO MORE LIES</b> Sharpe And Numan
4	3	<b>SIGN YOUR NAME</b> Terence Trent D'Arby	24	13	<b>ANGEL EYES</b> Wet Wet Wet
5	6	<b>ROK DA HOUSE</b> Beatmasters feat. The Coolie Crew	25	34	<b>HOT IN THE CITY</b> Billy Idol
6	4	<b>HEAVEN IS A PLACE ON EARTH</b> Belinda Carlisle	26	22	<b>I GOT DA FEELING/IT'S LIKE THAT Y'ALL</b> Sweet Tee
7	8	<b>HEATSEEKER</b> AC/DC	27	11	<b>ALWAYS ON MY MIND</b> Pet Shop Boys
8	20	<b>WHEN WILL I BE FAMOUS</b> Bros	28	25	<b>WILD HEARTED WOMAN</b> All About Eve
9	7	<b>RISE TO THE OCCASION</b> Climie Fisher	29	NEW	<b>VICTORIA</b> The Fall
10	16	<b>THE JACK THAT HOUSE BUILT</b> Jack 'n' Chill	30	35	<b>SAY IT AGAIN</b> Jermaine Stewart
11	19	<b>TIRED OF GETTING PUSHED AROUND 2</b> Men A Drum Machine & A Trumpet	31	NEW	<b>I WANNA BE A FLINESTONE</b> The Screaming Blue Messiahs
12	21	<b>IDEAL WORLD</b> The Christians	32	28	<b>NEW SENSATION</b> INXS
13	9	<b>STUTTER RAP</b> Morris Minor and The Majors	33	18	<b>FATHER FIGURE</b> George Michael
14	12	<b>ALL DAY AND ALL...</b> The Stranglers	34	17	<b>JIGO</b> Jellybean
15	33	<b>TELL IT TO MY HEART</b> Taylor Dayne	35	NEW	<b>I REFUSE</b> Hey And Cry
16	31	<b>CANDLE IN THE WIND (LIVE)</b> Elton John	36	36	<b>LOVE OVERBOARD</b> Gladys Night & The Pips
17	27	<b>O L'AMOUR Dolor</b>	37	NEW	<b>SIDESHOW</b> Wendy And Lisa
18	15	<b>I FOUND SOMEONE</b> Cher	38	NEW	<b>SING A SONG</b> Mantronix
19	10	<b>YOU'RE ALL I NEED</b> Motley Crue	39	14	<b>BEHIND THE WHEEL (Remix)</b> Depeche Mode
20	NEW	<b>SHE'S THE ONE</b> James Brown	40	32	<b>I CAN'T HELP IT</b> Bananarama

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**TOM ROBINSON**

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## STOCK IT

**COURTNEY PINE:** *Destiny's Song And The Image Of Pursuance Antilles AN 8725.* Producer Delfeayo Marsalis. No doubt the current jazz revival will eventually fade, but saxophonist Pine won't. Island have sold over 70,000 of his debut album and this, if anything, is stronger. Like the acclaimed trumpeter Wynton Marsalis (brother of his producer), Pine is squarely within the central jazz tradition of Miles Davis and John Coltrane and the classic piano-bass-drums format is the perfect setting for his surging, dynamic style. With the exception of Thelonius Monk's *Round Midnight*, all the tracks are written by Pine. **DL**

**IMAGINATION:** *Closer. RCA LC 0316.* There's nothing here to hook the senses like the Imagination classic *It's Just An Illusion* although *Hot Nights* probably comes the closest. Lee John's distinctive vocals give it a characteristic dreamy stamp but sometimes the pace seems too laid back even for him. The formula hasn't changed much in spite of the departure of drummer Erroll Kennedy and *Closer* is a smooth, pleasant listen without being truly scintillating. Fans should enjoy it though. **KF**



## STOCK IT

**DUSTY SPRINGFIELD:** *The Silver Collection. Philips DUSTV 1.* It has been 25 years since *I Only Want To Be With You*, her first solo hit, and of course, the recent hit with the Pet Shop Boys makes this superb compilation doubly timely. With a TV campaign behind it, with 18 hits on one or both sides of the Atlantic included (none of the biggest ones missing), and still with no homegrown female single even approaching her erstwhile stature, Dusty remains a star in the hearts of most males over 35. The state of British pop music today should also mean that many younger people will also marvel at the superior quality of the songs (by the likes of Bacharach & David and Goffin & King). Both the CD and the cassette have 24 tracks, the LP 22, and owning this album in at least one format ought to be obligatory for anyone connected with the music industry. The Pet Shop Boys are not featured, by the way, which some will find an advantage. **JT**

**PRINCESS:** *All For Love. Polydor POLH 35.* Red Hot was a hit for Princess last year and it's a strong opener for this album which highlights how she has progressed in the vocal stakes since *Say I'm Your Number One*. There's a nice mix of material alternating between danceable aggression and a softer ballad feel that enables Princess to establish once and for all that she's not just another pop/soul singer but a vocalist with real style and personality. A striking sleeve should be a further enhancement to buy. **KF**

**TOM KIMMEL:** *5 to 1. Vertigo VERH(C) 52 (CD:832 248-2).* Producer: Bill Szymczyk. Although clearly from a country background — as Kimmel has written songs covered by Cash, Jennings, Southern Pacific, Gail Davies and

McGuinn & Hillman — this excellent debut LP has crossover potential. Clear traces of Springsteen, Earle, T Graham Brown and Bob Seger, plus the original of a song covered by Joe Cocker, make Kimmel a prospect, which the experienced ears of Bill Szymczyk (producer of Eagles, Seger, Joe Walsh etc) has moulded into something rather special. **JT**

**THE VIBRATORS:** *Recharged. Revolver REV 101.* Like *The Damned*, the Vibrators are punk survivors who have found an Eighties audience without losing the fundamentals of their approach. Only two of the original group remain on this, their seventh album but songs like *Too Dumb* and *I Don't Trust You* could have come from 1976. With an occasional hint of Lou Reed, the vocals are less doomy and chirpy, and the rhythms cleaner. With reasonable airplay, this could be a respectable seller. **DL**

**BOBBY HUTCHERSON:** *Dialogue. Blue Note CDP7 46537-2.* Producer: Alfred Lion. Already widely-acknowledged as one of the top two or three most important discoveries on vibes since Milt Jackson's initial impact, in the Forties. Hutcherson's playing during this 1965 date confirms that reputation of 20 years ago. Surrounded by an impressive collection of younger performers of equal promise (Freddie Hubbard, Sam Rivers, Richard Davis, Joe Chambers, Andrew Hill), Hutcherson's admirable technique is well in evidence throughout, as is his ceaseless creativity and a positive commitment to swinging. The effect is enhanced further by the quality of the music, composed by drummer Chambers or pianist Hill. **SB**

**ALAN BARNES:** *Affiliation. Miles Music MM 002.* Producers: John Miles, Bruce Talbot. Barnes, yet another of the seemingly endless number of youthful British sax players to have emerged during the Eighties, is afforded here his finest showcase on record thus far. Assisted with sympathy and understanding by a tightly-knit rhythm section — pianist Dave Newton, bassist Paul Morgan, drummer Mark Taylor — Barnes demonstrates also that he is fast becoming something of a composer in his own right — four of the nine numbers, including the title tune, are his. Apart from his uniformly fine saxophone playing (mostly alto), Barnes is also something of a find on clarinet, as demonstrated by his solo on his own song *Pickles*. **SB**

**BILL PRITCHARD:** *Half A Million. Third Mind Records TMLP 23.* Distribution: Red Rhino. French whimsy meets London observations with Pritchard carrying comparisons as varied as Lou Reed, Lenny Cohen and Al Stewart. A stark collection, acoustic only, yet Pritchard (hardly the name for a romantic) keeps interest up with strong melodies and only occasionally clumsy lyrics. Really a little gem searching for a wider audience, which should be forthcoming if this quality is maintained. **DH**

**FORTUNATE SONS:** *Carezza. Bam Caruso KIRI 093.* Distribution: Revolver/Cartel. This guitar-based quartet with Barracudas and Flamin' Groovies connections (guitarist Robin Wills and vocalist

Chris Wilson) are one of several pretty good bands around at the moment whom it is difficult to criticise, but who seem to lack that special something which will rescue them from the indie ghetto. It's hard to fault either pedigree or influences, but even acts like The Byrds (which they often resemble with their 12-string sound) and John Fogerty (from whom they presumably took their name) weren't completely infallible. A riveting song could make all the difference between a respectable cult and a hit record. **JT**

**THE CRUISIN' SERIES:** *History Of Rock'n'Roll Radio. Increase Records.* Distribution: SP&S/Counterpoint. Did you used to wake up to "Jumpin'" George Oxford, eat your cornflakes to Joe Niagara or boogie the night away to Russ Weird Beard Knight? It's unlikely unless you had a footloose childhood which took you through the catchment areas of some of America's best-known music radio stations. In a 14-album series covering the years individually from 1955 to 1967, plus a Best Of, classics hits of each period are introduced in the distinctive style of some of the top US DJs — with jingles and "messages from our sponsor" thrown in for good measure. This series will certainly appeal to nostalgia freaks and those who would want to capture a piece of American music history in which radio has played such a vital part. **DD**

**VARIOUS ARTISTS:** *Just A Mish Mash. In Tape IT FORTY SEVEN.* Distribution: Red Rhino and the Cartel. Leggy broads with sashes, proclaiming the 14 heroes of phase one *In Tape*, adorn the cover. Glitzy northern humour clings tightly to a star-studded selection, which features the independent stalwarts of recent times — as diverse as Gaye Bykers On Acid, The June Brides, Frank Sidebottom, Yeah Yeah Noh, Rote Kapelle, The Heart Throbs and so on and so on. A coherent and classic cheapo release, just in time to impress as the label jerks into second and zooms into focus with the crop of '88. **DEH**

**TOT TAYLOR:** *Menswear. London Popular Arts Total 6.* Tot takes a jaunty outing with a selection of compositions that are consistently upbeat. His relentless quest to stay within rhythm and rhyme often results in blatant silliness such as "the garden needs a dig, the gardener needs a wig". Despite the whimsy, the lyrics are on the whole very good and there's enough musical charm to make this Taylor's best effort yet. **KF**

**NEON JUDGEMENT.** *Horny As Hell. Play It Again Sam BIAS 78.* Distribution: Pinnacle. If I had to choose just one of the many excellent European electro-dance equivalents to our own Cabaret Voltaire/Chakk/Hula troop, Belgium's Neon Judgement would be the ones. Amid the grouchy, growling voices, whirling synths and goosestepping rhythm pulses, this duo's melodies cut deep grooves as well as reinforcing the wonderfully jungle-dense atmosphere. Imagine the Pet Shop Boys after a residency in hell. **MA**

**THE BODEANS:** *Outside Looking In. London SLAP 22.* The Bodeans' brand of American rock music lies somewhere in mid-

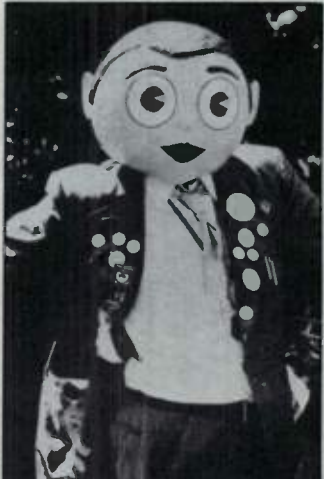
territory, straggling a U2-meets-REM musical angle with cascading guitar strings splashing all over the proceedings. You get the feeling that The Bodeans just need that one break and they could easily become a household name on this side of the Atlantic. Unfortunately that magnificent opus isn't contained here, but they certainly suggest that they'll be coming up with it before school's over. **DEH**

**JERRY SADOWITZ:** *Gobshite (Gobshite 01).* Currently Scotland's best-known stand-up comedian, though it's difficult to see why from this live rant recorded in Edinburgh last year. The cover sticker claims "This album contains material that is offensive to everyone". Sadowitz works from the premise that "I hate everyone", but his targets are so safe (Jimmy Savile, Anne Diamond, the royals), his observations so unoriginal and his swearing so monotonous that I rarely raised a smile and was more bored than offended. The overall effect is like being trapped in a late night bus shelter with a Glenfiddich-filled psychopath. There could be some sales potential though: the Scots must be overdue for someone to call their own since Connolly became a Parkychum and in London, the man has started his own column in *Time Out*. **RM**

**VARIOUS ARTISTS:** *The British Psychedelic Trip 1966-69, Volume 3. See For Miles SEE 86.* Simply a brilliant compilation, as the title says, of a period in British pop history that typified musical naivety, wonderment, eccentricity, as well as cult obscurity for almost all its participants. Most famous of the 20 tracks are John's Children's *Desdemona*, complete with fledgling Marc Bolan warble, and Al Stewart's first single, *The Elf*. Otherwise, it's once again time for the likes of Tinkerbell's *Fairydust*, The Cuppa T, Toby Twirl, Kaleidoscope and Crocheted Doughnut Ring to compete for their rightful place in history. If only pop was as colourful as this today, eh? Dream on. **MA**

**ETON CROP:** *And The Underwater Music Goes On. Ediesta CALC LP 33.* Distribution: Red Rhino and the Cartel. This 10 tracker from Belgium anarcho-politico's Eton Crop must bring their tally of plastic into double figures. They're a prolific outfit who've attained a high standard of pop-coated tongue-in-cheek anthems that recall XTC — without their upper-crust worldliness. The word here is "quirky", and Eton Crop can quirk with the best of them. Through Peel plays and general enthusiasm, there's a good chance that they could develop their cult following, and this LP will certainly make them lots of new friends. **DEH**

**BATTLEFIELD BAND:** *Celtic Hotel. Temple Records TP027.* Distribution: Flying Fish Records. The Scottish end of trad folk, all pipes and fiddles and very acceptable too. Never destined to be the biggest seller, the Battlefield boys plough on admirably, re-discovering and re-presenting something of a lost genre and must be endorsed for this alone. Strange to think that as the barriers of world music continue to stretch further from home, we have such vibrant music so near at hand. One for the racks, just in case. **DH**



CROPPING UP in LP reviews this week, from top Dusty Springfield, Princess, Courtney Pine and, of course, Frank Sidebottom.



# SINGLES

Reviewed by Jerry Smith



CHILI PEPPERS; Sc and Mantronix; hot to trot.

**MANTRONIX:** Sing A Song (10/Virgin TEN(X) 206). Mantronix freshen up with some hot, thumping new material as a prelude to a new LP. In the current climate, it should not only pack the dance-floors but also propel them into the charts.



## STOCK IT

**RED HOT CHILI PEPPERS:** Fight Like A Brave (EMI America (12)EA 241)). Hot to trot, the Peppers' caustic infectious p-funk is set to be this year's thang, their mesmerising rhythms and shove-it-in-your-face raps are go-go's equivalent to the Beastie Boys only far more substantial. Watch out for the upcoming LP, The Uplift Mofo Party Plan.

**PAUL JOHNSON:** Bumin' (CBS PJOHN(T) 5). Having gained plenty of acclaim for his excellent debut album and come close with his previous singles, this superbly delivered, smooth soul track could well be the one to realise his potential.

**SO:** Are You Sure (Parlophone (12)R 6173). Former members of The Opposition, Mark Long and Marcus Bell, debut their new band with this bright and catchy tune. Characterised by its dynamic rock feel and insistent hooks it looks sure to make an instant impression.



## STOCK IT

**ROBERT PLANT:** Heaven Knows (Esparanza/Atlantic A 9373(T)). Every now and again Robert Plant comes up with something refreshingly different and this hauntingly effective track, taken from his forthcoming LP, cringingly entitled Now And Zen, should be his follow-up hit to Big Log. If only he did it more often!

**SONIC YOUTH:** Master Dick (Blast First BFFP 26T). Yep, these wild and wacky Sonic Youth crew are back with another little ditty that's got a hard pummelling sonic sound that will turn your brain to jello whilst leaving you with a grin on your face, especially on the B-side where they assimilate Beat On The Brat and Ticket To Ride.

**TEST DEPT.:** Victory (Ministry Of Power/Some Bizarre (12)MOP 13). Having been lost in the Christmas rush, this dramatic number featuring brass orchestration, a piper and Sarah-Jane Morris is well worth a mention now that it is more readily available.

**PINK NOISE:** Thin End Of The Wedge (Reasonable JRR 4). Fairly zipping its way out of Hull is this spirited single that manages to display latent aggression with a sharp pop edge that is sure to get them noticed.



## STOCK IT

**WAX:** In Some Other World (RCA PB 41701(PT 41702)). Graham Gouldman and Andrew Gold look sure to repeat the success of Bridge To Your Heart with yet another slick, well-produced and unforgettable track from their American English album.

**DAVID RUFFIN AND EDDIE KENDRICKS:** I Couldn't Believe It (RCA PB 49611 (PT 49612)). These two giants of soul, formerly

half of The Temptations, preview their forthcoming album with this bright and bubbly single which should put them back in the charts.

**7TH HEAVEN:** Little Princess (Epic HONK(T) 2). Having come close with last year's Little Girls In Big Cars, this Derek Bramble produced, up-beat funk track should take this poppy dance band even further this time.

**AZTEC CAMERA:** How Men Are (WEA YZ 168(T)). A rather innocuous little track from Roddy Frame's disappointing latest LP, Love, and although pleasant in a wallpaper type of manner, it is not the stuff of hit singles.

**THE RUBINOOS:** I Think We're Alone Now (Beserkley 7BZ 1202). For those who don't like the brash squawking of American teenyboppers, here's the classic Rubinoos version from '77 of this Tommy James And The Shondells standard.



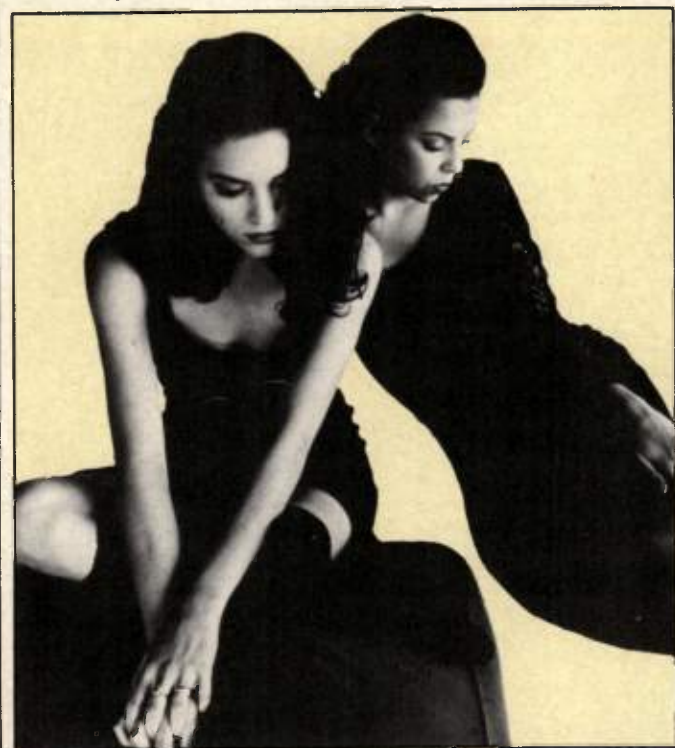
## STOCK IT

**OLDLAND MONTANO:** Love Dimension (Siren/Virgin SRN(F/T) 67). The re-issue season is now in full swing and this mesmerising and totally compelling track, produced and written with Sean Oliver of Terence Trent D'Arby's band, is one of the few that really deserves to get noticed.

**BOURGEOIS TAGG:** I Don't Mind At All (Island (12)IS 353). A bit of a shock this, as the normally on-the-button Island let slip with this mawkish duo's dated debut, compounded by Todd Rundgren's production.

**VANESSA PARADIS:** Joe Le Taxi (FA Productions/Polyor POSP(X) 902). Out of the blue appears this intriguing Euro number that, with its breathy vocal and atmospheric backing, could capture the imagination given enough exposure.

For prompt reviews, please send records direct to Jerry Smith at: 4A Sudbourne Road, Brixton SW2 5AQ.



OLDLAND MONTANO: the re-issue that deserves it.

A&R

# THE OTHER CHART

## TOP 40 SINGLES

1	1	BEHIND THE WHEEL (REMIX)	Mute BONG 15 (I/RT/SP)
2	—	WILD HEARTED WOMAN	Eden EVEN6 (F)
3	2	FAIRYTALE OF NEW YORK	Pogue Mahone NY7 (E)
4	3	TOUCHED BY THE HAND OF GOD	Factory FAC193 (P)
5	—	INSIDE OUT	Blue Guitar AZUR6 (C)
6	—	TRICK OF THE LIGHT	Island IS350 (F)
7	—	REDNECK	Beggars Banquet BEG204 (W)
8	5	THE ONE I LOVE	I.R.S./MCA IRM 146 (C)
9	6	BIRTHDAY	One Little Indian 7TP7 (I/NM)
10	8	PUMP UP THE VOLUME/ANTINA ...	4AD AD707 (I/RT)
11	7	LAST NIGHT I DREAMT THAT SOMEBODY LOVED ME	Rough Trade RT200 (I/RT)
12	4	LETTER FROM AMERICA	Chrysalis CHS3178 (C)
13	9	BUILD	Go! Discs GOD21 (F)
14	13	THE CIRCUS	Mute MUTE 66 (I/RT/SP)
15	12	IN THE CLOUDS	Eden EVEN 5 (F)
16	10	DARKLANDS	blanco y negro/WEA NEG29 (W)
17	11	I STARTED SOMETHING I COULDN'T FINISH	Rough Trade RT198 (I/RT)
18	19	DOWNTOWN	KLF Communications JAMS 27 (I/RT)
19	18	I SAY NOTHING	London LON151 (F)
20	17	HIT THE NORTH	Beggars Banquet BEG 200 (W)
21	20	HIGH TIME	Beggars Banquet BEG203 (W)
22	22	BLUE WATER	Situation Two SIT48 (I/RT)
23	14	PEEL SESSIONS	Strange Fruit SFPS 039 (P)
24	26	MY BELOVED GIRL	Elevation ACID 6 (W)
25	—	LOSE HIM	Mute MUTE69 (I/RT/SP)
26	15	GORGEOUS	Beggars Banquet BEG202 (W)
27	36	THRU THE FLOWERS	Lazy LAZY06 (I/RT)
28	21	PEEL SESSIONS	Strange Fruit SFPS 033 (P)
29	16	ALL HUNG UP	Virgin VS1027 (E)
30	33	BEAVER PATROL	Chapter 22 CHAP16 (I/NM)
31	23	WAY OUT	Go! Discs GOLAS 1 (F)
32	29	BURY ME DEEP IN LOVE	Island IS337 (F)
33	35	ETERNITY ROAD	Nightshift LOLIF5 (I/FF)
34	28	BIG ROCK CANDY MOUNTAIN	Rough Trade RT210 (I/RT)
35	—	HERE TO GO	Parlophone R6166 (E)
36	—	PEEL SESSIONS	Strange Fruit SFPS 042 (P)
37	32	ANYONE CAN MAKE A MISTAKE	Reception REC006 (I/RR)
38	—	ASYLUM	Native NTV24 (I/RR)
39	24	GIT DOWN (SHAKE YOUR THANG)	Virgin VS1008 (E)
40	37	TRUE FAITH	Factory FAC183 (P)

## TOP 20 ALBUMS

1	1	THE CIRCUS	Mute STUMM35 (I/RT/SP)
2	4	SUBSTANCE	Factory FACT200 (P)
3	3	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	Go! Discs AGOLP9 (F)
4	2	STRANGWAYS, HERE WE COME	Rough Trade ROUGH 106 (I/RT)
5	6	FLOODLAND	Merciful Release/WEA MR441 (W)
6	7	DOCUMENT	I.R.S./MCA MIRC1025 (F)
7	11	MUSIC FOR THE MASSES	Mute STUMM47 (I/RT/SP)
8	5	THIS IS THE STORY	Chrysalis CHR1602 (C)
9	9	GEORGE BEST	Reception LEEDS 1 (I/RR)
10	—	SUICIDAL TENDENCIES	Virgin V2495 (E)
11	13	IN MY TRIBE	Elektra EKT41 (W)
12	10	DARKLANDS	blanco y negro/WEA BYN 011 (V)
13	16	DAWNRAZOR	Situation Two SITUP 18 (I/RT)
14	—	OUT OF OUR IDIOT	Demon XFEND67 (P)
15	12	CALENTURE	Islands ILP89885 (F)
16	14	IN THE PALACE OF SWORDS REVERSED	Cog Sinister COG1 (I/RT)
17	15	BOX FRENZY	Chapter 22 CHAP18 (I/NM)
18	—	THE GUITAR AND OTHER MACHINES	Factory FACT204 (P)
19	—	ROAD TO ROUNDHAY PIER	Red Rhino REDLP87 (I/RR)
20	18	DRILL YOUR OWN HOLE	Virgin V2478 (E)



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# JVC

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# TOP Dance SINGLES

30 JANUARY 1988

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

THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	2	8	<b>HOUSE ARREST</b> Krush Club/Phonogram JAB(X)63 (F)	
2	1	4	<b>COME INTO MY LIFE</b> Joyce Sims London LON(X) 161 (F)	
3	3	4	<b>SIGN YOUR NAME</b> Terence Trent D'Arby CBS TRENT(T)4 (C)	
4	6	3	<b>I THINK WE'RE ALONE NOW</b> Tiffany MCA MCA(T) 1211 (F)	
5	4	5	<b>STUTTER RAP (NO SLEEP TIL BEDTIME)</b> The Beatmasters featuring The Cookie Crew 10/Virgin TEN(T)203 (E)	
6	5	7	<b>RISE TO THE OCCASION</b> Climie Fisher EMI (12)EM 33 (E)	
7	8	3	<b>ROK DA HOUSE</b> Rhythm King/Mute LEFT 11(T) (I/RT) The Beatmasters featuring The Cookie Crew	
8	14	8	<b>IF I GAVE MY HEART TO YOU</b> John McLean Ariwa 7ARI 66 (12"—ARI 66) (I/JS)	
9	50	2	<b>TELL IT TO MY HEART</b> Taylor Dayne Arista 109616 (12"—609616) (BMG)	
10	17	8	<b>WHEN WILL I BE FAMOUS</b> Bros CBS ATOM(T)2 (C)	
11	25	4	<b>THE JACK THAT HOUSE BUILT</b> Jack 'n' Chill 10/Virgin TEN(T) 174 (E)	
12	18	3	<b>I GOT DA FEELIN'</b> Sweet Tee Cooltempo/Chrysalis COOL(X)160 (C)	
13	19	3	<b>SAY IT AGAIN</b> Jermaine Stewart 10/Virgin TEN(R)188 (E)	
14	7	5	<b>ALWAYS ON MY MIND</b> Pet Shop Boys Parlophone (12)R6171 (E)	
15	10	4	<b>I CAN'T HELP IT</b> Banarama London NANA 15 (12"—NANX 15) (F)	
16	15	4	<b>I'M TIRED OF GETTING PUSHED AROUND</b> Two Guys A Drum Machine And A Trumpet London LON(X) 141 (F)	
17	9	7	<b>JINGO</b> Jellybean Chrysalis JEL(X)2 (C)	
18	44	2	<b>SHAKE YOUR LOVE</b> Debbie Gibson Atlantic A9187(T) (W)	
19	20	3	<b>LOVE OVERBOARD</b> Gladys Knight & The Pips MCA MCA(T)1223 (F)	
20	48	2	<b>GIVE ME THE REASON</b> Luther Vandross Epic LUTH(T)5 (C)	

## TOP 10 ALBUMS

1	2	7	<b>INTRODUCING THE HARDLINE ACCORDING TO...</b> Terence Trent D'Arby CBS 4509111/4509114 (C)
2	1	6	<b>COME INTO MY LIFE</b> Joyce Sims FFRR LONLP47/LONC47 (F)
3	4	9	<b>MAKE IT LAST FOREVER</b> Keith Sweat Elektra 9607631/9607634 (W)
4	3	2	<b>BAD</b> Michael Jackson Epic 4502901/4502904 (C)
5	5	11	<b>THE BEST OF MIRAGE JACK MIX '88</b> Mirage Stylus SMR746/SMC746 (STY)
6	6	4	<b>HEARSAY</b> Alexander O'Neal Tabu 4509361/4509364 (C)
7	7	3	<b>WHENEVER YOU NEED SOMEBODY</b> Rick Astley RCA PL71529/PK71529 (BMG)
8	8	8	<b>JUST VISITING THIS PLANET</b> Jellybean Chrysalis CHR1569/ZCHR1569 (C)
9	10	5	<b>THE MICHAEL JACKSON MIX</b> Michael Jackson Stylus SMR745/SMC745 (STY)
10	RE		<b>GIVE ME THE REASON</b> Luther Vandross Epic 4501341/4501344 (C)

21	49	2	<b>I'M SO HAPPY</b> Walter Beasley Urban/Polydor URB(X)1 (F)
22	16	4	<b>BEHIND THE WHEEL (REMIX)</b> Depeche Mode Mute (12)BONG 15 (I/RT/SP)
23	NEW		<b>GIMME HOPE JO'ANNA</b> Eddy Grant Ice ICE 78701 (12"—128701) (BMG)
24	11	4	<b>BRING THE NOISE</b> Public Enemy Def Jam 651335 7 (12"—651335 6) (C)
25	22	5	<b>O L'AMOUR</b> Dollar London LON(X)146 (F)
26	13	4	<b>MY ARMS KEEP MISSING YOU</b> Rick Astley RCA PB 41683 (12"—PT 41684) (BMG)
27	12	6	<b>G.T.O.</b> Sinitta Fanfare (12)FAN 14 (A)
28	28	2	<b>I SHOULD BE SO LUCKY</b> Kylie Minogue PWL PWL(T)8 (P)
29	31	2	<b>PROMISES</b> Basia Epic BASH(T)4 (C)

**BEBE & CECE**  
WINANS  
i-o-u-me  
7"—CL472 12"—12CL472

**THE O'JAYS**  
lovin' you  
7"—PIR6 12"—12PIR6

**RED HOT**  
CHILI PEPPERS  
fight like a  
brave  
7"—EA241 12"—12EA241

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30	33	3	<b>INSTINCTUAL</b> Imagination RCA PB41697 (12"—PT41698) (BMG)
31	26	3	<b>NEVER NEVER GONNA GIVE YOU UP</b> Barry White Club/Phonogram JAB(X)59 (F)
32	24	8	<b>THE WAY YOU MAKE ME FEEL</b> Michael Jackson Epic 6512757 (12"—6512758) (C)
33	36	2	<b>CAN YOU KEEP A SECRET?</b> Brother Beyond Parlophone (12)R6174 (E)
34	NEW		<b>ALL SYSTEMS GO</b> Donna Summer WEA U8122(T) (W)
35	NEW		<b>SHE'S THE ONE</b> James Brown Urban/Polydor URB(X) 13 (F)
36	27	12	<b>CRITICIZE</b> Alexander O'Neal Tabu 6512117 (12"—6512116) (C)
37	23	7	<b>TIGHTEN UP JUST...</b> Wally Jump Junior & The Criminal Element USA(T)621 (F)
38	34	2	<b>SIDE SHOW</b> Wendy And Lisa Virgin VS(T)1012 (E)
39	21	9	<b>WHO FOUND WHO</b> Jellybean featuring Elisa Fiorillo Chrysalis JEL(X)1 (C)
40	32	2	<b>CAUGHT U CHEATIN'</b> Raze Champion CHAMP(12)58 (BMG)
41	NEW		<b>LOVE IS THE ART</b> Living In A Box Chrysalis LIB(X) 4 (F)
42	NEW		<b>PLUG ME IN (TO THE CENTRAL LOVE LINE)</b> Scarlet Fantastic Arista 109693 (12"—609693) (BMG)
43	38	2	<b>LET THE SUN IN</b> Atlantic Starr Warner Brothers W8145(T) (W)
44	NEW		<b>SAY YOU'LL BE</b> Jerome Prister & Output Sure Delight—'SDT 4) (JS/E)
45	29	5	<b>FAMILY MAN (HOUSE MIX)</b> Fleetwood Mac Warner Brothers W8114(T) (W)
46	NEW		<b>NOBODY CAN LOVE ME</b> Tongue In Cheek Criminal—(EUST 6) (JS/E)
47	41	2	<b>JINGO</b> Candido Westside HAK(T)9 (A)
48	46	8	<b>I WON'T CRY</b> Glen Goldsmith PB 41493 (12"—PT 41494) (BMG)
49	35	5	<b>TIME WARP II</b> Damian Jive JIVE(T)160 (BMG)
50	37	3	<b>JUST TO GET BY</b> Babakoto Union Jack (12)KOT1 (BMG)

## TOP 10 BUBBLERS

1	<b>CATCH ME (I'M FALLING)</b> Pretty Poison 10/Virgin TEN(T)187 (E)
2	<b>BURNIN'</b> Paul Johnson CBS PJOHN(T)5 (C)
3	<b>SING A SONG</b> Mantronix 10/Virgin TEN(X) 206 (E)
4	<b>OVER YOU</b> Ray Parker Jr Geffen GEF33(T) (W)
5	<b>SAVIN' MYSELF</b> Eria Fachin Saturday (7)STD1 (A)
6	<b>LET ME BE THE ONE</b> Expose Arista RIS(T)45 (BMG)
7	<b>AGONY</b> Red Dragon Techniques—(WR24) (JS/E)
8	<b>SHE'S MY LADY</b> Administrators Groove And A Quarter—(CRD003) (A/JS)
9	<b>CUPID</b> Leroy Gibbons Superpower—'SPD20) (JS)
10	<b>DO IT</b> 2 Bad 2 Mention In Touch SEVEN 005 (12"—TWELVE 005) (E)



# WALTER BEASLEY

## I'M SO HAPPY (REMIX)

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# Sweet soul music

by Barry Lazell

POLYGRAM'S IMPORT wing, IMS, has recently been active in bringing releases from the California-based label Rhino Records into the UK. Among this month's batch are a newly-released set of Rhino albums which are going to find a very ready market here in the light

of the 'rare groove' club phenomenon and the interest this has kindled among DJs, dancers and listeners in soul and dance music from before the disco era.

Soul Shots: A Collection Of Sixties Soul Classics is a five-LP series (sold individually) which surveys the whole spectrum of soul music during the decade in which, led by Motown, it crashed to prominence across the world's dancefloors. Rhino being a like-minded company, there are inevitable overlaps with UK-released compilations from Kent and Charly, but the assemblage of each volume is astute enough to be sufficiently tempting to potential buyers even if they recognise some tracks they already have.

Space precludes giving complete details of contents, but the LPs are compiled thematically, each with 14 tracks and wry, but knowledgeable, sleeve notes from Don Waller, author of the book *The Motown Story*. Vol.1, *Dance Party* (RNLP 70037), is the obvious big seller, including Bob & Earl's Harlem Shuffle, Robert Parker's Barefootin', James Brown's I Got You (I Feel Good) and Dyke & The Blazers' original Funky Broadway amongst its uptempo delights. Vol.2, *Sweet Soul* (RNLP 70038), is just as funky despite the title, and has Dobie Gray's The 'In' Crowd, Mel & Tim's Backfield In Motion and Brenton Wood's Gimme Little Sign. Vol.3 is *Soul Instrumentals* (RNLP 70039), which has some monsters for jazz-groove clubs too, and runs the instrumental gamut from James Brown's Night Train and the Mar-Keys' Last Night to Young-Holt's Wack Wack and Soulful Strut, and King Curtis' sublime Soul Serenade.

Vol.4, 'Screamin' Soul Sisters' (RNLP 70040), covers the distaff side of the genre, and ranges stylistically from Shirley Ellis' chunky The Nitty Gritty (NOT The Clapping Song, thank goodness), through the blues raunch of Ko Ko Taylor's Wang Dang Doodle, to the gospelly Aretha and the Sweet Inspirations, and Lorraine Ellison's scarce tour-de-force ballad Stay With Me Baby. Finally, Vol.5 is *Soul Ballads* (RNLP 70041); not as laid-back as you might imagine, because most of it is in a funky deep-soul groove epitomised by Aaron Neville's Tell It Like It Is, Joe Hinton's Funny, and James Carr's incredible The Dark End Of The Street. Dealer price of each LP is £4.35, all are also available on cassette, and distribution, of course, is through PolyGram.



DEE SHARP: moon dancing.

## In at the Sharp end

CURRENTLY causing a few ripples is Dee Sharp, UK vocalist based in London and newly signed to EMI's Syncopate label, which has just released his highly individual restyling of Van Morrison's Moondance (12SY 9 on 12-inch).

Sharp is no raw newcomer to the scene, having first emerged some seven or eight years ago as the lead singer with soul-funk band Buzz — who did just that around the London club scene in the post-disco boom days of the early Eighties, though surprisingly never fulfilled their potential in terms of hit records. He also soloed on disc as a reggae artist, getting a big London sound system hit with Let's Dub It Up, recorded for Fashion, then moved back into a soul bag after Buzz disbanded with some solo singles for RCA. He later recorded a couple of times with the JB All-Stars on 2-Tone, and was the rapper on Nick Heyward's Warning Sign, a top 20 hit in 1984.

The new Syncopate deal has Sharp co-producing both Moondance and his own song Love Me, which is on the B-side. The 12-inch 'Full Moon Mix' of the top-side sharpens a commercial soul-pop dancer into a fully-fledged club record, and to push it to dance-floor audiences and DJs, Sharp is currently doing a series of club PA's and specialist shop appearances around the country, calling in on the BBC and ILR radio networks too where possible.

## James Hamilton

THIS IS one of those times when it's worth pointing out several current remixes (the majority normally being ignored by this column when they're mere marketing tools), as these ones are likely to have, if not already, a significant influence on the records' success. The first two are successful re-issues, all the dancefloor action now however being generated by the exciting Demolition Mix of **THE BEATMASTERS** featuring **THE COOKIE CREW** Rok Da House (Rhythm King LEFT S11T), while further interest should be roused by The Space Base Mix of the more lightweight **JACK 'N' CHILL** The Jack That House Built (10 Records TENX 174). Switching on one of his tried and trusted rhythm programmes, Phil Harding has created a serious House Mix of the pop-aimed **BROTHER BEYOND** Can You Keep A Secret? (Parlophone 12R6174), which is already winning it more hardcore support. Previously mentioned under a slightly different title while, as it turns out, only on a promo pressing, the fully commercial details for the Coldcut Crew's now more cleanly mixed and vocal house track are **COLD CUT** featuring **Yazz and the Plastic People** Doctorin' The House (Ahead Of Our Time CCUT 2P). Similarly on "white label" advance pressing and previously mentioned, it needs pointing out that the really hot track on **JACK FACTORY** Jackin' James (Warrior Records WR12 002) is the B-side's madly jaunty jumping **ADRENALIN M.O.D.** Bouncy House, but unfortunately (for Warrior, anyway) this particular track would now appear to have been signed up by Uptown Records!

Current imports include, on LP, **BETTY WRIGHT** Mother Wit (Ms B MB-3301), the excellent samba flavoured slinkily jiggling Miami Groove, with strong sophisticated lyrics that tell a story, sounds like a hit and is selling this nicely diverse soul set; and, on 12 inch, **TONY TERRY** Lovey Dovey (Epic 49 07568), terrific remix of his ultra catchy album track; **TONY-LOC** I Got It Goin' On (Delicious Vinyl DV-001), Funkin' For Jamaica used as the basis for a rap, the coupling in fact to the slower lurching somewhat Humphrey Bogart-accented On Fire; **KEITH PATRICK** Be My Girl (Omni 0-86632), speedily wriggling lightweight black pop smacker, getting radio play.

Out here on 12 inch are **ALEXANDER O'NEAL** featuring **CHERELLE** Never Knew Love Like This (Tabu 651382 6), their new Saturday Love, not maybe quite as

catchy but impatiently awaited off Alex's LP as a single and now remixed; **LUTHER VANDROSS** Give Me The Reason (Epic LUTH T5), yet another reissue for his new found pop fans, this four-tracker being a virtual "greatest hits" collection (in various configurations); **BILLY OCEAN** Get Outta My Dreams, Get Into My Car (Jive BOS T1), pop-aimed breezy chugger with a terrific title line; **KYLIE MINOGUE** I Should Be So Lucky (PWL Records PWLT 8), Stock Aitken Waterman rehash their Bananarama songbook for a shrill hit-making Ozzie actress (Charlene in TV's Neighbours, as the whole nation must know by now).

**GEORGIO** Lover's Lane (Motown ZT 41612), locomotively chugging house-meets-Prince, not apparently fully available yet although certainly selling as a pre-release pressing; **BABAKOTO** Just To Get By (Union Jack 12 KOT 1), badly recorded but very catchy white boys' soul jiggler getting heavy radio play, for some reason; **MANTRONIX** Sing A Song (10 Records TEN X 206), disappointingly murky droning rap 'n scratch that'll sell briefly on name appeal; **STEVIE WONDER** You Will Know (Motown ZT 41724), typically tuneful weaving ballad for the MoR market, rather than disco kids; **FUNK MASTERS** Shake Your Body Down (Master Funk TWD 1955, via Jet Star), youthful bubbly jiggler with a James Brown-ish beat in Get On The Good Foot style.

**GROOVE** Dancing An Music (Submission SUBX 04), subduedly loping UK house from Derby, the Submit (To The Beat) flip being more the fast bright type that's currently crossing over here although both sides have a specialist following; **BODY** Middle Of The Night (MCA Records MCAT 1203), girls squeaked jerkily lurching bright strutter selling for the flip's tighter Allnighter Mix (originally on import); **CHYNA** Unforgettable (Spice Records 12 SPICE 1), Roadblock's vocalist Coral Gordon sounding less distinctive on her own sombre Chaka Khan-ish jiggler; **DEE LEWIS** Don't Make Me Wait (Mercury DEE 212), chunkily rolling sophisticated soul tripper by Linda's busy session-singing sister; **RALPHI 'THE RAZZ' ROSARIO** I Want You (Jack Trax 12 J TRAX 9), muttered and whispered house skitterer; **THE ROUGH CLUB** Bad Times (I Can't Stand It) (CityBeat CBE 1219), lightweight jittery house remake of Capt Rapp's old import; **FINGERS INC** Distant Planet (Jack Trax 12 J TRAX 8), atmospheric whispering smooth house jitterer.

## RADIO LONDON

### A LIST

PEABO BRYSON & REGINA BELLE: Without You	Elektra (Import)
TERENCE TRENT D'ARBY: Sign Your Name	CBS
GLADYS KNIGHT & THE PIPS: Love Overboard	MCA
RAY PARKER JR.: Over You	Geffen
SMOKEY ROBINSON: Love Don't Give No Reason	Motown (Import)
BRENDA RUSSELL: Piano In The Dark	A&M (Import)
JOYCE SIMS: Come Into My Life	London
JERMAINE STEWART: Say It Again	10/Virgin
LUTHER VANDROSS: Give Me The Reason	Epic
STEVIE WONDER: You Will Know	Motown

### CLIMBERS

THE ADMINISTRATORS: She's My Lady	Groove And A Quarter
BROWNMARK: Next Time	Motown (Import)
WILLIE CLAYTON: Rocking Chair	Worldock (Import)
WILL DOWNING: Free	Island (Import)
LONNIE HARVEY: Love Come Right On Time	New York 42 (Import)
FRANKIE KNUCKLES: Only The Strong Survive	FFRR/London
ROBE: Turn On The Moon	2000
THE TEMPTATIONS: Look What You Started	Motown (Import)
THE WATERS: When You Love Somebody	Waterwheel (Import)
BARRY WHITE: For Your Love	Breakout/A&M

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# MASTERFILE EIGHT MONTHLIES TWO QUARTERLIES ONE HALF YEARLY and THE JAN-DEC '87 YEARBOOK ALL FOR ...

## ARTISTS' A-Z

* ABILE, Rick	12	JELLYBEAN	33
BANANARAMA	98	JETHRO TULL	93
BEE GEES	76	JOHNNY HATES JAZZ	2
BENATAR, Pat	46	KANAWA, Kin Te & Jeremy	65
* BEST OF HOUSE	86	KISS	72
MEGAMIX	86	LEVEL 42	38
* BLACK	68	* LIFE IN THE FAST LANE	15
BON JOVI	46	ISO	34
CARLISLE, Belinda	6	MADONNA	39
CHER	26	MCCARTNEY, Paul	25
CHRISTIAN, The	26	MICHAEL, George	9
CLAPTON, Eric/CREAM	27	MIRAGE	10
CLAYDERMAN	100	MOYET, Alison	18
COLE, Nat King	95	NEW ORDER	68
COLE, Lloyd & THE	20	NOW 10	20
COMMOTIONS	35	POGUES, The	45
COLLINS, Phil	57	* O'NEAL, Alexander	23
COMMUNARDS, The	61	OST 'TOP GUN'	83
CRAWFORD, Michael	60	PAIGE, Elaine	51
D'ARBY, Terence Trent	1	PET SHOP BOYS	79, 63, 17
* DANCE MIX '87	94	* PHANTOM OF THE	37
* DEF LEPPARD	58	OPERA	78
DRE STRAITS	41	* PINK FLOYD	78
DIRTY DANCING	53	POGUES, The	45
ERASURE	36	PRETENDERS	21
EURHYTHMICS	42	QUEEN	74
FERRY, Bryan	91	REA, Chris	47
FERRY, Bryan/ROXY	59	RICHARD, Cliff	67
MUSIC	89	SHADOWS, The	71
* FLEETWOOD MAC	11, 56	SIMON, Paul	44
FREYER	77	SIMPLY RED	52, 84
FROM MOTOWN WITH	43	SINATRA	40
LOVE	43	* SIXTIES MIX	70
GARIBOLDI, Peter	90	* SMITHS, The	77
GENESIS	80	SPRINGFIELD, Dusty	31
GIBSON, Debbie	92	SPRINGSTEEN, Bruce	64
HAMMER, Jan	87	STING	62
HARTSON, George	59	SWEAT, Keith	55
HEART	59	T-PALL	13
* HIT MIX	81	* THE GREATEST HITS OF	99
* HITS	30	1987	14
HOLLYWOOD SOUND OF	11, 56	* THE GREATEST LOVE	24, 99
CHICAGO VOL II	40	UB40	28
HOUSEMARTINS, The	73	VANDROSS, Luther	32
HOUSTON, Whitney	19	VEGA, Suzanne	88
HUE AND CRY	82	WATERS, Roger	85
INXS	16	WET WET WET	5
JACKSON, Janet	75	WHITESNAKE	22
JACKSON, Michael	29, 7	WINWOOD, Steve	69
JACKSON, Michael & Deana ROSS	54		

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £1.82 or more.

### KEY TO CHART

This Week	Last Week	On Chart
TITLE	Label LP No. (Distributor)	
Artist (Producer)	C: Cassette No./CD: Compact Disc No.	

▲ Indicates panel sales increase of 50-99%  
▲ Indicates panel sales increase of 100% or more

### BPI AWARDS

◆ PLATINUM (300,000 units)  
Any multiple of this level can be certified to provide for double platinum (600,000 units), triple platinum (900,000 units), quadruple platinum (1,200,000 units) awards etc.

◆ GOLD (100,000 units)  
◆ SILVER (60,000 units)

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.  
Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.

STATISTICS (WK 3)	This Week	Year To Date
New Chart Entries	11	24
Panel Sales Percentage	36%	

# ... £75!

## MASTERFILE

The Most Comprehensive Listings of New Product and Chart Information in the UK

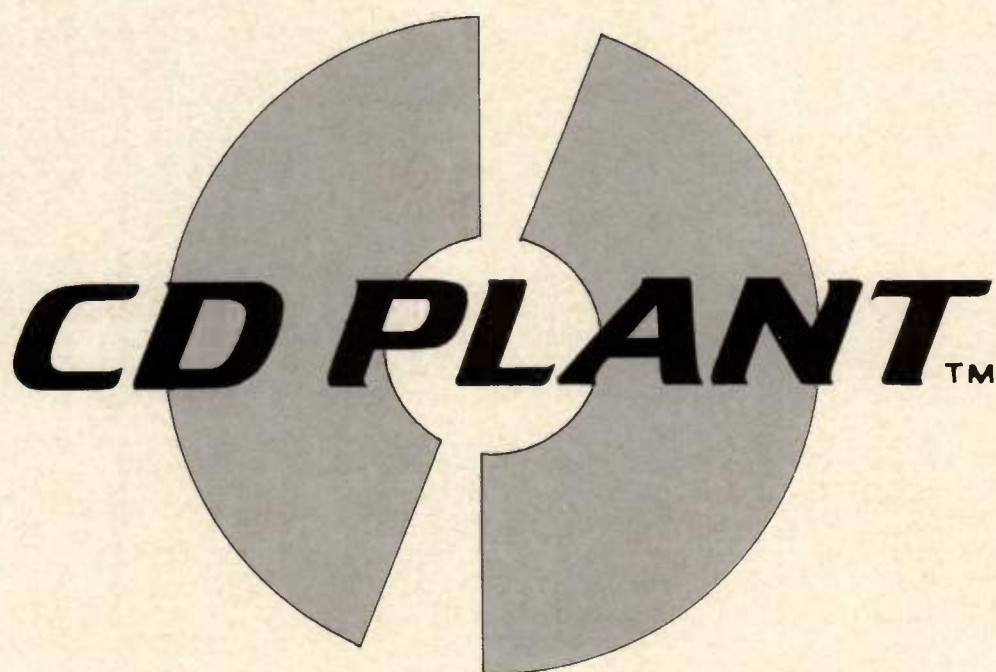
See card for details

1	328	INTRODUCING THE HARDLINE ... ★★	CBS 450 911-1(C)
2	1 2	TURN BACK THE CLOCK ●	Virgin V 2475(E)
3	NEW	IF I SHOULD FALL FROM GRACE WITH GOD	SiH NYR 1(E)
4	414	THE CHRISTIANS ★	Island ILPS 9876(E)
5	218	POPPED IN SOULED OUT ★★	Precious/Phonogram JWWWL 1(F)
6	7 5	HEAVEN ON EARTH ●	Virgin V 2496(E)
7	521	BAD ★★★★★	Epic 450290-1(C)
8	16 4	COME INTO MY LIFE	FFRR/London LONLP 47(F)
9	612	FAITH ★★	Epic 460000 1(C)
10	8 6	THE BEST OF MIRAGE JACK MIX '88	Slyus SMR 746(STY)
11	11 41	TANGO IN THE NIGHT ★★	Warner Brothers WX65(W)
12	910	WHENEVER YOU NEED SOMEBODY ★★	RCA PL 71529(BMG)
13	1219	BRIDGE OF SPIES ★★	Siren/Virgin SRNLP 8(E)
14	13 6	THE GREATEST LOVE ●	Telstar STAR 2316(BMG)
15	10 6	LIFE IN THE FAST LANE ●	Telstar STAR 2315(BMG)
16	20 4	KICK	Mercury/Phonogram MERH 114(F)
17	1420	PET SHOP BOYS, ACTUALLY ★★	Parlophone PCSD 104(E)
18	17 9	RAINDANCING ★★	CBS 450 152-1(C)
19	1834	WHITNEY ★★★★★	Arista 208 141(BMG)
20	15 9	NOW! 10 ★★★★★	EMI/Virgin/PolyGram NOW 10(E)
21	1913	THE SINGLES ★	Real/WEA WX 135(W)
22	25 43	WHITESNAKE 1987 ★	EMI EMC 3528(E)
23	26 26	HEARSAY ★	Tebu 450 936-1(C)
24	21 46	THE JOSHUA TREE ★★★★★	Island U26(F)
25	22 12	ALL THE BEST! ★★	Parlophone PMTV 1(E)
26	30 3	CHER	Geffen WX 132(W)
27	24 19	THE CREAM OF ERIC CLAPTON ★	Polydor ECTV 1(F)
28	27 13	THE BEST OF UB40 VOL 1 ★★	Virgin UBTV 1(E)
29	28 6	THE MICHAEL JACKSON MIX ●	Slyus SMR 745(STY)
30	23 9	HITS 7 ★★	CBS/WEA/RCA/Arista HITS 7(C/W/BMG)
31	NEW	DUSTY - THE SILVER COLLECTION	Phonogram DUSTV 1(F)
32	39 53	GIVE ME THE REASON ★	Epic 450 134-1(C)
33	29 8	JUST VISITING THIS PLANET	Chrysalis CHR 1569(C)
34	48 12	CLASSIC ROCK COUNTDOWN	CBS MOOD 3(C)
35	42 5	MAINSTREAM ●	Polydor LCLP 3(F)
36	33 43	THE CIRCUS ★	Mute STUMM 35(I/RT/SP)
37	44 50	PHANTOM OF THE OPERA ★★	Polydor PODV 9(F)
38	31 45	RUNNING IN THE FAMILY ★★	Polydor POLH 42(F)
39	34 10	YOU CAN DANCE ★	Sire WX 76(W)
40	NEW	HOUSE SOUND OF CHICAGO VOL 111	FFR/London FFRLP 1(F)
41	45 141	BROTHERS IN ARMS ★★★★★★	Vertigo/Phonogram VERH 25(F)
42	43 11	SAVAGE ★	RCA PL 71555(BMG)
43	41 14	FROM MOTOWN WITH LOVE ★	K-tel NE 1381(K)
44	35 73	GRACELAND ★★★★★	Warner Brothers WX52(W)
45	95 2	THE LION AND THE COBRA	Ensign/Chrysalis CHEN 7(C)
46	32 13	BEST SHOTS ★	Chrysalis PATV 1(C)
47	50 19	DANCING WITH STRANGERS ★	Magnet MAGL 5071(BMG)
48	52 6	WONDERFUL LIFE ●	A&M AMA 5165(F)
49	40 6	SINITTA ●	Fanfare BOYLP 1(F)
50	53 12	CLOUD NINE ●	Dark Horse/WEA WX 123(W)

51	38 9	MEMORIES ●	Telstar STAR 2313(BMG)
52	37 8	MEN & WOMEN ★	Elektra WX 85(W)
53	47 14	DIRTY DANCING	RCA BL 86408(BMG)
54	36 14	LOVE SONGS ★	Telstar STAR 2298(BMG)
55	65 3	MAKE IT LAST FOREVER	Elektra 9607631(W)
56	60 4	RUMOURS ★★★★★	Warner Brothers K 56344(W)
57	64 5	NO JACKET REQUIRED ★★★★★	Virgin V 2345(E)
58	46 23	HYSTERIA ★	Bludgeon Riff/Phono HYSLP 1(F)
59	49 6	BAD ANIMALS ●	Capitol ESTU 2032(E)
60	56 10	SONGS FROM STAGE AND SCREEN ●	Telstar STAR 2308(BMG)
61	54 16	RED ★	London LONLP 39(F)
62	57 15	NOTHING LIKE THE SUN ★	A&M AMA 6402(F)
63	61 3	DISCO ★	Parlophone PRG 1001(E)
64	55 16	TUNNEL OF LOVE ★	CBS 460270-1(C)
65	51 11	MY FAIR LADY ●	Decca/London MFL 1(F)
66	66 4	SLIPPERY WHEN WET ★★	Vertigo/Phonogram VERH 38(F)
67	63 19	ALWAYS GUARANTEED ★	EMI EMD 1004(E)
68	69 4	SUBSTANCE	Factory FACT 200(P)
69	67 13	CHRONICLES ●	Island SSW 1(E)
70	62 30	SIXTIES MIX ★	Slyus SMR 733(STY)
71	58 15	SIMPLY SHADOWS ★	Polydor SHAD 1(F)
72	73 13	CRAZY NIGHTS	Vertigo/Phonogram VERH 49(F)
73	59 18	THE PEOPLE WHO GRINNED ... ●	Go! Discs AGOLP 9(C)
74	90 8	QUEEN'S GREATEST HITS ★★★★★	Parlophone EMTV 30(E)
75	72 12	CONTROL - THE REMIXES ●	Breakout/A&M MIXLP 1(F)
76	70 18	E.S.P. ★	Warner Brothers WX83(W)
77	68 17	STRANGWAYS HERE WE COME ●	Rough Trade ROUGH 106(I/RT)
78	79 20	A MOMENTARY LAPSE OF REASON ●	C-TCEMD 1003/CD:CDP 7480682
79	71 4	PLEASE ★	Parlophone P58 1(E)
80	80 4	INVISIBLE TOUCH ★★	Virgin GENLP 2(E)
81	76 11	HIT MIX ●	Slyus SMR 744(STY)
82	RE	SEDUCED AND ABANDONED	Circa/Virgin CIRCA 2(E)
83	RE	OST 'TOP GUN' ★	CBS 70296(C)
84	77 6	PICTURE BOOK	Elektra EKT 27(W)
85	NEW	RADIO K.A.O.S.	EMI KAOS 1(E)
86	88 2	BEST OF HOUSE MEGAMIX	Serious BOITI 1(F)
87	78 4	ESCAPE FROM TV ●	MCA MCF 3407(F)
88	74 2	SOLITUDE STANDING ★	A&M SUZLP 2(F)
89	84 3	STREET LIFE - 20 GREAT HITS ★	EG/Virgin EGTV 1(E)
90	RE	SO ★★	Virgin PG 5(E)
91	100 12	BETE NOIRE ●	Virgin V 2474(E)
92	NEW	OUT OF THE BLUE	Atlantic WX 139(W)
93	RE	CREST OF A KNAVE	Chrysalis CDL 1590(C)
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# Charting the progress of music video

**Channel Four's The Chart Show is planning its third series. Dave Laing looks at the philosophy behind this intensely visual programme which draws an audience of almost 2½m**

IT'S A safe bet that nobody in Britain saw more music videos last year than Flora Andrews and Phil Davey. They are the researcher and producer of Channel Four's The Chart Show, whose end of 1987 edition went out over Christmas.

Just before that Andrews had clocked up the 1,000th video to be submitted for inclusion in the programme since it began its current run last May. "On average we get

between 25 and 30 new videos a week," she says. "Out of those we can include between five and seven on the show."

The Chart Show is the brainchild of executive producer Keith MacMillan who, like Davey, is himself a former video director, reckoning to have made over 600 of them. This factor, unusual in television people, has contributed to the intensely visual emphasis of the programme. MacMillan's own philosophy is that



FLORA ANDREWS and Phil Davey: 'We've had some videos that detract from the song'

the quality of the film rather than the music is the key criterion for inclusion on The Chart Show, though he is quick to add that all decisions on specific videos are made by Davey and Andrews.

Phil Davey's view is that good and innovative pictures usually go

with good music, though he adds: "We've had some videos that detract from the song." And the show has not been afraid to turn down material by star artists when the video has not been up to standard. The most recent example was Madonna's Who's That Girl? —

"just a lot of film clips", says Davey. Not surprisingly, the record company was annoyed, not least because of the effect that a screening on The Chart Show's Friday slot has on Saturday morning record sales.

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## ► FROM PAGE 44

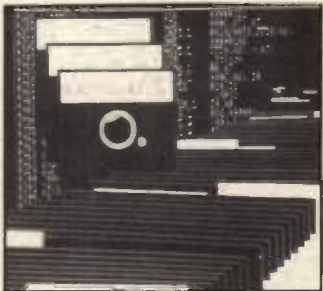
The positive point Davey likes to stress about the impact of The Chart Show (now in its second series and drawing 2.3 million viewers, 50 per cent more than its predecessor, The Tube) is the boost it's given to independent video making. "This is what's changed since the last series. There are now a much greater number of indie bands making videos because they know that there is a regular outlet for them," he says. "One band that didn't have a video — The Justified Ancients Of Mu Mu — even made one on their way down to the studio from the north!" Davey adds that good videos can often be made very cheaply, citing the £500 budget for I've Got A Fuzzbox And I'm Gonna Use It.

The Christmas show featured the Chart Show production team's awards for 1987. The Best Video title went to New Order's True Faith, which won from a shortlist including Wonderful Life by Black (chosen by *Television* magazine as its top video), and recent videos of the two Georges, Boy and Michael. Flora Andrews comments, however, that "nothing was as original as Peter Gabriel's Sledgehammer", which came out top in 1986.

The choice for the year's worst was easier. Since they are essentially kindly, Andrews and Davey did not consider the dreadful debuts of directors or artists. "It has to be someone successful enough to take it," says Davey. Therefore, who better than EastEnders star Anita Dobson and her musical



MacMILLAN: 'FILM quality is the key'.



GRAPHIC ILLUSTRATION of The Chart Show's visuals.

Svengali, Queen's Brian May. Among the show's other awards were one to INXS as the "one that got away" and to Wet Wet Wet's Sweet Little Mystery, voted by *Daily Star* readers as best new act.

The Chart Show is now planning its third series for Channel 4. Keith MacMillan is due to meet the station's new commissioning editor for youth programmes soon and will be offering new ideas for programming music video on television. "This show was ahead of its time when it first came out," he says, "but now we need a new look for its next phase."

## Who is killing music? a dealer's verdict

I, AS an independent retailer must speak out to state that I have no sympathy at all with the record industry crying into its champagne because the Government does not see fit to collect a levy on behalf of a greedy industry that has done so much damage to itself through its shortsightedness, and then looks for its past big profits to be collected for it at taxpayers' expense.

Home-taping has *not* killed music. Record companies have. Those same record companies who 20/30 years ago happily stole arrangements/productions with legal "cover versions" of American hits. Those same record companies who happily took record retailing out of the hands of knowledgeable retailers into chain-store departments in the hope of bigger volumes (meaning bigger volumes of costly TV-advertised LPs at the expense of catalogue, which was then deleted).

Those same companies who spend a fortune to produce an accurate chart and then

another fortune to manipulate their own product in that chart in an often devious manner.

Given extensive availability of a strong back catalogue and a healthy nationwide chain of independent dealers, knowledgeable of such product, then you have a very strong record industry.

With modern technology the public will copy LPs onto tape. But if they really like an LP they will buy it on vinyl, CD or even tape.

Proof — Why do Fawcett Towers, Monty Python, Postman Pat, Thomas The Tank Engine, etc still sell massively on video when these programmes are all shown on television and can easily be taped "off-air" at a fraction of the price?

Do the rights owners (BBC) scream for a blank video levy? I do not feel 'cheated' if I sell one LP which in turn is taped by six other potential customers; or that the Government should compensate me through a levy. (And those promoting such a levy also never considered passing my share on to me.)

Does the record industry really believe that if home-taping ceased their sales would increase six-fold through a distribution system they have reduced to single figure multiples who have little or no knowledge of the product they are selling?

They only want to sell baked-beans, have destroyed the local grocery shop, and scream for a levy on cookery books and claim that recipes are copyright theft.

DAVID CROSBY, Rox Ltd, Liscard Road, Wallasey, Merseyside.

## Rent first to avoid 'digital doggydoos'

WITH REGARD to the controversy over CD rental, you must surely allow that it offers at least one great advantage over outright purchase; the ability to check sound quality, in possibly ideal listening circumstances. Much better, for minimal outlay, to discover that a disc doesn't cut it soundwise, happy in the knowledge that the offending item will be returned, than to become the owner of what could be digital doggydoos.

By now, it must have dawned on even the most casual record buyer that the CD format promises all in the reproduction of sound. But too often — and at considerable expense to the public — it disappoints. Frequently, this is the fault of indifferent mastering or the purchase of a pirate CD, so it could be said that CD rental acts like an insurance policy, for a modest premium allowing the potential customer to pick the good from the bad, in terms of sound quality and perhaps other criteria. After all, if the disc sounds bad, it's unlikely that it will be taped... then again, renters would no doubt drop any ideas of buying it. So the only body that suffers is the record company, who should have done a better job in the first place.

TONY MARTIN, Tonal Records, Haxby, York.

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# They came . . . they SAW . . ., they conquered

**Marek Kohn examines the year when Stock Aitken and Waterman were unavoidable and the local D'Arby was really an American**

**T**HERE WERE debuts in 1987, and there were debuts. As the end of the year approached, it was clear from the invoice tally that just two newcomers were ahead of the field.

In the double-platinum league, established artists shared the honours with Rick Astley and Terence Trent D'Arby, two young men with little in common besides having distinctive voices and the backing of the British music industry. D'Arby turned his ego into the lynchpin on which his image hung; loud, boastful, vain and lustful. The public also found a place in its heart for the boy next door who came out of nowhere — Newton-le-Willows, to be precise — and rapidly made his mark as the Steve Davis of pop; a properly English star.

The story of how Astley was spotted singing in a Warrington working men's club by Pete Waterman, and taken under the wing of the PWL empire, is related on Astley's album sleeve. Astley made tea, stood in the glow of the PWL stars, and recorded *Never Gonna Give You Up* in October 1986, "but Stock Aitken Waterman did not feel that the market was right for it until the middle of the year".

The mystique of marketing is dispelled by Peter Robinson, director of A&R at RCA, who feels that the summer is a good time for dance records and launching new artists in general. He also wanted as much material as possible ready to follow up the first singles with an album. With a single at number one by August and only three tracks ready, SAW's legendary work-rate was invaluable in completing the album for November release.

Despite the engagingly preposterous comparisons with Luther Vandross and Frank Sinatra, the true stars of the album sleeve's little narrative are Stock, Aitken and Waterman. The real UK artist breakthrough of 1987 was SAW's expansion of the idea of an "artist" to encompass not just

individual producers but the production house itself.

The late Eighties have seen a general shift away from the promotion of individual products to that of the concerns that supply them — witness the TV ads that emphasise the Nissan factory rather than the Bluebird car, or the eulogies to BP's corporate activities that laid the ground for the ill-fated bid to sell shares rather than petrol. In such an economic climate, it's not really surprising that an industrial unit is promoting itself over its artists. SAW plays up its dynamism, appetite for enterprise, success rates and ambition. This, rather than the sequencers or the engineering, is *The Sound Of A Bright Young Britain*.

Pepsi and Shirlie understand. Though not part of The Hit Factory, they too are the sound of Bright Young Britain: tough, stropic, out for gold, and unsympathetic to people who don't get off their backsides and make something of their lives. "Just get on with it," admonishes Pepsi. "Everyone is capable of doing whatever they bloody well want to do. That's what we're about. Everybody thinks Pepsi and Shirlie just came out of the sky and were involved with this mega-mega band. No way!"

Pepsi and Shirlie point out that they never actually said they sang for Wham! when they danced on stage with George and Andy. Their career as recording artists, though planned from back in the Wham! days, began in the summer of 1986 when they joined Polydor. Heartache was the commercial single song that the company felt was missing from their own compositions. Released at the beginning of 1987, it reached number two. What the *Star* called their "girl-next-door looks" soon got the duo a garment marketing tie-up with Top Shop, providing a new way to purchase Pepsi and Shirlie product on a Saturday. Ordinary girls, but worldly wise and determined to go places: that's the Pepsi and Shirlie role model.



RICK 'INTERESTING' ASTLEY: the Steve Davis of pop



TERENCE TRENT D'ARBY: loud, boastful, vain and lustful



PEPSI AND SHIRLIE: worldly wise girls next door



T'PAU: ROCK roots and a frontwoman who can toss curls with the best of them



THE CHRISTIANS combine the traditions of rock and soul

The pair's version of Free's *All Right Now* ("another part of us, a part that's a bit more aggressive," says Shirlie, woefully short of irony) is a reminder that rock tradition is harder to bury than a zombie. Over at Island, the US's lesson has been well learned: better to stump round the American interior building up a live audience than to emulate your flashier contemporaries who are filling the MTV screens; for, once earned, that rock audience is likely to prove loyal. That lesson was applied to The Christians, who were kept touring for the first six months of 1987. The singles, *Forgotten Town*, and *Hooverville*, were modest Top 30 hits, but by the time their first album came out on October, the audience that had been accumulated the old-fashioned way was of sufficient size to send the record straight in at number two in its first week of release. It was rated gold the following month.

Island's Rob Partridge observes that The Christians "straddle the natural demographics in music", combining the traditions of rock and a cappella soul. He feels that with an instantly memorable "visual shorthand" in the image of the bald-headed, be-shaded Gary Christian, and strength in harmonies and songwriting, the group has a formidable collection of core assets. He detects a return to "musical rather than ephemeral values".

Whether you're measuring ephemeral values or musical ones, T'Pau have got the lot: roots in rock tradition, well-developed melodic songwriting abilities, and a frontwoman who can toss curls with the best of Heart or Whitesnake, but does it in a way that could win over Abba's fans. To show for it, they headed out of 1987 with a platinum LP and a number one single to their credit.

The rock beaten track proved more useful in getting the members of T'Pau introduced to regional radio people than it did in getting the act on an audience, as they played to the sparse crowds that headliner Nik Kershaw could muster early last year. Heart And Soul got little Radio One airplay at this time.

The group benefited from Virgin's determination to efface the memory of its previous attempt to set up a US division by getting it right this time. The Siren signing was among the acts chosen to spearhead Virgin's transatlantic push. Getting a big American hit guaranteed airplay on Radio One's US chart show, and an angle around which to work rebound marketing. Siren's Simon Hicks denies, however, that the group was tailored for America. He points out that in the US, AOR radio has not given T'Pau an especially good reception. They are essentially a Top 40 act. Hicks also notes that when they brought Roy Thomas Baker back from his

Stateside desk job to produce the album, they had expected him to give it a Cars rather than a Foreigner sound. Siren will, however, hire Baker for the follow-up — unsurprisingly, after the success of the first.

T'Pau's rise, along with Heart's UK hits (more hair, more guitar solos, same basic principle) raises the possibility that melodic metal might finally catch on here. What Alan Jones calls "lite metal" showed staying power, with groups like Bon Jovi, Whitesnake and Def Leppard steadily moving away from the HM pack. Acts like T'Pau and Heart present the prospect of female stars with whom girls can identify; girl-orientated rock, even, as a change from the endless procession of heavily-tressed male idols.

Other areas of music may throw up innovations. Technology will continue to allow non-musicians a flash of the limelight: one of the more notable music events of 1987 was M/A/R/R/S' sojourn at Number One. This was reinforced by the Coldcut Crew's effective rework of Eric B and Rakim's *Paid In Full*. Although M/A/R/R/S is not a new "act" as such, it heralds a new sort of artistry in which the go-getting Bright Young Britain principle is taken to mean, get creative first and worry about the copyright later. There are no "trends" any more, just fragments, and that makes the mixer's art an appropriate one for the times.



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ADDERLEY, Nat	WORK SONG	Riverside RSLP 318/— £2.99 (A)				Jazz
ALBANY, Joe	THE RIGHT COMBINATION	Riverside RLP 270/— £2.99 (A)				Jazz
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*BOLLING, Claude	PLAYS ELLINGTON, VOL 1	CBS (France) FM 42474/FMT 42474 £4.37 (DIS)				Jazz
*BUSH, Stan & BARRAGE	STAN BUSH & BARRAGE Polydor (USA)	8327871/8327874 £3.75 (F)				Rock
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GRIFFIN SEXTET, Johnny	JOHNNY GRIFFIN SEXTET	Riverside RLP 264/— £2.99 (A)				Jazz
GUTHRIE, Willy	COLUMBIA RIVER	Topic 12 T 448/— £3.65 (HS/PROJ/CM)				Folk
HANGMAN'S	BEAUTIFUL DAUGHTER, The TRASH MANTRA	Dreamworld BIG 5/— (I/RT)				Rock
HAPSHASH & THE COLOURED COAT	HAPSHASH & THE COLOURED COAT	Drop-Out DO 2001/— £3.65 (P)				Rock
HAWKINS, Coleman	THE HAWK FLYS	Riverside RLP 233/— £2.99 (A)				Jazz
HEPBURNS, The	MAGIC OF THE HEPBURNS	Cherry Red BRED 83/— £3.65 (P)				Rock
HEYWOOD, Heather	SONS OF LOVE	Greenbox TRAX 010/CTRAX 010 £3.95 (I/FF)				Scottish Folk
*HORNOR, Uvette	GRANDS SUCCES	MUSSETTE, VOL 8 CBS (France) 4504091/4504094 £2.99 (DIS)				French Instrumental
*IGLESIAS, Julio	SENTIMENTAL	CBS (France) 4600291/4600294 £2.99 (DIS)				MOR
ISAACS, Gregory	ENCORE	Kingdom CKVL 9030 (Cassette) £3.45 (A)				Reggae
*JOHNSON, J.P./D. HYMAN	CHARLESTON	CBS (France) 4508641/4508644 £3.89 (DIS)				Jazz
LA SERIE, Roland	AY, SE PASO LA SERIE	GlobeStyle ORB 026/— £3.65 (P)				World Music
LATEEF, Yusef	THE CENTAUR & THE PHOENIX	Riverside RSLP 337/— £2.99 (A)				Jazz
*LION FATAL	ATTRACTION	Polydor (USA) 8342321/8342324 £3.75 (F)				Rock
LOWE, Mundell	GUITAR MOODS	Riverside RLP 208/— £2.99 (A)				Jazz
MacPHEE, Cath-Anne	CANAN NAN GAI DHEI	Greenbox TRAX 009/CTRAX 009 £3.95 (I/FF)				Gaelic Folk
MALAYSIAN PALE NATURE'S	FANTASIES	Fortuna LPFOR 17053/MCFOR 17053 £4.56 (A)				Rock
MITCHELL, Blue	THE CUP BEARERS	Riverside RSLP 439/— £2.99 (A)				Jazz
MONK, Thelonious & Gerry MULLIGAN	MULLIGAN MEETS MONK	Riverside RLP 247/— £2.99 (A)				Jazz
MONTGOMERY, Wes	TRIO THE WES MONTGOMERY TRIO	Riverside RSLP 310/— £2.99 (A)				Jazz
MOORE, R. STEVIE	A QUIET GATHERING	Recommended RRC 30/— £4.20 (I/RT)				Rock
*MOREL, Terry	SONGS OF A WOMAN IN LOVE	Fresh Sounds FS 291/— (CH)				Rock
MORRISSEY, Dick	SOULILOQUY	Coda 8329401/8329404 £3.60 (P)				Jazz
NAJMA QAREEB	Triple Earth TERRA 103/— (JS)					Asian
NAKED PREY	40 MILES FROM NOWHERE	Zippo/Demon ZANE 006/— £2.43 (P)				Rock
OHLSOON, Curtis	SO FAST	Enigma 3274-1/— £3.65 (P)				Pop
ORIGINAL SOUNDTRACK	NO WAY OUT	That's Entertainment TER 1149/ZCTER 1149 £3.60 (P)				Films & Shows
ORIGINAL SOUNDTRACK	OLYMPUS ON MY MIND	That's Entertainment TER 1131/— £3.60 (P)				Films & Shows
ORIGINAL SOUNDTRACK	SALVATION For A Song	TWI 774/TWIC 774 £3.95 (P)				Films & Shows
ORIGINAL SOUNDTRACK	THE WOO WOO KID	Atlantic K78 17881/K78 17884 (W)				Films & Shows
ORIGINAL SOUNDTRACK	WITHNAIL & I	Filmtrax MOMENT 110/MOMENT C 110 (BMG)				Films & Shows
ORIGINAL SOUNDTRACK	SULEYMAN THE MAGNIFICENT	Celestial Harmonies LPECL 023/MCCLE 023 £4.56 (A)				Films & Shows
*POWELL, Seldon	SEXTET SELDON POWELL SEXTET	Fresh Sounds FS 286/— (CH)				Jazz
PSYCHIC TV	PICTURE DISC Temple TOPY 31/— £5.00 (I/RT)					Rock
RAZORCUTS	THE STORY TELLER	Creation CRELP 26/— £3.65 (I/RT)				Rock
ROGERS, Kenny	THE FABULOUS KENNY ROGERS	Pickwick SHM 3228/HSC 3228 (PK)				Country
ROLLINS, Sonny	THE SOUND OF SONNY	Riverside RLP 241/— £2.99 (A)				Jazz
SPANN, Otis	THE BLUES NEVER DIE	Ace CH 231/— £3.65 (P)				Blues
SPELLMAN, Benny	FORTUNE TELLER	Charly CRB 1168/TCCR 1168 (CH)				Soul
STITT, Sonny & Red	HOLLOWAY JUST FRIENDS	Affinity AFF 181/— (CH)				Jazz
*SUPERSAX & L.A. VOICES	STRAIGHTEN UP & FLY RIGHT	CBS (France) 4503841/4503844 £4.37 (DIS)				Jazz
3 MUSTAPHA	3 THE GOLDEN WORLD OF MUSTAPHA	Globe Style ORBC 027/— £3.65 (P)				World Music
*TRUST	BEST OF TRUST	CBS (France) 4505941/4505944 £2.99 (DIS)				Rock
VARIOUS ALLIGATOR SWING	Charly GCL 116/— (CH)					Swing
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VARIOUS BLUES GUITAR BLASTERS	Ace CHA 232/— £3.65 (P)					Blues
*VARIOUS CHESS	ROCKABILLIES	Chess DET 204/— (CH)				Rockabilly
VARIOUS LOVIN' FIFTIES	VOL 2 Trax BOOMER 107/BOOMER C 107 £2.42 (BMG)					Pop
VARIOUS LOVIN' SIXTIES	VOL 2 Trax BOOMER 110/BOOMER C 110 £2.42 (BMG)					Pop
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VARIOUS PEACOCK CHICS & DUTCH	CHES SINGS THE BLUES	Ace CHD 233/— £3.95 (P)				Blues
VARIOUS RIVERSIDE JAZZ	SAMPLER	Riverside RIVM 001/— £1.82 (A)				Jazz
VARIOUS ROCKIN' JUMPIN' SHOUTIN'	Charly GCL 112/— (CH)					Cajun
VARIOUS ROCKIN' BLUES PARTY	Charly GCL 115/— (CH)					Blues
VARIOUS ROCKIN' FIFTIES	VOL 2 Trax BOOMER 108/BOOMER C 108 £2.42 (BMG)					Rock & Roll
VARIOUS ROCKIN' SIXTIES	VOL 2 Trax BOOMER 109/BOOMER C 109 £2.42 (BMG)					Rock & Roll
VARIOUS ROLLIN' SIXTIES	Trax BOOMER 111/BOOMER C 111 £2.42 (BMG)					Rock
VARIOUS RUMBLE BOOGIE	Charly CRM 2033/— (CH)					Blues
VARIOUS THE RED BIRD STORY	Charly CDX 19/TCCDC 19 (CH)					Pop
VON FREEMAN	QUARTET YOUNG & FOOLISH	Affinity AFF 184/— (CH)				Jazz
WILKERSON, Don	THE TEXAS TWISTER	Riverside RSLP 332/— £2.99 (A)				Jazz
WITHERSPOON, Jimmy	AT THE MONTEREY JAZZ FESTIVAL	Affinity AFF 182/— (CH)				Jazz

\* Import

SEE PAGE 54 ►

Mon 1-Fri 5 February 1988  
Year to Date: 5 weeks to 5 February

Album Releases: 99  
Album Releases: 320

Compact Discs: 23  
Compact Discs: 83

## US TOP FORTIES SINGLES

1★	2	NEED YOU TONIGHT, INXS	Atlantic
2★	3	COULD'VE BEEN, Tiffany	MCA
3★	5	HAZY SHADE OF WINTER, Bangles	Def Jam
4	1	THE WAY YOU MAKE ME FEEL, Michael Jackson	Epic
5★	8	SEASONS CHANGE, Expose	Arista
6★	10	I WANT TO BE YOUR MAN, Roger	Reprise
7	4	GOT MY MIND SET ON YOU, George Harrison	Dark Horse
8★	11	HUNGRY EYES, Eric Carmen	RCA
9	6	CANDLE IN THE WIND, Elton John	MCA
10	7	TELL IT TO MY HEART, Taylor Dayne	Arista
11★	13	I COULD NEVER TAKE THE..., Prince	Paisley Park
12★	18	WHAT HAVE I DONE TO..., Pet Shop Boys	Manhattan
13★	17	SAY YOU WILL, Foreigner	Atlantic
14★	15	TUNNEL OF LOVE, Bruce Springsteen	Col/CBS
15★	21	DON'T SHED A TEAR, Paul Carrack	Chrysalis
16	14	CRAZY, Icehouse	Chrysalis
17★	20	I LIVE FOR YOUR LOVE, Natalie Cole	EMI
18★	23	EVERYWHERE, Fleetwood Mac	Warner Brothers
19	12	THERE'S THE GIRL, Heart	Capitol
20	9	SO EMOTIONAL, Whitney Houston	Arista
21★	31	SHE'S LIKE THE WIND, Patrick Swayze	RCA
22★	26	POP GOES THE WORLD, Men Without Hats	Mercury
23	25	HONESTLY, Stryper	Enigma
24★	34	NEVER GONNA GIVE YOU UP, Rick Astley	RCA
25★	30	PUMP UP THE VOLUME, M/A/R/R/S	4th + B'Way
26★	27	PUSH IT, Salt-N-Pepa	Next Plateau
27★	32	CAN'T STAY AWAY FROM YOU, Gloria Estefan	Epic
28	16	FAITH, George Michael	Col/CBS
29★	35	I FOUND SOMEONE, Cher	Geffen
30★	37	FATHER FIGURE, George Michael	Col/CBS
31	19	IS THIS LOVE, Whitesnake	Geffen
32	24	SHAKE YOUR LOVE, Debbie Gibson	Atlantic
33★	40	I GET WEAK, Belinda Carlisle	MCA
34	22	CHERRY BOMB, John Cougar Mellencamp	Mercury
35★	39	853-5937, Squeeze	A&M
36★	—	BECAUSE OF YOU, The Cover Girls	Fever
37★	—	JUST LIKE PARADISE, David Lee Roth	Warner Brothers
38	28	CATCH ME (I'M FALLING), Pretty Poison	Virgin
39★	—	LOVE OVERBOARD, Gladys Knight & The Pips	MCA
40★	—	ENDLESS SUMMER NIGHTS, Richard Marx	EMI

## ALBUMS

1	1	TIFFANY, Tiffany	MCA
2	2	FAITH, George Michael	Col/CBS
3	3	DIRTY DANCING, Original Soundtrack	RCA
4★	6	KICK, INXS	Atlantic
5	4	BAD, Michael Jackson	Epic
6	5	WHITESNAKE, Whitesnake	Geffen
7	7	THE LONESOME JUBILEE, John Cougar Mellencamp	Mercury
8	10	HYSTERIA, Def Leppard	Mercury
9	8	CLOUD NINE, George Harrison	Dark Horse
10	11	A MOMENTARY LAPSE OF REASON, Pink Floyd	Col/CBS
11	9	WHITNEY, Whitney Houston	Arista
12	12	TUNNEL OF LOVE, Bruce Springsteen	Col/CBS
13	13	NOTHING LIKE THE SUN, Sting	A&M
14★	19	OUT OF THE BLUE, Debbie Gibson	Atlantic
15	15	THE JOSHUA TREE, U2	Island
16	14	YOU CAN DANCE, Madonna	Sire
17	17	PERMANENT VACATION, Aerosmith	Geffen
18	18	BACK FOR THE ATTACK, Dokken	Elektra
19★	23	EXPOSURE, Expose	Arista
20	16	HEAVEN ON EARTH, Belinda Carlisle	MCA
21★	21	INSIDE INFORMATION, Foreigner	Atlantic
22	20	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
23	24	CHARACTERS, Stevie Wonder	Motown
24	22	VITAL IDOL, Billy Idol	Chrysalis
25	26	DOCUMENT, R.E.M.	I.R.S.
26★	29	LIVE IN AUSTRALIA, Elton John	MCA
27	25	BAD ANIMALS, Heart	Capitol
28	27	CHRONICLES, Steve Winwood	Island
29	30	DUOTONES, Kenny G	Arista
30	28	RICHARD MARX, Richard Marx	Manhattan
31	32	BIG GENERATOR, Yes	Atco
32★	33	JODY WATLEY, Jody Watley	MCA
33	31	LESS THAN ZERO, Original Soundtrack	Def Jam
34★	35	PET SHOP BOYS ACTUALLY, Pet Shop Boys	Manhattan
35★	37	UNLIMITED, Roger	Reprise
36★	40	SUBSTANCE, New Order	Qwest
37	—	APPETITE FOR DESTRUCTION, Guns & Roses	Geffen
38	34	CRAZY NIGHTS, Kiss	Mercury
39★	—	ROBBIE ROBERTSON, Robbie Robertson	Geffen
40	38	RAPTURE, Anita Baker	Elektra



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**MOTT THE HOOPLE – THE COLLECTION**  
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CCSLP / MC / CD 174



**AEROSMITH – TOYS IN THE ATTIC**  
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CLALP / CD 135X



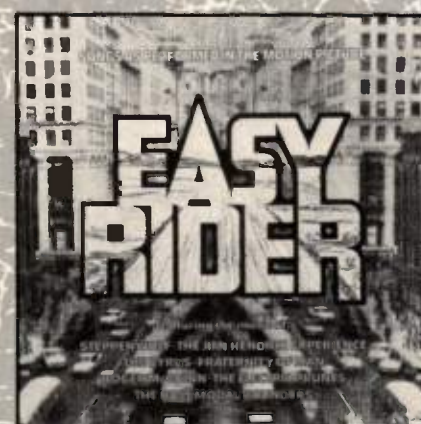
**MOUNTAIN AVALANCHE**  
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CLALP / CD 136X



**THE POINTER SISTERS – THE COLLECTION**  
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CCSLP / MC 175



**TODD RUNDGREN – A WIZARD / A TRUE STAR**  
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# Slavs to the rhythm

**In a country where the accelerating growth of inflation could easily change the price of a meal between aperitifs and brandies, the hopes of establishing a thriving music industry would appear to be severely hampered. Duncan Holland travels to Yugoslavia to see how they are combatting this problem via an international song contest — MESAM.**

In an attempt to sharpen up and promote its infant music industry, Yugoslavia recently held an international song contest in Belgrade, an extension of its already-established MESAM series of concerts. In throwing open the doors, the intentions are quite clear: Yugoslavia wants a slice of the world's pop market. But, is this a realistic ambition?

An indigenous market bubbles along for folk and traditional music, but when it comes to attracting foreign talent, simple economics stand as an unbreachable barrier. Any earnings accrued within Yugoslavia from tours and concerts are not transferable outside the country: you might go down a storm, pocket the booty, but you can't take the dinars with you when you leave. One drastic way round this is to return to the country to spend the money on recording or rehearsal, but either way it's a major stumbling block. Secondly, even if you decide to tour there, you might well find yourself priced out of the market in an attempt to cover costs.

Tours by Rod Stewart and Boy George didn't take place because people couldn't afford the tickets and more recently Cliff Richard played to only three-quarter full

houses mainly because he was forced to charge a ticket price at the all-time high of £5. Clearly nobody's going to tour Yugoslavia in an attempt to line their pockets, it must be seen as some sort of ambassadorial exercise in cultural exchange. Any takers?

A record industry of sorts does exist and there remains a fond, even adulatory regard for UK and US music. The Yugoslav record shop is a refreshingly simple affair, something of a haven for refugees from the Megastore: no flashing lights or the iron grip of security, it's just the vinyl. Each shop is exclusive to just one label/importer, for example Yugoton, and stocks no other product. Each such label obtains foreign records in licensing deals for a maximum number of copies, which it then manufactures in Yugoslavia. Once this quantity has been sold, be it 50,000, 100,000 or whatever, the record is officially sold out. Product is never re-pressed, a situation arising out of material shortages of both vinyl and paper for the packaging.

This also contributes to a total absence of a singles market, but with LP prices for UK product down to £2 and Yugo-music as little as £1, a singles market is never going to be the greatest money-spinner.

A national chart is available for LP sales and getting a number one will aid sales, but the chart is really a poll compiled from votes sent in by readers of various consumer magazines. The opportunities to tamper with such a system should be clear to anyone reading this.

So did MESAM do the trick and have the Yugoslavs anything to offer? Nothing on view would add much to the UK charts, or detract from them for that matter. It was all rather safe and second-hand. The inspirations for the younger bands come from abroad and as such are seldom better than diluted re-runs of what we already know. Laibach are currently causing something of a ripple in Europe, and could be seen as one of Yugoslavia's more testing exports, if only for their regrettable employment of Nazi imagery as a tool of outrage. Clearly in an important event such as MESAM, the bands selected were far less controversial.

But it was the international competition section on which most

hopes were pinned. Drawing from showbiz tradition inherited, sadly, from the tackier end of Seven's Eurovision, the event began to feel woefully close to the point where an accusation that this was nothing more than a junior Song For Europe could've been easily levelled. Vojkan Borisavljevic, the whole event's artistic director was not impressed: "MESAM is a resumé of what's best in Yugoslavian music, the composers and their work, and the hope is to stimulate interest in the country. There is no connection with Eurovision, that's music for housekeepers, we are here to promote quality music from the world, from the UK, US, China, Russia, Europe, wherever."

Appalling organisation nearly strangled this ambition at birth. It's a sad truth, but however willing the Yugoslavs may be, they simply lack the experience to run this sort of event to a tolerable level of competence. Confusion reigned at every turn, with the competitors wandering aimlessly between rehearsals, never clear of the next step.

In fact this was a little like a mini-Olympics, with the British contingent once again slightly put out to discover that some of the contestants had actually been practising beforehand and were unapologetically proficient. Not quite cricket, it was decided.

Carrying the flag for the UK was the remarkable talent of Michael McLeod, a 20-year-old singer from London who almost stopped the traffic once let loose on the streets of Belgrade. Much could be made of his extraordinary appearance, an androgyne culled from the more attractive end of the Terence Trent D'Arby family, a poise and style which lead to considerable and genuine confusion as to whether he was a boy or a girl, but this all takes second place to a voice of rare strength and range.

Early betting had it that if McLeod sang well enough on the night and the orchestra could sort out the arrangement properly, the UK was in with a chance. But a major threat was brewing from the Americans. Regina Brown popped up during rehearsals with a note-perfect rendition, and some remarkable singing which drew favourable comparisons with Min-



MICHAEL MCLEOD: no prizes, but plenty of accolades and a detail from the official MESAM brochure



was felt that picking up the song of the show award as well as pushing things a little. The Chinese came in a credible third for arrangement, with the rest leaving empty-handed and a little disgruntled.

MESAM meant a lot for the Yugoslavs, and a lot was riding on it for their music industry. It would be disingenuous to say that politics were not involved, but the genuine belief in forming musical bridges with other countries was also evident. Next year the event is to be repeated on a larger scale, CBS was being mooted as a sponsor and Borisavljevic, the genial artistic director, is already hoping to attract major names for an even bigger splash.

For Michael McLeod better things beckon. This was invaluable experience, he'll have learnt a lot and together with Soho Management and Wayne Bardell, who looks after him there's every chance of a significant career developing.

A final word? In order to get to the ground floor in a lift you press the button marked PR and this was the closest you got amongst all the disorganisation and confusion to any sort of press or public relations; a salient lesson to be learnt for next year.

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**Eddy Grant has never been afraid to depart from the norm, and has quietly set many pop precedents, the most recent of which was a video shoot in Yugoslavia. Chris White talks to him in Dubrovnik**

IN THE 20 years since his first chart success with The Equals, Eddy Grant has become a one-man industry, not only writing, producing, playing and singing the material on his records, but recording them in his own 48-track studio in Barbados and releasing the end product on his own label, Ice Records. Grant also recently filmed several videos for his forthcoming album in Dubrovnik, Yugoslavia.

The fact that Eddy Grant has made his latest pop videos in Eastern Europe is typical of a man who has never been afraid to depart

cause of the long hours that were put in by everyone. We were working serious hours, from early morning to late at night, but everybody was keen to get it done."

Grant's next album will be released in the spring but the single, Give Me Hope Jo'Anna, has just entered the charts, although promotion for it started in the discos before Christmas.

"I'm very pleased with the album, which I recorded at my Blue Wave studio in Barbados. It's a severe departure from the norm — usually I move in easy steps, but with this album it has been more leaps and bounds. I feel confident about it because the songs are so strong," he says.

Grant's studio has been used by such other rock luminaries as Sting (who recorded both his solo albums there), Mick Jagger, Paul McCartney and The Thompson Twins. In the early Seventies he had his own studio in north London and apart from his own work produced other artists like The Pioneers and Ninety Degrees. Success as a solo artist — with international hits like Living On The Frontline, I Don't Wanna Dance, Walking On Sunshine, Do You Feel My Love and Electric Avenue, plus big-selling albums like Message Man, Killer On The Rampage, and Born Tuff — gave him the financial means to build the Blue Wave studio.

In 1977 he started his own label, Ice Records, and 10 years later he has just signed a new distribution deal with PRT. "We've gone

with Ice because I'm too belligerent. Sure there have been times when I've needed the money, but I've never needed it *that* bad, and anyway there is something about being an indie. I want to hold on to Ice because it helps me create in a positive way and I don't have to make any concessions towards fashion."

Grant reckons that he is probably unique among recording artists in that he owns the copyrights to all the songs he has ever recorded. The Equals were signed by Eddie Kassner back in 1967 and he had a string of hits for his President Records label, including the chart-topper Baby Come Back, Black-Skinned Blue-Eyed Boys and Viva Bobby Joe. "I believe it is in an unusual situation but I own all my own copyrights from day one. I was originally introduced to Eddie Kassner by Gene Latter, another singer who had moderate success in Europe. He'd heard us rehearsing a song and took us along to President — Mr Kassner took us into the studios, signed us and promptly forgot about Gene Latter!"

"I have to say that Eddie Kassner was my teacher and although we had our battles, I've always tried to be a gentleman with him. He didn't have to sell the copyrights back to me and the fact that he did was a great gesture because there were other parties who would have paid a lot of money for them. It's an extensive catalogue and I'm cataloguing it so to speak, and making digital masters of all the record-



EDDY GRANT still living on the frontline of innovation.

# Grant's Eastern bloc-buster

from the norm and who often, in unpublished ways, has set pop music precedents. Back in 1968 when Baby Come Back was the first of a string of hits for Grant's band The Equals, they were arguably the first British multiracial group to attain mass acceptance. Similarly, Grant launched his own indie label Ice in the Seventies, a time when such a venture was considered a high risk.

More recently Grant broke new ground by appearing in Cuba — a concert which was shown live throughout the Communist world via Russian satellite — and following it up with gigs throughout the Eastern bloc.

It was while touring Yugoslavia a couple of years ago that Grant was approached by the country's tourist board via his Yugoslavian record company, and asked if he would consider making a video there. "I thought: 'Why not? They've been very good to me over the years, and at times when things haven't been too hot for me elsewhere.' We sent a guy there to check it all out, and the feedback was good. We've done three videos for the new album and it has been an enjoyable experience," Grant reports.

"I guess we were breaking new ground because while their video filming facilities are very good, they're more used to doing straight films or TV programmes rather than working on pop music videos. They were very co-operative and if I had been filming in the UK we'd probably have had problems be-

through some serious changes over the years, both up and down, but I would like to think that the label has survived at the highest level," Grant says.

"I've always wanted Ice as a vehicle not just for me but for other people as well, but invariably what happens is that if a big record company comes along and shows interest they are reticent about one or another of the projects the label is involved with. Either that or they give you a situation which doesn't help the artists involved to survive, so you end up ploughing your own money into the label... and there's only so much that you can do," he adds.

"I'm hoping to bring forward a few of the more esoteric acts that I've been working on, like Carl And Carol Jacobs, Machel Montano — who are from Trinidad — and the Mighty Gabbi from Barbados. They're different from the norm and I find it a pleasure to be dealing in that kind of music. It's not a serious commercial endeavour because the music hasn't been accepted on a mass scale, but it is good therapy for me, and it's good to give artists like that an opportunity."

Survival is the name of the game: "As an indie label, though, we don't have the overheads of, say, EMI Records. Ice Records is more down market. It's the name of the game that the small labels eventually get swallowed up by the big ones, whether they are moderately or extremely successful — but maybe that hasn't happened

ings. Now I'm waiting for the right time to release the albums in digital form, and also put them out on compact disc.

Grant adds: "The Equals were a very good band, making music which subsequently became like punk — it was totally different to anything else that was around at that time. We were probably the first multiracial band to have chart success but at the time, in the late Sixties, the significance of the band wasn't realised. The Equals probably sold more records than most of the other groups of that period because we were an international group as opposed to just having chart success in the UK."

Grant's forthcoming album is self-written and produced, and he plays all the instruments as well as doing the vocals. "It's not a situation I went looking for. It just happened, although I enjoy working on my own without any stress from outside. There is a charm in working with other people but to be honest, I don't miss it. It's like not eating meat — I'm a vegetarian — after a while you just don't miss it. I enjoy putting an album together on my own, watching it grow, and not having the outside interference of another mind. It's like painting a picture: you must have rough edges because no-one is perfect, but at the end of the day the rough edges add to the complete picture of the person who painted it."

He hopes, however, to work live with other musicians before too long, probably around the time the album is released. "The last gig I

did was the concert to mark the end of the GLC in April last year — it made me realise just how great an audience the British can be. It had been raining all day, was bitterly cold and yet there were all those thousands of people there, many of them sitting on the ground! A better audience you couldn't hope for.

"I've played to capitalist and communist audiences, but at the end of the day there's really no difference between them. They live differently in the Eastern bloc but their appreciation of something is no different except that they probably want to show you more warmth simply because it isn't expected of them.

"My relationship with Yugoslavian audiences goes back to my days with The Equals, and I've done a couple of tours on my own. Last time, the people from the Russian Embassy came along and there have been overtures for me to do some dates in the USSR. I'm told that my music is played there and that my records find a way into the country, probably via East Germany which is another Communist country I've visited. It's early stages but I'd certainly like to play in Russia and it is becoming much easier for Western rock artists to do concerts there, with the new policy of glasnost."

Meanwhile, there is the new single to promote, followed by the album, as yet untitled. "Ice Records has been a licensed label in the past, and a distributed one, but I decided to opt for the latter again

because I know how my music should be marketed. There are people who have their ideas of how it should be marketed but I don't want that kind of brain, I want people who I can talk to and who will relate to what I'm trying to do. PRT is under new management now and they are looking at distribution more aggressively because they want success. I hope that we will make a good team together."

**'I've played to capitalist and communist audiences, but at the end of the day there's really no difference between them. They do live differently in the Eastern bloc but their appreciation of something is the same'**



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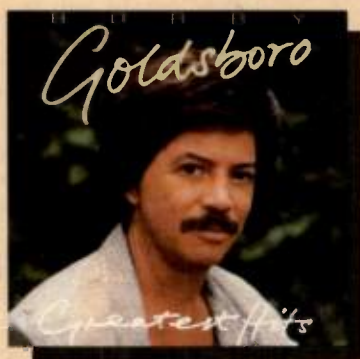
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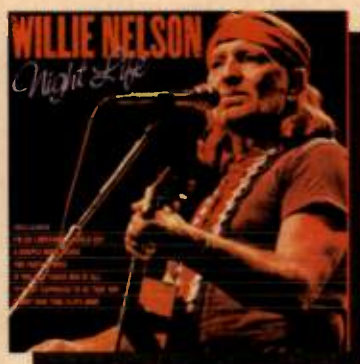
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### PMP/K 1016

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# Decline and fall of the US import empire

**The weakened dollar and forceful defence by American labels of their domestic copyright has all but halted imports of European pressings into the US. Jim Bessman looks at the implications of such restrictions on US import companies**

RECENT EVENTS have brought major changes in the traditional battleground between domestic importers and major labels which own rights to imported product.

Most significant is a severely weakened dollar, the effect of which has all but halted imports of now-costlier European pressings into the US.

Additionally, the forceful defence by American labels of their domestic copyright holdings has contributed to retrenchment on the part of the biggest importers, such that they now focus their efforts on their own domestic labels or those which they exclusively distribute.

But while both importers and major labels acknowledge that newly established channels of communication have helped facilitate co-operation in bringing in product owned by major labels but unreleased here, American record industry executives familiar with import-export issues also recognise that these problems never go away.

"It's a problem which will never go away but merely move around in following the pattern of currency fluctuations," says Andrew Gerber, a general attorney for CBS Records. "That's basically what the issue's all about: any country with a strong currency is a target for parallel importation."

The term "parallel import", of course, is an issue in itself, with an importer like Tower Records president Russ Solomon defining it simply as "unreleased merchandise", that is, a different mix or packaging than is available in the country

through domestic channels.

For Gerber, the definition is "any item manufactured both here and abroad which is made legally abroad but violates the rights of the domestic copyright or trademark owner when imported and distributed here."

"It's as bad as it can get in the Hispanic area," observes Steve D'Onofrio, deputy general counsel for the Recording Industry Association of America and director of RIAA's Anti-Piracy and Unauthorised Import programme.

D'Onofrio notes that the weakness of the Mexican peso against the dollar is wreaking havoc on US manufacturers of Latin product that is being parallel-imported here. He says that 120-odd warning letters have been sent out to retailers in Hispanic communities.

But both Gerber and D'Onofrio recognise that the dollar situation — and past litigation — has strongly aided American record companies in combating importation of parallel product in other genres.

"In the Top 40 area it's less of a problem, especially with the amicable settlement of lawsuits against importers a couple of years ago," notes D'Onofrio. Adds Gerber: "Because the dollar is so weak against European currencies, it doesn't make sense anymore to import records from overseas."

A check with major US import companies bears this out. "It's easy to oblige US major labels and publishers because the dollar is so weak," says Barry Tenenbaum, president of Dutch East India Trading. "There's no incentive what-

soever to bring in records."

Barry Kobrin, head of Important Record Distributors, another importer, also notes that import prices are "prohibitive", such that it now costs \$6.50 to bring in a record which a retailer must buy for \$7.50-\$7.99 to sell to consumers for \$12.99.

Tenenbaum says that along with the declining dollar value and the costs of royalty payments to domestic labels and publishers, recent UK label practices — including an unwillingness to take back defects — have contributed to dropping the import segment of his business to 10-20 per cent now, compared to 100 per cent three years ago.

Making up the difference at Dutch East India and Important, which has also drastically cut back its import business (Kobrin estimates that his decreased importing accounts for \$250,000-\$300,000 in monthly billings), is a new emphasis on in-house domestic labels, as well as other independents which they exclusively distribute.

Kobrin explains that in 1979, when he first entered the import business, British artists like The Buzzcocks, Wire, and The Jam were the reason.

"Now there's very little overseas that excites me personally. There's more entertainment in domestic independent product, and new wave shops here have transferred their import purchases into domestic releases. The attitude of other exporters has also changed —

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## FOCUS ON IMPORT

**'People who want to import copyright-protected recordings always argue that they're helping you by publicising your song, but they're still taking your property and you have the right to decide if it's helpful or not'**

► FROM PAGE 59

we've gone out of importing and changed direction."

What, then, of the effect of decreasing importation on the development of new artists whose careers were formerly introduced or bolstered by import product?

"People who want to import copyright-protected recordings always argue that they're helping you by publicising your song and you shouldn't complain, but they're still taking your property, and you have the right to decide if it's helpful or not," says CBS's Gerber.

"Or they say that the artist is getting paid anyway, you shouldn't worry about the record company, but the people who work here at CBS are human beings who have to make livings, too."

"You want to break a new act? Fine, ask us first. If we agree, we'll import it ourselves or give you permission to do it, which we've done and we do."

So does RCA records, according to Rick Dobbis, executive vice-president of RCA Label — US.

"We're in business to do business," says Dobbis. "We're not blind to the realities of the marketplace, and try to be fair in regard to imports and hope everybody else is. Basically, import product which we have scheduled or intend to release should not be imported because it's neither good for the artist nor us. But in other situations, sure, go ahead."

Dobbis notes, however, that these matters take a certain amount of time to investigate be-

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fore making decisions. He adds that RCA's problems with imports are relatively minor, due to "excellent" relationships with those retail accounts which are interested.

Tower Records' Solomon similarly sees a somewhat more co-operative association between major labels and importers. "From time to time we ask permission and they say OK, but it's the low end of the scale, except for indies without major label representation."

"We feel there's a lot of material that ought to be imported, like special mixes or packages of interest to collectors, and they don't want it to be because they feel it interferes with their domestic marketing plans. There are a whole bunch of issues, some of which are valid, others that are weak. I'm trying to give them the benefit of the doubt, but they're a little more cautious than they should be."

At the Jem Records Import Company, which also operates its own labels and independent distribution, vice-president Ed Grossi feels that "significant progress" has been achieved in the record industry attitude toward imports.

"There's been a certain degree of enlightenment," he notes. "They've realised that the power to control imports doesn't mean use that power to stamp them out."

But Grossi joins other importers in voicing concern about the need to establish fair import licence policies. In a recent agreement between Jem and music publishers, Jem accepted a court decision that importers must have a US mechanical licence on import product

prior to selling it in America.

It is now hoped that that agreement will pave the way for implementation of a "country-of-sale doctrine" calling for importers to pay mechanical fees solely in the country where the imported product is being sold.

"Philosophically we agree that there should be a single payment, but we have yet to translate the agreement into a workable system," says Grossi. "The combination of double licence payment with the devaluation of the dollar could all but put an end to the import business, but the indication is that this won't happen because some of the major manufacturers realise that a big part of their catalogue isn't being exploited."

Yet even as strides are being made in solving import issues, a new export problem seems to be arising.

"Since we can't bring in major label product from overseas, people in England are sending product directly to US stores, and the majors are doing nothing about it," says Importants' Kobrin. "They're directly exporting UK major label product which is definitely illegal."

Notes RIAA's D'Onofrio: "Our success here in stopping illegal parallel imports has caused people who used to be importers here to move over to Europe and become exporters direct to accounts here. We're also finding that big distributors overseas are selling large numbers of parallel import product to stores in the US, so we are now looking at law suits against retailer operations as a precaution."

**'Since we can't bring in major label product from overseas, people in England are sending product direct to US stores, and the majors are doing nothing about it'**



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## UK exporters on the

**How have UK exporters adapted  
to US import restrictions and are  
they still getting product into the  
US? Some top exporters give  
their views to Chris White.**

"We hope to regain some of the enormous amount of business lost last year by slowly winning back the confidence of the US retailer, making them aware that a substantial amount of the British catalogue is still clear for US importation," declares Mark Ballabon, director of Lasgo Exports. "There is no doubt that the UK labels are only just waking up to the US import situation and it is felt that they could be doing a lot more to support the exporters at this time."

Ballabon continues: "Because of the imports scare generated by the major US publishing agency Harry Fox and the RIAA (Recordings Industry of America Association) in the case between US importer Jem Records and US publisher T B Harms, UK exports to the States have sadly and unnecessarily dried up to all but a shadow of what they were. Despite the recent settlement of this case most US retailers are still scared to stock British imports, fearing another spate of letters

threatening legal action from Harry Fox or the RIAA.

"Everything an exporter wishes to put into the US market now has to be very carefully vetted to ensure no infringement of mechanical or sound recording copyright has been made," he adds. "This is extremely time-consuming and in some cases US importers wishing to stock certain UK releases are having to apply for mechanical licenses in the US, despite the fact that in many cases no licence-holder can be traced."

In an effort to defend their position in the US market, the major European exporters and US importers formed the RITC (Recordings International Trade Committee) and this, says Ballabon, has done much to redress the damage done by the import scares.

Looking to the future of the export market generally, Ballabon says: "It is continuing to diversify not only in terms of the scope of territories now being opened by

UK exporters but also in terms of the products being exported. What is becoming increasingly clear is that export is now a very skilled and valuable sector for the UK record industry and continues to contribute significantly to the profitability and success of British music around the world."

For three of the major exporters, Lasgo, Caroline and Windsong, the last 12 months have seen "a total consolidation of the export market" and a further increase in their activities, in spite of the setbacks in the US market. "To achieve this we have had to invest much more in our overseas promotions, exhibitions and customer visits while developing new market for the UK product," admits Ballabon. "The increased strength of the pound has not helped this progression and so we have had to concentrate on diversifying our range of services and products while relying strongly on the continuing volume of major and independent label releases."

Ballabon adds: "Certain UK labels would do well to maintain constant checks on overseas pricing developments in the global marketplace or with their own foreign licensees. They would discover, as an example, that the UK is now approximately 10-20 per

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cent higher in overall pricing on compact discs than in the majority of European, North American or Far Eastern markets."

Over at Caroline Exports, managing director Jonathan Gilbride says: "I cannot answer for other exporters but we have adapted to US import restrictions by concentrating our efforts in other areas."

Gilbride admits that Caroline's own turnover to the US is "significantly lower" than this time last year but points out that total turnover worldwide has increased.

"Do the record companies want to help? Not the majors — most of their stuff is copyrighted in the US anyway," argues Gilbride. "As for the independents we have had some help with, for example, information as to what can or cannot be exported to the US, but we have to ask ourselves whether it is actually worth all the effort of getting product into the US."

Malcolm Mills, international sales manager at Counterpoint Distribution, agrees that while the company has continued to sell product to the US, "it has been on a much smaller scale than before, chiefly because the majority of importers are cautious about buying deletions, which accounts for a lot of our business". He points out that this is because of problems in get-



**BALLABON:** *HOPING to regain lost ground*

ting clearance on such a broad range of product. "We do still purchase a lot of cut-outs from the US and the favourable value of the pound against the dollar will at least compensate for the increases that the MCPS are planning."

"The European market is more important than ever before because of the loss of business in the US, and we have certainly been concentrating the markets there — in fact, Counterpoint has improved its share in Europe, one of the reasons being that a lot of our product is in demand there."

He adds: "The tumbling prices of budget CDs, particularly in Germany, are going to make the market place much more fiercely competitive in 1988."

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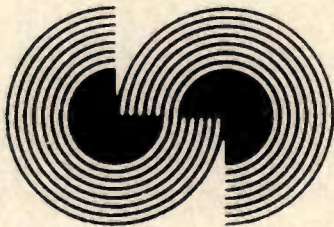
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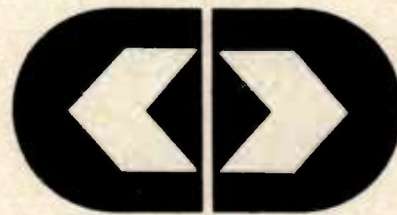
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jo nelson photography, alain cochrain concerts, the thoughts,  
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during midem contact andrew macpherson at the hotel mimont

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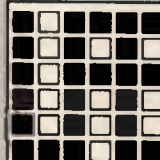
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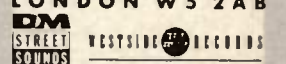
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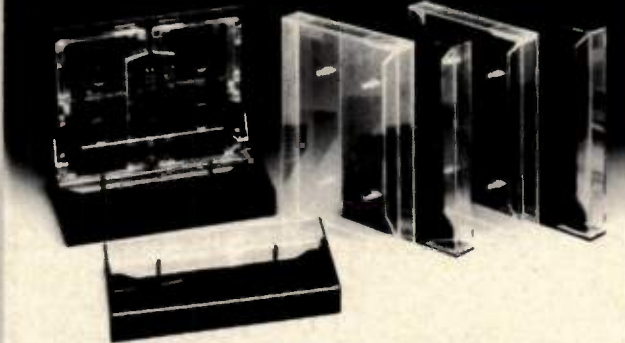


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# Dootley's

## D I A R Y

SO, WE'RE not to have a commercial pop station after all, according to the Home Office (see p1). But it shouldn't take long for Home Secretary Douglas Hurd to be convinced by those who know that a mish-mash of programmes on all three proposed national radio networks is unworkable and certainly unsaleable to potential bidders. By the way, expect keen interest from Virgin in operating a franchise ... The first DAT racking system (claimed to be, at least) is being produced by a company in Maidenhead ... If John Williams can be contacted only by mail ("Even I'm not allowed to ring him," says his agent), it will be interesting to see how promptly he is able to respond to the needs of the musicians he has been elected to represent ... Are there some red faces around Soho Square? The format of the new Terence Trent D'Arby ads would appear to bear a remarkable resemblance to the Chrysler campaign for Huey Lewis last year ... Depending on whose rumour you listen to, some say MTV founder Robert Pittman's Quantum label is moving from MCA to Capitol, others say it's moving to Warner. One thing is apparently sure — it's moving ... Television music event of the year could well be BBC-2's four-hour Mardi Gras extravaganza on February 16, with live broadcasts from New Orleans, Rio de Janeiro and Trinidad ...

RADIO ONE'S More Music Monday last week certainly worked as a publicity stunt, concentrating even the quality daily papers on the UK's most listened to station, but did publicity officer Jeff Simpson really mean it when he said: "It's difficult to get the public to think of Radio One in terms of music"? ... Expect MCA's Lou Cook to be heading back Stateside soon ... At the final count, with two relatively junior posts to fill, nine people have joined MCA from Phonogram in the last five months and only one — Dave Ambrose (to London) — has transferred in the opposite direction. Best of luck, by the way, to Ambrose, who deserves some good fortune after a year of trauma which was none of his making ... A last word on EMI's distribution problems — Beckenham dealer Bob Kingdon says he was trying to explain the difficulties to an irate customer who cut in with: "You told me that last year." A philosophical Kingdon adds: "It comes to a sorry state when a customer who's not even in the business notices that a particular problem is recurring" ... Zomba/Jive international director John Briley has left to set up his own management consultancy and production operation called ICE — International Consultancy and Exploitation ... Jeff Weston has sold out his interest in Record Shack Records to Tom McDonnell and Dave Thomas, better known as bosses of distributor Spartan ... Money from the royal premiere (Andy and Fergie attending) of White Mischief this Friday is going to Music Therapy and Stephanie Clipsham has a few tickets left (01-459 4918) ...

### Ross, Bennet-Smith

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CALL IT a draw: Steven Grundy, chairman of the Alto chain of CD stores, presents a player to the winner of a customer draw at the branch in Victoria, London.



IN ON the Act: Former WEA Europe president Sigi Loch signs a distribution deal for his Act Music Group with PolyGram.



FOR THOSE about to rock: Newly-promoted marketing director at WEA's US division Andy Murray (right) stands tall with MD Paul Conroy.



LIQUID ASSET: Wet Wet Wet receive their platinum discs for Popped In, Souled Out from Polygram.




WHITE GOLD: Whitesnake receive their gold albums for their eponymous album from EMI.



REAL TO reel: Marillion are pictured with their Ampex golden reels for Clutching At Straws. The band also handed over the proceeds of a charity show to The Muscular Dystrophy Group.

## COMMENT



Last Week we celebrated MMM. For those overseas readers among you, particularly those at Midem who may be unfamiliar with the UK radio set-up, MMM stands for More Music Monday — an intriguing experiment by BBC Radio One to play as many records as possible uninterrupted by the familiar  chatter. The BBC switchboard was apparently "jammed" (that means at least half a dozen calls coming through at one time!) with fans demanding to hear the reassuring voices of their favourite presenters. Which all goes to show that Radio One has got it about right after all ... concludes the BBC.

In the same week the Government unveiled MME as part of its own plans for the future pattern of broadcasting. MME stands for More Music Everyday, which is the inevitable outcome of plans to open the airwaves to three national commercial stations. In addition there will be many new small community outfits, some of whose output is expected to cover minority interest music programming. All in all the biggest shake-up in UK radio since the advent of the first local commercial stations in the Seventies.

One horrible thought occurs, though, in all the euphoria at the prospect of MME and that is the possible presumption by the Government when making such grand plans that music is a cheap commodity there for the taking as ready programming fodder. It is well known that an all speech and drama channel would be very costly to set up and maintain to any reasonable standard. Radio Four, for instance, is by far the most expensive of the BBC's four main networks. So music — already

cheap programming — could provide even cheaper entertainment material if copyright protection and payment were eroded, as a number of broadcasting figures have already urged on Government.

I just hope that these new broadcasting plans do not provide another expression of the administration's dismissive attitude to music and its creators. We have to face the fact that the music business is dealing with a bunch of Philistines who have exhibited very little interest in culture — whatever you might think of their broader policies.

We should all welcome plans which promise more competition for listeners on the airwaves, providing more choice and diversity of music. But if breaking the top 40 mould means accepting yet another erosion of copyright, let's start the fight now — not wait until the legislation becomes a fait accompli.

*David Dalton*



WEALTH OF talent: Rich raise a glass to their publishing deal with Chrysalis Music.



SISTER IN arms: Mammoth offer their support to Susannah York at the premier of the film in which they appear together, The Falcon's Maltese.



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PRT

**GROWING FROM  
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# PRT: right on target for 1988

**AT THE time of his appointment last April as the new head of PRT Distribution Richard Lim was described by PRT Records managing director Kim Richards as "a really tough financial cookie". Lim admits that re-establishing industry and trade confidence in the distribution company during the last eight months has been tough but, as he explains, PRT Distribution is now on target to become the independent UK distributor.**

**R**ICHARD LIM joined PRT with a vast experience of finance and accountancy. Singapore born, he arrived in Britain in 1962 and seven years later embarked on his music business career when he joined the finance department of EMI Records.

During his period there he was seconded as accountant for Record Merchandisers, before moving on to Multiple Sound Distributors where he stayed for six years. Lim later became financial controller of Damont Records, moved on to WEA's West Drayton factory and most recently was European financial controller for blank tape manufacturer Memorex.

It was through Frank Pearce, commercial director at the record pressing and tape duplication plant Damont Records (part of the growing Ray Richards empire), that Lim was approached by Richards with the proposition of heading the new PRT distribution set-up. "I'd never met Ray Richards before — in fact our first meeting was the Wednesday after I left Memtec, Memorex's parent company," explains Lim. "Frank Pearce and I had worked very closely at Record Merchandisers — he was deputy MD — and at Damont. The following day I had an approach from an American computer company which was looking for a European controller



**RICHARD LIM:** "The company needed someone who would spend time on it."

but I decided to take up the PRT offer. It was an entirely different involvement from my experience before and I really wanted to get back into the music business again, after my period with Memorex.

"I personally find that the record industry is full of charisma — it has something that other industries just don't have. Record distribution gives you a buzz you don't find in any other industry, so I decided to accept the challenge and become managing director of PRT Distribution."

Lim candidly admits now: "The first time I visited the distribution centre, before I actually took over as MD, I wondered what I had let myself in for. Everyone was walking about, seemingly dreading their daily existence, there was so

much uncertainty. The staff were very insecure because they didn't know what was going to happen to the company. They didn't know who Ray Richards was, and were asking themselves, 'Who is this man?'

"My first task was not so much to start chopping out unnecessary costs and making sure that all the right financial controls were in place, as to try and build up morale. The first thing I noticed was that the place hadn't had a fresh coat of paint for years. The general working area had to be given a new look."

Lim adds: "With the uncertainty of the company's future now behind us, what we need to do is

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► FROM PAGE 2

concentrate on getting the right type of labels, with the right profile and image, and demonstrate that we can give an improved service. As a distribution company we have a fair number of strong image labels but we still need one that will give us the steady monthly income from back catalogue. Without that we are too dependent on the charts, which can be so unpredictable.

"Frankly, PRT suffered badly from the departure of BBC Records during the previous ownership, and since Ray Richards took over we have lost Supreme, which hit us badly and left us feeling a little hurt. On the other hand, we have secured distribution deals with several important labels since April, including Mickie Most's Rak Records, Chas 'n' Dave's Bunce label, Ace Records, Eddy Grant's Ice Records label, Weekend Records (a division of London Weekend Television) and Disney. PRT is still looking for the big one though, the label that will give us the right stability. We're not looking for a mega-label but one that can bring in annual turnover of between £2m to £5m a year, and I'm confident that we will get that label.

"In the past six months PRT has projected the right image and shown the industry and trade that it is a secure distribution set-up — we're honest and haven't knowingly done any of our labels or customers an injustice. PRT is in business to distribute records, and to make money for itself and the dis-



CHRIS WATSON: Controller of the purse strings at PRT.

tributed labels. There are several more labels out there waiting patiently to see what happens with us, and I'm confident that it won't be long before they come and join PRT."

Another of Lim's moves after becoming MD of PRT Distribution was to go out on the road with one of his sales teams. "I spent the day talking to dealers, finding out what their problems were, not just with PRT but with the major companies as well. I'm told that it's unusual for an MD to do such a thing, but it was a great way of finding out what is happening at the sharp end of the market. It is very important for me to know what my salesmen's problems are and what

problems the retailers are facing, and how they feel about product and services being provided. For example, do we give them the service that they require when they ring up? After all, the service we provide is important not just to the dealers but also to our distributed labels as well.

"It's very important that I go out there and find out exactly what is required. In time I want PRT to be, both in terms of size and turnover, in competition with the major record company distributors. As it is, I firmly believe that PRT is the number one independent distributor, indeed the only independent of any consequence. But to match the majors PRT has to grow its own

artist base, and that will probably start next spring."

Lim likens PRT to a family. "We look after our labels — that philosophy and policy will never change. We provide a service to them all, no label whether big or small is going to be treated as the poor relation. It's a snowball effect, and we want to be successful as a distributing company for everybody's sakes."

Without casting stones at the previous PRT management, Lim feels that much of the company's latter problems came about "because the people in the driving seat were not able to concentrate solely on the running of PRT — hence the misdirection and the discord. The company needed someone who would spend time on it, it was not so much bad planning as thoughtlessness on the part of the previous owners. After all they were an international financial trading organisation whose business was to buy and sell companies. All they were interested in was buying up, and then seeing what they could make when they sold."

Lim adds: "None of the senior managers at the distribution end had been directed properly, and that was tantamount to disaster. Hopefully, we have rectified that. Ray Richards shows a lot of interest in what is happening at PRT from behind the scenes — we're in regular contact, and even if we haven't spoken there's a direct line of communication to him through Kim Richards."

"My method of working is to keep everybody informed, communication is vital if you want to

run a company properly. The basic management structure of PRT is now in place and everybody has the correct attitude — the only problem now is to see what kind of major label we can attract in the coming months."

An important move by Lim was to make two new full-time appointments: Chris Watson, a chartered accountant previously with Price Waterhouse, has joined PRT as financial controller, while Brian King, who was previously with a computer software house in Chester for several years, has been brought in as data process manager.

"PRT Distribution has always needed a good in-house systems person and Brian King is the ideal man," Lim says. "Until a few months ago PRT was using two consultants in these roles but you really need somebody working full-time otherwise the commitment is not there. We are continually updating our computer systems, making them more efficient and effective, and showing that we can generate the right information for our labels."

Lim's strong management team includes long-time PRT employee Tony Smith, who is sales manager, marketing and label manager Dave Brooker, John Morton who looks after label liaison, distribution manager Ron Findlay, and product planning manager Gerry Grimshaw, who has been with the company for 23 years. "PRT Distribution has a great many long-term employees, so the loyalty and sta-

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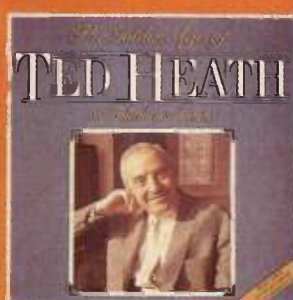
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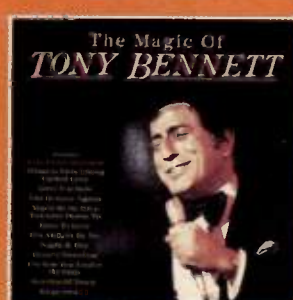
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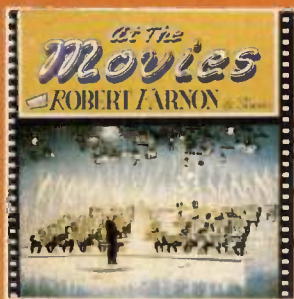
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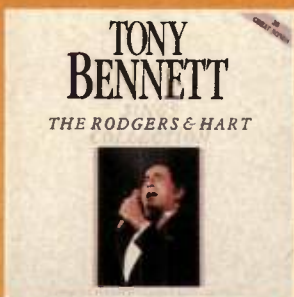
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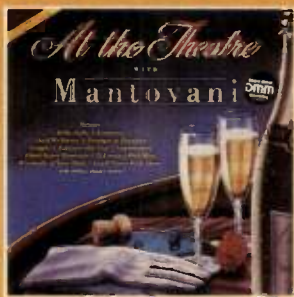
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► FROM PAGE 4

bility are there. There's a solid base with a nucleus of people who are known to the trade. Some of the warehouse staff have been with us for more than 10 years and that kind of loyalty is important."

PRT Distribution has some 104 employees working on-site, including 40 in the warehouse, along with telesales, general administration, finance, computers and the order desk. The telesales operation was started in December 1986 and has had "quite incredible success — labels have been ringing up just to say how good they are." Lim adds: "They are a bunch of people who are extremely good and committed to what they are doing, and have that important sense of pride. The telesales' record speaks for itself — there aren't that many singles that go through them that don't make the chart one way or another."

Lim feels that an important part of the PRT philosophy is to make the distributed labels feel that they are part of a larger family unit. "After all, these companies are our future so apart from our distribution service we will try and help them in areas where they might lack experience, as we did with Bark Records' Star Trekkin' single by The Firm. That was the second single that PRT distributed for the label, and it went to number one in three weeks and sold 500,000 units. Other companies had turned it down, so the success was rather unexpected and PRT Distribution couldn't have asked for a better way of kicking off under the new

ownership — it proved we could do the job.

"However, because Bark was a relatively inexperienced label and had in fact been working through third-party brokers, PRT stepped in and gave advice on the marketing of Star Trekkin' and helped out with pressings and label printing, as well as getting involved with the video that was shown on Top Of The Pops. Bark needed help with co-ordination and at PRT we were glad to give it. Can you imagine, having a huge demand for a record and then not being able to meet the demand? The fact that the Star Trekkin' single got to number one in three weeks speaks volumes about the people who work for PRT Distribution. It was a great achievement."

Lim adds: "Obviously we have many small labels approaching us for distribution, and if we feel that it is a good record that we can do justice to, then we will get involved. Obviously we do turn some labels away if it is felt that PRT can't help — otherwise it would be unfair to them and to us — but even then PRT tries to be helpful by perhaps advising on their next course of action. Every label likes to think that it has the next number one hit and it is unfair to demoralise somebody even if you feel that there is nothing you can do personally with the record. We'll advise them on plugging the record, and servicing promotional material, because you never know — the next time they come back it might be a really good record they want you to distribute."

"Dave Brooker and John Mor-

EDDY GRANT: One of PRT's many clients.



ton have two good pairs of ears for music — Dave is on the pop side while John covers MOR, classical and jazz, although obviously they do cross-over quite a lot. Again, PRT is a small company and it is important that happens."

Lim is highly optimistic for PRT's future and points to the fact that he expects the company to achieve a turnover of £20m during 1988. He hints: "If my hearing is right, I think next year will see several of the labels that previously left PRT for other distributors returning to the PRT fold, and there will be the arrival of several important labels who have never been with us. We

have prepared the ground over the past six months and it is now a question of labels coming to us with the right kind of product. Generally speaking, the labels that are with us are capable of that and will help us reach the target figure of £20m.

"PRT Distribution has a good broad range of labels that are giving us the right product, and we are giving them the right services. The field is ploughed and now we are just waiting to see what will grow. From the seeds that have been sown I believe that PRT will have very good harvests from 1988 onwards."



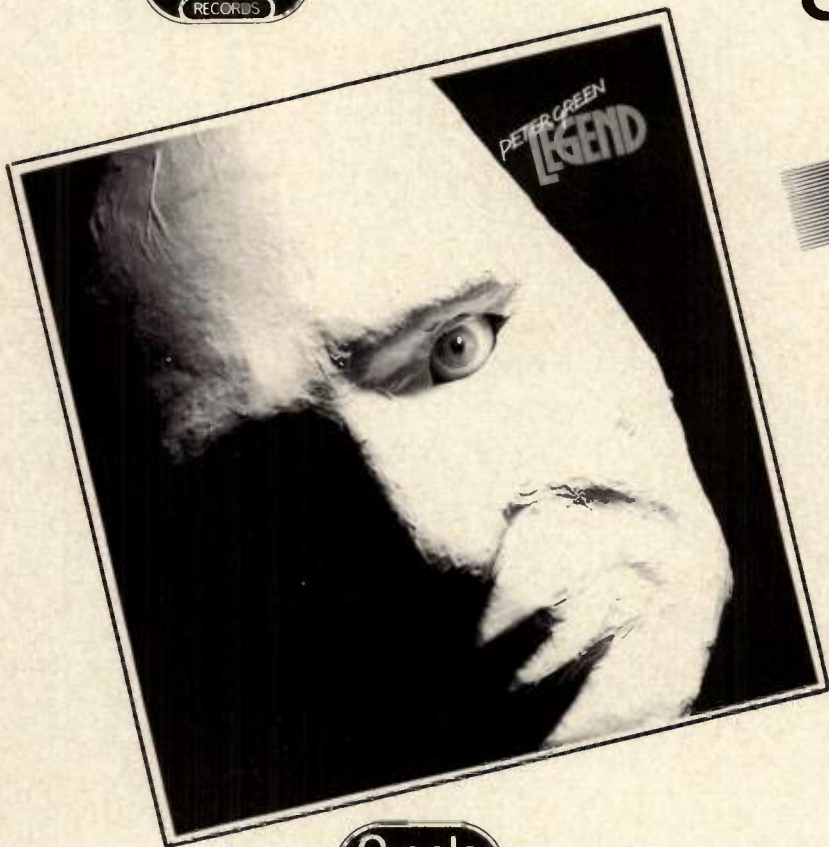
FORTY EMPLOYEES work in the warehouse (above) some of whom have been with PRT for over 10 years.

**'Some of the warehouse staff have been with us for more than 10 years and that kind of loyalty is important'**

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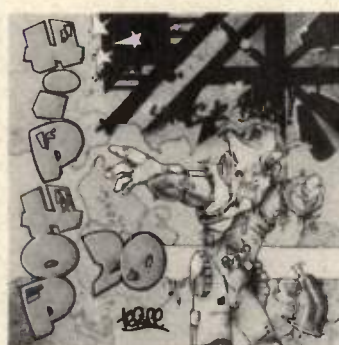
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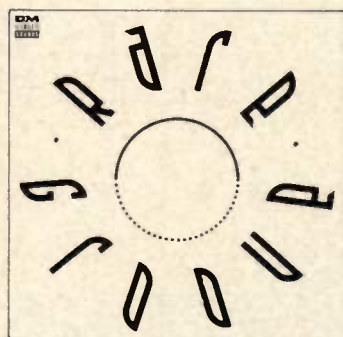
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THE PRT team in full force outside the Mitcham headquarters. Madeline Hawkyard says "Nothing would please me more than to see PRT at the top, providing a good working life and lots of fun for generations to come."

IT WAS back in the early Fifties that the seed which became today's PRT was sown. At that time Madeline Hawkyard was working with Hilton Nixon in an import-export operation. "We'd had an enquiry from an Australian company and so Hilton went off to France to pick up the Australian franchise for a good Continental label," Madeline recalls. "He came back with a couple, and said to me, 'Why don't we start our own record company?' Coming from a show-business family I could think of a lot of

reasons why we shouldn't!" They did, though, and it was the beginning of a remarkable success story that has carried through to the present day. "In those days you could start a record company, as opposed to a record label, because there was no need for a sales force, you just sold direct through the wholesalers. "We had our records pressed by Decca, and did our early advertis-

ing in the *Gramophone*. The records were stored in the garage at Hilton's home," says Hawkyard. "We had no sponsorship so it was quite an operation." There were difficulties in choosing a name, so the new label was christened Nixa, after a brand of roofing felt that Hilton Nixon was also marketing. "We wanted to save time so registered that name. Initially we were based at Holborn

Viaduct, and Nixa acquired several American classical labels, including Westminster, Bach Guild, Concert Hall and Haydn Society plus the original Continental labels, but much of the early product was classical music." Soon afterwards Decca stopped pressing the Nixa records and that was another important turning point. Hawkyard recalls: "There was a little transcription factory in

Mitcham, Surrey that was making 16-inch discs for the BBC radio programmes, which in those days were on record. They had spare capacity and agreed to do pressings for Nixa Records."

More capital was needed, though, and approaches were made to two of the top television and radio manufacturing companies, Thorn and Pye, about the possibility of them becoming financially involved with a record label. "It was between Pye and Ferguson, and Hilton who was going away said: 'We'll go with the first one to come back to us' and it turned out to be Pye. Soon afterwards Caledonian Investments, which owned the present Mitcham factory, was brought in by the Pye directors as a shareholder. It was the start of a very successful period. The label became known as Pye Nixa and then dropped the Nixa part to become just Pye Records."

C O Stanley, the boss of Pye Television, subsequently joined the board of ATV and soon afterwards Hilton Nixon left to undertake a new venture of his own. "He was very much a loner and liked to create new things so he decided to leave in 1954. He did ask me to go with him but in spite of my initial doubts about starting a recording company by that time I'd really become sold on the idea of being

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involved with music," says Hawkyard.

In the early Fifties the noted record producer Alan A Freeman had his own successful record label, Polygon, and this was also bought by Pye, bringing to the company a roster of artists that included Petula Clark, Jimmy Young and Johnny Brandon. "It complemented the Pye label because until then the repertoire had been mainly classical, and now there was a source of popular music. Alan continued to run the new combined label and Michael Barclay was his co-A&R producer. There was a lot of success in the Fifties with names like Marion Ryan, Gary Miller and Lonnie Donegan."

In 1959 one half of Pye Records was partly bought by ATV, and in 1966 became wholly owned by ATV. It brought in the entrepreneurial talents of Louis Benjamin, who became the co-general manager. "Because of his connections with Moss Empires, Pye Records became involved with more theatre artists. Louis Benjamin was a great originator: he introduced the van sales operation and also hoarding advertising. He was also behind Golden Guinea, which became the first budget label to feature new material as opposed to back catalogue. Pye Records was also probably the first to do TV advertising, thanks to him," Hawkyard adds: "Pye Records was a very innovative record company and it is very easy for people to forget that now, many years later. We were the first company to use break-resistant

material, and the first to release a stereophonic record. That's in the Science Museum now. I guess really we were a maverick company, doing things that other companies were often unable or unwilling to do because of their existing commitments."

In 1960 Hawkyard was involved in setting up the new Pye recording studio near Marble Arch, and around that time the record label

**'It's funny when I think of how originally I had no intention of getting involved with a record company, and here I am still doing it!'**

also moved to ATV House where its parent company was based. It remained there for many years. The Sixties were a period of great success for Pye with the label hardly ever out of the top 10 (on one occasion more than half the records in the top 10 were on the Pye label). The Searchers, Sandie Shaw, The Honeycombs, Petula

Clark, The Ivy League, Jackie Trent, The Kinks and Status Quo were just some of the pop acts who regularly climbed to the top of the charts.

"We were very lucky in that we had an excellent team of A&R men who were in-house producers, people like Tony Hatch who wrote and produced so many of Petula Clark's hits, John Schroeder, Tony Macaulay, Johnny Worth and Cyril Stapleton. It was a very good line-up and apart from the Pye label acts they also worked with a lot of the Americans in the Pye recording studios, artists like Connie Francis and Bobby Rydell."

Apart from the Pye and Piccadilly labels, Pye Records was also the UK licensee for such American labels as A&M which included many hits by The Carpenters and Herb Alpert, Frank Sinatra's Reprise label, Warners, Elektra, Casablanca (with many Donna Summer hits) and 20th Century (with Barry White and Love Unlimited). "We were also DJM Records' licensee up to the time of Elton John's Yellow Brick Road album, and another licensed label was Scepter which had many Dionne Warwick classics. Pye launched a lot of famous records in the Sixties and Seventies, and was extremely successful."

She admits that the record company did begin to lose its way in the very late Seventies. "We started losing pace, Louis Benjamin, although still our chairman, was more and more involved with the theatre side, and we had a

TO PAGE 10 ►



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DISTRIBUTION MANAGER  
Ron Findlay pictured with  
supervisor Sheila Block.

#### ► FROM PAGE 9

succession of people coming and going who just didn't have his flair. In 1980 there was the well-publicised intention of Lew Grade to merge Pye with RCA and talks went on for eight months before coming to nothing. That obviously was a big obstacle to our progress and held us back considerably."

The turmoil continued with the label moving down to Mitcham, then back to the West End in Upper Brook Street, and another move back to ACC House (formerly ATV House). "It was a strange existence for a lot of us," Hawkyard says.

"The whole ACC Group was then purchased by the Bell Group of Perth Australia. They sold several companies within the ACC Group and in consequence there was a sense of insecurity among the PRT staff. To be honest Simon Carrel, who was seconded by Bell as chief executive, worked very hard but with the lack of success the owners decided to divest themselves of the record company."

Better times were around the corner. After much industry rumour and gossip, Ray Richards bought PRT and stability once again came to the company. "We've got a management which is prepared to invest money in PRT and we're lucky that the company was bought by a British family because there was a very serious buying contender from France," Madeline muses. "Kim Richards is doing an excellent job with the label — she's a very bright hard-working person who has got a tremendous future in this business. The distribution com-



PETULA CLARK, one of Pye's early successes, benefited from excellent in-house production.

pany is now likewise in the right hands with Richard Lim".

Now PRT's contracts and business affairs manager, and before that the company secretary for many years, Madeline Hawkyard is the one person who can look back on more than 35 years of a record company's history. "It's funny when I think of how originally I had no intention of getting involved with a record company, and here I am still doing it! There have been times when I have been tempted to do something different but because I have been involved with PRT from its very start, I've always had that special interest in the company, and anyway it has been an enormous amount of fun.

"The good years were very good years — at one time Pye had companies in Germany, Switzerland, Holland and Ireland — a lot of us have worked very hard over the years, we were a wonderful team and even now we still have re-unions at Christmas. There's no reason now why PRT shouldn't get back that old spirit because we have an excellent management and the enthusiasm is there. Nothing would please me more than to see PRT at the top, providing a good working life and lots of fun for generations to come."

# -DIS TRIBUTE IS FROM CARRERE RECORDS TO PRT.

## CARRERE RECORDS

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**Marketing and label manager Dave Brooker and sales manager Tony Smith are at the sharp end of PRT Distribution. After the uncertainty of recent years both are optimistic about the future: in Smith's words 'if the product is credible, we can sell it'.**

**D**AVE BROOKER is the marketing and label manager at PRT Distribution and one of his most important roles is to liaise with all the distributed labels, giving help and advice where it is needed. "I'm particularly involved with those dealing in pop music, and obviously have to listen to a lot of product but it's not an A&R situation as such," Dave says. "In fact, the great thing is we don't live or die on one A&R person's judgment."

Brooker has worked in the music industry for several years, including stints with Chrysalis, Mainman (David Bowie's management company in the Seventies), United Artists, Pinnacle and four years with PRT. He works closely with sales manager Tony Smith, and the strike force.

"There are several areas I cover, including prospecting for new labels, along with John Morton, and liaising with those that we already distribute. We give a lot of help and advice on aspects like promotion and marketing, and tell them what is happening in the mar-

ketplace.

"Some of the labels are obviously very new and inexperienced, and don't understand about such things as lacquers and sleeves, or even something as elementary as the importance of catalogue numbers. That's where we come in."

Brooker adds: "You can't expect everybody to know the ins and outs of the music industry, everybody has to learn. Bark Records was a classic case where we stepped in to help because there they had a single, The Firm's Star Trekkin', which had suddenly taken off after Radio One's Simon Bates started playing it. John O'Connor who runs Bark was actually in the US at the time, so you can imagine the situation!"

Dave admits that he gets a lot of satisfaction from his role, particularly "when you have a label like Debut/Skratch and see it coming through from being just a label that releases catalogue to one that is having hits in its own right".

He adds: "Guidance is probably the pivotal part of my role. We're dealing with a lot of labels and a



DAVE BROOKER: Guiding hand.

lot of people, and we're not a one-stop operation but a distributing company. I try to help each label get the best out of each record that they release."

**'You can't expect everybody to know the ins and outs of the music industry, everybody has to learn'**

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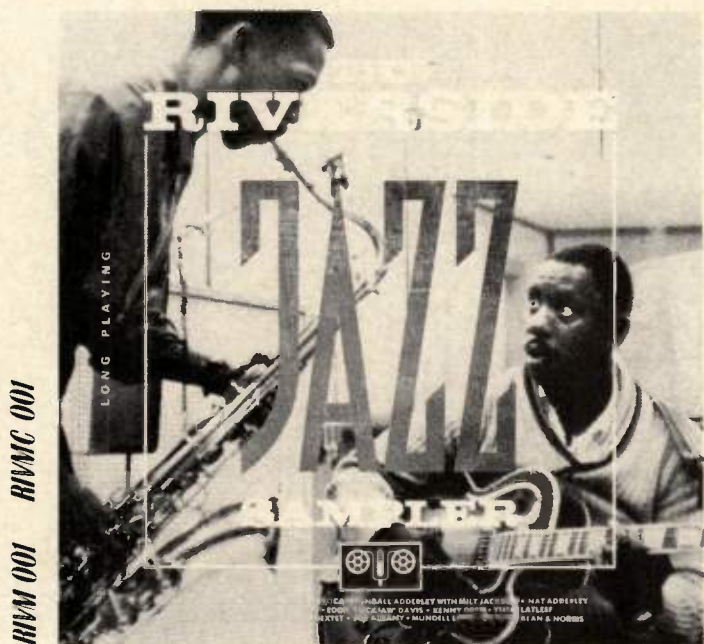
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► FROM PAGE 11

PRT SALES manager Tony Smith is approaching his 25th anniversary with the company, and he's still smiling and telling the same old awful jokes. But behind the grinning facade is someone who has won the respect of all the sales people who have passed through the PRT ranks, as well as many out there in the marketplace.

Smith joined Pye Records at Easter in 1963, after getting to know one of the relief van reps for the company. "I was in engineering then, he got an area and I got his old job!" he recalls. "Later I became supervisor on the vans, then when that operation was disbanded, moved into the new car repping sales team."

Nearly 25 years later Tony is still with the company and as sales manager has 10 reps — five in the North and five in the South — plus area managers reporting to him. There are also two telesales teams.

"It's taken a long time to see big changes in personnel, we don't lose many people from PRT. Two of the sales reps have been with the company for almost 20 years. It hasn't always been easy to keep up morale, particularly with all the uncertainty of recent years, but with the new ownership there is a great 'can-do' attitude among the staff."

Smith adds: "The future of PRT is great, there's no doubt of that. At the moment we're talking to several important labels. One of the problems created by all the uncertainty under the previous own-



TONY SMITH (left): "There has always been something very special about PRT — the feeling of being part of a family. And now that we have a great management team (below) the sky's the limit."



ership was losing labels like BBC Records, Jive and ASV. Having the new ownership has given a lot of stability to the company.

"There has always been something very special about PRT — it

was obvious when I first joined the company, and it's still there today ... the feeling of being part of a family. It's not a 'cold' company, there has always been a warm feeling, and now that we have a

great management team the sky's the limit," enthuses Smith.

What are the qualities he looks for in a good sales rep? "From my own experience as a salesman I always found that I got the best

orders by making the people on the other side of the counter happy, so I look for someone with a good sense of humour, who is capable, self-disciplined and uses initiative. Everybody to an extent is a

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THE TELESales operation (above) have been so successful 'labels have been ringing up to say how good they are'

salesperson, but at the end of the day it is very much down to personality."

Smith's role as sales manager involves responsibilities for sales and profits, and working closely with all the distributed labels. "I seem to spend a lot of my time explaining to some of the smaller labels how the market works. We work hard for all the labels distributed but obviously some are new to this game and they need help and advice."

"We'll talk about why radio airplay hasn't worked, or whether the product is in all the right places, sometimes it is difficult because a label is inexperienced and they

seem to think, 'Well we've done a deal with PRT — let them make it happen', when in fact the promotion of their product is down to them. We can and do sell a lot of records for the ones who are clued up."

Smith adds: "I'd like the industry to take PRT more seriously in the albums market. The loss of major labels meant that our strength in the albums chart was depleted and because of that there seems to be an impression that we can't sell albums, which is totally wrong. When we distributed the albums by Mel & Kim and Motorhead we exceeded the labels' respective targets."

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KEN FINCH who is in charge of royalties and copyright for the PRT label.

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**Under the youthful stewardship of Kim Richards, the PRT catalogue has been revamped and the deadwood rooted out. Now the company plans an ambitious programme of imaginative re-releases using the talents of top sleeve designers.**

**W**HEN THE PRT catalogue was re-launched back in the summer, the first priority had been to clear out all the deadwood from the existing catalogue and then plan a programme of imaginative re-releases utilising top sleeve designers backed by an appropriate marketing campaign.

As managing director Kim Richards points out, "The PRT catalogue campaign, Ready Steady Go, has helped to put the company back on the map, proving that it is not just alive and kicking but revving into new phases of catalogue rejuvenation. In keeping with the standards set on the albums in our pop campaign, we'll continue producing definitive, innovative and intelligently assembled compilations in contemporary and upmarket packaging."

Marketing manager George Kwiatkiewicz explains: "Obviously the PRT catalogue has always been there in the marketplace, and repackaged to a certain extent, but our predecessors tended to concentrate more on new signings and as a result the catalogue had been put out to pasture. It was licensed quite freely to just about anybody who turned up,



KIM RICHARDS: "Today's artists are tomorrow's catalogue."

and many of the re-releases were put out without much thought. As a result that catalogue had been devalued quite a lot."

Kim adds: "When we took over the PRT label our first action was to re-work the catalogue because it provided the bread-and-butter income any label had to have. It's important to have that catalogue

available and ticking over well in order to bring in the money that can then be used for new recordings — the catalogue of the future.

"We started looking through the existing catalogue and deleted all the old and obsolete packages, and then decided to do a re-issue programme in several phases. The first was the Ready Steady Go cam-

## Looking

paign which included albums by The Searchers, The Kinks, Status Quo, early David Bowie, Donovan, Petula Clark, and Lonnie Donegan. The second, Tune In To The Light Programme, featured MOR material including compilations of Vera Lynn and Kenny Ball, and the third phase in February will concentrate on PRT's classical catalogue."

George Kwiatkiewicz adds: "With the pop albums our philosophy was very simple: we took three Sixties groups, The Kinks, The Searchers and Status Quo, and re-issued their studio albums in the original sleeve designs. At the same time we also put out new compilations of the three, which included all-hit compilations and more obscure material including early B-sides, and these were complemented by compilations featuring other artists and groups from the old Pye

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catalogue.

"It has been our intention from the start not to over-exploit the catalogue. We've made the re-issues as good as we can so that they will have a

long shelf life, and that's the way we want to leave the catalogue — not keep coming back and doing yet more Best Of or Greatest Hits collections by the same names ... We've

*EXPORTS ARE an important part of PRT's business and come under the jurisdiction of export manager Ronnie Anderson.*



also made the releases available at mid-price which make them an attractive proposition both to the avid collectors and the general record buying public."

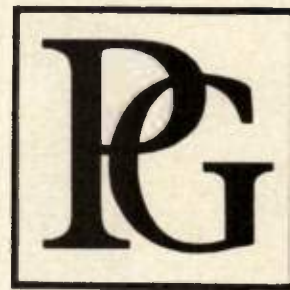
He points out: "The sleeve presentation has been particularly important and we certainly haven't skimped on the designs on our compilations. In fact we used several top designers, normally associated with chart material as opposed to one supplier.

"Many of the new compilations feature sleeve-notes and the original chart positions. To back all this up there has been a full servicing of the press and radio, along with advertising and point-of-sale material. We made a big noise about the whole promotion so that everybody would be aware of what we'd done.

"So far it has been mainly

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**Kwiatkiewicz:**  
'When the time is right we will be looking at new bands — our ears are always open to anything that's new'



**Richards:** 'We need to rebuild the image of the company and I believe that we have achieved a great deal in a short period of time'

► FROM PAGE 15

frontline pop material re-issued but later this year we will be delving into the archives more."

PRT has also entered the lucrative children's product market with Kiddies Katalog which initially appeared in time for Christmas with five titles including Mr Men & Little Miss, The Pondles and The Chocolate Land Singers. The company acquired the rights to two volumes of Mr Men (recited by

Arthur Lowe) and Little Miss (John Alderton and Pauline Collins), packaged together for the first time.

The Chocolate Land Singers are a brand new concept based on a collection of furry and cuddly characters, and the first release was Squeakalong

Christmas, a fun pack that included a cassette, 20-page activity book, a mobile, and board game, all blister-packed on to a card.

Kim Richards says: "Children's product is a fairly new area of PRT, although obviously the distribution side has been

PRT RECORDS' new home — the old PRT company was based in the West End but under Ray Richards' ownership has "gone west" to Chiswick.

involved with such labels. It's an area that a lot of the major record companies don't seem too keen to touch, preferring

instead to leave it to the specialists, so it was an ideal part of the market for us to go into."

Classical music will be phase four of PRT's re-release programme. "A lot of people don't associate PRT with the classical music market but back in the Fifties the Pye label Nixa recorded a lot of classical music, names like Sir Adrian Boult and Sir John Barbirolli, and many of these have become definitive recordings," she points out. "We are relaunching the Nixa

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label in March and spearheading the campaign will be a new classical signing, Carol Vaness, who is one of the leading lights at the New York Metropolitan Opera. Last August she recorded a selection of the most popular Verdi arias for us — the first such recording for many years. Opera buffs will love it and hopefully the recording will cross over and have more general appeal."

PRT will also be looking into its jazz catalogue in the future and there will of course be more pop and MOR re-releases. There is also a strong possibility that the Piccadilly label, which back in the Sixties was an adventurous and seminal beat label, will be revived in the near future — although not necessarily as a label for reissued product.

"We're looking to make new pop signings later this year, once we've got the catalogue well and truly off the ground," Kim Richards says. "We have released a couple of singles so far but it was really more of a speculative thing. I don't think that we will commit ourselves to any one particular A&R policy, although obviously we will be looking to chart success and at the same time the long-term development of acts. In the past PRT has been associated

## A catalogue of achievement

PRT will be looking into its jazz catalogue in the future and there will be more pop and MOR re-releases. There is also a strong possibility that the Piccadilly label will be revived

with a lot of one-off records but we feel that artist development is very important. After all, today's artists are tomorrow's catalogue."



THE KINKS: Repackaged in a new compilation.

Kwiatkiewicz: 'we've made the re-issues as good as we can so they will have a long shelf life, and that's the way we want to leave it — not keep coming back and doing yet more Best Of Collections'

George Kwiatkiewicz adds: "We'd like to develop along similar lines to the Decca and

London Records set-up, in that Piccadilly might develop into a pop and rock label — just as London has — while the PRT label is used for back catalogue releases. When the time is right we will be soliciting tapes and going out and looking at new bands — our ears are always open to anything that's new."

Kim says: "Some record companies have marketing departments who don't talk to the A&R departments, but because we are such a tight-knit group there is that all-important communication and dialogue. Apart from George and myself, there is Dee Fleming, who looks after press and promotion, and Cathy Clarke, who is everybody's assistant. We're a tight unit and we all muck in."

As one of the few female record company managing directors in the business Kim admits that she is enjoying her new role. Originally involved in fashion PR and promotion, she became involved with the music business via working at Maison Rouge Studios in West London and Legacy Records.

"Working there was invaluable experience and through the contacts I made I've been able to do worldwide licensing deals for the PRT catalogue. As

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► FROM PAGE 17

it happened most of the former deals were on the point of expiring when PRT was taken over so we were able to make a new start. With a few exceptions, PolyGram in Australia being one, I've made completely new deals overseas and our licencees seem to be very happy with the programme of re-issues we have done

Richards: 'The PRT catalogue campaign has helped to put the company back on the map, proving that it is not just alive and kicking but revving into new phases of catalogue rejuvenation'

THE NEW PRT team: from left to right, Cathy Clarke, George Kwiatkiewicz, Kim Richards and Dee Fleming.



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so far. In the past they have often used their own sleeve designs but today in most cases, they have taken the packages we have created, which is a great compliment, and followed the same release pattern."

Looking to the future, Kim frankly admits: "We've still got a long way to go, the future has to be worked at but we're certainly looking forward to a lot of success. We needed to rebuild the image of the company and I believe that we have achieved a great deal in a relatively short period of time. The long-term aim is naturally to become a major force in the record industry again. In the past too much money has been spent on new signings who did absolutely nothing, and from a business point of view that was ridiculous, but stage by stage we are rebuilding the credibility of PRT."



STATUS QUO restored.

**Richards: 'Some record companies have marketing departments which don't talk to the A&R departments, but because we are such a tight-knit group there is that all-important communication and dialogue'**

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**W**HO ARE the new team behind PRT Records? Four individuals, none of whom have been previously associated with PRT, but who between them bring to the label a vast amount of experience from their varied backgrounds both within and outside the music business.

Managing director Kim Richards at the age of 25 is probably one of the youngest MDs in the business today. After leaving Oxford University she joined the Lynne Franks PR agency as a public relations consultant specialising in fashion and cosmetics, and later became associate editor of a trade paper. Kim entered the music business as a director of Maison Rouge Studios, where she ran a prestigious and highly successful studio while assisting in the development of Legacy Records.

She was appointed managing director of PRT Records in April 1987 and as well as running the record label is also a director of PRT Distribution, PRT Studios, Damont Audio, and Oasis Merchandisers.

After university, marketing manager George Kwiatkiewicz first worked in advertising and editorial departments in the fashion and travel industries, and his first appointment in the music business was as press and promotion manager at Rediffusion Records.

George joined PolyGram in 1980, working initially at Britannia Music where, as special projects manager, he was involved in the

initiation and promotion of TV advertised mail-order albums. He was subsequently promoted within PolyGram to TV manager, where he was instrumental in the launch of such best-selling titles as Status Quo's *From The Makers Of* (released in a metal box), as well as other projects from Jean Michel Jarre, Richard Clayderman, Motorhead and the original Formula 30 compilation.

George moved to WEA (Europe) as exploitation manager for MCA repertoire in Europe. He joined RCA Records in 1985 as product manager, working with

*THE PRT warehouse: The company's "solid base".*



## Young veterans at PRT's helm

Five Star, Bruce Hornsby & The Range, Wax and Barry Manilow amongst others, before moving on to PRT last May.

Press and promotions manager Dee Fleming originally joined the BBC in 1973, working in both national and local radio, before joining EMI Records in 1978 as personal assistant to the national promotions manager. She later became PA to the general manager

of promotions, overseeing promotional activities for the EMI (UK) label with specific responsibility for London national TV stations.

In 1983 Dee founded and ran Kajagoogoo's fan club before being appointed production manager at Carrere Records. Her next appointment was at Tembo, as assistant to the general manager and looking after press, promotion, production, A&R and advertising.

Completing the PRT Records team is Cathy Clarke, the most recent addition who joined Kim, George and Dee in August last year. She's from Dublin where she was educated at Trinity College before joining Westland Studios as assistant in PR and studio administration.

**Four individuals comprise the new team behind PRT Records. None of them have been previously associated with PRT, but between them they bring to the label a vast amount of very varied experience**

# Words & Music

Reader's  
Digest



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**W**HAT HAVE recording acts such as Frank Sinatra, Sammy Davis, Paul McCartney, Kate Bush, The Kinks, Sandie Shaw, The Searchers and Dionne Warwick all got in common? Answer: they have all, at some stage in their recording careers, used the PRT Studios tucked away in a quiet street less than 100 yards away from the hustle and bustle of London's Marble Arch.

The studios are at 40 Bryanston Street, W1, in the basement of what was the former ATV (and later ACC) House. They've just celebrated their 25th anniversary as the recording home of some of the biggest names of the Sixties and Seventies pop scene. PRT was one of the first to have any form of computerised desk when Cadac equipment was specially designed for the company in 1976. The cutting rooms have also been front runners for many years.

"In 1986 we moved to full digital recording, digital editing and digital cutting," says studio manager Malcolm Davies. "Neve Series V and Necam 96, and digital cutting and editing equipment became fully operational during the course of 1987."

For the first two years of its life, the studio was used by Radio Luxembourg for recording some of the station's programmes before becoming the fully-fledged Pye Records house of hits, churning out a long succession of top 10 successes by such names as The Searchers, Donovan, Sandie Shaw, Petula Clark, The Foundations, The



VITAL COMPONENT: PRT's order desk.

Ivy League, The Kinks and many more. "We had Bill Wyman in only the other day, and he was saying how he used to do all his demos down here," says Malcolm Davies. He adds: "Studio 1 is quite large

and substantially used by the groups — we've even had large brass bands and military bands in it — whereas studio 2 is smaller,

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# Subterranean sounds from the basement

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more intimate and used by smaller outfits."

Davies himself has worked at the PRT Studios for 12 years, and has been studio manager for five, taking over from Howard Barrow. Before Pye (as it then was) he was with Apple for seven years and EMI for 10 years. "PRT Studios has always had an excellent reputation within the recording business and it's amazing how so many of our customers always come back to us. It's like when we lose engineers — if they don't go to work for some other recording studio they usually end up coming back and working in the PRT Studios as freelances.

**Davies: 'The studios did go through a period of uncertainty, but under the new ownership we are back on top'**



OLE BLUE Eyes himself once succumbed to the charms of PRT's studio.

There's a great atmosphere, and we have a great team working for us."

Kim Richards, managing director of PRT Studios, points out: "The studios are among the last in the West End and while there are a lot of people who don't particularly like working in town, there are also a lot who do like working in such a central location. There's a lot of loyalty shown to the studios, particularly to studio 1 which has a Neve desk that is now 15-years-old and very valuable — the point is that we have decided to keep the studio as it is because the sound that comes out of it is very good — it's particularly good for a live drum sound. Cozy Powell was in quite recently and he loved it."

Malcolm Davies adds: "It's an old-fashioned studio with a great sound which lends itself to pop, MOR or heavy metal. We have done a lot to studio 2 on the other hand — we bought a lot of out-board equipment last year and updated the recording area, as well as the cutting room."

"There are two cutting rooms which are run by myself and Noel Somerville — Noel does all the PWL mastering while I look after the older stuff for companies like BBC and Readers Digest which is great business."

For the future, Kim Richards says: "We've got quite a few things up our sleeves although I don't want to divulge too much at this stage. There will be a few more alterations to the actual recording area of studio 2. One of the advantages that PRT Studios has over a lot of the others is the fact that we also have a cutting room which means that it's possible to go straight from the finished master to lacquer stage and on to CD master. There are really very few studios that can offer that facility."

"We can turn things around very quickly. The G.O.S.H. single The Wishing Well is a typical example — it was recorded on the Saturday, mixed on the Sunday, cut on the Monday and was in the shops by the end of the week."

Malcolm Davies adds: "It's great that we have built up loyalty with our customers but we do get a lot of new acts coming in as well — Morgan Khan uses the studios a lot and we get quite a few continental recording acts in as well."

"The studios did go through a period of great uncertainty, like the record and distribution divisions, and there was no real investment until just about the end of the previous ownership, but the bookings did keep coming in. The morale was low though and we lost some good staff but now under the new ownership we're back on top. The place looks bright, clean and modern now and the PRT Studios are being re-discovered by a lot of people."




COMMON THREAD: Both Dionne Warwick (above) and Sandie Shaw (below) used PRT's studios early in their careers.



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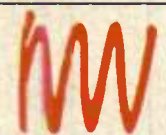
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