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MUSIC WEEK



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Japanese yen secures Virgin's independence

AT A time of remarkable takeover activity when a whole raft of middle-rank companies have been swept up by the majors, Virgin believes it has secured its long-term independence by selling a minority stake to Fujisanki of Japan.

"It gives us complete and utter independence," says Virgin chief Richard Branson, unveiling a deal whereby the Japanese media giant pays £100m for a 25 per cent stake in the record division, which

also takes in music publishing and recording studios. Fujisanki has no options to increase its stake in the future.

"I think it is a fair price," says Branson. "They've put a value on the company that we feel is appropriate, but which the City never did." "Over the past year, with the acquisition deals that have been done, there has been a general realisation that a record company is a valuable thing. This deal justifies

what we told the City when we went public."

The purchase money will help to eradicate "within three or four months" a crippling debt burden built up since Branson decided to reprivatise the company, but it will also fund future expansion, including a joint venture company with Fujisanki in Japan which will develop local repertoire.

Branson says he has spurned many approaches from within the music industry—including an offer of more than \$1bn for 50 per cent of Virgin—and decided to seek out a minority interest partner who was not looking to take control.

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Preston pans 'merger mania'

A SWIPE at the "unrealistic prices" paid in an unprecedented year of record company acquisitions has been made by BMG chairman John Preston.

In his keynote speech to the group's annual sales conference on Friday, Preston picked up the theme of PolyGram's and EMI's purchases, a topic which has become a constant thread through this autumn's conference round.

Said Preston: "Essentially, competition forces prices up to realistic levels. It is true that BMG were well

advanced in discussions with Chrysalis, but at a sensible price. EMI came in late with their cheque book flapping and overpaid by as much as \$20m. Both Island Records and A&M were only attracted to the market by the extraordinary price they saw EMI prepared to pay."

He added that a better long-term strategy for the record industry would be to invest in creative people rather than expensive acquisitions.

● Product special, next issue



ARTISTS AT each end of the spectrum: virtuoso guitarists John Williams and Jeff Beck with CBS bosses Paul Russell and Bob Summer

CBS/Columbia Pictures to wed?

A MARRIAGE is on the cards between CBS Records and Columbia Pictures following Sony's proposed \$3bn acquisition of the US film company.

Sony president Norio Ohga is believed to have had Sony Columbia on his mind ever since the CBS

purchase and is reported as saying "my hope is to unite Columbia with CBS Sony."

Sony's film aspirations continue with the \$200m purchase of Guber-Peters Entertainment, the partnership which produced such box-office hits as *Batman*, *Rain Man* and *The Color Purple*.

Meanwhile, CBS managing director Paul Russell is urging his staff to "hang around for the next 10 years" to sample global developments.

"As far as 1999 is concerned our business will be even more international," he said at the UK company's annual sales conference in Bournemouth. "We will be a major player in music publishing, in video—and not just music video—in movie and television production and also live theatre."

Russell also told the conference that Sony's 44 per cent profit increase had been attributed to "its booming record business."

Berlin: great writer, great businessman

IRVING BERLIN's astuteness as a businessman is receiving praise this week—alongside acclaim for his songwriting ability—as it becomes apparent that his death will not affect the administration of his catalogues.

Kay O'Dwyer, general manager of business development at EMI Music, says Berlin anticipated from a very early stage possible avenues of secondary exploitation and made sure they were all covered by his contracts.

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Rickie Lee Jones



Phyllis Lambert

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Chrysalis's all-new future

NEW STAFF and a more aggressive signing policy are two of the ways in which Chrysalis aims to build for the future.

Speaking at the company's sales conference, international president Paul Conway said Chrysalis needed to be pulled together so that a feeling of togetherness and team ability was evident.

New staff appointments would be announced along with new artists and these would help Chrysalis "pick itself out of its position as a team in the second division not, as was said at a recent conference, a team struggling in the third."

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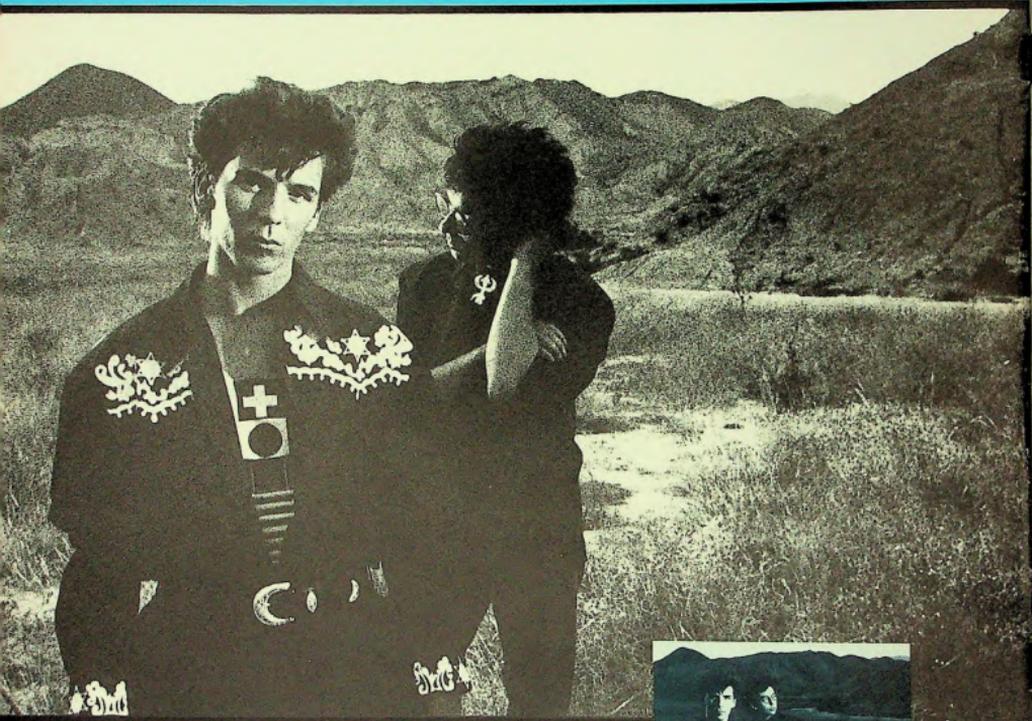
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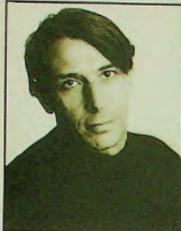
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EMI



THE RELEASE of John Cale's album *For the Dying* on Land Records on October 9 will be backed with consumer and trade press ads, flyposting and an Omnibus document in November.



QUEEN'S NEW single on EMI, *Scandal*, will be released on October 9 and will be backed with national flyposting, window ocolates, instore posters and national music press ads.

DG/EMI neck-and-neck in Gramophone award

DEUTSCHE GRAMMOPHON and EMI have each won two awards in this year's Gramophone Records Awards — the premiere classical prizes — which will be presented at the Savoy Hotel on Wednesday (Oct 4).

However, the intense rivalry between the two labels continues as it is likely that one of them will have

scored the most prestigious prize, the Record of the Year, which is being kept a closely-guarded secret until the Savoy reception.

Overall, PolyGram Classics dominates with a total of six awards — Philips took the Choral and the Instrumental categories, Decca does not feature this year, RCA is the only other major not to

be represented — CBS has taken the Concerto award with Violin Concertos by Nielsen and Sibelius played by Cho-Lin Lin.

One of the great surprises, however, is the success of Hyperion, the UK independent which has won three awards.

The label, run by Edward Perry, has regularly picked up prizes since it began in 1980, but its prominence this year shows that the majors no longer have a monopoly on classical excellence.

Some of the individual awards were predictable: there was little doubt that Simon Rattle would win the Opera award with his sparkling EMI recording of Gershwin's *Porgy And Bess*. But it was not so predictable that EMI's *Shaw Boat* would also make an appearance — although only through courtesy of a new category — Musical Theatre.

"The success of recording like Bernstein's *West Side Story* have brought musical theatre within the compass of the classical recording industry and its leading artists," says Chris Pollard, editor, *Gramophone*. "It would be unrealistic for the world's leading classical awards to ignore this."

See classical for full list and features p16

Fourth EMI CD plant to come on-line next year

A FOURTH EMI compact disc manufacturing plant is being set up to meet increasing European demand.

The £10m plant will be installed at Uden in Holland and is expected to start manufacturing in mid-1992 with an initial capacity of 15m-18m units, increasing to 24m-30m.

Monoline technology will be installed enabling the entire process to be done on one machine. Vinyl discs and cassettes are already manufactured at the Uden plant.

The development is part of EMI's restructuring of manufacturing and

distribution on the Continent. "This investment in a new facility is also EMI's contribution to the establishment of a single European market in 1992 and we are restructuring our own European operation towards this end," says EMI International manufacturing and operations MD Richard Burke.

The existing EMI CD plant in Swindon will continue to serve the UK with a 20m unit capacity rising to 26m in the next four years. EMI's other CD plants are in Illinois in the US and Golembia in Japan — a joint venture with Toshiba.

former DER business development manager **Edwina Marrow** has been appointed business planning manager for the international marketing division ... New appointments in London: Former marketing director **Colin Bell** is the new general manager, **Paul McDonald** moves from marketing manager to A&R manager and former **Arista** man **Nigel Templeton** takes over his old position, **Louise Rayston** leaves RCA to join as label manager; national radio promotions man **Billy Macleod** is the new head of promotion; the national radio promotions team is boosted by the additions of **Rebecca Coates** and **Emma Greengrass**; At firr, **Andy Thompson** is club promotions chief and A&R man and **Nina Walsh** is club promotions assistant ... **Debra Harris** leaves the Island group to join EMI as head of business affairs for EMI Music and S&B Records ... **Jim MacNelliga** is the new manager of the Scottish office of the Performing Right Society ... **Maureen Duffy** is the new chairman of the British Copyright Council ... Following **David Hedley's** promotion to group manager of Starcoast Productions, C Side Records and Berwick Street Studios, **Amanda Driver** has taken over as studio manager ... Changes at **Mailline**: **Alextair Baumgartner** is the new marketing/press manager; **Graham Platten-Higgins** is south eastern sales rep and **Nick Blewett** is the company's new merchandising manager ... **MCP**s managing director **Bob Montgomery** has been elected vice president of the BIEP management committee ... **Kim Eastwood** leaves the Weintraub Entertainment Group to become production accountant at the BBC.

MUSIC WEEK



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● **TRAX MUSIC** is launching a \$300,000 TV advertising campaign, which breaks in Granada on October 9, to support the release of *Classic Blue* by Justin Hayward and Mike Batt with the London Philharmonic Orchestra.

● **REALLY USEFUL Records/Polydor** Records is releasing the single *The First Man You Remember* by Michael Ball and Diana Morrison on October 9 to tie-in with the theatrical presentation of Andrew Lloyd Webber's *Aspects Of Love* in which the song is featured.

Artists on tour to coincide with releases include:
Raid — single, *Lovin' On The Side*, on Syncope/EMI on October 9.
Little Angels — single, *Do You Wanna Riot*, on Polydor, out this week.

Roger Whittaker — album, *Home Lovin'* — album, Home Lovin' — album, on Polygram, out this week.

Randy Travis — album, *No Holdin' Back*, on Warners, out this week.
The Hollow Men — single, *White Train*, on Evensong/Arista, out this week.

Norman Cook — single, *For Spacious Lies*, on Gal Discs, out now.

The Soup Dragons — single, *Crotch Deep Trash*, on Row TV, out now.

Jesus Jones — album, *Liquidizer*, on Food/EMI, out now.

Edwyn Collins — single, *50 Shades Of Blue*, on Demon Records, on October 16.

MUSICAL CHANGES

MOVES AT PolyGram: DJ **Gilles Peterson** has joined the A&Z department to work on a new jazz label; **Glenn Skinner** is the new senior A&R manager at Polydor; **Johnnie Walker** is Urban's new A&R manager and Polydor has promoted **Tracey Slater** to junior A&R manager ... Changes at EMI: **John King** leaves 'Oreal' to become EMI Classics vice-president finance; **Ian Hanson** is the new EMI Records legal and business affairs executive; college marketing manager **Richard Davies** becomes product manager for the Capitol and Parlophone labels and

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Virgin

▶ FROM PAGE ONE

"We like the way they operate," he says of Fujiwara, which owns Fuji Television Network, the Pony Canyon record company and substantial newspaper publishing interests. "The wonderful thing about the Japanese is that they're not looking at profits that month, or in six months, or even a year. They take a genuinely long-term view."

Eastern promise

MORE THAN 120 companies from all over the world have already booked places at Looking East—the first executive conference for the music industry on the creation of greater East-West trade—which takes place in East Berlin on November 7, 8 and 9. "It looks as if 70 per cent of the world's music business are already represented at the conference," says organiser Tony Hollingsworth of Tribute Productions (Tel: [London] 700 4515).

Berlin

▶ FROM PAGE ONE

"He protected his songs for all time, so far as I know there was no difference now he is not with us," he comments. "He was every fastidious."

EMI administers a number of Berlin's works, including Blue Skies, but the bulk of his catalogue—some 650 copyrights—is run by Warner Chappell. Managing director Robin Godfrey-Coss adds: "He was very astute. He had his rights well sorted out."

O'Dwyer and Godfrey-Coss say the catalogues they administer are always busy and they agree that Berlin's death is likely to increase that activity even further.

Of Berlin, O'Dwyer says: "I just wish I could have met him—and that is the biggest compliment you can give anybody. He was the greatest of our time."

● See also p59.

BRIEFS

● WEA'S ALPERTON distribution centre will be closed on Wednesday (4) from 2.30pm to allow for the installation of new computer systems. The company says the centre will be working normally from 9am the following day.

The Branson philosophy

REFLECTING ON a year in which practically every significant independent record company has been sold either completely or in part, Richard Branson says: "It's sad to see the independents disappear as they have contributed so much to this business over the past 20 years. Hopefully there can be a new generation of independents to take their place."

"My attitude is that I would never ever dream of following that route—we value our independence too

much. "Just as I've always said about the airline, we don't necessarily want to be the biggest, we want to build it into the best."

"We're very proud of the fact that all the things we said to the City have come true. The American record company has performed as we said it would, and even better."

Pointing to a turnover increase from \$20m in the first year to \$100m in the third year, Branson

says the company has broken 14 acts in the US in the past year—"more than anyone else."

The US operation has "completed a world picture" for Virgin, which now has more than 20 bases around the globe.

Branson says Virgin will continue its policy of developing more record companies with individual identities and says "it has got close to that stage" in the US.

"Companies are more valuable if they've been built up from scratch," he says.

"It would be nice to be the biggest record company in 20 or 30 years time, but we're more interested in being the best."

Woolies widens specialist High Street penetration

WOOLWORTHS IS planning to sell more records in more High Streets through the expansion of its stand-alone entertainment stores.

Following what the company says is the trading success of its prototype outlet in Manchester, a second is being opened in Middlesbrough this week with the possibility of more to follow.

Woolworths is using the stand-

alone store concept as a means of being represented in High Streets which could not accommodate one of its larger, departmentalised shops.

The company is also opening stand-alone stores covering other retail sectors.

Woolworths declines to comment, though, on the number or location of any future stand-alone entertainment outlets.

Inaugural SRIA meeting tackles charts question

SETTING UP a Scottish chart and the collection of performance royalties were two of the important issues discussed at the first annual meeting of the Scottish Record Industry Association.

Other issues discussed on Friday were sponsorship, export and trade shows. The association says its aim is to double the £5m annual turnover of the Scottish industry and generate 200 new jobs in the country.

Representatives from the Scottish Development Agency (which has provided funding for the SRIA), the Scottish Arts Council, Music In Sponsorship Trust, Tenness's Live, the British Cms. producers, managers and recording artists were expected to attend the meeting.

The association also presented sales awards on behalf of Scottish record companies to the following:

The Foundry Bar Band for its album Rolling Home on Springtime Records (silver disc); sleeve designer Malley MacCormick for the various artists compilation The Patter on Limrose Records (silver disc); Dougie McLean for his album on Dunkeld Records (silver disc); Stuart Anderson for his single Bonnie Wee Jennie McColl on Scaldic (gold disc) and Rung for their The Cutter And The Club on Ridge Records (platinum disc).



UNDER THE banner of "Into the future", WEA's area managers and national accounts team line up with featured artist Chris Rea at the company's annual sales conference. Pictured from left are Martin Craig, Bill Whitney, Paul Summers, John Uren, Ray, Rod Dougan, Mark Crossingham and Tim Tuer.

● ANY COMPANIES wishing to participate in this year's Berlin Independence Days on October 29-31 are asked to book now.

Anyone interested should contact Brian Leafe on 01-960 1871 (fax: 01-969 1649). Seminars this year include: UK press and PR, management, compact discs versus vinyl and majors versus indie.

● RECORD PRODUCER Quincy Jones is to be named man of the year at Midem in January.

Jones' production credits include Michael Jackson's Thriller and Bad, in addition to which he is also a noted jazz trumpet player and composer having written the scores to the films The Pawnbroker and In Cold Blood.

World BRIEFING

NEW YORK: Billy Joel is suing ex-manager Frank Weber for \$90m, charging Weber with pledging Joel's copyrights as collateral for loans against the writer's wishes and with double billing Joel for music videos made by a company Weber controls. Weber is also accused of conflict-of-interest in investments he made on Joel's behalf which resulted in a loss to the singer of £10m. Weber was also Joel's brother-in-law prior to the entertainer's divorce from Weber's sister, Elizabeth. Following the divorce, Weber began working with Joel. Leonard Marks, Weber earned a 20 per cent management commission which came to approximately \$12m over the last three years.

AMSTERDAM: Compact disc is continuing to eclipse vinyl in the market here, according to figures just released by the Dutch phonographic industry. In the first half of the year, 11.3m CDs were sold, representing 78 per cent of total sales revenue. Within that, 1.2m were singles, almost double the figure for the previous six months. The first six months of 1989 sold 2.8m vinyl LPs sold compared with 4.1m for the same period in 1988.

NEW YORK: The ratio of sales of cassette to vinyl singles has increased to 10:1 for WEA over the last six months, according to president Henry Droz, and the company anticipates eliminating the vinyl format altogether—possibly as early as January 1. Droz says WEA will manufacture singles on a special order basis only. Other labels, seeing declines in the popularity of vinyl 45s, say the WEA move could speed up their own decisions to abandon the format.

NEW YORK: According to Forbes magazine's survey of the top 40 money makers in 1988-89, half are musicians. The list is topped by Michael Jackson (\$125m), Pink Floyd (\$56m) and the Rolling Stones (\$55m).

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On the beaten track: music direct to your doorstep

INDEPENDENT DEALER Peter Barnett is the latest in the line of entrepreneurs who are taking their goods to their customers.

Barnett's Rave On in London's King's Road is offering a personal delivery service for its compact discs, cassettes and videos called Compact Music Couriers.

There is no delivery fee but the minimum order is £9.99. An extra service of gift wrapping — Rave

On Wrap — is also offered. Deliveries will be made within a five mile radius, an extra fee will be charged for outside that area and postal deliveries will also be made.

Barnett says this service is one customers have been waiting for. "I simply wondered why, if armchair shopping could work for clothing and other personal items, it couldn't also bring music to your door," he says.

"If hand-delivery works so well for flowers, why can't it work for other gifts? Clearly the trend towards giving the gift of music is rising so why not make it hassle-free, cost-effective and a bit different?"

Rave On is also running a privilege scheme. A computer will collect information on all purchases in the store and the day a customer buys a 10th item, another one will be given free.

A RESOUNDING success is how EMI describes its dealer roadshow tour which visited six cities.

Album sales general manager Malcolm Anderson says: "We have spoken to well over 700 dealers on this tour and the feedback is tremendous."

EMI Records managing director Rupert Perry adds: "This roadshow took plenty of human and financial resources but the reaction from the dealers everywhere proved that we were absolutely right to make that effort."

● Pictured at the Birmingham roadshow are Richard Wootton and Liz Anley of Anleys, in Leicester (right), discussing issues with EMI's singles promotion general manager Keith Slaton.



POLYGRAM CHAIRMAN and chief executive Maurice Oberstein presents the company's salesman of the year award to rep Neil Smith who covers the East Anglia area

Locking out the CD thief

A NEW security system is being offered to prevent the theft of compact discs and cassettes from stores.

Acron has developed the Discosafe system which consists of a clear acrylic holder into which the compact disc is slotted and secured with a locking pin.

That lock cannot be released without a special magnetic

detacher. A security label is fixed inside the holder so that if a theft is attempted an audible and/or optical alarm system will be activated.

An electronic transmitter and receiver, sited by the doors or check-out, will trigger the alarm. Unisafe is a similar system for cassettes and enables the love cassettes to be put on display without being stolen.

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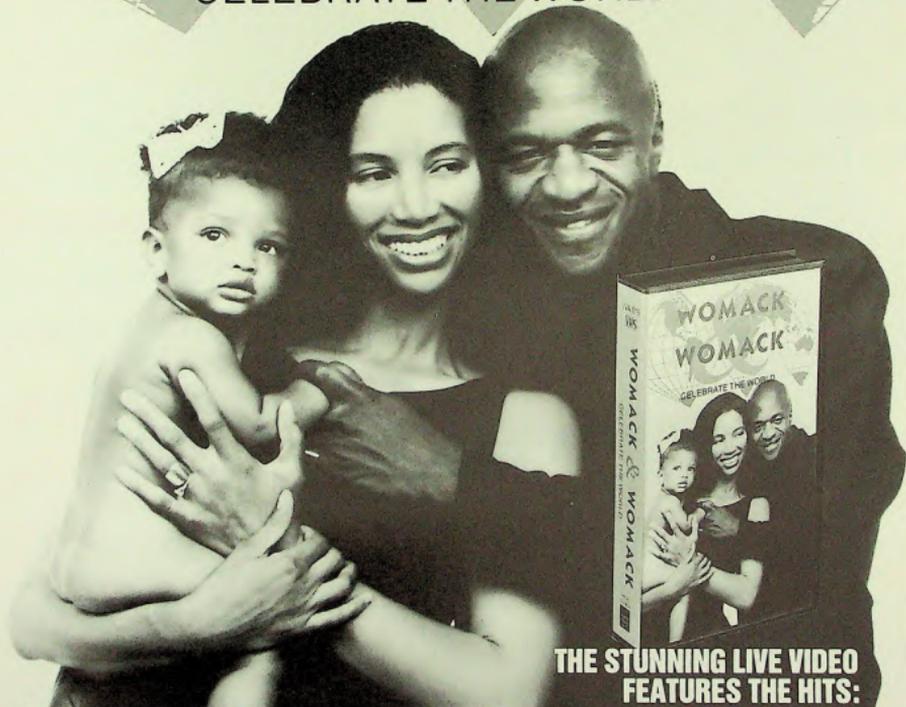
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A R T S

Carlin's comeback

by Dave Laing

IN THE mid-Eighties Carlin Music "went to sleep" admits its president David Japp. But he's quick to add that in the Nineties the company aims to be the UK's top independent publisher.

Carlin's roots lie in Progressive Music, the publishing arm of Atlantic Records that was acquired by Abercrom from whom it was bought by Freddy Biensstock in 1966. During the next decade he built it into a company that had "11 straight years as number one publisher," according to Japp, who joined the firm in 1977.

A former TV commercials director, Japp was brought in to head The First Composers Company, Carlin's move in the film score world whose early successes included Stanley Myers' commission for *The Deer Hunter*.

In the early Eighties Carlin Music published Thriller and first Duran Duran albums before Biensstock put together the consortium which bought Chappell from PolyGram in 1984. Japp was posted to France to consolidate the new company



DAVID JAPP: back after the mid-Eighties nap

and during four years there he signed David Halliday (son of Johnny) as well as masterminding another reorganisation when Warners swallowed Chappell last year.

Biensstock had retained Carlin when selling Chappell and in March this year he invited Japp to

return to London as a partner in the company, with the task of re-invigorating a company that had been somewhat neglected during the heady years of buying and selling.

In the last six months Japp has made significant moves in four main areas which together are bringing Carlin back into contention among UK publishers. In the A&R area he recruited former Chappell person Jane Nesbitt from Warner Chappell and the new signing policy has so far included African singer-songwriter S E Rocio and the highly-touted Kevin McDermott. These writers join Biensstock's 1988 US signings Norada Michael Walden and Bernie Marsden and Japp promises further top-level UK acquisitions soon.

In an unusual talent-spotting arrangement, Carlin is also involved with Liverpool-based publisher Two Way Street, run by Jerry Lewis and ex-EMI man Simon Davis. Japp says that this gives Carlin "a Marseilles A&R department".

With 100,000 copyrights, the company is also moving to give maximum exploitation to its back catalogue. From Act Naturally and April Showers to Zabodak and Zing Went The Strings Of My Heart, Japp believes Carlin repertoire has at least 500 titles that should have TV and commercials producers' tongues hanging out. A presentation book detailing the Carlin material is in preparation, and its publication awaits only the final decision on the company's new address when it leaves its current Mayfair base.

Perhaps the most impressive achievement of the Japp regime is the setting up of a wholly new recorded music library which has so far issued over 30 fully-digital CDs ranging from The Chieftains playing Irish tunes to gospel and military band music. Here too, Carlin was able to bring back Warners staff after the former Chappell library itself was sold by Warners to Zomba.

While stressing the company's initiatives for the future, David Japp points out the continuity of key staff at Carlin. Both Derek Knibb and the soon to retire Paul Rich have served over 20 years with the company, while Japp believes that within the staff of 29 there has been recreated "an old world publishing feeling".

August MCPS royalties top total for all of '79

THE AUGUST distribution of £7.3m by MCPS is greater than the annual total a decade ago, according to managing director Bob Montgomery.

Pointing out that MCPS is the only European collecting society to distribute on a monthly basis, Montgomery stressed the importance of the contribution from television companies for the use of recorded music in programmes broadcast in the UK and worldwide.

Recently elected a vice-president of BIEEM, the pan-European negotiating body on mechanical royalties, Montgomery told his continental colleagues of MCPS' determination to bring the UK within the orbit of the international deal between BIEEM and IFPI. This agreement covers virtually the whole of Europe and guarantees writers and publishers an average 7.4 per cent royalty compared to the present 6.25 per cent in the UK.

MUSIC WEEK DIRECTORY 1990 URGENT!

Reminders are being despatched for free entry into the Music Week Directory 1990.

It is vital that recipients check their 1989 entries on these letters, confirm they are correct or mark any necessary corrections and amendments immediately on receipt and return them without delay.

If you have not received a reminder please ring NOW 01 583 9199, ext 296 and ask for Graham Walker or Jon Crouch.

US TOP FORTIES

SINGLES

1*	5 MISS YOU MUCH, Janet Jackson	At&T
2*	4 CHERISH, Madonna	Sire
3	1 GIRL I'M GONNA MISS YOU, Milli Vanilli	Columbia
4	2 HEAVEN, Warrant	Geffen
5	3 IF I COULD TURN BACK TIME, Cher	Columbia
6	12 MIXED EMOTIONS, Rolling Stones	Elektra
7	10 LOVE SONG, The Cure	Atlantic
8	6 18 AND LIFE, Skid Row	Delicious
9	11 BUSTA MOVE, Young MC	Solar
10	14 IT'S NO CRIME, Boyz II Men	I.R.S.
11	13 DON'T LOOK BACK, Fine Young Cannibals	RCA
12	15 IT'S NOT ENOUGH, Staship	Fontana
13	18 SOWING THE SEEDS OF LOVE, Tears For Fears	EMI
14	22 LISTEN TO YOUR HEART, Roxette	Anata
15	17 WHEN I LOOKED AT HIM, Exposé	Capitol
16	21 LOVE IN AN ELEVATOR, Aerosmith	Elektra
17	23 DR FEELGOOD, Mafly Crew	Warner Brothers
18	20 PARTYSMAN, Prince	Columbia
19	31 COVER GIRL, New Kids On The Block	MCA
20*	28 ROCK WITH CHA, Bobby Brown	Warner Bros
21	7 ONE, Bee Gees	Epic
22	9 DON'T WANNA LOSE YOU, Gloria Estefan	Vendetta
23	26 [YOU'RE ME AND ONLY], Seduction	Virgin
24	8 KISSES ON THE WIND, Neneh Cherry	MCA
25	32 HEALING HANDS, Elton John	Virgin
26	25 RUNNING DOWN A DREAM, Tom Petty	Columbia
27	19 COLD HEARTED, Paula Abdul	Capitol
28	16 SHOW ME WITH YOUR LOVE, Surface	Wing
29*	34 THE BEST, Tina Turner	Anata
30	23 WHAT I LIKE ABOUT YOU, Michael Morales	EPIC
31	27 ANGEL EYES, The Jell-Heyday Band	RCA
32*	36 CALL IT LOVE, Foco	Reprise
33	38 WHEN I SEE YOU SMILE, Bad English	Columbia
34	37 LOVE SHACK, The B-52's	Columbia
35	35 I FEEL THE EARTH MOVE, Marika	EMI
36	24 HANGIN' TOUGH, New Kids On The Block	Virgin
37	29 RIGHT BEHIND WAITING, Richard Marx	Columbia
38	39 DIDN'T I [BLOW YOUR MIND], New Kids On The Block	EMI
39*	— (IT'S JUST) THE WAY THAT YOU..., Paula Abdul	Wing
40*	40 LET GO, Sharon Bryant	Wing

ALBUMS

1*	3 FOREVER YOUR GIRL, Paula Abdul	Virgin
2	1 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Anata
3	4 STEEL WHEELS, Rolling Stones	Columbia
4	2 HANGIN' TOUGH, New Kids On The Block	Columbia
5*	8 DR FEELGOOD, Mafly Crew	Elektra
6	6 FULL MOON FEVER, Tom Petty	MCA
7	7 SKID ROW, Skid Row	Atlantic
8	5 REPEAT OFFENDER, Richard Marx	EMI
9*	23 PUMP, Aerosmith	Geffen
10	9 THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
11	13 HEART OF STONE, Cher	Geffen
12	10 DIRTY ROTTEN FILTHY..., Warrant	Columbia
13	11 THE END OF THE INNOCENCE, Don Henley	Geffen
14	2 CUTS BOTH WAYS, Gloria Estefan	Epic
15	17 DISINTEGRATION, The Cure	Elektra
16	14 KEEP ON MOVIN', Soul II Soul	Virgin
17	16 DON'T BE CRUEL, Bobby Brown	MCA
18	15 BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
19	18 TWICE SHY, Great White	Capitol
20	19 LIKE A PRAYER, Madonna	Sire
21	20 NO ONE CAN DO IT BETTER, The D.O.C.	Ruffless
22	22 SEE THE LIGHT, The Jell-Heyday Band	Anata
23*	25 SLEEPING WITH THE PAST, Elton John	MCA
24	24 TRASH, Alice Cooper	Reprise
25*	28 COSMIC THING, The B-52's	MCA
26	21 BIG TIME, Heavy D & The Boyz	Delicious
27*	— STONE COLD RHYTHM MC	At&T
28*	— JANE JACKSON'S RHYTHM NATION 1814, Janet Jackson	At&T
29*	34 TENDER LOVER, Boyz II Men	Solar
30	27 BLIND MAN'S ZOO, 10,000 Maniacs	Elektra
31	33 AS NASTY AS THEY WANNA BE, 2 Live Crew	Luke Skywalker
32*	35 VIVID, Living Colour	Epic
33	30 ONE BRIGHT DAY, Ziggy Marley & Melody Makers	Virgin
34	29 INDIGO GIRLS, Indigo Girls	Epic
35	31 MARTIKA, Martika	Columbia
36*	37 BIG GAME, White Lion	Atlantic
37	32 WALKING WITH A PANTHER, LL Cool J	Def Jam
38	26 PAUL'S BOUTIQUE, Beastie Boys	Capitol
39	36 LET'S GET IT STARTED, M.C. Hammer	Capitol
40*	— SILKY PROVIDER, Maze Feat. Frankie Beverly	Warner Brothers

Charts courtesy Billboard, 7 October, 1989. * Bulllets are awarded to those products demonstrating the greatest airplay and sales gain.

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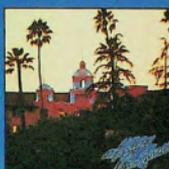
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TOP 30 MUSIC VIDEOS

3 wks	2 wks	Last wk	This wk	(Description) (Tracks) (Time)/(Dealer price)	
1	1	1	1	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£6.25	PWL VHF 7
-	3	2	2	PINK FLOYD: The Wall Compilation (1 hr 35min)/£6.95	PMV/Channel 5 CVF 08762
-	2	3	3	DEF LEPPARD: In The Round In Your... Live (1.4 tracks)/1 hr 30min/£9.04	PMV/Channel 5 CVF 08422
-	5	4	4	NEW ORDER: Substance 1989 Compilation (7 tracks)/40min/£6.95	Virgin VD 827
2	4	5	5	QUEEN: Rare Live Live (1.8 tracks)/1 hr 30min/£6.95	PMI MVP 99 1189 3
7	8	8	6	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
5	9	7	7	U2: Rattle And Hum Live (21 tracks)/1 hr 36min/£8.34	CIC VHR 2308
10	11	10	8	PINK FLOYD: Delicate... Live (1.6 tracks)/1 hr 35min/£8.47	PMI MVN 99 1186 3
8	14	16	9	ERASURE: Innocents Live (1.4 tracks)/56min/£6.95	Virgin VD 491
14	16	22	10	ROY ORBISON AND THE CANDY MEN Live (9 tracks)/25min/£3.47	Music Club/Video Col MC 2000
13	12	14	11	GLORIA ESTEFAN: Homecoming Concert Live (1.5 tracks)/1 hr 20min/£8.34	CMV 49017.2
3	6	6	12	MAX BYGRAVES: SingaLongaWarYears Compilation (30 tracks)/50min/£6.95	Parkfield MKM 0003
NEW			13	JULIO IGLESIAS: In Spain - Sold Out Live (12 tracks)/57min/£6.95	CMV 49836.2
16	24	15	14	FRANK SINATRA & FRIENDS Live (30 tracks)/1 hr 30min/£6.95	Video Collection VC 4077
22	18	20	15	MICHAEL JACKSON: Making Thriller Compilation (1 hr)/£6.95	Vestron MA 11000

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6	10	11	16	NOW THAT'S...MUSIC VIDEO 15 Compilation (1.5 tracks)/1 hr/£6.50	PMI/Virgin/PMV MVP NOW 15
18	-	18	17	EURHYTHMICS: Live Compilation (1.5 tracks)/1 hr 30min/£9.04	PMV/Channel 5 CVF 08132
4	13	12	18	BROS: Push Over Compilation (6 tracks)/25min/£6.95	CMV 49830.2
11	17	13	19	CLIFF RICHARD & THE SHADOWS: Thank... Live (5.3min)/£3.47	Music Club/Video Col MC 2012
23	30	-	20	TINA TURNER: Nice 'N' Rough Live (1.2 tracks)/55min/£4.99	Music Club/Video Col MC 2014
-	7	9	21	HARD 'N' HEAVY: VOLUME 3 Compilation (1.0 tracks)/1.5min/£6.50	PMI MVP 99 1192 3
19	28	19	22	CLIFF RICHARD: Private Collection Live (1.0 tracks)/54min/£6.50	PMI MVPCR 1
9	-	-	23	NEW MODEL ARMY: Videos '86-'89 Compilation (8 tracks)/30min/£5.21	PMI MVR 99 0082 3
12	29	30	24	CLIFF RICHARD: Guaranteed Live '88 Compilation (1.0 tracks)/1 hr/£6.50	PMI MVP 99 1179 3
24	-	26	25	ROD STEWART AND THE FACES Compilation (5.3min)/£3.47	Music Club/Video Col MC 2004
25	20	25	26	GENESIS: Invisible Touch Tour Live (1.2 tracks)/1 hr 56min/£8.34	Virgin VD 358
15	15	21	27	BRUCE SPRINGSTEEN: Video Anthology Compilation (1.8 tracks)/1 hr 30min/£9.04	CMV 49010.2
-	21	-	28	NEIL DIAMOND: Greatest Hits Live Live (1.9 tracks)/1 hr/£6.95	CMV 49014.2
-	26	-	29	MADONNA: Ciao Italia... Live (1.6 tracks)/1 hr 40min/£7.80	WEA 9381 413
-	27	30	30	SOFT CELL: Non-Stop Erotic Video Compilation (1.2 tracks)/35min/£3.47	Music Club/Video Col MC 2016

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Popping resources

by Selina Webb
POP PROMOS have become an important addition to the audio visual cocktail in many nightclubs and among the match-makers bringing the grooviest clips to the venues is Roz Bea at the Video Pool. Each month, with assistant Sharon Hood, Bea compiles a two-hour tape of around 30 full length pop promos: a mix of bang up to date disco hits, chart toppers and selected new releases, she says. Her customers, who include London's Hippodrome and Camden Palace, pay a £60 subscription for copies of the tape while the record companies who supply the promos earn an advance and royalty payment for each track.



VIDEO POOL's Roz Bea (left) and Sharon Hood

"Record companies used to spend a fortune sending out VHS copies of individual tracks to all the clubs but now, although they were reluctant to start with, we now deal with all the companies and life's a lot easier for them. CBS were the last to come on board a year ago."

Video Pool was born in 1984 after Bea, who moved to the UK from the US in 1974, split with her partners at ABSee. She has since built an initial circulation of 50 clubs — all former ABSee customers — to boast a 300-plus mailing list. Having just won the *Disco Club International* award for the best video software service for the third year running and bought out ABSee, Video Pool now claims to "firmly outstrip" all competition in its field.

There is an abundance of promos available for inclusion on Video Pool's compilations but, as Bea explains, this is a recent luxury.

"Our job has become so much easier in the last year or so because black music and dance music has taken off so

much that people are spending money on making videos for unknown dance records. At one time even bands like Cameo didn't make videos."

Deciding who's included on the tape has little to do with the top 40 although, in her endeavour to be the first with the new hits, Bea says "we absolutely agonise over every choice".

"We're not terribly influenced by the pop charts any more. We're more influenced by the specialist dance charts because that's the sort of material I think our customers appreciate the most — we would rather take a flyer on an unknown dance video than the last, say, Cliff Richard hit."

"The venues appreciate having the best new records first, it makes them look hip and the kids remember that where they saw the video first — it doesn't really matter what's in the charts."

In Video Pool's monthly four-hour editing session, the promos are arranged in a smooth running order with a short cueing break

The venues appreciate having the best new records first, it makes them look hip and the kids remember where they saw it first'

between each. Different dance varieties are grouped together and, usually towards the end of the tapes, it's not unusual to find more rocky inclusions. Recent compilations have featured the latest Tears For Fears and Queen videos, for example: "We wouldn't have been so interested in the Tears For Fears track if the video hadn't been so strong," explains Bea. "Queen was put in because it was funny."

And of course there are advantages attached to having an over-18 audience. "We're the first on the phone if something's banned!" laughs Bea.

NEW ORDER: Substance 1989. Virgin Video VVD 627. Running time: 40 minutes. Dealer price: £6.95.

Comment: Watching this it seems that video is one area in which New Order have suffered from a lack of conviction. The only cohesion is supplied by recurring motifs — performance shots and storyboard which do nothing to interfere with a listener's interpretation of the music. Otherwise, the videos smacks of random experimentation, varying greatly in approach and effectiveness. Of the seven, Philippe Decouffe's award-winning True Faith and the quirky Blue Monday 88, jointly directed by Robert Breer and William Wegman, are by far the most satisfying. Kathryn Bigelow's stadium rock parody for Touché By The Hand Of God has a half-hearted appeal while Jonathan Demme's simple rehearsal room video for Perfect Kiss works superbly given full attention but appears boring of a cursory glance. Shellshock's vinyl disc — pizza ingestion is interesting first time round but the visual collages for Confusion and Bizarre Love Triangle are never more than functional.

Sales forecast: More accessible to the fringe New Order fan than their usual live performance tapes, this promo compilation provides a welcome opportunity to see full versions of the band's videos.

GLAM ROCK 2. Virgin VVD 596. Running Time: 52 minutes. Dealer price: £6.95.

Comment: Anyone who thinks that Top Of The Pops is fun or exciting in 1989 should grab an eyeful of this compilation of clips from the Seventies version. Like the first volume, *Glam Rock 2* contains footage of Gary Glitter, the Sweet and T Rex, but this time they are accompanied by a slightly haphazard supporting cast which suggests that Virgin is broadening the confines of the category in order to pave the way for at least one more collection. Acts like Alvin Stardust and the breathlessly brilliant Mud, weren't so much glam rockers as Fifties revivalists, like the Rubettes. And Sparks lived in a crazy world of their own. But the idea is a good one, and the clips are priceless. Let's hope Paul Simon's taking notes.

Sales forecast: This was the prime

period of influence for virtually everyone in their twenties now, so expect considerable turnover.

JULIO IGLESIAS: Sold Out — In Spain. CMV. 49836-2. Running time: 57 minutes. Dealer Price: £6.95.

Comment: Julio goes stadium rock, filling a soccer stadium in Barcelona with 100,000 fans. But while Iglesias undoubtably has a voice which can effortlessly waft across such a huge arena, he's no Freddie Mercury when it comes to stage performance. Most of the time he remains firmly rooted to the spot, and it's left to camera trickery to add some visual interest. Interspersed with the concept footage are short documentary inserts: Iglesias down at the disco, with his kids, kissing the Queen of Spain, that sort of thing.

Sales forecast: Iglesias has a large loyal following and also a strong appeal to the kind of audience which listens to Rodio Two. But it is a drawback that none of the hits for which he is well known in Britain are included.

PREFAB SPROUT: From Langley Park To Hollywood. CMV Enterprises. 49844-2. Running Time: 25 minutes. Dealer price: £6.95.

Comment: Prefab Sprout are a band known more for their song-writing than their videos and this set proves why. On all of the six videos, the directors seem to have made little effort to match the storyboard of the visuals with the mood of the lyrics. Only when Love Breaks Down, with its shamefully predictable studio setting, comes anywhere near matching the feel of the song. Elsewhere, The King Of Rock 'N' Roll is an embarrassing attempt at camp humour and Hey! Manhatta is simply a few jumbled images of the city. The two cursory performance video shots on Cars And Girls and The Golden Calf are passable but really there is nothing of any great excitement in this collection.

Sales forecast: It's hard to imagine that there will be that many Prefab Sprout fans who will want to splash out on this six-track package. Indeed, anyone who has their from Langley Park To Memphis album would do best to settle for that. Expect minor sales.

NICK ROBINSON

B R I E F S

● **CASTLE HENDRING** has released *The Dubliners*. A mixture of traveltogue and concert, the 55-minute programme features the veteran folk group in and around the Irish capital's most famous locations, performing some of the best-known items from their repertoire. Directed by John Smith, *Streetwise Productions/RTE/Channel Four*, the video has a dealer price of £6.95.

● **WITH A big-screen biography of Jerry Lee Lewis** due to hit the cinema circuit, CBS-Fox has released a 1983 concert video of *The Killer*. Filmed at London's Hammer-smith Odeon, the 66-minute programme features all his biggest hits. The dealer price is £6.95.

VCI adds six to music club series

by David Golder
THE VIDEO Collection is adding six titles to its bargain-price Music Club range. The company claims all the videos, which range from rock to classical, have been successful at full price, and are now being re-released at a dealer price of £3.47 to take full advantage of the Christmas market.

The rack videos include two volumes of David Bowie's *Glossy Spider* tour, and Lionel Richie's *Outrageous* tour, all of which contain many of the artists' biggest hits. But the company is most excited about the Queen video, *We Will Rock*

You, which has already sold 100,000 units at full price.

For country fans there is *An Evening With Glen Campbell* recorded on *Music Club* following the success of a Crystal Globe video already in the range which has sold over 30,000 units.

For 'culture vultures' there is *An Evening With Placido Domingo* recorded live in 1987. It features arias and operettas from works by Puccini and Verdi.

The Music Club label was launched in May since which the company claims it has sold more than a 1/4m units across 25 titles.



MUSIC CLUB's biggie with Queen

The logo for COPS, featuring the letters 'COPS' in a white, stylized font. The 'O' is a circle with a purple dot in the center. A thick purple horizontal bar is positioned below the letters. The background of the entire advertisement is a close-up photograph of a branch with many bright red apples and green leaves.

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| 4 | HOLST THE PLANETS
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EMX2106/TCEMX2106 (E) |
| 5 | WARSAW CONCERTO
Kenneth Alwyn/Bost/Admi | CFP
CFP4144931/CFP4144934 (E) |
| 6 | TCHAIKOVSKY 1812 OVERTURE
Charles Mackerras/LPO | CFP
CFP101/TCCFP101 (E) |
| 7 | BEETHOVEN SYMPHONY NO. 9
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4158321/4158324 (F) |
| 8 | ALBINONI/PACHELBEL
Herbert Von Karajan/BPO | D G Galleria
4190461/4190464 (F) |
| 9 | BEETHOVEN SYMPHONY NO. 9
Karl Bohm/VPO | Deutsche Grammophon
4278022/4278024 (F) |
| 10 | MOZART REQUIEM
New Philharmonia Orch. | CFP
CFP43997/TCCFP43999 (E) |
| 11 | ALBINONI/CORELLI/VIVALDI/PACHELBEL
Various | D G Walkman Classics
4131424 (F) |
| 12 | MOZART REQUIEM
Herbert Von Karajan/BPO | D G Galleria
4198671/4198674 (F) |
| 13 | VIVALDI FOUR SEASONS
Herbert Von Karajan/BPO | D G Galleria
4194881/4194884 (F) |
| 14 | DVORAK SYMPHONY 9 (NEW WORLD)
Zdenek Macal/LPO | CFP
CFP43827/TCCFP4382 (E) |
| 15 | HOLST THE PLANETS
James Loughran/HO | CFP
CFP40243/TCCFP40243 (E) |
| 16 | WAGNER THE RIDE OF THE VALKYRIES
Rickenbacher/LPO | CFP
CFP4412/TCCFP4412 (E) |
| 17 | VIVALDI FOUR SEASONS
Scottish Chamber Orchestra | Critics Choice
CC7557/CC7575 (PK) |
| 18 | HOLST PLANETS/ELGAR ENIGMA VARIATIONS
D G Walkman
Various | D G Walkman
4138524 (F) |
| 19 | BIZET/PUCCHINI/VERDI DUETS
Merrill/Milano/Albanese/Tebal | RCA Victor
GL87799/GK87799 (BMG) |
| 20 | VIVALDI FOUR SEASONS
Emerye
Various | Eminence
EMX2009/TCEMX2009 (E) |

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CLASSICAL

Nimbus revolution brings history to life

by Nicolas Soames

LAST WEEK, in the august environment of the Royal Opera House, Covent Garden, Nimbus Records threw the cat smack into the middle of the historical pigeons with its launch of its new series, Prima Voce.

Using a new transfer technique which looks back and forward in claims of technology, the company claims to produce recordings of such clarity that even the general listener will appreciate the outstanding figures of the past.

Nimbus music director Adrian Farmer introduced the set of five CDs containing singers from the earliest days of acoustic and electric recording — Canuso, Gallucci, Curci, Tellozzini, Martinielli, Ponselle, McCormack and others — but frequently he gestured affectionately towards the great horn gramophone placed on a table of honour behind him.

For in a manner which will win it life membership of the Green party, Nimbus has combined the old methods of the horn gramophone with the advanced technology of omnibonic recording.

The current trend for reissuing historical recordings on compact disc is heavily reliant on electronic filtering processes and complex



THE HORN gramophone and the great soprano Ponselle computer software to get rid of at least some of the crackles and pops.

But Nimbus, following the suggestion of Sir Norman White, a 78s collector, decided to take another tack — one it has dubbed Natural Ambisonic Transfer. A horn gramophone was fitted with a modern transcription deck and 78s in mint condition were then played using a traditional, carefully sharpened needle taken from a horn bush.

The sound was then recorded using an omnibonic microphone. The result, produced without any artificial filtering, proved quite distinctive with the voice coming out clearly and interference from surface noise kept at a minimum. Nimbus found that the natural filtering qualities of the horn itself cut out much of the hisses, crackles and pops that makes listening to historical recordings such a task.

And the qualities of the singers became more evident than ever. "At last, one can begin to understand what all the fuss was about in the first place," Farmer told a packed Crush Bar. He played excerpts from the first five CDs, including arias from Canuso, Martinielli and a lesser known soprano, Claudia Muzio. "She had a voice of extraordinary warmth and humanity that defies you to stay unimpressed."

Most dramatic of all was an A/B comparison using an aria sung by Luisa Tetrazzini dating from 1911. First of all, Farmer played an existing Pearl CD and half way through switched to Nimbus, and there is no doubt that the difference was immense. "We feel that our system opens a window on this period and will allow them to be unequivocally recognised by the general public," he commented.

"This has not happened before because the general public will not tolerate something that is noisy and distracting and that you have to fight through — and I don't say I blame them."

In the lively discussions after the

formal presentation, the general opinion was that Nimbus had produced something new within historical recording. "It will open up the period to a lot of people," said Howard Wood, owner of Covent Garden Records.

Graham Bennett of the Classical Record Shop in Leeds was also complimentary. "I can't wait to get back and play these CDs to my customers. I can't get over how much the voice was so totally secure."

Beverly Sweet of Dillons in Cambridge enthused. "It is phenomenal what they have been able to do," but added that she hoped Nimbus would release at least one of the five CDs on tape. Even the distinguished singer, Benjamin Luxon, was impressed, though his comment was prompted by musical excellence rather than the transfer technique.

That, according to Farmer and the Nimbus team, is the principal point of the exercise. Singers in the early years of this century were special, with a freedom in their voice that enabled them to do marvellous things. And that artistry can speak across the ages.

There are five recordings — each issued at mid-price, aiming at a £7.99 rrp — in the initial launch, with further releases, probably two a month, next year. The titles are Great Singers — 1909-1938 (NI 7801) which acts as a kind of sampler; Divas 1906-1935 (NI 7802) which has a similar role, but for sopranos and mezzos only; Canuso (NI 7803) who remains the most famous of the early singers; Martinielli (NI 7804), one of the most outstanding tenors of the Twenties; and Ponselle (NI 7805) the great American soprano.

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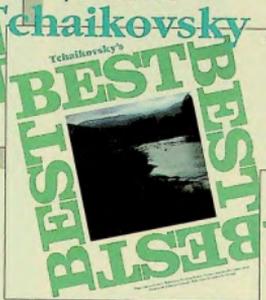
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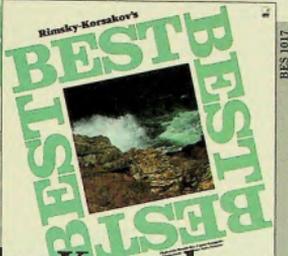
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Merit's at trick

by Nicolas Soames
IN THE nine years since the foundation of Hyperion, the label has consistently won Gramophone Awards which helped to establish it as one of the leading UK independent classical companies.

But even its idiosyncratic founder — titled on Hyperion discs as Edward Perry — executive producer — but known throughout the industry as Ted, was surprised by this year's haul of no fewer than three. It is, after all, the most that any independent has ever won in one year.

"I am rather embarrassed, but deeply gratified, of course," says Perry in his diffident manner. "The year has been slightly special because we moved into new offices and have had more staff and more space; but otherwise we felt it was just a normal year."

Of the Hyperion winners — which takes its total to seven — show the range of the label. The label won the Contemporary section (Robert Simpson's *Symphony No 5*, with the Bourneouth Symphony Orchestra under Handley (CDA 66299)); the Early Music — Medieval and Renaissance with *A Song For Francesco*, sung by Gothic Voices (CDA 66286); and the Solo Vocal with Schubert's *Lieder*, Volume 1, performed by Janet Baker and Graham Johnson (CDA 33001).

Such a variety reflects the taste of Ted Perry himself, of course; he has a love of music and recordings which is so ingrained that it has dictated an extraordinarily eclectic career.

He ran *Saga in the Sixties*, helped to start *Meridian* in the Seventies, and then branched out on his own in the Eighties, running an ice cream van and mimbicbling along the way to fund his ideas when resources were low.

Now, Hyperion is approaching 40 titles, and the company has moved from 40 releases a year to

around 60. How does he manage such consistent success? "I just plod from one record to another," remarks Perry with characteristic understatement. "I follow you, I know an awful lot — you have to, I just said so this morning."

Certainly, he has a knack of picking the right people. The soprano part for *Gothic Voices*, directed by Christopher Page, produced two Gramophone Award winners, including the remarkable sales from *A Feather On The Breath Of God*, the recording of exquisite twelfth century music. No one could have possibly predicted its huge and enduring sales, but Perry believed in it, released it, and it fired the imagination of a wide audience.

Other Hyperion artists include Emma Kirkby, the early music soprano, *The King*, clarinet, the Westminster Cathedral Choir, the King's Consort, the Parley Of Instrument, the Croydon Singers — and Janet Baker, with the pianist, Graham Johnson and the Songmaker's Almanac.

Perry also demonstrated his belief — unpopular in many circles — of the greatness of the English composer Robert Simpson, who writes in a very traditional style. Perry is in the process of recording all 11 String Quartets and all 10 Symphonies — scarcely an obviously commercial enterprise — and the Contemporary Award is a just reward for his passion.

Of course, sometimes he loses his temper to other companies — the cellist Steven Isserlis and Domus, the piano quartet, have both recently been taken up by Virgin Classics. But generally he just attracts a surprising loyalty from his artists, which works both ways.

The King has made numerous recordings of popular and unusual clarinet music for Hyperion — including a further new release this month.



TED PERRY: triumphant

Leslie Howard, the Australian pianist, is curiously recording all Liszt's piano works — another huge project — and Perry has recently signed the New Budapest String Quartet to record a Beethoven cycle.

But October's big Hyperion blockbuster will undoubtedly be the first recording on the correct number of original instruments of Handel's *Music For The Royal Fireworks*. Robert King of the King's Consort — another Hyperion regular — combed the world for 24 baroque oboes, 12 baroque bassoons, nine hand horns, nine natural trumpets, four sets of baroque timpani and two baroque side drums. Players flew in from Poland, the US, and all over Europe, many of them paying their own fare just to take part in the event.

"It is a fantastic noise," fanfares Perry, who has ensured its sales by coupling it with the four popular Coronation anthems, including *Zadok and Priest* (CDA 66350 and on tape).

He is clearly not allowing Hyperion to rest on its laurels but driving it on to future years and future awards.

The award winners

- Chamber**
Bartok. String Quartets Nos. 1-6. Emerson Quartet. DG 423 657-2GH2.
- Choral**
Handel. *Jephtha*. Soloists/Monteverdi Choir/English Baroque Soloists/Gardiner. Philips 422 351-1PH3; 422 351-4PH3; 422 351-2PH3.
- Concerto**
Nielsen. Sibelius. Violin concertos. Lin/Swedish RSO/Philharmonia/Salonen. CBS 44548; 40-44548.
- Contemporary**
Simpson, R. *Symphony No 9* Bourneouth SO/Handley. Hyperion KA66299; CDA66299.
- Early Music-Baroque**
Corelli. 12 Concerti Grossi, Op. 6. The English Concert/Pinnock. Archiv Produktion 423 626-2AH2.
- Early Music—Medieval & Renaissance**
Various Composers. *A Song for Francesco*. Lawrence-King/Gothic Voices/Page. Hyperion KA66286; CDA66286.
- Engineering and Production**
Tubin. *Symphonies Nos 3 & 8*. Swedish RSO/Jarvis. BIS/Conifer CD342.
- Historical—vocal**
Various Composers. *Recording of Singing, Volume 4*. Various artists. EMI EX769741.
- Historical—non-vocal**
Mahler. *Symphony No 9*. VPO/Water. EMI CDH7 63029-2. Instrumental
- Mozart. Complete Piano Sonatas**. Uchida. Philips 422 076-1PH7; 422 076-4PH6; 422 076-2PH6.
- Musical Theatre**
Kern. *Show Boat*. Soloists/Ambrosian Chorus/London Sinfonietta/McGlinn. EMI RIVER1; TCHRIVER1; CDRIVER1.
- Operatic**
Gershwin. *Porgy and Bess*. Soloists/Glyndebourne Chorus/LPO/Rattle. EMI EX749568-1; EX749568-4; CDS7 49568-2.
- Orchestral**
Schubert. *Symphonies Nos. 1-6, 8 and 9*. Grand Duo. Rosamunde — Overture. COE/Abbado. DG 423 651-2GH5.
- Remastered CDs**
Ravel. *L'enfant et les sortilèges*. Soloists/Chor and Children's Voices of French Radio/FNRO/Maazel. DG 423 718-2GH.
- Solo Vocal**
Schubert. *Lieder*. — Volume 1. Baker/Johnson. Hyperion KJ33001 CDJ33001.

Solo street scene

THE PHILIPS recordings of the Japanese pianist Mitsuko Uchida have become such a prominent part of the current keyboard compact disc catalogue that it is entertaining to discover that the association began at midnight on the street outside a solo restaurant.

Erik Smith, head of A&R at Philips and an acknowledged Mozart expert, had been to hear a number of Uchida's Mozart recordings, both being strong personalities, they had already had some spirited discussions about the man and his music.

At the end of a post-concert supper party that, during the general forewells, Smith turned to Uchida and asked her what her preference would be for a first record. He had the A minor, K511, the C major K545 and the F major K533; she shot back immediately, "OK, let's make it," he said. And they did — the start of what was to prove a memorable Mozart cycle.

those recordings, sustained over the years and broadened both by Mozart's Piano Concertos and other discs, is appropriately marked by this year's Gramophone award in the Instrumental category for the Complete Piano Sonatas (422 076).

The relationship between Smith and Uchida has clearly been a stimulating one. "Erik is really the most opinionated of any producer but he probably knows more about music between the 1780s and the 1830s than anyone else. It means it can be a real gift if you believe in something different — an entirely way of approaching the music."

Smith seems to have a direct manner in the recording studio which would not appeal to all artists but which was appreciated by Uchida. "Sometimes he would say: 'Oh it sounds rather boring doesn't it,'" Uchida reveals, though she clearly respects his opinion. "Even if a take was not perfect, he might say: 'Something is missing — let's

give it another try.'"

She developed a method of recording which is likely to continue through Uchida's future projects which includes more Schubert, more Debussy and Ravel and other twentieth century music — and maybe Beethoven in 10 years time.

She plays three complete takes, and then throws off what they have both come to call a luxury version. In this, she throws caution to the wind and lets her imagination run riot. Often, the eventual recording is based on this luxury version.

"The main danger of recording is that you know you can do it again if you make a mistake, but in a concert you only have once chance." Not surprising, she prefers the do or die environment, but has come to terms with the cooler recording situation.

She manages to inject excitement into the studio scene by playing specifically to two or three people — the engineer, her piano



MITSUKO UCHIDA: going for it

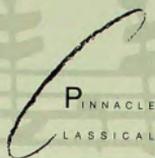
technician thus simulating a concert situation. Incidentally, in her London home, she possesses — and plays — a 1790 Broadwood and is well aware of the implications of authentic performance and the work of Melvyn Tan on EM1. "I love his beautiful decorations," but she has made all her Mozart recordings on her Sixties Steinway, and has no regrets.

With Mozart largely behind her, Uchida is looking forward to show-

ing her public that her interests are very wide. "Schoenberg is a great love of mine — it is an emotional matter for me," she comments, and is well aware of the implications of authentic performance and the work of Melvyn Tan on EM1. "I love his beautiful decorations," but she has made all her Mozart recordings on her Sixties Steinway, and has no regrets.

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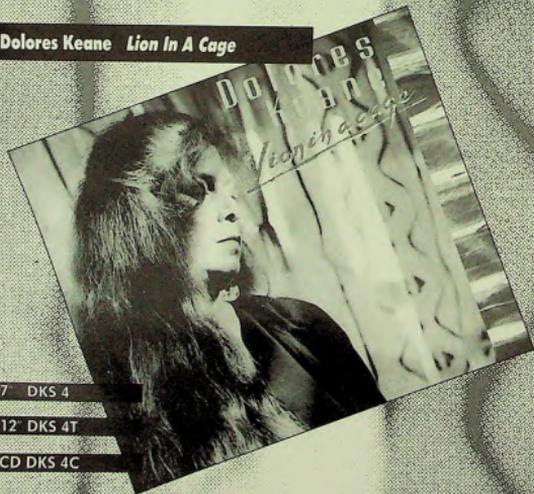
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QUOTE OF THE WEEK

'I think that all good music deserves the same access to the audience as rock music does and, for this reason, I am very excited about making my first classical single — and Viv's the man for this business'

Nigel Kennedy's promotional statement on the release of his single of Vivaldi's Summer.

BRIEFS

● GALLI, The Swiss label which carries recordings by the bassoon virtuoso Kim Walker, is now being distributed by Koch International following the demise of PRX.

● THE GENERAL agreement among critics that Karajan's Sixties recordings of Beethoven's Symphonies has the distinction of being put to the test when the set is released for the first time on CD by DG this month. They are issues on five CDs (429 036-2), at the special dealer price of £12.5, and are likely to figure in various DG promotional exercises as prizes.

● THE AUTHENTIC flute quartet Le Nouveau Quatuor (Ulrik Ikedo, flute, Catherine Weiss, violin, Mark Caville, cello and Paul Nicholson, harpsichord) has started recording for Saydisc's early music label Anton Ra Thomas Arne: Instrumental Works (CD—SAR 42 and on tape) is out this month; and although ECE Bach Solo Sonatas (CD—SAR 44 and on tape) is formally an October release, supplies should be available from mid-September. Also available mid-month will be Frances Poulter's Harp Collection, which demonstrates the development of the instrument from the medieval period to the twentieth century using six different forms (CD—SAR 36).

● TELDEC CLASSICS has rushed-released a two-CD set of live recordings from this year's Van Cliburn International Piano Competition won by the 19-year-old Soviet player Aleksei Sulfanov, who performs music by Beethoven, William Schuman, Rachmaninov and Liszt. Also featured are Jose Carreras, who came second, and Benedetto Lupo, who won a bronze. The two CDs run for two hours 17 minutes (246 032-1) and has a dealer price of £13.99. Teldec is marketed by ASV. There is another recording debut, this time on the main ASV label, with the husband and wife partnership of Bernarda Gregor-Smit and Yelaine Wrigley playing Cellosonatas by Rachmaninov and Chopin (CDDCA 672 and on LP/tape).

Novello widens horizons

by Nicolas Soames

JUST SIX months after its initial launch, Novello Records featured in *THE NEW YORK TIMES* — justification, if any were needed, of director Todd Landor's artistic policy.

The disc, Mozart's Wind Serenades, conducted by Jane Glover, came in at number 18. "We are very pleased — but also a bit puzzled," admits Landor. "While it sold very well, we know that our recording of Handel's Choruses sold almost double."

"But we have had an extremely positive response from dealers, largely because of the unique nature of the product."

This month Novello Records has its second release, a further seven titles demonstrating another wide range of repertoire.

Landor expects the best seller to be an Anthology Of English Song (NVLCD/MCNVLC 107) with works such as Linde Lea, The Wind Southerly and Music For A While. Leading singers such as Thomas

Allen, Valerie Masterson, Sarah Walker and Stuart Burrows, accompanied by John Constable, all gave their services, and proceeds from the recording will be donated to the Association Of Artists Against AIDS.

Landor is particularly pleased with the premiere recording of Three Operas by the English composer Judith Weir. The short music dramas are The Consolations Of Scholarship, Missa del Cid — Combaliento and King Harold's Saga, and were recorded with financial support from the Arts Council.

"It is the first time that Judith Weir — who has a growing following — has a disc devoted exclusively to her music," remarks Landor. It is available on NVLCD/NVLC 109. There is also a second English twentieth century opera, The Masque of the Red Death, with Masurova's Mary, Queen Of Scots with Ashley Putnam (two CDs NVLCD 108).

Eugene Drucker, the leader of the Emerson String Quartet, which won a Gramophone Award this

year, plays Bach's Solo Sonatas and Partitas (two CDs NVLCD/two tapes NVLC 6). And there are two historical recordings on the Novello Legend series, including a rare Thirties studio recording from Furtwangler and the Berlin Philharmonic Orchestra. The coupling of Beethoven's Symphony No 5 and Tchaikovsky's Symphony No. 6 runs to 79 minutes 30 seconds (CD NVLGD 904).

Novello Records is part of the Trax group and, along with Trax Classique, is being distributed by BMG. But the marketing is now being done by Spartan, along with the other Trax titles.

- Following a successful series of pilot TV ads in July in TV South for Trax Classique's Opera series, the company is developing a further TV campaign in London. "The Opera series has gone splendidly — the trade has taken to it with open arms and we are now getting 'orders,'" reports Landor.

The first four titles will be followed by a further four before Christmas, and more in the new year.

Mid-price CD initiative from Meridian

ENGLISH INDEPENDENT label Meridian is introducing a mid-price CD series called Duo — which has already existed in a small way with a handful of tape titles — carrying a suggested retail price of £7.99 (£4.65 dealer price).

Meridian's founder, John Shuttleworth, explains that Duo will provide the label with a medium for releasing reissues which have a playing time of around 50minutes, as opposed to the 70 minutes which he believes consumers should get if they pay full price.

In addition, he can put on Duo titles of novel concepts which are of interest but which would be more difficult to sell at full price, either because of the repertoire or because they reflect a different recording stance from the normal Meridian high quality.

The first four titles are all new recordings and include unusual repertoire, including The Leaves Of Time, songs by Schubert, Brahms, Mahler and others in new English translations by Leslie Minchin, sung by Neil Mackie, tenor, Kathleen Livingstone, soprano, with John Blakeley, piano (DUOCD 89002).

At four will eventually come out on tape as well (£3.99 rrp, £2.35 dealer price).

Shuttleworth is shortly expecting to add the recording of Schubert's Winterreise sung by Francis Loring, accompanied by Paul Homburger, which is available on Duo tape on CD with a full-colour 24-page booklet on the Duo CD range.



THERE ARE not many people who can make Maurice Abravanel take off his hat or whatever unusual headgear he happens to sport at the time. But Decca's seductive Kurt Weil singer Ute Lemper clearly had the measure of him. After a stimulating performance of Die Ballade von der Sexuellen Hangelei — a Brecht-Weill song all about sexual enslavement — at the PolyGram Classics sales conference, Obbe was sufficiently moved to leap up and offer her the congratulatory homburg. His hat was firmly emplaced upon his head and he remained there throughout the performance. Yet with just one small but regal gesture from the queen of Weil, Obbe bowed and doffed his homburg with almost the complete grace of an English gentleman

Nimbus relents on 'no-tapes' policy

AFTER YEARS of refusing to issue recordings on tape because of the lower sound quality, Nimbus Records has finally relented, and has released 21 titles this month, with a dealer price of £4.15 converting to a rrp of £6.99.

"We have done it simply because of market demand, especially in the north, but we still regard it as something of a compromise," says Roger Bateson, sales and marketing manager.

"They will all be on chrome tapes and will contain all the notes that are included in the CDs."

The first 21 titles include the set of Beethoven's symphonies on original instruments played by the Hanover Band (NC 5144/5148), three Puccini recordings, including Azahara (Flamenco Guitars (NC 5116)) and Orchestral Favourites by Holt, Albini, Pachelbel, Grieg and others (NC 5032).

REVIEWS

The Rachmaninov Edition. Piano Concertos Nos 1 and 2, John Ogden, piano, USG. Geny Rozhdzvensky, Collins Classics 1982.

Classics shows why it is making an impact in the classical market after less than a year in operation. This is an acute, but also a very worthy project given poignance by the tragic death of Ogden in the summer. The British pianist was always at his best in the big romantic works, and this Edition will be a lasting legacy to one of the greatest pianists this country has produced. Authoritative direction from Rozhdzvensky.

● General interest

The Hyperion Schubert Edition. Complete Songs, Volume 4. Philip Langridge, tenor, Graham Johnson, piano. Hyperion CDJ 33004 and on tape. Die Schöne Magd. Schubert. Adrian Thompson, tenor. Roger Vignoles, piano. IMP Classics PCD 925. CD tape.

The prize-winning series from Hyperion continues the fine tradition of superbly researched and packaged with copious, imaginative notes supporting an engaging programme. No great popular songs here but gems nevertheless, including the extended ballad Der Liedler with which it opens. Langridge brings extensive Lieder experience to his work and his sensitivity to the words is matched by Johnson's knowledgeable accompaniment. Pickwick's Die Schöne Mullerin offers an interesting comparison — Adrian Thompson is a less supple tenor but still agrees with this youthful, lively cycle and Vignoles is magical — notably in Der Neugierige.

● Specialist

Piano Concerto No 1, Variation Op. 18. A. Thame, Of The Queen. Andras Schiff, Vienna Philharmonic Orchestra, Sir Georg Solti. Decca 425 110. CD/tape. A very purposeful tempo introduces intense drama from Solti's direction, but Schiff does not appear able to match it, with an unflattering piano sound and fairly ordinary playing. Diverting filler, with Solti joining Schiff at the keyboard.

● General interest

Adagio. Albini/Canon, Pachelbel, Arriv O The Queen. Handel, etc. Canon of London, directed by Robert Clark. Collins ECE 1017. CD/LP/tape.

Normal fare of baroque pops lushly played on modern instruments — but with the intriguing addition of Elevazione for cello and oboe by Domenico Zipoli whom I had never heard of either, but who clearly produced a title gem.

● General interest

Joan Sutherland — Prima Donna Assoluta. Decca 425 605 CD. A 67-minute mid-price collection of jewels from Sutherland, now celebrating her 50th anniversary with Decca. It underwrites her claim to the glorious title for one stunning track follows another in a breathtaking vocal display. Excellent value for money.

● General interest

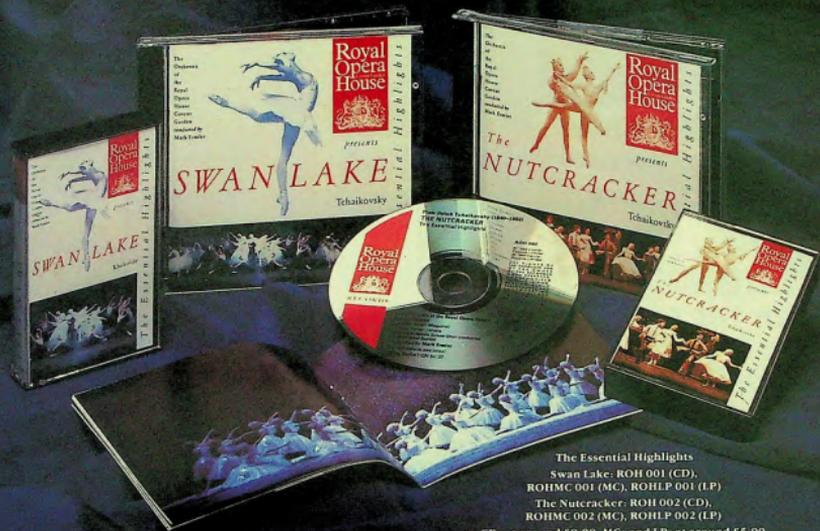
Royal Opera House RECORDS

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For the first time in the history of recorded music, a great opera house has collaborated with a record company to produce new recordings for a mass market. They will feature opera and ballet music central to the repertory of the Royal Opera House.

This month's first releases are The Essential Highlights from Tchaikovsky's *Swan Lake* and *The Nutcracker* conducted by The Royal Ballet's Principal Guest Conductor, Mark Ermler. The complete ballets will follow later this year.



The Essential Highlights
Swan Lake: ROH 001 (CD),
ROHMC 001 (MC), ROHLP 001 (LP)
The Nutcracker: ROH 002 (CD),
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I very much welcome our partnership with Conifer, which I know will bring the Royal Opera House orchestra, together with many of the fine conductors and singers associated with the House, to a new and wider public.

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General Director
ROYAL OPERA HOUSE

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Writer: John Sykes
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Writer: Chris de Burgh
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Publishers: Chrysalis Music Ltd.,
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TOP 75 SINGLES



THE DEBUT WARNER BROS. SINGLE

sugar daddy Thompson Twins

7" - 12" - CD - 7" GATEFOLD W2819/T/CD/W

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The Week	Artist	Title	Label	(72)	Number	Dates
1	RIDE ON TIME	deConstruction/PCA BR 43055 (12" 42566) (BMG)				
2	PUMP UP THE JAM	Technoactive feat. Felly [Sound Products] Brothers O/BMG				
3	IF ONLY I COULD	Sydney Youngblood [Clay Zundell] Virgin Music				
4	DRAMA!	Erasure [G Jones/M Saunders/Erasure] Sonet-Musik/Music/Sonet				
5	RIGHT HERE WAITING	Richard Marx [Richard Marx/David Cole] EMI Music/Warner Chappell Music				
6	SWEET SURRENDER	Wei Wei [Wei Wei/Wel Wel] Chrysalis Music/Precess Music				
7	THE BEST	Tina Turner [Don Hartman/Tina Turner] Zomba Music				
8	YOU KEEP IT ALL IN	The Beautiful South [Mike Hedges] Go! Discs Music				
9	CHOCOLATE BOX	Richie Grenier [EMI Music/Graham Music/Warner Chappell Music]				
10	CHERISH	Madonna [Madonna/Patrick Leonard] Warner Chappell Music				
11	WE DIDN'T START THE FIRE	Billy Joel [Mike Jones/Billy Joel] EMI Songs				
12	STREET FIGHT	Rebel MC/Double Trouble [Double Trouble & Rebel MC] Fiction Songs				
13	THE TIME WARR (PWL Remix)	Domian [Des Tong] Richard O'Brien/Dreadnaut				
14	NAME AND NUMBER	Cuntysh [Skinner, Curio Sounds/Chelsea Music/Cop Con.]				
15	THE SENSUAL WORLD	Kate Bush [Kate Bush] Kate Bush Music				
16	OYE MI CANTO [HEAR MY VOICE]	Clara Estefan [Emilio Estefan Jr./Lorge Casco/Clay Orwald] EMI				
17	LOVE IN AN ELEVATOR	Aerobism [Bruce Fairbairn] Swan Song Music				
18	IF I COULD TURN BACK TIME	Cher [Diane Warren/Gary Nyrup] Warner Chappell Music				
19	HARLEM DESIRE	London Boys [Ralf Rene Mause] Warner Chappell Music				
20	I NEED YOUR LOVIN'	Alyson Williams [Vincent Bell/Russell Simmons] Island Music				
21	MANTRA FOR A STATE OF MIND	S'Express [Mark Moore/Crispin/William Orbill] Rhythm King				
22	SECRET RENDEZVOUS	Karyn White [L.A./Babyface] Warner Chappell Music				
23	SOWING THE SEEDS OF LOVE	Tears For Fears [Tears For Fears/Dave Bascombe] Virgin Music				
24	GIRL I'M GONNA MISS YOU	Miki Nagai [Frank Farant] George Cluck Music/EG Music				
25	NUMERO UNO	Stargight [Grove/Groove Melody] Warner Chappell Music				
26	SWING THE MOOD	Jason & The Mastermixers [Pickles/Hemlock] Cop. Con.				
27	CAN'T FORGET YOU	Sonja [Stock/Aiken/Waterman] All Boys Music				
28	LEAVE A LIGHT ON	Belinda Carlisle [Rick Nowels] Future Future/Warner Music				
29	EVERY DAY I [LOVE YOU MORE]	Jason Donovan [Stock/Aiken/Waterman] All Boys Music				
30	PERSONAL ISSUES	Depeche Mode [Depeche Mode/Hold] Grabbing Hands/EMI				
31	ROOM IN YOUR HEART	Living In A Box [Chris Porter] Empire Music/Warner Chappell				
32	LOVE ON A MOUNTAIN TOP	Sinitta [Phil Harding/Tim Carrow] PolyGram Music				
33	ROCK WITH A	Bobby Brown [L.A./Babyface] Warner Chappell Music/Cop. Con.				
34	KENNY	The Wedding Present [Chris Allan/Wedding Present] PolyGram/EMI				
35	DON'T LET ME DOWN, GENTLY	The Wonder Stuff [Pat Callier] PolyGram Music				
36	HEY/DI/CAN'T DANCE...S&K TRAP	Beastmatters/Betty Boo [Beastmatters/Betty Boo] Rhythm King/Zomba				
37	ROAD TO YOUR SOUL	All About Eve [Paul Somwell-Smith] BMG Music				

Records to be featured on this week's Top 75 Singles Panel sales compared to last week... +%

TITLES A-Z (WRITERS)

Abs: David [Phil Harding]	37	Alan [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	92	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	73	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	51	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	31	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	18	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	14	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	11	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	10	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	9	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	8	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	7	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	6	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	5	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	4	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	3	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	2	Amor [Stock/Aiken/Waterman]	37
Always [David] [Stock/Aiken/Waterman]	1	Amor [Stock/Aiken/Waterman]	37

The Voyage

CHRISTY MOORE

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38	21	BLAME IT ON THE BOOGIE	Big Fun [Stock/Aiken/Waterman] Global Music	Jan 1987(2) 18(BMG)
39	25	MISS YOU MUCH	Janet Jackson [Jimmy Jam/Terry Lewis/Janet Jackson] EMI Music	Breakout/ABM USA(7) 6(3) (F)
40	NEW	WISHING ON A STAR	10 Virgin TEN(3) 2(7) (F)	Fresh [Children Of The Ghetto]/Liz E (Smith)/Mogambo
41	24	PARTYMAN	Warner Brothers W 28(4) (F)	Prince (Prince) Warner Chappell Music
42	28	LOVE AND REGRET	CBS DEAC(7) 10 (C)	Deacon Blue (Warrne Village) ATV Music
43	40	THE REAL WILD HOUSE	ICM BCM 22(2) 1(1)	Raul Orellana [Raul Orellana] Champion Music
44	31	I JUST DON'T HAVE THE HEART	EMI 12(26) 1(1) (E)	Gill Rusk [Stock/Aiken/Waterman] All Boys Music
45	NEW	I FEEL FOR YOU REMIX	Warner Brothers W 27(4) (F)	Cher [Cher] Warner Chappell Music
46	NEW	DON'T DROP BOMBS	Epic 23(2) 2 (C)	Liz Minnelli [Pat Shep/Boy/Julian Mendelsohn] Copes/10 Music
47	NEW	BEP OF NAILS	EMI AILIC(3) 2 (C)	Alice Cooper [Desmond Child/Erza/Mo Music/EMI Music/EMI Music]
48	33	IT ISN'T IT, WASN'T IT, AIN'T IT...	Arista 12(24) 6(1) 2(45) (BMG)	Artha Franklin/Whitney Houston [Narada Music/EMI Music/EMI Music]
49	54	SECRETS	Lava/PCA BR 43173 (7" 43174) (BMG)	The Frimfries [Paul Sampson/Bryant Morris] Complete Music
50	42	AFRO DIZZI AC	Epic/Sony Music AWOL(2) 1(1) (F)	Cry Cry Cry [Lionel Hampton/Winky Morton] Sony Music
51	32	LOVESONG	Fiction/PolyGram PCS(3) 30 (F)	The Cure [Smith/Allen] Fiction Songs
52	NEW	I WANT THAT MAN	Chrysalis CHS(12) 2349 (C)	Deborah Harry [Tom Rolley/Eric E.T. Thorngren] Tom Rolley
53	30	FOREVER FRESH	Capitol 11(2) 24(1) (E)	W.A.S.P. [Blackie Lawless] Zomba Music
54	43	BRING IT ON DOWN	Ford/EMI 12(1) 20(2) 22 (E)	Jesus Jones [Craig Love] EMI Music
55	NEW	LOVE STRAIN	Synergistic/EMI SY 30 (F)	Miki Nagai [Vincent Bell] Tansey S/S Songs/EMI Music
56	47	SUENO LATINO	ICM BCM 32(2) 3(1)	Sueno Latino/Carolina Damas [Massimo/Angeles/Columester-G]
57	12	LET THE DAY BEGIN	MCA MCA(7) 13(2) (F)	The Coll [Michael Benn/Jim Goodwin] Warner Chappell Music
58	30	FACTS OF LOVE	EMI 12(18) 13(2) (C)	Cliff Richard [Richard/Clavin/Fisher] Rando/LSCM/Chrysalis
59	36	POISON	Epic 65(5) 1(1) 2(5) 6(1) 2(4) (MCA)	Alice Cooper [Desmond Child/Erza/Mo Music/EMI Music/MCA]
60	53	SWEET INVISIBILITY	Cross/Virgo 19(7) 27 (F)	Hue And Cry [Goldberg/Bondelli/Kane] Warner Chappell Music
61	62	CROSSROADS	Elektra/EG 9(1) 27 (F)	Tracy Chapman [David Kershenbaum/Tracy Chapman] EMI Music
62	63	HEAVEN'S HERE	MCA MCA(7) 13(2) (F)	Holly Johnson [Stephen Hague] Warner Chappell Music/Mantagrow
63	2	TAKE IT FROM ME	EMI 12(2) 27(2) (F)	Roger Christian [Frank Stallone/Cliff Blue Mountain Music/EMI Music]
64	8	WE COULD BE TOGETHER	Arista A 89(4) 7(1) (F)	Debbie Gibson [Fred Fenz] EMI Music
65	NEW	OXYGEN IV (New Version)	DrePlus/PolyGram 55(12) 9(2) 25(5) (F)	Jean Michel Jarre [Jean Michel Jarre] Warner Chappell Music
66	41	SOMETHING SO RIGHT [CHINNEADS THEM] (Arista 11247) 1(2) 4(2) (BMG)	Love Decree [Rob Gitter/Bob Almy/Terry Adami] Capitol Control	
67	NEW	THIS LOVE AFFAIR	Saltine UMER(1) 1(1) (F)	Silvia [Frank Stallone/Strangio/Martin Pullin] Image Music
68	NEW	SOMEDAY (YOU'LL COME RUNNING)	CBS DINK(1) 1(1) (C)	FM (Neil Kernon) Alo Music/Patrianna Music
69	NEW	WANTED	Epic/HAI(0) 1(1) (C)	Hal James [Bob Sargeant] MCA Music
70	52	HANGIN' TOUGH	CBS BLOCK(1) 1(1) (C)	New Kids On The Block [Maurice Starr] EMI Music
71	50	NOTHING BUT A GOOD TIME	Epic/Capitol 12(2) 23(1) (F)	Jason Donovan [Stock/Aiken/Waterman] Zomba Music
72	68	Happy Mondays [Paul Oakenfold]	Fury/Factory FAC 23(2) 1(2) 5(2) 23(2) (F)	W.E.C. Arma/Gordon Day Are Here (again) [EMI Music] 19 (C)
73	NEW	FRENCH KISS	Brilliance/EMI 13(1) 1(1) (F)	Li'l Louis [Li'l Louis] London Music
74	43	TOY SOLDIERS	CBS 45(5) 1(1) 2(1) 4(5) 9(1) 2(4) (BMG)	Monieks [Michael Jay] Famous Warner Chappell

THE NEXT 25

76	FREE AT LAST	Oliver Nelson [Oliver Nelson] RCA
77	THE WASHINGTON HEAT	AKA 10(1) 1(1) (C)
78	ROCK ON	AKA 10(1) 1(1) (C)
79	IT'S THE SAME	Phonogram MCA 20(7) 1(1) (C)
80	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
81	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
82	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
83	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
84	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
85	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
86	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
87	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
88	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
89	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
90	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
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93	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
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95	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
96	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
97	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
98	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
99	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)
100	LOVE TO GO	Phonogram MCA 20(7) 1(1) (C)

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For the record... and beyond

To achieve the impossible dream: to catalogue every piece of recorded music and related information. That's the task MCPS and NSA have taken on and Adam Blake finds out how they're doing it

IMAGINE A file which contained complete information on every record, tape and CD ever released — artists, track files, composers, publishers, labels, catalogue numbers, everything — possible? Soon, all this information could be at your fingertips for the price of a subscription to the National Discography.

The project of creating a national discography started in 1986 and is the progeny of two separate organisations: the Mechanical Copyright Protection Society (MCPS) and The National Sound Archive. MCPS has long recognised a need for more comprehensive information in a more compact form. It needed a file containing details of who owned every copyright on every track of every release. In some cases there might be 30 or more copyright owners on one release and the resulting administrative problems needed to be minimised.

The National Sound Archive, a division of the British Library, which aims to receive a copy of every recording issued in the UK, found that its cataloguing system had become hopelessly inadequate and approached Godfrey Rust — who was then running the charts at Gallup — to ask if Gallup could advise on the NSA system.

Gallup declined as the task was too huge but Rust suggested getting together with similar organisations with similar problems. Consequently, the NSA joined forces with MCPS. MCPS owns and runs the project on a five-year agreement with the NSA which pays a significant amount towards its upkeep. The fact of these two organisations working together has created something quite unique, as their differing requirements ensure a completely rounded result. MCPS is most concerned with who owns copyright in a recorded work, not with who sings or plays it; the NSA's concern is precisely the opposite so between them they are setting up a file which contains the whole picture.

By the beginning of this year, the National Discography had a team of 11, headed by Malcolm Tibber. The original plan for compiling the discography was to start with the catalogue everything released in the UK from January 1, 1987. Then, having got on top of current releases, catalogue everything still currently available released prior to that date — thereby containing the whole of the current catalogue. Then, the rest, deletions — which is the biggest part of the job.

By the beginning of this year, Tibber and his team had got on top of stage one and some interesting developments were shaping. Firstly, the new copyright act. Because of its provisions, virtually all music publishers have agreed that MCPS takes on the licensing of their repertoire. Hitherto, MCPS had handled maybe one quarter of the market, but by April 1, 1990, when the new arrangements are likely to come into effect, it must be in a position to issue licenses accurately for every single recording that

comes onto the UK market. Consequently, the importance of the discography's information being comprehensive and 100 per cent accurate has become absolutely crucial.

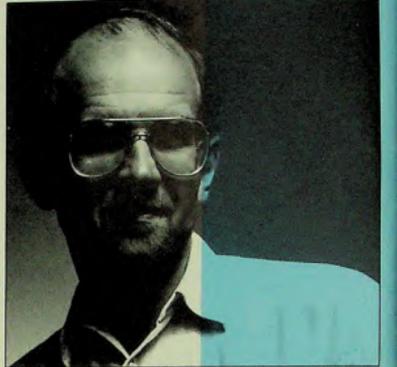
Secondly, everyone who saw the information database that Tibber and his team were producing wanted to access it, even though it is as yet incomplete, as it was so much better than anything previously created. Marketing became an important consideration, and Godfrey Rust had come in to work on the project as marketing and development consultant. Rust realised that the information should not be sold until it was absolutely definitive and that in order to make it so it needed significant investment.

MCPS increased the team from 11 to 28 and the new people, unlike the old, were recruited on the strength of their considerable expertise in different areas of recorded music. They had to take tests, devised by MCPS, to prove that their knowledge took account of both commercial and artistic applications eg, knowing the name of every song Dusty Springfield ever recorded is not sufficient; ideally the expert would also know the composers, arrangers, publishers and, of course, what labels they appeared on. The main test was so fiendishly difficult that even the most knowledgeable only scored 62 per cent.

"They're all music nuts", says Godfrey Rust, "they have to be mildly eccentric, because for a lot of them, it's exactly the kind of job they've always wanted to do. Say a record company are planning to release a collection of folk songs, our folk expert might look at the label copy and say 'hang on, that wasn't written by that person.' That's why the experts are there. We've got to get it right. If it's one of seven different arrangements of a classical work or a folk song we've got to make sure the correct one is credited. The objectives our experts have are to make sure MCPS correctly issue licenses, which is rather a dull thing, but what they're doing at the same time is building a comprehensive, completely accurate discography which is actually very exciting."

The database certainly is impressive. A demonstration held in Rust's office revealed that the information can be accessed no less than 10 different ways. If, for example, you knew the title of a song but not who recorded it, the title, once entered into the database, will reveal details of every version of the song released since January 1, 1987. Labels, titles, artists, composers, publishers, even titles of songs written in English but recorded in foreign languages, or vice-versa can all be checked and cross-referenced with lightning speed at the touch of a button.

By early next year, the database should contain everything currently available and that information will then be available for sale by subscription. Now a member of the MCPS executive with responsibility for the National Discography, Godfrey Rust says: "What we're



GODFREY RUST: developing the ultimate catalogue

planning to do is make the database available firstly on CD-ROM. Libraries are already using CD-ROM and record shops are now beginning to use the EROS system for direct record ordering, for which they have a PC with a hard disc drive. Our CD-ROM can run on the same hardware so by adding an extra disc drive we could run our system in tandem with theirs so that, for example, when a retailer sees from EROS that EMI have got a New ... 17 out, they can then get all the track details from our database. So two of the retailer's biggest needs — placing orders and getting catalogue information — could be together on one computer system.

The CD-ROM will be available to libraries and record shops, basically. It will contain everything except the copyright information. I'll tell you who the composer is but not who owns it. Retailers and libraries don't need that information whereas record companies, TV companies, broadcasters and publishers do, so they will come directly in line to our computer. So there'll be two separate versions of the information, one of which will have this extra dimension of the copyright details. It's a huge file, and this way we can price it sensibly. It means that an group of buyers are not subsidising another. We are giving each section of the industry what it wants.

A retailer subscribing to the National Discography would pay somewhere in the region of several hundred pounds per year and would receive monthly updates on the initial database. All well and good but what about stage three of the overall project? The enormity of deletions? Rust again: "We have our NSA link and we're in regular touch with the BBC who are computerising their gramophone library. It would be logical to combine our front end, ie being bang up to date, with their back end. In regular touch with the BBC, who will. Whatever happens, we must ensure that we develop systems that can talk to each other, that are compatible. That's one source. An-

other is that the major record companies themselves would like historical information computerised so we are talking with them about their back catalogues.

"We also have a close contact with The Gramophone who have an excellent catalogue on computer and we'd like to get together and have one classical catalogue. What we're trying to do is broaden out this thing as a national venture. We all recognise that we have to take a long term view over this. We're not in competition with anybody, it's in everyone's interest that we get it right. If it's going to succeed, the discography has to involve everyone and be widely available and not exploit its monopoly."

MCPS is in discussions about a joint venture in the US. "If we go ahead with the Americans," Rust considers, "we'll have an Anglo-American database on the market next year which will be reasonably comprehensive, internationally speaking. We hope to do similar tie-ups with German, French, Italian and other major organisations with access to local repertoires."

Looking into the future, he says that "our long-term objective is with dealing with every product that comes onto the market in the UK which includes imports down to a pretty low level. Where you have a market like jazz, or world music, or classical, a majority of releases are imports and that's the void market. We have to be pro-active rather than just re-active. As regards deletions — it's an endless task but as you go back, on the way you find there were fewer records issued. That's one thing, it does get easier! In the end, the value of the discography is in its wide range of commercial applications. It's because of that that it can afford to be tremendously interesting — which also has a commercial value."

"The commercial angle and the archival angle is a very good combination, it can serve equally well people who are solely interested in music and people who are solely interested in figures."



Chris Rea.
The Road To Hell
(Part 2)

The New Single

wea

12" and CD contain Josephine
(La Version Française)

YZ431/T/CD

After initial problems, the Gallup-compiled MW classical charts are now fully established. But, as with any chart, there's always debate and argument about accuracy. Nicolas Soames gauges opinion and discovers how they are compiled

THE THREE classical charts compiled for Music Week by Gallup have established themselves over the past couple of years and are used as a useful source by all sectors of the industry from dealers and record companies to the consumers themselves.

Of course, there have been some problems. There was the issue of setting the divisions be-

COMPACT

DIGITAL AUDIO

1	THE SEEDS OF LOVE, Tears For Fears	Fonitone/Phonogram
2	FOREBEN AFFAIR, Ten Tigger	Capitol
3	WE TOO ARE ONE, Eartha Kitt	RCA
4	CUTS BOTH WAYS, Gloria Estefan	BMG
5	SEASONS END, Maxine	EMI
6	DEEP HEAT - PLAY WITH FIRE, Various	Tabco
7	LIVE A PRAYER, Madonna	Sire
8	DYWHAN BOND 1814, Janet Jackson	A&M
9	IS THIS LOVE, Various	EMI
10	5 STEEL WHEELS, Rolling Stones	CBS
11	PUMP, Aventura	Geffin
12	A NEW PLAIN, Simply Red	Elektra
13	SLEEPING WITH THE PAST, Elton John	Rockin/Phonogram
14	REPORT OFFENSE, Richard Marx	EMI/USA
15	HEART AND SOUL - 10 CLASSIC, Heart And Soul	
16	SUNSHINE, Raging	Chryslis
17	WHERE THE WORLD KNOWS YOUR NAME, Blue	CBS
18	A NEW PLAIN, Simply Red	Elektra
19	GIVING UP ON YOU, Kirkcaldy/Wheat Soul	Epic
20	CANDIDLES, Ian McCulloch	WEA
21	ETERNAL LOVE, Various	X-Tel

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tween the three categories of full-price, mid-price and cross-over, which seems now to have bedded down. And record companies themselves are learning to provide Gallup with the correct information in the required format so that the titles themselves are in the right place at the right time on the data base.

But just how accurate are the charts? John Pinder of Gallup says they generally reflect quite reliably what is actually happening in the market place.

Peter Russell, director of PolyGram Classics, is not so sure: "I do not think they truly represent the best sellers in any particular month," he says. And he feels that at the root of the problem is the constitution of the dealer sample — specifically, the small number of classical specialist shops which make returns to the Gallup computer.

Walter Waydo, director of Pickwick's classical operation, also feels there remain problems with the sampling, though in a different way: "I think the proportion of the multiples to the megastore dealers is wrongly biased — if big stores such as Tower, HMV and Virgin are not returning, it will inevitably be unbalanced," he says.

No one disputes the fact that Jacqueline Du Pré's two recordings of Elgar's Cello Concertos have sold a lot of records. In UK classical terms, they have been black-busters. But whether the sales have justified a top placing for a nearly unbroken 12-month span is an open matter.

It is difficult for any individual company to be entirely confident in questioning any of the Gallup charts because that company has access only to its own sales figures. But Peter Russell argues that on the PolyGram sell-in information alone, he is convinced that the charts are not correct.

"I know that Bernstein's recording of Mahler's Symphony no. 5, Decca's recording of Kurt Weil songs by Ute Lemper, and Philips' recording of Dvorak's Cello Concerto by Julian Lloyd Webber have sold more in some weeks than other PolyGram Classics recordings which are in the charts week after week," declares Russell.

Michael Letchford, general manager, Decca, offers direct comparisons with other chart performers' sales lists in a recent Mid-Price chart. Brahms' Serenade conducted by Ivan Kertesz was at number 20, and it stood at number 12 in PolyGram's best-seller. "But the Mercury Weekend recording (8425 5132) has sold four times as many in the same period," says Letchford.

After a rest, the number six in the Gallup chart, the Walkman Classics recording of Albinoni/Corelli was only number 23 in the PolyGram best seller, while another DG recording, Beethoven's Symphony No. 9 conducted by Karl Boehm sold twice as many in the same period.

He also points out that in the two weeks that Decca's Pavarotti was in town, Tullii Pavarotti was outselling Wings' album in Tower, and

'The charts have to work within financial limitations and our job is to see that we offer the best service within those constrictions'

achieved enormous sales. "yet it didn't figure in the charts at all."

The root of these inaccuracies, Peter Russell believes, is in the sampling. John Pinder of Gallup explains that the nationwide sampling structure is a complex one, with special weighting marks to deal with variable factors from area to specialities.

In the Greater London area alone, 180 retail outlets make returns to the Gallup charts:

- Approximately 40 general multiples such as Woolworths, WH Smith and Boots.
- Around 40 specialist multiples which deal mainly or exclusively with recordings.
- Around 100 independents which may specialise, mainly or exclusively, in specialist areas, such as classical or reggae or jazz or CDs.
- Pinder points out that these three categories compare with an approximate London total of:
 - 190 Woolworths, 80 WH Smith, 43 Boots and 26 Merges.
 - 120 specialist multiples, including chains such as HMV, Our Price, Virgin.
 - 500 independents.

"Our task is to reflect what is actually selling, and in terms of total sales, the multiples tend to swamp the more esthetic shops," says Pinder.

He has been aware of criticism of the classical operation, and says he has asked for figures from the individual companies which would indicate that his charts are badly out. So far, he has received figures only from CBS, and these, he says, tend to justify the existing system.

Walter Waydo acknowledges that at the last meeting of the Charts Committee before the summer, he made various criticisms and discovered that Pickwick was not providing the right information for the data base. "I thought something was wrong because our recordings did not appear on the mid-price charts at all — which was obviously not right," he says.

After rectifying the information flow, Pickwick's recordings have started to appear. In the recent chart, the IMP Classics recording of Handel's Planets conducted by Richard Hickox went straight in at number three. This relates directly to Pickwick's own sales figures which show that recording as its highest performer.

However, Waydo remains slightly concerned because no other recordings appear. He finds

ting new waters

Pickwick pulls full- and budget-series from hot

Early music is a major label's

TOP 20 FULL-PRICE Classical

1. THE PLANETS, Handel, Richard Hickox, IMP Classics
2. THE PLANETS, Handel, Richard Hickox, IMP Classics
3. THE PLANETS, Handel, Richard Hickox, IMP Classics
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17. THE PLANETS, Handel, Richard Hickox, IMP Classics
18. THE PLANETS, Handel, Richard Hickox, IMP Classics
19. THE PLANETS, Handel, Richard Hickox, IMP Classics
20. THE PLANETS, Handel, Richard Hickox, IMP Classics

TOP 20 MID-PRICE CLASSICAL

1. THE PLANETS, Handel, Richard Hickox, IMP Classics
2. THE PLANETS, Handel, Richard Hickox, IMP Classics
3. THE PLANETS, Handel, Richard Hickox, IMP Classics
4. THE PLANETS, Handel, Richard Hickox, IMP Classics
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19. THE PLANETS, Handel, Richard Hickox, IMP Classics
20. THE PLANETS, Handel, Richard Hickox, IMP Classics

THE CLASSICAL Charts: are they accurate?

this difficult to believe as the gap between the Planets and the rest is not that big. He puts this down, perhaps, to the small number of multiples used for returns, and especially the absence of the megastores.

Peter Russell agrees that the absence of the megastores "give a distorted view" of classical sales, but also argues that having only two specialists is an unacceptably low number for a balanced return.

Garth Harris, chairman of the Charts Research Committee says that he has always been an advocate of as many charts as possible so long as they are reasonably accurate. "People like charts — even look at the Sunday Times Book Charts.

"The more charts we have covering the specialist fields the better because it means the average retailer can look at the top 20 in any particular field and consider stocking them from a stocking point of view. They are very important in such a segmented market.

"But the charts have to work within financial limitations and our job is to see that we offer the best service within those constrictions," says Gallup's accuracy. It is very hard for us to come up with an absolute figure — after all, this is market research — and there will always be a margin of error."

Peter Russell addresses another area of concern. He feels that the current sample, weighted towards the multiples and not the specialists, produces a very static chart. From week to week, the changes can be very few.

This, he insists, does not foster a lively attitude and lessens their impact on the consumer level. "They are, in one important way, a form of advertising which encourages consumers to buy more record-

'We hope to bring to the attention of the charts a wider range of product than currently appears — it is rather limited at the moment'

ings." A different sampling, he is convinced, would produce a more interesting and varied chart.

Peter Scapino, general manager, BPI, acknowledges many of the criticisms and says that there may be changes in the near future. "What the Charts Research committee will be doing at its next meeting is to look at the ways that the classical charts can be made more useful to the retail trade and the record companies at large.

"We hope to bring to the attention of the charts a wider range of product than currently appears — it is rather limited at the moment."

"Also, the BPI Council will be considering proposals from the Charts Research Committee on alternative ways of presenting classical repertoire. For example, there might be a chart based on sales through classical specialists only."

"I think we all agree that the classical charts are important, but that they can do with some refinement — some judicious tweaking," remarks Stefan Bowers, general manager, classical division, EMI UK.



DANIEL LANOIS: the world's most sought after producer releases his own album, *Acadie*

Cajun feast

by Nick Robinson

PERHAPS IT was playing guitar alongside Delightful Delilah the stripper in seedy Canadian clubs that persuaded Daniel Lanois to set out on a solo career. With greater musical aspirations to fulfil, Lanois and his brother constructed a studio in their family home in Hamilton, Ontario, in 1970. They borrowed the \$5,000 it cost, their mother had to put up with having the drum booth under her bedroom.

"We were just helping out local folk who wanted to make records. The production I did was done by ear. My brother is the technical one," says Lanois.

In the early Seventies, he also did some production work in Toronto, one of his clients being Rick James who "taught me about being ripped off — he never paid his bill."

As more people visited his studio, and his mother got increasingly fed up of banging on the bedroom floor, Lanois and his brother decided to open a new studio in the centre of Hamilton, in 1977. They had to work all hours to cover their costs but when Roxy Music's Brian Eno booked time at the studio — after hearing a tape of Lanois' work — it must have been worth it.

It was working on Eno's albums that began to bring out Lanois'

style. "You learn more from working with creative people. It is through such commitment that you really learn about passion in music," he says.

The success of his work and his reputation as a unique producer soon gave him the luxury of being able to choose what artists to work with — and also led Eno to U2 to give him a call.

That call was the first step towards Lanois producing (with Eno) U2's *The Unforgettable Fire*. He had only heard a couple of their previous recordings but just seeing them play persuaded him. "I've never sensed that kind of passion and commitment from a band before," he says.

Since then, Lanois has continued to work with U2 as well as Peter Gabriel, Robbie Robertson, the Neville Brothers and more recently Bob Dylan. A certain satisfaction has been gained, he says, from all of these experiences.

"It comes in two stages. First, at the beginning, when everyone's spirits are high and you begin to see a sketch of how the record will turn out. Then after the play back party when everything is finished and you turn the page on another chapter."

The latest chapter for Lanois has been the completion of his own album, *Acadie*, on Brian Eno's *Opal label*. It's involved over a year of recording, two years of writing and a lifetime's worth of source material. "The album dwells on Lanois' French-Canadian background and features a multitude of styles from his home country and the US. "I hadn't had the urge to do it before but I suppose being away from Canada has given me the perspective and objectivity to make it work."

Acadie is a beautiful and atmospheric work that should prove to be a real treat when Lanois and his brother's New Orleans-based band come to play it live next year. But even that prospect has done little to sate his passion for music and he's already looking for new, young bands to work with — once he has had his turn.

Writes of passage

by Dave Laing

AUTOBIOGRAPHIES OF jazz musicians are on thing, but the life story of a jazz writer? I could name a dozen that would send you to sleep if they ever got written, but not *Mama Said There'd Be Days Like This* by Val Wilmer (Women's Press £16.95).

Ever since she set out as a teenager to meet, photograph and interview touring black musicians, Wilmer has been a thorn in the side of the (white, male) UK jazz establishment. Always aware of the primacy of black Americans in the evolution of jazz, the book perceptively describes Wilmer's growing understanding of the musicians' struggle and, inter alia, provides a new perspective on the London jazz, R&B and rock scene of the Sixties.

Mama Said provides vignettes of numerous facets of musical life over three decades, but one aspect with contemporary resonance is Wilmer's descriptions of encounters with the black power philosophies of the "new jazz" of the Seventies. Young white critics and listeners grappling with the more radical exponents of rap and hip hop are a valid parallel to studying Wilmer's experiences.

Coincidentally, *Mama Said* appears at the same time as the paperback edition of *Talking Jazz* by James MacMillan, the former *Melody Maker* writer who encouraged the young Wilmer in her attempts to gain a foothold in the male-dominated world of jazz journalism.

Noted

by Duncan Holland

WHEN GLAM trash became fashionable, everybody claimed to have always liked *The Sweet* and *The Glitter Band*; nobody believed them. But if you hung your memories on *Meat*, *The Hoopie* and sneaked the ghost of Ziggy into the studio, credibility was yours or Syndicate's.

The band's singer/songwriter James Stewart is no bush beauty: "I'm still in the Seventies, I'm not really in the Eighties at all." The band's EMV debut, *Keep*, boasts all sorts of references but slips on the right side of patchy by displaying a genuine fondness for an era otherwise spent avoiding people with concept double albums under their arms.

Keep's polish and panache comes as something of a surprise when one learns of Stewart and guitarist Callum McNair's experiences at the hands of a legion of producers (a console of producers?). An understandable desire on the record company's part to get that production spot on led the luckless duo to a morpheus of studio dates with a veritable compendium of chops at the knobs. Michael Baker and Axel Kroll finished the LP, with all parties agreed that this was the perfect match. But a somewhat waffling Stewart explains: "Really the original demos

were good enough and Callum and I think those ideas were strong enough for us to have done the LP ourselves." Nothing wrong with confidence.

As a Scottish band, and therefore immediately flavour of the month, Syndicate will probably pick up a few unnecessary comparisons on the way. But Stewart explains that he feels little sense of togetherness, or even rivalry with the Hue And Cry or Danny Wilsons. Simply, Syndicate are their own organisation.

It's a mighty long way down rock'n'roll, but Syndicate are off on the right tracks. Watch for the new single and imminent tour.

Skindiva

by Dave Henderson

SKINDIVA IS Nona Hendryx's new album, her fifth but the first for the RCA-distributed Private Music. A muddy and evocative set, it's a long way from her roasty days as a member of Patti Labelle And The Bluebelts and, surprisingly, quite a step on from her most recent solo release, *Female Trouble*.

Through her career, Nona Hendryx's music has veered towards the raunchier, sassier side of soul and dance music. Her appearance on *The Tube* a few years back, with a bouncing funk rhythm is a long way from the subtleties of *Skindiva*. Why such a marked difference?

"It wasn't some forced big change," Nona admits, "it all came quite naturally. It was an evolutionary change, after *Female Trouble*, where I wanted to explore that part of myself more lyrically."

Skindiva's passionate nature and the purity of the arrangements makes it a more emotional set of songs. And its release has been greeted with some positive press reaction; Nona's been busy in rehearsal Stateside, readying herself for a round of press promotion on both sides of the Atlantic before she embarks on a tour of Europe in November. Another album, is already at the writing stage and the evolution of Nona Hendryx — which started with her first solo album back in 1978 — is beginning to bear some fruit.

Nona's popularity has developed through Europe where she has a much bigger following than in America. "It seems that everywhere in the States, when you get to the level of record company, is just worried about breaking the first single and not actually working with a band. That's a real shame because you don't really get to know a performer unless you get the chance to live with an album."



NONA HENDRYX: mellow

LOOSE ENDPAPPINGS

Dave Henderson turns the pages.

IT WAS "as you were" and back to the age old adage of "Sex And Drugs And Rock'n' Roll" in last week's inks. "Sex" was everywhere and so was Jim Steinman. The writer and producer of Meatloaf and Manlow turned up in all three weeklies concluding "I think all songs are about sex," in the *NME*.

And there was talk of drugs in the *NME*, when rock's bizarre culture fringe was completed as a registered Ecstasy dependent and former paratrooper, along with the embarrassingly named Mr Jolly from Release, quashed rumours of Ecstasy being an aphrodisiac. On the cover, The Jesus And Mary Chain fuelled rock legend when they recalled "When we started the drug the lure of free sex and drugs was monumental."

NME also included some free classic rock postcards, plus new features on the Wedding Present and Soul II Soul, with a retro reprint of the classic Marc Bolan piece to celebrate his 22nd birthday on September 30.

The Sugarcubes and Tears For Fears' albums received less than inspiring critiques right across the board, the *NME* also reviewed the high school Jesus Jones' debut platter and Big Daddy Kane's It's A Big Daddy Thing. While the *Melody Maker* gave Bob Dylan's Oh Mercy a whole page and squeezed in The Wonder Stuff's Hup waving a thumbs up, *Sounds* thought Jesus Jones was "more bluff than brilliant", but appreciated the rockin' niceties of Buffalo Tom. Singles of the week were yet again split. *Sounds* went for Sade's skin, a body. *NME* preferred the Wedding Present's Kennedy. *MM* preferred Ice T's Lethal Weapon and *rpm* appreciated Deborah Harry's I Want That Man.

RM's cover star was Merin. *Sounds* went with Dan Reed Network and *MM* had Ian McCulloch partially covered by a prominent book on the Cure. Inside *MM* there were features on Johnny Marr and Joe Strummer, while *Sounds*' most intriguing subjects, S'Express and The Mekons were tucked away with the minimum of attention.

Sounds continued its retro look at the Eighties with hip hop and hardcore and explained the exclusive page three news of Bon Jovi dates with the headline "What way to end the '80s!" However, quote of the week came from *MM's* interview with the closely cropped ex-Clasher exclaimed "This decade has pissed me off. Music is shit."

Backcomb comeback

NEVER BEFORE have so many people gathered together at London's **Town And Country Club** — to do the backcomb, the shimmy and the pineapple.

It could have been a beach party in Sixties America but with the **B-52's** offbeat sense of humour and lyrics it was more like something from a cult B-movie set in space.

The roar which the band received as they walked onto the stage showed just how much they have been missed on these shores over the past six years. And their performance showed that they have lost none of their quirky stage presence.

Returning with perhaps their best album since the first two, the B-52's sound was just as fresh as their Planet Claire days and the new songs, in particular, worked well thanks to some great melodies and their strong point — the vocals.

There were some great harmonies as Kate and Cindy scaled their ranges and Fred chipped in with some wry lines — all bouncing off each other and complementing the light rhythm section.

The group seemed to enjoy the gig as much as the fans who spent the majority of the set copying the wacky dance movements of the band, with everyone beaming with smiles — it was that sort of event.

With tickets selling for over £40 outside the venue it was clear that there is a lot of support for the B-52's. It's just a shame that it has taken this long for the group to get the push they need. Here's to their February tour and a return to the charts.

NICK ROBINSON



PIL: anarcho-punk cabaret time

ways Lydon's dominating persona leaks into the music itself, giving it a slightly demonic edge. This is Not A Love Song is now stadium pop at its most masterful, yet the rest of the set seems rather lacklustre in comparison.

So we are left merely with vintage and operating on such a level the show is a great success — punk's former figurehead bouncing around the stage in a day glo suit, but one dreads to think what would become of Public Image if there wasn't that Rotten reputation sustaining it.

IAN WATSON

Bitterest Funkateers night out PIL...

IN MANY ways PIL's performance at the **Hammersmith Odeon** was little more than cabaret. Even after all these years there's a barely large amount of anarcho-punks in the audience. Obviously they're taking their own personal nostalgic trip — hearing the voice if not the music behind their raison d'être — but like many musical post-punks, they all seem strangely redundant.

There have been a lot of changes over the years. When they started, PIL were the intelligent, melodic extension of the nihilism of the Pistols, but now they've been sucked into a contemporary role as the mainstream musical safe, but unexciting. There are a lot of interesting dichotomies within the music. It's a distinctly modern sound, much reminiscent of Talking Heads with Lydon playing the rather perverse figure of a hunchbacked Howard Jones.

And of course it's his antics which dominate the proceedings. The old attitude still there — guiding the faithful with the same old caustic remarks — and in many

THE DESIGNER shirts and baggy jeans were out in force for jazz-funk's annual pilgrimage to **Hammersmith Odeon** — this year drawn by the banner of the **Trans Atlantic Jazz Carnival**, an evening celebrating four of the music's most durable stars.

With the audience being treated to such classic lines as "We love you, London!" and "A big hand, please for the warm and beautiful promoters", it was a night of few surprises. Perhaps the most radical departure was that keyboard player **Lonnie Liston Smith**, a man with a highly respectable jazz pedigree which includes stints with Miles Davis and Art Blakey, didn't play Expositions, the mid-Seventies smash that took them, was almost as essential to any self-respecting jazz-funkster as white socks and a wedge haircut.

Saxophonist **Ronnie Lewis** was more obliging. A player of great passion and poise and with a very distinctive sound, Lewis has been somewhat derided by his jazz-funk tag and now even resorts to such ostentatious but crowd-pleasing tactics as playing both tenor

and soprano simultaneously.

Norman Connors, another long-standing star of the music, albeit more as a producer than a drummer, opened the second half with the jazz standard **Blue Bossa** on which we had more flashy grandstanding such as his keyboardist's highly unusual, head-bobbing method of playing the ivories by chin.

Connors went on to showcase some of the powerful and talented singers he has nurtured along the way, such as Denise Stewart and Spenser Harmon, finally introducing his most famous (in these circles at least) protégé, **Jean Carme**. As totering and historic as she can be, Carme was the perfect climax to this show — signing off with her hit **Was That All It Was** on which she had little need to teach the audience the words.

PHILIP WATSON

Black stuff

"THE LAST time I played here was 20 years ago. I took a long time to claw my way back to the top of show business," quipped **Richard Thompson** at the start of an outstanding **Royal Festival Hall** concert.

Solo, with amplified acoustic guitar, Thompson took a rapid advance through every aspect of his repertoire in a dynamic 20 song, almost two hour show. His instrumental virtuosity was subordinated to the often harsh poetry of his songs, but it shone out when he took folkless breaks in country, rock, folk — baroque and even Hawaiian (on Louis Jordan's **Bloodshot Eyes**) styles.

The concert was proof that Thompson has blossomed into the finest songwriter of the English folk-rock school. Nearly all his best work comes under the melancholic, grotesque or just plain angry headings and the show included exceptional examples of each. When **The Spell Is Broken**, with its lengthy, pensive guitar solo,

embodied the anguish of the Thompson view of a world where the final Encore, **Strange AF**, remains the purest and most haunting expression of pessimism in the Thompson songbook.

Opening the evening was Vancouver singer-songwriter **Stephen Feuring**. A dramatic and skilled guitarist, his lyrics don't always match the ideas which inspired them. But Feuring shows promise for the Nineties.

DAVE LAING

Down under up front

IT WAS one of those evenings when an English accent stood out like a raised toilet seat in a convent. For Aussie accents abound whenever the **Hoodsies** burst in town and tonight at the **British Academy** it seemed half of Earth's Court had decamped to south London.

The object of such antipodean affection are a jolly four-piece whose post-punk garage is more in place, attracts large sales in the US but, as yet, has only cult status in the UK.

By the time set to change judging from the infectious tone of their latest album, **Magnum** **John Loder**.

Herein the Hoodsies have shaken off their last preoccupation with bubble gum teenage angst (*My Girl*) and exploitation movie imagery (*It Was A Kamikaze Pilot*).

The new material has a harder edge, is equally raucous and only slightly less hedonistic. **Axegrinder**, as the name suggests, opens the set as the agenda.

The Paisley may have gone but the references to mind adjusting substances remain amid assorted psychedelic imagery. During **Halcyon** the band are ill an emerald green against a deep blue haze, an incongruous sight beneath the Academy's stately Greco-Roman facade.

By the time **Topo** and **Kamikaze** had drawn the show to its close, the sweetest music of party-minded Australians had reduced the dignity of the grand, old theatre to that of a sweltering Sydney pub. It was not an evening for conversion, more a rallying of the **emigré faithful**.

ANDREW MARTIN

Chide in the name of love)

THE RAPID growth in **The Joshua Trio's** following has been one of the main surprises on the Dublin gig scene this past year and their recent performance at **The Baginbun** was no exception.

Their concept, however, is one which in the short-term makes for great entertainment but which few folk-rock acts would care to recast for longevity. But some kind of offering would appear to be an essential next move.

Parodying U2 in a totally non-melancholic manner, the **Tab Four** even praised the outfit in a recent issue of **Rolling Stone** is proving to be even more popular when non-Bononians are introduced into a fast-moving and hilarious set.

Thus, we got the theme from the Neighbours in the middle of a jazzed-up **I Still Haven't Found What I'm Looking For** with singer **Paul Wonderful** posing as messiah while donning a blood-spattered robe, beads, and a Bono pendant.

Mary Coughlan is no sacred cow either in the JT's reworking of **Sunday Bloody Sunday**. To wit: "I can't believe my head today/ close my eyes but it just won't go away" moans a bewigged Wonderful before launching into a rip-roaring version of an old music-hall favourite with an irresistible chorus in "The Edge has got his hat on, and he's coming out to play".

The piece de resistance comes with a grand finale of **Addicted To Drugs** complete with nine male music-scene figures dressed up in right dresses and make-up a la the **Robert Palmer** video.

If someone had torched the venue after that, nobody would have been in the least bit surprised.

PAUL O'MAHONY

Back tracking

Record Retailer, 8 October 1964 US-based **Liberty Records** planning to buy British masters for world distribution... In the first ever recognition of a pirate DJ by an established broadcasting organisation, **Radio Caroline's** **Sirius** has been named DJ on **Ready Steady Go!**... **Record Mirror** inaugurates **Topper award** for number one singles: a gold-encrusted cup, almost three-foot high, topped with a miniature gold disc. First recipient is **Roy Orbison**, for **Oh Pretty Woman**... **Pye** invents new recording device for **Simon & Garfunkel's** **[There's A Feeling]**... **Somebody There To Remind Me** — an answerphone recording of the song, preceded by a message by **Bob Dylan** and places mysterious newspaper ads to draw attention to the number.

Music Week, 5 October 1974 CBS and A&M introduce tough record return restrictions on retailers... one aspect of the new policy is to exchange faulty records rather than credit them against future orders... **Leslie Hill**, **MD** **EMI**, New Zealand... appointed director of international marketing, music and records, **EMI UK**... **York Records** and **Cherry Music** subsidiaries of **Yorkshire Television** close down, and all staff are made redundant... **WEA** announces plan to re-enter mid-price market after several years' absence, with new album launch on its new **Midc label**.

Music Week, 6 October 1984 **Capgem** and **Philips** launch £800,000 anti-counterfeit drive, come "serious consumer confusion" about compatibility of CD hardware with other hi-fi equipment... in a controversial move, **Gramophone** announces withdrawal of **OT** The Year award goes to a CD-only release... **Madness** launch **Zerozone** label with **Listen To Your Father**, a single by **Feargy**, **Shutter**... **Zen**... confirms that the long-awaited **Frankie Jones** to **Hollywood** debut album will be a double set, released by the end of the month.

MARK LEWISOHN

MUSIC WEEK



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



No 1	RIDE ON TIME • Block Box	dc-Construction/RCA PR 4305 (12" -PT 42856) (BMG)
2	PUMP UP THE JAM Technomatic feat. Kelly Rowland	Swepted 51971 (4 BMG)
3	IF ONLY I COULD Sydney Youngblood	Circus/Virgin (RSD) 24 (F)
4	DRAMA! En Vogue	Misc 1124MUTE 89 (J&R)
5	RIGHT HERE WAITING ○ Richard Marx	EMI USA 129MT72 (E)
6	SWEET SURRENDER Wet Wet Wet	Preceptor/Photogram (RNE) 912 (F)
7	THE BEST Tina Turner	Capitol 112CLC 540 (E)
8	YOU KEEP IT ALL IN The Beautiful South	Get Discs-GOODIE 35 (F)
9	CHOCOLATE BOY Bros	CBS ATOM(T) 8 (C)
10	CHERISH Madonna	Sire W 2883(T) (W)
11	WE DIDN'T START THE FIRE Billy Joel	CBS JCR(T) 1 (C)
12	STREET TUFF Rebel MC/Double Trouble	Decca/Warner 13 (PAC)
13	THE TIME WARP (PWL Remix) Dominion	Jive (JVE) 299 (BMG)
14	NAME AND NUMBER Curiosity	Mercury/Photogram CAT(1) 6 (F)
15	THE SENSUAL WORLD Kane Beak	EMI 112EM 102 (E)
16	OYE MI CANTO (HEAR MY VOICE) Gloria Estefan	Epic-655287 (12" -65287 6) (C)
17	LOVE IN AN ELEVATOR Aerosmith	Geffe-GEF 83(T) (W)
18	IF I COULD TURN BACK TIME Cher	Geffe-GEF 9(T) (W)
19	HARLEM DESIRE London Boys	WEA 12 415(T) (W)
20	I NEED YOUR LOVIN' Alison Williams	Del-Jon-655165A (12" -655165T) (C)
21	MANTRA FOR A STATE OF MIND S'Express	Parlophone/EMI 1173(T) (11) (R)
22	SECRET RENDEZVOUS	Del-Jon-655165 (12" -655165T) (C)

41	PARTYMAN Prince	Warner Brothers W 2784(T) (W)
42	LOVE AND REGRET Disco 3 Blue	CBS 06AC(T) 10 (C)
43	THE REAL WILD HOUSE Raul Orlitana	BMG BGM 2228(T) (F)
44	I JUST DON'T HAVE THE HEART Cliff Richard	EMI 112EM 101 (E)
45	I FEEL FOR YOU (Remix) Chaka Khan	Warner Brothers W 2784(T) (W)
46	DON'T DROP BOMBS Liza Minnelli	Epic-2821(T) 2 (C)
47	BED OF NAILS Alice Cooper	Epic-ALICE3 (C)
48	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE Aretha Franklin/Whitney Houston	Atlantic 1250 (12" -81250) (BMG)
49	SECRETS The Primitives	Lava/RCA PR 43172 (12" -PT 43176) (BMG)
50	AFRO DIZZY ACT Cry Sical	Escape/Supreme ANW(1) 1 (F)
51	LOVESONG The Cure	Fiction/Polydor FICS(1) 20 (F)
52	I WANT THAT MAN Dobrosh Harry	Chryslis/CMS 131 338 (C)
53	FOREVER FREE W.A.S.P.	Capitol 112CLC 546 (E)
54	BRING IT ON DOWN Jesse James	Food/EMI 1121FOOD 22 (E)
55	LOVE STRAIN Kym Mazelle	Stipacopar/EMI 57 30 (E)
56	SUENO LATINO Sueño Latino feat. Carolina Domas	BMG BGM 2228(T) (F)
57	LET THE DAY BEGIN The Call	MCA MCA(T) 1382 (F)
58	FACTS OF LOVE Climie Fisher	EMI 112EM 103 (E)
59	POISON Alice Cooper	Epic-65504 12 (12" -65504 8) (C)
60	SWEET INVISIBILITY Hole And Cry	Circus/Virgin (RSD) 27 (F)
61	CROSSROADS Tony Chapman	Del-Jon-655165 (12" -655165T) (C)
62	HEAVEN'S HERE	Del-Jon-655165 (12" -655165T) (C)

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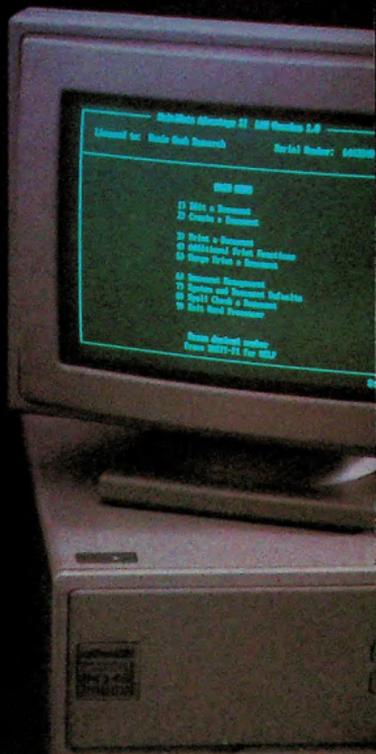
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1	RIDE ON TIME • Black Box	4-Constitution (RCA FR 4355) (12" PT 4356) (BMG)
2	PUMP UP THE JAM Technomonic feat. Felly	Swept (SPRIT) 4 (BMG)
3	IF ONLY I COULD Sydney Youngblood	Circle (Virgin) (V) 134 (F)
4	DRAMA! Erasure	Male (12) (Mute) 89 (J&R)
5	RIGHT HERE WAITING ○ Richard Marx	EMI USA 12381 72 (R)
6	SWEET SURRENDER Wet Wet Wet	Freedom (Phonogram) (RWE) 912 (F)
7	THE BEST Tina Turner	Capitol (12) (C) 343 (R)
8	YOU KEEP IT ALL IN The Beautiful South	Gal (Gala) 00001 35 (F)
9	CHOCOLATE BOY Brix	

10	CHERISH Madonna	
11	WE DIDN'T START THE FIRE Billy Joel	
12	STREET TUFF Rebel MC/Double Trouble	Deena (WAA)
13	THE TIME WARP (PWL Remix) Jae (JIVE)	
14	NAME AND NUMBER Circus	Mercury (Phonogram)
15	THE SENSUAL WORLD Katie Bush	EMI (12)
16	OYE MI CANTO (HEAR MY VOICE) Gloria Estefan	EP-65287 712-855
17	LOVE IN AN ELEVATOR Aeroblast	Giffen (GFF)
18	IF I COULD TURN BACK TIME Cher	Giffen (GFF) 59
19	HARLEM DESIRE London Boy	WBA 72 4150
20	I NEED YOUR LOVIN' Alyson Williams	Del (J&R) 651 415 (12) 4518 (7)
21	MANTRA FOR A STATE OF MIND S'Express	Reprise (Cap) (Mer) 127 3102 (12)
22	SECRET BENDEZVOUS	

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41	PARTYMAN Prince	Warner (Warner) W 284 (12) (W)
42	LOVE AND REGRET Deacon Blue	CBS (C) 19 (C)
43	THE REAL WILD HORSE Real One-luna	ECM (ECM) 122 (X) (P)
44	I JUST DON'T HAVE THE HEART Cliff Richard	EMI (12) (EM) 101 (R)
45	I FEEL FOR YOU (Remix) Chaka Khan	Warner (Warner) W 284 (12) (W)
46	DON'T DROP BOMBS Liza Minnelli	EP-282 (12) (C)
47	BED OF NAILS Alice Cooper	EP-ALICE (C)
48	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE Aretha Franklin/Whitney Houston	Arise (12) 505 (12) 4150 (BMG)

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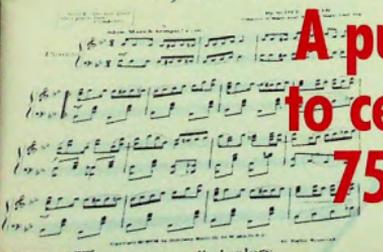
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Britain's US money spinners

As ASCAP celebrates its 75th anniversary, Music Week presents the PRS award winners whose songs generated the most income in the US in 1988

These awards are given to the writer and publisher members of the PRS responsible for songs generating the greatest amount of income in the US during 1988.

▼ **Get Out Of My Dreams, Get Into My Car**
Writer: Billy Ocean.
Publisher: Zomba Music

▼ **I Don't Want To Go On With You Like That**
Writer: Elton John.
Publisher: Big Pig Music

▼ **Hands To Heaven**
Writers: David Glasper, Ian Spice, Marcus Lillington, Michael Delahunty (Breathe).
Publisher: Virgin Music

▼ **Wishing Well**
Writer: Sean Oliver (recorded by Terence Trent d'Arby).
Publisher: Chrysalis Music

▼ **Flame**
Writer: Bob Mitchell (recorded by Cheap Trick).
Publisher: Red Bus Music

▼ **Forever Young**
Writer: Jim Cregan (recorded by Rod Stewart).
Publisher: Warner Chappell

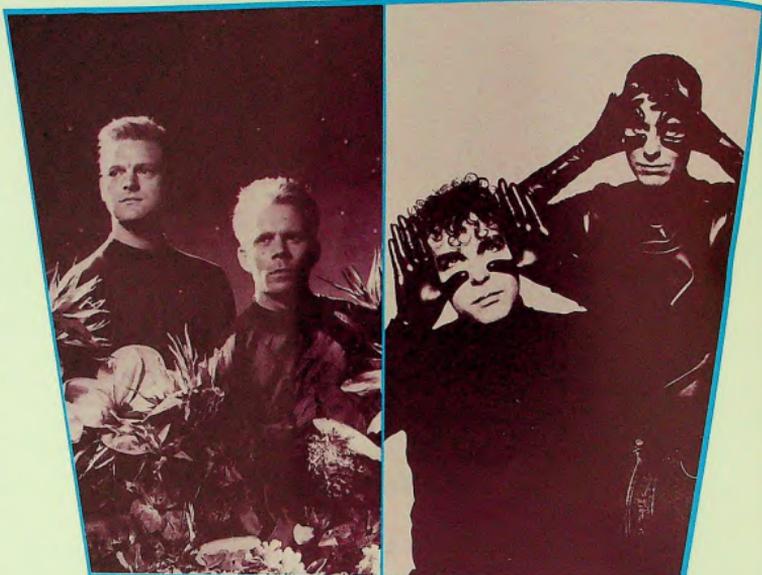
▼ **What Have I Done To Deserve This?**
Writers: Chris Lowe, Neil Tennant (Pet Shop Boys).
Publisher: Virgin Music

▼ **How Can I Fall?**
Writers: David Glasper, Ian Spice, Marcus Lillington, Michael Delahunty (Breathe).
Publisher: Virgin Music

▼ **Wild Wild West**
Writers: Johnny Christo, Trevor Steel, Milan Zekavica, John Holiday, Amos Shapiro (Escape Club).
Publishers: EMI Music Publishing/Virgin Music.

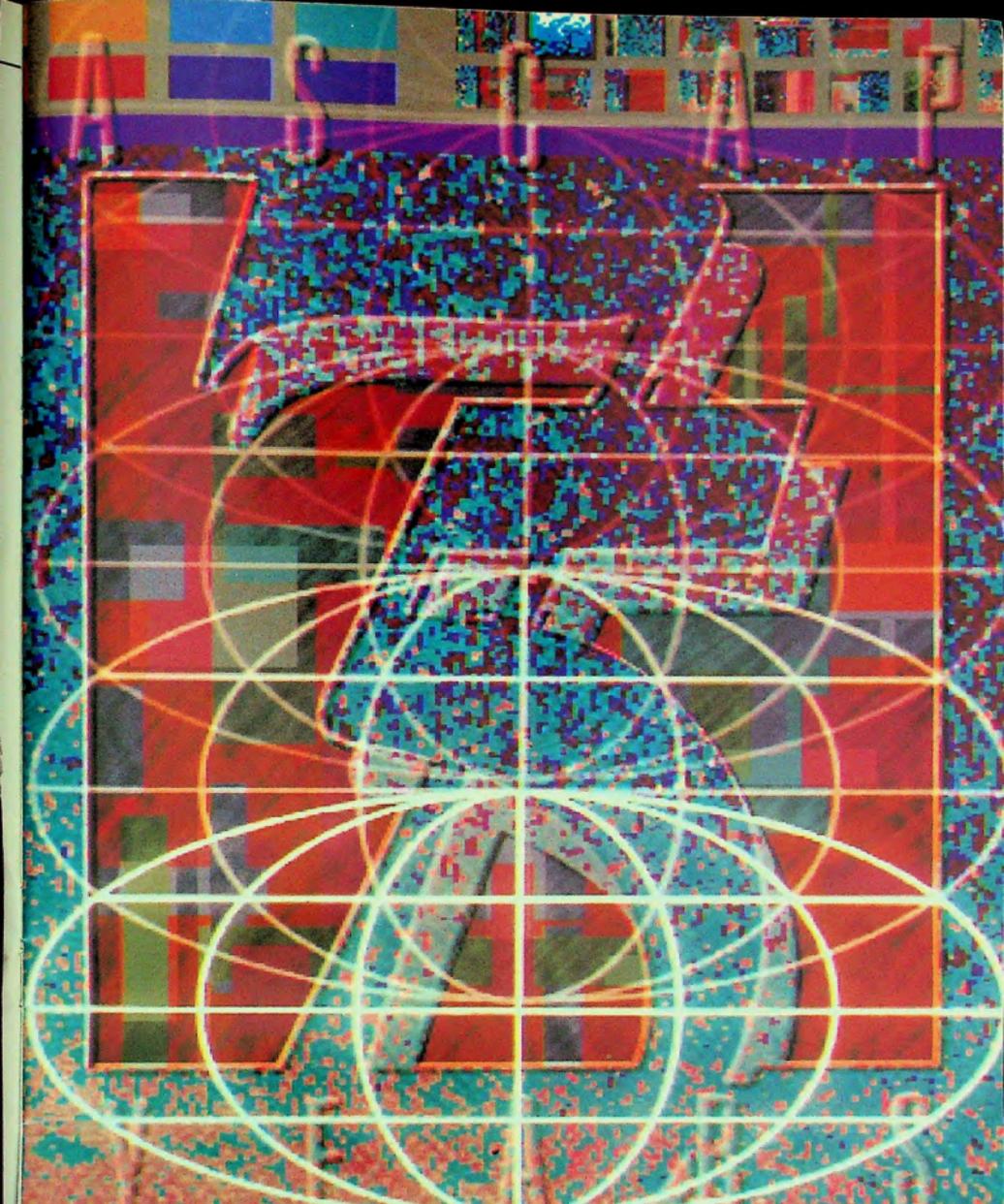
▼ **Colour Of Love**
Writer: Billy Ocean.
Publisher: Zomba Music.

▼ **I Still Haven't Found What I'm Looking For**
Writers: Paul Hewson, Adam Clayton, David Evans, Larry Muller (U2).
Publishers: Blue Mountain Music/Chappell International.



MONEY SPINNERS: (clockwise from top left): Erasure's Andy Bell and Vince Clarke for *Chains Of Love*; Neil Tennant and Chris Lowe for *What Have I Done To Deserve This*; and Sade with *Paradise*.

TO PAGE FOUR ▶



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▶ FROM PAGE TWO

▼ **Paradise**
Writers: Stuart Mathewman, Andrew Hale, Sade, Paul Denman (Sade).
Publisher: Angel Music.

▼ **Pour Some Sugar On Me**
Writers: Phil Collen, Steve Clark, Joe Elliott, Rick Savage (Def Leppard).
Publisher: Zomba Music.

▼ **I Know You're Out There**
Writer: Justin Hayward (Moody Blues).
Publisher: Bright Music.

▼ **Is This Love?**
Writer: John Sykes (Whitesnake).
Publisher: Warner Chappell.

▼ **Pump Up The Volume**
Writers: Martyn Young, Steven Young (M.A.R.I.S.).
Publisher: NMS Music.

▼ **The Lady In Red**
Writer: Chris de Burgh.
Publisher: Rondon Music (London).

▼ **With Or Without You**
Writers: Paul Hewson, Adam Clayton, David Evans, Larry Mullen (U2).
Publishers: Blue Mountain Music/Chappell International.

▼ **Hysteria**
Writers: Phil Collen, Steve Clark, Joe Elliott, Rick Savage (Def Leppard).
Publisher: Zomba Music.

▼ **Love Changes (Everything)**
Writers: Simon Climie, Rob Fisher.
Publishers: Chrysalis Music/Rondor Music (London).

▼ **Chains Of Love**
Writers: Vince Clarke, Andy Bell.
Publishers: Sonet Publishing Ltd.

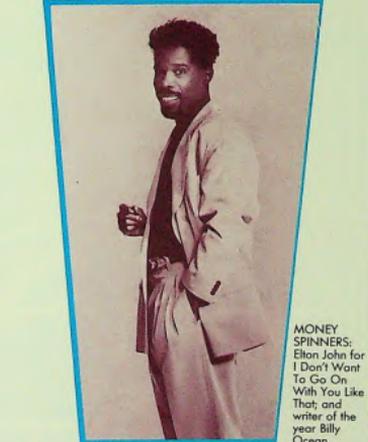
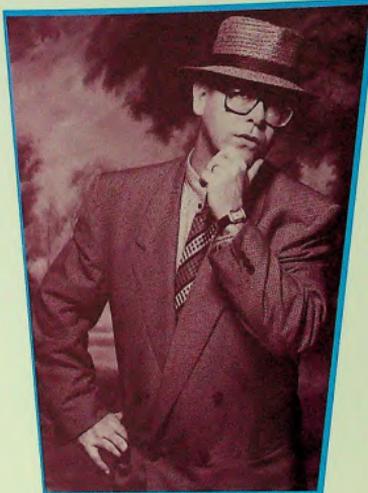
▼ **What's Love Got To Do With It?**
Writer: Terry Britten (recorded by Tina Turner).
Publishers: Myaxe Music.

▼ **Writer Of The Year**

Billy Ocean

▼ **Publisher Of The Year**

Virgin Music Publishing



MONEY SPINNERS: Elton John for I Don't Want To Go On With You Like That, and writer of the year Billy Ocean.

SINGER AND drummer Phil Collins has been the most successful British songwriter in America during the Eighties, according to ASCAP statistics. Based on earnings from US broadcasts and public performances, Collins has received 26 separate awards for 15 of his songs.

The first ASCAP awards for members of the Per-

forming Right Society were given in 1981. The list of Winners in subsequent years provides a picture of the British songs and songwriters that have enjoyed the greatest popularity in the US in the Eighties.

The Tables below show the writers and publishers with the greatest number of individual awards since 1981.

Songwriters

- 1 Phil Collins
- 2 Paul McCartney
- 3 Rod Temperton
- 4 Elton John
- 5 Billy Ocean
- 6 Sting
- 7 Culture Club
- 8 Mike Rutherford
- 9 = Duranduran
- 9 = Thompson Twins



Publishers

- 1 Hit & Run
- 2 Virgin
- 3 = MPL
- 3 = Rondor
- 3 = Zomba
- 6 EMI

7 Warner Chappell

facts and figures

Membership

FORTY THOUSAND writers and publishers. Annual membership fees are \$10 (writers) and \$50 (publishers).

Constitution

ASCAP HAS a 24-member board of directors. Twelve writer directors are elected by the writer members and the 12 publisher directors are elected by publisher members.

Repertoire

ASCAP ESTIMATES it license more than 1,000 million performances each year of works written and published by its members.

Receipts

TOTAL OF \$296.6m (1988). Of this, \$56m come from overseas and \$78m from US radio.

Licensees

ASCAP ISSUES licences to over 10,000 broadcasters and more than 100,000 "general music users" such as bars, restaurants, circuses and hotels. Among the main categories of music user are: three national TV networks; 800 local commercial TV stations; 300 non-commercial TV stations; 8,000 commercial radio stations; 1,400 non-commercial radio broadcasters; 2,000 colleges and universities; 700 symphony orchestras and concert promoters.

Staffing and costs

ASCAP EMPLOYS a total of 860 people. The head office is in New York and there are four membership offices in Los Angeles, Nashville, London and Puerto Rico. At 24 district offices throughout the US, some 300 staff undertake local licensing. Administration costs in 1988 were \$56m — 18.8 per cent of ASCAP's revenues.

ASCAP Foundation

SET UP in 1976, the Foundation seeks to "formulate, promote and support charitable and educational programmes in the field of music". Among its projects are educational scholarships, grants to young composers and funding to bring live music to the disadvantaged elderly and to handicapped children.

Foreign affiliates

ASCAP HAS reciprocal arrangements with sister organisations in more than 40 countries in Europe, Latin America, Asia and Australasia. It is a member of CISAC, the international confederation of authors' and composers' societies.

Personnel

PRESIDENT: MORTON Gould; managing director: Gloria Messinger; membership and distribution director: Paul Adler; director of licensing: Barry Krimmel; foreign manager: Arnold Gurwitsch; general counsel: Bernard Korman; chief financial officer: John LoFrumento; chief economist: Peter Boyle; director of public affairs: Karen Sherry; executive director, ASCAP Foundation: Gerry Levinson.



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Neil Tennant & Chris Lowe

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for "What Have I Done
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**Michael Delahunty, David Glasper,
Marcus Lillington & Ian Spice**

BREATHÉ

for "Hands To Heaven"
and "How Can I Fall?"

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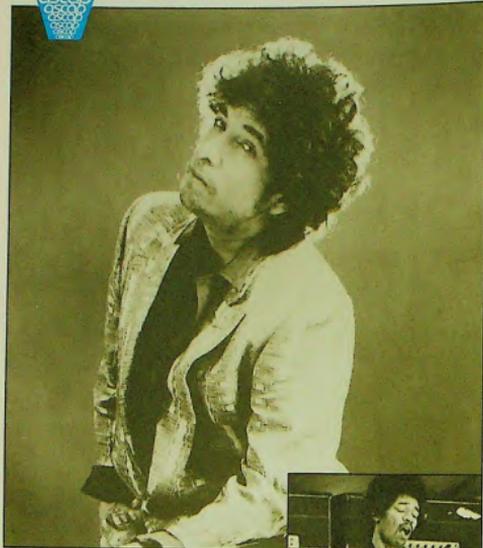
THE ESCAPE CLUB

for "Wild Wild West"

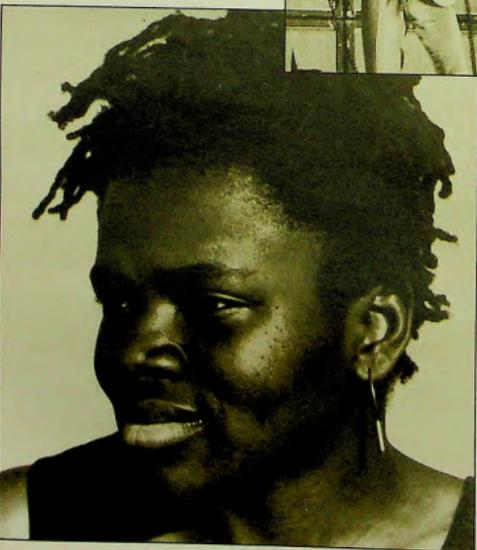


The history of ASCAP

▼ Since its birth in 1914, ASCAP has fought hard to protect its members against exploitation. Adam Blake traces its stormy course



ASCAP's ability to adapt to meet the changing needs of popular music attracted such new members as Bob Dylan (above) and Jimi Hendrix (right) in the Sixties and Tracy Chapman in the Eighties



1913-1917

THE AMERICAN Society of Composers, Authors and Publishers was conceived in 1913. The idea was that music writers and publishers should be fully paid for the performance of their music. Raymond Hubbell, a composer from Ohio, publisher George Maxwell and a New York attorney Nathan Burkan set about convincing the writers and publishers of the day that an organisation was needed in order to make this idea a reality.

Among those canvassed was Victor Herbert, a prominent musical figure, who organised a meeting of writers and publishers at Luchow's Restaurant in New York — only nine people showed up. Undaunted, Herbert organised a second meeting on February 13, 1914 at the Hotel Claridge in Manhattan. This time more than 100 members of the music community attended, and ASCAP was officially born. Herbert declined the presidency, and George Maxwell was elected. In his press statement, Maxwell stated that ASCAP intended to prevent the playing of old copyrighted music at any public function unless a royalty was paid. ASCAP's rates were initially from \$5-\$15 monthly depending on the type of music used and the size and wealth of the establishment.

The first couple of years were turbulent; some hotels and cabarets signed contracts but many others took to merely adopting old melodies to contemporary rhythms. Pressure was put on the musicians' union to tell its members not to play music bearing an ASCAP affiliated publisher's imprint and this resulted in the resignation of some ASCAP members. Injunctions against ASCAP were obtained by music users, and for a while those publishers who had resigned from ASCAP were more prosperous than those who stayed. After a series of court cases ASCAP had, by March 1917, obtained a Supreme Court ruling giving it legal backing to pursue the licensing of music users.

1918-1936

BY 1921, ASCAP was making regular royalty distributions to writers and publishers and among its new members were such names as George and Ira Gershwin, Rodgers and Hammerstein and WC Handy. In 1923, ASCAP extended its activities to encompass the licensing of radio stations. Resistance was still enormous with many organisations in radio, cinema and theatre banding together to provide large catalogues of "tax-free" (ie, non-ASCAP affiliated) music — primarily to movie-houses.

The tide turned in 1926 when more than 11,000 exhibitors became ASCAP licensees and paid \$525,000 — more than half ASCAP's income that year. This year 1930 saw ASCAP's income from broadcasting increase to \$800,000 out of a total of \$2m, and in 1933 ASCAP opened its first licensing office. Court cases and protests continued, with ASCAP winning the most important battles.

In January 1936, Warners withdrew its entire catalogue from ASCAP and, consequently, the airwaves. This trial-of-strength lasted until the summer, when Warners meekly returned to ASCAP after having failed to strike any satisfactory agreements outside of the society.

1937-1949

WITH AN eye to the future, ASCAP had, in 1935, sent new five-year extension agreements to all its members that included television rights. In 1940, against a backdrop of world war, an alternative licensing organisation was formed specifically to compete with ASCAP, which by this time held more than a million copy-rights. To the incredulity of the showbusiness establishment, the last week of December 1940 was the first without any ASCAP music broadcast on the radio networks.

The broadcasters vs. ASCAP war dragged on until July 1941 when ASCAP proposed a compromise which offered more favourable rates to the major networks and agreed to charge radio stations only for the ASCAP music that they used per programme, this concession being a replacement for the blanket charge that had hitherto existed. But this time, however, NBC, CBS and their affiliates were confident that BMI (Broadcast Music Inc) was supplying sufficient music for their purposes and were ready to drag their feet over accepting.

It was then made clear to them, unofficially, that if the offer was not accepted, ASCAP would disband, leaving broadcasters to the chaos of individual negotiation and the networks open to charges of conspiracy to destroy the society. The offer was accepted. Around this time ASCAP could also boast Igor Stravinsky and Leonard Bernstein among its new members.

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George Michael: became a member of the early Eighties

► FROM PAGE SIX

1950-1959

BY THE early Fifties, ASCAP was in dispute again, this time with the film companies. Asking an annual half-million dollars each from Warners, MGM, Paramount, 20th Century Fox and all other film companies and independent producers, ASCAP was told that this figure, if paid, must also include blanket television rights. ASCAP rejected the proposal and disbanded its negotiating committee, threatening that, without an agreement, it would be forced to disassociate itself from film-performance rights completely.

By March 1952, however, an agreement had been reached whereby ASCAP accepted the half-million dollars plus \$1.4m for retroactive fees covering the previous two years. With new members including the likes of Henry Mancini, Burt Bacharach and Stephen Sondheim, 1954 witnessed ASCAP member Walter Schumann receiving the first Emmy for his score to *Dragnet*.

By 1956, 75 per cent of the songs played on radio and TV stations were licensed by ASCAP, whose income was \$22. And by 1958, ASCAP's foreign interests were beginning to make themselves felt when the first Song Of The Year Grammy was presented to Domenico Modugno for *Volare* — a song licensed in the US by ASCAP. The following year the first Gold Record Award by the Recording Industry Association of America was made for a song by ASCAP members Paul Vance and Lee Pockris, *Catch A Falling Star*.

1960-1969

ADAPTING TO the rapid changes taking place in popular music in the Sixties, new ASCAP members included Bob Dylan, Jerry Leiber and Mike Stoller and, later in the decade, Jim Hendrix. Offices opened in Los Angeles and Nashville, and in 1963 an income of \$37.8m was reported, \$32m of which came from broadcasters. This amount was somewhat disproportionate considering the enormous growth and success of television and in December 1964 three years of negotiations between the TV networks and ASCAP ended with a compromise five-year contract, signed by CBS, NBC and ABC. The existing 2.05 per cent network rate was maintained while a fee of 1.9 per cent was fixed for owned-and-operated stations. The networks also agreed to pay two per cent on all revenue over and above that earned in 1963, and 1.325 per cent for owned-and-operated stations.

Despite the wranglings, ASCAP's and the TV networks' incomes had continued to grow more quickly than that of radio stations. Consequently, in March 1964 a committee of radio broadcasters applied to a high court judge for a \$7.7m ceiling on ASCAP radio rates for the first year of a new contract, a 22 per cent reduction from the 1962 level. A civil anti-trust suit was then filed against BMI by the Justice Department, which brought these matters to a standstill for nearly three years.

ASCAP had also succeeded in prising an \$8 fee per machine from the nation's jukebox operators, an amount which was not altered until the late Seventies, when it was brought in line with the rest of the world with a large, commensurate increase. Cable TV channels at this time were still legally able to carry copyright material without charge, as in the eyes of the law they were merely amplifying broadcast signals, not generating them.

In 1967, the broadcasters' lawsuit to achieve "reasonable rates" from ASCAP was concluded with ASCAP conceding a 6.25 per cent rate cut. ASCAP responded with a membership campaign emphasising the fact that ASCAP was a body run by publishers and writers. It was notably successful in Nashville where membership rose significantly.

1970-1975

THE END of the Sixties had seen a new phase of litigation, this time initiated by the major TV networks. Their aim was to do away with the existing annual blanket licence fee — which allowed them access to an entire catalogue — and replace it with a per-programme or, where feasible, per-song payment. At the end of 1970 a compromise ruling was accepted whereby the annual blanket licence fee was maintained while the networks' suit was pending, but that its cost be reduced to \$4.3m. It was not until 1975 that ASCAP and BMI, united against a common threat, succeeded in getting the network's action quashed. CBS immediately filed an appeal.

Despite the adverse actions of the TV companies, ASCAP continued to thrive. Its income for 1971 was \$62.2m and a decision in December of that year to allow writer members to be paid for any collaborative work with BMI writers resulted in many more members. Early in 1972, no less than 97 writers from the Motown songwriting pool joined ASCAP along with such notables as Rod Stewart, Frank Zappa, Carole King and Neil Diamond. 1971 was also the year in which ASCAP opened a membership office in London. Foreign interests were becoming more lucrative and in 1974 ASCAP earned \$12.3m from overseas licensing agreements. On January 1, 1975, ASCAP signed reciprocal agreements with the Soviet Union's licensing body, VAAP.

1976-1982

IN 1976, ASCAP established the ASCAP Foundation to "formulate, promote and support charitable and educational programmes in the field of music". In practical terms the activities of the Foundation fell into three categories: education and school music, developing talent and senior programmes. The education and school music aspect consisted largely of awarding scholarships to students while developing talent meant awarding grants to young songwriters. Senior programmes were designed to bring live music to disadvantaged members of the community by utilising the talents of ASCAP's senior composers and lyricists.

Four years after the 1975 ruling CBS's appeal was granted, and the blanket licence fee declared to be illegal price-fixing. Again, ASCAP and BMI found themselves united in an appeal against the decision. ASCAP found some solace in finally negotiating licensing agreements with the cable TV channels HBO, MTV, VH-1, Nickelodeon and Cinemax.

But more bad news was coming — heartened by the success of CBS and the major networks' litigation, the 700 or so independent local TV stations also won an injunction against the blanket licence fee.

By the end of 1979, however, the blanket licence fee was restored, and in August 1980 CBS was forced to pay ASCAP some \$9m in back fees plus interest.

1983-1989

IT WAS not until September 1984, that the independent TV stations' injunction was reversed. ASCAP and BMI immediately set about seeking retroactive compensation. The figures involved were significant — about \$100m. New ASCAP members around this time included the likes of Madonna, Tracy Chapman, George Michael and Johnny Cash.

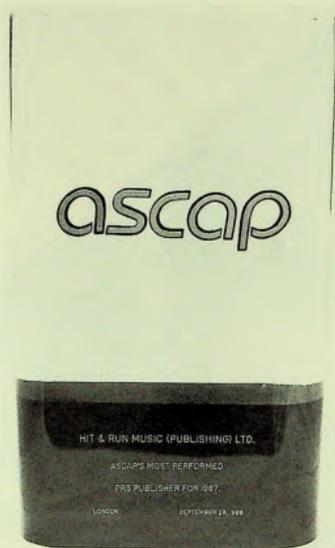
On May 11, 1988, Irving Berlin's 100th birthday celebrations took the form of an all-star benefit concert at Carnegie Hall in aid of the ASCAP Foundation and the Carnegie Hall Society. A televised event, broadcast — ironically enough — by CBS, it subsequently earned an Emmy award. 1988 also saw ASCAP take a leading role in the passing of a law which enabled the US to join the Berne Convention, thus considerably improving American writers' international copyright protection.

Also in 1988, a "source-licensing" bill, which threatened to deprive music creators of continual payment for continual use of their work, was killed by ASCAP at the committee stage. This year, 1989, ASCAP has celebrated its 75th anniversary with an archival exhibition at the New York Public Library entitled: ASCAP — The Music Of America, and it has organised a Diamond Jubilee concert, featuring prominent ASCAP songwriters and performers performing their most successful songs.



Carole King: joined in 1972 after ASCAP agreed a collaboration deal with BMI

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▼ Dave Laing profiles the organisation's London operation

De Wit and wisdom of ASCAP's London arm

THE PAST 75 years have witnessed a steady growth in the popularity and influence of American music around the globe and the recent appointment of a European relations director shows how important ASCAP believes foreign markets will be in the future.

The new executive, former UK Music Publishers Association president Frans de Wit, is currently based at ASCAP's London office where he works alongside the UK regional director James Fisher.

While Fisher's principal role is to deal directly with publishers and writers in Europe, de Wit's brief is to act as a liaison between ASCAP and its counterparts throughout Europe, including the UK Performing Right Society, of which he was a director when he headed EMI Music Publishing in London.

Fisher describes his own activity as a mixture of information, persuasion and advice. "We provide a two-way flow of information — to European writers and publishers about the US market and to ASCAP members trying to place their songs here," he says. "We act as an enormous clearing house for information."

Fisher believes that many people outside the US still "totally underestimate the market" and in particular the earnings to be made from radio play and public performance. "I'm always having to point out that it's not just record sales that bring in the money for writers," he adds.

Through a direct link with the ASCAP main computer in New York, the London office also has access to vast amounts of copyright and earnings information. It can answer queries from ASCAP members resident in Europe as well as deal with enquiries from television researchers and authors.

"We have a fair number of high-earning ASCAP members based in Europe," points out Fisher, "and frequently we have to sort out their problems when there's a change of address or some other development."

From the other direction, ASCAP London is a first port of call for visiting American writers. "They come here to play us material so that we can point them in the direction of UK publishers who might be interested in their kind of song," explains Fisher, though he emphasises that ASCAP itself cannot negotiate deals or approach publishers on behalf of its members.

The primary task of the ASCAP London office is to ensure that European writers and publishers are aware of the benefits of licensing through ASCAP in the US. Unlike their home countries where there is only one body to collect and distribute performing right income, Europeans are faced in America with a choice of ASCAP or Broadcast Music Inc. (BMI). Hence, Fisher and his membership representative Michael Donovan are continually explaining ASCAP's role to members.

In his early twenties, Donovan pays particular attention to "up and coming young bands" and treads the same circuit of pubs and clubs throughout the country as the scouts from publishers and record companies.

Fisher and De Wit underline the fact that their aim is not to get British writers to sign direct to ASCAP



FISHER: 'We act as an enormous clearing house for information'



Fisher believes many people outside the US still underestimate the market and its earnings potential



De Wit (top) and Donovan

(though some do) but to persuade them that after joining PRS in the UK they should ensure that their copyrights should be handled in America by ASCAP.

In the States ASCAP holds annual awards ceremonies for the most played songs in the pop, black music and film music genres, but London is the only foreign centre chosen for a similar event. During the Sixties and Seventies, British artists made an increasing impact on the American market

and it was as a tribute to them that ASCAP held its first awards for PRS members in 1981. With president Morton Gould and managing director Gloria Messenger in attendance, the 1989 event has moved to a new venue,

the Whitehall banqueting suite, and Fisher points out that the ASCAP/PRS awards have grown in prestige in America where TV coverage is sent by satellite for showing on the next day's network breakfast shows.



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JOHN FISHLOCK (left) and Charlie Crane: 'If you've got to look after thousands of copyrights, the writers are bound to suffer'



DEL AMITRI: 'writing the standards of tomorrow'

FROM A scene of almost rustic calm just a few years ago, music publishing has been revitalised as the more adventurous City investors give it a vote of confidence as a growth area for the Nineties.

EMI's takeover of SBK has created a combined catalogue of half a million titles, second only to the combined Warner/Chappell catalogue; Filmtrax now controls about 200,000, and PolyGram's acquisition of DJM, the Abba catalogue and some American material brings its total to about 50,000 titles.

The value of catalogues available for acquisition is estimated to have risen by at least 250 per cent in the past three years, moving choice older acts outside the reach of all but the largest companies. As the hawks swoop down on Jobete and the few other lasty old catalogues still available, the polarisation of publishing houses seems clearer than ever.

The concentration of titles in very few hands is undeniably causing concern among those whose chequebooks are too small to admit to publishing's Grand Clearance Sale.

Is merger-mania good for music?

Stu Lambert on the changing face of music publishing

The old inefficiencies of major publishers are only being amplified by the intrusion of financiers, say the critics; decision-making will be more cumbersome, there will be increasing pressure from investors to exploit only mega-hit material and minimise the risks on new artists, especially those who do not yet have a record deal. Writers, they point out, have fewer publishing houses to choose from when they wish to sign and a poorer service when they have signed, since it will be impossible for any department to

work such a large catalogue to its full potential.

"Deep knowledge of the catalogue is essential; you have to know it well enough to respond to new demands. Professional managers can't hope to learn a whole catalogue quickly enough," says Charlie Crane of Crane & Fishlock.

Worried

"If you've got to look after thousands of copyrights the writers are bound to suffer. A lot of artists related

to the specific personalities who looked after them in the smaller houses which have been acquired and I just pray that writers are looked after in these huge companies."

Crane's partner John Fishlock is not optimistic, however. He reveals: "We've already been approached by some very heavyweight writers worried by the size of the new major companies who want to be sure they're getting active involvement on their material, not so much for the money as for

the activity. Obviously they don't feel they can get that elsewhere."

EMI (and former SBK) UK MD Peter Reichardt vigorously counters these fears. Moneymen don't intrude, he says. "I'm left alone. It would never work to have an accountant in charge, and our people know that and leave it to us music people."

"Not developing the catalogue? Believe me, when someone puts \$300m into a catalogue, they want it to be developed, and while I'm around it will be!"

David Simmons, who became Filmtrax's MD after specialising in entertainment and music as a chartered accountant, feels the same: "I have no pressure from our investors at all; they back our judgement as long as we stay within the rules. Certainly we wouldn't have gone with important music catalogues like Novello and Belwin-Mills if we were under pressure to produce high, quick returns. To a large extent those companies sat on their laurels, but we're aiming to invest more money, get an even stronger foothold in the television and film industries and build up a

TO PAGE 18 ▶

'Deep knowledge of the catalogue is essential; you have to know it well enough to respond to new demands'

Charlie Crane, Crane & Fishlock



BEAUTIFUL SOUTH: Gol Discs Music, well aware of the importance of TV and film, is in sync now talks for BS

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Ellis Rich, Supreme Songs

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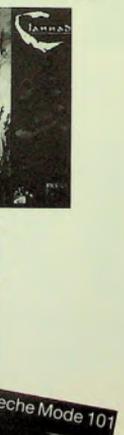
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SIMON HARRIS: used Gap Band samples in *Pleasure Control*

► FROM PAGE 14

stable of active writers in all areas. "I'm signing six or seven new acts, I've got a deal going with a

dance label, Music Of Life, and I've just signed Annie Anxiety. Hardly playing safe for big money."

Major companies stress the specialist abilities of managers who

have the chance to develop their skills and contacts in a single area — creative, film and TV, back catalogue etc. The size of their catalogue, they say, allows them to be more responsive to client's needs by providing a range of broadly suitable material, and their frequent contact leads to a close understanding of those needs.

▼ Inventive

"The trouble with that," replies Ellis Rich of Supreme Songs, "is that their idea of specialist is one poor person covering five times as many titles as is really feasible. You can't deal with more than a handful of titles and get the maximum exploitation. Undoubtedly there are loads of good people working in majors, but they leave often, and there aren't enough of them."

The classic claim of independents is that they can maintain a personal relationship with their artists: is this now their last refuge? Many were experienced staff have inevitably fallen victim to the conglomerate disease of "rationalisation". They may be contemplating setting up on their own, but with more and more songs in the hands of fewer companies, is there enough cake to go round?

The answer from both sides, major and independent, is guardedly positive. Significant expansion has occurred through increased exploitation of music in film, non-music broadcasting and advertising applications, collectively known as synchronisation use. Though the traditions of nurturing and supporting acts and placing writers' ma-

terial with star performers are still respected, publishers throughout the industry are concerned to be as flexible and inventive as possible to find new ways of maximising the potential revenue of every title from the widest range of sources.

Sync use is naturally very important to Simmons. Filmtrax has amassed a considerable range of film and television music in only five years from start-up. For him, it is the springboard for a great future. "Columbia and Warners obviously came from film, and I believe the great publishing house of the next 10 years will come out of the film and TV side of publishing. Naturally I hope that company will be Filmtrax! My suspicion is that the Nineties will be the decade of tremendous growth in the media, on the scale of the property market in the Seventies and finance in the Eighties."

Simmons is not intending to rely on an existing catalogue to capitalise on the new markets available in music publishing. The highly respected "serious" writers like Malcolm Arnold, Joseph Horowitz and Richard Rodney Bennett who are signed to Filmtrax have all made substantial showings in film music. "If Mozart was around today," Simmons speculates, "he's be scoring a movie."

Some idea of the future of publishing outside the majors can be gained by looking at individuals who have left big companies recently. Steve Lindsey, formerly of Warner/Chappell, now general manager of Go! Discs Music, is well aware of the importance of



"It would never work to have an accountant in charge. Our people know that and leave it to us"

Peter Reichardt, EMI

film and television. "I try to get music used as often as possible on TV," he says. "The Housemartins' music has been used in a couple of documentaries and regularly as background music in television drama; I'm negotiating for synchronisation use for Beautiful South's music at the moment." Crane and Fishlock left MCA to

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form their own company and secured two television ads in their first six months, followed by seven songs in *Wilt*, a film adaptation of Tom Sharpe's book starring Mel Smith and Griff Rhys-Jones. All the material was composed by new writers.

▼ Onslaught

Ex-EMI man Ellis Rich has just inked a deal for rights to the Neighbourhood Christmas single, featuring Ann Charleston, (Madge in the TV series) and Ian Smith (Harold). His recent Stateside acquisition of the de Warden Music international catalogue and Al Gallio's Alam and Galleon catalogues, all country music, gives him the arsenal for a serious onslaught on TV advertising.

John Fogarty, MD of Minder Music, came to the attention of the national newspapers in mid-August when he negotiated with Warner films over William Hill-Bowen's arrangement of the Stephen Foster tune *Beautiful Dreamer*, which is featured in the *Batman* movie. Fogarty's company also reflects the changing demands made of a small publisher with his acquisition and handling of Lornie Simmons' Total Experience Music catalogue, which he previously represented in the UK and therefore knows in depth. Fogarty says the catalogue of early Seventies soul, notably the Gap Band's disco classics *Spanish Hustle* and *Oops! Upside Your Head* is "one of the most frequently sampled catalogues this year". He spotted Gap Band samples in The Funky Worm's *Hustle To The Music*,

The Beatmasters' *Burn It Up*, Simon Horn's *Pleasure Control* and Jay Strongman's *East-West* and negotiated deals, treating each work as a newly-created copyright of which Minder owns a percentage of the royalty.

Fogarty also responds to the changing musical climate by promoting his catalogue for remix work, an area which Lindsey also enters with Norman Cook. Both feel that publishers must invest time and effort in any project which can possibly raise the profile of their roster.

Creative development has certainly not been left behind in the advertising goldrush. Reichardt says: "The creatives are part of our spearhead attack. Sally Perryman, the director of our creative department, specialises in that side alone, which allows her to develop close relationships with acts."

"We can definitely help in breaking new acts; I think a publishing company should be run as much like a record company as possible, that's the way Rod Dickens and I ran things at Warners."

"When I arrived at EMI the creative department were very obviously second class citizens, even down to the standard of the decorations! That's how not to run a company. The biggest and most important challenges facing publishers come from the active writers."

Pete Lawton at PolyGram feels equally strongly about the continuing value of creative work. "Bon Jovi do brilliantly for us, and look at Dire Straits with Rondor. The self-contained artists with world-

wide sales are still incredibly valuable."

Lawton points out that working with new writers is vital to the development of the company generally. "Some of our new artists are potentially writing the standards of tomorrow — Del Amitri for example — so, in a way, investment in the creative side is investment in back catalogue."

The acquisitions debate is partly about the supposedly brutal termination of the traditional, personal approach in favour of "chequebook publishing". Like most nostalgic laments, it skirts some of the truth about tradition: "The personal approach often consisted of 50/50, life-of-copy-right deals with low advances and stick the money in your pocket," comments Lawton. "You can't just sit on a few copyrights any more, you have to get out there and work them."

▼ Debate

The history of publishing holds plenty of tales of unimaginative, unmotivated exploitation of the catalogue and poor communication with record companies, but the clearance of EMI staff after EMI bought SBK has caused sadness and concern. The staff losses, estimated at 50 per cent, have been compared disadvantageously with the Warner/Chappell merger, which is the only UK agglomeration of comparable scale.

Rich notes that Tim Davis, who has 25 years' experience of publishing, has left the music industry altogether to work for British Air-



BON JOVI: enjoying the benefits of PolyGram's creative commitment

ways and comments: "The policy seems to have been very thoughtless, not decided on ability or knowledge, and obviously causing some needless losses to the industry."

The current high levels of investment in music publishing reflect the

exciting nature of its challenges in the modern multi-media climate; publishers are responding vigorously to the new developments in publishing and in the related media industries. Optimisation is the game and the players, as ever, come in all shapes and sizes.

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VICKI MORGAN - Always On My Mind



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Produced by Pigott & Travers

JIMMY JACKSON

3	4	5	6	7	8	9	10	11	12
IT ONLY COULD Sweeney Tenor/Longwood	STREET TALK The Roots	CHOCOLATE BOY Rene	WAKING ON A STAR Walter Wolf	SWEET SURRENDER The Jackson 5	MANA FOR STATE OF MIND Suzanne Vega	KNENEDY Karyn White	UNBID YOUR DREAMS Alphonso Williams	YOUNG WILD HOUSE The Roots	THE BEST The Roots
13	14	15	16	17	18	19	20	21	22
LEAVE A LIGHT ON Alphonso Williams	PERSONAL JEWS Bobby Brown	ROCK WITCHA Bobby Brown	COULD I'VE BACK TIME Dixie	PARTMAN Song	CAN'T FORGET YOU Song	SOWING THE SEEDS OF LOVE Miki Valdez	MISS YOU MUCH Janel Holton		
23	24	25	26	27	28	29	30	31	32
IT ONLY COULD Sweeney Tenor/Longwood	STREET TALK The Roots	CHOCOLATE BOY Rene	WAKING ON A STAR Walter Wolf	SWEET SURRENDER The Jackson 5	MANA FOR STATE OF MIND Suzanne Vega	KNENEDY Karyn White	UNBID YOUR DREAMS Alphonso Williams	YOUNG WILD HOUSE The Roots	THE BEST The Roots
33	34	35	36	37	38	39	40	41	42
ROCK WITCHA Bobby Brown	KNENEDY The Wedding Present	DON'T LET ME DOWN, GENTLY The Wonder Stuff	LOVE ON A MOUNTAIN TOP Santitas	ROOM IN YOUR HEART Living in A Box	PERSONAL JESUS Dependa Mode	EVERY DAY (I LOVE YOU MORE) Jason Donovan	LEAVE A LIGHT ON Belinda Carlisle	NUMERO UNO Starlight	SWING THE MOOD Jive Bunny & The Maccabreasters

23	24	25	26	27	28	29	30	31	32	33	34	35
SOWING THE SEEDS OF LOVE Teenz For Teenz	GIRL I'M GONNA MISS YOU Milli Vanilli	NUMERO UNO Starlight	SWING THE MOOD Jive Bunny & The Maccabreasters	CAN'T FORGET YOU Sonja	LEAVE A LIGHT ON Belinda Carlisle	EVERY DAY (I LOVE YOU MORE) Jason Donovan	PERSONAL JESUS Dependa Mode	ROOM IN YOUR HEART Living in A Box	LOVE ON A MOUNTAIN TOP Santitas	ROCK WITCHA Bobby Brown	KNENEDY The Wedding Present	DON'T LET ME DOWN, GENTLY The Wonder Stuff
Werner Bonnin W 9855 (7")	Tommy Pagegram (D) 6101 (12") Coolwaps/Chryslis COOL (7") (1)	Chryslis/Chryslis CBE 742 (CD) (12) (1)	Music Factory/Dance MFD (1) (8) (BM)	Chryslis CHS 157 (8) (19)	Virgin VST 125 (10)	PWL PWT 12 (3)	MCA/MCA (1) (BM)	Chryslis CHS 157 (10)	Features 121 (AN) 21	MCA/MCA (1) (BM)	RCA PR 63117 (12") (7") (13) (18) (BM)	Polystyle/GONOR 7

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23	10	SOWING THE SEEDS OF LOVE Tears For Fears	Warner Brothers W 2855 (11) M
24	66	GIRL I'M GONNA MISS YOU Mili Vanilli	Festival/Phonogram CBS/AT 12 (P)
25	18	NUMERO UNO Starlight	Cochtempo/Clydesdale/Columbia 1 (1) C
26	15	SWING THE MOOD * Jive Bunny & The New Power Generation	Clydesdale/Rainbow/Banquet CHE/742 (CB) 1242 (1) W
27	NEW	CAN'T FORGET YOU Sonia	Musical/Factory/Dance MFD/11 (M) BMG
28	NEW	LEAVE A LIGHT ON Belinda Carlisle	Chrysalis CBS/121 3419 (1) C
29	16	EVERY DAY (I LOVE YOU MORE) Jason Donovan	Virgin VST/1 1218 (P)
30	19	PERSONAL JESUS Danzon Moore	PWL PW/12 43 (P)
31	40	ROOM IN YOUR HEART Living In A Box	MCA 1212 (ONG) 17 (R) RT
32	NEW	LOVE ON A MOUNTAIN TOP Sinfonia	Chrysalis UK/317 (1) C
33	38	ROCK WIT'CHA Bobby Brown	Features 121 (JAN) 21 (P)
34	NEW	KENNEDY The Wedding Present	MCA/MCA/CIT 1387 (P)
35	20	DON'T LET ME DOWN, GENTLY The Wonder Stuff	RCA PR 43117 (12-P) 43118 (BMG)

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7 EGOR 1

CBS

36	24	HEY DJ I CAN'T.../SKA TRAIN Bachman-Turner Trio, Betty Boo	Rhythym King LEFT 3411 (1) RT
37	37	ROAD TO YOUR SOUL All About Eye	Mercury/Phonogram EV/2811 (1) RT
38	21	BLAME IT ON THE BOOGIE Big Fun	Just IVE/1717 (BMG)
39	25	MISS YOU MUCH Janet Jackson	Breakout/AMA USA/1 463 (P)
40	NEW	WISHING ON A STAR Fresh 4 (Children Of The Ghetto) feat Lizz E	100W/1 (W) TEN/1 287 (P)

T W E L V E • I N C H

1	7	PUMP UP THE JAM Inchworms, Inlaying Fly	21	9	NUMBER UNO Savage
2	1	ON THE LINE Black Box	22	7	ON THE WAY (PWL Remix) Dance
3	4	IF ONLY YOU COULD Sisters Of Mercy	23	13	BRIGHTER WAITING Richard Marx
4	3	THE GREAT ESCAPE Enigma	24	18	LET'S GET IT ON Cyndi Lauper
5	NEW	THE NEXT THING The Next Thing	25	28	OTI MI CANTO (Hear My Voice) Big Boy
6	NEW	CHOCOLATE BOB Irene	26	NEW	WE DON'T START HERE Big Boy
7	NEW	WISHING ON A STAR We Wish You Well	27	20	LOVE IN AN ELEVATOR Aventura
8	19	SWEET SUBURBICE The Next Thing	28	NEW	LET'S GO AWAY FROM TOWN (P) Savage
9	17	THE GREAT ESCAPE Enigma	29	14	FEEL FOR YOU (Remix) The Wonder Stuff
10	6	MANTRA FOR A STATE OF MIND Savage	30	14	DON'T LET ME DOWN, GENTLY The Wonder Stuff
11	19	SECRET PROTEOUS Karyn White	31	NEW	LEAVE A LIGHT ON Belinda Carlisle
12	NEW	THE NEXT THING The Next Thing	32	21	SUBO LATINO Sons Of Italy
13	NEW	FINED YOUR LOVIN' Alison Wetton	33	20	ROCK WITH CHA Bobby Brown
14	25	THE GREAT ESCAPE Enigma	34	13	THE NEXT THING The Next Thing
15	11	THE BEST The Wonder Stuff	35	24	COLD UNCLE (Back The One) Cher
16	10	THE GREAT ESCAPE Enigma	36	NEW	FAITHFUL Sonia
17	NEW	LET'S GO AWAY FROM TOWN Savage	37	15	SOWING THE SEEDS OF LOVE Tears For Fears
18	6	CHERRY Madonna	38	NEW	MISS YOU MUCH Janet Jackson
19	37	NAMÉ AND NUMBER The Wonder Stuff	39	15	MISS YOU MUCH Janet Jackson
20	21	RETURN TO YOUR SOUL Al About Eye			

63	65	TAKE IT FROM ME Roger Christian	MCA/UK/AT/1 2867 (P)
64	39	WE COULD BE TOGETHER Dibbale Gibson	Island 121245 42 (P)
65	NEW	OXYGENE IV (New Version) Jean Michel Jarre	America & BMG/11 (W)
66	51	SOMETHING SO REAL (THE CHINHEADS THEME) Love Deceit	Dreyfus/Polygram POS 25 (12-P) 55 (P)
67	NEW	THIS LOVE AFFAIR Stefan Dennis	Arbore 112342 81742 (BMG)
68	NEW	SOMEDAY (YOU'LL COME RUNNING) FM	Saddle Creek LIME/113 (P)
69	NEW	WANTED Halo James	CEB DUNK 11 (1) C
70	32	HANGIN' TOUGH New Kids On The Block	Epic/HALLO/1 (1) C
71	51	NOTHIN' BUT A GOOD TIME Poison	CEB BLOCK/1 (1) C
72	68	W.F.L. Happy Mondays	Factory FAC 2307 (12-P) FAC 232 (P)
73	NEW	ARMAGEDDON DAYS ARE HERE (again) The Image	Engine/Capitol 121213 539 (P)
74	45	FRENCH KISS ○ Lil Louis	Epic/EM/121 (1) C
75	43	TOY SOLDIERS ○ Marika	ffrr/London FR 115 (P)

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ALBUM OF THE WEEK

TRACY CHAPMAN: Crossroads. Elektra EKT 61. Preservation of the soul, avicene, love and optimism are again the watchwords in hand for last year's most-quoted success story. But, despite the hefty sentiments, *Crossroads* the LP is instantly charming. Most of its surges are horseshoe on side two, where, besides the outstanding ballad *This Time*, the acoustic instruments add beef and a C&W tinge to Chapman's distinctive voice. **SW**

A R KANE: i Rough Trade. ROUGH 139. Quite an experience, this one. It's a double set that starts in a breezy dance mode before slipping into a dream-like stote and washes of sound that carry the listener with them. It's certainly not as weird as anyone who knows the group might expect and proves to be an intriguing audio adventure. **NR**

RICKIE LEE JONES: Flying Cowboys. WEA 7599-2426-1. Ten years, four LPs and one mini doesn't equal flooding the market, but each release, including this one, have been firmly up the scratch, the regular trait. Here, the breezing jazz, too telling lyrics and the wonderful voice, yet it's not quite up to the magnificent standard set by Poyles. Will obviously be marketed as one of the originals of the current crop of women songwriters, but let's not forget her original angle was as the "Female Tom Waits." **DB**

BOB DYLAN: Oh Mercy. CBS 465800. Last year's UK gigs were a sign that Dylan might still have it in him to come up with a great album and it seems proper. *Dylan* is now less coaxed if out of him. As Lanois says, it is Dylan's phrasing and vocal moment that makes *Ballad* like *Most Of The Time* and *What Good Am I* so moving. An exceptional performance. **NR**

BAD BRAINS: Quickness. Caroline CARL 4. Through a UK deal with the dread guitarists gets a release and play in the Megastore to boot. Fine then, that this quartet who slipped to mix roots reggae and punk for years should now achieve greater notoriety. But wait! This latest incarnation of *Bad Brains* is nothing more or less than funk and frenetic punk-metal with all the growing clichés of years gone by. **DEH**

THE WOOD CHILDREN: Sphopaholic. Demon Records. FIEND 155. An album to rival *The Stones Roses* as one of the most invigorating and impressive performances this year and proof that the stage scene is still spawning clever lyrics. Only some cleverly clever lyrics let it down but even that can't stop *Sphopaholic* overflowing with classic guitar pop songs. **NR**

FM: Tough It Out. Epic EPC 465589-1. After a three year period that's seen every trial and tribulation imaginable, it's finally triumphant their second album, and it's a triumphant return. With producer Neil Kernan at the helm, FM have been focusing in marrying the polish of their debut with the cut and

thrust that was previously lacking, to create finely crafted, melodic rock with universal appeal and plenty of character to match. Should sell quite healthily. **KB**

THE SUGARCUBES: Here Today, Tomorrow Next Week. One Little Indian. TPLP15. With a debut as original and refreshing as *Life's Too Good*, this Icelandic bunch were never likely to match its impact but this is a strong and imaginative follow-up that thrives on the dynamics of Bjork and Einar's vocals. The production locks a little clarity, particularly when the vocals get a little over-excited, but it's a real grower. **NR**

STOCK IT

THE WONDER STUFF: Hup. PolyDor 841187-1. The fuzzing guitars are still in attendance, but there's method in their mania. Sixties line-up, unexpected instruments, lush-down beats and the wittiest lyrics on the market out TW5 way out front in the slam-pot stakes. 12 bumper tracks and how are Radio Ass Kiss and *Big Oak Trees* for ill-fated A corker. **SW**

THE GOLDEN PALOMINOS: A Dead Horse. Celluloid CELL 6138. Drummer Anton Fark's part-time obsession with the Golden Palominos releases their fourth album and include in their transient ranks Bill Lawwell, Mick Taylor and Chuck Leavell among others. Noted as the musician trio you might at first expect but a more refined set of emotions ably led, in part, by vocalist Amanda Kramer. **DEH**

IAN BALLYMAY: All I Ask Of You. Editions EG EG6D 63. Distribution: Virgin. Yet another consummate young British saxophonist and these ears the most user-friendly. Perhaps more accessible than Ballymay's habitual band, *Loose Tubes*, this is satisfying excess of Coltrane, Rollins, Miles Davis. The album moves easily from exuberant dance tunes to aching ballads, none more moving than the title track. File under (or above) Courtney Pine. **DL**

PRIMAL SCREAM: Primal Scream. Creation Records CRELP 054. Distribution: Rough Trade and the Cartel. Fresh disinterest in this most user-friendly *Primal Scream* product mainly comes from the fact that they've dropped their inauspicious anarok image, grown their hair and been seen hanging out with The Beatles. The result is a raucous rock album with ex-Mary Chan drummer Bobby Gillespie supplying vocals on some fun forgettable songs. **DEH**

THE IAN LOWERY GROUP: King Blank To. Situation Two SITU24. Distribution: Rough Trade and the Cartel. Former Folk Devils vocalist, follows up his debut solo album as King Blank by changing his band's name to the Ian Lowery Group and unleashing King Blank To in an attempt to confuse everyone. This is late Eighties blues lamenting with a touch of blues, screwed up sound and authentic tension making it a cloustraphobic experience. **DEH**

WASTER PUSSYCAT: Wake Me When It's Over. Elektra 960 883-1. It's taken 'em two years to follow

up their debut but the wait has been worthwhile. LA sleaze-bops Foster Pussycat have taken a more thoughtful approach to this album, resulting in an effort that sees more adventure, variety and depth than its predecessor while retaining just enough of the reckless spirit. **KB**

STOCK IT

TANGERINE DREAM: The Best Of Tangerine Dream. Jive HIP 75. A double album taken mainly from the post-'84 period *Tangerine Dream*, with just a handful of tracks on side four from the Seventies. The latter material is more flowing, synthesized sound-track music that's highly listenable, while the earlier material boasts some classic cosmic wig-outs. A perfectly timed chance to catch up on this rock dinosaur as a new generation of headbangers begin to emerge. **DEH**

STOCK IT

RIVER CITY PEOPLE: Say Something Good. EMI CMC 356-1. USF advertisers call it (unlike selling proposition), that special formula which sets a product apart from the rest. *Say Something Good* is a formula 'Z' — one minute Texas (Walking On Ice) the next, Fleetwood Mac (Therese). That said, this is still a commendable debut bristling with potential hit singles. *Say Something Good*'s voice has a real, irresistible quality which is enhanced by some resonant guitar. **AM**

STARSHIP: Love Among the Cannibals. BMG PL9387. It's quite evident that this bears little or no relationship to Jefferson Starship (cf above Jefferson Airplane) and the only thing slick, herein is the eminently FM-friendly nature of the production: florid vocal harmonies and whining guitars abound, nothing stands out as an immediate successor to *We Built This City*, though there are a handful of pleasant tunes, some penned by Bernie Taupin. **AM**

THE RIVER DETECTIVES: Saturday Night Sunday Morning. WEA WX295 (C/D). Apart from the gorgeous single Chas, there are several good pointers on this impressive debut since debut outfit, Combing territory somewhere between Simon & Garfunkel, The Proclaimers and The Beatles, this duo craft lyrical and melodic hits such as *Will You Save Me* and *Sound* and *A Deeper Love* to considerable effect and show great promise. **GT**

STOCK IT

MICROGROOVE: Antilles An 8747. This is one bizarre album. Extras from *Rollerball* adorn the sleeve, the mood changes from Clinton-styled funk to wit humour, contemporary and good-time party music. Effects and noises infiltrate events but never get overbearing. A bit like a modern day Sly Stone fed into a Stevie Nicks spin machine, stepping from soul rather than rock'n'roll. Excellent, highly enter-



MICROGROOVE: Strange days with Rollerball fans

taining and standing up to extensive repeated plays. **DEH**

SOUNDGARDEN: Louder Than Love. A&M AMA 5252. The first in the recent crop of US hardcore/garage bands to sign to a major. Soundgarden remain uncompromising and continue to dig up the roots of Led Zeppelin and shake them with abandon. They certainly have the crossover potential of the latter so don't be surprised if this intriguing set takes the rock market by storm. **NR**

LOWLIFE: Godhead. Nightshift LOU18. Imperious bass lines wind across a cold, mournfully resentful vocal and fluid song shapes as Lowlife sculpt more immaculate angst from rock's contours. They've deserved more for a while now, and this evocative third LP sees the Scots moving away from old Cateaux Twins/Jay Division hangovers to stand defiantly alone. **IG**

THE BLACK VELVET BAND: When Justice Came. Elektra EKT 65. This young Irish band are — between the folk and the mainstream CD-buyers markets. Combine the gentle roots music of The Waterboys with the spiritual rock and roll of *Holhouse Flowers* and you will see why there is a promising future ahead for this lot. **NR**

IVO PAPAOS & HIS BULGARIAN WEDDING BAND: Orpheus Ascending. Hannibal HNBL 1346. Distribution: Revolver/Cartel. There's the traditional 'voix mystere' acoustic style we've come to swoon over, and then there's the jazz-funk moonstep hooliganism head-on fusion that makes Bulgarian weddings the mental cobber-tossing events they must be. *Clarinete* PAPAOS and band are outstanding musicians, the time signatures wild and, as sleeve-maker/producer Joe Boyd points out, more than a hint of gypsy spice to this rebellious recipe. **MA**

PATTI LABELLE: Be Yourself. MCA Records MCG 6062. This one goes off in almost as many directions as some of Patti's wilder wigs. Seven producers may be six

too many but it's Prince and his tune *Yo Mister* which ensures that the powerhouse vocalist is wailing loud and saying something. A great reconciliation song for petulant teens and their short-fused parents. **RK**

JOHNNY COPPIN & LAURIE LEE: Edge Of Day. Red Sky RSK 108. Distribution: Supertrac/EMI. This is quite simply the best mix of poetry and music since Jim Parker's work with Sir John Beljeman on *Chorisma*. Interspersed with *Cider With Rosie* Lee's recitations are settings of the Gloucestershire bard's verse by Coppin, once the angelic lead voice of *Decameron*. His arrangements and vocals catch the mood perfectly and with the right publicity this could be a steady Christmas seller. **DL**

A. GRUMH: A Hard Day's Knight. Play It Again, Sam BIAS 140. Distribution: APT. Swedish leather-clad all-male duo sings of sexual ambiguity, teen life, aggression, rebellion and kinky religion. Accented diatribes with a throbbing slab of rhythm are punctuated by some trifling electronic melody lines. Not as hardcore as *Front 242*, with enough effects to give a medium sized house, but outspoken and well directed. Like new beat with teeth and a studied cool-piece. **DEH**

DOGS D'AMOUR: Errol Flynn. Chira Records 839 700-1. Commercial success after several years of alcohol abuse and the *Dogs D'Amour* reach their third album of poppy rock songs with a modicum of passing *Sound* expressions, skin-tight jeans and unruly hair will single out their following, the word "glam" is optional, but the "drinking Jack Daniels" habit is a necessity. But, it's a lifestyle-must for rebellious rockers. **DEH**

TRACK TRACERS: Martin Aston, Kirk Blows, Ian Giffen, Dave E. Henderson, Duncan Holland, Robin Katz, Dave Loring, Andrew Martin, Nick Robinson, Gareth Thompson and Selina Webb

Reviewed by Duncan Holland

SINGLE OF THE WEEK

THE LILAC TIME. *The Days Of The Week*. (Fontana LILAC 612). Wonderfully bright, pleasurable, plucked, killer chorus and harmonies to a shuffle back-beat. Absolutely pleads for radio play, with Duffy emerging as a songwriter of great aplomb. If we've learnt anything from the Sixties, this is it.

THE KINKS: Down All The Days (Till 1992). (London LON 239). 1992 minus three and the Kinks admirably look ahead, but (as is proven elsewhere in this issue) it's the past that's their glory. The above Lilac Time seem to do it all that much better, putting this staggeringly lame offering into a miserable shadow. A song for Europe? Let's hope there's at least a glimmer of cynicism in Ray Davies' eye.

STOCKIT

MAX Q: Way Of The World. (Mercury/Oceanic Records MXQ 1). Michael Hutchence without INXS, but plus chum Ollie Olsen. What could've turned into a regular old pop act actually transfers into a credible song. "Sinister" is how Hutch describes it and with the odious music in favour its sanitised, brittle rhythms should talk turkey at the tills.

THE PRETTY THINGS: Eve Of Destruction. (Trax TX12). While Phil May can still sing some, it has to be understood that songs of this nature were an irrelevance to the gritty Sixties Pretty Things, a licentious alternative to the Stones. Nostalgia has to beckon here, but if a modern approach is required it'd do better to look back to Seventies LPs like Silk Torpedo which still sound strong.

NORMAN COOK FEATURING LESTER: For Spacious Lies. (Go! GODX 37). Insanely irritating anywhere other than a dance floor. Cook's somewhat maddening habit of finding the right sound combines with Lester's effortless vocal. And while it's not precisely what every Housemartin fan expects, what it is, and successfully so, is an easy pass into the all-conquering world of dance music for those who prefer guitars.

BILLY OCEAN: Licence To Chill. (Jive BOS 15). Neatly old stuff with lively Bill singing as well as ever. Hit home with When The Going

Gets Tough, so '89 sees the same disco etiquette applied to those crashing synths, which we all hate, with more than a spook of Ghost-busters about it. Formula number one.

STOCKIT

BRADFORD: Adrift Again. (Foundation TFL 4T). Forget Smith's endorsements, even if Morrissey producer Stephen Street hits the producer's credit, as this is closer to a controlled Julian Cope. Makes a couple of serious errors in time changes, but emerges all the better for it with a belt of brass lifting it into that indie-and-beyond slot.

THE PRUDES: PS I'm Leaving. (Imaginary Records MIRAGE 014). Fine, skipping, guttural-slide it seems — indie pop. Equally excellent B-side and the only worry being is that they sound a trifle like the ill-fated (yet solid) Raymond. A clear favourite for where people dance from the elbows. The cats liked this one.

SONS OF VALENTINO: Just Dreamin'. (One Big Guitar OBG 007T). No g in the title, so we know it's rockin'. Actually, they're rather good at this sort of routine, hysterical rock that The Cull have made their own, with the singer clearly a hard lovin' man in the best tradition. Gun have done well in a similar territory so why not Valentino's lads, even though some legal body should investigate the shameful guitar solo.

GUN: Money (Everybody Loves Her). (A&M AMP). Not as strong as the excellent Better Days, but as a profile has been established it should do well. Something of the form of the debut single is missing, but it's still an essentially honourable exercise and UK metal should be encouraged in the face of the US monoliths.

STOCKIT

AND WHY NOT? Restless Days. (Islands SCA 426). This has it all in traps, performance, style, songs, whatever. Working from a premise that you can never be totally original in a pop framework, they've pulled in a whole collection of influences, reggae, pop, a touch of funk, to produce a clever, confident debut. And as Barry Norman might say



"Let's have a look at the top 10 videos."

CUTTING CREW: The Scattering. (Siren SRN 118). Take a close look of this single and you can actually see the choruses in the vinyl. Building military drumming and in comes the stadium roar, a slip of guitar and some straggling suspicious pipes. Rousing in a heartless sort of way, but we'll have to hold our breath for the LP and the eagerly-awaited "Full Length Version."

FARLEY JACKMASTER FUNK & THE HIP HOUSE SYNDICATE: Free At Last. (Champion Records Champ 217). Dense backing, compulsory piano motif and a sure-footed rap encouraging the freedom of James Brown. Now whether Brown being in jug is a worthy subject for an otherwise solid record is another matter, but as a tribute to an inspiration this works, even in its ludicrously curtailed seven-inch version. Go for the 12-inch as a rule.

SQUEEZE: If It's Love. (A&M AM530). Something terribly ams here, and it's not just the song's standard approach. Their reputation stands them among the finest, but like the last hitch in their career (around the time of *Sweats From A Stranger*) the banal philosophic sounds like he's been pulled a ropey pint and getting a cab home. Difford and Tilbrook are no more than emotional asset strippers here.

● David Giles is on holiday

THE OTHER CHART

TOP 20 SINGLES

1	PERSONAL JESUS	Mane BONGM 17 (RT)
2	DON'T LET ME DOWN GENTLY	Factory GONE (F)
3	BLUES FROM A GUN	Mercy & Mercy MGC 11 (M)
4	YOU KEEP IT ALL IN	Get Discs G0019 (F)
5	BRING IT ON DOWN	Food F00019 (F)
6	REGINA	One Little Angel 1037 (F)
7	WFL (WROTE FOR LUCK)	Factory FAC23 (F)
8	CHELATE	Cherry 050 (M)
9	PROUD TO FALL	Cherry 050 (M)
10	HEY LORD	Island 1043 (F)
11	INTO THE HEART OF LOVE	Blue Circle BCR113 (J)
12	COME ANIMATE	RCA R437 (F) BMG
13	VERY METAL NOISE POLLUTION (EP)	RCA R438 (F) BMG
14	FIND OUT WHY	Cow DUNGS 15 (J)
15	STONE COLD SOBER	A&M AM531 (F)
16	KUN 2	Factory FAC23 (F)
17	I TOOK A LITTLE	Virgin V131 (F)
18	LAST NIGHT MY WIFE HOOVERED MY HEAD	Target TATS 1 (BMG)
19	WHITE CITY	Pappa Music P499 (M)
20	SEE A LITTLE LIGHT	Virgin America V132 (F)

CHART COMMENTARY

Erasure return, after a summer sabbatical, to preview their new, almost psychedelic, album called *Wild on Mute*. The single, *Dramat*, hits the top spot in the Other Chart's singles selection in its first week, just keeping *The Beautiful South's You Keep It All In* — a second track from their imminent debut album — from taking top honours.

There's a brace of female vocals hot on Erasure's heels, with *All About Eve's Road To Your Soul*, *The Primitives' Secrets* and, the third track from *Kirsty MacColl's* excellent kit album, *Innocence* on Virgin, following up her hit with Ray Davies' *Kink's* classic *Days On*, but, perhaps, the most interesting new entry is the *Pale Saints' Barging In*, the *Pale Saints* look set to emulate the recent lullaby signing to A&M, *The Pale Saints* look set to emulate the UK Rog success of *Throwing Muses* and *The Pixies*, carrying a UK Rog success to the label.

The top 10 of the album chart sees two versions of aggressive and emotional rock music bursting onto the scene. *Big Audio Dynamite's* new album *Megatop* Jones breezes in at number two with a new selection of Mick Jagger-led 'n' roll, with the two with an inevitable homage to hip hop and US dance scenes. Further down the chart at number eight, the brisk, dandruff-cooled guitar music of *Primal Scream* arrives in the week's other new release comes just scraping into the 20, the week's other best comes with from the seemingly ageless Mekons. Arriving on Blast First with its first single, *Mekons Rock 'n' Roll* looks like a pretty press reaction. The Mekons' rock 'n' roll looks like to propel them into yet another new phase of achievement and interest and comes as their most satisfying album for some time.

TOP 20 ALBUMS

1	VELVETINE	NCA MC648 (F)
2	STONE ROSES	Shirazone OR192 (F)
11	PEACE AND LOVE	Pappa Music P499 (M)
4	BIG BANG!	WEA W0261 (M)
5	QUADRASTATE	Crest STARE91 (F)
6	MAKING HOURS	A&M AM400 (F)
7	LOVE IS A LIE	Virgin V239 (F)
8	LOVE AND ROCKETS	Reggae Bongo BECAP (M)
9	MAGNUM CUM LOUDER	RCA R438 (F) BMG
10	DOLLITTLE	EAD CAD951 (JRT)
11	GREEN	Warner Bros W0234 (M)
12	LAZY B&B	Sony L4215 (F)
13	BLUMMED	Factory FAC23 (F)
14	BLIND MAN'S ZOO	Elektra WE24 (M)
15	SOUND OF CONFESSION	Capitol C 501 (F)
16	SLASH	Capitol C 501 (F)
17	MOTHER NATURE'S KITCHEN	Island 1043 (F)
18	LEAU ROUGE/RED WATER	Play It Again SWS 1310 (M)
19	THE REAL THING	London 1291 (M)
20	BRAIN DEAN	Cherry 050 (M)

Compiled by Music Week from Gallup Data.



THE PRETTY THINGS: on the eve of destruction

STARBUCK'S ALBUMS
 NEW CLEAR COMPILATION
 (C) 1992, 1997, 1998, 1999, 2000
 (C) 1992, 1997, 1998, 1999, 2000

TOP • 20 • COMPILATIONS

15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34		
WHEN THE WORLD KNOWS YOUR NAME ★ CD Dreem Blue CBS 6432371	ANYTHING FOR YOU ★ ★ ★ ★ CD Glenn Frester & Miami Sound Machine Epic 4401353	ANOTHER PLACE AND TIME ● CD Donno Summer Warner Bros/War WY 219	CANDIDLAND CD Ian McCulloch WEA WA 323	ADEVA ● CD Adena Columbia/Chrysalis/C171 13	SLEEPING WITH THE PAST ○ CD Elton John RCA/Phonogram RB38397	RAW LIKE SUSHI ● CD Neneh Cherry Grec/Virgin/CIRCA 8	DON'T BE CRUEL ★ ★ CD Bobby Brown MCA/MC 302	ASPECTS OF LOVE CD Original Cast Randy Shaver/Polystar B1113A	TRASH CD Alice Cooper Epic 4451301	KARIN WHITE ● CD Karin White Warner Bros/War WY 235	THE RAW AND THE COOKED ★ ★ CD Fine Young Cannibals London B28469	BATMAN (OST) ● CD Prince Warner Bros/War WY 281	HOME LOVIN' MAN CD Roger Whittaker Tomb Raider INTV 2	CLUB CLASSICS VOL ONE ★ CD Soul II Soul 10/10/00 DMC	CHANGE ○ CD Alcorn I.R.S. B25A1 102	APPETITE FOR DESTRUCTION ★ ★ CD Guns N' Roses Geffin WA 123	IMAGINATION ● CD Imagination Shyco SNA 808	SINGALONGAWAYREARS ● CD Max Bygraves Riviera Music RMLY 5907	RAW CD Alyson Williams DeLuxe/CBS 6432971	THIRD PLATINUM (500,000 units) ● SILVER (600,000 units) ● GOLD (1,000,000 units) ● NEW ENTRY	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20		
DEEP HEAT 4 - PLAY WITH FIRE CD Various Telstar STAC 2388	IS THIS LOVE CD Various EMI INTV 47	NOW THAT'S WHAT I CALL MUSIC 15 CD Various EMI/Virgin/Phonogram NOW 15	HEART AND SOUL ● CD Various Hearst & Soul/Phonogram HAST 1	LOVE HOUSE CD Various K 124 NE 144	JUST SEVENTEEN - HEARTBEATS CD Various Futurer FARE1	ETERNAL LOVE CD Various K 124 NE 142	DIRTY DANCING (OST) ★ ★ CD Various KCA BL 64408	LEGENDS AND HEROES ○ CD Various Shyco SNA 802	GREATEST EVER ROCK 'N' ROLL MIX ● CD Various Shyco SNA 839	MIDNIGHT LOVE CD Various Shyco SNA 831	TOP GUN (OST) ★ CD Various CBS 57096	NOW DANCE '89 CD Various EMI/Virgin MOD 3	DEEP HEAT 3 ● CD Various Telstar STAC 2384	WAREHOUSE WAVES CD Various Rampart JUMBO 101	GOOD MORNING VIETNAM (OST) ● CD Various AMA MAA 3173	TV TUNES CD Various K 124 NE 129	THE BLUES BROTHERS (OST) CD Various A&R K 5075	NITE FLITE 2 ● CD Various CD/MOODS	COCKTAIL (OST) ● CD Various Epic INTV 54		
54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
TRAVIS Mercury/Phonogram RB31111	IT'S A BIG DADDY THING CD 37 Big Daddy Kane Capitol/Warner WY 305	DISINTEGRATION ● CD 49 Cure Fisher/Reprise RB31114	THE END OF THE INNOCENCE ○ CD 51 Don Henley Geffin WY 235	HEART OF STONE CD 71 Cher Geffin WY 242	THE INNOCENTS ★ ★ CD 66 Easure Merz STOMA 55	HANDLE WITH CARE CD 60 Nuclear Assault Under One Flag F14C 33	ROCK ISLAND ○ CD 61 Jeffiro Tull Chrysalis CAR 1198	SILKY SOUL CD 62 New Year's Beverly Warner Bros/War WY 330	NEW JERSEY ★ CD 63 Bon Jovi Virgin/Phonogram VERB 42	RAINTOWN ★ CD 64 Deem Blue CBS 49294 1	TRACY CHAPMAN ★ ★ ★ CD 65 Tracy Chapman Telstar INTV 44	3 FEET HIGH AND RISING ○ CD 66 De La Soul Big Life DISP 7	THE CD 67 The Bible Empire CHEN 12	PAST PRESENT ★ CD 68 Clemend RCA R 12407	COCKED AND LOADED CD 69 L.A. Guns Virgin/Phonogram RB3971	GIpsy KINGS ● CD 74 Gipsy Kings Telstar STAC 2325	STORMS CD 71 Norco Griffin MCA/MC 644	FROM BEER TO ETERNITY CD 72 Macc Oats Hearst/Henley H 2	KICK ★ ★ ★ CD 73 Various Mercury/Phonogram MERR 114	HYSTERIA ★ ★ ★ CD 74 Del Laprend Riviera Music/Phonogram MERR 114	G N 'R LIES ... ● CD 75 Guns N' Roses Geffin WY 218

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	ADRIANO RADIO 1 RANKING 4 or more	RADIO 2 RANKING 4 or more	REGIONAL RANKING AT least one	LAST WEEK'S LIST
--	--	---------------------------------	-------------------------------------	------------------------

ABC The Best Thing	Mission	—	—	16	29	88	
AEROSMITH Live In An Evening	WBA	20	16	A	22	16	13
ALL ABOUT EVE Road To The Sun	Phonogram	7	11	B	8	28	17
AND WHY NOT Another Day	Island	6	5	—	—	—	—
BEAT BOYS Soft Cross	Capitol	—	—	—	12	21	81
BEAUTIFUL SOUTH The You Keep It All In	Capitol	16	24	A	9	39	9
BLUES THE Sun King	WEA	4	—	—	—	—	—
BLACKBERRY Smoke On The Water	de Construction	19	23	A	29	31	1
BLOW MOTHERS Show No Mercy	KCA	4	—	—	14	—	—
BLUR Nile The Downright Light	Virgin	—	—	—	14	87	—
BROS Chocolate Bar	CBS	12	8	—	27	15	—
BROWN BOBBY Rock Witcho	MCA	8	8	—	38	40	38
BUSH KATE The Sensual World	EMI	13	—	—	36	33	12
CALL THE IT The Day Begins	MCA	16	16	A	9	10	71
CANISUS BEYOND Live At Light On	Virgin	20	8	A	27	5	—
CHAPMAN TRACT Countdown	Island	15	8	B	27	19	49
CHRIF I Could Turn Back Time	Geffen	13	8	B	32	23	—
CHRISTIAN ROCKE Take It From Me	Island	11	12	B	28	25	45
COLUMB FISHER Face Of Love	EMI	9	14	—	34	34	50
CRIMMIE RANDI Kiss On Heaven's	Warner Bros	—	—	—	28	29	77
CT BEFORE DAWN Last Of The Sun	Eric	—	—	—	17	13	—
CUNYOSTY Your And Number	Mercury	15	9	B	34	32	27
DIAMANT The Time song	—	—	—	—	16	9	—
DIAGON BLUE Live And Reggae	CBS	10	14	—	—	16	8
DE BURGH CHRIS This Wonderful Hour	A&M	6	8	—	26	12	28
DEL AMIRIS Stone Cold Sabor	A&M	—	4	—	13	16	92
DEPECHE MODE Personal Jesus	Mute	13	16	B	19	22	19
DION AND The Night Striped Sil	Arista	9	8	—	20	—	—
DONOR (How And Get My Love)	Mer	5	5	—	5	—	—
DREAMWORKS	Mute	25	19	A	36	31	—
ESPERANZA GLORIA Our Way	Eric	21	20	A	32	23	—
FRANKLIN HOUSTON (It's A Wonderful World)	Arista	12	14	B	28	27	33
GRANT DAVID Live	4th & Broadway	—	—	—	6	—	—
HAILO JAMES Wildcat	Epit	9	9	—	17	18	83
HARVEY DORSHAM Water You Mean	Chrysalis	10	—	—	24	13	—
HENRY DUNN Soundtrack	CBS	8	—	—	29	—	55
INCREDIBLE OG KELLI The Earth Of Music	MCA	15	10	A	31	—	—
JOEL BILLY We Don't Stop The Music	CBS	5	8	—	37	25	—
JOHN HATES JAZZ Live The Virgin	—	—	—	—	30	22	84
JOHNSON HOLLY Heaven's Here	MCA	4	—	—	33	27	93
KHAN CHAKA For Your Love	Warner Brothers	5	5	—	13	14	—
KIMBERLY BROWN In Your Heart	Chrysalis	13	7	—	35	43	—
LONDON BOYS Heaven's Here	WEA	5	8	—	30	31	17
LOVE DECECE Something So Real	Arista	—	—	—	8	11	81
MADONNA CHRISTY Innocence	Virgin	9	6	B	27	28	50
MADONNA CHRISTY	Sire	26	25	A	37	41	7
MARINES The Say Goodbye	CBS	13	6	—	18	11	91
MARTINA FROE The Earth Move	CBS	4	8	—	20	—	—
MELISSA RICCIARDI Light House Warming	EMI-USA	18	18	A	—	40	2
MILLI VANILLI Confessions Of A Heartbreaker	Capitol	13	6	B	22	21	86
NEW KIDS ON THE BLOCK Hanging Tough	CBS	—	—	—	22	20	52
OCEAN BILL Leonore To Chi	Jive	—	—	—	14	20	—
OH WELL O'Clock	Parlophone	18	17	A	9	4	—
OCELANA RAUL Real Wild Horse	BMG	12	4	—	5	14	—
POISSON FISH But A Good Time	Capitol	—	8	B	9	15	—
PRINCE AND The New Power Generation	WEA	6	10	B	17	14	54
RABBIT CHRIS The Road To Hell	WEA	5	—	—	14	—	—
RIEELMO - DOUBLE TROUBLE Sing It Loud	Dovetail	29	9	B	—	—	—
RIKARD CLIFF Live On Me	EMI	4	—	—	8	—	—
SHAKESPEARE'S SISTER Run Silence	BMG	12	—	—	23	12	—
SINATRA Live At Mountain Top	Chrysalis	11	8	B	30	27	—
STARBUCKS	WEA	—	—	—	30	30	—
STAYLOCK	Capitol	—	—	—	12	18	19
STYX Maxagony For A Minute	Rhyme Time	14	10	B	25	28	19
TEARS FOR FEARS Show The Seeds Of Love	Mercury	10	17	B	8	36	28
TECHNOCRATIC Pump Up The Jam	Sausage	11	11	B	19	15	2
TURNER TINA The Best	Capitol	15	22	A	38	38	5
WARRANT HEAVEN	CBS	—	—	—	11	11	97
WARRANT HEAVEN	Polygram	4	—	—	13	30	73
WEA Another World	KCA	6	—	—	25	28	12
WEI NET WEI Sweet Surrender The Precious One	Capitol	22	13	A	38	39	14
WHEN IN ROMEO Heaven's Here	10	—	—	—	12	13	—
WHITE KATRIN Secret Rendezvous	Warner Brothers	7	12	B	34	33	33
WHITESNAKE ATONING	Capitol	4	14	—	8	28	54
WINDYBUFF Don't Leave Me This Way	Capitol	11	18	A	22	19	—
WINDYBUFF KATE & MARGOIAN The Cowboy	KCA	6	—	—	—	—	—
WINDYBUFF STONEY Only Count	Cruz	22	24	A	38	35	35

A more detailed playlist breakdown, tracking records, is available from the Record Company for details of this week's service. Call Lynn Keece on 01 563 9199 ext 382. Records are eligible for the gold if they all are on the current Radio 1 playlist, or if 4 or more plays on Radio 1 last week as monitored by Radio 1's Remote computer. It is featured on 11 or more current R1 playlists (A & B lists).

Everything's Hunky Dory for European/Japan music show

by Stu Lambert
Hit Studio International, a new live music and lifestyle series presented by Paula Yates and Bruno Brookes, begins simultaneous broadcasts to the UK, Europe and Japan on October 6, as part of Super Channel's autumn schedule. The 60-minute programme will be broadcast live on Super Channel and Fuji TV from the Limehouse studio facilities in Wembley. Each of the 26 weekly shows will feature five bands, and production company Hunky Dory emphasises that it is actively searching for new talent as well as using established acts. The line-up for the first broad-

cast is: Tina Turner, Shakespeare's Sister, Milli Vanilli, Waterfront and Swing Out Sister. The second show features Boy George, Tears For Fears, Depeche Mode, Akas and Transvision Vamp. The live music will be mixed with artist and celebrity interviews on music, fashion and lifestyle. Director is Michael Metcalf, whose credits include Big World Cafe and The Tube. Budget for the series exceeds £3m. Hit Studio International is a development of a programme which Fuji TV has been showing in Japan for 21 years. Hit Studio Deluxe has attracted audiences of more than 30m. Despite the show's

broadcast time of 2.30 am, huge audiences are expected in Japan. A promotional campaign will be launched at MIPCOM to attract interest from the US and other European territories. Executive producer Tony Uehara says: "The objective of Hit Studio International is to firmly establish itself to coincide with the unification of the European market in 1992, and in the future to realise worldwide success." Hunky Dory was appointed production company for Hit Studio International following its association with UK satellite feeds for Hit Studio Deluxe in the last few years.

AIRC numbers begin to grow

by Dave Laing
LONDON JAZZ Radio and Airport Information Radio have become the first incremental franchise holders to join the UK radio body, the Association of Independent Radio Contractors. Brian West of the AIRC, which handles relations with the Government, the IBA and music copyright owners on behalf of UK commercial stations, says that he expects "perhaps another six" incrementals to join following a meeting last

together in a single trade association. "Sydney has nine competing stations who co-exist happily in the Australian radio body," he says, "and my members are making a mental shift to realise that the days are coming when competitors will be members of AIRC." West adds that he doesn't expect the more "community"-oriented incrementals to join AIRC. But he feels that the growth of the association will be welcomed by PRS and PPL, with whom he negotiates payment for music use. "We will be offering similar incremental terms to ILR stations and only recently PRS asked me if any new stations had joined us yet. This will make things easier all round."

REVIEW

JUKE BOX JURY: BBC 2 Sunday 24 September 6.45pm theme music: Courtney Pine director Phil Chivers; producer Sharon All. BBC North East. Surely the most disposable of the new season's new music shows, JBI has a curious period feel. The period is the early Sixties when pop stars were gormless and inarticulate and when the Juries had its quota of smart-arse on-air pop showbiz "personalities". Even the studio audience looked like the offspring of the slack-jawed hand-clappers of the yesteryear. It was the first of the new series of the venerable show, the producers did wonders in discovering the English equivalents of Bobby Vee and Susan Maughan, considering how many bright, opinionated and interested recording artists are available today.

Speakers set for Midem Radio

CAPITAL'S RICHARD Park and Jean-Paul Boudoux of top French radio network NRJ head the initial list of speakers for Midem '90 Radio to be announced. With a dozen major seminars lined up, the Midem conference (to take place from Jan 21-23) has already attracted top broadcasters from Europe and the US to debate topics ranging from cross-border media ownership in the European Community to the relationship between the radio and record industries.

agreed to attend include Simon Turner of the Young & Rubicam advertising agency, Westwood One's Thos Ferro and Tom Lauthowers, MD of Holland's Sky Radio. As in previous years, Midem Radio will include specially constructed studios in Cannes, where visiting stations can conduct interviews with artists performing live. However, contrary to a report in MW's EURCITE etc (Sept 23) the UK company PPM Radiowaves will not be co-sponsoring the Midem Radio event in 1990.

Other leading figures who have

Paris Grog showed her teeth a lot and Jermaine Jackson claimed at least half the eight artists whose singles were featured as "Close friends". Simon Clinie, though clearly bright was too well-behaved to slag off anyone, a job left to the Gilbert Harding of the team, Julian Clary who made short work of dreadful stuff from Sinitta and Longsy D. In David Jacob's chair, Jools Holland seemed uncertain how to play the role — as quizmaster, play chatshow host, or one of the last-of-its-kind. The one (predictable) innovation was the use of video clips, though for some reason Jools told the panel to judge the songs on sound alone.

There were six hits and two misses — about the wrong way round from the real world. DAVE LAING

R1 DJ 'switches' to Invicta

"I WAS stuck," says new Invicta FM DJ Adrian John of his last days at Radio One. "Johnny Beeching had told me I was excellent on the early show but they wouldn't even consider me for any other show." The first mainline job to leave Radio One for an ILR station, John believes that others may follow his example in the years to come. He will handle the 5am to 1pm week-day slot at Invicta FM from today (Monday) plus a Sunday session from 10 to 2. He says that Invicta attracted him because of the "feeling of pioneer pirates," created by MD Nigel Reeve and his staff and because "they have a very good chance of getting a national franchise." John adds that unlike some sta-

tions Invicta isn't "ruled by the committee. It believes in the X factor which gives the DJ a lot of scope."

● RADIO's move from London to Piccadilly Radio in Manchester may harm the overnight satellite service's effectiveness, say industry insiders. Its London base has enabled Radio London to provide advance airplay on major new releases for its subscribers around the UK, who now number 24.

But this service and the occasional interviews with visiting performers may be lost when Radio Radio relocates to the heartland of the Owen System empire. ● NORWICH-BASED Radio Broadland has purchased a holding in Cable One, the Dutch cable radio service. Broadlands MD Russ Stuart would not disclose the size of the holding, but confirmed that Broadland had an option to buy up to 51 per cent.

The local heroes

Local radio would seem to be the natural outlet for local talent, but is this always the case? Stu Lambert assesses the state of play

THE COVERAGE of local music on local radio is generally very healthy. Shows which feature unsigned talent end-to-end are rare; broadcasters agree that this approach tends to "ghettoise" the music, creating an artificial and deceptive distinction between the local scene and the rest of the station's material. Moreover, the shows can become an easy forum for musicians rather than a service to listeners, so local talent usually supplies around half the programming, in among a fairly typical evening programming mix of "credible" oldies like The Clash or The Cure and new album-oriented material.

Scotland has always been a prime breeding-ground for new rock talent, so it's no surprise that Graeme Morland, Radio Clyde's head of music, considers his station to be "one of the most committed in the country. If we like a band, we're prepared to spend money supporting them." Clyde offers lavish facilities to promising new acts, including a fully equipped 24-track recording studio where two sessions a week are recorded by Scottish bands, and a 24-

track mobile. Morland encourages bands to "send in their demo tapes, and says: "We listen to everything, but we don't play bands because they're Scottish — we play them because they're good."

If they're good, a band will be featured either on Fast Forward, which goes out to the Clyde Area at 1 a.m. on Thursdays, or on Soundcheck, which is syndicated to all Scottish independent stations via the SMS satellite link and broadcast at varying times. Fast Forward gets a good response from its audience, partly because presenter Billy Sloan can be fairly critical of items that don't measure up to his standards and he receives plenty of phone calls! Wet Wet Wet and Deacon Blue have recorded at Clyde and Texas have gone on to chart success after appearing in session for Soundcheck. Moreland says "it's very satisfying to see them come through." His tips for next-year? Hearts And Minds, T'Sum and Slide.

Brian Anderson, head of music at Moray Firth, emphatically points out that local music "is not necessarily pop or rock, in his region interest in folk and country music and traditional Scottish music is very strong and Anderson says he is "delighted to play anything we receive which is of broadcast quality." Darren Adam, who has been broadcasting at Moray Firth since he was 13, hosts The Alternative Radio Show every Friday. He chooses music "from traditional indie rock to underground dance music, world music, you name it," and features live studio interviews with local bands.

"We must have one of the hardest jobs in local radio — covering new bands from the Tweed to the Trent in two hours a week," claims Jerry Hibbard, producer/presenter of Night Network Rock at Radio Leeds. "The material is such great quality", he continues. "I don't understand why it gets so little national airplay. We could fill our programmes with records from the region." Although he receives

'The material is such great quality. I don't understand why it gets so little national airplay. We could fill our programmes with records from the region'

many demo tapes, Hibbard considers it fairer to play records "because people can go out and buy what they hear."

Night Network Rock goes out to six stations, Radio Leeds, Newcastle, Cleveland, York, Leeds, Humber-side and Sheffield, with a mix of programming which includes about 50 per cent local acts or bands gigging in the area. The show claims a first in local radio programming for its broadcasts of live — as in totally-live-on-the-spot sessions from local bands, Zoot And The Roots did the first live broadcast, and Dub Sex, The Parachute Men and Brendan Croker And The 5 O'Clock Shadows have followed. Hibbard is also a news reporter and presenter for BBC TV's Look North, so he has a considerable involvement in the area. He cites Leeds band Birthdays as candidates for success as well as the unusually named Gald Frinkincense And Disk Drive, the Ex-Apes, Calfish Therapy and Hollow Men.

Down south, Mike Bradshaw, who has been covering music in the Brighton area for six years, is currently running the BBC Radio Sussex shows Turn It Up, a youth-interest and indie music programme on Sunday evenings, and What Goes On, a gig guide and magazine programme, on Fridays. The Housemartins guested early in their career, as mixer-master Norman Cook comes from Brighton. Bradshaw remarks that while these days much of the unsigned material he receives comes in on self-preserved



JERRY HIBBARD, producer/presenter at Radio Leeds

records rather than demo tapes he still gets lots of cassettes each week.

This vibrant scene is reflected elsewhere in the country, with more and more stations offering airtime to artists from their region. Radio Trent's The Rock Show, hosted by John Shaw and Mark Spivey came seventh in last year's *Sounds* magazine readers' poll, a remarkable achievement for a non-album programme. John Slater at BRMB in Birmingham hosts five shows a week which look over the local scene, and a Birmingham-made record, currently A-listed at the station — The Debonaires' single The Hoachie Coachie Man From Kingstanding — is placed in BRMB's chart. This is a local breakout of the national MRIB chart based on sales from the area's record shops. "The switchboard is jammed solid every time we play it," comments head of music Robin Valk.

Red Dragon Radio, the independent station serving Glamorgan and Gwent broadcasts The Biz, which not only features music from the region but offers advice and assistance to South Wales' young musicians. The Biz is sponsored by Harp Lager, as is a battle of the bands contest with finals at St David's Hall in Cardiff in mid-September. Winners will receive studio time and cash. Chiltern Radio recently announced that Rory Crowley will be listening to demo tapes from unsigned local bands and featuring the best of them on Hit FM every Tuesday evening. Chiltern assert that Crowley's A&R role will mean that the tapes "will reach the ears of the top record companies in the country."



LOCAL TALENT made good. Deacon Blue and Brendan Croker

STATION PROFILE

Radio Gloucestershire

by Chris Raistrick

RADIO GLOUCESTERSHIRE'S transmission area extends to Tewkesbury, Bristol and the Welsh border. The station has been on air since last October and competes with established stations Severn and Wyvern and newcomer Hereford and Worcester.

MUSIC POLICY

"We're selective about chart material," says programme controller Rob Salvidge. "SAW are right in the middle of our range." When the BBC computer system is running, "hopefully in October", Gloucestershire will have A and B lists

and probably a C list of album tracks. Salvidge cites The Gipsy Kings as reflecting his listeners' tastes.

PRESENTERS

Mike D'Abbo, former lead singer with Manfred Mann, broadcasts for three hours at divelime, and features local bands' material. Tim Oakes presents the heavy metal show 'Sunn'd'. Oakes writes for *Metal Hammer* magazine and, Salvidge confides, is "amazingly well connected" — recently he's been playing tracks from the unreleased Marillion LP, to EMI's annoyance. "Oakes is followed by a big band show. "It's nice to have gearchanges like that. So much radio is bland these days," says

Salvidge. Some specialist shows, including Kelvin Henderson's Sunday evening country show, are shared with Salent, Bristol, Devon and Cornwall. Salvidge feels that a regional emphasis gives a wider selection of music from the area.

AUDIENCE

With a reach of 13 per cent, Salvidge concedes that the station could improve, but "we're getting less worthy and playing more music."

INDUSTRY

Salvidge says that the station is well served by record companies. "As a body the BBC stations are getting their musical act together. We do take the music seriously.



JULIA FORDHAM PORCELAIN

THE SECOND ALBUM

CIRCA 10/CIRC 10/CIRCD 10

LIVE

OCTOBER: 30. DE MONTFORT HALL.
31. HAMMERSMITH ODEON.

NOVEMBER: 2. ALEXANDER THEATRE.
4. ST. GEORGES HALL.
5. UNIVERSITY OF EAST ANGLIA
7. THE PAVILION.
8. THE DOME.

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Still crazy after all these years

Still rebels after 25 years, The Kinks are now as much a British institution as Victoria and the village green (geddit?). By Adam Blake



1963-1966

IN AUTUMN 1963 an amateur R&B combo called The Ravens found themselves a pair of managers, Robert Wace and Grenville Collins, who secured them a recording contract with Pye Records. The Ravens devolved around two brothers from Muswell Hill called Ray and Dave Davies and Grenville Collins, who played rhythm and lead guitar respectively and both sang. On drums was a newcomer, Mick Avory, and on bass was the Davies's old school friend, Pete Quaife.

By January 1964, The Ravens had acquired a third manager, Larry Page, who changed their name to The Kinks. In the week they were signed to Pye, The Kinks went into Pye studios to record four songs which would be used as the A and B-sides of their first two singles.

Long Tall Sally b/w I Took My Baby Home was released on February 4 1964. An unremarkable Merseybeat version of the Little Richard standard, it peaked at 42. The B-side was an original by Ray Davies. Although laughably amateurish, it was interesting in that its lyrics depicted an unusual boyfriend relationship — with a passive, hapless male at the mercy of a voracious, dominant female. The second single, You Still Want Me b/w You Do Something To Me — both Ray Davies songs — was more distinguished Merseybeat and it sold less than 100 copies.

Unsuccessful records, image problems, a disastrous tour: The Dave Clark Five — oblivion was looming large when Ray Davies came up with You Really Got Me, which was the turning point. This third single sold more than 1m and went straight to num-

ber one. One of the classic Sixties songs and one of the classic Sixties productions, it introduced a whole new sound and a whole new approach — not just for The Kinks or producer Shel Talbot, but for rock 'n' roll in general.

The follow-up, All Day And All Of The Night, made number two and was, if anything, even more of a metal monster than You Really Got Me. Their first album — a mixture of originals and R&B standards — was released in September '64 and remains a classic for its triumph of enthusiasm and spontaneity over technique. By this time The Kinks were on the "scream circuit" of one-nighters and package tours. This was the most commercially successful phase of The Kinks career; for 13 months from August '64 to September '65 there were only two weeks without a Kinks record in the top 50.

The next single, Tired Of Waiting For You, again made the number one spot and reached number six in the US. The Kinks toured Australia with Manfred Mann in January '65 and, on the way home, stopped off in New York to record a segment for the TV programme Hullabaloo.

It was well timed — The Kinks were riding high in the American charts — but the show's hosts were a little perturbed when the Kinks danced with each other rather than with girls from the studio audience. Ray Davies also refused to join the American Musicians Union and, by incuring their wrath, set The Kinks up for the union victimisation that would later cause them considerable problems.

Arriving back, The Kinks went straight into Pye studios to record their second album, Kinda Kinks, which turned out rather less happily than the first. The Kinks, and Ray Davies in particular were very

concerned at being stereotyped and the next single attempted to break away from the heavy guitar riffs that had brought them success. Everybody's Gonna Be Happy — a bouncy side of jazzy R&B that would have suited Georgie Fame down to the ground — sounded somehow wrong on The Kinks and the record peaked at 20.

With spirits low, and two of the band in poor health, The Kinks were involved in a riot in Copenhagen which nearly saw them jailed. Back in the UK, a new single, tellingly titled Set Me Free, returned The Kinks to the top 10 but, 17 dates into their first headlining UK tour, Dave Davies and drummer Mick Avory had a fight onstage at Cardiff and the rest of the tour was cancelled. A US tour had already been booked, and it took all Larry Page's powers of persuasion to get the band to honour it.

Barely on speaking terms, they rampaged across the US with promoters never entirely sure whether they would fight or play onstage. Ray Davies assaulted a Musicians' Union official and, when the band failed to perform a date in Sacramento, they were blacklisted by the American Federation of Musicians. The Kinks did not play the US again for more than four years.

On their return from their disastrous US tour, The Kinks released See My Friends which was a remarkable departure, both lyrically and musically, and represented the first and possibly least self-conscious attempt at an Indian sound within the confines of a pop song. And it was a hit — only top 10, but still respectable. An EP track from September '65, A Well Respected Man, indicated yet a further dimension to Ray Davies's songwriting. Written as a reaction

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IS PROUD TO HAVE BEEN PUBLISHING THEM SINCE 1965



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against being placed in the "people-who-have-made-it" category, the song was a witty, ambivalent portrait of an upwardly-mobile middle-class young man. With an unmatched eye for detail, Ray Davies began writing lyrics on essentially British subjects and setting them to eccentric, quirky, but always catchy tunes.

Till The End Of The Day was the next single and although excellent in itself, was something of a throw-back. The B-side, Where Have All The Good Times Gone?, was a world weary confession in which Ray Davies took a radically unfashionable stance by daring to suggest that one's parents' opinions might be worth listening to.

The third album, *Kinks Kontroversy*, released in December '65, was an uneasy collection of styles old and new while the next single, *Dedicated Follower Of Fashion*, was in a direct line from A Well Respected Man. This time the object of some highly camp satire was the archetypal Carnaby Street swinging London trendy. It is ironic but fitting that the song is now inextricably linked with the image and ethos it satirises. At the time it did well, reaching number two and re-establishing the Kinks as a premier league group.

Just as they were consolidating their recaptured ground, Ray Davies suffered a nervous breakdown. On the eve of a tour in Belgium, the Kinks were forced to draft in a replacement while Ray Davies recuperated. While supposedly resting, he wrote some half-

dozen new songs in his new and uniquely personal style, among them *Sunny Afternoon* which became The Kinks' next single. For once, the Kinks' timing was perfect: the single was released in June '66, made number one in July and stayed on the charts for two months.

Ray Davies' archly laconic vocal depicting the plight of a penniless aristocrat, deserted by his girlfriend, with nothing to do but sip ice-cold beer on his estate on a sunny afternoon provided the soundtrack to England winning the world cup and Wilson's Labour government announcing the end of the economic boom. The Kinks would never again achieve such pertinent synchronicity.

1967-1968

THE B-SIDE of *Sunny Afternoon* was a song of unusual venom called *I'm Not Like Everybody Else*. This plain declaration would become more and more crucial to any understanding of Ray Davies' songs or the Kinks as a group as the mid-Sixties became the late-Sixties — with the emphasis increasingly on instrumental prowess — so Ray Davies' songwriting retreated further and further into his own tragicomic, ironic vision of England and

English life.

Totally at odds with the prevailing fashions, his lyrics presented minutely drawn situations and characters quite outside of anything else in contemporary music. Rhetoric gardeners, provincial nurseries, nine-to-five commuters, suburban housewives — Ray Davies' songs became almost entirely populated by ordinary English people leading quite ordinary English lives. His genius lay in his ability to imbue the mundane and everyday with sympathetic pathos while all the while distancing himself from any kind of judgement. Melodically, he never once lost his knack for a good, memorable tune and it was this that ensured that such extraordinary singles as *Dead End Street*, *Waterloo Sunset* and *Autumn Almanac* all made the top 10, if not the top five.



Shortly after *Sunny Afternoon*, bass player Pete Quaife was injured in a motorcycle accident and temporarily left the band. He was replaced by John Dalton with whom The Kinks recorded *Dead End Street*. This single was accompanied by a promotional film which was banned by the BBC as being too depressing. Touring had temporarily stopped — in deference to Ray Davies' fragile health — so The Kinks released a live album, *At Kelvin Hall*, which was a scream-drenched monument of in-splendide. Live. The Kinks were still a punk band.

Pop music's focus shifted from singles to albums and from the UK to the US, but the Kinks were not an album band. *Face To Face* — released in November '66 — had been a fine collection but had not sold well, and they were still bored from playing in the US. July '67 brought a surprise in the form of a large international hit for Dave Davies' first solo record *Death of A Clown*. But the follow-up *Suzannah's Still Alive*, was not so successful and Dave Davies' solo career was put on ice for some 15 years.

Ray Davies took over The Kinks' production when Shel Talmy's contract expired and this, along with the bitter courtroom wranglings which were taking place between Wace, Collins and Page over management and publishing, marked the final severance with The Kinks' frenetic first phase. *Something Else*, released in September '67, was the first album to be produced by Ray Davies and it was excellent, featuring some of his pliest character sketches — most notably *David Watts* and *Two Sisters*. It coincided with the single, *Autumn Almanac*, which was one of the band's best ever — and the success of this homely poem to a gardener only served to highlight the relative failure of the album.

The next single, the wondrous *Wonderboy* — released in April '68 — flopped. It was especially unfortunate as The Kinks had just set out on their first tour for nearly two years. As the quality of their product reached a peak, the commercial success which had once seemed so assured continued to evaporate.

Another superb single, *Days*, and what was perhaps their finest album, *Village Green Preservation Society*, did little or nothing to reverse the depressing downward spiral of their fortunes. By October '68, The Kinks were in cabaret, playing the chicken-in-a-basket supper club circuit which, although financially lucrative, every creative band knows is an admission of defeat. For a band as special as The Kinks, it was tragic.



1969-1972

IN OCTOBER 1969, The Kinks toured the US. The MU band had been lifted. Pete Quaife had left for good, to be replaced once again by John Dalton. The new album, *Arthur*, released to coincide with the tour, was Ray Davies' first mixed-media project, being the soundtrack to an hour long TV drama. The first (and best) of many Kinks concept albums, it contained some of Davies' most accomplished writing and some of the Kinks' finest playing.

The US was primed; the album was well received and the underground press created an atmosphere of respect and anticipation. But The Kinks weren't ready for the sheer size of the venues, the amps or the PA's. A year of turning the volume down for the cabaret circuit had hardly prepared them for supporting their old rivals The Who or playing the Fillmore East. Arthur peaked at 92.

Just as it seemed The Kinks had had it, Ray Davies came up with *Lola*, which went top five in the UK and top 10 in the US in the summer of 1970. Ray Davies had re-charged by accepting an acting role in a play called *The Long Distance Piano Player* which had allowed him to take a break from music. *Lola* was the culmination of Ray Davies' songs of sexual ambivalence — a cycle which had begun on the *Face To Face* of the Kinks first single.

Dating, catchy and witty, *Lola* was The Kinks at their very best. The record also marked the debut of keyboard player John Gosling and The Kinks were now a five-piece. Typically, just as the music business on both sides of the Atlantic were ready to welcome them back, The Kinks released their second financial album in November 1970, *Lola Versus Powerman And The Moneygoround*, a scathing and ferocious attack on all aspects of the music business.

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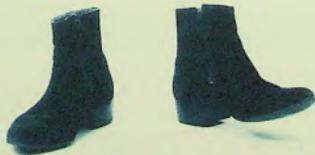
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THANK YOU FOR THE DAYS.



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A single off the album, *Aperman*, went top five and the album did well in the US but instead of capitalising on this success, The Kinks involved themselves in a soundtrack album for a soft-porn film called *Percy*. Nevertheless, the band were riding higher than they had for years and by 1971 they were successfully touring again. Their first contract with Fyfe expired and The Kinks signed to RCA for a considerable sum.

The first album for the new company, *Muswell Hillbillies*, was released in November '71 and featured a newly acquired brass section and the song 'The Davies brothers bemoaning the destruction of the social fabric in which they had grown up. Although excellent, it flopped. The band's sound had changed; the brass section and the constant touring had fattened it up. Ray Davies had, at last, lost his inhibitions as a performer and the next album, *Everybody's A Star* — a double album, half of which was recorded live — reflected these changes.

The live half revealed a dangerous amount of booze in the collective system, and The Kinks' growing reputation as a drunken mob was not helped by a Top Of The Pops appearance where beer was poured over Slade. The studio half of the album, apart from two exquisite songs, revealed that Ray Davies' creative juices had run temporarily dry.

1973-1976

THE BAND were without a manager, having sacked *Wace and Collins* in December '71, and seemed to be staggering without a direction. Ray Davies launched into preparing a West End stage show titled *The Village Green Preservation Society*, which was marginally successful but enormously expensive to produce. Then another successful US tour, a BBC *In Concert* and, in May '73, the opening of The Kinks' own recording studio, *Kink*.

Ray Davies was planning a three-album extravaganza called *Preservation* which he intended to tour throughout the UK and US, when his marriage collapsed and he attempted suicide. Two weeks after having his stomach pumped, he announced to an audience at *White City* that he was leaving the music business completely. He didn't however; he pulled himself together and threw himself back into his concept of marrying pop and theatre. It didn't work. Overworked and overweight, Ray Davies' creative energies refused to mesh and from the end of 1973 to the beginning of 1976, through a series of four theatrical concept albums and shows, The Kinks' artistic stock took a nosedive.

The problems could be boiled down to over-ambitiousness; with a specific plot to unfold, Ray Davies' subtle touch was sacrificed on explanation, and when the plot was weak, the results were poor.

There were still good songs on these records, but they were buried deep in megalomania and musical mediocrity.

In spring '74, Ray and Dave Davies, along with Tony Dimitriades formed a record label, *Konk records*, and signed up *Claire Hamill* and *Cafe Society* which featured Tom Robinson. Also at this time, Ray Davies wrote, staged and starred in a musical play, *Starmaker*, for Granada TV, which was stimulating and disturbing in ways that his records had ceased to be. Meanwhile, The Kinks continued to tour regularly in the US, where their theatrical shows went down far better than at home. They established a solid and loyal following there, which was to be their lifeline in the years to come. When the band's RCA contract expired in 1976, The Kinks signed to *Arista* and decided to concentrate exclusively on developing their new American following.

1977-1980

THIS TIME, The Kinks got it right. The first album for *Arista*, *Sleepwalker* — released in February '77 — reflected their growing awareness of what was required to make a modern hit album. Their first non-concept album in eight years. The Kinks were returning to the simple rock they had started out with. The brass section was gone and Ray Davies de-personalised his songs just enough to make them widely accessible but not enough to sacrifice their individuality.



The result was a top 20 American hit album. The constant pressure of recording and touring in the US resulted in John Dalton and John Gosling leaving the band during the recording of *Misfits*, the follow-up album. Nevertheless, *Misfits* — released in May '78 — consolidated the success of *Sleepwalker* and contained some of Ray Davies' finest songs for years.

Around this time The Kinks finally got another manager, an American named *Elliot Aboot*. They never again achieved a stable lineup but this no longer seemed to matter as *Low Budget* — released in July '79 — completed the project. The Kinks were now an American rock band. The little idiosyncrasies were still there, but buried — almost camouflaged — under a thoroughly contemporary production. Ray Davies' lyrics, however, still carried some bite, his time aimed at the American way of life; but they were always laconic, always possessed of humour and a refusal to have a stance pinned.

Low Budget reached number 11 in the American chart. The Kinks had at last become an album band, and on the resulting tour they successfully played the stadium circuit for the first time. Various concerts were recorded on video and audio tape and, in July 1980, a simultaneous live album and video, *One For The Road*, was released.

This featured some old songs which had been revived by New Wave groups such as *The Jam* and *The Pretenders* — namely *David Watts* and *Stop Your Sobbing*. The new fans now for outnumbered the old and The Kinks had come full circle.

1981-1989

THE EIGHTIES have seen The Kinks basically just carrying on. *Outside of the band*, Dave Davies finally released not one but two solo albums, both of which were critically acclaimed but sold poorly. Ray Davies collaborated with writer *Barrie Keeffe* on an adaptation of a play by *Antiphonastes*. The Kinks next album was blatantly entitled *Give The People What They Want*, which it succeeded in doing in addition to providing them with a set of excellent lyrics to think about. The album went gold and The

Kinks played at *Madison Square Gardens*.

A single, *Come Dancing* — released in December '82 and accompanied by a first-class video directed by *Julien Temple* — got to number six in the US, and eventually became The Kink's first major UK hit in 11 years. The following album, *State Of Confusion* — released in May '83 marked a loosening up from the rigid rock format of its immediate predecessors and showed Davies' lyrics to be as provocative and individual as ever.

Ray Davies scripted another TV drama, *Return To Waterloo* — for *Channel Four* — which brought together many of his Sixties themes. Dave Davies released a third solo album, *Chosen People*, which again failed to become a hit, largely due to lack of promotion.

Despite the success of *Come Dancing*, the disparity between The Kinks' British and American audiences failed to improve. A final album for *Arista*, *Ward Of Mouth*, released in 1984, was their last for three years.

In 1967, the band signed to London records and released a new studio album, *Think Vinyl*, reflecting Ray Davies' continuing preoccupation with video. Then 1988 saw the release of another live album, *Live On The Road*, which included songs such as *Aperman* and *Come Dancing*.

This year, Ray Davies has written two film scores and is working on a documentary, while a musical he wrote for *La Jolla Playhouse* in San Diego entitled *80 Days* has been performed to considerable acclaim.

The Kinks have a brand new album out, entitled *UK Live*, which is having to compete with *The Ultimate Kinks Compilation* — the latter a long, long series of compilations which have dogged The Kinks' efforts to promote new material for around 18 years. But The Kinks carry on, although now only the original lineup; they are the ones who matter. Behaving at all times like the misfits and natural underdogs they are, the brothers Davies — The Kinks' life force — are by no means ready to call it quits. If anything, the band is as active now as it was in 1965; gigging, recording, fighting, laughing and surviving. Here's to The Kinks — one of the very finest British institutions.

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A Ray of sunshine

Ray Davies, The Kink's singer, writer and inspiration, has seen new albums eclipsed by back catalogue compilations, labels come and go, hits, flops, highs, Lolas and everything in between. All is revealed to Kirk Blows

comfortably alongside those three acts in the upper reaches of the charts during the Sixties, who have really never gone away, consistently releasing albums.

"I think the difference between those bands and the Kinks," says mainman Ray Davies, "is that The Kinks, whether we've had success or not, have continually put out product every year as an ongoing entity, a functioning unit, which is something that people in this country don't really appreciate."

Ray Davies, vocalist, songwriter, and, with brother Dave, the mainstay of the Kinks, relaxes back in his seat in the middle of a Wardour Street preview cinema, and talks in a philosophical manner about the band's career, a 25 year journey through the history of British pop that's seen them both speeding in the fast lane and careering towards the ditch on a few occasions. It's been a bumpy ride.

Now, in the autumn of 1989, The Kinks have a new album, *UK Jive* (their 29th). It's their third album release on London, following on from 1987's *Think Visual* and last year's *Live The Road*, both of which sank without as much as a hint of acknowledgement from the UK record buying public. Davies admits he wasn't happy with the way those two albums fared but recognises that the circumstances weren't right in either case.

"With *Think Visual* we didn't even sign to London until after the record had already been released in America, so that was ill-timed, and for the second one I got real sick just as the album was about to come out (circulatory problems causing pain in his stomach and arms) and so we couldn't tour. It's only now that everything's come together to get this one off the ground."

Is Davies confident that London can give the support and profile needed for *UK Jive*, and the preceding *Down All The Days* single, to be a success?

"Er... I don't know," he ponders. "I mean, London is an exciting company and I like Roger Ames (London MD), but unfortunately now, even the smaller companies like London are becoming very corporate. But then again, that's a global thing. MCA (The Kinks' American label) are very corporate. I'd just like UK Jive to get visibility over here, a fair chance, because I think once we get a fair crack that's all we'll need."

So, what of *UK Jive*? At first it comes across as being a

tuneful set of songs that can be conveniently put into two categories: the fired up rocker, (*Aggravation*, *Entertainment*, *UK Jive*), songs seemingly built for American radio, and the mellow, more traditional kind of Ray Davies songs (of which *Loony Balloon* stands out).

Davies agrees that perhaps they can be put into two camps but feels that there's a depth to the songs that gives each one its own identity. And on closer scrutiny he's right.

Once again there's a kind of mournful tone to the lyrics Davies dreamily reminiscing over the good times and fantasising about a brighter tomorrow. Once again, Davies is unhappy with his lot. Does he find himself questioning the validity of the Kinks as a band during times when records are not selling? There've been occasions when it could have been felt that the world obviously doesn't want the Kinks.

"The world has never wanted The Kinks," cuts in Davies. "The world has never wanted us from when we had two *Flap* singles before *You Really*. It's a question of educating people, and I don't mean to sound grand or pompous when I say that. But it's something you've got to do. Some people are instantly marketable because they were created. For instance, with *Bros* I feel as if their first record had to be a hit because they were aimed at a particular market, whereas with, say, *Fine Young Cannibals* who like The Kinks were self-initiated, it was a case of educating people."

Davies makes the comparison because he sees The Kinks appealing to an ever-broadening audience, with gigs nowadays also attracting a younger kind of crowd.

"In America we still go back to the college roots from time to time because the audiences in America, and I think it's becoming the case here, don't care how long the band's been around. It's like finding a novelist you like, say John Updike: 'Oh I didn't know he'd been writing books for 20 years'. It's a bit like that, and with the reissues and things, people notice them and they say 'Oh, we didn't know we thought that *Come Dancing* (a hit single in 1964) was your first hit, and that *You Really Got Me* was a *Van Halen* song'. So there is that, which I find very encouraging."

So we come to another dilemma. The Kinks have been dogged by problems over the years, including internal disputes, arguments with management and tussles with record companies. But one constant feature throughout has been the never ending stream of compilation albums, serving to keep the legend of The Kinks alive yet also distorting the memory of The Kinks' history as a whole, as well as distracting from new product. 1989 sees no change there, as *UK Jive* has just been preceded by *The Ultimate Collection*, a TV-advertised compilation released by CBS Communications and boasting '25

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'THE WORLD has never wanted The Kinks... it's a question of educating people'

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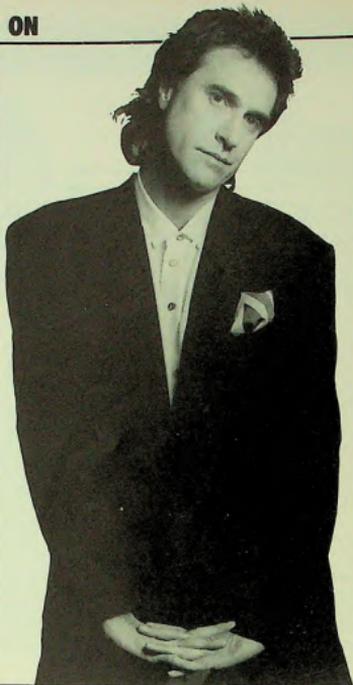
years Of The Kinks — 25 songs You'll Never Forget. In keeping with so many previous Kinks collections it concentrates solely on the 64-70 period, rather than attempting to be a definitive document of the band's complete history. It is, in fact, the nineteenth such collection, drawing from you Really Got Me to Lola and Apeman.

"Most compilations sign me off to a degree," Davies admits. "And this is where I really feel for which-ever record company has us at that particular time. It happened to Arista; we'd had a hit with Come Dancing and we were following it with Don't Forget To Dance which was going in and was going to be a hit. And then Pye re-released You Really Got Me as an EP, which went straight into the charts and killed off the other sales, destroying our chance of a couple of hits in a row from one album.

"So I feel for the likes of Arista, RCA and MCA when this happens. But Colin Bell, our marketing guy at London, is confident that we can ride this one out.

"I'm powerless to stop these things coming out. I'm proud of the old work, it's just that I'd like some of it to have sounded a bit better. I think it's been mastered as well as it could have been but I would have liked to have had more say in the way it was compiled. I don't think it's a good idea for another strict Sixties compilation like that."

Davies admits that as far as writing royalties go, he has a problem with the early Pye work (now owned by Castle, having acquired the



'The problem with the Kinks from the start was that nobody thought we'd last. So they put us on a rotten deal'

rights from PRT). "I think we're on a pretty low royalty rate," he says. "After 25 years of dealing with record companies, Davies has mixed feelings about them.

"The problem with the Kinks from the outset was that nobody thought we'd last. So they put us on a rotten deal. Pye were good to us in the old days but it was still a lousy deal. But I could get records out quickly. After I made a stand with You Really Got Me and asked them to re-record it the way I wanted, which was unheard of, then, I had a bit more clout. I could make Sunny Afternoon in the basement and then take it upstairs to Louis Benjamin (head of Pye) and say 'Can we get this out in

three weeks?' I had that access to the head of the company.

"But from that we signed to other labels and by then we'd had a history. RCA just wanted to sign us like they'd sign Heinz Ketchup; they just wanted the name of the label. Arista signed us because Clive Davies was developing their AOR roster and he saw us filling a gap in order to try and attract other bands to sign, and then MCA in America wanted us for similar reasons. They were strong on country and black music but they didn't have any rock bands.

"And I think Roger Ames (London) signed us primarily because he likes the song Apeman," Davies laughs. "That's all he ever talks about. Roger actually loved Word Of Mouth (the final Arista release) and he wishes he could have had that album."

But Ray Davies is not bitter towards past associations. In keeping with his outwardly relaxed, philosophical attitude, he has no problems in dealing with people within the industry, some of whom, let's face it, were hardly born when the Kinks were hitting the charts for the first time. "I've got a YOPS scheme at Konk (Davies' own Hornsey based recording studio) and I ask 16 or 17-year-old tape-ops what they think. Everybody has a point of view. Yes, there are 20-year-old kids at record companies but the roles are changing. I used to think that policemen were quite old people; that was a sign of authority, that they were older. Most policemen nowadays are younger than me, but it doesn't stop me

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going up to them and asking the way.

One of the reassuring factors about the Kinks in 1989 is their ability to still cut it live, as recently demonstrated at a sold-out Town & Country Club. It was a slow start, with the more recent material, before moving up a gear with the established classics in the second half of the set. The point is, though, that the Kinks need to play their newer material, if only to retain an environment in which to play the old songs the audience so desperately want to hear. To rely purely on the Sixties material would have seen the band reduced to cabaret level by now: a suicidal move.

"I think that's a very good rationalisation but I'd just like to add, that if I didn't have new stuff to play I wouldn't even be doing it in cabaret. Making new music is the only thing that keeps me going."

He's quite happy singing the old songs, and does nothing out of obligation. The ones that are out of obligation are the ones that we don't usually do. For instance, we couldn't play Sunny Afternoon in America, even though it was a big hit there, because I don't feel it. I can feel it here and not feel nostalgic about playing it, because it's part of England, it's like fish and chips."

Davies does, however, sense a slight pressure when writing new material. You just can't wipe out the past as if it never happened.

"If you're a fan you're bound to make comparisons when hearing new stuff, so I can understand people doing that, but I try not to worry about it. Obviously it affects

me, and... sometimes I get a little bit of *de ja vu* when I'm singing something."

But just what is it that's kept the Kinks continuing for so long? Over 25 years there must have been 1,001 times when Davies must have felt slightly inclined to splitting the act, leaving the name as part of British legend. Could it possibly be because he still feels he has something to prove?

"I've got something to prove, yes," he says.

On behalf of the band or as an individual?

"No, me. Me, I don't know why but I got up yesterday feeling angry and I woke up today feeling not aggressive, but with a kind of keen fear."

Davies admits that it's his relationship with the band that prevents him from pulling the plug. "It is that. And this nearly wasn't a Kinks LP. I had to see my way through it: it took me a while to get into it."

As ever Davies is brutally honest, and that's with himself too; his continual self-analysis provoking further incentive for Davies to justify his role. It's been suggested that if UK Live goes the way of its predecessors then the vocalists will ditch the name and pursue new ambitions ("I'd love to record an experimental album!"). But then Davies has been threatening to disband The Kinks throughout their meandering career, and he'll probably be saying the same after the next group album and the one after that. Whatever happens, the story's not over yet.



'In America we still go back to the college roots because the audiences there, and I think it is becoming the case here, don't care how long the band's been around'

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TOP DANCE SINGLES

7 OCTOBER 1989

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	PUMP UP THE JAM	4	Technocrat Feat Felly	Swanyard SYR(7) 34 (BMG)	
2	IF ONLY I COULD	7	Sydney Youngblood	Circa/Virgin YR(7) 34 (F)	
3	RIDE ON TIME	9	Black Box	De/Construct PB43055(P/243056) (BMG)	
4	THE REAL WILD HOUSE	2	Real Orleans	BCM BCM 322(X) (P)	
5	SUENO LATINO	5	Sueno Latino/C Damas	BCM BCM3223(X) (P)	
6	AFRO DIZZI ACT	6	Cry Sisco!	Escape AWOL(T) 1 (P)	
7	WISHING ON A STAR	10	Virgin Skattee	10/Virgin TEN(X) 287 (F)	
8	STREET TUFF	8	Rabel McC A Double Trouble	WANT(O) 18 (PAC)	
9	DRAMA!	9	Erasure	Mute (1) 12/MUTE 89 (I)	
10	LIVE ON STAGE	7	Rozanne Slatko	A&M USA(T) 669 (F)	
11	I NEED YOUR LOVIN'	8	Allyson Williams	Def Jam 6551437 (6551436) (C)	
12	MELTDOWN	12	Quartz	ITM (ITM 101) (GAM)	
13	COME GET MY LOVIN'	3	Dionne	CityBeat CBE 745 - (CBE 1245) (F)	
14	EXPRESS YOURSELF	9	N.W.A.	Ruthless/4th+5way (12) BRW 41 (M)	
15	BRING FORTH THE GUILLOTINE	16	Silver Bullet	Tam Tam 7TTT013 - (TTT013) (P)	
16	SALSA HOUSE	16	Rickie Rich	London FX(X) 113 (F)	
17	MANTRA FOR A STATE OF MIND	8	S'Express	Rhythm King/Mute LEFT 35(T) (U/R)	
18	GET ON UP	18	D.L. Kool	SBK One (1) 25/SBK 7001 (E)	
19	PARTYMAN	5	Prince	Warner Brothers WX 2814(T) (M)	
20	ROCK WIT'CHA	18	Bobby Brown	MCA MCA(T) 1367 (F)	

21	CASANOVA (PASSION HERO)	2	Jazz & The Brothers Grim	Frid House - (PNT 008) (PAC)
22	NUMERO UNO	4	Starlight	CityBeat CBE 742 (12" RCR CBE 1242) (W)
23	SECRET RENDEZVOUS	4	Koryn White	Warner Brothers WX 2055(T) (W)
24	GIRL I'M GONNA MISS YOU	1	Milli Vanilli	Coolempo COOL(X) 191 (C)
25	THE KING IS HERE/900 NUMBER	9	45 King	Dance Trax DRX 9 (12" RR08 T 4) (BMG)
26	LOVE TOGETHER	13	L.A. Mix Feat. K Heavy	A&M USA(T) 662 (F)
27	KEEP LOVE NEW	12	Betty Wright	Sare Delight SD(T) 1 (1) 25 (E)
28	HOUSE REVENGE	2	Coppella	Music Man MMP57009 - (MMPT1 2009) (P)
29	FOREVER	9	Co Ce Rogers	Atlantic A8852(T) (W)

30	MISS YOU MUCH	4	Janet Jackson	Breakout/A&M USA(T) 663 (F)
31	BREAK A LOVE	5	Raze	Champion CHAMP 12(2) 67 (BMG)
32	IT ISN'T, IT WASN'T, ...	1	Ashe & Whitney	Arista 121512 (12" RR 4) 2512 (1) (BMG)
33	LETHAL WEAPON	1	Ice-T	Sire W 2802(T) (W)
34	NEW JACK SWING	20	Wrecks-N-Effekt	Motown 2843147 (12" RR 2) 43148 (BMG)
35	BEAZIN'/LOVE WILL FIND A WAY	1	Stardust	Republic - (LICIT 029) (I)
36	L.C. LOVE AFFAIR	1	D.F.C. Team	De/Con PB43043 - (PT43040) (BMG)
37	HEY DJ I CAN'T.../SKA TRAIN	2	Beatzmasters/Baby Boo	Rhythm King/Mute LEFT 34(T) (U/R)
38	NO SORRY	2	Gino Latano	De/Con PB43041 (12" RR PT43042) (BMG)
39	W.F.L.	1	Happy Mondays	Factory FAC 2327 - (FAC 232) (P)
40	GOING BACK TO MY ROOTS	1	Live M	Jive JIVE(T) 221 (BMG)
41	THE TIME WARP (PWL Remix)	1	Damion	Jive JIVE(T) 209 (BMG)
42	LOVE IS LIFE	1	Candy Flip	Debut DEB(T) 3079 (PAC)
43	I FEEL FOR YOU (REMIX)	1	Cher	Warner Brothers W2726(T) 21 (P)
44	LOVE ON A MOUNTAIN TOP	1	Smitty	Fonore (1) 12/FAN 21 (W)
45	IN-GIVE ME A SIGN	1	Exit	LINO 30765 (PAC)
46	WE ARE THE CHAMPIONS	1	Asher D & Dobby Freddie	Music Of Life - (NOTE 20) (P)
47	WARNING	1	Adava	Coolempo/Chrysalis COOL(X) 185 (C)
48	TOUCH ME	3	Alisha Warren	RCA PB42823 (12" RR PT42824) (BMG)
49	FREE AT LAST	1	Funkajoy Jackmaster	Funk Champion CHAMP 12(1) 217 (BMG)
50	AIRPORT '89	1	Wood Allen	BCM - (BCM 12236) (P)

TOP 10 ALBUMS

1	IT'S A BIG DADDY THING	1	Big Daddy Kane	Cold Chillin' WX305/WX305C (W)
2	DEEP HEAT 4 - PLAY WITH FIRE	2	Various	Telstar STAR2380/STAC2388 (BMG)
3	RHYTHM NATION 1814	3	Janet Jackson	A&M A&M3920/AMC3920 (F)
4	STRAIGHT OUTTA COMPTON	1	N.W.A.	Ruthless BRLP534/BRCA534 (F)
5	QUADRASTATE	5	808 State	Creed STATE 004 (I)
6	ADEVA!	5	Adeva	Coolempo CTLP13/CTLP13 (C)
7	LOVE HOUSE	1	Various	K-tel NE1446/CE2446 (C)
8	SILKY SOUL	4	Maze/Frank Beverly	Warner Brothers WX 301/WX 301C (W)
9	WAREHOUSE RAVES	4	Various	Rumour RUMD 101/ZCRUMD 101 (PAC)
10	VOL 1	2	A&M Room	Big Life INALP1/NAMC1 (I)

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REGGAE DISCO CHART

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	OVER SIZE MAMFIE	Gregory Black
2	2	COME BACK TO ME	Anthony Mackay & Tiger
3	2	MAKING LOVE	Berry Beano
4	6	SUPERWOMAN	Wizeman - Tappa Lee
5	7	HURTING ON THE INSIDE	Sonny List
6	10	LOVE IS THE POWER	Cherry Jones
7	4	TOO GOOD TO BE TRUE	Gregory Black
8	5	ONE BLOOD	Junior Reid
9	12	ALL THE WAY	Ken Mackie
10	14	NAH SKIN UP	Tiger
11	3	GUN IN A BAGGY	Life Jones
12	15	STOP SPREADING RUMOURS	Home T/Con T/ Studio Bunk
13	9	STEP UP IN LIFE	Bonnie Lee
14	21	TAKE YOU TO THE DANCE	Anthony Mackay
15	18	EXTRA CLASSIC SUPERFANTASY	Victor Jones
16	20	HALF HEF DRIVE	Reggie Ruby/Tappa Lee
17	13	BODY FUSION	Michael Prophet
18	11	ON AND ON	Award
19	16	ITAL JOCKEY	Johnny P.
20	27	IF YOU LOVE ME	Johnny P./Fassy Brown

REGGAE ALBUM CHART

1	1	REGGAE HITS VOL 6	Various Artists
2	8	NO CONTEST	Dennis Brown/Cregory Jones
3	5	FOLLOW ME	Chanelle Lee
4	11	ON AND ON	Chanelle Lee
5	12	ONE BRIGHT DAY	Eggs Hoolley & Hoolley Hoolers
6	4	WAITING FOR YOU	Yallah! Jr.
7	3	KOTCH	Keith
8	2	LOVE AFFAIR	Frankie Paul
9	7	COUNT OUT	Burton
10	6	AH ME DIS	Tappa Lee
11	15	FRONTLINE	Johnny P.
12	14	EXTRA RIGHTS	Various Artists
13	19	BUDDIE CULTURE	Musko B
14	18	RHYTHM DISTRESS	Various Artists
15	17	SKA REVIVAL	Various Artists
16	10	LOVE THE LIFE YOU LIVE	Bonnie Lee
17	14	JACKMANANDORA	Carl Marley
18	15	SKANDAL SKA	Various Artists
19	16	GREAT BRITISH DJ'S ROLL CALL '89	Various
20	23	GOOD TO BE TRUE	In-Ber USA, In-Ber

TOP 10 BUBBLERS

1	LOVE STRAIN	1	Kym Mazelle	Syncope (1) 215/91 (E)
2	D'YA WANNA	1	Georgie Dela Cruz	W.A.U. Mado MWS0667-MWS0066 (P)
3	CAN'T GET OVER YOUR LOVE	1	Paul Simpson/Symphonia	Republic LIC1028 (I)
4	LOVE/LOVE/BABY WANTS TO RIDE	1	Frankie Knuckles	Trax (USA) - (TRAX 3) (SP)
5	LET YOUR LOVE GO	1	Dennis Brown	Wirrag - (WR009) (US)
6	LOST IN THE BASS	1	Boss Boyz	Big Life/Kool Kat - (KCOL0205) (I)
7	LOVE IS A HOUSE (REMIX)	1	Gino Foster	De Con 7843073 - (PT43074) (BMG)
8	ONE SHOT AT LOVE	1	LL Cool J	Def Jam/CBS LIC174 (C)
9	SUMMERTIME SUMMERTIME	1	Ainora	Sleeping Bag SBUK 121(T) (I)
10	I CAN'T GONNA WAIT	1	J.D.	Request Line - (RR 551) (Imp)



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Working a back catalogue of 50,000 LPs sounds like a nightmare, unless you're John Tracy. Barry Lazell meets a man who truly loves his job and is instrumental in exploiting the Decca archives under the reactivated Deram banner

DERAM'S JOHN Tracy is a man who loves his job. That much is evident from the enthusiasm with which he discusses it, the 70-hour weeks he frequently devotes to it, and above all, the singular care and expertise which goes into it. His reward comes in frequent praise from sources as diverse as the hi-fi press and *Record Collector*, citing the rescued repertoire he controls for both excellence of sound and valuable logic of compilation.

For the last four years, Tracy has been the virtual one-man band in charge of popular catalogue exploitation at Decca International, which was what remained of PolyGram-purchased Decca after the current repertoire division had been relinquished to huge success as London Records. His operation has recently been renamed Deram, resurrecting an evocative Decca trademark of the late Sixties, which will now be the banner of all reissued product.

A former employee of the "old" Decca in its cataloguing department, Tracy was the ideal man for the job, knowing his way around the company's post repertoire (which goes back to the early days of recording in this country, and, he estimates, probably comprises 50,000 LPs worth of material), and having the requisite composite skills of product knowledge, writing ability (he pens all the liner-note booklets) and wide musical appreciation to take on the tasks of a whole team rolled into one.

"I was given a free hand to market the repertoire as I felt best," he says "while bearing in mind that the releases obviously had to be commercially viable, and that they were also the basis for an internationally-

released repertoire, and not just the UK market.

Tracy deals with both of these requirements, rather: proposed compilations are "floated" to 100-plus overseas licensees, who indicate the quantities they could market of the suggested product. Once the combined totals of UK and international requirement projections pass a predetermined point, the compilation is a viable commodity, and proceeds from proposal to reality. Tracy is not backed a loser yet, and given his powers of judgement in combining collectability with commercial appeal, he is not likely to.

CD is the paramount format of Deram's catalogue exploitation, and most of Tracy's own compilations are designed with the long playing time of CD in mind. "I aim for around an hour of music per disc, which in terms of normal repertoire means 20 or so tracks per release. Obviously, it is possible to stretch the CD capacity a bit further than this, and people sometimes write to ask why there are only 20 tracks on a release when 25 would have fitted. Unfortunately, the answer is usually down to the copyright payments involved: the more tracks you put onto a disc, the more they multiply, and there can come a point where it is simply uneconomic to release because you're having to pay so much."

Nevertheless, there are cases where capacity is stretchable past the norm — Tracy's *Magnificent Moodies* CD by the Moody Blues not only reissues the group's debut LP of that title, retaining the original sleeve artwork, but includes an additional 13 tracks to round up the entire repertoire of their Danny Laine-led period, and pans out at 67 minutes. It is this "no loose ends" approach to historical compilation, probably only possible where one man is overseeing all aspects of the work, which has so endeared Deram's product to the worldwide collecting fraternity: among people who despair that CBS and WEA would not understand the logic of catalogue exploitation if it shat dollar bills over them, Tracy's name is held in reverence — and his releases sell accordingly.

The sound quality of the Deram CDs is also frequently held up as a benchmark for others. Tracy argues that with today's technology it is probably easier to do this job properly than to mess it up (despite apparent contrary evidence from some companies), but ad-

mits that he enters the game with a few advantages.

"The real key is the engineer who does the mastering, Tony Hawkins. He's been with Decca since 1961, and his very name is a byword for quality. For years, he was one of the company's top disc-cutters: when RCA's licence went through Decca in the Sixties, he re-cut the Sound Of Music LP disc master no less than 36 times! He, in turn, has the advantage that Decca's studios, from the late Fifties onwards, were technically far in advance of most, custom-designed by the company's own engineers, and the master tapes from them represent the finest raw material possible for digital remastering. Tony's training an assistant to his own standards, and hopefully this tradition of excellence will be one we'll always retain."

After Hawkins and the Tracy one-man-band (also handling contract and copyright checks and all the other paperwork), the remaining element of this remarkably compact organisation is design company Shoot That Tiger, which has all of Deram's sleeve and booklet design to take to the erstwhile Decca photo files (some 35,000 black-and-white and colour shots), which Tracy fortuitously took it upon himself to archive at a time when the whole branch was scheduled for oblivion as Decca left Albert Embankment.

Tracy has turned his attention to a goodly proportion of Decca's classic pop past: acts like Tom Jones, Billy Fury, Lulu, Thea, John Mayall, Cat Stevens and Marianne Faithfull have all seen extensive compilations and/or original LPs reissued on CD in greatly augmented form. There is plenty more to come, as virtually any act proven to still have a viable market will get its chance eventually — though it is confirmed that most repertoire also associated with Decca has now passed out of reach for contractual reasons: Alan Price, the Animals, Val Doonican, Chris Andrews, the Zombies, the Janatha King productions, and the post-1969 recordings by Jones and Humphreys, for example. Tracy, inevitably, gets much correspondence about the Rolling Stones' Decca repertoire, but this is the one slice of back-catalogue over which he has no creative control. Deram is merely the international licensee of the Stones' 1963-1970 catalogue from Allen Klein's ABKCO Industries, and the only releases permitted are those originated by Klein himself — no argument, enough said.

Tracy is involved in his projects to the extent that he already puts as much private time into his work as the office hours he is paid for. His reward, if anything, is going to mean an even heavier workload. The accolades awarded to Deram have not gone unnoticed within the pop world. PolyGram organisation, and the upshot is that Tracy's de-

partment is to expand to handle catalogue exploitation for the whole group — Phonogram, Polydor, and also London repertoire as it passes out of "current" mode.

This will link his work with that of two colleagues in Holland which will focus on jazz releases, and will basically mean Tracy's get-it-right-in-all-departments attitude being given similar carte blanche with the other catalogues to do just that. He admits that this will mean a slight dilution of his attention to Deram — not in quality terms, but in the sense of tackling fewer releases — because his brief is suddenly so much wider.

"This is now, literally, a job I could keep doing indefinitely, and still know that there is always more we could tackle. But I see the brief as being to bring all future PolyGram group reissues up to the standard of those on Deram — the highest standard in the world. That isn't a job you should even think about hurrying, or you're not going to be doing it justice."

One urgent area for attention will be the presently ill-served Jimi Hendrix Polydor catalogue, while in a completely different direction, Phonogram has a lot of exploitable nostalgia catalogue from the old Philips label, and on home turf, there is the possibility of a Deram Story CD series (or boxed set) anthologising the progressive pop labels which originally took the name in the Sixties.

Tracy is also planning a CD EP series, offering digital updates of actual EP releases from the past. This Lizzy, Graham Parker, Elton John, the Jam, and John Mayall with Paul Butterfield are among the early batch. Already he is deeply engrossed in producing detailed gram-style 16-page booklets for Christmas-market boxed sets, each with four already-released CDs, by major PolyGram acts like Bon Jovi, INXS, Vanellis, Level 42 and James Last.

Tracy's office moves in January from its cramped Rockley Road quarters to a new location in Berkeley Square. Room to swing more than three-inch-CD will be welcome, but PolyGram's one-man reissue band will undoubtedly still be spending as much time again burning the midnight oil at his Norwich home, "getting it right" for another state-of-the-art instant booklet.

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'This is now a job I could keep doing indefinitely, it isn't a job you should even think about hurrying, or you're not going to be doing it justice'



EXPLOITING POP's varied history (from top) Moody Blues, Tom Jones, Lulu and Cat Stevens



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"The real key is the engineer who does the mastering, Tony Hawkins. He's been with Decca since 1961, and his very name is a byword for quality. For years, he was one of the company's top disc-cutters: when RCA's licence went through Decca in the Sixties, he re-cut the *Sound Of Music* LP disc master no less than 36 times! He, in turn, has the advantage that Decca's studios, from the late Fifties onwards, were technically far in advance of most, custom-designed by the company's own engineers, and the master tapes from them represent the finest raw material possible for digital remastering. Tony's training an assistant to his own standards, and hopefully this tradition of excellence will be one we'll always retain."

After Hawkins and the Tracy one-man-band (also handling contract and copyright checks and all the other paperwork), the remaining element of this remarkably compact organisation is design company Shoat That Tiger, which handles all Deram's sleeve and booklet design, given access to the erstwhile Decca photo files (some 35,000 black-and-white and colour shots), which Tracy fortuitously took it upon himself to archive at a time when the whole bunch was scheduled for oblivion as Decca left Albert Embankment.

Tracy has turned his attention to a goodly proportion of Decca's classic pop past acts like Tom Jones, Billy Fury, Lulu, Thea, John Mayall, Cat Stevens and Marianne Faithfull have all seen extensive compilations and/or original LPs reissued on CD in greatly augmented form. There is plenty more to come, as virtually any act proven to still have a viable market will get its chance eventually — though it is confirmed that much repertoire also associated with Decca has now passed out of reach for contractual reasons: Alan Price, the Animals, Val Doonican, Chris Andrews, the Zombies, the January King productions, and the post-1969 recordings by Jones and Humperdinck, for example. Tracy, inevitably, gets much correspondence about the Rolling Stones' Decca repertoire, but this is the one slice of back-catalogue over which he has no creative control at all. Deram is merely the international licensee of the Stones' 1963-1970 catalogue from Allen Klein's ABKCO Industries, and the only releases permitted are those originated by Klein himself — no argument, enough said.

Tracy is involved in his projects to the extent that he already puts as much private time into his work as the office hours he is paid for. His reward, if anything, is going to mean an even heavier workload. The accolades awarded to Deram have not gone unnoticed within the parent PolyGram organisation, and the upshot is that Tracy's de-

partment is to exploit catalogue while group — Picador, and also London it passes out of 'cu

This will link his of two colleagues in will focus on jazz re- basically mean Trac in-all-departments given similar carte b other catalogues to admits that this will dilution of his atten — not in quality te sense of locking fe because his brief- much wider.

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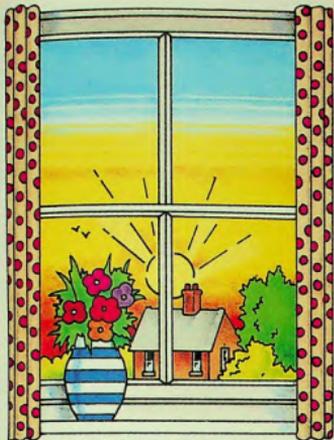
One urgent are will be the present Hendrix Polydor c in a completely diff Phonogram has exploitable materi from the old Philips home tur, there is t a Deram Story CD's set) on/nologising i pop label which ori name in the Sixties

Tracy is also pla series, offering dig actual LP releases. Tim Lizzy, Graham John, the Jam, an Paul Butterfield early batch. Alread engrossed in prod Deram-style 16-pag Christmas-market be with four already-re major PolyGram oc INXS, Vangelis, L James Last.

Tracy's office mo from its cramped quarters to a ne Berkeley Square. R more than three-in welcome, but PolyG reissue band whi is spending as mu burning the midnigh witch home, "gettin other state-of-the-a let."

When you're sho the way, it's good too.

'This is now I could keep doing indefinitely isn't a job you should even think about hurrying, a you're not to be doing justice'

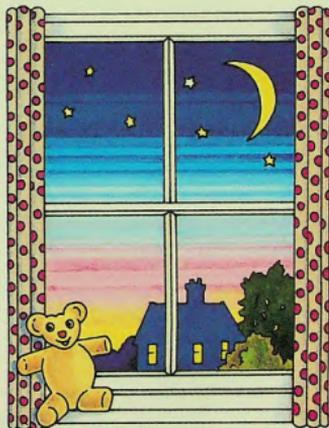


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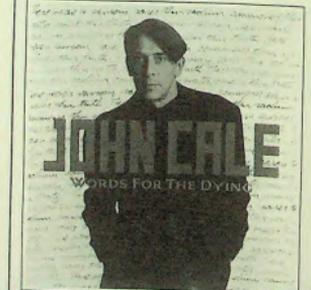
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Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
MANFRED MANN	THE EP COLLECTION SEE FOR MILES	MC/SEEK 252							Rock
CD/SEEK 252 E 3.45(6/08P)									
MARTIN, John	LIVE AT LEEDS CACOPHONY LP/SEEK 011	LP/SEEK 011							Rock
MATHEW, Tony	ALIEN IN MY OWN TIME S.D.E.G./ICHIBAN LP/MC/SEEK 4004/5DE 4004MC SDE 4004CD E 3.95(7/29)(BK)	LP/MC/SEEK 4004/5DE 4004MC SDE 4004CD E 3.95(7/29)(BK)							Rock
MCCLURE, Bobby	THE CHERRY S.D.E.G./Ichiban LP/MC/SEEK 4008/5DE 4008MC SDE 4008CD E 3.95(7/29)(BK)	LP/MC/SEEK 4008/5DE 4008MC SDE 4008CD E 3.95(7/29)(BK)							Rock
MINNELL, Les	RESULTS EPIC LP/MC-465511/465514 CD-4655112 (C)	LP/MC-465511/465514 CD-4655112 (C)							Rock
MORRICONE, Ennio	THE ENDLESS GAME VIRGIN LP/MC/2607/2CV Films/Show	LP/MC/2607/2CV							Film/Show
MURPHY, Eddie	SO HAPPY EPIC LP/MC-4624041/4624044 CD-4624042 E 3.99(7/29)(C)	LP/MC-4624041/4624044 CD-4624042 E 3.99(7/29)(C)							Rock
NELSON RIDDLE ORCHESTRA, THE	THE LOOK OF LOVE ROCK CD-30232AD E 3.99(MSD)	CD-30232AD							Rock
NELSON, Rick	JUST FOR YOU ROCK CD-30232AAD (MSD)	CD-30232AAD							Rock
ORIGINAL SOUNDTRACK	SEX LIES AND VIDEOTAPE VIRGIN LP/MC/V Films/Show	LP/MC/V							Film/Show
2604M/TV 2604 CD/2604									
PRETTY THINGS, THE	1967-1971 SEE FOR MILES CD-SEEK 103 E 6.08(P)	CD-SEEK 103							Rock
PROBY, P.J.	THE LEGENDARY AT HIS BEST SEE FOR MILES CD/SEEK 72 E 6.08(P)	CD-SEEK 72							Rock
RED CAYLON, THE	THE MALE FACTOR ADE GLASS CD-GLA0035 E 5.95(P)	CD-GLA0035							Rock
REID, Speedwagon	THE HITS CBS LP/MC-4655951/4655954 E 2.43(C)	LP/MC-4655951/4655954							Rock
ROGERS, Kenny	FOR THE GOOD TIMES CBS CD-30272AD (MSD)	CD-30272AD							Rock
ST HELLIER TERRA FIRMA GI, LP/FLIP 888 E 3.85(1/BK)									Rock
STEWART, Rod	IN A BROKEN DREAM ROCK CD-30212AD E 3.99(MSD)	CD-30212AD							Rock
STRUCTURE	RUPTURE WHO'S IN THE KITCHEN BITE BACK LP/BB018 E 2.43(1/BK)	LP/BB018							Rock
SWAMP DOGG	I CALLED FOR A ROPE... S.D.E.G./Ichiban LP/MC/SEEK 4003/5DE 4003MC SDE 4003CD E 3.95(7/29)(BK)	LP/MC/SEEK 4003/5DE 4003MC SDE 4003CD E 3.95(7/29)(BK)							Rock
TEMPATIONS	MASTERPIECE MOTOWN CD-WD 72076 E 4.84(BMG)	CD-WD 72076							Soul
TEMPATIONS	SPECIAL MOTOWN LP/CD-WD 72667/2K 72667 CD-2D 72667 (BMG)	LP/CD-WD 72667/2K 72667 CD-2D 72667							Soul
VAN ZANT, Townes	FLYIN' SHOES DECAL LP/MC/LK 59/2CLK 59 CD-CDCHARLY 193 (CH)	LP/MC/LK 59/2CLK 59 CD-CDCHARLY 193							Rock
VARIOUS	APARTMENT ZERO TRAX/SILVA SCREEN LP/MC/MOMENT Films/Show	LP/MC/MOMENT							Film/Show
VARIOUS	MOMENTS 120 CD-MOMENT 120 E 3.85(BMG)	CD-MOMENT 120							Country
VARIOUS	COUNTRY HEARTBREAKERS ROCK CD-30222AD E 3.99(MSD)	CD-30222AD							Country
VARIOUS	GLORIOUS VICTORY ROCK CD-30192ADD E 3.99(MSD)	CD-30192ADD							Country
VARIOUS	LIVE TO METEL ME YOU LOVE ME UMBRELLA LP/UDAT 1 E 1.99(P)	LP/UDAT 1							Rock
VARIOUS	RODGERS & HAMMERSTEIN'S SHOW TIME ROCK CD-30262AD (MSD)	CD-30262AD							Country
VARIOUS	SOUND STAGE/STORY, THE CHARLY CD-CDCHARLY 191 (CH)	CD-CDCHARLY 191							Soul
VARIOUS	TV & FILM THEMES II ROCK CD-30242DD E 3.99(MSD)	CD-30242DD							Film/Show
VARIOUS	YOUNG ENSTEIN & BIRM LP/MC/AMA 3929/AMC 3929 CD-DA 3929 E 3.89(P)	LP/MC/AMA 3929/AMC 3929 CD-DA 3929							Film/Show
WELCH, Marvin & FARRAR	STEP FROM THE SHADOWS SEE FOR MILES CD-SEEK 78 E 6.08(P)	CD-SEEK 78							Rock
WHAM	AMFIB IF BIG EPIC LP/MC-4655761/4655764 E 2.43(C)	LP/MC-4655761/4655764							Pop
WHITE, Clifford	THE LIFESPAN START LP/MC/STL 21/STC 21 CD-SCDF 21 E 3.85(6/08P)	LP/MC/STL 21/STC 21 CD-SCDF 21							Country
WILDER, Webb	IT CAME FROM NASHVILLE SPECIAL EP/SPDC 1011 (1/NR)	EP/SPDC 1011							Country
YARDBIRDS, THE	FIRST RECORDINGS, THE DECAL LP/MC/LK 58/2CLK 58 CD-CDCHARLY 186 (CH)	LP/MC/LK 58/2CLK 58 CD-CDCHARLY 186							Rock
YARDBIRDS, THE	STUDIO SESSIONS, THE - 1964-67 DECAL LP/MC/LK 56/2CLK 56 CD-CDCHARLY 187 (CH)	LP/MC/LK 56/2CLK 56 CD-CDCHARLY 187							Rock
YOUNG, Paul	THE SECRET OF ASSOCIATION CBS LP/MC-4655771/4655774 E 2.43(C)	LP/MC-4655771/4655774							Rock
YOUTH OF TODAY	WERE NOT IN THIS ALONE FLOWERS LP/FLHRock 2014 E 3.65(P)	LP/FLHRock 2014							Rock

9 October 1989-13 October 1989 Album releases: 75

Year to date: 40 weeks to 13 October 1989 Album releases: 4,585



WORDS FOR THE DYING

For words for the dying
 but these are songs
 for words for the dying
 but these are songs
 for words for the dying
 but these are songs
 for words for the dying
 but these are songs

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Brummies with attitude

Birmingham — that motorway lay-by between London and Manchester? Don't tell that to the second city, although the music business might still believe it. But as David Davies discovers there's a vibrant scene alive, and Brummies are doing it their way . . .

BIRMINGHAM IS the second largest city in the UK and yet its role in the music industry is frequently belittled and ignored by those based in London. It is therefore strange to find *Brum Beat* editor, Steve Morris, almost agreeing with some of the capital's prejudices. "It's still very hard for a band to play here five or six nights in a row," he says, "and there probably aren't much more than eight decent gigs a week in Birmingham."

But Morris, editor of Birmingham's longest-running music magazine, is easily the most pessimistic of those operating in the city's music scene. He maintains there is still a real lack of realism even to find *Brum Beat* editor, Steve Morris, almost agreeing with some of the capital's prejudices. "It's still very hard for a band to play here five or six nights in a row," he says, "and there probably aren't much more than eight decent gigs a week in Birmingham."

However Birmingham has been without its success stories. UB40, Duran Duran and The Beat all went on to national and even international popularity. But for a conurbation that is ideally-located in the heart of England and has a population of more than 2m, such successes are somewhat pale in comparison with the smaller cities of Liverpool, Sheffield and Manchester.

Gareth is standing in the Click Club audience waiting for Jesus Jones to come on stage. He suggests that Birmingham punters are a demanding audience. "We don't like being told what's good. It's not like London where everyone rushes in to see the next big thing. And, I don't know why, but most people don't seem to like local bands."

But despite such gritty attitudes, Birmingham's smaller venues have recently been passing through something of a renaissance. This is largely due to the closure of the Birmingham Odeon in April last year. For more than 20 years the venue had hosted the bigger bands on their national tours.

Jim Simpson had already earned his place in Birmingham's history as the man who promoted the Odeon's last gig. Simpson is also a big player in the Birmingham music scene. He owns Big Bear Records and organises Birmingham's International Jazz Festival (which this year featured Miles Davies, Cab Calloway and Tommy Chace) as well as publishing *Brum Beat* and *The Jazz Rag*. He reckons that the demise of the Odeon has left a big gap in Birmingham.

"At one end we've got the theatres, the Hippodrome, the Alex and the Rep, which can seat up to 2000 people. And smaller than that we've got the Hummingbird, which is trying to go for the Odeon's market but is much smaller, and then pub/club places like the Click Club. At the other end of the scale we've got the NEC, which puts people like Bob Dylan. There's nothing in the middle anymore."

The Hummingbird's marketing manager, Lloyd George Blake, surprisingly agrees with Simpson: "We've come to prominence because the Odeon has gone. Birmingham still needs a medium-sized sit-down venue but for stand-up concerts we are unrivalled."

Before Christmas, Motoryhead, Jesus And Mary Chain, Sugarcube and De La Soul will be performing at the Hummingbird. In times past all would have probably played the Odeon. That such groups can now be seen in a venue where dancing and standing are encouraged rather than prevented has produced a better atmosphere but, because the Hummingbird's capacity is less than half that of the old Odeon, ticket prices are significantly higher.

Blake believes that there is room for bands to grow in Birmingham, from pubs like The Barrel Organ into The Irish Centre with its bigger capacity and into The Hummingbird which can vary its size from 600 to close on 2,000. Birmingham's own Wanderlust have trekked to prominence by such a route and earlier this year succeeded in selling out The Hummingbird's full capacity.

Blake however acknowledges the difficulty for bands who go beyond the Hummingbird for whom the next venue is the NEC which has 11,600 capacity. Blake also notes the present difficulties for new



SECOND CITY first John Mostyn (centre) with Neil Rushton (seated right) and the rest of the BWA (Brummies with attitude)

bands trying to build a live reputation and are blocked by the buying-in arrangements of major support slots.

Dave Travis's Click Club, every Tuesday at Burntides nightclub, is a small but vibrant element in Birmingham's live arena. Travis, a former Sounds photographer, is one of the few young promoters working in Birmingham who has yet to succumb to the capital's allure.

"It's easier here," he says. "I think it's important to know your market and I've been working there for eight years and I know people and how to get things done." Travis has filled the Click Club's 500 capacity for gigs by such as The Sugarcubes and Leslee Mindwavy (who he secured and Leslee Mindwavy (who he secured) for just £150). He's also promoted gigs at the Irish Centre (capacity 800) and the now deceased Cod Club.

In recent months the live scene, says Travis, has contracted, with the Powerhouse, Syntratos and the Cod Club all turning their attention away from the live music scene and preparing to cater for the new Convention Centre that Birmingham is building.

Travis has also found that people increasingly seem to "prefer to go to discos than gigs. They just want to have a few drinks, a dance and try to get off with someone." Nonetheless, Travis remains optimistic about the possibilities and is investing his own money in a new venue for next year. "If all the breweries are going to close down their pub venues there's going to be a demand for another 400 to 1,000 capacity places," he says.

But whatever the vicissitudes in Birmingham's live scene, there are much healthier signs of life in the city's other music businesses.

Rob Bruce, owner and manager of Rich Blith recording and rehearsal studios, is currently attracting enough business to justify building another four rehearsal rooms. His 32-track studio has been used by most of the city's heavyweights from Black Sabbath to The Primitives to Jacki Graham.

Bruce himself is a firm believer in Birmingham's musical importance: "The music scene in Birmingham has always been very large and diverse. When you look deeper you find a lot of talent has come out of this city. And yet people in London seem to think Birmingham is some sort of motorway lay-by-half-way between London and Manchester."

Bruce does admit that the live scene is the poor link in the chain, but he maintains that in all other areas Birmingham is growing in strength. "The professional end is really coming together," he says, "managers are setting themselves up here now and we're trying to get our own management team together."

Not will Bruce concede that Birmingham bands are lacking in realism or determination. "They're really hungry for stardom and nothing much will stand in their way. We've had so much good material from the unimagined bands that have been rehearsing in here that we're trying to get a compilation album out for Christmas."

John Mostyn has been working out of Birmingham since 1976. Through his own Ministry Music he currently manages the Fine Young Cannibals and Alison Moyet. During his time in the city he has never felt the need to move away.

Mostyn suggests that while little has changed in the past two decades, Birmingham is now poised to take the initiative again. A Media

Development Agency has been set up with finance from the city councils — Economic Development Agency and local media business — and is aiming to establish Digbeth, in the centre of the city, as a media nexus. The idea is to attract film-makers, recording studios and all the facilities necessary for an emerging media industry.

As from next July, Digbeth will also be boasting a new venue, the 1200-capacity Institute, courtesy of Mostyn. "In two years time," he says, "if you walk around Digbeth on a Friday evening you should be in the busiest part of the city."

Birmingham's radio scene is equally lively at present. By splitting its frequencies and launching Extra-AM, BRMB has boosted its listening figures by more than 30 per cent. And Buzz FM, winners of Birmingham's incremental licence, is preparing to start broadcasting in January 1990.

Neil Rushton's Kool Kat Records is perhaps symptomatic of the new confidence in Birmingham. Having discovered Inner City, Rushton has moved into handling the Detroit sounds of Juan Atkins (aka Model 500) and Derek May (of Rhythm Is Rhythm) as well as the house sounds of Birmingham's own Lias.

Thanks to the fax machine and the ease of international communication Rushton has been able to set up firmly abroad in London, licensing garage and house tracks from the US a full year before the capital took up the cause.

"Being here it's easier not to follow the herd instinct," he explains. "We're more independent." Such is Rushton's confidence that when he finds another talent as large as Inner City's he intends to handle it himself — rather than licensing through London labels.

Diary

EVEN VIRGIN isn't immune to takeover fever; it seems. As PW's simple production deal with Polydor was brewing, the mistaken message went round that a piece of PWL might be available and Virgin Records chairman **Simon Draper** was not slow to make his interest known, no doubt secure in the knowledge that much yen was on its way... A frisson of anxiety ran through the CBS sales conference when the heavyweight American contingent pulled out early and it was suggested they were upset by the ribald post-prandial performance of MD Paul Russell. The more straightforward explanation is that they were called back to home base to hear of the Sony/Columbia Pictures deal, which heralds much closer ties between the Japanese parent's music and new film interests... A sample of Russell's blankety-blank patter came when he introduced A&R chief **Muff Winwood** as "one of CBS's biggest knobs".

Apparently Darling Bud's guitarist **Harley** had said in a press interview that the main benefit of the band's transition from an indie to the major was that "his knob had got bigger", and Russell observed "Imagine what happens if you actually work here"... The company matched its slogan "There's no stress with CBS" by presenting Aylesbury teletales staff with a mini-massager each... Update on **Michael Jackson's** Greatest Hits: Jacko planned to write two new songs for the package, and the creative juices flowed so freely that he wrote four and so decided to complete a new album instead... At 39, BMG UK chairman **John Preston** just qualifies for *Business* magazine's listing of the UK's Top Forty Under Forty, which also includes Parkfield Entertainment chief **Paul Feldman**... WE TOLD you it would be radical — read details of the WEA changes next week... Spouse he could be there on holiday, but we're intrigued to learn that Pinnacle boss **Steve Mason** is spending six weeks in Japan... It's a square world: could a journey from Coventish Square, via (briefly) Manchester Square and Paris have Soho Squares as the next stop?... Notably surprised to learn of **Mark Rowles'** departure from the Really Useful Group following the appointment of **Jonathan Simon** to head the music division... **John G Deacon** has sold his Spanish property interests and has joined Philips Classics Productions in Bonn as product manager of CD Video... The BR's anti-rpory unit has seized 10,000 tapes in a South London raid... Outstanding highlight of the ASCAP dinner — set in Whitehall's historic Banqueting House — was the warm and natural performance of their own songs by **Jerry Leiber** and **Mike Stoller**, joined on stage at the end by **Phil Collins**, **Billy Ocean**, **Justin Hayward** and **Simon Climie**... ASCAP president **Morton Gould**, posing to reflect on **Irving Berlin's** contribution to music, recalled consulting the near-centenarian on a 100th birthday. TV tribute the organisation was planning, only to be asked "What's the hurry"... **Chrysalis** is the latest record company to commit itself to a move west, leaving EMI, CBS and MCA as West End survivors.

ADVERTISEMENT ON BEHALF OF THE NEW CHRYSALIS

Sleeves were rolled up for this Chrysalis conference on Friday "building the future" being the theme... President Paul "I'm not afraid to get my hands mucky" Conroy set the pace with a "constructive" video presentation set on the building site of the possible new Chrysalis offices... Sales Director **Nigel** "yeah, we're in great shape" Tucker said hardly contain himself... Judd Lander, recently brought in as Promotions Director, looked stunned "They didn't say anything about having to help build the bloody place"... Deputy M.D. Phil "that are all these bricks doing in my office" Cokell commented "How much did you pay for that concrete? I know this bloke..." He later went on to mention **Living In A Box**, stressing the competitive rates the band offered on fixtures and fittings... Commercial Director **John Cokell** said "is this thing an album or a winner or what"... **Coltempo** General Manager **Ken** "I know Adeva personally" **Grunbaum** gave a sensational presentation. "Hip Hop and Happen!!" The reps all cried feverishly as Ken climaxed with an update of the Adeva album sales figures... New Head of Marketing, **Jason** "you'll never work in the industry again" **Guy** looked confused after a rousing performance focussing on the importance of hard work, imagination, sex appeal and money when trying to break new acts. "We can do it" he bellowed "and this Deborah Harry single better be a hit small!" Director of A&R **Peter** "who's kicked my S.A.W." **Robinson** waxed lyrical about the roster, presented the **Sonia** album and enthused wildly about the **Paul Carrack** project... **Nigel Grainge** and **Chris Hill** talked through the Ensign roster pinning everyone to the wall with sensational new tracks from **The Blue Aeroplanes** and **The Bible Phew!**... A very special day for sales rep **Peter Gilidon**, voted rep of the year, fearfully he cried "fantastic" as Chairman **Chris Wright** presented his prize in person, shaking him warmly by the neck... M.D. **Roy Eldridge** closed the conference with a hearty "S been a great day!"



A WORD of thanks: **Andrew Miller** of Nordoff Robbins receives a donation of a word processor from PPL, represented by head of administration **Debbie Bambury**.

Irving Berlin, 1888-1989

MUCH HAS been written about the life and career of the extraordinary songwriter **Irving Berlin**, who died on September 22 aged 101.

We believe the greatest and most appropriate testimony to his genius lies in his songs, namely: *Alexander's Ragtime Band*, *Everybody's Doin' It*, *When I Lost You*, *Play A Simple Melody*, *A Pretty Girl Is Like A Melody*, *Say It With Music*, *Who'll I Do*, *Remember, All Alone*, *Always*, *Face The Music*, *As Thousands Cheer*, *Easter Parade*, *White Christmas*, *Heat Wave*, *Chark To The Check*, *Isn't This A Lovely Day*, *Top Hat White Tie And Tails*, *No Strings*, *I'm Putting All My Eggs In One Basket*, *Let's Face The Music And Dance*, *Let Yourself Go*, *We Saw The Sea*, *Change Partners*, *I've Got My Love To Keep Me Warm*, *It's A Lovely Day Tomorrow*, *This Is The Army*, *Mr Jones*, *God Bless America*, *Anything You Can Do*, *Doin' What Comes Naturally*, *I Got The Sun In The Morning*, *My Defences Are Down*, *They Say It's Wonderful*, *The Girl That I Marry*, *There's No Business Like Showbusiness*, *A Couple Of Swells*, *Steppin' Out With My Baby*, *It's A Lovely Day Today*, *Marrying For Love*, *You're Just In Love*, *Puttin' On The Ritz*, *Oh How I Hate To Get Up In The Morning*, *How Deep Is The Ocean*, *Blue Skies*... and many many more.

Chris Heywood

RHYTHM KING'S international label manager **Chris Heywood** has died suddenly aged 31. Heywood, known as **Oscar Van Gelden** to the rest of the staff, had worked at Rhythm King for 18 months and helped set up its international department in July this year. A memorial service is being arranged and details are available from Rhythm King.



KNIGHT at the round table: **Bob Geldof** is applauded by other visitors to PolyGram's sales conference.



PIRATE PATROL: **Radio Caroline** supporters protest at the raid on the pirate station.



IN THE money: **Yen** sign to **IRS Records**.

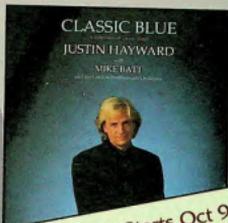


JACKSON THREE: **Jermaine Jackson** pays a visit to **Arma's Roger Watson** and **Tim Pnor**.



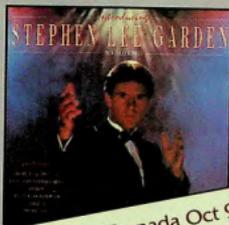
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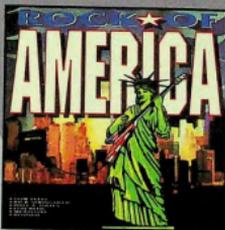
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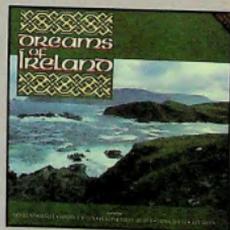
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