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MUSIC WEEK



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New product: WEA's plans for '87, and rock manager John Sherry's new labels **3**
 In-depth look at Midem **4**
 Brits POS campaign **4**
 Classics move to CD only; Dansan catalogue sold **8**
 News feature: CD prices — the majors hit back **10**
 Publishing special: The European battle begins **12-23**
 Year end singles, albums chart **24,25**
 Music Video: news, reviews and chart **26**
 Retailing: Terry Blood's boost for indie retailers **30**
 Albums, singles charts **33,36**

INSIDE



A&R: Joining Timbuk 3 (above) in a bright future, Hue & Cry and Drum Theatre (Talent), plus That Petrol Emotion, Jesus & Mary Chain and the restyled Human League (performance).

Also: singles and albums reviews, Europarade, dance news plus James Hamilton, who's seeing red about black music on the radio. Starts **38**
 Australian special: Moving ahead down under **46-50**
 Focus on the import/export business **51-58**
 Indies: grasping the international market as a lifeline **59-65**
 Daoley's close-up **71**
 The professionals: spotlight on the lawyers and accountants, inside
 Advertorial: Robertson Taylor — 10 years of rock 'n' roll.

Big Freeze puts industry on ice

LAST WEEK'S atrocious weather had an unpredictable effect on record dealers' business, with some reporting that their sales had been cut by up to half, others claiming that people unable to get to work had actually helped trade, and all agreeing that deliveries had been almost non-existent.

"It's been a total waste of time," Henry Hayden, director of Hy Tension in Basildon, Essex says. "We've got another shop here, and one in Chatham, Kent, which was unable to open all week because staff were unable to get to work. I reckon the three combined have lost something like £5,000-£6,000 in potential business, and the problem is that you can never make it up."

Hayden's first product delivery of the week came last Friday (16) and, apart from that, he had to contend with no postal deliveries and problems with the telephones. "I wish I'd gone on holiday, but then I would never have believed it when I got back," he adds wryly. "It's been an absolute disaster."

Bab Kingdon of KMK Records in Beckenham, Kent reports that the bad weather had almost been good for business however.

"We're a darmitary town for London and most commuters just couldn't get to work, so their attitude seemed to be that they'd sit at home with a bottle of plank and a new record, cassette or CD. I started a sale on Monday and have done quite well — the shop hasn't made a fortune but we haven't done bad."

Kingdon adds that deliveries had been the let-down, "but the problems seemed to be more at the factory end. I can't speak for the record companies but the courier deliveries have been morvellous, under the circumstances. We've had visits from the single reps from Phonogram, WEA, CBS and EM, and at least the reps from Island and A&M had the decency to phone and say that they wouldn't be able to make it."

TO PAGE FOUR ▶

Revolutionary CD visual technology 'launched in time for Christmas'

CD: now you see it



GEOFF KEMPIN, head of Picture Music International, has already seen and tested pioneer CDV equipment — and he is impressed. He is pictured with all three projected disc sizes: 12-inch, eight-inch and five-inch.

THE LATEST revolution in digital technology is to be offered to record buyers in time for the peak autumn sales period as Philips prepares to match pictures with sound in the form of Compact Disc Video. This latest stage in CD technology is projected to have an impact as great as cassette tape and is seen as the ideal vehicle to turn on the as-yet untapped teen market to the CD format.

Compact Disc Video (CDV), which combines digital sound with Laservision-quality pictures, was presented to the music industry at a private reception last week attended by senior management from all the major record companies.

The development of CDV is a joint venture between Philips and Du Pont and the reception's main presentation was given by Maurice Oberstein, chief executive of Philips subsidiary PolyGram Leisure UK.

He began by drawing an analogy between CDV and the introduction of sound to silent films. He said: "People found silent films very satisfactory until somebody came along with sound as well. Now we can add pictures to our sound. We

TO PAGE FOUR ▶

Midem: key to industry's door

MIDEM COMES of age this year and in celebrating its twenty first anniversary the Cannes exhibition aims to reflect the evolution of the music industry in creative, technical and business terms.

This bumper issue of *Music Week* focuses on those same key areas: assessing how well equipped pub-

lishers are to meet the challenges in Europe and the US, opening up the information barriers in the import/export trade, reflecting on how important the international market is to hard-pressed UK independent labels, and spotlighting the emerging market Dawn Under

TO PAGE FOUR ▶

Independents get new outlet

INDEPENDENT LABELS — hard pressed for distribution alternatives — will gain further choice with the launch of Oasis Independent Distribution.

Linked to the established Oasis racking service and benefiting from that company's telesales team and van service, the Surrey based company reckons that low overheads and backing from Beaverbrook Investment Trust provide a secure distribution platform for

wary indie labels worried by recent crashes and high margins.

"We will operate at a standard 25 per cent and suffer all the individual dealer discounts ourselves," says Oasis's labels distribution manager David Long. "We intend to treat the small chap like the big label as we're just into selling records. What's happened is that the indie scene has tightened up all round and we will try to open a few closed doors."

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WEA: making plans for '87

THE SUCCESS of WEA during 1986 and the company's plans for 1987 were outlined at the winter sales conference last week.

Simply Red played a live set, previewing songs from their soon-to-be-released Men And Women album, before director of international label management Ray Still spoke on Elektra, Warners, Geffen and Atlantic.

On Elektra, acts that have already had US success and which are aiming to break in the UK during 1987 include The Georgia Satellites and Cars man Ben Orr. Geffen's attack is spearheaded by Lone Justice and Wong Chung along with metal band Tesla and

singer/songwriter Peter Case.

Atlantic has scheduled two new box sets for the year, Atlantic Blues and Atlantic Jazz. During spring, the label is releasing retrospective compilations from Ben E King and Percy Sledge to coincide with the UK release of the film Stand By Me and a new series of Levi's commercials. Hoping to break this year are The System, Curtis Hairston, Lou Gromm and Miki Haward.

Warners will be continuing to develop its country catalogue during 1987 with Dwight Yoakam and Randy Travis set to release new product. Other artists with new releases include Fleetwood Mac, The Bee Gees and Teen Dream, Allan-

tic Star, Jacelyn Brown, Sylvester and Sheila E.

WEA UK had its most successful year in 1986, the conference was told, and hoped to repeat that in '87 through Hollywood Beyond, Matt Bianco and Echo And The Bunnymen and newer acts Fuzzbox, Nick Kamen and Red Box. Other new signings waiting in the wings include The Weather Prophets, Girltalk, former Special Stan Campbell and Louise Goffin.

This year will also see the inception of new marketing campaigns from WEA. Prominent among them will be the furtherance of the Prime Cuts mid-price catalogue and a new campaign titled The Gold Standard which will introduce cassettes featuring major new releases for retailers.

In addition to more and more readily available compact discs, the company is also promising marketing campaigns for Simply Red, Nick Kamen and Paul Simon, centring around his UK dates.



DUBLIN DUO The Fountainhead are backing up the January 19 release of their *So Good Now/Heart And Soul* single (China Records via Chrysalis) with a nine-date tour starting today (21) at London University Union and running until January 31 at Manchester University. An album is scheduled for spring as are more UK dates and a European tour.



PRESS AND poster advertising is being mounted by *Live in support of Straight To The Heart*, the new single from The Real Thing released on Monday (26).



THE NEW single from Terraplane, *If That What It Takes*, released by Epic on Monday (26), will be available as a limited edition, shaped picture disc.

● **FORMER** Supertramp manager John Sherry has launched two new labels, Vital Vinyl and heavy metal specialist Stud Records. First signing to Vital Vinyl is London-based band Sahara and a debut single, *Nail In My Heart*, is due for release on February 2. Distribution is through PRT. Albums by Mad Dog and Seducer will also be out during February on Stud.

● **RENEWED INTEREST** in Rapture, Anita Baker's acclaimed album of last year, is expected with the single release of *Caught Up In A Rapture* on Elektra plus the singer's appearances on *Wogan* tonight (21) and *Channel Four's Last Resort* on Friday (23).

● **ANNETTE B** will be performing her *I Found Love* and new *Casanova* singles on the BBC's *Ebony* programme on January 30.



THE ICICLE Works will be promoting their new single, *Evangeline*, on an 18-date UK tour beginning on February 13. The single is released by Beggars Banquet on Monday (26). The first 5,000 12-inchers will include a free poster.

MUSIC WEEK



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Brits: 'together we can all profit'

WORKING TOGETHER, both sides of the music business can reap the profits from the televising of the British record industry awards on February 9.

That is the message from BPI paint-of-sale campaign coordinator Gareth Harris in the week that posters, slickers and leaflets relating to the event start being distributed to retailers.

He says: "Last year proved that there is an immediate up-take from the TV show and in 1986 there

was very little up-front publicity, certainly nothing like the level of this year. If both sides — the record companies and the dealers — can work together as an industry and make enough impact on the buying public before the show then we can all enjoy the profits."

The BPI has printed 12,500 posters promoting the show and a competition associated with it (MW January 17). Of these, 5,500 are being delivered to retailers in this issue of MW, 2,500 are going out through wholesalers and others will be included in packs of POS material distributed later. These packs will contain album cover stickers for nominated artists and product and 12-inch support boards.

In addition, 1/2m competition leaflets in batches of 100 are being distributed. First prize in the competition, in which entrants have to correctly predict award winners, will be four nights in the US and a pair of tickets to a concert of the winners' choice. Second prize will be one of two portable CD players and 10 third-placed entrants will receive sets of albums by winning artists.

The BPI is holding a reserve of material for dealers wanting additional posters or other items.



THE BRIT AWARDS 1987

THE BRITANNIA symbol that will be the main visual element of the BPI's point-of-sale material

National newspaper advertising has been bought for the morning of February 9 to promote the evening broadcast.

CD: now you see it

► FROM PAGE ONE

are creating a whole new world." Oberstein went on to introduce the two main proposed forms of CDV: the LP and single. The single will be a five-inch disc — the same size as current CDs — containing a video of around six minutes and some 20 minutes of music. The LP will be a 12-inch disc with an album's worth of music and coordinated pictures.

Possible hardware systems presented ranged from portable singles players to combined CDV/television units and stacking modules.

Oberstein added that it was felt a CDV single would retail for around £5 and he believed they

would be an ideal vehicle for introducing the untapped teen market to the CD medium. He also emphasised a concept labelled "retrospective compatibility" whereby current, audio-only CDs could still be played on CDV equipment.

He warned, though, that the biggest threat to CDV was the industry itself. "There will be those spoilers who can find a thousand different reasons for not getting involved in CDV. Anybody can research and declare that there is nothing to be had in all this so let's wait and see."

Philips is aiming to launch CDV technology in Europe at an electronics industry fair in Berlin in August and its promotion to UK consumers is planned to begin shortly after that.

Big freeze

► FROM PAGE ONE

Kevin McCarthy, operations manager at Courier Express' Maidstone depot describes last week as "rather hectic to say the least — in fact it was absolutely crazy". The company usually has 28 vehicles operating but many were out of action: "It took us eight hours to dig one vehicle out and get it on the

road — we were contending with snow drifts eight or nine feet high." Woolworths and Boots, among the multiples, report not so much a lack of customers as a severe interruption of supplies, with delivery services struggling to get through with orders.

And Gallup chart research manager Godfrey Rust reports that record and cassette sales were slightly up on the previous week, "although heavily loaded towards the end of the week".

Midem

► FROM PAGE ONE

— Australia. There is also a special mini-magazine inside highlighting the essential role now played in the music business by the professionals — lawyers and accountants.

Island Records intends to raise the temperature of Midem when it kicks off its 25th anniversary celebrations with the unveiling of three newly activated labels. They are Fourth & Broadway (dance music), Mango (reggae and African music) and Anilles (jazz and allied music). The Island team will be out in strength at stand 25 and among key people attending are founder Chris Blackwell, MD Clive Banks and business affairs director Tom Hayes ... To reflect Radio Vision International's new thrust in entertainment and variety programming, it will be attending Midem for the first time, represented by the recently appointed UK operation MD — Simon Woodroffe. Its package of music specials, hoped to generate major broadcaster response, includes the Elton John show just shot in Australia, the new Lionel Richie video showcasing his hit album Dancing On The Ceiling and Home Box Office's Sixties reunion concert A Night At The Fillmore, featuring such hippy protagonists as Joan Baez and Donovan ... Accountancy firm Arthur Young is once again giving record industry people the chance to prove that they are really hip to the scene with its computerised pop quiz, compiled by the company's Eric Langley. Indies have been prize winners in the past while major companies and professionals such as lawyers have yet to score ... Westwood One, one of the world's biggest syndicator of commercial radio programmes is using Picadilly Productions as its agent at Midem, after working together throughout '86 since establishing contact at last year's

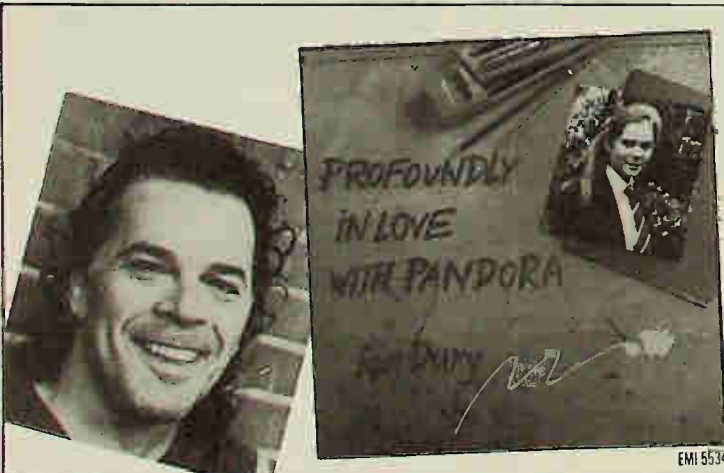
exhibition. Westwood One is keen for its catalogue of concerts, interviews and programmes to gain more exposure in Europe and believes Picadilly Productions is the one to open the airwaves ... Peat Marwick International and Klynveld Main Gardeler have recently linked to create Klynveld Peat Marwick Gaerdeler, which now provides accounting and financial services through 700 offices in over 100 countries. Dove Murrell, who will be leading the team at Midem, is the accountant responsible for the public flotations of Virgin and Chrysalis ... Record deals for the soundtrack of the forthcoming Bertolucci film The Last Emperor will be up for grabs via Pollyanna Music & Film, and representatives Ray Williams and Gemma Dempsey will be seeking product for planned film and television productions. Recent projects have included Letter To Brezhnev, When The Wind Blows and Absolute Beginners ... For those indies unable to afford in-house international departments, Flying International Services could be the answer. It provides UK representation for record and publishing companies worldwide for the acquisition of product, artists, writers and music publishing catalogues — and the good news is that its services are free to UK record and publishing companies. The full story can be got from MD Paul Walden at stand 09.29 ... One indie with something to celebrate is Passion Music with its number one single Reef Petite on its SMP label. Representatives Anne Plaxton and Colin Smith, located at stand 1708, will be presenting CBS Special Projects US with gold discs for sales of the Jackie Wilson hit during Midem ... And of course Music Week will be there in force, while Spotlight Publications stablemate Jocks, a new magazine aimed specifically for disc jockeys, will be represented by publisher Brian Batchelor who is looking to tie up overseas distribution deals for the title.

COMPACT disc

DIGITAL AUDIO

- 1 — LIVE MAGIC, Queen EMI
- 2 1 THE WHOLE STORY, Kate Bush EMI
- 3 2 GRACELAND, Paul Simon Warner Brothers
- 4 3 EVERY BREATH YOU TAKE — THE SINGLES, The Police A&M
- 5 4 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 6 5 REVENGE, Eurhythmia RCA
- 7 10 AUGUST, Eric Clapton Duck/Warner Brothers
- 8 8 TRUE BLUE, Madonna Sire
- 9 6 NOW, THAT'S WHAT I CALL MUSIC '86, Various EMI/Virgin/PolyGram
- 10 7 NOW, THAT'S WHAT I CALL MUSIC 8, Various EMI/Virgin/PolyGram
- 11 17 SWEET FREEDOM — BEST OF MICHAEL McDONALD, Michael McDonald Warner Brothers
- 12 9 INVISIBLE TOUCH, Genesis Virgin
- 13 11 SO, Peter Gabriel Virgin
- 14 14 DANCING ON THE CEILING, Lionel Richie Motown
- 15 15 RENDEZ-VOUS, Jean Michel Jarre Dreyfus/Polydor
- 16 16 GET CLOSE, The Pretenders Real/WEA
- 17 — SLIPPERY WHEN WET, Bon Jovi Vertigo/Phonogram
- 18 18 A KIND OF MAGIC, Queen EMI
- 19 18 STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music EG/Polydor
- 20 19 Q CD, Various Virgin

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CCSLP 109, CCSMC 109, CCSCD 109.



THE KENNY ROGERS COLLECTION
CCSLP 111, CCSMC 111.



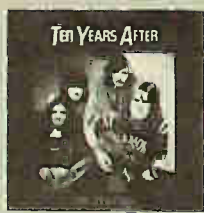
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CCSLP 114, CCSMC 114.



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CCSLP 120, CCSMC 120, CCSCD 120.



THE FRANK SINATRA COLLECTION
CCSLP 122, CCSMC 122.



BOB MARLEY & THE WAILERS -
THE COLLECTION
CCSLP 123, CCSMC 123.



JOHN COUGAR - THE COLLECTION
CCSLP 124, CCSMC 124, CCSCD 124.



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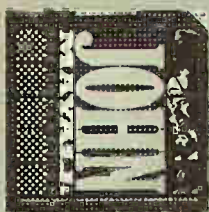
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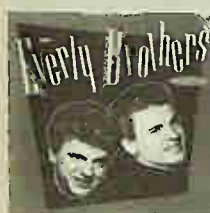
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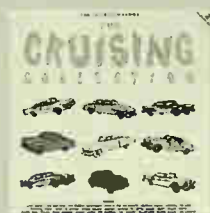
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CCSLP 137, CCSMC 137, CCSCD 137.



HITS OF THE SIXTIES
CCSLP 138, CCSMC 138, CCSCD 138.



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CCSLP 139, CCSMC 139.



THE CRUISING COLLECTION
CCSLP 140, CCSMC 140.



THE YARDBIRDS COLLECTION
CCSLP 141, CCSMC 141.



WHITE BOY BLUES - VOL. 2
CCSLP 142, CCSMC 142, CCSCD 142.



THE JERRY LEE LEWIS COLLECTION
CCSLP 143, CCSMC 143.



THE NAT KING COLE COLLECTION
CCSLP 144, CCSMC 144.



HITS OF THE FIFTIES
CCSLP 145, CCSMC 145.



THE JOHNNY CASH COLLECTION
CCSLP 146, CCSMC 146.



THE ROY ORBISON COLLECTION
CCSLP 147, CCSMC 147.



THE HAWKWIND COLLECTION
CCSLP 148, CCSMC 148, CCSCD 148.



THE SENSATIONAL ALEX HARVEY
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ALEXIS KORNER AND
THE BLUESBAND
CCSLP 150, CCSMC 150, CCSCD 150.



THE BYRDS COLLECTION
CCSLP 151, CCSMC 151, CCSCD 151.



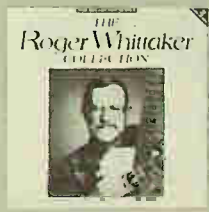
ARETHA FRANKLIN - THE COLLECTION
CCSLP 152, CCSMC 152, CCSCD 152.



SHAKIN' STEVENS AND THE
SUNSETS COLLECTION
CCSLP 153, CCSMC 153, CCSCD 153.



THE JIM CROCE COLLECTION
CCSLP 154, CCSMC 154, CCSCD 154.



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Classics move to CD only

HAVING SPEARHEADED the introduction of compact disc, classical record companies are now at the forefront of the demise of black vinyl.

Most of the major classical companies, and even some of the independents, are preparing to release new product on CD and tape only, but with no equivalent LP cover.

Peter Russell, general manager of PolyGram Classics predicts that only 50 per cent of new releases on the Deutsche Grammophon and Philips labels will be available on black disc throughout 1987.

And RCA's Red Seal president Michael Emmerson discloses that similar commercial pressure means that over 30 per cent of new RCA classical product will be on compact disc and tape only during the year.

The fall in LP sales is affecting the strong British classical independents more slowly, but even Chandos Records, the CD independent leaders, has scheduled two releases - historical material - on CD only so far, and more may be in the offing.

"A lot of our releases in 1987 will come out on CD only because it does not make sound commercial sense to issue on all three formats," says Russell. In February, Deutsche Grammophon launches a CD only series, Imago, comprising popular compilations of orchestral and piano music.

But clear evidence of the inroads CD is making on LP can be seen by the fact that next month Philips is to issue a recital record by guitarist Pepe Romero which would normally be issued on all three formats, but which will now not appear on LP.

"Even now we find that in virtually every case, CD is outselling LPs and tapes, which suggest that most of the truly committed classical buyers are now on CD," says Russell.

"However, there are still popular items for which an LP market still exists: for example, we will be issuing Julian Lloyd Webber's Variations in March on LP, and Arrau's recording of Beethoven's Diabelli Variations."

Michael Emmerson predicts that this spring RCA will release its first issues on CD and tape only, which will be the beginning of a continuing trend, reaching a 30 per cent no LP figure by December. "The way compact disc is developing, by the end of 1988, I expect to find that we will have issued only one third of new product on LP. And by the end of the Eighties, I think we will find that we are no longer issuing LPs."

Lower overheads and a greater experience with specialist markets means that the independents will be able to continue supplying LPs for the die-hard collectors for longer than the majors but not for very

much longer. A spokesman for Chandos admits: "We will be thinking in terms of CD only, apart from a couple of historical releases already scheduled, by the end of the year."

And Ted Perry, founder of Hyperion Records, says that although he has no plans yet to drop LP issues on new product, he remarks: "I will not deny that LP sales have dropped 40 per cent in 1986, and I will have to watch the market carefully."

● THE CATALOGUE of crashed ballroom dance music specialist Danson Records has been bought by Spartan.

Spartan has acquired all 70 albums from Danson which called in the receivers in November after eight year's trading. Spartan declines to disclose how much the deal cost.

In a separate transaction, Spartan has acquired the Melodisc, Fab and Blue Beat labels and says it intends to release between 100 and 150 albums during 1987. First issue will be Prince Buster's Al Capone single at the end of January.

● LONGMAN SEMINARS is to run a day-long conference on the music industry associations on Friday, February 20. Organisations to be covered include the BPI, PPL, MPA, MCPS and Musicians' Union.

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CD prices: 'don't blame us' protest the majors

OVER-PRICING compact discs? Not us, say the record companies who feel they are being unfairly accused of being solely responsible for the high price of CDs. In response to last week's triple attack on their pricing policies, three men at the forefront of CD marketing in the UK explained to Jeff Clark-Meads why they would lower their prices if they could.

A TRUCE could be in sight in the war of words between record companies and other sections of the music industry over the price of compact discs.

EMI Records, the only UK major with its own CD-manufacturing plant, is intimating that there may be scope for bringing down retail prices in time for Christmas. Says managing director Rupert Perry: "Manufacturing capacity should not be a problem this year. Hopefully, that will result in stock problems being overcome and by the end of the year there may be an opportunity to reduce the price of

CDs." At this stage, there is no indication of whether a lowering of prices by EMI would be followed by other companies. But, where there is a united front from all the record producers is in the denial of the accusation that they are being greedy and keeping CDs artificially expensive.

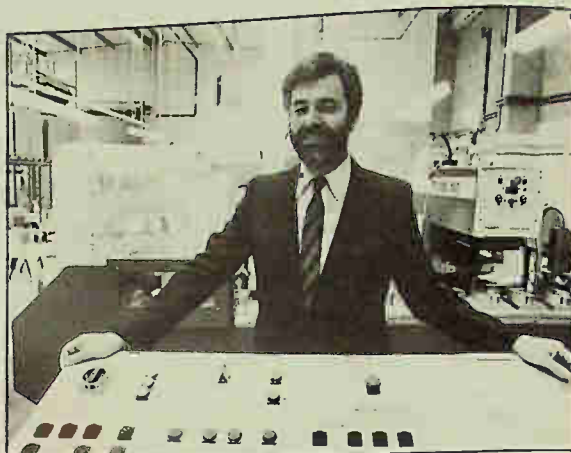
They argue that there is sufficient demand to justify current price levels and they refute the claim made by Audio Merchandisers managing director Clive Swan that opportunities are being lost (MW January 17). The record companies maintain that every Dire Straits fan who owns a CD player has

bought Brothers In Arms on CD so, therefore, there is no scope for additional sales.

Perry goes on: "In terms of the amount of investment involved in producing CDs, the cost of installing and setting up equipment, we have certainly not been greedy. The overriding factors in the pricing of CDs are that level of investment in manufacturing capacity, the availability of stocks and the penetration of CD hardware into the market."

CBS managing director Paul Russell takes up that theme with: "The aspects of CD supply — manufacture, retail, price etc — are highly complex and cannot glibly be addressed by a reduction in price."

"The situation is exacerbated by the simple fact that it is not just confined to the UK but involves the rest of the world — with issues like exchange rates, lead times etc, over which we have limited or no control — playing an impor-



RUPERT PERRY: 'We have certainly not been greedy'

tant part.

"An impressive 100 per cent growth in the medium last year confirms that the public appreciates CD's qualities and are prepared to pay for them.

"It's a lot like flying — the champagne is not really free when you travel first class."

PolyGram sales director Peter Rezon is convinced that current retail prices are not too far wrong on the basis that if they were, people would stop buying CDs.

He says: "I think prices are now at the highest level that they are ever going to reach.

At some stage in the not-too-distant future, the supply curve will catch up with demand; the fact that it hasn't caught up has been the cause of our problems so far.

"The projection for 1986 was that 6m units would be bought but it came out at 6.8m and this year all the indications are for a 15m unit year. There is still a worldwide demand which people are trying to catch up with.

"If the retail price of CD was that wrong, people would stop buying them but that is not the case. It's still a growth market."

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UK MUSIC publishers are in danger of losing the battle for financial supremacy in Europe due to the EEC's Central European Accounting initiative. Island Music MD Hein van der Ree unravels its complexities and suggests how and why UK music publishers should rise to the challenge.

Can the UK still take the lead in Europe?

FOR WELL over two decades British artists and songwriters have dominated the European music scene — indeed, music is now one of the very few business areas in which the UK can truly claim to be number one. Such dominance however must not breed complacency: British music publishers, particularly, should be aware of the new challenge from Europe.

The UK's future as a talent source remains undiminished. Our publishers have proved shrewd investors in new music and ideas, nurturing many of the UK's major international stars. Yet those companies are now slow to respond to the full implications of the European Economic Community. Can it really be that British music publishers, so quick to seize on and exploit new talent, will allow

the rest of Europe to take the financial initiative?

The challenge is central European accounting. Not exactly a snappy phrase, but at stake is the financial leadership of European music publishing. Let me explain.

The accounting of mechanical royalties currently occurs either in the country of manufacture or sale. Societies (and there are 10 throughout the EEC) collect the income and pay publishers and composers. In the UK the publishers collect direct from the major record companies.

In the past record companies have obtained licences and paid mechanical royalties in each individual EEC member state; the European "one market" philosophy having little impact on our business. This began to change a few years ago however when CBS agreed a

deal with the Dutch society STEMRA.

This was one of the first pan-European arrangements, with CBS accounting to STEMRA for their entire mechanical royalty liability on international repertoire for most EEC countries (with the notable exception of the UK). STEMRA collects the income and distributes it to the territories where the Dutch-manufactured records were actually sold.

The next development is certain to be the so-called "one stop" deal, also referred to as, yes, Central European Accounting. A record company will dispose of its entire EEC mechanical royalty liability in one country, irrespective of the point of manufacture or sale. It is feasible, for instance, for a record company to shop around, obtain a licence in the country that provides the most economically advantageous rate (Portugal, for instance, or Ireland) and then manufacture and sell throughout the EEC.

This would, of course, circumvent local legislation in other EEC member states where tariffs are much higher. The effect, indeed, would be tantamount to declaring war on all rights owners. Primarily for that reason, I believe most record companies prefer to base their operations in the major music countries of Europe, either the UK, Germany, Holland or France.

One major, multi-national, record company is negotiating such a deal at the moment. The society in the country where

the deal is done will commit to repatriate royalties to the countries where the product is sold. Local royalty rates and all the other local conditions — including the payment of advances — will be adhered to.

Such deals fit perfectly with the EEC philosophy and it seems redundant to try and stop them. British publishers should rather fight for this innovation, thus taking the lead in Europe. We are talking, of course, about royalties from international repertoire, not local Dutch, French or German music. Royalties on Anglo-American copyrights will account for most of the revenue involved.

British music publishers — through their collection agency, the MCPS — must take the lead and do such deals. We must control what happens to revenue generated by our copyrights. British companies are also naturally allied to American music publishers, who should look to the UK and the MCPS to represent them in the EEC.

UK publishers, of course, own the MCPS. They can thus ensure it does not develop into the kind of uncontrollable and bureaucratic monster that many continental societies have become. These societies represent local interests only and, while UK and US publishers can often become members, they will never have a say in decision making. British music publishers invest heavily in new talent and it would be a bizarre prospect if revenue flowing from their investments was paid in any country other than the UK.

The UK should be at the forefront of this fundamental change. But who will be? It is unlikely to be Germany. Mr. Schulze of the GEMA society may be brilliant in the area of rights protection, but he is not the greatest communicator. In any case GEMA is entrenched in a court case with local record companies and a "one stop" deal will be concluded long before Mr. Schulze pays attention.

France is also unlikely. Let's wait until the Chunnel is built so that we can meet in the middle.

But Holland is a very good bet. STEMRA is bureaucratic, but it is also accommodating and professional. Its President, Mr. Willemsen, is sharp and knows Holland is too small for comfort. The CBS deal, no

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In the past record companies have obtained licences and paid mechanical royalties in each individual EEC member state; the European 'one market' philosophy having little impact on our business.



VAN der Ree: Will sub-publishing become a redundant practice?

doubt, helped influence his pan-European thinking.

The prospect of becoming the most important society within the EEC for Anglo-American repertoire is an attractive one, something which has been already recognised by the Dutch. Communications with other countries are no problem. Record companies can greatly reduce their costs of administrating "intellectual property" because Stemra will do it for them. Furthermore, Mr Willemssen promises to repatriate all royalties.

However, it does not take much to imagine that if all royalties are paid in one country, they can be also collected in one place. This raises a number of serious questions; at what rate, for instance, will royalties be paid? What will happen to income — mechanical performing fees in particular — generated through "blanket" agreements and which will continue to be paid on a territory-by-territory basis?

Societies will become real competition for publishers. Basic collection will be done by societies; composers and artists will do publishing deals only when their creative services and advances are required.

Will sub-publishing become a redundant practice? Who needs companies or representatives all over the EEC if all mechanical royalties can be received in one place? Well, there's more to publishing life than mechanicals alone.

If central European accounting takes place on a large scale, a local company will have to look

Will sub-publishing become a redundant practice? Who needs companies or representatives all over the EEC if all mechanical royalties can be achieved in one place?

offer many interests of a UK-based copyright owner since a large proportion of revenue is generated from such sources as performing fees, mechanical performing fees, mechanical income as a result of local licensing and synchronization fees from the exploitation of copyrights in film and television. It may well be that the relationship between publishers and sub-publishers changes to accommodate a new economic situation.

Since the Annual General Meeting of the Music Publishers Association, in December 1986, almost every major publishing company has a seat on the MPA's Council. This is both encouraging and necessary. In respect of central European accounting — and such vexed issues as compact disc royalties — co-operation between the UK and fellow EEC members has to be considerably improved. Popular music publishers and the MCPS have to get their act together this year: if we are positive, the UK may even yet take the lead in Europe.

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Mike Batt
Adventure is just three months old and will be licensing The Hunting Of The Snark for other countries and working on licensing for a new solo album by Peter Weekers of Flairick, well-known in Holland and Germany, which will be produced by Mike Batt.

AIRWAVES
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Kienda Hoji and Debbie Scotland from Airwaves will be at Midem where they will be looking to sign new clients to their management company.

APOLLO MUSIC
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504 1913
Ellis Rich
Apollo plans to set up publishing arrangements in Scandinavia and Australasia and extend current territories. Also hoping to place masters.

ARTHUR YOUNG
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Fetter Lane
EC4A 1NH
831 7130
Eric Longley
The major accountancy firm will be using Midem to meet new business contacts and renew old friendships. Arthur Young was the first major international accountancy firm to have an exhibition stand at Midem. Its clients include Paul McCartney, Duran Duran, Solid State Logic, PolyGram, Chappells Warner Bros Music and WEA Records.

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Paul Weiss
Avanti is aiming to do business with overseas contacts.

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Fred Kent
Fred Kent, June Clark and Pino Pisoni will be attending Midem where they will promote the BPI and be on hand to help out with any difficulties.

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Mr T Harris
Caroline Exports and several of the labels it does business with will be at Midem to meet their existing customers and look for new ones.

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734 8181
Patricia Feldman
CBS Records will be aiming to re-


new worldwide contracts and clinch product deals.

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Mr P Jenkins
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639 8603
Jean Luc Young
Charly plans to make more international sales and clinching licensing deals.

CHORD RECORDS
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West Brompton
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385 7956
Brian Newman
Brian Newman, Chord Record's managing director will be attending Midem with Chris France who looks after the Music For Life dance label, Brian Levi who is in charge of international business, Stacey Sullivan and Tony Bromwell, head of promotions. The

TO PAGE 17 ▶



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US TV networks pose big threat

SOURCE LICENSING are buzzwords that may not excite the imagination, but they can mean a difference of millions of pounds to songwriters and publishers. Those are the high stakes currently being played for in the US Congress as American politicians weigh up the arguments stacked up by the powerful TV interests and the opposing music industry lobby.

Nick Gibson fills in the background to the debate and talks to the music business protagonists.

BRITISH SONGWRITERS, composers and publishers stand to lose hundreds of thousands of pounds a year if legislation instigated by American TV stations succeeds.

The legislation — in the form of specialist "Source Licensing" bills S1980 and HR3521 — is currently pending before the US Congress and is causing a storm of protest on both sides of the Atlantic.

Traditionally, songwriters and composers have received a set fee

from the TV companies each time their material is screened but US TV chiefs now want to replace this with a one-off, all-time payment and force individual programme makers, as opposed to the TV networks, into footing the bill.

As independent producers (with their eye on lucrative syndication rights) supply a high proportion of US TV programmes, this extra financial burden — payable before broadcast, will result in both American and British composers losing out as programme makers

will increasingly turn to cheaper public domain and library music for their shows.

Performing rights bodies in the US have now launched a massive public campaign aimed at their country's 100 state senators, in an attempt to overturn the bills — fearing homegrown losses to composers and publishers totalling millions of dollars a year.

The American Society of Composers, Authors and Publishers, who received £5m in UK public performance royalties last year

also cites the danger of foreign retaliation if the planned legislation goes ahead and fears widespread future discrimination against US music.

"If our broadcasting rights are not protected in America we would naturally come under intense pressure from our members to take retaliatory action. However, it would seem unfair to penalise American composers because of their own country's legislation,"



MICHAEL FREEGARD

says Performing Right Society chief executive Michael Freegard.

"We stand foursquare with America's ASCAP, BMI and SESAC in our total opposition to this legislation. If successful, it will have a catastrophic effect on the incomes of everyone who writes music for broadcast on American television.

In the proposed bills, the US networks are clearly employing divide and rule tactics. Apart from

trying to force a payment on to composers for their music before its value in the marketplace can be determined, they propose to negotiate broadcast payments directly with publishers — to avoid making the traditional royalty payments to official bodies such as ASCAP and PRS.

"If these bills go through, they would severely weaken the positions of both composers and publishers around the world."

As the UK currently holds the chair of the EEC in Brussels, PRS has mobilised its affiliates in the member countries and made representations to the British Embassy in Washington, in the hope of achieving success through diplomatic channels.

"We have been advised that it would not be productive to be seen lobbying Congress directly, so we are backing up the American publishing lobby with strong diplomatic pressure."

But it's all costing someone a lot of money. Although the UK's PRS is not funding the battle against the legislation directly, the campaign funds are coming from the pool out of which British and US composers are paid.

"The campaign is costing ASCAP, BMI and subsequently PRS a great deal but it's vitally important, for the sake of our members, that we win this battle."

With the world's performing rights bodies gearing themselves up for the new year's second Congressional hearing, the scene is now set in Washington for a major

TO PAGE 17 ▶

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17 of Top 20
82% of Entire
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ASCAP
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17 of Top 20
88% of Entire
Year-End Chart

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8 of Top 10
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| "In A Lifetime" | Clannad | RCA |
| "Is This Love" | Alison Moyet | CBS |
| "It's Alright (Baby's Coming Back)" | Eurythmics | RCA |
| "Love The One You're With" | Bucks Fizz | Polydor |
| "Miracle Of Love" | Eurythmics | RCA |
| "Peter Gunn" | Art of Noise | Chrysalis |
| "Planet Claire" | B52's | Island |
| "Serpents Kiss" | The Mission | Chapter 22 |
| "Stay With Me" | The Mission | Chapter 22 |
| "This Is The World Calling" | Bob Geldof | Phonogram |
| "Thorn In My Side" | Eurythmics | RCA |
| "The Way It Is" | Bruce Hornsby | RCA |
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CREOLE MUSIC
(see Creole Records)

TO PAGE 20 ►

music. They have previously failed in the American courts and now hope to succeed in Congress."

Worldwide, everybody involved in music stands to lose tens of millions of pounds a year if these bills go through — everyone that is except the £18bn-a-year US TV industry.

The Source Licencing issue first came to a head in 1983 in Buffalo, US. The American courts originally ruled against ASCAP and BMI who then spent £7m overturning the ruling on appeal.

"Up to now the American TV companies have been subject to a

JAMES FISHER

"Unfortunately, the US Congress is now made up of people who were not involved in the evolution of existing broadcast copyright procedure and, to them, the idea of TV networks only paying for the music they use — when they use it, is perfectly logical.

"To some, the bills might appear to make sense in theory but in practice the proposed bills will prove to be unworkable."

ASCAP is ploughing millions of dollars into rallying both public

ROBERT MUSEL

and up to now they have been 'got at' by the TV companies," says James Fisher, ASCAP's UK spokesman, who is confident of an anti-legislation victory.

"In response, we have rallied many of America's top artists and composers into lobbying Congress.

We have been conducting dinners, meetings and special presentations with senators, in order to show them the facts and get them to explain their support for the pro-bill lobby.

**sense in theory
but in practice
the proposed
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international fight to overturn the US bills.

Meanwhile, negotiations are underway between the US broadcasting industry, ASCAP and BMI to try and reach a settlement before the next hearing.

"We hope the negotiations will be successful but in truth, I'm not tremendously optimistic," says Freegard.

With British publishers and composers earning £10.4m in US broadcasting royalties in 1985 and top selling British artists claiming nearly 50 per cent of all US number one singles last year, any change in the US copyright law is bound to have a dramatic effect on the UK music industry.

Apart from high profile songwriters and artists, scores of British composers, lyricists and publishers who provide film soundtracks, TV themes and incidental music for the lucrative US market will also suffer.

"Quite simply, the American television industry wants to pay less for its already extensive use of music. They have previously failed in the American courts and now hope to succeed in Congress."

Worldwide, everybody involved in music stands to lose tens of millions of pounds a year if these bills go through — everyone that is except the £18bn-a-year US TV industry.

The Source Licensing issue first came to a head in 1983 in Buffalo, US. The American courts originally ruled against ASCAP and BMI who then spent £7m overturning the ruling on appeal.

"Up to now the American TV companies have been subject to a

blanket licencing system giving them the right to use everything in the ASCAP, PRS and BMI repertoire. International performing rights bodies already offer source licensing in the form of individual programme licensing and the issue has always been open to negotiation between TV companies and publishers," says Robert Musel, UK spokesman for America's Broadcast Music Inc.



JAMES FISHER

"Unfortunately, the US Congress is now made up of people who were not involved in the evaluation of existing broadcast copyright procedure and, to them, the idea of TV networks only paying for the music they use — when they use it, is perfectly logical.

"To some, the bills might appear to make sense in theory but in practice the proposed bills will prove to be unworkable."

ASCAP is ploughing millions of dollars into rallying both public

and industry opposition to the proposed legislation but cites congressmen's fear of losing vital publicity support from their local TV stations as the main obstacle in overturning the bills.

"It's an unpleasant but very real part of the problem we have to overcome. Pressure from the TV networks is affecting senators right across America — they are only concerned with being re-elected



ROBERT MUSEL

and up to now they have been 'got at' by the TV companies," says James Fisher, ASCAP's UK spokesman, who is confident of an anti-legislation victory.

"In response, we have rallied many of America's top artists and composers into lobbying Congress.

We have been conducting dinners, meetings and special presentations with senators, in order to show them the facts and get them to explain their support for the pro-bill lobby.

"Not surprisingly, most congressmen and senators have had great difficulty articulating their opposition to our arguments.

"Unfortunately, at this stage there is little that the UK can do to sway Congress. US Senators' interests are so narrow, most of them wouldn't even know where England is and I really don't think congressmen will take the slightest bit of notice of foreign intervention or pressure.

"Overall, we feel we have a very good chance of winning this battle. The existing broadcasting copyrights have already been proven by the American courts to work and it's only the unscrupulousness of American big business that wants the law changed."

'To some, the bills might appear to make sense in theory but in practice the proposed bills will prove unworkable'

► FROM PAGE 13

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TO PAGE 20 ►



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The Continental climate that calls for extra care

HARMONY OR Confusion? James Ware assesses publishing in Europe and pinpoints some of the pitfalls.

THE GENERAL principle that the owner of an original musical work should have the right to control the use of his work and to prevent its use by others without his consent is well legislated in Europe.

National legislation in each country provides the basis for protection. Successive conventions, notably the Universal Copyright Convention and the Berne Convention, have provided a framework for national laws and introduced a very substantial element of uniformity and harmony into the protection of copyright.

It is this uniformity of protection which has encouraged the development of the great music publishing networks — those of the societies and those of the commercial publishers.

There are of course variations in levels of protection. In Germany, for example, copyright protection extends to 70 years after the death of the composer, whereas in most territories the limit is 50 years after death. In France, this limit has recently been extended to 70 years for music, but this does not apply to words.

New legislation is needed to ensure that the generally accepted principles of copyright protection apply to new media and modern methods of reproduction.

Satellite and cable broadcasts, home taping, new forms of rephotography and the integrity of authorship are all areas where existing laws do not always provide sufficient — or any — protection. This can only be achieved by forceful and informed activity on the part of all copyright owners

and their representatives.

The issues at stake are not merely of artistic integrity or financial self-interest, but the survival of a healthy industry in an international community where the contribution of music to our civilization is given due recognition.

Apart from the fundamental underlying issue of principle, practical questions of administration are of everyday concern. Since the Second World War a multiplicity of sub-publishing networks have been developed by publishers from the UK and the US to take advantage of the international success of their catalogues.

The licensing of individual copyrights has been succeeded by general catalogue agreements and in many cases by the foundation of wholly-owned overseas subsidiaries.

Levels of remuneration relating to the exercise of copyright are not consistent and vary significantly from country to country even within the EEC.

It is a principle of Community law that there should be free competition within Europe. At the same time the European Commission seeks to impose uniformity in practice.

This gives rise to a conundrum. Where the commission has attempted to enforce competition between collection societies, for example, it has at the same time insisted on the collection societies adopting a uniform system of base prices for the calculation of mechanical royalties.

BACK IN the late Fifties or early Sixties, Europe was in general harmony. Many composers, and in-

deed some publishers, were benignly under-informed as to the nature of copyright, but understood the importance of a good professional manager and a persistent pluggin in the exploitation of their copyrights.

The equal division of the proceeds of a song between composer and publisher did not seem inequitable; nor would some writers have been surprised to learn that their own publishers allowed a similar division to their foreign licensees and sub-publishers, leaving the writer with a net share of 25 per cent.

Some, perhaps, would not have raised an eyebrow at the additional 15 per cent or so retained by foreign collection societies, reducing the net writer's share further, to 22.5 per cent or less of gross mechanical income arising in the country of source.

In relation to performance income, few writers or publishers have ever considered the full effect on their income of the cumulative charges raised by the societies.

Mechanical rights in Europe were firmly controlled by national societies through their negotiating union, BIEM. The same, or associated, societies exercised increasingly diligent control over broadcasters. Between themselves, the societies created simple cartels which, in many respects, were far the benefit of writer and publisher.

In the UK publishers retained greater control over mechanical collection, and also over some elements of the performing right (notably "grand rights") which in other territories had been surrendered, virtually in their totality, to the societies.

Even then the UK publishers ex-

ercised a low-key but generally beneficial, role in setting rates through their own negotiating union, the Mechanical Rights Society.

THE GREAT consumer boom of the Sixties, heard few strident voices challenge the system. Initially fuelled by the emergence of superstar writer/performers and vastly increased turnover, levels of profitability were subsequently reduced, as publishers were obliged to accept lower margins on new deals.

Changes in the media and consumption patterns saw a rapid decline in the role of the traditional professional manager, and the virtual decrease of the old-style pluggin with the emergence of new-style specialist pluggers predominantly paid for by the record companies and artists direct.

By the early eighties it had become clear that the music boom was well and truly over. Changes in spending patterns reinforced by a wave of counterfeiting and piracy, saw a drop in the overall sales of traditional disc records and tapes, while tape sales have steadily overtaken disc sales. Compact disc sales have provided some compensation, but haven't made good all the losses.

The squeeze on publishers' margins has seen the decline of the independent publisher. An increasing spread in the knowledge of administration techniques has allowed individual composers to establish their own publishing companies, partially self-administered and partially administered through the societies or through larger publishers.

Record companies have successfully established their own associated publishing houses on the back of their creative success with artists. The bulk of older catalogue has been concentrated in the hands of a small number of companies, principally North American.

Meanwhile, the general decline in retail sales has adversely affected the mechanical copyright interests of many societies.

This has brought about some sig-

JAMES WARE is a solicitor, and a partner in Davenport Lyons. He was previously regional vice-president of CBS Songs Europe and is a former member of the council of the Mechanical Rights Society and was chairman of their audit sub-committee. In 1985, with Bob Katovsky, he established Music Royalties Monitoring Service, a company specialising in the monitoring of high volume royalty income.

nificant disruption within their ranks which, in turn, has been successfully exploited by the record companies.

Acting separately, and in cartel, the multi-nationals have successfully out-manoeuvred the societies in the battle for margin on the back of declining turnover.

DESPITE THE damage to a composer and publisher, the institutional interests of the societies remain, on the whole, well protected by the extraordinary growth in performance income.

There has been continuing strong growth within the media at large and, in some countries, there have been progressive and positive contributions by local societies.

In France, for example, SACEM, despite what some would consider to be massive administrative overheads, has made large steps in the development and realisation of income rights for composers and publishers generally.

Against this, other societies, for a variety of reasons, are still failing to

TO PAGE 20 ▶

The issues at stake are not merely of artistic integrity or financial self-interest, but the survival of a healthy industry in an international community . . .



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► FROM PAGE 18

realise the full potential of the copyrights controlled by their members.

An example of the large variations to be found within Europe can be seen by contrasting film performance income in Germany with film performance income in Austria. German income is proportionately a fraction of the Austrian.

That being said, the relationships between the performance societies in Europe are generally good. Their control of the market place is widespread with a relatively smooth interface between the societies.

As between Europe and North America there is some friction. The friction is perhaps best looked on as a matter of philosophical approach, but should lead publishers to look carefully at their arrangements for the efficient collection of income.

Writers, unfortunately, have little choice in making their own arrangements. In essence the contrast is between an obsession with detail and documentation on the part of most European societies, and the broader brush of the cost-conscious North American societies who have, in their turn, surrendered valuable rights (such as film performance) to other more aggressive media.

THE GREATEST area of conflict within Europe has been the collection and distribution of income from

The squeeze on publishers' margins has seen the decline of the independent publisher.

mechanical rights. In a series of investigations by the European Commission and judgments by the European Court in the Seventies, it was made abundantly clear to the societies that their attempts to impose monopoly terms on writers and publishers were illegal. The societies have had to accept changes in their territorial carve-up, as well as in their negotiating procedures.

Following the resultant breakdown of national boundaries, the Dutch mechanical collection society STEMRA insisted on its right to collect royalties for all pressings within the Netherlands, regardless of destination.

The Netherlands is a major pressing centre for some major multi-national record manufacturers and distributors. Central pressing agreements between STEMRA and the multi-national cover the entire EEC and beyond.

This development has had a serious impact on general mechanical rates, particularly for records destined for sale outside the Netherlands, but pressed within the

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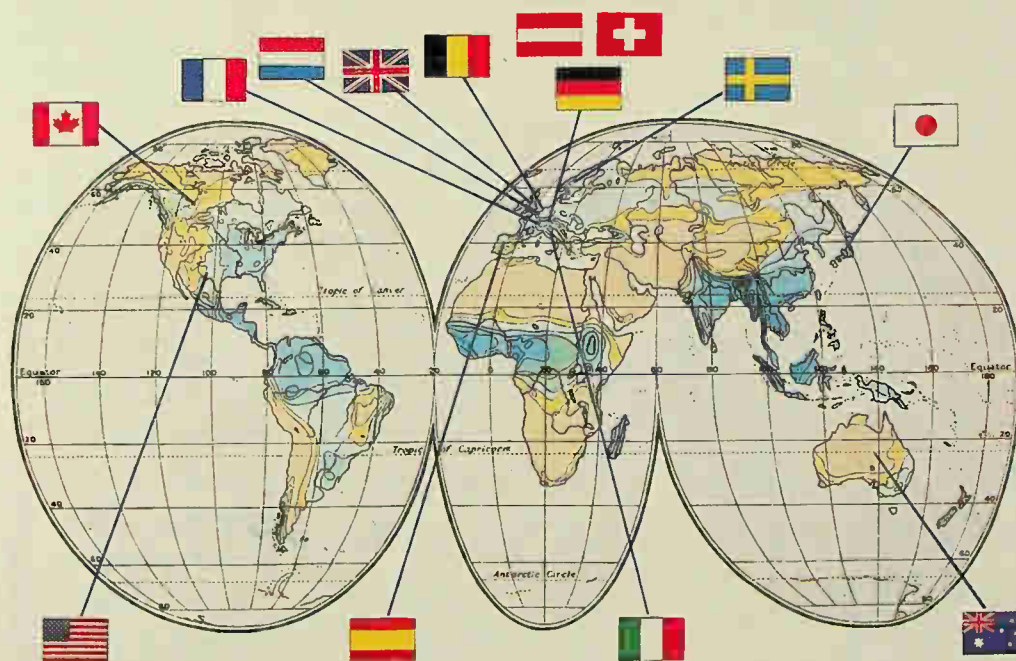
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In the current climate, it is essential for publishers to look carefully before they enter into European sub-publishing arrangements.



DENMARK STREET — London's Tin Pan Alley — has certainly changed over the years and the music publishing business has adapted along with it. But there are further radical changes still to come and publishers must come to terms with facing the challenges ahead.

◀ FROM PAGE 20
Netherlands.

Apart from the more advantageous terms apparently obtained from STEMRA by the record companies — a question subject to litigation but which presumably constituted the incentive for the record companies to deal with STEMRA — inter-society agreements have resulted in royalties being diverted away from publisher and composer back to other societies.

Royalties for records destined for sale outside the Netherlands are paid not to the local Dutch publisher representatives of the original publishers, nor indeed to the original publishers direct, but to the society of the country of sale for onward distribution in that country to local publishers.

PUBLISHERS AND writers of songs originating outside continental Europe have therefore been hit four ways by the new climate: By a reduction in the real rate of mechanical royalty on certain record sales, delay and added complication in the routing of royalties; effective double deduction of commission and by the lack of effective monitoring and audit of transnational shipments and of various record company practices in relation to free goods and promotional copies.

The double deduction in commission is not always immediately apparent. In those cases where there has been no apparent increase in rates, there has effectively been a corresponding reduction in other benefits or increase in other costs.

Alternative schemes are under consideration. For example by the MCPS — but none have emerged which combine efficiency of collection with acceptable levels of cost and speed of distribution to the original publisher and writer.

Without a new, positive initiative on the part of the music publishing industry the basic commercial self-interest of the record companies will successfully continue to divide and rule the copyright owners and their representatives, the societies.

In the current climate it is essen-

tial for publishers to look carefully before they enter into European sub-publishing arrangements.

THE ARRANGEMENTS to be made in any individual case will depend on a variety of factors. Does the nature of your catalogue require an active sub-publisher for instance? If so, can you ensure the level of activity you need?

In which of the separate European nations have the copyrights been earning? Is it worth separating territories — Austria from Germany, for example.

What is the balance of earning between the different categories of income like broadcast performance, film performance, live performance, retail mechanicals, broadcast mechanical and synchronisation?

Ensure that you understand the cost involved in collecting and dis-

tributing income from each category, and check minor sources of income. They may be higher than you believe.

How is income routed back to you from source? Check carefully where a sub-publisher is to be granted a block of territories.

How is withholding tax treated — and how important is "black box" income? How is it defined? Is it worth waiving for some other, more immediately tangible, benefit?

A clear understanding of the factors which influence the generation of income and its collection and distribution will give the original publisher a much clearer head in approaching sub-publishing arrangements.

If, at the end of the day, the number of noughts in the advance is still the main issue, it should not be forgotten that in calculating advances the main factors remain — levels of income generated locally, cashflow efficiency and the extent to which societies and other third parties are entitled to make deductions from income.

The original publisher's awareness of local procedures and the local publisher's understanding of the original publisher's knowledge can only serve to avoid misunderstanding and provide increased satisfaction for the original publisher and its composers.

FURTHER INFORMATION about copyright reform and the harmonisation of UK copyright legislation with European legislation can be obtained from the Music Copyright Reform Group, Copyright House, 29/33 Berners Street, London W1P 4AA.

Without a new, positive initiative . . . the record companies will successfully continue to divide and rule the copyright owners and their representatives, the societies.

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| 12 | A DIFFERENT CORNER, George Michael | Epic (T)A7033 (C) | MCA GRIM(T) 4 (F) |
| 13 | ROCK ME AMADEUS, Falco | A&M AM(Y) 278 (F) | Tent/RCA PB 40515 (12" - PT 40516) (R) |
| 14 | WE DON'T HAVE TO . . . , Jermaine Stewart | 10/Virgin TEN 96(12) (E) | A&M AM(Y) 296 (F) |
| 15 | SPIRIT IN THE SKY, Doctor & The Medics | I.R.S./MCA IRM(T) 113 (F) | Parlophone (12)R 6115 (E) |
| 16 | THE FINAL COUNTDOWN, Europe | Epic (T)A7127 (C) | I.R.S./MCA IRM(T) 114 (F) |
| 17 | REET PETITE (The Sweetest Girl In Town), Jackie Wilson | SMP SKM (12)3 (A) | Parlophone (12)SSS 1 (E) |
| 18 | RAIN OR SHINE, Five Star | Tent/RCA PB 40901 (12" - PT 40902) (R) | Chicago/London LON(X) 105 (F) |
| 19 | CARAVAN OF LOVE, The Housemartins | Gal Discs GOD(X) 16 (F) | Scotti Brothers A6708 (12" - TX6708) (C) |
| 20 | THE CHICKEN SONG/A NICE SOUTH AFRICAN, Spitting Image | Virgin SPIT 1(12) (E) | London LON(X) 104 (F) |
| 21 | THE SUN ALWAYS SHINES ON TV, A-Ha | Warner Brothers W8846(T) (W) | Tent/RCA PB 40697 (12" - PT 40698) (R) |
| 22 | ON MY OWN, Patti LaBelle with Michael McDonald | MCA MCA(T) 1045 (F) | London NANA 10 (12" - NANX 10) (F) |
| 23 | WALK LIKE AN EGYPTIAN, Bongles | CBS 6500717 (12" - 6500716) (C) | Def Jam (T)A7303 (C) |
| 24 | IN THE ARMY NOW, Status Quo | Vertigo/Phonogram QUO 20(12) (F) | BBC RESL 191 (12" - 12RSL 191) (E) |
| 25 | LESSONS IN LOVE, Level 42 | Polydor POSP(X) 790 (F) | A&M AM(Y) 307 (F) |
| 26 | GLORY OF LOVE, Peter Cetera | Full Moon/Warner Brothers W8662(T) (W) | PRT 7P 352 (12" - 12P 352) (A) |
| 27 | THE EDGE OF HEAVEN, Wham! | Epic FIN (T) 1 (C) | ZTT/Island (12)ZTAS 22 (E) |
| 28 | SLEDGEHAMMER, Peter Gabriel | Virgin PGS 1(12) (E) | WEA YZ90(T) (W) |
| 29 | ALL I ASK OF YOU, Cliff Richard/Sarah Brightman | Polydor POSP(X) 802 (F) | Warner Brothers W6663(T) (W) |
| 30 | TOUCH ME (I WANT YOUR BODY), Samantha Fox | Jive FOXY (T) 3 (R) | Parlophone (12)R 6140 (E) |
| 31 | WONDERFUL WORLD, Sam Cooke | RCA PB 49871 (12" - PT 49872) (R) | WEA YZ84(T) (W) |
| 32 | A KIND OF MAGIC, Queen | EMI (12)QUEEN 7 (E) | Scotti Brothers (T)A6701 (C) |
| 33 | HOLDING BACK THE YEARS, Simply Red | Elektra YZ70(T) (W) | Motown LIO (T) 1 (R) |
| 34 | YOU KEEP ME HANGIN' ON, Kim Wilde | MCA KIM(T) 4 (F) | Chrysalis HUEY(X) 3 (F) |
| 35 | LET'S GO ALL THE WAY, Sly Fox | Capitol (12)CL 403 (E) | China WOK(X) 6 (F) |
| 36 | WORD UP, Cameo | Club/Phonogram JAB(X) 38 (F) | Chrysalis HUEY(X) 5 (F) |
| 37 | MANIC MONDAY, Bongles | CBS A6796 (12" - TX 6796) (C) | CBS (T)A 7326 (C) |
| 38 | I CAN'T WAIT, Nu Shooz | Atlantic A9446(T) (W) | Virgin VS 872(12) (E) |
| 39 | MY FAVOURITE WASTE OF TIME, Owen Poul | Epic (T)A 7125 (C) | Chrysalis CHS(12)3066 (F) |
| 40 | YOU CAN CALL ME AL, Paul Simon | Warner Brothers W8667(T) (W) | Virgin VS 880(12) (E) |
| 41 | LIVIN' ON A PRAYER, Bon Jovi | Vertigo/Phonogram VER(X) 28 (F) | Sire W8480(T) (W) |
| 42 | SOMETIMES, Erasure | Mute (12)MUTE 51 (1/RT/SP) | CBS SPANS (T) 1 (C) |
| 43 | SHOWING OUT, Me! & Kim | Supreme SUPE(T) 107 (A) | Polydor POSP(X) 794 (F) |
| 44 | (I JUST) DIED IN YOUR ARMS, Cutting Crew | Siren SIREN 21(12) (E) | EMI (12)JAKIX 7 (E) |
| 45 | YOU TO ME ARE EVERYTHING, The Real Thing | PRT 7P 349 (12" - 12P 349) (A) | Mercury/Phonogram BIG(X) 1 (F) |
| 46 | HAPPY HOUR, The Housemartins | Gal Discs GOD(X) 11 (F) | Arista ARISTA (12)658 (R) |
| 47 | STARTING TOGETHER, Su Pollard | Rainbow RBR 4 (C) | Solar/MCA MCA(T) 1096 (F) |
| 48 | THORN IN MY SIDE, Eurythmics | RCA DA(T) 8 (R) | DEP International/Virgin DEP 23(12) (E) |
| 49 | WALK OF LIFE, Dire Straits | Vertigo/Phonogram DSTR 12(12) (F) | RCA PB 49945 (12" - PT 49946) (R) |
| 50 | BORDERLINE, Madonna | Sire W9260(T) (W) | Warner Brothers W8740(T) (W) |
| 51 | BREAKOUT, Swing Out Sister | | |
| 52 | ABSOLUTE BEGINNERS, David Bowie | | |
| 53 | AIN'T NOTHING GOIN' ON BUT THE RENT, Gwen Guthrie | | |
| 54 | ONLY LOVE, Nona Mouskouri | | |
| 55 | TOO GOOD TO BE FORGOTTEN, Amazulu | | |
| 56 | BROTHER LOUIE, Modern Talking | | |
| 57 | EVERY BEAT OF MY HEART, Rod Stewart | | |
| 58 | LIVE TO TELL, Madonna | | |
| 59 | HOW WILL I KNOW, Whitney Houston | | |
| 60 | WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson | | |
| 61 | ADDICTED TO LOVE, Robert Palmer | | |
| 62 | ELOISE, The Damned | | |
| 63 | SYSTEM ADDICT, Five Star | | |
| 64 | HI HO SILVER, Jim Diamond | | |
| 65 | WEST END GIRLS, Pet Shop Boys | | |
| 66 | CAMOUFLAGE, Stan Ridgway | | |
| 67 | LOVE MISSILE F1-11, Sigwe Sigwe Sputnik | | |
| 68 | LOVE CAN'T TURN AROUND, Forley "Jackmaster" Funk | | |
| 69 | BURNING HEART, Survivor | | |
| 70 | WALK THIS WAY, Run D.M.C. | | |
| 71 | CAN'T WAIT ANOTHER MINUTE, Five Star | | |
| 72 | VENUS, Bonanaromo | | |
| 73 | THE RAIN, Oran "Juice" Jones | | |
| 74 | ANYONE CAN FALL IN LOVE, Anita Dobson & The Simon May Orch | | |
| 75 | SECRET LOVERS, Atlantic Starr | | |
| 76 | CAN'T GET BY WITHOUT YOU, The Real Thing | | |
| 77 | RAGE HARD, Frankie Goes To Hollywood | | |
| 78 | EACH TIME YOU BREAK MY HEART, Nick Kamen | | |
| 79 | HUNTING HIGH AND LOW, A-Ha | | |
| 80 | SURBURBIA, Pet Shop Boys | | |
| 81 | FOR AMERICA, Red Box | | |
| 82 | LIVING IN AMERICA, James Brown | | |
| 83 | DANCING ON THE CEILING, Lionel Richie | | |
| 84 | DO YOU BELIEVE IN LOVE/THE POWER OF LOVE, Huey Lewis & The News | | |
| 85 | PETER GUNN, The Art Of Noise featuring Duane Eddy | | |
| 86 | STUCK WITH YOU, Huey Lewis & The News | | |
| 87 | SHAKE YOU DOWN, Gregory Abbott | | |
| 88 | CALLING ALL THE HEROES, Il Bites | | |
| 89 | FRENCH KISSIN' IN THE USA, Debbie Harry | | |
| 90 | HUMAN, Human League | | |
| 91 | OPEN YOUR HEART, Madonna | | |
| 92 | THROUGH THE BARRICADES, Spondau Ballet | | |
| 93 | NEW BEGINNING (Mambo Seyro), Bucks Fizz | | |
| 94 | SET ME FREE, Jaki Graham | | |
| 95 | LOOK AWAY, Big Country | | |
| 96 | GREATEST LOVE OF ALL, Whitney Houston | | |
| 97 | MIDAS TOUCH, Midnight Star | | |
| 98 | SING OUR OWN SONG, UB40 | | |
| 99 | BROKEN WINGS, Mr Mister | | |
| 100 | WHY CAN'T THIS BE LOVE, Von Holen | | |

● Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 conventional outlets ©1987
This chart covers the 53-week period 30 December 1985 to January 1987

TOP • 100 • ALBUMS

| | | | | | |
|----|---|-------------------------------|-----|---|-------------------------------|
| 1 | TRUE BLUE, Madonna | Sire/WEA WX 54 (W) | 51 | NOW, THAT'S WHAT I CALL MUSIC 6, Various | EMI/Virgin NOW 6 (E) |
| 2 | BROTHERS IN ARMS, Dire Straits | Vertigo/Phonogram VERH 25 (F) | 52 | NOW DANCE '86, Various | EMI/Virgin NOD 2 (E) |
| 3 | NOW, THAT'S WHAT I CALL MUSIC 8, Various | EMI/Virgin/Polygram NOW B (E) | 53 | RENDEZVOUS, Jean-Michel Jarre | Dreyfus/Polydor POLH 27 (F) |
| 4 | GRACELAND, Paul Simon | Warner Brothers WX 52 (W) | 54 | STANDING ON A BEACH — THE SINGLES, The Cure | Fiction FIXH 12 (F) |
| 5 | WHITNEY HOUSTON, Whitney Houston | Arista 206 978 (F) | 55 | THE FIRST ALBUM, Madonna | Sire/WEA WX 22 (W) |
| 6 | NOW, THAT'S WHAT I CALL MUSIC 7, Various | EMI/Virgin/Polygram NOW 7 (E) | 56 | REMINISCING, Foster & Allen | Stylus SMR 623 (STY) |
| 7 | HUNTING HIGH AND LOW, A-ha | Warner Brothers WX 30 (W) | 57 | NOW — THE CHRISTMAS ALBUM, Various | EMI/Virgin NOX 1 (E) |
| 8 | A KIND OF MAGIC, Queen | EMI EU 3509 (E) | 58 | THE QUEEN IS DEAD, Smihs | Rough Trade ROUGH 96 (H/RT) |
| 9 | SILK AND STEEL, Five Star | Tent/RCA PL 71100 (R) | 59 | LITTLE CREATURES, Talking Heads | EMI TAH 2 (E) |
| 10 | REVENGE, Eurythmics | RCA PL 71050 (R) | 60 | CONTROL, Janet Jackson | A&M AMA 5106 (F) |
| 11 | HITS 5, Various | CBS/WEA/RCA HITS 5 (R) | 61 | WELCOME TO THE REAL WORLD, Mr. Mister | RCA PL 89647 (R) |
| 12 | HITS 4, Various | CBS/WEA/RCA HITS 4 (W) | 62 | THE SEER, Big Country | Mercury/Phonogram MERH 87 (F) |
| 13 | THE FINAL, Wham! | Epic EPC 88681 (E) | 63 | THE MAN AND HIS MUSIC, Sam Cooke | RCA PL 87127 (R) |
| 14 | INVISIBLE TOUCH, Genesis | Virgin GENLP 2 (E) | 64 | ALCHEMY, Dire Straits | Vertigo/Phonogram VERY 11 (F) |
| 15 | EVERY BREATH YOU TAKE — THE SINGLES, The Police | A&M EVERY1 (F) | 65 | GREATEST HITS OF 1986, Various | Telstar STAR 2286 (R) |
| 16 | THE WHOLE STORY, Kate Bush | EMI KBTV 1 (E) | 66 | SONGS FROM THE BIG CHAIR, Tears For Fears | Mercury/Phonogram MERH 58 (F) |
| 17 | INTO THE LIGHT, Chris De Burgh | A&M AMA 5121 (F) | 67 | HITS FOR LOVERS, Various | Epic EPC 10050 (C) |
| 18 | STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music | E'G/Polydor EGTV 1 (F) | 68 | BACK IN THE HIGH LIFE, Steve Winwood | Island ILPS 9844 (E) |
| 19 | SO, Peter Dinklage | Virgin PG 5 (E) | 69 | SWEET FREEDOM, Michael McDonald | Warner Brothers WX 67 (W) |
| 20 | PICTURE BOOK, Simply Red | Elektra EKT 27 (W) | 70 | PARADE, Prince and The Revolution | Paisley Park/WEA WX 39 (W) |
| 21 | ONCE UPON A TIME, Simple Minds | Virgin V 2364 (E) | 71 | LOVERS, Various | Telstar STAR 2279 (R) |
| 22 | NO JACKET REQUIRED, Phil Collins | Virgin V 2345 (E) | 72 | THE HEAT IS ON, Various | Portrait PRT 10051 (C) |
| 23 | WORLD MACHINE, Level 42 | Polydor POLH 25 (F) | 73 | MOONLIGHT SHADOWS, The Shadows | Polydor PROLP 8 (F) |
| 24 | DANCING ON THE CEILING, Lionel Richie | Malown ZL 72412 (R) | 74 | THE GREATEST HITS, Shalamar | Stylus SMR 8615 (STY) |
| 25 | LONDON 0 HULL 4, The Housemartins | Gal Discs AGOLP 7 (F) | 75 | THROUGH THE BARRICADES, Spandau Ballet | CBS 4302 591 (C) |
| 26 | SLIPPERY WHEN WET, Bon Jovi | Vertigo/London VERH 38 (F) | 76 | PROMISE, Sade | Epic EPC 86318 (C) |
| 27 | TOP GUN, Original Soundtrack | CBS 70296 (C) | 77 | THE SINGLES COLLECTION, Spandau Ballet | Chrysalis SBTY 1 (F) |
| 28 | LIKE A VIRGIN, Madonna | Sire/WEA WX 20 (W) | 78 | PRIVATE DANCER, Tina Turner | Capitol TINA 1 (E) |
| 29 | FORE!, Huey Lewis and The News | Chrysalis CDL 1534 (F) | 79 | THE COLOUR OF SPRING, Talk Talk | EMI EMC 3506 (E) |
| 30 | BE YOURSELF TONIGHT, Eurythmics | RCA PL 70711 (R) | 80 | AN ALBUM OF HYMNS, Aled Jones | Telstar STAR 2272 (R) |
| 31 | SCOUNDREL DAYS, A-ha | Warner Brothers WX 62 (W) | 81 | ON THE BEACH, Chris Rea | Magnet MAGL 5069 (R) |
| 32 | COMMUNARDS, Communards | London LONLP 18 (F) | 82 | HIT MIX 86, Various | Stylus SMR 624 (STY) |
| 33 | GO WEST/BANGS AND CRASHES, Go West | Chrysalis CHRD 1495 (F) | 83 | WHILE THE CITY SLEEPS . . . , George Benson | Warner Brothers WX 55 (W) |
| 34 | PLEASE, Pet Shop Boys | Parlophone PSB 1 (E) | 84 | UNDER A BLOOD RED SKY, U2 | Island IMA 3 (E) |
| 35 | QUEEN GREATEST HITS, Queen | EMI EMTV 30 (E) | 85 | THE AUTOBIOGRAPHY OF SUPERTRAMP, Supertramp | A&M TRAMP 1 (F) |
| 36 | DIFFERENT LIGHT, Bangles | CBS 26659 (C) | 86 | RAPTURE, Anita Baker | Elektra EKT 37 (W) |
| 37 | LOVE ZONE, Billy Ocean | Jive HIP 35 (R) | 87 | LIVE/1975-1985, Bruce Springsteen | CBS 4502271 (C) |
| 38 | LIVE MAGIC, Queen | EMI EMC 3519 (E) | 88 | THE PAVAROTTI COLLECTION, Luciano Pavarotti | Stylus SMR 8617 (STY) |
| 39 | RIPTIDE, Robert Palmer | Island ILPS 9801 (E) | 89 | SIXTIES MANIA, Various | Telstar STAR 2287 (R) |
| 40 | ISLAND LIFE, Grace Jones | Island GJ 1 (E) | 90 | THE SINGING DETECTIVE, Various | BBC REN 608 (E) |
| 41 | THE DREAM OF THE BLUE TURTLES, Shing | A&M DREAM 1 (F) | 91 | WORD UP, Cameo | Club/Phonogram JABH 19 (F) |
| 42 | SOUTH PACIFIC, Te Kanawa/Correras/Vaughan | CBS 42205 (C) | 92 | JENNIFER RUSH, Jennifer Rush | CBS 26488 (C) |
| 43 | THE BROADWAY ALBUM, Barbra Streisand | CBS 86322 (C) | 93 | SOMEWHERE IN TIME, Iron Maiden | EMI EMC 3512 (E) |
| 44 | ROCKY IV, Original Soundtrack | Scotti Brothers SCT 70272 (C) | 94 | BETWEEN TWO FIRES, Paul Young | CBS 4501501 (C) |
| 45 | LUXURY OF LIFE, Five Star | Tent/RCA PL 70735 (R) | 95 | JONATHAN KING'S ENTERTAINMENT FROM THE USA, Various | Stylus SMR 8612 (STY) |
| 46 | SUZANNE VEGA, Suzanne Vega | A&M AMA 5072 (F) | 96 | LOVE OVER GOLD, Dire Straits | Vertigo/Phonogram 6359109 (F) |
| 47 | HOUNDS OF LOVE, Kate Bush | EMI KAB 1 (E) | 97 | HITS 3, Various | CBS/WEA HITS 3 (W) |
| 48 | BREAK EVERY RULE, Tina Turner | Capitol EST 2018 (E) | 98 | BORN IN THE USA, Bruce Springsteen | CBS 86304 (C) |
| 49 | IN THE ARMY NOW, Status Quo | Vertigo/Phonogram VERH 36 (F) | 99 | FINE YOUNG CANNIBALS, Fine Young Cannibals | London LONLP 16 (F) |
| 50 | EVERY BEAT OF MY HEART, Rod Stewart | Warner Brothers WX 53 (W) | 100 | THE CHART, Various | Telstar STAR 2278 (R) |

● Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 conventional outlets ©1987
This chart covers the 53-week period 30 December 1985 to January 1987

Head first

THE RECENTLY launched Front Row Films, headed by Simon Frodsham and Luke Thornton, is particularly excited by its recently completed promo video for Hald Me, a new single by ex-Men At Work leader Colin Hay, due for release worldwide at the end of January.

Directed by Pete Carnish, noted for his video direction work with Dire Straits and Tears For Fears among others, the video, shot in London, features a computer generated head with Hay's face performing alongside the real thing.

The head was "matted" on to the body of an actor to produce what Frodsham claims to be a unique effect "designed to turn a few heads".

The video was commissioned by CBS Records International in New York and shot on 35mm over two days in London. All post production work was undertaken at Complete Video in London, where the computer head was generated.

Cornish spent four months in preparation and it seems likely that the video will become a landmark in the field of special effects. **JT**

R E V I W S

Requiem, Andrew Lloyd Webber, Domingo, Brightman, Winchester Cathedral Choir, Orchestra of St Luke's, conducted by Lorin Maazel. Channel 5, CFV 05842. Running time 60 mins.

Comment: Lloyd's Webber's rare excursion into classical music survived the hype which preceded it and went on to top the classical record charts and enter the pop charts, no mean feat for a Requiem. Critics described it as a trifle with ingredients drawn from Puccini, Faure, Vaughan Williams, Benjamin Britten, and a host of others — but there was no question about its success as a choral work that spoke directly to a much broader audience than classical music normally claims. This video is a recording of the first performance, in Saint Thomas Church, New York, and makes the most of the accessible music and the imposing visual sight at the premiere. Shots of the building and its gleaming organ fade into the bright red cassocks of the Winchester choir, and then into the spot-lit faces of Sarah Brightman and Paul Miles-Kingston in the Pie Jesu. **NS**

Sales Forecast: This should do as proportionately well as the record because it provides exactly what a

music video should provide — a worthwhile extra dimension to the raw material. This is a classical video which will definitely sell to a much wider market.

Kiri Te Kanawa — Royal Gala Concerto. Kanawa, Richard Amner, piano, Richard Baker, inductor. Channel 5 CFV 05932. Running time: 60 mins.

Comment: This was made as long as eight years ago, at the Royal Opera House, Covent Garden. But it shows the Royal soprano in the less familiar role of Lieder singer — performing a range of songs from Schubert to Dvorak and Richard Strauss, which cannot be said to be highly popular material. Lieder is a very specialist area, and remarkably few opera singers excel at it. Typically, Kanawa shows a clear dramatic feel for the songs but perhaps lacks a little on the finer psychological points that a more experienced Lieder singer like Elly Ameling would suggest. But Channel 5 has presented the programme wisely with useful, brief introductions from Mr Classical Music, Richard Baker, without destroying the atmosphere of a recital.

Sales forecast: Don't expect sales to be of the order of West Side Story or South Pacific. Both her

opera and musical fans might be disappointed in seeing their heroine in more austere circumstances. But most faithful followers will not want to be without it. **NS**



ANDREW LLOYD WEBBER

● GLO PRODUCTIONS has opened its first US office in Las Angeles which is under the care of Elizabeth Trafford. The address is 1562 South Bundy Drive, Las Angeles, CA 90025.

Lightning strikes again

LIGHTNING'S SELL through video catalogue has gone into its second reprint following intense demand from the distributor's clients.

The catalogue, which was first issued in November, comes in A5 booklet size and contains details of over 1,000 titles, all of which retail at under £10. It is split into two main sections — the category listings and the title index. The catalogue listings is split into sections covering feature films, children's titles, humour, science fiction and music with the music section further sub-divided to cover different types of music.

Lightning is mailing the catalogue to its existing accounts and it can also be obtained free from the company's customer liaison department.

Says Lightning's video director Brian Yershon: "We were ahead of the field in producing this catalogue, and that move has certainly paid off. The demand for the catalogue is a good indication that the sell-through market is going to be a very successful area to be in, both for ourselves and for our dealers."

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MUSIC VIDEO

| Rank | Artist | Description (tracks) | Timings/Recommended Retail Price | Label |
|------|---|---|----------------------------------|------------------|
| 1 | KATE BUSH: The Whole Story | Compilation (14 tracks)/50 mins/£14.95 | MVP 99 11432 | PMI |
| 2 | STATUS QUO: Rocking Through The Years | Compilation (26 tracks)/£9.99 | Channel 5 CFV 05922 | Channel 5 |
| 3 | DIRE STRAITS: Alchemy Live | Live (10 tracks)/1hr 20mins/£9.99 | Channel 5 CFV 00122 | Channel 5 |
| 4 | WHAM!: The Final | EP (3 tracks)/15 mins/£7.75 | CBS/Fox 384650 | CBS/Fox |
| 5 | NEW NOW, That's What I Call Music 8 | Compilation (19 tracks)/1hr 20mins/£14.95 | PMI/Virgin AM 82047 | PMI/Virgin |
| 6 | CAMEO: The Videosingles | EP (3 tracks)/20 mins/£9.99 | PolyGram 041 4594 | PolyGram |
| 7 | DIRE STRAITS: Brothers In Arms | EP (4 tracks)/15mins/£9.95 | PolyGram 011 32072 | PolyGram |
| 8 | THE POLICE: Every Breath You Take | Compilation (15 tracks)/55 mins/£16.99 | A&M/PVG AM 834 | A&M/PVG |
| 9 | QUEEN: We Will Rock You | Live (5 tracks)/1hr 20 mins/£6.99 | Video Collection VC 4017 | Video Collection |
| 10 | HITS 5 | Compilation (15 tracks)/57 mins/£9.99 | CBS/Fox 714250 | CBS/Fox |
| 11 | MADNESS: Utter Madness | Compilation (11 tracks)/50 mins/£14.99 | Virgin/PVG VVD 180 | Virgin/PVG |
| 12 | PET SHOP BOYS: Television | Compilation (6 tracks)/30 mins/£9.95 | MVR 99 00522 | PMI |
| 13 | QUEEN: Greatest Fix | Compilation (17 tracks)/60mins/£14.99 | MVP 99 10112 | PMI |
| 14 | CLIFF RICHARD: Rock In Australia | Live (20 tracks)/1hr 10mins/£16.99 | MVN 99 1130 | PMI |
| 15 | WHAM!: In China — Foreign Skies | Live (12 songs)/1hr 20mins/£14.99 | CBS/Fox 714250 | CBS/Fox |
| 16 | LED ZEPPELIN: The Song Remains The Same | Live (9 tracks)/1hr 20mins/£11.95 | WHV PEV 61289 | WHV |
| 17 | THE COMPLEAT BEATLES | Serv. Documentary/1hr 55mins/£9.99 | MGM/UA SMV 10166 | MGM/UA |
| 18 | QUEEN: Live In Rio | Live (16 tracks)/1hr/£14.99 | MVP 99 10792 | PMI |
| 19 | COMMUNARDS: The Videosingles | EP (4 tracks)/20 mins/£9.99 | PolyGram 041 4612 | PolyGram |
| 20 | WHITNEY HOUSTON: No. 1 Video Hits | EP (4 tracks)/18mins/£9.99 | RCA/Columbia RV1 11001 | RCA/Columbia |
| 21 | BON JOVI: Breakout | Compilation (6 tracks)/22 mins/£14.95 | PolyGram 041 38672 | PolyGram |
| 22 | FIVE STAR: Luxury Of Life | Compilation (7 tracks)/27 mins/£9.99 | RCA/Columbia RV1 10930 | RCA/Columbia |
| 23 | WHAM!: The Video | EP (5 tracks)/21 mins/£9.99 | CBS/Fox 304850 | CBS/Fox |
| 24 | U2: "Under A Blood Red Sky" | Live (12 tracks)/61 mins/£19.95 | Virgin/PVG VVD 045 | Virgin/PVG |
| 25 | BOB MARLEY: Legend | Compilation (54 tracks)/£9.99 | Channel 5 CFV 05892 | Channel 5 |
| 26 | MADONNA: The Virgin Tour | Live (10 tracks)/50mins/£19.95 | WEA Music K 9381 053 | WEA Music |
| 27 | KATE BUSH: The Single File | Compilation (12 tracks)/50mins/£14.99 | MVP 99 10312 | PMI |
| 28 | LEVEL 42: The Videosingles | EP (5 tracks)/20 mins/£9.95 | PolyGram 041 39372 | PolyGram |
| 29 | IRON MAIDEN: Live After Death | Live (4 tracks)/1hr 30mins/£16.95 | MVN 99 10942 | PMI |
| 30 | ROLLING STONES: Video Rewind | Compilation (1 hr)/£9.99 | MVN 99 11016 | PMI |

● NOW, That's What I Call Music 8 was omitted from last week's chart due to a transposing error. It should have featured at No. 5.

TOP 75 SINGLES

ANITA BAKER

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TITLES A-Z (WRITERS)

| | | | |
|--|-----|--|----|
| Almaz (Crawford) | 20 | Love Is Forever (Brathwaite/Estroff/O'Connell) | 40 |
| Back to the High Life Again (Winwood/Jennings) | 53 | Madonna (Simon) | 44 |
| Back to Back (Monaghan/Rock) | 90 | Madonna (Simon) | 87 |
| Balancing Girl (Riche) | 19 | Madonna (Simon) | 73 |
| Beautiful Imbalance (Foreman/Foreman) | 56 | Madonna (Simon) | 76 |
| Because of You (Bowling) | 54 | Madonna (Simon) | 31 |
| Behind the Mask (Maudsley/Salmador) | 39 | Madonna (Simon) | 29 |
| Best Kept Secret (Chung/Craig) | 47 | Madonna (Simon) | 28 |
| Big Fun (Simmons/Taylor) | 6 | Madonna (Simon) | 28 |
| Breathe (Swing Out Sister) | 7 | Madonna (Simon) | 28 |
| Booy (Korn/Sylvan) | 72 | Madonna (Simon) | 28 |
| C'est la Vie (Newell/Pearl-Holding) | 4 | Madonna (Simon) | 28 |
| Candy (Blackman/Jenkins) | 65 | Madonna (Simon) | 28 |
| Caravan of Love (Haley/Jasper/Wey) | 25 | Madonna (Simon) | 28 |
| Change of Heart (Machoway/Lauper) | 81 | Madonna (Simon) | 28 |
| Christina's World (Lindsay) | 87 | Madonna (Simon) | 28 |
| Coming Around Again (Simon) | 70 | Madonna (Simon) | 28 |
| Cross That Bridge (Ward) | 42 | Madonna (Simon) | 28 |
| Crush On You (Kushnik) | 78 | Madonna (Simon) | 28 |
| Cry Wolf (Mag. Washkoor) | 30 | Madonna (Simon) | 28 |
| Distant Star (J. & B. Kerslake) | 100 | Madonna (Simon) | 28 |
| Don't Ever Leave Me (Walden/Cohen/Slewart) | 84 | Madonna (Simon) | 28 |
| Down to Earth (Koonany/Anderson) | 15 | Madonna (Simon) | 28 |
| Dream (Ross/Frost) | 42 | Madonna (Simon) | 28 |
| Each Time You Break My Heart (Madonna Bray) | 68 | Madonna (Simon) | 28 |
| Eldorado (Remix) (Kernani) | 57 | Madonna (Simon) | 28 |
| Face & Sutures (Cornwell) | 61 | Madonna (Simon) | 28 |
| Falling In Love (Oh Oh) (Demer/Gold/Vigil) | 96 | Madonna (Simon) | 28 |
| Feel So Good (Robinson/Harvey/Joby) | 93 | Madonna (Simon) | 28 |
| Ghostdancing (Simple Minds) | 89 | Madonna (Simon) | 28 |
| Go See the Doctor (De Waele) | 23 | Madonna (Simon) | 28 |
| Heartache (L. Fernandez/Brown) | 27 | Madonna (Simon) | 28 |
| Heartache (Lloyd) | 90 | Madonna (Simon) | 28 |
| Heaven (Stevenson/Roy) | 80 | Madonna (Simon) | 28 |
| Here to Stay (Agerin/Becher/Hopper) | 97 | Madonna (Simon) | 28 |
| Hip to Be Square (Gibson/Hopper/Lewis) | 71 | Madonna (Simon) | 28 |
| Hymn to Her (Kane/Henderson) | 82 | Madonna (Simon) | 28 |
| I Like It (Wachob/Bowen) | 95 | Madonna (Simon) | 28 |
| I Love My Radio (Pegoraro/Cecchetti/Bozzetti) | 24 | Madonna (Simon) | 28 |
| I.O.U. (Sally) | 92 | Madonna (Simon) | 28 |
| Irene (P.G. Kane) | 23 | Madonna (Simon) | 28 |
| If I Were a Rich Man (Hughes) | 76 | Madonna (Simon) | 28 |
| If This Love (Meyer/Caspi) | 3 | Madonna (Simon) | 28 |
| If I Didn't Matter (Webb/Talbot) | 9 | Madonna (Simon) | 28 |
| Jack the Crooner (Ushman/Verna) | 21 | Madonna (Simon) | 28 |
| Jack Your Body (Hurley/Ring/Coffey) | 74 | Madonna (Simon) | 28 |
| Kiss (Prince/Revolution) | 50 | Madonna (Simon) | 28 |
| Land of Confusion (Banks/Coffey/Rutherford) | 27 | Madonna (Simon) | 28 |
| Let Her Fall (Ten Jenc) | 84 | Madonna (Simon) | 28 |
| Let's Dance (Beyoncé) | 98 | Madonna (Simon) | 28 |
| Let's Stay Together (Foreman) | 38 | Madonna (Simon) | 28 |
| Love in Anger (Webb/Johnson) | 63 | Madonna (Simon) | 28 |

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| The Week | Last Week | Wks on Chart | Title | Artist (Producers) | Publishers | Label | #127 | Number | (Distributor) |
|----------|-----------|--------------|---|--|---|-------------------------------------|---------|------------|---------------|
| 1 | 2 | 3 | JACK YOUR BODY | Steve 'Silk' Hurley (Steve Hurley) | Copyright Control | London | LON(X) | 117 | (F) |
| 2 | 1 | 9 | REET PETITE (The Sweetest Girl In Town) | Jackie Wilson (Carl Davis) | Burlington Music | | | 3(A) | |
| 3 | 3 | 9 | IS THIS LOVE? | Alison Moyet (Jimmy Iovine) | Virgin Music/RCA Music | | | (T) | (C) |
| 4 | 6 | 6 | C'EST LA VIE | Sadkin/Thornalloy | Screen Gems | Manhattan/EMI | (12)M14 | (F) | |
| 5 | 5 | 10 | NO MORE THE FOOL | Elkie Brooks (Russ Ballard) | Virgin Music | | | (F) | |
| 6 | 4 | 7 | BIG FUN | Big Fun (Lionel Richie) | Warner Bros. | | | (R) | |
| 7 | 10 | 3 | SURRENDER | Swing Out Sister (Paul Staveley O'Duffy) | 10 Music | Mercury/Phonogram | SWING 3 | (12) | (F) |
| 8 | 8 | 7 | HYMN TO HER | The Pretenders (Clearmountain/Iovine) | Hynde House Of Hits/Clive Banks Music | | | (T) | (M) |
| 9 | 15 | 2 | IT DIDN'T MATTER | The Style Council (Paul Weller) | EMI Music/Stylist/EMI Music | | | (F) | |
| 10 | 18 | 7 | REAL WILD CHILD (WILD ONE) | Iggy Pop (David Bowie/David Richards) | Southern Music | A&M AM(Y) | 368 | (F) | |
| 11 | 24 | 2 | WASTELAND | The Mission (Tim Palmer/The Mission) | RCA Music | | | (F) | |
| 12 | 29 | 3 | SOMETHING IN MY HOUSE | Dead Or Alive (Stock/Aitken/Waterman) | Warner Bros. Music/Lateband | | | (C) | |
| 13 | 31 | 2 | RAT IN MY KITCHEN | UB40 (UB40) | New Clooms/ATV Music | DEP International/Virgin | DEP 25 | (12) | (F) |
| 14 | 30 | 2 | THIS WHEEL'S ON FIRE | Siouxie & The Banshees (Banshees/Hedges) | B. Feldman/EMI | Wandaland/Polydor | SHE(X) | 11 | (F) |
| 15 | 32 | 7 | DOWN TO EARTH | Cunusity Killed The Cat (Levine) | Curio Sounds/Chelsea Music/Warner Bros. | Mercury/Phonogram | CAT(X) | 2 | (F) |
| 16 | 28 | 3 | WALKING DOWN YOUR STREET (Remix) | Bangles (David Kahne) | CBS Songs/Warner Bros. Music/Carlin Music | | | (C) | |
| 17 | 9 | 14 | SOMETIMES | Erasure (The Rain) Sonnet Music | | Mute | (12) | MUTE 51 | (I/RT/SP) |
| 18 | 11 | 11 | THE FUTURE SO BRIGHT I GOTTA | Oran 'Juice' Jones (Vincent F. Bell/Russell Simmons) | Def Jam | (T)A | 7303 | (C) | |
| 19 | 17 | 6 | BALLERINA GIRL/DEEP RIVER WOMAN | Lionel Richie (Lionel Richie/James Anthony Carmichael) | Warner Bros. | Motown | LQ(T) | 3 | (R) |
| 20 | 35 | 9 | ALMAZ | Randy Crawford (Reggie Lucas) | MCPS (H. Fox) | Warner Brothers | W8583 | (T) | (M) |
| 21 | 40 | 4 | JACK THE GROOVE | Roze (Vaughan Mason) | Champion Music | Champion | CHAMP | (12) | 23 |
| 22 | 50 | 2 | HEARTACHE | Pepsie & Shirie (Phil Fearon/Tambi Fernando) | Handle Music | Polydor | POSD(P) | 837 | (F) |
| 23 | 37 | 2 | I.O.U. (Ultimate Mixes - '87) | Freeze featuring John Rocco (Arthur Baker) | Shakin' Baker/Intersong | Citybeat/Beggars Banquet | CBE 709 | (CBE 1209) | (M) |
| 24 | 36 | 3 | I LOVE MY RADIO | Taffy (Claudia Cecchetti) | EMI Music | Transglobal/Rhythm King/Mute Type 1 | (T) | (I/RT) | |
| 25 | 7 | 8 | CARAVAN OF LOVE | The Housemartins (John Williams) | Warner Bros. Music | Go! Discs | GOD(X) | 16 | (F) |
| 26 | 34 | 6 | ONCE BITTEN TWICE SHY | Vesta Williams (David Crawford) | Rondor Music/Island Music | | | (F) | |
| 27 | 16 | 10 | LAND OF CONFUSION | Genesis (Genesis/Hugh Padgham) | Banks/Collins/Rutherford/Hit And Run | Virgin | GENS 3 | (12) | (F) |
| 28 | 19 | 10 | SHAKE YOU DOWN | Gregory Abbott (Gregory Abbott) | CBS Songs | | | (C) | |
| 29 | 20 | 6 | OVER THE HILLS AND FAR AWAY | Gary Moore (Peter Collins) | 10 Music | 10/Virgin | TEN(T) | 134 | (F) |
| 30 | 13 | 8 | CRY WOLF | A-ha (Alan Tarney) | ATV Music | Warner Brothers | W8500 | (T) | (M) |
| 31 | 12 | 7 | OPEN YOUR HEART (REMIX) | Madonna (Madonna/Patrick Leonard) | Warner Bros. Music | Sire | W8480 | (T) | (M) |
| 32 | 14 | 13 | THE FINAL COUNTDOWN | Europa (Kevin Elson) | EMI Music | | | (F) | |
| 33 | 33 | 2 | TRAMPOLINE | Julian Cope (Warne Livesey) | 10 Music | Island | (12)IS | 303 | (F) |
| 34 | 39 | 6 | VICTORY | Kool & The Gang (Ronald Bell) | I.B.M.C./Kool & The Gang Planetary/Nm | Club/Phonogram | JAB(X) | 44 | (F) |
| 35 | 56 | 2 | YOU SEXY THING | Hot Chocolate (Mickie Most) | Chocolate/RAK Publishing | EMI | (12)EMI | 5592 | (F) |
| 36 | 26 | 7 | THE BOY IN THE BUBBLE (Remix) | Paul Simon (Paul Simon) | Pattern Music | Warner Brothers | W8509 | (T) | (M) |
| 37 | 22 | 14 | LIVIN' ON A PRAYER | Bon Jovi (Bruce Fairbairn) | PolyGram Music/CBS Songs | Vertigo/Phonogram | VER(X) | 28 | (F) |

THE NEXT 25

| | | | | | | | |
|----|-----|------------------------------|--|----------------------|--------------------------|--------|------|
| 76 | 77 | IF LOVE COULD KILL | En Vogue (Anita Baker) | Atlantic | ATL | 124 | (F) |
| 77 | 78 | THE FUTURE SO BRIGHT I GOTTA | Oran 'Juice' Jones (Vincent F. Bell/Russell Simmons) | Def Jam | (T)A | 7303 | (C) |
| 78 | 79 | CRUSH ON YOU | Kushnik | | | | |
| 79 | 80 | WARRIORS (OF THE WASTELAND) | UB40 (UB40) | New Clooms/ATV Music | DEP International/Virgin | DEP 25 | (12) |
| 80 | 81 | HEAVEN | Randy Crawford (Reggie Lucas) | MCPS (H. Fox) | Warner Brothers | W8583 | (T) |
| 81 | 82 | CHANGE OF HEART | De Waele | | | | |
| 82 | 83 | I FOUND LOVE | En Vogue (Anita Baker) | Atlantic | ATL | 124 | (F) |
| 83 | 84 | DON'T EVER LEAVE ME | Walden/Cohen/Slewart | | | | |
| 84 | 85 | LET HER FALL | Ten Jenc | | | | |
| 85 | 86 | SOMEDAY | Ushman/Verna | | | | |
| 86 | 87 | CHRISTINA'S WORLD | Lindsay | | | | |
| 87 | 88 | PLEASE MISTER PLEASE | Chorus | | | | |
| 88 | 89 | MAMMA TOLD ME | Foreman | | | | |
| 89 | 90 | BACK TO BURN | W. La. Rock | | | | |
| 90 | 91 | HEATSTROKE | Blackman/Jenkins | | | | |
| 91 | 92 | IRREFUSE | Harvey/Joby | | | | |
| 92 | 93 | FEEL SO GOOD | Robinson/Harvey/Joby | | | | |
| 93 | 94 | SOMEBODY'S COMIN' | Blackman/Jenkins | | | | |
| 94 | 95 | I LIKE IT | Wachob/Bowen | | | | |
| 95 | 96 | FALLING IN LOVE | Demer/Gold/Vigil | | | | |
| 96 | 97 | HERE TO STAY | Foreman | | | | |
| 97 | 98 | LIVE IT UP | Wachob/Bowen | | | | |
| 98 | 99 | GO SEE THE DOCTOR | De Waele | | | | |
| 99 | 100 | DISTANT STAR | Blackman/Jenkins | | | | |

| | | | | | | | | | |
|----|-----|----|--|---|--|-----------------------|----------|----------|--------|
| 38 | 21 | 9 | SO COLD THE NIGHT | Communards (Thorne) | Rowmark/W. A. Bang/Mistramark/Rocket Music | London | LON(X) | 110 | (F) |
| 39 | 46 | 2 | BEHIND THE MASK (Edit) | Eric Clapton (Phil Collins) | EMI Music | Duck/Warner Brothers | W 8461 | (T) | (M) |
| 40 | 45 | 3 | LOVE IS FOREVER | Billy Ocean (Wayne Brathwaite/Borry J. Eastmond) | Zomba/Aqua Music | | | (R) | |
| 41 | 44 | 3 | THE MUSIC OF THE NIGHT/Wishing You Were Somehow Here | Michael Crawford (A) Sarah Brightman (AA) (A. Lloyd Webber) | Really Useful | Polydor | POSD(P) | 833 | (F) |
| 42 | 48 | 3 | CROSS THAT BRIDGE | Ward Brothers (Don Was/Phil Brown) | Virgin Music | Siren | SIREN 37 | (12) | (F) |
| 43 | 23 | 11 | STEP RIGHT UP | Jaki Graham (Derek Bramble) | Virgin Music | EMI | (12)JAKI | 9 | (F) |
| 44 | 58 | 2 | MAGIC SMILE | Rosie Vela (Gary Kotz) | Copyright Control | | | | |
| 45 | 25 | 14 | TAKE MY BREATH AWAY (Love Theme from 'Top Gun') | Bergin (Giorgio Moroder) | GMPC/Famous Chappell | | | (C) | |
| 46 | 68 | 2 | YOU DON'T KNOW | Berlin (Andy Richards/Bob Ezrin/Berlin) | Warner Bros. Music | Mercury/Phonogram | MER(X) | 237 | (F) |
| 47 | NEW | | BEST KEPT SECRET | China Crisis (Clive Langer/Alan Winstanley) | Virgin Music | Virgin | VS 926 | (12) | (F) |
| 48 | 27 | 8 | DREAMIN' | Status Quo (Pip Williams) | Birchwood/EMI Music | Vertigo/Phonogram | QUO 21 | (12) | (F) |
| 49 | 73 | 2 | SOUL MAN | Sam Moore & Lou Reed (Davitt Sigerson) | Warner Bros. Music | A&M AM | 364 | (F) | |
| 50 | 54 | 2 | KISS | Age of Chance (Age of Chance) | Warner Bros. Music | Fon | AGE(T) | 5 | (I/RT) |
| 51 | 56 | 2 | TROUBLE | Heaven 17 (Heaven 17) | Sound Diagrams/Warner Bros. Music/Textime | Virgin | VS 926 | (12) | (F) |
| 52 | 72 | 2 | ELDORADO (Remix) | Drat Theatre (Gary Langan/Kentam) | Paint Music | Epic | EMU | (12) | (C) |
| 53 | NEW | | BACK IN THE HIGH LIFE AGAIN | Steve Winwood (Russ Titelman/Steve Winwood) | F.S. Ltd./CBS/Rondor | Island | (12)IS | 303 | (F) |
| 54 | 41 | 10 | BECAUSE OF YOU | Deoxy Midnight Runners (Arun Chakraverty) | EMI Music | Mercury/Phonogram | BRUSH 1 | (12) | (F) |
| 55 | 73 | 2 | STRANGER ON THE SHORE OF LOVE | Stevie Wonder (Stevie Wonder/Gary Otzoback) | Jobete/Black Bull Music | Motown | WOND | (12) | (R) |
| 56 | NEW | | BEAUTIFUL IMBALANCE | Thrashing Doves (Chris Thomas) | Rondor Music/Doves Hit Songs | A&M | TDVE | 1 | (F) |
| 57 | 38 | 14 | BREAKOUT | Swing Out Sister (Paul Staveley O'Duffy) | 10 Music | Mercury/Phonogram | SWING 2 | (12) | (F) |
| 58 | 75 | 2 | TROUBLE TOWN | The Dointees (Robin Millar) | Kitchenware/CBS Songs | Kitchenware/London | SK(X) | 13 | (F) |
| 59 | NEW | | WHAT A FOOL BELIEVES | Doobie Brothers feat. Michael McDonald (Templeman) | Intersong/Island | Warner Brothers | W 8451 | (T) | (M) |
| 60 | 42 | 14 | YOU KEEP ME HANGIN' ON | Kim Wilde (Ricki Wilder) | Jobete Music | MCA | KIM(T) | 4 | (F) |
| 61 | NEW | | FACTS + FIGURES | Hugh Cornwell (Ian Ritchie/Hugh Cornwell) | CBS Songs/Polytonna Music | Virgin | VS 922 | (12) | (F) |
| 62 | 52 | 12 | EACH TIME YOU BREAK MY HEART | Nick Kamen (Madonna/Stephen Bray) | Warner Bros. Music/Island Music | WEA | YZ 90 | (T) | (M) |
| 63 | 71 | 2 | LOVE IN ANGER | The Armoury Show (Howard Gray) | CBS Songs | Parlophone | (12)R | 6149 | (F) |
| 64 | NEW | | SLOW TRAIN TO DAWN | The The (Warne Livesey/Matt Johnson) | Complete Music | Some Bizarre | Epic | TENSE(T) | 1 |
| 65 | 49 | 9 | CANDY | Cameo (Larry Blackmon) | PolyGram Music | Club/Phonogram | JAB(X) | 43 | (F) |
| 66 | 47 | 19 | SHOWING OUT | Mick & Kim (Stock/Aitken/Waterman) | All Boys Music | Supreme | SUPE(T) | 107 | (A) |
| 67 | NEW | | THE CHAMP | The Mohawks (J. Palmer) | Sparta Florida | Palmer | PM(T) | 1 | (J/SP) |
| 68 | 59 | 9 | SHIVER | George Benson (Narada M Walden) | Carlin/Mighty Three/Island Music | Warner Brothers | W8523 | (T) | (M) |
| 69 | 51 | 8 | YOU CAN DANCE IF YOU WANT TO | Go Go Lorenzo and The Davis Pinckney Project (Steven Franco) | EMI Music | Bailing Point/Polydor | POSD(P) | 836 | (F) |
| 70 | NEW | | COMING AROUND AGAIN | Carly Simon (Kunkel/Payne/Massenburg/Samwell-Smith) | Chappell | Arista | ARIST | (12)687 | (R) |
| 71 | 61 | 8 | HIP TO BE SQUARE | Huey Lewis and The News (Huey Lewis and The News) | Chrysalis Music | Chrysalis | HUEY(X) | 6 | (F) |
| 72 | 63 | 2 | BUOY | Mick Kam featuring David Sylvian (Korn/Jansen) | Opium Arts Ltd. | Virgin | VS910 | (12) | (F) |
| 73 | 66 | 8 | MR. BIG STUFF | Heavy D. & The Boyz (Andre (Dr Jeckyll) Harrell/D. J. Eddie F.) | CBS | MCA | MCA(T) | 1106 | (F) |
| 74 | NEW | | KINGS CALL | Philip Lynoff (Philip Lynoff/Kit Woolven) | Chappell/PUK | Vertigo/Phonogram | LYN | (12) | (F) |
| 75 | 43 | 9 | THE MIRACLE OF LOVE | Eurythmics (David A. Stewart) | RCA Music | RCA | DA(T) | 9 | (R) |

New blood for indies

by Chris White

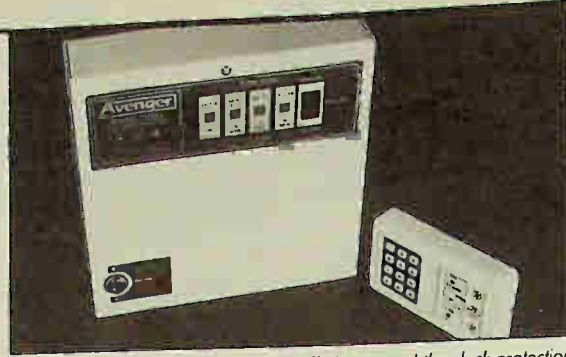
THE INDIE retail sector is to be given a boost via Terry Blood Distribution, the Midlands based company, which is launching a consumer advertising and promotion campaign on behalf of the shops it supplies.

The campaign kicked off this month with a double-page spread in *Tracks* magazine which TBD distributes free of charge for retailers to pass on to their customers. "The aim of this first advertisement is to bring to people's attention not only the personal service, but also the huge choice consumers can get when shopping at a small independent shop supplied by Terry Blood," Norman Smith managing director of TBD, says.

"For some time we have been trying to encourage independent record shops to diversify into related home entertainment areas, such as videos and computer software, in order both to survive and prosper. Hopefully this consumer campaign will help them considerably."

The *Tracks* advertisement also announces the second phase of the campaign which is a consumer competition with over £500 worth of records, tapes and CDs to be won. Entry details will appear in the March issue. Retailers from whom the winners originally got their copies of *Tracks* will then be credited with the trade value of the goods, and prizes will be awarded on site in the shops to generate local press coverage.

Smith adds: "The independent retailer has every disadvantage in the world, and it is vital to us personally as a distribution company that the indie retail sector doesn't decrease anymore. We're currently distributing 65,000 copies of *Tracks* to dealers throughout the UK and this figure will be boosted to more than 100,000 later in the year, so a lot of record buyers are going to become more aware of their local independent record shop. The promotion will be an ongoing one and should be a considerable boost for the indie sector."



A NEW intruder alarm security system offering around-the-clock protection has been developed by A&G Security Electronics. The three-zone system, called the *Averger Micro-Three De Luxe*, has been specifically designed for use in smaller shops and incorporates many features normally only found in more costly equipment.

Apart from offering 24-hour security, the system also features remotely positioned override controls, *Micro Three Key Pads*, which allow the user to remotely alarm and isolate selected areas or zones.

● A&G Security Electronics, Wrigley Street, Oldham, Greater Manchester OL4 1HW (061-633 3033).

Window shopping

SHOPEX INTERNATIONAL, the retail shopfitting and display equipment exhibition, is once again co-sponsoring a national shop window display competition, *Shop Window '87*, along with the Shop and Display Equipment Association and the British Display Society.

The three classes of entry are professional (retail organisations with professional or full-time display facilities), amateur for all other retailers, and charity. Entry to the competition is free: entrants have to submit a full plate 10-inch by eight inch colour photo of a recent

window display, authenticated by a shop owner, director or manager. Closing date for entries is April 24.

Designers of the winning entries will have photographs of their winning window entries displayed at Shopex International, which is being held at Olympia between June 14-18, and receive a trophy plus cheque for £150.

Further information: Audrey Reading, AGB Exhibitions, Audit House, Field End Road, Eastcote, Middlesex HA4 9LT (01-868 4499).

Jazz — read all about it

APOLLO PRESS has started a Jazz Master Series of biographical paperbacks with the first two currently on sale — *Woody Herman* by Steve Vace and *Gerry Mulligan* by Raymond Horricks.

The series is attractively produced with four colour covers and priced at £4.95.

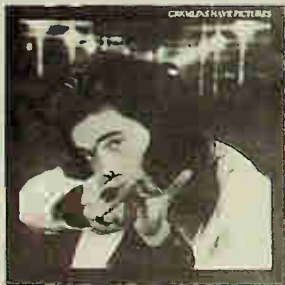
The authors are all experts in their fields and the paperbacks are packed with info including rare photographs and selected discographies.

They are excellent value for money and a must for jazz fans. In the pipeline are editions on Duke Ellington, John Coltrane, Miles Davis, Benny Goodman, Stan Getz and Ornette Coleman. **JH**

● THE MISSING Link Trading Company, which manufactures a range of jigsaw puzzles depicting album sleeve artwork, has several new titles in the pipeline for release, including The Beatles' classic *Sgt Pepper's Lonely Hearts Club Band* cover, Pink Floyd's *The Dark Side Of The Moon* and Five Star's *Silk And Steel*.

Missing Link has also signed a deal with Walt Disney to manufacture jigsaws in a 12-inch square format, and the first three will be *Mickey Mouse*, *The Donald Duck Band* and *Snow White And The Seven Dwarfs*.

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ZIPPO ZONG 015. America's brightest new rock combo. Laced with psychedelia. Features Mitch Easter.



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"CD Technology: The Beat Goes On"

Jan Timmer, President, PolyGram International

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R E V I E W S

Serenade, Tommy Reilly. Academy of St Martin-in-the-Fields Chamber Ensemble. Chandos ABRD 1202.

The harmonica player Tommy Reilly possesses unforgettable musicianship — this much is clear from his latest collection of arrangements and original works written for his instrument. Music as different as Faure's Pavane, a Handel Sonata, Debussy's Bruyeres and On Wings Of Song by Mendelssohn could only survive on a harmonica in the hands of a master — which Reilly clearly is. It is a light and entertaining collection aimed at a general MOR audience, rather than specifically classical.

Death And The Maiden, Schubert. Song sung by Ann Murray, soprano, Jeffrey Tate, piano. Orchestrated version by Mahler played by the ECO, Jeffrey Tate. EMI CDC 7473542.

The sheer shock of hearing the familiar opening of Death And The Maiden on full string orchestra forces the listener to view the work afresh — which, no doubt, is just what Mahler intended, when he orchestrated the work, adding a fifth line for double bass on occasions. This version will be viewed by most, however, as complementary to a record of the original string quartet, but the change of scale makes it absorbing.

English Music Of The 18th Cen-

tury. London Baroque. Amon-Ra Records, CD-SAR 14.

This spirited recording of trio sonatas by Avison, Arne, Handel, Abel and Stanley was originally recorded by London Baroque four years ago, and only now finds its way on to CD. It is a worthwhile addition to the early music CD catalogue, especially for the way London Baroque throws an affectionate spotlight on minor figures such as Avison and Abel.

Songs, Gaucelm Faidit. Troubadour Music from the 12-13th centuries. Keckes Ensemble. Hungaroton, HCD 12584-2.

So much of medieval music is conjecture that it is not surprising that Hungarian inflections have appeared to creep into this playing version of work by one of the leading French-born troubadour, Faidit, made by this Hungarian group. On the other hand, it must be acknowledged that Faidit did spend some five years in Hungary before returning home. Specialist, but interesting.

● THERE HAVE been short delays in the release of the next four titles in Pickwick's mid-price IMP Red Label, but supplies will arrive this week, a company spokesman says. They are: Schubert's Symphonies Nos 3 and 8 "The Unfinished" played by the City Of London Sinfonia conducted by Richard Hickox

Irmelin, Delius. Soloists, BBC Concert Orchestra, Norman del Mar. BBC Records, BBC CD 3002, 2CDs.

Irmelin was Delius's first completed opera and his largest — a two-hour, three-act composition vaguely derivative of his mentor Grieg, yet containing many of the hallmarks of Delius himself, as can be immediately heard in the oboe lines. The plot concerns a princess who rejects a series of suitors, and while youthful in character it did not deserve to wait until 1953 for its first performance. It was championed by Beecham, who even prepared a suite from the music from Act 2, and additionally promoted by another arrangement of excerpts with Fenby's help towards the end of Delius's life. Yet this recording, made originally for a BBC transmission with reliable English soloists under the capable direction of del Mar was its world premiere recording. A must for Delius enthusiasts, and interesting for operatic collectors.

(PCD 848); Saint-Saens' Symphony No 3 with the Berne Symphony Orchestra conducted by Peter Maag (PCD 847); Bach's Brandenburg Concertos Nos 4, 5, 6 with the ECO directed by Philip Ledger (PCD 845); and French Impressionist Piano Music played by Christina Ortiz (PCD 846).

AIR PLAY

| KEY A - Radio 1 A-list C - Radio 1 Chorbuster N - New Entry | RADIO 1 | | RADIO 2 | | REGIONAL | | LAST WEEK'S CHART |
|---|--|--------------------------------|---------|------------------|----------|------------------------------------|-------------------|
| | 17-18 | 10-11 ACTUAL PLAYS (4 or more) | 19-20 | 12-13 PLAYLISTED | 19-21 | 17-19 PLAYS LISTINGS (at stations) | |
| AGE OF CHANCE | Kis | 10 | 11 | A | A | - | 54 |
| A-HA Cry Wolf | Warner Brothers | 12 | 18 | A | A | 30 | 13 |
| ARMOURY SHOW | Love In Anger Parlophone | 5 | - | - | - | 14 | 11 |
| BANGLES | Walking Down Your Street CBS | 20 | 14 | A | A | 37 | 36 |
| BERLIN | You Don't Know Mercury | 9 | 9 | A | A | 19 | 25 |
| BIG DISH | Christina's World Virgin | 4 | 5 | - | - | 19 | 12 |
| BLOW MONKEYS | It Doesn't Have To Be That Way RCA | 20 | 8 | C | C | 30 | 13 |
| BROOKS, ELKIE | No More The Fool Legend | 13 | 13 | A | A | 38 | 38 |
| BUSH, STAN | The Touch Epic | 8 | - | A | C | - | - |
| CHRISTIANS, THE | The Forgotten Town Island | 10 | - | - | - | - | - |
| CHINA CRISIS | Best Kept Secret Virgin | 10 | 8 | C | - | 24 | 16 |
| CLAPTON, ERIC | Behind The Mask Duck | 10 | 6 | C | - | 33 | 20 |
| COPE, JULIAN | Trampoline Island | 20 | 17 | A | A | 28 | - |
| COCK ROBIN | When Your Heart Is Weak CBS | - | - | - | - | 19 | 18 |
| CORNWELL, Hugh | Facts & Figures Virgin | 12 | 12 | A | A | 10 | 7 |
| CRAWFORD, RANDY | Almaz Warner Brothers | 6 | - | - | - | 22 | - |
| CURIOSITY KILLED THE CAT | Down To Earth Mercury | 8 | 7 | C | - | 21 | 15 |
| DAMNED, THE | Gigolo MCA | 5 | - | - | - | - | - |
| DAVID & DAVID | Swallowed By The Cracks A&M | 11 | 4 | - | - | - | - |
| DEAD OR ALIVE | Something In My House Epic | 15 | 4 | A | C | 29 | 27 |
| DOOBIE BROS/McDONALD | What A... Warner Brothers | 4 | - | - | - | 23 | - |
| DRUM THEATRE | El Dorado (Remix) Epic | 11 | 11 | A | A | 20 | 15 |
| FRANKLIN/MICHAEL I | Knew You Were... Epic | 11 | - | - | - | - | - |
| FREZZ/ROCCA I.O.U. | City Beat | - | - | - | - | 18 | - |
| GAP BAND, THE | The Big Fun Total Experience | 15 | 15 | A | A | 35 | 37 |
| GENESIS | Land Of Confusion Virgin | 11 | 15 | - | A | 21 | 31 |
| GEORGIA SATELLITES | Keep Your Hands... Elektra | 8 | - | - | - | - | - |
| GIRL TALK | Falling For You WEA | - | - | - | - | 10 | - |
| GLASS TIGER | Someday Manhattan | 4 | - | - | - | 21 | - |
| HEAVEN 17 | Trouble Virgin | - | - | - | - | 24 | 23 |
| HOT CHOCOLATE | You Soxy Thing EMI | 4 | - | - | - | 22 | 23 |
| HURLEY, STEVE 'SILK' | Jack Your Body London | 10 | 9 | A | - | 27 | 22 |
| HURRAHI | If Love Could Kill Kitchenware | 5 | - | - | - | 9 | - |
| JONES, BARBARA | Pleaso Misler Please Charm | 4 | 5 | - | A | - | - |
| JONES, ORAN 'JUICE' | The Rain Def Jam | 10 | 12 | A | A | 25 | 33 |
| KINKS, THE | How Are You London | - | - | - | - | 11 | 13 |
| KNOPFLER, DAVID | When We Kiss Greenhill | - | - | - | - | 16 | 11 |
| KOOL & THE GANG | Victory Club | 13 | 12 | A | A | 22 | 19 |
| LITTLE RICHARD | Somebody's Coming WEA | 6 | 13 | A | A | 18 | 21 |
| LOVE & MONEY | River Of People Mercury | 4 | - | - | - | 12 | 12 |
| LOVERBOY | Heaven In Your Eyes CBS | - | - | - | - | 13 | 14 |
| LYNOTT, PHIL | King's Call Vertigo | - | 6 | - | - | 15 | 14 |
| MADONNA | Open Your Heart Sire | 13 | 16 | A | A | 26 | 34 |
| MENTAL AS ANYTHING | Live It Up Epic | 5 | - | - | - | 24 | 16 |
| MIAMI SOUND MACHINE | Falling In Love Epic | 6 | 10 | A | A | 12 | 13 |
| MISSION, THE | Wasteland Mercury | 10 | 5 | C | - | 14 | 6 |
| MOORE, GARY | Over The Hills And Far Away 10 | 15 | 19 | A | A | 28 | 31 |
| MOORE, SAM/LOU REED | Soul Man A&M | 9 | 10 | C | - | 27 | 13 |
| MOYET, ALISON | Is This Love? CBS | 17 | 16 | A | A | 38 | 38 |
| NEVIL, ROBBIE | C'est La Vie Manhattan | 20 | 20 | A | A | 37 | 36 |
| OCEAN, BILLY | Love Is Forever Jive | 10 | - | C | C | 34 | 37 |
| PEPSI & SHIRLIE | Heartache Polydor | 12 | 13 | A | A | 27 | 17 |
| POP, IGGY | Real Wild Child (Wild One) A&M | 21 | 20 | A | A | 30 | 24 |
| PRETENDERS | Hymn To Her Real | 13 | 13 | A | A | 37 | 40 |
| PSYCHEDELIC FURS | Angels Don't Cry CBS | - | - | - | - | 14 | 17 |
| Q, STACEY | Two Of Hearts Atlantic | 4 | - | - | - | - | - |
| RED BOX | Heart Of The Sun WEA | 5 | - | C | - | 17 | - |
| RICHIE, LIONEL | Ballerina Girl Motown | 11 | 19 | A | A | 39 | 40 |
| ROBINSON, TOM | Feels So Good Castaway | - | 4 | - | - | 26 | 26 |
| ROUEN | Let It All Out EG | 4 | - | - | - | 14 | - |
| RUN DMC | You Be Lilin' Fourth & Broadway | 4 | - | - | - | - | - |
| SIMON, CARLY | Coming Round Again Arista | 14 | - | C | - | 25 | 18 |
| SIMON, PAUL | The Boy In The Bubble Warner Brothers | 12 | 15 | A | A | 38 | 36 |
| SILENCE & THE BEAT | Freezing Point Silver Lining | - | - | - | - | 11 | - |
| SIOUXSIE & THE BANSHEES | This Wheel's... Wanderland | 18 | 10 | A | C | 25 | 21 |
| SISTER SLEDGE | Here To Stay Parlophone | - | - | - | - | 16 | 11 |
| SOUTHSIDE JOHNNY/THE JUKES | Hard To Find RCA | 10 | 13 | A | A | - | - |
| STEPHENSON/DAINTEES | Trouble Town Kitchenware | 7 | 9 | A | A | - | 9 |
| STEWART, JERMAINE | Don't Ever Leave Me 10 | 5 | 6 | - | - | 16 | 13 |
| STYLE COUNCIL | I Didn't Matter Polydor | 18 | 8 | A | C | 32 | 27 |
| SWING OUT SISTER | Surrender Mercury | 24 | 17 | A | A | 38 | 39 |
| TAFFY I | Love My Radio Transglobal | 12 | 10 | A | A | 28 | 21 |
| THE THE | Slow Train To Down Epic | 6 | - | - | - | - | - |
| THRASHING DOVES | Beautiful Imbalance A&M | 10 | 8 | A | C | 10 | 6 |
| TIMBUK 3 | The Future's So Bright I.R.S. | 19 | 4 | C | C | 13 | 8 |
| TOTO III | Be Over You CBS | - | - | - | - | 19 | 14 |
| TWO PEOPLE | Heaven Polydor | 11 | 6 | A | C | 13 | 10 |
| UB40 | Rat In Me Kitchen DEP International | 20 | 19 | A | A | 29 | 20 |
| VELA, ROSIE | Magic Smiles A&M | 10 | 12 | A | A | 15 | 10 |
| WARD BROTHERS | Cross That Bridge Siren | 13 | 14 | A | A | 13 | 6 |
| WHO THE HELL... | Use Imagination Influx | 5 | - | - | - | - | - |
| WILLIAMS, VESTA | Once Bitten, Twice Shy A&M | 13 | 9 | A | A | 27 | 17 |
| WILSON, JACKIE | Reet Petite (The Sweetest Girl...) SMP | 20 | 19 | A | A | 34 | 37 |
| WINWOOD, STEVE | Back In The High Life Again Island | 14 | 14 | A | A | 32 | 30 |
| WONDER, STEVIE | Stranger On The Shore Of Love Motown | 11 | 10 | A | C | 34 | 35 |

The single by The Jam, 'Let Her Fall', should have appeared on last week's grid with 8 (Chorbusters & A-list), those with 4 or more Radio 1 plays last week as logged by Sharn Bubbling under with less than 10 stations are, Impossible Dreamers (7), Ben Orr (6), Raze (6), Trava, Wallace (6).

Touche Ross

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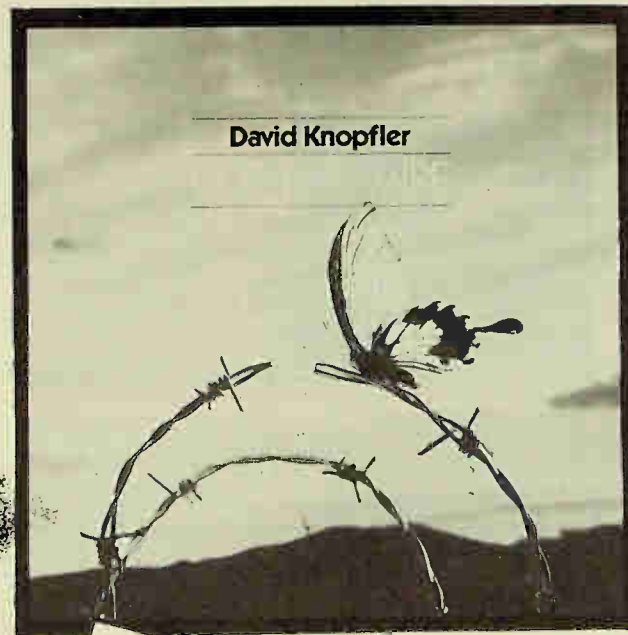
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MUSIC WEEK

W

CUT THE WIRE David Knopfler

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HIS NEW SINGLE

W/LEN

- No 1** 1 THE WHOLE STORY ★★ CD
Kate Bush EMI KBTV 1
- 2** 2 GRACELAND ★★★ CD
Paul Simon Warner Brothers WX 52
- 3** 5 LIVE MAGIC ★ CD
Queen EMI EMC 3519
- 4** 8 DIFFERENT LIGHT ★ CD
Bangles CBS 26659
- 5** 3 TRUE BLUE ★★★ CD
Madonna Sire WX 54
- 6** 4 NOW, THAT'S WHAT I CALL MUSIC 8 ★★★
Various CD EMI/Virgin/Polygram NOW 8
- 7** 6 SLIPPERY WHEN WET ★ CD
Bon Jovi Vertigo/Phonogram VERH 38
- 8** 13 GET CLOSE • CD
The Pretenders Real/WEA WX 64
- 9** 11 SWEET FREEDOM: BEST OF MICHAEL McDONALD •
Michael McDonald CD Warner Brothers WX 67
- 10** **NEW** THE HOUSE OF BLUE LIGHT CD
Deep Purple Polydor POLH 32
- 11** 7 EVERY BREATH YOU TAKE — THE SINGLES ★★ CD
The Police A&M EVERY 1
- 12** 22 THE VERY BEST OF ELKIE BROOKS
Elkie Brooks Telstar STAR 2284
- 13** 27 NO MORE THE FOOL ○ CD
Elkie Brooks Legend LMA 1
- 14** 9 REVENGE ★★ CD
Eurythmics RCA PL 71050
- 15** 25 DISCO • CD
Pet Shop Boys EMI PRG 1001
- 16** 15 BROTHERS IN ARMS ★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 17** 23 AUGUST • CD
Eric Clapton Duck/Warner Brothers WX 71
- 18** 14 FORE! ★ CD
Huey Lewis and The News Chrysalis CDL 1534
- 19** 10 SILK AND STEEL ★★★ CD
Five Star Tent/RCA PL 71100
- 20** 28 INVISIBLE TOUCH ★ CD
Genesis Virgin GEN 50

- 59** 83 THE "HOUSE" SOUND OF CHICAGO
Various DJ International/London LONLP 22
- 60** **RE** RAT IN THE KITCHEN ○ CD
UB40 DEP International/Virgin LP DEP 11
- 61** 47 THE GREATEST HITS OF 1986 •
Various Telstar STAR 2286
- 62** 61 THE SINGLES COLLECTION★★ CD
Spandau Ballet Chrysalis SBTV 1
- 63** 74 NOW DANCE 86 •
Various EMI/Virgin NOD 2
- 64** 52 HIT MIX '86 •
Various Stylys SMR 624
- 65** 51 LOVERS •
Various Telstar STAR 2279
- 66** 65 THE SINGLES ALBUM CD
Soft Cell Same Bizzare/Phonogram BZLP 3
- 67** 77 PLEASE ★ CD
Pet Shop Boys Parlophone PSB 1
- 68** 84 ALF ★★★ CD
Alison Moyet CBS 26229
- 69** **RE** BLAH-BLAH-BLAH CD
Iggy Pop A&M AMA 5145
- 70** 46 THE HOLLYWOOD MUSICALS ○
Johnny Mathis and Henry Mancini CBS 450 258-1
- 71** 69 UTTER MADNESS ○ CD
Madness Zarjazz/Virgin JZLP 2
- 72** 58 INTO THE LIGHT ★ CD
Chris De Burgh A&M AMA 5121
- 73** **NEW** GREATEST HITS ETC (Mid Price Re-Reissue) CD
Paul Simon CBS 450 166-1
- 74** 70 NOTORIOUS • CD
Duran Duran EMI DDN 331
- 75** 59 WHILE THE CITY SLEEPS . . . • CD
George Benson Warner Brothers WX 55
- 76** 36 AN ALBUMS OF HYMNS • CD
Aled Jones Telstar STAR 2272
- 77** 76 CONTROL • CD
Janet Jackson A&M AMA 5106
- 78** 75 THIRD STAGE CD
Boston MCA MCG 6017



HUE AND CRY'S Kane gang: building a combustible sound

Hue and Cry

by Danny Van Emden

HUE & CRY: A dozen gigs old and looking good. As golden reviews filter through, Glaswegian brothers Pat and Greg Kane have just got their first full bond together; released a superb single, the jazz coloured I Refuse, on the Virgin-distributed Circo label, and have been variously described as everything from "perfect" to "inspirational" on the way.

It's all about the unexpected: the big brash swing of Greg's melodies behind Pat's melting vocals and subtly-suggested political swipes expressed in almost cloying terms. "Shoving political ideas in the opposite language, the deliberately corny lexicon of love", as the ebullient and articulate Pat has it.

And if it works to their advantage on vinyl, it's just as good live. The brothers take inspiration from a very different breed to your average Glaswegian jingly band. Famed live performers such as Sinatra and Nelson Riddle rub shoulders with the likes of Madness and Matt Johnson in the Kane Hall Of Fame.

"We always wanted a live bond to write songs with. It's so

loud destroying writing with drum machines," says Pat, at 22 big brother of Greg, lyricist, front man and main spokesperson. "Hip hop alienates me — it's technologically performed music. All the music I've loved most — Miles Davis, Frank Sinatra, The Temptations — you could never programme that shape of sound. Performability is so important."

The brothers' first show with what's hoped will be a permanent line-up of extra (mole) vocals, guitar, bass and drums, was a packed, passionate affair at Glasgow's tiny, trendy Fixx Club.

Despite the leap from piano duo to "combustible bond", confidence, along with standards, was high, Pat a swaggeringly convincing note-perfect focal point, the sweat forming rivulets down his front; Greg, head down, eyes closed, making those big melodies work.

Pat: "Sinatra said that he sang to everyone in his audience personally. I love that even if it is a myth. The idea of one-to-one empathisation is so lovely. If that comes off in Hue & Cry I'd be so happy."

With a chart position in the offing for I Refuse, an opposite blast against sexual stereotyping set against a suave backdrop of swing, London beckons.

A showcase of the eminently suitable setting of Ronnies is on the cards and Pat and Greg are cherishing the challenge. "We want to show people that worthy things can be done outside of the London media. Glasgow is not all about scrotchy funk bands. It'll be interesting to see how we flutter the pages."

'Once we get into the studio we'll have something . . . that a producer would be mad to mess with'

Next move will be a spring album, possibly employing Prince couriers, impressed by the brothers' first courting visit to the US (both sides impressed), and definitely featuring lots and lots of big arrangements.

"Once we get in there we'll have something with the band that a producer would be mad to mess with," says Pat, who also promises he will never put a gratuitous synth on any of his records.

Pat's idea of the personal touch extends to a vague desire to control the band's videos, sleeves etc, but they're happy to leave these things (you may have seen the sharp sleeves and poster) to Circo "no face politics there", and to their manager Alon McNeil.

Despite the "designer leftisms" — their words — Hue & Cry leave you in no doubt of their ambition. If they can't speak to a large public, well, there's very little point at all. "We wanted a major deal because of their amazing resources," they say.

They want to carve a dignified course in what can be an undignified business. So far, so good. This could be the start of something big.

Masters of the rolls

EARLY ARRIVALS of the Human League's just completed UK joint, stretching through November, December and this month, will have also had a glimpse of the new-look Drum Theatre, who opened for the similarly restyled headliners on 20 dates.

Slimmed down to a core of founder members and prime movers Gori Tarn, Kent B and Paul Snook, Drum Theatre are shaping up for a busy spring with the Eldorado single from their forthcoming Epic album Everyman getting airplay left, right and centre, a slot on Wagon, a new video, and various other projects all co-inciding.

The tour wasn't the group's first foray into big venues. There was a mismatched bosh with King a while back, but more importantly, the trio has toured extensively in Europe and the Far East, enjoying a number one hit in Italy a keen teeny following in Japan.



DRUM THEATRE: out of Africa, into the charts

The slim-down also heralds a more serious approach, no, Everyman isn't a concept album (phew!), but keyboardman Kent B says a maturer feel is the order of the day and indeed the album features a pleasing simplicity to the peeling, almost early-Culture Clubby pop.

"The simplicity was deliberate," says Chicagoon Kent. "Everyman sounded over-produced at first, but CBS left us alone after a while to produce it ourselves and it got WorldRadioHistory

more minimal and mature as it went along."

And how did the Human League's fans take to the Drummer boys? Kent reports a good turn-out and warm reception nationwide and feels that this, along with their first evening TV appearance on the still massively influential Wogan after plenty of slots, but all Saturday kids shows, in the past signals that the teeny days are giving way to a more reasoned era: the fans now want music, not image.

Like many others, keen to throw off the trappings of teenydom ("We don't mind being stars — it's just what kind of stars"), Drum Theatre are keen to emphasise there's even more to them than music: a TV documentary on French impressionist painter Monet is one incongruous project on the cards, and the group got a taste for directing during the shooting of the single's video.

Kent: "It was a major step for us; the first time we'd been involved with the production and storyboarding and after a huge fight with CBS they let us go to Kenya to make it."

The whole shoot took seven days, with the band covering a couple of hundred miles a day in search of the right setting, losing seven tyres and crashing the car on the way.

But it was all worthwhile if Kent's enthusiasm is anything to go by. Clearly, label and artists are hoping it's going to be a case of out of Africa and into the charts.

DVE



TIMBUK 3: ménage à trois with a beatbox

Future's so bright

by Nick Gibson

YOU'D HAVE been lucky to catch Timbuk 3 last summer when they spent six weeks opening for the likes of Martin Stephenson & The Daintees and My Bloody Valentine on an all-but invisible UK tour.

But now the American husband and wife team of Pat and Barbara McDonald have returned, for a series of TV and London live appearances bringing with them a debut US Top 20 single, a Top 50 album and a prestigious Grammy nomination for best new group.

A little over a year ago they were barely known outside of their native Austin, Texas, but a regional spotlight feature on America's MTV led to their being signed to IRS Records and a debut album, Greetings From Timbuk 3 — soon to be released here through MCA — resulted in a pair of tunes being

used in The Texas Chainsaw Massacre 2 movie.

Since then the duo's combination of acoustic/electric guitars, double voices and rhythm-pumping beatbox on their harmonic-laced country/pop/R&B has been called everything from "lyrically astute" to "vitality refreshing."

Given Timbuk 3's marriage of folk; country, cajun, and rock, the unusual choice of beatbox instead of a traditional rhythm section was born initially out of practical necessity more than any artistic preference.

"The jambox wasn't cheap (£185), but it enabled us to get the songs across as we wanted them and meant we could travel cheaply and earn enough money busking in Austin and New York to make ends meet," says Pat McDonald.

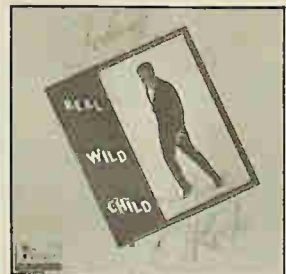
Barbara: "We could make around £35 an hour busking in New York but we did strike a lot of people as odd. They'd ask us when we were going to put down the guitars and start break-dancing! A lot of purists have tried to tell us we can't mix country, folk and pop music with their precious beatbox dance styles, but it's only a vague blend. It's not deliberate, our music just comes out that way."

Live, the duo drops the accoustics for electric guitars, giving them the harder, cutting edge absent, but not lost, from their new album. And of course, the beatbox takes pride of place onstage.

"Timbuk 3's future lies in experimenting, we're not always going to be Pat and Barbara with a jambox. Right now the group name fits with what we are doing, but in a year's time we might call ourselves something different and start playing Louisiana hip hop music — who knows? And who cares, as long as people enjoy it."

In the unlikely event of Timbuk 3 never breaking out of their currently successful, slightly quirky, well-crafted, modern pop style, their debut album and Future's So Bright, I Gotta Wear Shades single will remain a testament to the vitality of contemporary music.

You are about to hear the future of American music. And lo, the future is good.



● Trivial Pursuit time — where did Iggy Pop find his current hit, Real Wild Child? Answer — either from the man who co-wrote it, Australian rock star of the Fifties Johnny O'Keefe (pictured) but more likely from Jerry Allison, drummer with Buddy Holly & The Crickets, who cut the song backed by Holly and fellow Cricket Joe Mauldin in 1958 after touring Oz earlier that year with O'Keefe as the opening act.

Allison released it as Ivan, by the way, which is his middle name, and his single just failed to make the upper half of the US singles chart in the same year. So — what connects Buddy Holly and Iggy Pop?

JT

'Chain reaction

THE Jesus and Mary Chain are a worrying group. They walk a tight-rope of brilliance — one slip and they would be a worthless embarrassment.

At the **National Ballroom, Kilburn**, the suspense was even greater than usual. Not only were these their first appearances for quite a while, but they also featured a new line-up. And as the concerts came at the end of a year when the group's only new release was a re-recording, there were not many clues as to what the Reid brothers had been plotting.

But as they screeched into life, it became clear that any fears were to be played yet again. The extra guitarist adds to the tower of sound that crumbles and topples around Jim Reid's vocals. And while Bobby Gillespie's replacement may not match his predecessor's appearance, he can drum just as well.

The handful of new songs easily matched the old favourites — mostly they were slower compositions in a similar vein to Just Like Honey.

Perhaps in 1987 we should learn to trust the Jesus and Mary Chain.

ANDREW BEEVERS



IN LEAGUE: Phil Oakey, Susanne Sulley, Ian Burden, Joanne Catherall

bit flut and the wormh escaped somewhere.

The audience? Older, straighter, enjoying themselves tremendously but only motivated enough to dance on faves like Love Action.

Everyone got it right by encore time: audience dancing, and band regaled in rubberware, funny hats and wigs after a quick costume change, giving a bit of themselves at last. Only Human, born to make mistakes, but still needed

DANNY VAN EMDEN

Frankies go!

BERLIN PROVED, if little else, they know how to use a stage. At **Wembley** their frighteningly blond US rock was heightened only by a credible show of gymnastics, clearly learned in the stadia of home. That apart, little to recommend them. Take Your Breath Away, that playlist favourite, was faithful, the new Phonogram single, You Don't Know, was an adventurous departure from big film balladry and beyond that, not really much more. Pleasant, hysterically mannered, not for the UK.

Now then, **Frankie Goes To Hollywood**. All those enjoying the cruel sport of watching Frankie Goes To Seed are urged to recall the trio of number ones before being totally dismissive. Starting off with an aggressive reading of Rage Hard, they certainly didn't give the impression of a band staggering to a halt. Fleshed out with a couple of auxiliary Frankies it was great fun and an excellent resumé of their brief career.

Songs from the failed Liverpool LP were enigmatically greeted, but



HOLLY JOHNSON: still a star

it's for the hits that the fans, predominantly young, largely hunting in packs, pay their money. Of course the songs never were much more than beefed up nursery rhymes, but Holly's such a star, such a good-natured performer, that all the dazzle and lights, glitter and explosions, strongly combined to give a concert of genuine character and personality. I'd take Frankie's War over Springsteen's any-day, hell, on this showing I'd even trade his Born To Run for their version.

Probably Frankie are on the way out, their music isn't flexible enough to allow a style change significant enough to attract a new audience. But Two Tribes and Relax remain classics, dancefloor musts, so rather than smear at their shortcomings, endorse Frankie's resolve and save them from the ignominious slide into self parody.

DUNCAN HOLLAND

It's gonna happen

WHAT A compact little outfit **That Petrol Emotion** are. They're such a small band, but what a big heart, and as we all know, a good heart is hard to find.

Deppford's **Albany Empire** afforded the somewhat peculiar experience of seeing a band in the "round" and also provided the intriguing mix of an hour of hip-hop, a smattering of traditional Irish and then TPE's enthusiastic Eighties pop. Their manifesto, though, remains admirably clear: take a spot of thrashing guitar, add pumping drums and mix in deceptive melody.

It's A Good Thing, yes, another overlooked pop classic, comes closest to defining the sound, and as such was warmly received. Throughout, the audience was generally appreciative, but appeared fairly keen on performing that extraordinary business of slam dancing, a practice whose place beside pogoing in rock's memory is now overdue. There does, however, appear to be an underlying grudge among pop's younger fraternity who on feeling that they've missed out on the golden hour of punk are now committed to reliving some of its less laudable excesses. An ugly glass throwing incident bore witness to this intent.

WorldRadioHistory

That Petrol Emotion are no punk throwbacks though. It's a thoroughly modern sound, one crafted from influences, but generating a new excitement. They played note perfect, yet with verve and swagger intact.

Indie observers pay lip-service to TPE, not giving them the truly deserved accolades, maybe because of the O'Neill brothers' past, but if we're looking for a band whose pioneering spirit, ability and music best sums up the prospects for better times, then That Petrol Emotion is the band.

DUNCAN HOLLAND

Beautiful tonight

ERIC CLAPTON'S performance at the **Royal Albert Hall** was, quite simply, a triumph. And this accolade comes from one who feels he has coasted musically since Cream disbanded.

There's no doubt there was a special atmosphere for Monday night's performance, with **Mark Knopfler** and **Phil Collins** — producer on Clapton's latest LP August (Duck through WEA) — joining in the fun. Fun it was and when you can attract two of the biggest grossing names in the business as sideman, it must say more about you than cash ever can.

Clapton was equal to the compliment, never holding back and

ducking out on none of the solos.

Showing what made him one of the early guitar gods, he plunged straight into Crossroads and White Room, gradually coming further up to date with I Shot The Sheriff, before running through some of the new stuff — injecting it with more verve than shows through on the already gold album. His regular sideman — keyboard player Greg Phillinganes and bass player Nathan East — showed they are no slouches themselves on a long blues.

The almost middle-aged audience was brought to its feet for a rousing Cocaine and a teasing Layla before the Knopfler fans were satisfied by a version of Dire Straits' Money For Nothing, but my evening was capped by the finale Sunshine Of Your Love.

His old Cream numbers White Room and Crossroads turn up on a special edition of latest single Behind The Mask.

DAVID DALTON



CLAPTON: verve

Only Human

"YOU KNOW I'll change, if change is what you require," sang Phil Oakey in that familiar deadpan growl during Mirror Man, one of the strongest songs of his second night at **Hammersmith Odeon** and one on which he and the remaining Leaguers: Burden, Sulley and Catherall, defrosted enough to look as if they might actually be enjoying themselves half as much as their audience.

Human League move with the times OK. Where this change leads them is out on a limb, still showing occasional sparks of songwriting genius, but between albums leading an imageless, isolated existence, cut off from the direction of their peers.

The worst thing about this gig was their apparent squirming embarrassment of their own shortcomings. You could almost see the girls — as they will always be known, quite aptly, with their endearing ordinariness — relief each time their bit in a song was over.

The best things were Phil Oakey, still larger than life in high heels and Dynasty shoulders, and the pick of their songs over the last five years. They didn't stray into pre-girls era much, but then they probably don't have many fans left from those days anyway.

As a band made up of three singers and a bassist, there had to be help and they were unobtrusively assisted by two keyboardists, a drummer churning out Glitter Band beats and a guitarist (yes, a guitarist on a Human League dry ice-swathed stage).

Hits and hits that never were came and went, Dore songs standing tallest and everybody looking a bit sheepish on the Jam & Lewis big soul productions from their last album, Crash, on which things fell a

EUROPARADE

| This Week | Last Week | Top 10 | Top 20 | Top 40 | Top 60 | Chart | Comments |
|-----------|-----------|--------|--------|--------|--------|-------|---|
| 1 | 1 | 1 | 1 | 21 | | | THE FINAL COUNTDOWN , Europe, GMD 5 GB 110 |
| 2 | 2 | 6 | 17 | 5 | | | SHOWING OUT , Rod & Rod, A 14 GB 141 |
| 3 | 6 | 12 | 18 | 7 | | | SOMETIMES , Breake, GMD 5 GB 110 |
| 4 | 8 | 7 | 6 | 13 | | | WALK LIKE AN EGYPTIAN , Memphis, B 14 GB 141 |
| 5 | 5 | 3 | 3 | 11 | | | NOTORIOUS , Dore Dore, A 14 GB 141 |
| 6 | 7 | 4 | 5 | 14 | | | IN THE ARMY NOW , Status Quo, A 14 GB 141 |
| 7 | 4 | 5 | 4 | 14 | | | SUBURBIA , Pat Sharp Band, A 14 GB 141 |
| 8 | 3 | 2 | 2 | 6 | | | OPEN YOUR HEART , Modern, B 14 GB 141 |
| 9 | 23 | 21 | 22 | 5 | | | REET PETITE , Joe & Anna, GB 110 |
| 10 | New | | | 1 | | | LAND OF CONFUSION , Gemini, B 14 GB 141 |
| 11 | 15 | 20 | 15 | 5 | | | KEINE STERNE IN ATHEN , Stephan Bissinger, A 14 GB 141 |
| 12 | 11 | 11 | 8 | 12 | | | GERONIMO'S CADILLAC , Modern Talking, A 14 GB 141 |
| 13 | 24 | 13 | 11 | 7 | | | WAR , Eric Slaughter, B 14 GB 141 |
| 14 | 21 | 27 | 32 | 4 | | | IS THIS LOVE , Alison Moyet, GB 110 |
| 15 | 9 | 9 | 6 | | | | CARAVAN OF LOVE , The New Masters, GB 110 |
| 16 | 13 | 8 | 10 | 7 | | | ROCK THE NIGHT , Foreign, B 14 GB 141 |
| 17 | 38 | — | — | 2 | | | YOU KEEP ME HANGIN' ON , A & M, Wides, GB 110 |
| 18 | 17 | 17 | 20 | 5 | | | CRY WOLF , A & M, EX 100 GB 110 |
| 19 | New | | | 1 | | | FOR AMERICA , Red Box, B 14 GB 141 |
| 20 | 10 | 14 | 21 | 9 | | | THROUGH THE BARRICADES , Spandau Ballet, EMI, GB 110 |
| 21 | 16 | 19 | 13 | 28 | | | HOLIDAY RAP , MC Mike G and Dorey Smith, EMI, GB 110 |
| 22 | 36 | 23 | — | 3 | | | TWO OF HEARTS , Steve D, GMD 5 GB 110 |
| 23 | New | | | 1 | | | BIG FUN , The Gap Band, GMD 5 GB 110 |
| 24 | 25 | 34 | 35 | 6 | | | SO COLD THE NIGHT , Lemonheads, WEA, GB 110 |
| 25 | 12 | 15 | 16 | 6 | | | THE RAIN , Dore Dore, Jive, GB 110 |
| 26 | — | 28 | 31 | 1 | | | TAKE MY BREATH AWAY , Berlin, EMI, GB 110 |
| 27 | 31 | 29 | 29 | 6 | | | GIVE ME WHAT YOU HAVE , Dore & The Dore, EMI, GB 110 |
| 28 | 18 | 16 | 19 | 6 | | | VICTORY , Rod & The Gang, GMD 5 GB 110 |
| 29 | 14 | 10 | 12 | 5 | | | LVIN' ON A PRAYER , The Jive, B 14 GB 141 |
| 30 | 26 | 37 | — | 3 | | | T'EN VA PAS , Eric, EMI, GB 110 |
| 31 | 22 | 26 | 24 | 8 | | | TWO PEOPLE , Tava Torres, A 14 GB 141 |
| 32 | 30 | 30 | 28 | 9 | | | A QUIEN LE IMPORTA , Alvin T. Dore, EMI, GB 110 |
| 33 | 28 | 25 | 25 | 7 | | | JEG VED EN LAERKEREDE , The Carole, GMD 5 GB 110 |
| 34 | 27 | 31 | 27 | 6 | | | SCHWARZE MADONNA , Gemini, A 14 GB 141 |
| 35 | New | | | 1 | | | HALLELUJA , Forward Star, B 14 GB 141 |
| 36 | New | | | 1 | | | JACK YOUR BODY , Steve Six & Malar, GB 110 |
| 37 | 20 | 18 | 14 | 16 | | | TRUE BLUE , Wham, EMI, GB 110 |
| 38 | — | 32 | 23 | 1 | | | WORD UP , Combs, A 14 GB 141 |
| 39 | New | | | 1 | | | HEARTBEAT , Dixie Johnson, D 14 GB 141 |
| 40 | 33 | 33 | 26 | 5 | | | PREMIER BAISER , Lemonheads, WEA, GB 110 |

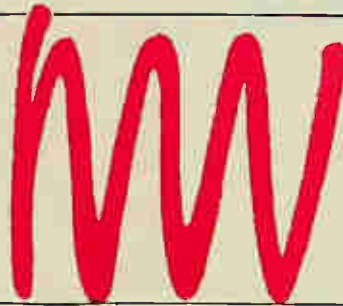
Key: A—Australia B—Belgium CH—Switzerland D—West Germany DK—Denmark E—Spain F—France GB—United Kingdom I—Italy NL—Netherlands R—Eire
Compiled from 11 national charts by Disc Radio Information Staff

TOP 75 SINGLES



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

MUSIC WEEK



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

| | | |
|-------------|---|---|
| No 1 | JACK YOUR BODY Steve 'Silk' Hurley | London LON(X) 117 |
| 2 | REET PETITE (The Sweetest Girl In Town) • Jockie Wilson | SMP SKM (12)3 |
| 3 | IS THIS LOVE? ○ Alison Moyet | CBS MOYET (T)1 |
| 4 | C'EST LA VIE Robbie Nevil | Manhattan/EMI (12)MT 14 |
| 5 | NO MORE THE FOOL Elkie Brooks | Legend (12)LM 4 |
| 6 | BIG FUN The Gap Band | Total Experience/RCA FB 49779 (12)—FT—49780 |
| 7 | SURRENDER Swing Out Sister | Mercury/Phonogram SWING 3(12) |
| 8 | HYMN TO HER The Pretenders | Real YZ 93(T) |
| 9 | IT DIDN'T MATTER The Style Council | Polydor TSC(X) 12 |
| 10 | REAL WILD CHILD (WILD ONE) Iggy Pop | A&M AM(Y) 368 (F) |
| 11 | WASTELAND The Mission | Mercury/Phonogram MYTH(X) 2 |
| 12 | SOMETHING IN MY HOUSE Dead Or Alive | Epic BURNS(T) 1 |
| 13 | RAT IN MI KITCHEN UB40 | DEP International/Virgin DEP 25(12) |
| 14 | THIS WHEEL'S ON FIRE Siouxsie & The Banshees | Wonderland/Polydor SHE(X) 11 |
| 15 | DOWN TO EARTH Curiosity Killed The Cat | Mercury/Phonogram CAT(X) 2 (F) |
| 16 | WALKING DOWN YOUR STREET (Remix) Bangles | CBS BANGS(T) 1 |
| 17 | SOMETIMES ○ Erasure | Mute (12) MUTE 51 |
| 18 | THE RAIN (Short Version) ○ Oran 'Juice' Jones | Def Jam (T)A 7303 |
| 19 | BALLERINA GIRL/DEEP RIVER WOMAN Lionel Richie | Motown LIO(T) 3 |
| 20 | ALMAZ Randy Crawford | Warner Brothers W8583(T) |

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| | | |
|-----------|---|---------------------------------------|
| 53 | NEW BACK IN THE HIGH LIFE AGAIN Steve Winwood | Island (12)S 303(E) |
| 54 | 41 BECAUSE OF YOU Dexys Midnight Runners | Mercury/Phonogram BRUSH 1(12) |
| 55 | 73 STRANGER ON THE SHORE OF LOVE Stevie Wonder | Motown WOND (T) 2 |
| 56 | NEW BEAUTIFUL IMBALANCE Thrashing Doves | A&M TDOVE 1(2) |
| 57 | 38 BREAKOUT ○ Swing Out Sister | Mercury/Phonogram SWING 2(12) |
| 58 | 75 TROUBLE TOWN The Daintees | Kitchenware/London SK(X) 13 |
| 59 | NEW WHAT A FOOL BELIEVES Doobie Brothers featuring Michael McDonald | Warner Brothers W 8451(T) |
| 60 | 42 YOU KEEP ME HANGIN' ON ○ Kim Wilde | MCA KIM(T) 4 |
| 61 | NEW FACTS + FIGURES Hugh Cornwell | Virgin VS 922 (12) |
| 62 | 52 EACH TIME YOU BREAK MY HEART ○ Nick Kamen | WEA YZ 90(T) |
| 63 | 71 LOVE IN ANGER The Armoury Show | Parlophone (12)R 6149 |
| 64 | NEW SLOW TRAIN TO DAWN The The | Epic TENSE(T) 1 |
| 65 | 49 CANDY Cameo | Club/Phonogram JAB(X) 43 |
| 66 | 47 SHOWING OUT ○ Mel & Kim | Supreme SUPE(T) 107 |
| 67 | NEW THE CHAMP The Mohawks | Palmer PM(T) 1 |
| 68 | 59 SHIVER George Benson | Warner Brothers W8523(T) |
| 69 | 51 YOU CAN DANCE IF YOU WANT TO Go Go Lorenzo and The Davis Pinckney Project | Boiling Point/ Polydor POSP(X) 836 |
| 70 | NEW COMING AROUND AGAIN Carly Simon | Arista ARIST (12) 687 |
| 71 | 61 HIP TO BE SQUARE Huey Lewis & The News | Chrysalis HUEY (X) 6 |
| 72 | 63 BUOY Mick Karn featuring David Sylvian | Virgin VS910 (12) |
| 73 | MR. BIG STUFF | |

Robertson Taylor : 10 years of rock and roll

TEN YEARS of rock and roll — and the rest! That could be the slogan for Robertson Taylor, insurance brokers to the rock stars, who celebrate 10 years as a company in spring. A partnership between Willie Robertson, Bob Taylor and Ian France, Robertson Taylor has established itself as the top company of its kind, no longer dealing in just rock and roll insurance but sport, theatre, video and films as well.

Chris White talks to Willie Robertson about how an Old Harrovian succeeded in winning over so many clients from the pop world, Bob Taylor explains why their partnership works so well, and both outline the history of the company.

THE VISIT of Pope John Paul in 1983, frequent entertaining at such notable West End show business haunts as Tramps and Mortons, and accepting a bet from Keith Moon that he wouldn't walk barefoot over the steaks being consumed by

some unsuspecting people at a neighbouring restaurant table, may seem to be totally unlikely events in the life of an insurance broker, but for Willie Robertson they all represent important milestones in a career which goes back 25 years and has seen him become the music industry's best-known — and most likeable — insurance man to the stars.

It was at Tramps and Mortons that he first began to "collect" clients back in the mid-Seventies, and accepting The Who's manic drummer's bet gained him the rock band as yet another client in what has become a "who's who" of top rock and pop music names. And the papal visit to the UK? It was Robertson Taylor, of whom Willie is a co-partner, who insured John Paul's visit to these shores and which resulted in a few sleepless nights for them ... but more of that later.

Robertson Taylor has acted as insurance broker for many of the world's top rock names, including Elton John, Rod Stewart, Emerson Lake & Palmer, Bryan Ferry, The Rolling Stones and Pink Floyd, to name just a few. The company doesn't restrict business to the pop fraternity — sport and show business generally are also an important part of its activities — but it is Willie Robertson



'Keith told me that if I walked barefoot over the steaks that some people were eating, we could do the band's insurance'



ELTON JOHN, Fleetwood Mac, the Stones, David Bowie, Queen and Howard Jones — just a few whose massive tours were insured by Willie Robertson (left), Bob Taylor and company.



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CEMENTING A decade of success together — Bob Taylor (left) and Willie Robertson, with Willie's ever-loyal personal assistant Lindsay Hoylett, better known as Pickle to all Robertson Taylor clients.

who is responsible for that aspect of business, and despite the unlikely credential of being an Old Harrovian he has struck up an excellent rapport with the Seventies and Eighties pop and rock names while at the same time becoming one of the music industry's best-known characters.

Robertson Taylor started just 10 years ago but for Willie his

career as an insurance broker started back in 1962 when he left Harrow and went to work for his father's firm. "He was an insurance broker as well, and among the clients he handled were EMI Records who had recently signed The Beatles. I stayed with the firm for 18 months and it was through that early contact with a record company that I became initially

interested in the music business," he recalls.

It was some time however before he realised that the pop industry was the area in which he wanted to specialise. "Two of my old Harrow school-friends, David Enthoven and Johnny Gaydon — who eventually formed their own company EG — had started managing a new band called King

Crimson and they'd borrowed £3,000 from their bank to buy equipment for them. They were looking for someone to insure the equipment but were finding it difficult so I went to Lloyds to see if there was a marketplace. I found it very hard indeed and eventually it was four under-writing friends of mine who gave me a crack, and that was the first rock music contract I did, back in 1969."

Robertson decided to quit his job "working as a pen-pusher for a conventional insurance company". Soon afterwards Enthoven and Gaydon became involved with ELP and Robertson insured their equipment for £15,000. It gave him the flavour for his new-found professional destiny.

"I met Tony Roberts, who was the head of Warner Brothers Music, around that time, and we got friendly — I remember going down to Midem one year, and literally holding on to his shirt-tails, but it was a useful experience for the contacts that I made. In the music industry it tends to be very much word-of-mouth and that's why I spent so much time at places like Tramps and Mortons. It was a way of meeting people in the music industry, and establishing friendships and working relationships. I must admit though that being

an Old Harrovian could have its disadvantages — being a public schoolboy, the music industry being as cliquey as it is, and the fact that I had to do so much entertaining, could have its difficulties in the early days."

Robertson's friendship with Bob Taylor started when Taylor joined the insurance broker firm of Eckersley Hicks soon after Willie had started there. "Altogether we have worked together for 19 years — we struck up an immediate rapport, and like me, Bob realised the potential of the music and entertainment industries as potential clients. It wasn't until early 1977 however, after I had been to Midem, and ended up spending three weeks in bed with hepatitis, which gave me plenty of time to think about my future, that we decided to go into partnership.

"I rang Bob and said, 'Let's meet up' — there were lengthy discussions, and Robertson Taylor started soon afterwards, with the help of another colleague, Ian France. We all greatly believed in the philosophy that to make money you've got to spend money, so we did a lot of entertaining although at the time there was often little reward. When we set up the company, though, it was like the tip of an iceberg. The first big break came when

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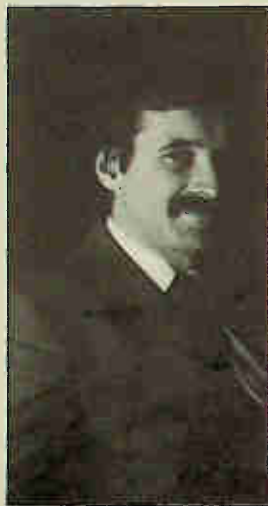
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Steve O'Rourke asked us to insure Pink Floyd's US tour which proved to be their last. That gave us credibility and we never looked back."

Robertson Taylor started in two offices — Taylor worked with six employees in Cannon Street while Robertson had a small office in Sloane Street. "I worked on my own, without even a secretary, and then moved to another office in Bruton Street, Mayfair. There was a receptionist downstairs, who



IAN FRANCE

was actually employed by somebody else, but she often used to do jobs for me on the side — things like sending off telexes when no one was watching. We struck up a good relationship, and when she became redundant I asked her to come and work for me full-time."

Lindsay Haylett has been with Willie ever since, and he admits she's an invaluable part of the team. "We've gone from strength to strength ever since, apart from our working relationship we also have a great personal and social relationship as well, she's very important to me. If I'm in the US and, soy, there are 20 'phone calls for me back in the London office, I know that she could probably handle 18 of them, and the other two she'd ring me about."

Robertson Taylor gradually became accepted by the rock world. "It was a case of preaching to people like Elton John's manager John Reid and Genesis manager Tony Smith that insurance mattered, not just for non-appearance but for other aspects of a tour like liability and equipment. "They were all-important for any band going out on the road. Another early friendship was with Mel Bush, who asked us to insure the Elton John/Beach

Boys/Eagles open-air concert held at Wembley back in the mid-Seventies, which was a great success thanks to the weather being absolutely brilliant, amongst other things."

Since then the company has insured all Elton John's tours — both here and overseas — and was responsible for covering David Bowie's Serious Moonlight tour two years ago — "the biggest tour I've ever insured from a sum and premium point of view" — and The Rolling Stones' 1981 US and European tour. "They never missed a show, and neither did Bowie, which considering he did 110 gigs was fantastic."

There have been big payouts however, one such occasion being when Barclay James Harvest had to cancel 18 shows after band member John Lees broke a finger coming off stage after one gig in France. "We'd insured the promoter as well as the band — there are so many aspects of any tour which should be covered, for instance the merchandising side and the sponsorship revenue. With Genesis, we not only insured the band for one of their tours but also their lighting company Varilights, which they were using for the first time. After all with Genesis the lighting show is an important part of the show,

and without that, well, there'd be no gig. In the event, everything did go fine but if something had happened to the lighting system, and they'd had to cancel several dates until they got another system, it would have meant the loss of a lot of revenue. We also cover rescheduling costs in the event of them occurring, but it isn't always possible for a top band to do that anyway because of their tight touring schedules."

Robertson did The Who's insurance after finding himself sitting next to Keith Moon at the bar in Tramps. "Keith told me that if I walked barefoot over the steaks that some people were eating on a nearby table, then we could do the band's insurance. I accepted the wager, which caused some excitement amongst the unfortunate people who were enjoying the fillet steaks and I got a telling-off from the management, but we got the business — and Keith did pay for some more steaks for them!"

One of Robertson Taylor's more unlikely commissions was that of insuring Pope John Paul's historic visit to the UK. "In the event of the Pope not making the visit, then the insurance would be paid out. We accepted it shortly after the assassination attempt on the Pope, and that in itself caused

quite a few headaches because there was always the chance that he would not be well enough to make the visit. In the event he was recovered enough for the trip to take place but then the Falklands conflict happened and it was touch and go almost to the last minute whether he would still make the visit. We'd sweated through him getting better and just when we thought that we were clear of the trees, that happened! It was a big premium, and it took into regard war and acts of insurrection, so we were talking about a great deal of money. Fortunately the decision was made that the papal visit would go on as planned."

Another big pay-out came when actor Richard Burton had to drop out of the Broadway

A PAN-AM airstrike in New York almost prevented Willie Robertson attending a crucial Rolling Stones meeting in London the following morning. Willie was due to attend the meeting with the Stones' lawyers at 8am in Claridges Hotel. Thwarted by Pan-Am, he decided the only way to be back in time was by flying on Concorde. He arrived at Heathrow Airport at 6.45am and arrived at Claridges with just minutes to spare!

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Dire Straits were also playing an open-air concert in New Zealand and again there was torrential rain which brought the threat of cancellation. However their manager Ed Bicknell got the Army in to pump out the stadium, but then the lighting rig fell down on some equipment the day before the gig! Ed managed to get round that as well, although only God knows how."

Rod Stewart was probably one of Robertson Taylor's most unlucky clients however. "His then-manager Billy Goff phoned to say that Rod had



ROD STEWART: one of the unluckiest clients

broken his toe while on tour, so again I was on a plane to America, and the whole thing was sorted out in 24 hours. He cancelled two gigs, including one at Madison Square Garden, and another was rescheduled, but the tour did get underway again. However Rod was then struck down with laryngitis, and the tour was also taking place during that really bad winter the States had, and the trucks couldn't get through the snow in the mid-West states. A lot of shows were lost because of the weather again..."

Robertson points out the importance of insurance to the rock world. "Phil Collins was starting a 60-date tour with Genesis, and like many other bands they did a warm-up gig at St. Austell in Cornwall. Phil lost his voice though and the second gig had to be cancelled."

Another long-time client has been Genesis manager Tony Smith. "I've known him for 14 years and we've always done business together but we always have this wager that if the band have a loss, then Tony will take me to lunch any place I want to go, and vice versa. On this occasion Genesis had had to cancel a gig so the time came for Tony to take me out. I chose the Connaught for the-

ONE UNLIKELY claim received was that from a rock star who had lost a ring valued at more than £100,000 down a toilet! Bob Taylor recalls how the loss adjusters made desperate attempts to see if it could be recovered and their search with a metal detector and wet suit ended in a cesspit which had to be pumped out. The ring nevertheless wasn't found.

lunch but when we got there, they refused him entrance into the restaurant because he wasn't wearing a tie! Tony rushed out and bought a shirt, and the restaurant manager provided him with a tie, then we enjoyed our lunch along with a bottle of Chateau Smith '69 which Tony insisted we have. The time came for the bill to be paid and Tony fished his American Express card — only to be told that they didn't accept credit cards! I ended up paying."

Robertson admits that while Robertson Taylor does have competition, "there's not really such a lot and frankly I welcome competition because it's healthy. I do think though that we have built up an excellent track record with the record industry over the years, and I like to think that we do a good job on every tour that we're involved with."

"Really it's a word-of-mouth situation which has a snowball



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effect. Many of our clients are managers like John Reid, Bill Curbishley or Tony Smith. We look after their clients, their properties and any other insurance needs that they may have. As a result of insuring a band you often come into contact with others. We also look after merchandising companies and video is another area. I've known Godley and Creme for a long time, and one day I bumped into them at Motions and they told me that they wanted to quit the pop side and move into video, and at the same time were looking for a manager. I introduced them to another old friend, John Gaydon, and soon afterwards Megioloab was formed.

"I first met Rob Dickins when he was a tea-boy at Warner Brothers Music, when Ian Ralfini and Tony Roberts were there, and he'd just bought his first flat and asked me if I could insure some hi-fi equipment. Now he's at the top of Warner Brothers and we still do business together," Robertson adds.

"One of my early plays was to get to know the secretaries because getting through to the actual bosses was the hardest thing in the world when you weren't that well-established. If you knew the secretary, it was easier... and of course many of them have moved around over the years, like Sandy Campbell who started with T Rex, then went to work for Brian Lane and Yes, and is now with David Massey and Wong Chung.

"I love the music business, I find the people in it fascinating, intelligent and great fun. It's a total part

of my life, although I suppose I'm a frustrated bass guitarist at heart! To me, 90 per cent of life is job satisfaction and I have that totally."

What of the future? "Our aim in 1987 is to break the US," Robertson says, "a lot of bands there don't believe in insurance, well they believe in the necessity of it but don't believe in non-appearances and it is only after the horse has bolted that they suddenly realise that non-appearance is essential. We've done insurance cover for people like Pat Benatar in the US, and covered American acts like ZZ Top and Huey Lewis and The News when they've been touring Europe, but there's still a lot of potential for business across the Atlantic if we can educate them into realising the importance of having insurance cover."

Tom Jones, who is based in the US, is another Robertson Taylor client. "We look after his whole year on an annual basis, ever since he got the fright of his life several years ago when he had to cancel around 30 shows because of a throat complaint. The arrangement is that he looks after the first 10 cancellations that he might have to make, and after that we cover him. Last February he had to cancel another 10 shows because of illness... another one and we would have had to pay out for them all."

He is also quick to point out that insurers do have a heart. "There have been various cases where pay-outs have been made on humanitarian grounds. There was the time when one of the musicians from Rossington Collins, the group



BRYAN FERRY: the only response to an early od, which led to the EG link-up.

which came out of Lynryd Skynyrd, was due to become a father. The band were on tour but a break had been arranged so that he could go back home for the birth. The baby came early but he made the birth — however he missed the plane back, although he got to the airport, so a pay-out was made because he had endeavoured to get back.

"There was also the time when Kris Kristofferson was touring in Europe when his daughter was in-

jured in an accident. He had to cancel the rest of the dates but the insurers paid out all the same. They do have heart."

There have been humorous moments in the history of Taylor Robertson. Someone insured against the Loch Ness monster appearing when a film company was making the Nessie cartoon series. A rather more heart-stopping moment was when the company arranged insurance for the inflatable pink pig which floated above Battersea Power Station and appeared on Pink Floyd's well-known album cover. It managed to "escape" and floated off towards the Kent coast, causing alarm because it was a threat to aircraft. Eventually it was shot down and — so legend has it — landed safely in a pig farm.

Robertson Taylor insured Captain Sensible against reaching number one with his first solo single Hoppy Talk (it did — within two weeks) but one potential client was turned down. "He was what one would call a toy-boy and he wanted a certain part of his anatomy insured because he claimed it earned him at least £100,000 a year. He was concerned about possible loss of earnings."

Bryan Ferry is a long-time client. "Back in 1972 I placed an advert in *Melody Maker* which showed pictures of T Rex, The Kinks and King Crimson, and their stage equipment. Only one person replied, Bryan Ferry, and he came into my office and asked for an estimate of how much it would cost to insure his equipment. I said

£200 so he asked if he could pay half then, and the other half later. He also asked if I knew anybody in management, so I mentioned David Endhoven and John Gaydon who were looking after King Crimson. They became Roxy Music's managers of course."

New talent are as important to Robertson Taylor as top rock names. "Little acorns grown into trees — we'll take on anybody," Robertson says. "At the moment we're looking after Simply Red's insurance, and we looked after Suzanne Vega's recent tour. I'd like to think that as insurance brokers, when it comes to the music industry we are probably the biggest and most well-known, but that we still have the time for the new and upcoming acts."

And he adds: "If you have a great product then you can walk into any office and be positive with whoever you are dealing with. I honestly believe that the track record of Robertson Taylor over the last 10 years speaks for itself."

ONE OF THE insurance claims Robertson Taylor handled was when a tractor drove into Keith Emerson's home and virtually destroyed his home recording studio. The former ELP keyboard genius had almost completed recording an album when a local farmer had the unfortunate collision. Because work on the LP's completion was delayed, an imminent tour with Emerson Lake and Powell also had to be postponed.

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Branching out over the years

BOB TAYLOR, the quieter half of the Robertson Taylor team, explains why the insurance world still has its reservations about the pop industry and why his long partnership with Willie Robertson has worked so well.



BOB TAYLOR

IN MAY it will be exactly 10 years since Bob Taylor, Willie Robertson and the "invisible man" of the team, Ian France, became joint partners in a new insurance broker venture geared towards the rock industry. Since then though the company has branched out considerably and apart from handling many of the world's top rock stars' insurance needs, Robertson Taylor also looks after other special events and performers in the sporting and theatre areas as well as film and video, and — more down to earth —

the insurance needs of a fleet of container ships or a plastic manufacturing company.

While Willie was the driving force behind the company's rock and roll insurance clientele, it was Bob Taylor who masterminded Robertson Taylor's move into other fields. "We initially made our name in the entertainment world but it became clear about five years ago that we should be branching out more into the special events area, whether that be show business, sport, industry or rock," Taylor says. "They are after all very similar in many

respects, so we started going out and targeting any area which involved either heavy expense or sponsorship."

Taylor works with a staff of around 40 from offices in the heart of the City. "We started with just five people and we've grown fairly quickly," he says. "The last six years since we moved to Millard House have been particularly interesting and we fully expect the company's growth to continue. The important thing about Robertson Taylor is that we rarely have to advertise most of our business is by word-of-mouth,



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and personal recommendations. "We've never felt the need to go out and shout about ourselves, our client portfolio has been built up the best way of all — through personal recommendation."

He admits though: "This end of the business acts as a support line for Willie. Many things funnel down from him but we do have several accounts operating directly from this office including the Rolling Stones and Elton John. We're well-known in both the Lloyds and insurance company market, and recognised as the major broker in the entertainment field — there are one or two others around but we represent the top end of the niche. What is important is that there has always been continuity within this company — as a team most of us have been together for eight or nine years now — and we've managed to see most of the competition off, and in some cases it has disappeared completely."

But dealing in insurance for the rock and pop fraternity isn't without its headaches and Taylor admits that he still has to convince insurance companies about the validity of insuring pop stars and their entourages.

"The point is that while the press like to get a lot of mileage out of stories about

pop and rock stars, and we understand that, the insurance world in general don't. One of our biggest single problems is trying to convince our insurers not to automatically believe everything that they read in the papers! Many insurers are quiet, retiring people who read The Times or Telegraph, and may occasionally see a story and more importantly believe what is written about some pop star's antics.

"We have to say 'Hold on' and try and stop them over-reacting. It's not easy to explain that the paper is being sensationalist because it's often trying to build a story and sell extra copies. We don't condemn the newspapers for what they're doing, because it can be good for our business, but we do have to watch carefully and ensure that our underwriting friends know the facts.

"Any problem with a major performer for example could prejudice an insurer for a long time to come, so we have to be careful, and if we find something likely to cause alarm among the insurers, call them up and say, 'Look this is the truth as we have it straight from the horse's mouth.'"

Taylor adds: "In general terms insurers are very responsible people, and the entertainment area is still seen as



KEITH EMERSON (centre) with his long-time insurance broker Willie Robertson, and (left) John Goydon who co-founded EG Management.

'a no-go area' — it has taken us all of the 17 years that we have worked together to convince a small group of perhaps 30 or 40 insurers that it is an area where they can make money.

"If they have a major claim for £14m, that's a lot of premium to make up. At Robertson Taylor we try to represent the professional image of the client

on one hand and the underwriter on the other, because either side could effect this company. If the underwriters pull away then we've got problems and, on the other side of the fence, we want to keep the client comfortable and give him something that he wants to buy as opposed to offering him a policy that looks very attractive but is no good. I suppose

it's basic supply and demand in the end".

Bob Taylor emphasises that an insurance broker's role is to try and offer his client the best deal possible at the most reasonable price at all times. "It's our role in life to satisfy the client but we are in the rather strange position whereby, because there are so few underwriters, we have to be very

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cautious. For example, cars are on an area where one has to step cautiously — the average rock and roll musician just can't get insurance for them so they'll often put on the proposal form that they're a company director, a songwriter or even a publisher ... but never that they're a guitarist with a pop band.

"We as a company have always refused to accept proposals that are incorrect as we have to act professionally and it is no good us selling a client a policy for £500 if tomorrow the insurance people turn around and refuse to pay out."

Insurance needs vary from the obvious — apart from touring and all its satellite industries, Robertson Taylor looks after insurance needs for clients' cars, homes, jewellery, paintings, antiques, cars, motor bikes — the list is never ending. It's also possible to cover for

'With rare exceptions, most of our business is word of mouth and personal recommendations'

staff liabilities, even private zoos. "They all get into funny areas of their own which require special attention," Taylor says.

The company also numbers concert promoters amongst its long list of clients in the event of a gig having to be cancelled — the venue itself can be insured, to cover its lost revenue along with the merchandising company, and the TV crew who have come along to make a video. "There are several spin-offs from any tour, and our role is to see that all those angles are picked up and provided for — it's very easy for one or two of them to slip through the net, perhaps because they couldn't be bothered, but it is often to their own cost," adds Taylor.

After its initial involvement with rock, Robertson Taylor diversified into sport, and has done insurance cover for many events including cricket, tennis, power boats, equestrian sports (it covers the annual Gatcombe Park tournament, organised by Princess Anne's husband Mark Phillips), athletics (including the Sebastian Coe-Steve Ovett grand slam race when one of them had to drop out through injury, resulting in a substantial insurance pay-out).

Robertson Taylor subse-

quently moved into the area of stage musicals, albeit often in association with other brokers who represent many of the major producers ... Chess, Time, La Cage Aux Folles, Starlight Express and Les Misérables have all been given insurance protection via the company. "The shows have come through different channels to our office for the actual placing of the insurance. Nowadays musicals are becoming so hi-tech that they're also becoming increasingly difficult to insure.

There were problems with Chess when the computer which controlled the light and sound, and the chessboard stage, developed a fault and several previews had to be cancelled.

"With Starlight Express, the roller skating track was being repainted sadly with the wrong type of paint with the result that the theatre's humidity caused it to become moist, and the roller skaters in the show all began to have accidents! The end result was a lost show while the whole track was repainted with the proper stuff."

Trade exhibitions also come under the Robertson Taylor insurance umbrella. "There are high risks there — the venue, if it's somewhere like Earls Court or Wembley, might have to be booked a couple of years ahead because of the heavy programme of events, often the venue owners want a huge deposit. If some disaster hap-

pens like the fire at Alexandra Palace the event stands to lose a lot of money."

Recording studios are also an increasingly important area for insurance coverage. "We look after many well-known studios including Swanyard, Sarm East, Konk, Trident and Master Rock, it's a definite growth area," Taylor says. "In some studios there can easily be equipment valued at £1m and anything could happen ... malicious damage, a small fire, maybe a beer can being knocked over on the console. People may be paying up to £1,000 an hour for recording time, so that could be a big loss to the studio. Similarly there can be loss of income if someone doesn't turn up for a recording session."

"The film world is another exciting area for us, there are many small film recording and editing suites opening up, it's a boom industry, maybe because the big studios have now outpriced themselves. The small business seems to be coming back into its own perhaps, because the big companies can only be afforded by the big names. There's a gap which the smaller people are filling."

Robertson Taylor also has what it claims to be quite unique in the UK — the Confidential Programme which it first introduced about four years ago. "A lot of money is pumped into pop and rock talent, whether it be by individuals or a record company, and they often want to protect themselves against anything happening to any of their protégés. After all they're the ones who stand to lose out financially.

"On the other hand they don't necessarily want to tell the band or artist that they have insured them, in case they get upset about it, or there might be problems if they refuse to undergo a medical examination. Our logic was to come up with a brief proposal that would be confidential to the record company or whoever, and that would have no need for a medical. It is a unique policy but is also naturally very expensive — after all, doing away with the medical with rock and roll people?"

Why does Taylor think that his partnership with Willie Robertson has been so successful? "We've worked together for 17 years now, and we're different as chalk and cheese — Willie loves to wine and dine, and I like to do a hard day's work and then go home to the family — but I think it's the fact that we are so different which has been good for the company," he says. "He's the extrovert, I'm the opposite but it is good to have someone with the cut and thrust, and another who can stand back and look from a distance. I guess I'm the stabilising influence in the team. What we do know though is that what we have built is unique — there is no other insurance broker around who does what we do, as professionally or in the style that we do it."

"We realised that 15 years ago and that's why we have worked successfully together. I think we balance each other well."

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Growing up together: grass roots business

MARTIN GOEBBELS looks after Robertson Taylor's more contemporary pop and rock names, and admits that he has spent several nights on Liverpool Street station in the cause of duty! In fact he's made a sensible move — from living in Chelmsford to a flat in town, so that he doesn't miss his last train home again.

"My role is similar to that of an A&R scout in that to meet potential new clients I spend a lot of time at pop venues, checking out the music scene and chatting up people," says Martin who despite his comparative youth, has worked with Willie Robertson and Bob Taylor for more than nine years. Some of the names he has placed insurance business for include Alison Moyet, Frankie Goes To Hollywood, Fine Young Cannibals, Kate Bush, Killing Joke, Talk Talk, Peter Gabriel, Spandau Ballet, Paul Young, The Pretenders,

Toyah, Marillion, Level 42, Sigue Sigue Sputnik, Cliff Richard, Wang Chung, REM and Tom Robinson, as well as arranging cover for the Reading and Greenbelt festivals.

Martin is often to be found in places like the Marquee, Rock Garden, Dingwalls and the Hammersmith Odeon, checking out new bands. "Apart from looking for new clients I think that it is important also to show the bands that we're actively interested in what they are doing by going to the gigs," he says. "It gives me a great buzz too when bands I have met playing the smaller clubs break through, and I think it's a great help in the business relationship when a band knows you've 'grown up' together."

One such client is Paul Young whom Martin first met when he was playing The Venue with Q-Tips. "I used to go down there a lot, at the time

when Paul's manager Ged Doherty was the booking manager."

Paul Young's throat problems 18 months ago resulted in an insurance claim but perhaps surprisingly some of the rock names that one would expect to be an insurer's nightmare have never had to make a claim. Boy George is someone who has been getting a lot of adverse publicity and yet has never made a claim.

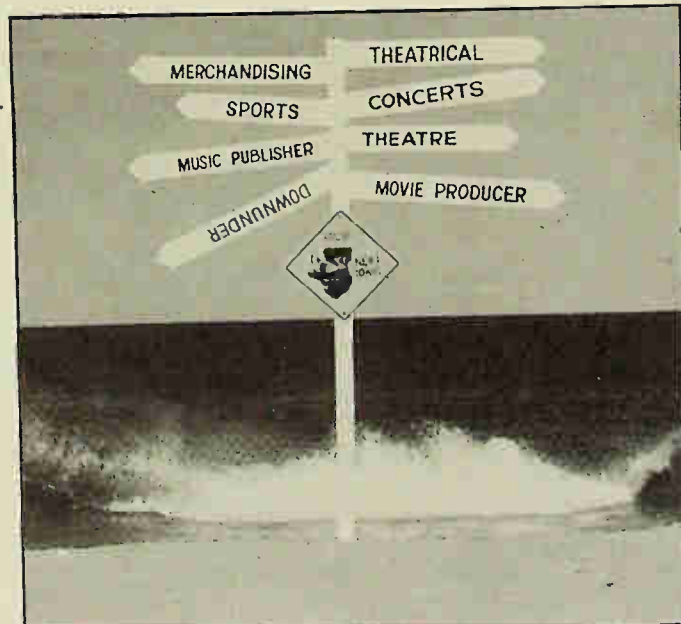
Some of the insurance claims that Martin has handled include when Spondou Bollet's Steve Norman slipped onstage while playing the saxophone and fell bodily, Eurythmics' Annie Lennox getting bronchitis during some German dates and Alison Moyet losing her voice during her first major solo tour.

Martin admits: "Our biggest problem is always to overcome people's idea of insurance brokers being the people who knock on your front door, forcing you to buy unsuitable policies, and then never

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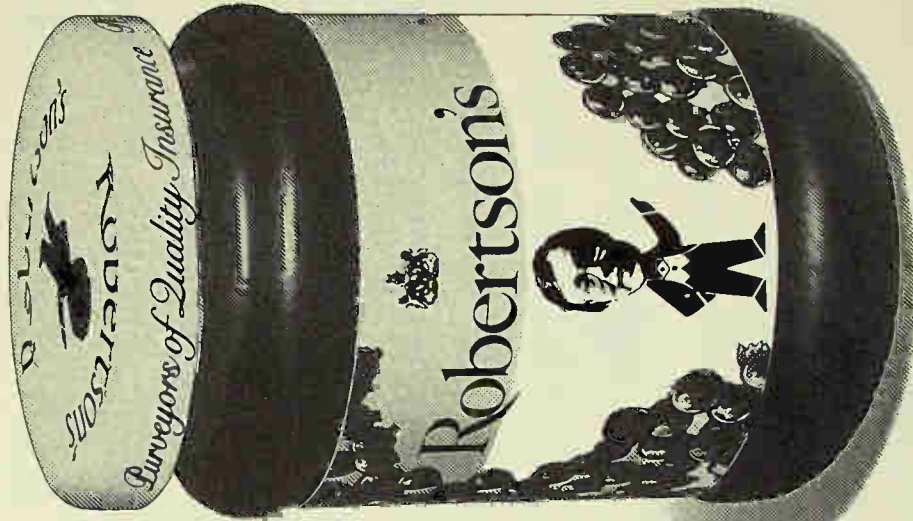
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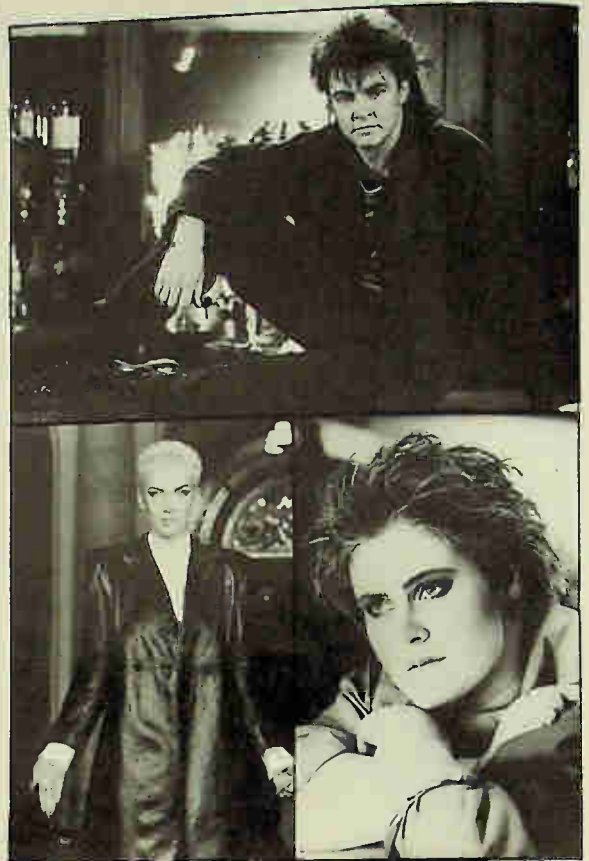
being around when needed. We always try and establish a personal relationship with clients, making ourselves available, and offering guidance without high pressure."

Martin, who first met Willie Robertson and Bob Taylor when he worked at Eckersley Hicks was brought into the company to look for more youthful pop and rock insurance clients and he, along with Paula Murphy, head up a team of 10 who deal exclusively with the entertainment business. Paula, who has been with Robertson Taylor for nearly six years, has her own client roster including Go West, Gary Moore, Hollywood Beyond, Harvey and The Wallbangers, General Public and New Model Army.

"It's vital to provide a strong informed back-up which we are ideally suited to offer, as our team has been established for many years, offering continuity for the client," Martin points out.

He adds: "Until I moved to town I often spent the night sleeping on the office couch when I missed the last train home. It's important though to go out there and get the new business. Most of the new bands are aware of the need for insurance but it can be a problem for them if they haven't had a cash advance or there's no money in the bank."

"Mind you, the other day I did some insurance cover for an up-and-coming band who were appearing down at the Marquee. We did the deal at the bar, and they paid me with the money that they had just been given for doing the gig."



CLAIMANTS: Paul Young, Annie Lennox and Alison Moyet have suffered vocal problems.

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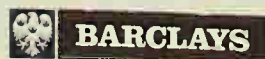
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Supplying safety in the stunt world

ROBERTSON TAYLOR'S film department deals with all aspects of film insurance, and is run by Debbie White who says: "One of the areas is pop videos and promos which in effect complements our music department. It is our main aim to give support to the back-room boys, who set the production up and finance it, by supplying insurance against any conceivable type of disaster."

One such example is when the promotion video for Frankie Gae's To Hollywood's The Power Of Love was being produced by Lexi Godfrey and directed by Gadley and Creme. Not only did Robertson Taylor safeguard the production from being abandoned for any reason — highly desirable as it was being filmed in Israel — but they also arranged mortality insurance for the animals (mainly sheep) who appeared in the mini-epic. Just to complete the package, insurance cover was also arranged on the exposed/unexposed film.

Many pop promos/videos/adverts with unusual stunts have been undertaken — including people setting fire to themselves, being spun around on a turntable, dancing on glass, and hanging from a helicopter. Robertson Taylor has arranged insurance for them all —

and wondered how outrageous the next stunt is going to be. One of the company's clients is

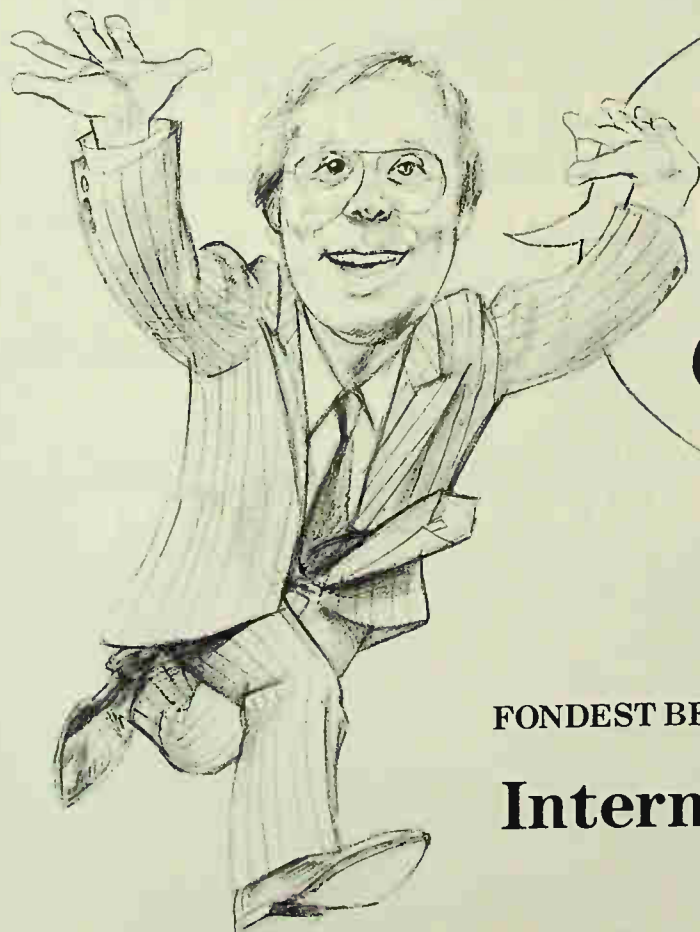


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WILLIE, WHO has been vice-chairman of the Music Therapy fund-raising committee for the last 12 years, pictured with some of the guests at the last Silver Clef lunch, held at the Intercontinental Hotel in June — Tina Turner, Princess Michael of Kent and Phil Collins.

Mike Mansfield Enterprises. "Mike's company is going from strength to strength, dealing with all aspects of the entertainment field, from the straightforward to the highly unusual. We certainly have to keep on our toes but we always look forward to something different from him."

Once a video production is completed it doesn't necessarily mean that Robertson Taylor can lie back and pat themselves on the back, however. Some productions such as videos of concerts and groups, commissioned by a record company or the artists themselves, which are destined for major world-

wide release, either through the TV and film networks or through retail outlets, need protection from possible legal action. It is a daunting proposition because such a video can involve many people, and as Robertson Taylor points out, you never know who could be offended!

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The growth of Music Therapy

WILLIE ROBERTSON has been vice-chairman of the junior fundraising committee for the Nordoff-Robbins Music Therapy charity since it started 12 years ago, and has been one of its most enthusiastic workers.

"Andrew Miller, the promoter who is also a very good friend of mine, had been approached by Lady Mary Bradford about the possibilities of the music business getting involved with the charity, which at that time was undergoing enormous financial problems. In fact the charity needed quite a lot of money in order to keep going, and something had to be done — and done quickly," he says.

The answer was to organise a lunch which took place at the Inn On The Park in London's West End that spring — 278 people attended and more than £7,000 was raised for Music Therapy. The event also saw the inauguration of the Silver Clef Award which was presented that year to The Who, marking their outstanding services to the music business.

Since then the lunch has become an annual event, and the first Nordoff-Robbins Music Therapy Centre opened in Kentish Town in

January 1982.

It is the centre for a widening net of Music Therapy activities which include the Goldie Leigh Hospital in south-east London, a Nordoff-Robbins department opened in 1984 at the Queen Mary's Hospital for Children, Carshalton, six therapists working in the Edinburgh area, 38 working in the UK generally, and the Centre children, 50 of whom receive regular therapy.

"The charity has gone from strength to strength in recent years," Willie Robertson says. "A second centre will be opening shortly in Kentish Town — an old house is currently being converted — and everybody involved is pleased at the results that have been achieved.

Over the years we have had some very devoted people working on the Music Therapy fundraising committee."

Sadly, Lady Bradford who was the inspiration behind the rock industry's involvement died shortly before Christmas, and as Robertson points out, her death has created a void "which really is going to be very difficult for anyone to fill".

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• REFORMATION •

IAIN HILL
PRESENTS

Jet set to Moet

ASIDE FROM his insurance broker activities there's a social side to Willie Robertson which involves his long friendship with the world-famous champagne company of Moet et Chandon. In 1975 he organised a lunch at Maet et Chandon's headquarter's in Epernay and invited along 130 music business friends and associates to enjoy the hospitality.

Understandably it was a big success and the following year Willie repeated the exercise, although this time guests enjoyed dinner instead, as well as visiting the subterranean cellars of the chateau, and sampling the various vintage champagnes.

"Last April I decided to organise a third trip, since it was 10 years since the last one, and it was



PICTURED ARE, back row left to right ... The 130-strong music business party organised by Willie Robertson which flew by special charter jet from Heathrow to Epernay in France for lunch at the Moet et Chandon chateau there. Amongst the faces somewhere are Paul Young, Genesis' Mike Rutherford, Keith Emerson, Curt Smith and John Parr, while Willie is pictured sitting in the centre with the hosts for the day, Comte and Comtesse Chandon de Briailles who own the chateau.

'It's a great day out and one which always creates a great deal of goodwill for Moet et Chandon'

another great success. Apart from many music industry people, various rock stars were also there including Tears For Fears' Curt Smith, Paul Young, Genesis' Mike Rutherford, Keith Emerson, Kenny Jones, John Parr, and Alan White of Yes. We chartered a special plane from Heathrow, arriving in time for lunch which was again hosted by the Comte and Comtesse Chandon de Briailles," Willie says.

"It's a great day out, and one which always creates a great deal of goodwill for Moet et Chandon. If anybody on the trip goes to an off-licence to buy champagne afterwards, they always buy Moet et Chandon!"

Willie's entertaining will be in evidence once again at Midem this year. His 100-foot motor yacht Mullion II, which he has had for four years will once again be moored in the Cannes harbour,

and Robertson Taylor will be playing host to members of the international music industry.

He points out though: "It's not an unnecessary extravagance, or a flamboyant act, using the boat as our base. It's actually cheaper for four of us to live on the yacht during Midem week than it would be for us to stay at one of the top hotels. And that apart, it's the only place I can get Marmite sandwiches at four in the afternoon!"

MUSIC WEEK



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| 24 | 36 | I LOVE MY RADIO Taffy | Transglobal/Rhythm King/Mute TYPE 1 (T) |
| 25 | 7 | CARAVAN OF LOVE • The Housemartins | Go! Discs GOD(X) 16 |
| 26 | 34 | ONCE BITTEN TWICE SHY Vesta Williams | A&M AM(Y) 362 |
| 27 | 16 | LAND OF CONFUSION Genesis | Virgin GENS 3(12) Compact Disc: SNEG 3-12 |
| 28 | 19 | SHAKE YOU DOWN ○ Gregory Abbott | CBS (T)A 7326 |
| 29 | 20 | OVER THE HILLS AND FAR AWAY Gary Moore | 10/Virgin TEN (T)134 |
| 30 | 13 | CRY WOLF ○ A-ha | Warner Brothers W8500(T) |
| 31 | 12 | OPEN YOUR HEART (REMIX) ○ Madonna | Sire W8480(T) |
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| 34 | 39 | VICTORY Kool & The Gang | Club/Phonogram JAB(X) 44 |
| 35 | 56 | YOU SEXY THING Hot Chocolate | EMI (12)EMI 5592 |
| 36 | 26 | THE BOY IN THE BUBBLE (Remix) Paul Simon | Warner Brothers W8509(T) (W) |
| 37 | 22 | LIVIN' ON A PRAYER ○ Bon Jovi | Vertigo/Phonogram VER(X) 28 |
| 38 | 21 | SO COLD THE NIGHT Communards | London LON(X) 110 |
| 39 | 46 | BEHIND THE MASK (Edit) Eric Clapton | Duck/Warner Brothers W 8461(T) |
| 40 | 45 | LOVE IS FOREVER Billy Ocean | Jive JIVE(T) 134 |
| 41 | 44 | THE MUSIC OF THE NIGHT/WISHING YOU ... Michael Crawford (A) Sarah Brightman (AA) | Polydor POSP(X) 803 |
| 42 | 48 | CROSS THAT BRIDGE Ward Brothers | Siren SIREN 37(12) |
| 43 | 23 | STEP RIGHT UP Jaki Graham | EMI (12)JAKI 9 |
| 44 | 58 | MAGIC SMILE Rosie Vela | A&M AM(Y) 369 |
| 45 | 25 | TAKE MY BREATH AWAY (Love Theme from "Top Gun") • Berlin | CBS (T)A 7320 |
| 46 | 68 | YOU DON'T KNOW Berlin | Mercury/Phonogram MER(X) 237 |
| 47 | NEW | BEST KEPT SECRET China Crisis | Virgin VS 926(12) |
| 48 | 27 | DREAMIN' Status Quo | Vertigo/Phonogram QUO 21(12) |
| 49 | 73 | SOUL MAN Sam Moore & Lou Reed | A&M AM 364 |
| 50 | 54 | KISS Age Of Chance | Fon AGE(T) 5 |
| 51 | 56 | TROUBLE Heaven 17 | Virgin VS 920 (12) |
| 52 | 72 | ELDORADO (Remix) Drum Theatre | Epic EMU (T) 1 |

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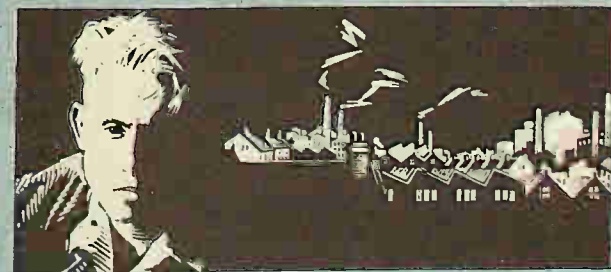
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| 74 | NEW | KINGS CALL Philip Lynott | Vertigo/Phonogram LYN 1(12) |
| 75 | 43 | THE MIRACLE OF LOVE Eurythmics | RCA DA(T) 9 |

T W E L V E • I N C H

| | | | | | |
|----|----|--|----|-----|---|
| 1 | 1 | JACK YOUR BODY, Steva 'Silk' Hurley | 21 | 13 | SHAKE YOU DOWN, Gregory Abbott |
| 2 | 3 | BIG FUN, The Gap Band | 22 | 10 | SOMETIMES, Erosure |
| 3 | 4 | C'EST LA VIE, Robbie Nevil | 23 | 35 | YOU SEXY THING, Hot Chocolate |
| 4 | 2 | REET PETITE (The Sweetest Girl In Town), Jackie Wilson | 24 | 40 | HEARTACHE, Pepsie & Shirlie |
| 5 | 6 | SURRENDER, Swing Out Sister | 25 | NEW | BEST KEPT SECRET, China Crisis |
| 6 | 7 | IS THIS LOVE?, Alison Moyet | 26 | NEW | ALMAZ, Randy Crawford |
| 7 | 14 | JACK THE GROOVE, Raze | 27 | 18 | LAND OF CONFUSION, Genesis |
| 8 | 5 | IT DIDN'T MATTER, The Style Council | 28 | 13 | OPEN YOUR HEART (REMIX), Madonna |
| 9 | 12 | I.O.U. (The Ultimate Mixes — '87), Freeez featuring John Rocca | 29 | 29 | OVER THE HILLS AND FAR AWAY, Gary Moore |
| 10 | 8 | WASTELAND, The Mission | 30 | 27 | TRAMPOLENE, Julian Cope |
| 11 | 9 | THE RAIN, Oran "Juice" Jones | 31 | NEW | NO MORE THE FOOL, Elkie Brooks |
| 12 | 24 | DOWN TO EARTH, Curiosity Killed The Cat | 32 | 22 | CRY WOLF, A-ha |
| 13 | 27 | RAT IN MI KITCHEN, UB40 | 33 | 31 | TROUBLE, Heaven 17 |
| 14 | 25 | SOMETHING IN MY HOUSE, Dead Or Alive | 34 | NEW | WALKING DOWN YOUR STREET, Bangles |
| 15 | 16 | ONCE BITTEN TWICE SHY, Vesta Williams | 35 | 15 | SO COLD THE NIGHT, Communards |
| 16 | 21 | HYMN TO HER, The Pretenders | 36 | NEW | THE CHAMP, Mohawks |
| 17 | 23 | REAL WILD CHILD (WILD ONE), Iggy Pop | 37 | 17 | CARAVAN OF LOVE, The Housemartins |
| 18 | 26 | I LOVE MY RADIO, Taffy | 38 | 34 | KISS, Age Of Chance |
| 19 | 20 | THIS WHEEL'S ON FIRE, Saussez & The Banksters | 39 | NEW | SLOW TRAIN TO DAWN, The The |
| 20 | 19 | VICTORY, Kool & The Gang | 40 | 36 | MR. BIG STUFF, Heavy D. & The Boyz |

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BOB GELDOF, Samantha Fox and Peter Gabriel: UK Wammie participants.

Wammies capture the world

by John Tobler

THE FIRST World Music Video Awards (the Wammies) took place on January 10 before a potential TV audience of 225m viewers in 35 countries over four continents.

An invited live audience of celebrities, advertising personnel and the media assembled in a video studio at Stonebridge Park to create a party atmosphere and provide an audience for the two participating British performers, Bob Geldof and Samantha Fox, while in various other cities (including Las Angeles, Sydney, Rome, Munich, Paris, Tokyo and Toronto) similar events were taking place.

Other acts appearing round the world included The Bangles, Run DMC, INXS, Nena, Europe, Tomita, Genesis (from Australia, where they're touring) and Bruce Cockburn, along with other lesser-known names. In London, Rodia One's Gary Davies camped, and a few celebrities did likewise in other places (Dwight Yoakam and Charlie Sexton in LA, plus a rather elderly looking John McVie and Mick Fleetwood), and Peter Gabriel was presented with an award by Davies for the most innovative video (Sledgehammer) in London.

Sounds pretty exciting? Well, it was occasionally. Unaccountably Fox came across more strongly than Geldof, pseudo-playing a right handed guitar upside down as he mimed to This Is The World Calling. Fox just undulated in a predictable manner through Touch Me, but her physical interplay with a pair of guitarists took attention away from the shortcomings of the song, something which Geldof was unable to achieve.

The UK part of the show came first, at 10pm. In this country, it was shown live on Sky Channel from 10 until one o'clock on Sunday morning, but since Sky is only available on a very limited basis around Britain, the advertising penetration which sponsors Coca-Cola may have achieved in other countries seems unlikely to have occurred here. The audience watched the action elsewhere on monitors which similarly consisted of a live act or two, plus a run down from 20 to one of the videos, which had been voted the best of last year by the general public.

It's hard to say whether those in Britain who subscribe to Sky saw

what we did. If so, as someone in the press room noted, they probably switched off sometime before the climax, as what must be presumed to be technical problems seemed to dog the event. At one point, we saw a picture of INXS, but the music to be heard was something quite different. Peter Gabriel was presented with his award several times (for use as pre-recorded footage which could be dropped in at the climax of the show) and looked slightly embarrassed. The Top 20 videos, around which the show was based, it must be said, were predictable, in that virtually every position was occupied by a video which had promoted a big hit, and reflected more the popularity of a hit than the video which supported it. Otherwise, how did Madonna's Papa Don't Preach (worthy, if unexceptional, as a video, but a monster hit on record) defeat Gabriel's intensely imaginative Sledgehammer, a relatively smaller vinyl success? The Top 20 seemed to be about who is the most popular act, hence the high placings achieved by Wham!, Duran Duran, David Bowie etc., but it must be appreciated that this is not intended to damn the World Music Video Awards with faint praise.

Perhaps next year's event could be pre-recorded earlier on the day of transmission to prevent the unexplained gaps which occurred, but otherwise, this must be looked upon as a minor triumph, which would have been a big success if more of the public in this country could have seen it.

Anyway, congratulations are due to Sky Channel and to Ian Wiener of Wienerworld who acted as consultant for the event, which no doubt attracted massive audiences in other territories.



BOB GELDOF listens to the world calling

GENERAL



ASTRUD GILBERTO: charmer

JAMES LAST PLUS ASTRUD GILBERTO: Polydor Records MC POLDC 5207. Astrud Gilberto's Latin flame simmers rather than burns on this smooth and undemanding album that nevertheless possesses a palatable hint of the exotic. With skilful guitar backing from Paulo Joabim and orchestral arrangement by James Last, Gilberto (above) proves charming and unchanged, her sunny vocals swaying innocently over bossa nova rhythms and Joabim's wistful guitar. **KF**



STOCK IT

WOMACK AND WOMACK: Starbright. EMI Records MTC 1005. From the funky, upbeat New York City to the soulful vocal dialogue of The Reason Must Be Love, Starbright hits the mark as more than another conveyor belt pop/soul album. Linda Womack's voice is captivating in a rather high pitched way and blends well with the mellow authenticity of Cecil's. UK live dates should bolster the success of this LP and there's no danger that Womack fans will be disappointed. **KF**

ZERRA ONE: The Domino Effect. Mercury MERH 93. Producers: Barry Blue/Paul Bell. Still to fulfil an initial promise that suggested a break-out from the S'm'le M's'ds/U' camp, Belfast's Zerra One play it safe here, maybe with the US market in mind. From the hackneyed title onwards, they've slavishly followed the stadium rock formula: musically competent if unremarkable bass/guitar/keyboards base with predictable gassily bits and the sort of lyrics that make guessing the next rhyme no challenge at all. Artistically a disappointment, it is, however, resiliently catchy in places, although the Forever And Ever and Rescue Me singles have failed to hit home and if Zerra One need anything now it's a hit. **DVE**



RANDY TRAVIS: we could be talking prospects

RANDY TRAVIS: Storms Of Life. Warner Bros 925 435 (-4). Producers: Kyle Lehning, Keith Stegall. Much-praised in advance, Travis has a stylised George Jonesish voice, but it's crossed with warm, relaxed Don Williams-like tones too. Less hard core than Dwight Yoakam, which is perhaps where an improvement could be made next time, the second side of this LP is the most interesting and includes a couple of songs penned by Travis himself in Send My Body and the variation on an old theme, Reasons I Cheat. More of this stuff — and less of the somewhat mawkish neo-Jim Reeves material on the first side — and we could be talking a prospect. A British visit is planned this year, by the way. **JT**

SURVIVOR: When Seconds Count. Scotti Bros/CBS — 450136 1. When Seconds Count is a good safe album, safe for the American market, anyway, because it's so easy to categorise. But it's a whole different ball game here, though, as AOR rock gradually breaks free of this stagnant description with some fresh new bands. Even the term AOR conjures up boringly safe tunes that will turn up on Radio Two as "lollipops" or "evergreens". When Seconds Count does embrace some good songs such as In Good Faith and the title track, but, overall, vitality and energy are sadly missing. **MF**

KANSAS: Power MCA MCG 6021. Not only is the title one that's been used by Rainbow, there are plenty of other similarities between this and Blackmore's Straight Between The Eyes era. Having said that, Power is melodic, listenable and interesting and very, very American. **JC-M**

JAZZ

LOOSE TUBES: Delightful Precipice. Loose Tubes LTLP 003. Producers: Loose Tubes. A most worthy follow-up to their eponymous debut LP — with some minor reservations about this marvellously spontaneous band's occasional use of "band vocals", and, at one or two intervals, its disappointing lack of development in overall performance. Not, then, the major leap forward which, perhaps, some might have expected. No lack, however, in its extraordinary scope and sheer variety, in terms of repertoire and general approach. No diminution in solo strength, either — especially with regard to guitarist John Porricelli — or indeed where composer-arrangers like Django Bates and Dave DeFries are concerned. And the Tubes' own unique brand of genuine musical humour and irresistible approach to dynamics is ever-present. **SB**

INDIES



STOCK IT

PHILLIP BOA AND THE VOODOO CLUB: Aristocracie. Red Flame RF 52. Eroc. Distribu-

tion: Nine Mile and the Cartel. Mr Boa's career took a giant up move during '86 when the group's remixed debut LP, Philistines, stirred loins and gained press in the UK, a year after its Euro release. The newbie has done extremely well in the group's native West Germany and seems more than likely to repeat the manoeuvre in the UK. New rock with pop overtones and a driving rhythm guarantees airplay and the quality of material and grade A delivery suggests press acclaim is imminent. A brilliant album. Just. **DEH**

PORTION CONTROL: Psychobod Saves The World. Dead Man's Curve. DMC 008. Distribution: Red Rhina/Cartel. Once, as an interesting, if peripheral, cog (chip?) in the developing electropop machine, Portion Control seemed to have a real sense of place — supporting Depeche Mode, Blancmange and all that — their harsher beats providing a highly desirable counterpoint. Times change, though, and PC haven't. And listening now — in the wake of the Human League's link with Jam & Lewis — to their sci-fi obsessed aural hectoring, one has to conclude that they've missed the proverbial seagoing vessel. **JB**



KLAXON 5 (count 'em!), the best of El on Landon Pavilion

VARIOUS: Landon Pavilion. EL ACME 7. Distribution: Pinnacle. A mere 14 tracks culled from '86 and the industrious El catalogue. These meaningful variations on new pop fell on stony ground in their disjointed single formats, but this heady (reasonably priced) compilation of the very best cuts puts the whole El story into a less hazy perspective. Class tracks here that sound better the second time around — including The King Of Luxembourg, Bid, Gol Goppas, Always, Kloxan Five, Rosemary's Children and more. Er, bliss... and more. **DEH**

BB KING: The Best Of B B King Volume One. Ace CH(C) 198. Distribution. One positive aspect of the current dearth of a new sound is the re-issuing, often in technically improved form, of classics from the past. This is a good example of timeless music from an acknowledged blues master, with the added bonus of digital mastering, and deserves a place in the collection of anyone who wishes to claim a comprehensive collection of classics of the blues genre, or of the finest guitarists, or both. Without having heard the CD version, it could be the best bet, but stock it anyway. **JT**

This week's reviewers: John Best, Stan Britt, Jeff Clark Meads, Maggi Farran, Karen Faux, Dave E Henderson, John Tobler, Danny Van Emden.

Reviewed by Jerry Smith



STOCK IT

THE THE: Slow Train To Dawn (Some Bizzare/Epic TENSE(T) 1, CBS). Another brilliant track from Matt Johnson's epic album *Infected* and, just like all his other singles, it deserves to be massive. A sinuous dance rhythm and honking sax back a dramatic duet with Neneh Cherry that just bristles with emotion.

HUGH CORNWELL: Facts & Figures (Virgin VS 922(12), EMI). A light, memorable tune taken from the soundtrack to the forthcoming Raymond Briggs film, *When The Wind Blows*, which sees this Strangler setting the facts of worldwide starvation against the figures of self destruction. The most striking part is the piano supplied by Jools Holland.

STOCK IT

SOUTHSIDE JOHNNY AND THE JUKES: Hard To Find (RCA SSI 100(T), RCA). Glorious, energetic R&B with Johnny Lyon's great, gravelly vocal and the Jukes' irrepressible horn section provid-



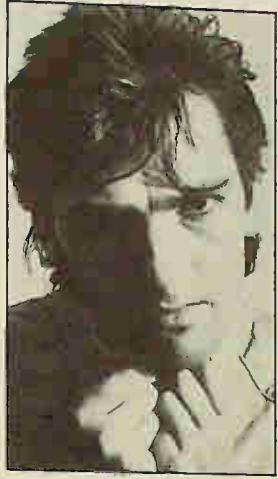
GOING UP: The Big Dish's Steven Lindsay and Pulp

ing a lively track, taken from their latest album *At Least We Got Shoes*, that could do surprisingly well.

STOCK IT

PULP: They Suffocate At Night (Fire BLAZE 17(T), Nine Mile/Cartel). Pulp conjure up a dramatic, brooding ballad with dry vocals, swirling organ and squeaky strings on this aural gem from their forthcoming LP, *Freaks*. Deserves exposure.

ROBYN HITCHCOCK & THE EGYPTIANS: If You Were A Priest (Glass Fish OOOZE 1(T), Rough Trade/Cartel). A track from this English eccentric's *Element Of Light* album which, while entertaining, is predictably offbeat with irksome rhyming lyrics and touches of psychedelia in its echoing guitar and murky organ sound.



GOING DOWN: Robyn Hitchcock and The Bolshoi

CHINA CRISIS: Best Kept Secret (Virgin VS 926(12), EMI). Another well-written pop song with a polished Clive Langer and Alan Winstanley production, taken from their *What Price Paradise* album. Deft guitar hook and solid vocal should help this medium paced ballad gain attention — but then Arizona Sky only just made the Top 50.



THE BOLSHOI: A Way II (Beggars Banquet BEG 180(T), WEA). Disappointing reverb covered remix by Bert Bevans of the Mick Glossop-produced original which actually subdues the power of what was originally a great track.

STOCK IT

GLASS TIGER: Someday (Manhattan/EMI(12) MT 17, EMI). Canadian-based band issue the follow-up to their Top 30 hit *Don't Forget Me* and it uses a similar formula of anguished vocal and light production that should produce plenty of radio play.

PEPSIE & SHIRLIE: Heartache (Polydor POSP(X) 837, PolyGram). Ex-Wham poppettes issue this weak, lightweight dance track as their debut solo single although it certainly has weight behind it: produced by Phil Fearon with the extended dance mix by the Stock, Aitken, Waterman and Hammond team



STOCK IT

THE BIG DISH: Christina's World (Virgin VS 928(12), EMI). Another wonderful single from this excellent Scottish band and hopefully this time, with its powerful, rousing production sweeping along a totally captivating melody, their infectious pop will gain mass attention.

TOM ROBINSON: Feels So Good (Castaway/RCA TR(T) 5, RCA). Dour, downbeat four-tracker. Competent but not particularly memorable, and that even includes the title track which is produced by Steve Jolley and features backing vocals from Kiki Dee.

WHO THE HELL DOES JANE SMITH THINK SHE IS?: Use Imagination (Influx FUX 1, Dynamic Marketing Systems/RCA). Apparently not a person but a band with an interesting debut single of lively R&B type soul, that with its punchy beat, strong melodic vocal and dramatic horn section should attract plenty of attention.

Turn to page 43 for the James Hamilton column and more dance news

WorldRadioHistory



HINDSIGHT: Serious collection

Compilations on the right track

by Barry Lazell
HOT DANCE track compilation albums proved themselves a major market area during 1986, in terms of the overall album and cassette market as well as the purely specialist side of the industry.

The chart success already staked out by Street Sounds in the soul-dance and hip hop-electro fields was joined by that of similar series from Serious Records on its Upfront label, while dance-orientated labels like CoolTempo, London, Jive And Fourth & Broadway all got in on the compilation act successfully, as did various TV and mass-merchandisers, and the EMI/Virgin Now collaboration.

Dance music in this country may still be an essentially 12-inch single marketplace, but effectively marketed and attractively filled compilations con, and do, now shift consistently large volumes.

When even ostensibly minority genre albums like Street Sounds' *Jazz Juice* sets can turn over comfortable five-figure domestic sales totals, this kind of marketing is clearly a force to be reckoned with.

There seems to be no reason why 1987 should not continue the success, and indeed, the first assault is already mobilising.

Serious has its first of '87, Upfront 4, into the shops soon and in common with the other grooving trend through last year, it has a track line-up which is as up-to-the-minute as the lists on the wall of any dance import shop, comprising: *Nights Of Pleasure* — Loose Ends/Mr Big Stuff — Heavy D & The Boyz/Small Change — Hindsight/Face It — Master C & J/Love Struck — Projection/Found Love — Darlene Davis/House Nation — House Master Boyz/Don't Blow A Good Thing — Vesta Williams/It's A Family Affair — E.U. Freeze/Take It To The Limit — Ray, Goodman & Brown.

Serious has also rushed the Darlene Davis track, a hot import just before Christmas, on 12-inch.

Street Sounds, and possibly other labels too, are set to reveal their own first round-ups for 1987 within days. In the meantime, a belated word of praise should be given to Street Sounds for its now customary year-end boxed set bonus.

For 1986, this was Ralph Tee's *Philly Box*, an immaculately assembled history of the cream of Philadelphia International's soul and dance output of the Seventies and Eighties.

While clearly in a slightly different league (and price range!) from the up-to-the-minute single album compilations such collections are setting enviable standards for the industry — and as such, are selling.

● MORE NEWS PLUS JAMES HAMILTON ON P 43

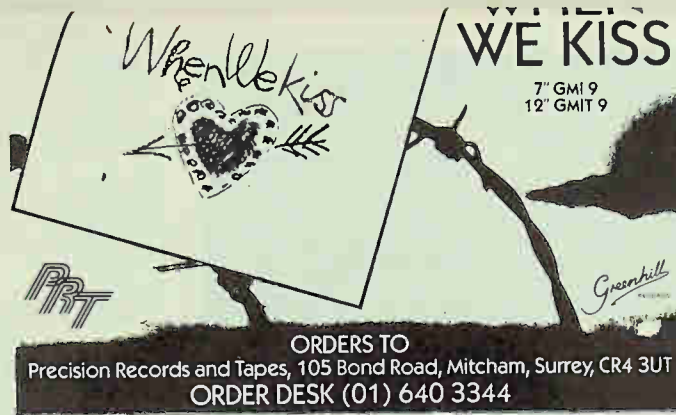
| DISCO TOP ALBUMS | |
|------------------|---|
| 1 | TASHAN: <i>Chasin' A Dream</i> Del Jam 450158-1 (C) |
| 2 | 7 12 SURFACE: <i>Surface</i> CBS 450097-1 (C) |
| 3 | 2 41 ANITA BAKER: <i>Rapture</i> Ektara EKT 37 (W) |
| 4 | 3 14 LUTHER VANDROSS: <i>Give Me The Reason</i> Epic/EPC 450153-1 (C) |
| 5 | 5 4 GREGORY ABBOTT: <i>Shakin' You Down</i> CBS 450 061-1 (C) |
| 6 | 0 18 CAMEO: <i>Word Up</i> Club/Phonogram JABH 19 (F) |
| 7 | 4 6 BOBBY WOMACK: <i>Womack</i> MCA MCG 6020 (F) |
| 8 | NEW RAY GOODMAN & BROWN: <i>Take It To The Limit</i> EMI America AML 3113 (E) |
| 9 | 8 5 MANTRONIX: <i>Musik Madness</i> 10/Virgin DIX 50 (E) |
| 10 | 14 9 BEASTIE BOYS: <i>Licensed To Ill</i> Del Jam 450062-1 (C) |
| 11 | 9 7 GAP BAND: <i>Cop Band Vol. US Total Experience 270011 (Import)</i> |
| 12 | 12 7 GEORGE BENSON: <i>White The City Sleeps</i> Warner Brothers WX 55 (W) |
| 13 | 15 20 FIVE STAR: <i>Six And Steel</i> Ten/RCA PL 71100 (R) |
| 14 | NEW JACKIE WILSON: <i>Reet Petite</i> Ace CH 125 (P) |
| 15 | 10 2 VESTA WILLIAMS: <i>Vesta</i> A&M AMA 5118 (E) |
| 16 | 17 14 LOOSE ENDS: <i>Zogara</i> Virgin V 2384 (E) |
| 17 | 13 11 FREDDIE JACKSON: <i>Just Like The First Time</i> Capitol EST 2023 (E) |
| 18 | NEW TEENA MARIE: <i>Greatest Hits And More</i> Motown WL 72428 (R) |
| 19 | 11 6 MADONNA: <i>True Blue</i> Sire WX 54 (W) |
| 20 | RE ANITA BAKER: <i>Songstress</i> Beverly Glen BG 10002 (Import) |

Compiled by MRIB

| RADIO LONDON A LIST | |
|---|--------------------------|
| RANDY CRAWFORD: <i>Almaz</i> | Warner Brothers |
| THE GAP BAND: <i>Big Fun</i> | Talal Experience/RCA |
| STEVE 'SILK' HURLEY: <i>Just Your Body</i> | London |
| THE JETS: <i>Crush On You</i> | MCA |
| BARBARA JONES: <i>Please Write: Please</i> | Charm |
| ROBBIE NEVILL: <i>C'est La Vie</i> | Manhattan/EMI |
| LIONEL RICHIE: <i>Balletina Girl</i> | Motown |
| UB40: <i>Ropin' In Kitchen</i> | DEP International/Virgin |
| VESTA WILLIAMS: <i>Once Upon A Time In Shy</i> | A&M |
| STEVIE WONDER: <i>Stronger On The Shore</i> | Motown |
| CLIMBERS | |
| THE CASH: <i>Giving My Love To You</i> | (US Import—Cash Sounds) |
| RAINY DAVIS: <i>Lowdown So And So</i> | (US Import—Columbia) |
| FREDERICK: <i>Gracie (Calling Your Name)</i> | (Import—Heat) |
| FULL CIRCLE: <i>Wanna' Up A Sweet</i> | (US Import—EMI America) |
| BOBBY JONZ: <i>I Got The Touch If You Got The Time</i> | (US Import—Fantasy) |
| KLYMAXX: <i>Man Sized Love</i> | MCA |
| ORIGINAL SWING MACHINE: <i>I Don't Mean A Thing (If I Ain't Got That Swing)</i> | (US Import—RCA) |
| MIDNIGHT STAR: <i>Engine No 9</i> | MCA |
| PROJECTION: <i>Love Truck</i> | EMC |
| READY FOR THE WORLD: <i>Love You Down</i> | Elite |

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MONTHLY BRITISH
NEW AGE
 CHART

| THIS MONTH | LAST MONTH | MONTH ON CHART | JANUARY 1987 | | CAT NO. |
|------------|------------|----------------|--|-----------------------|--------------|
| 1 | 1 | 8 | VOICES Claire Hamill | Coda Landscape Series | NAGE 8CD + |
| 2 | 2 | 4 | RENDEZVOUS Jean Michel Jarre | Polydor | POHL 27 |
| 3 | 4 | 8 | COUNTRY AIRS Rick Wakeman | Coda Landscape Series | NAGE 10CD + |
| 4 | 5 | 9 | WINE DARK SEA Stephen Caudel | Coda Landscape Series | NAGE 6CD + |
| 5 | 15 | 2 | VOICES Roger Eno | Editions EG | EGED 42 |
| 6 | 8 | 2 | DOWN TO THE MOON Andreas Wollenveider | CBS | CBS 57001 |
| 7 | 3 | 3 | MIST ON THE RIDGE — A NEW AGE MINI ALBUM Various | Coda Landscape Series | NAGE 1000 |
| 8 | NEW | 1 | OXYGENE Jea Michel Jarre | Polydor | 231055 |
| 9 | 6 | 3 | TENKU Kitaro | Geffen | 924112 |
| 10 | NEW | 1 | LEAGUE OF CRAFTY GUITARISTS Robert Fripp | Editions EG | EDEG 43 |
| 11 | 9 | 9 | ATMOSPHERIC CONDITIONS John Themis | Coda Landscape Series | NAGE 1CD + |
| 12 | 13 | 5 | BRAIN VOYAGER Robert Schroeder | Pinnacle | RRK 715030 + |
| 13 | 11 | 8 | AN INVITATION TO WINDHAM HILL Various | Windham Hill | WHA 1 |
| 14 | 10 | 5 | CLOUD SCULPTING Phil Thornton | Polydor | KNEWL 02 |
| 15 | 14 | 9 | SONGS WITHOUT WORDS Dashiell Rae | Coda Landscape Series | NAGE 4CD + |
| 16 | NEW | 1 | BACH TO THE FUTURE Jacques Loussier | STALT | STL 8 |
| 17 | 7 | 9 | STANDING STONES — A NEW AGE COMPILATION Various | Coda Landscape Series | NAGE 5CD + |
| 18 | 13 | 9 | SILK ROAD Kitaro | Polydor | 2177321 |
| 19 | NEW | 1 | EQUINOX Jean Michel Jarre | Polydor | POHL 5007 |
| 20 | 18 | 7 | DAWN 'TIL DUSK Eddie Hardin | Coda Landscape Series | NAGE 9CD + |

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* Indicates CD sales in excess of Vinyl.

TOP Dance SINGLES

THIS WEEK'S LAST CHART WEEKS ON CHART

| | | | | |
|----|----|---|---------------------|---|
| 1 | 2 | JACK YOUR BODY | Steve 'Silk' Hurley | London LON(X) 117 (F) |
| 2 | 1 | REET PETITE (The Sweetest Girl In Town) | Jackie Wilson | SMP SKM (12)3 (A) |
| 3 | 3 | BIG FUN | The Gap Band | Total Experience/RCA FB 49779 (12) — FT 49780) |
| 4 | 6 | ONCE BITTEN TWICE SHY | Vesta Williams | A&M AM(Y) 362 (F) |
| 5 | 10 | C'EST LA VIE | Robbie Nevil | Manhattan/EMI (12)MT 14 (E) |
| 6 | 13 | THE RAIN | Oran 'Juice' Jones | Def Jam (T)A 7303 (C) |
| 7 | 5 | SHAKE YOU DOWN | Gregory Abbott | CBS (T)A 7326 (C) |
| 8 | 14 | JACK THE GROOVE | Raze | Champion CHAMP (12)23 (A) |
| 9 | 12 | VICTORY | Kool & The Gang | Club/Phonogram JAB(X) 44 (F) |
| 10 | 7 | GO SEE THE DOCTOR | Kool Moe Dee | Jive JIVE(T) 136 (R) |
| 11 | 8 | BALLERINA GIRL | Lionel Richie | Motown LIO (T) 3 (R) |
| 12 | 17 | I FOUND LOVE (Remix) | Darlene Davis | US Take One TOR 1-1001 (Import) |
| 13 | 18 | MR. BIG STUFF | Heavy D. & The Boys | MCA MCA(T) 1106 (F) |
| 14 | 9 | OPEN YOUR HEART (REMIX) | Madonna | Sire W8480(T) (W) |
| 15 | 28 | LOVE MY RADIO | Taffy | Transglobal/Rhythm King/Mute TYPE 1(T) (I/R/T) |

| | | | | |
|----|-----|---------------------------------|---|---|
| 16 | 11 | SHIVER | George Benson | Warner Brothers W8523(T) (W) |
| 17 | 25 | LOVESTRUCK | Projection | Elite—(DAZZ 63) (A) |
| 18 | 15 | STEP RIGHT UP | Jaki Graham | EMI (12)JAKI 9 (E) |
| 19 | 26 | LET'S GET BRUTAL | Nitro Deluxe | Cutting CR 210 (Import) |
| 20 | 22 | GIVE ME THE REASON | Luther Vandross | Epic 605216 7 (12) — 650216 6) (C) |
| 21 | 16 | CANDY | Cameo | Club/Phonogram JAB(X) 43 (F) |
| 22 | 31 | CHASIN' A DREAM | Tashan | Def Jam 440960 (Import) |
| 23 | NEW | I.O.U. (The Ultimate Mixes '87) | Citybeat/Beggars Luther feat John Rocca | Banquet CBE 709 (CBE 1209) (W) |
| 24 | 19 | YOU CAN DANCE IF YOU WANT TO | Go Go Lorenzo & The Davis Pinckney Project | Polydor POSP(X) 836 (F) |
| 25 | 13 | SWEET LOVE | Anita Baker | Elektra EKR 44(TX) (W) |
| 26 | 54 | MISUNDERSTANDING | James 'D-Train' Williams | US Columbia 4405967 (Import) |
| 27 | 29 | ALMAZ | Randy Crawford | Warner Brothers W8585(T) (W) |
| 28 | 57 | THE CHAMP | Mohawks | Pamo PM(T) 1 (JS) |
| 29 | 40 | SOUL MAN | Sam Moore & Lou Reed | A&M AM 364 (F) |
| 30 | 70 | WE'LL BE RIGHT BACK | Fourth & Broadway/Island Steinski & Mass Media | (12)BRW 59 (E) |
| 31 | 24 | CHILLIN' OUT | Curtis Hairston | Atlantic A9335(T) (W) |
| 32 | 46 | SEXY | Masters Of Ceremony | Strong City ST 001 (Import) |
| 33 | 60 | IT'S MY BEAT | Sweet T & Jazzy Joyce | Profile PRO 7126 (Import) |
| 34 | 20 | LOVE IS FOREVER | Billy Ocean | Jive JIVE(T) 134 (R) |
| 35 | NEW | GET DOWN FRIDAY NIGHT | Aleem | NIA NI-1258 (Import) |
| 36 | 21 | NIGHTS OF PLEASURE | Loose Ends | Virgin VS 919(12) (E) |
| 37 | 55 | OUTSIDE IN THE RAIN | Gwen Guthrie | Polydor POSP(X) 841 (F) |
| 38 | 27 | PASSION AND PAIN | Janice McClain | MCA MCA(T) 1109 (F) |
| 39 | 23 | SMALL CHANGE | Hindsight | Circa/Virgin YR(T) 1 (E) |
| 40 | NEW | YOU SEXY THING | Hot Chocolate | EMI (12) EMI 5592 (E) |
| 41 | 36 | FOUND LOVIN' | Fatback Band | Master Mix CHE8401 (12)—12CHE 840) (A) |
| 42 | 72 | (I WANNA) MAKE LOVE TO YOU | Bobby Womack | MCA MCA(T) 1108 (F) |
| 43 | 38 | SOUL LOVE/SOUL MAN | Womack & Womack | Manhattan/EMI (12)MT 16 (E) |
| 44 | NEW | SEVEN WAYS | Hercules | US Dance Mania DM 002 (Import) |
| 45 | 48 | PUMP THAT BASS | Original Concept | Def Jam 44-05961 (Import) |
| 46 | NEW | RAT IN MI KITCHEN | UB40 | DEP International/Virgin DEP 25(12) (E) |
| 47 | 31 | IF I SAY YES | Five Star | Tent/RCA PB 40981 (12) — PT 40982) (R) |
| 48 | 33 | SHOWING OUT | Mel & Kim | Supreme SUPE(T) 107 (A) |
| 49 | NEW | LET THE MUSIC MOVE U | Raze | Champion CHAMP(12)27 (A) |
| 50 | 47 | SLAVE OF LOVE | T.C. Curtis | Hot Melt (14)TC 007 (P) |
| 51 | 5 | UNDER YOUR SPELL | Any Day Now | A&M AM(Y) 355 (F) |
| 52 | NEW | BACK TO BURN | T. La Rock | 10/Virgin TEN(T) 145 (E) |
| 53 | 30 | KING OF SWING | Fission | Streetwave UK(HA)N 4 (R) |
| 54 | 2 | FACE IT | Master C & J | State Secret SSR 1001 (Import) |
| 55 | 69 | YOU BE ILLIN' | Run D.M.C. | Profile 5119 (Import) |
| 56 | 35 | TO THE BEAT OF THE DRUM | Wired | US Underworld AP 124 (Import) |
| 57 | 11 | L.A. NIGHTS | Yasuko Agawa | BlueBird-(BRT 26) (P) |
| 58 | 34 | FOLLOW YOUR HEART | Ronnie McNeir | Expansions EXPAND 6 (A) |
| 59 | 37 | FALLING IN LOVE | Sybil | Champion CHAMP (12)22 (A) |

| | | | | |
|----|-----|-------------------------------|------------------------------------|---------------------------------------|
| 60 | 53 | IT'S OVER | Fingers Inc. | Underground UN 110 (Import) |
| 61 | NEW | SHE DON'T KNOW I'M ALIVE | Willie Colon | US A&M SP 12220 (Import) |
| 62 | 56 | GIVE ME YOUR LOVE | Sylvia Striplin | Music Of Life/Streetwave—(MOLS 8) (R) |
| 63 | 41 | EVEN WHEN YOU SLEEP | The S.O.S. Band | Tabu—(650128 6) (C) |
| 64 | NEW | HEAT STROKE | Janice Christie | London LON(X) 120 (F) |
| 65 | 67 | CRAZAY | Jesse Johnson featuring Sly Stone | A&M AM(Y) 360 (F) |
| 66 | 52 | CUTS LIKE A KNIFE | Atmosfera featuring DJ Itchy No No | Elite—(DAZZ 62) (A) |
| 67 | 45 | HOW DO YOU STOP | James Brown | Scotti Brothers JAMES (T) (C) |
| 68 | 42 | IT'S THE NEW STYLE | Beastie Boys | Def Jam—(650169 6) (C) |
| 69 | NEW | STRANGER ON THE SHORE OF LOVE | Stevie Wonder | Motown WOND (T) 2 (R) |
| 70 | 75 | PRECIOUS, PRECIOUS | Krystal | Epic 650255 7 (12)—650255 6) (C) |
| 71 | 51 | JAM ON ME | Company B | BlueBird BRT 27 (P) |
| 72 | 32 | YOU'VE GOT THE LOVE | The Source featuring Condi Staton | Streetwave (M)KJAN 78 (R) |
| 73 | NEW | PLEASE MISTER PLEASE | Barbara Jones | Charm CR(T) 4 (JS/E) |
| 74 | NEW | STAY | Howard Hewitt | US Elektra 0 66827 (Import) |
| 75 | 74 | LITTLE BIT OF LOVE | Judy La Rose | Champion CHAMP (12)19 (A) |

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CANNES

James Hamilton

C O L U M N

RADIO ONE controller **Johnny Beerling** concedes that black music may have some form of popularity in the South-East (this of course being the only area where local radio goes its own way in giving the music regular daytime airings), but refuses to recognise that the music might be more popular everywhere if played equally alongside other forms of pop by his own monopolistic national station.

When confronted by the nation's disco DJs at a convention last March, he failed to realise that these were the very people who are surrounded by Radio One's potential audience every night, and who know better than middle-aged producers ensconced in the ivory tower of Egton House just what it is that the nation's young really like.

Beerling having thus, as confessed in a *Music Week* editorial, ignored the advice proffered on this occasion, it comes as no surprise to find Radio One so embarrassed by the — to them — unexpected massive success of **Steve "Silk" Hurley** that they have been reluctant to add it to their playlist. "Dance" music it may be (as is the majority of the chart on any week), but as anyone in tune with dancers' tastes would have known, this record has been massive for months in every type of disco across the entire nation (not just in the South-East), and in fact (as I am currently in a first-hand position to know) it is most popular in those far flung bastions of Radio One listening land, Scotland and the North. **Raze's** *Jack The Groove* is almost as big up there, too, as is **Taffy's** *Midnight Radio* — and Radio One don't even have a DJ on after midnight!

For a station that's meant to serve the nation, they seem remarkably ill informed about the nation's taste, yet they continually try to mould it rather than reflect it. Who does Beerling think it is that goes to discos, a race apart? No, they're British citizens, who grow up dancing primarily to black music, and have done so for two decades now, meaning that much of the nation's shared nostalgia is for records that probably Radio One never played and refused to acknowledge!

Right, on to the latest batch of releases, to be ignored or otherwise. On UK 12-inch are **ANITA BAKER** *Caught Up In The Rapture* (Elektra EKR 49T), brightly remixed gorgeous swayer; **THE SYSTEM** *Come As You Are* (Atlantic A9297T), buoyant attractive tripper with possible pop appeal; **BLAZE** *Whatcha Gonno Do* (Champion CHAMP 12-36), Colonel Abrams-ish house proving

popular; **JAZZY JEFF & FRESH PRINCE** *The Magnificent Jazzy Jeff* (Champion CHAMP 12-38), exciting rap 'n scratch; **ARETHA FRANKLIN & GEORGE MICHAEL** *I Knew You Were Waiting* (Epic DUET 2), eagerly awaited though over-sparsely remixed duet for George's fans; **JODY WATLEY** *Looking For A New Love* (MCA Records MCAT 1107), Janet Jackson clone; **BLOW MONKEYS** *It Doesn't Have To Be This Way* (RCA MONKT 4), quite soulful catchy go go jagger; **THE JETS** *Crush On You* (MCA Records MCAT 1048), lightweight leaper reissued after TV plugs; **MIDNIGHT STAR** *Engine No. 9* (MCA Records MCAT 1117), dull plodder soon to be boosted by a Les Adams-megamixed B-side medley; **TREVOR WALTERS** *Shake You Down* (Starlight SLD 540, via Jet Star), taut subtle reggaefication; **SCHOOLLY-D** *Saturday Night* (Flame Records MELT 4T), bawdlerised rap with the full filthy X Rated version not due here for a fortnight; **STEADY "B"** *Chatin' Girl* (Jive JIVE T 38), talking blues rap; **JENNY BURTON** *Do You Want It Bad Enough* (Atlantic A9343T), tuneful surging soul swayer; **RISKY BUSINESS** *Jammin' Ta New Orleans* (Kool Kat 12KAT 1), Paul Hardcastle-ish instrumental from the Midlands; **READY FOR THE WORLD** *Love You Down* (MCA Records MCAT 1110), youthful yearning slowie; **INDIAN OCEAN** *School Bell/Treehouse* (4th+B'way 12BRW 57), strange jazzy fast percussive flier which may be hard to sell; **LINDA TAYLOR** *Every Waking Hour* (Nightmare MARE 9, via PRT), exciting Hi-NRG pop.

Twelve-inch imports include **WALLY JUMP JR & THE CRIMINAL ELEMENT** *Turn Me Loose* (Criminal Records CRIM 00006), Colonel Abrams-ish house; **SAMPSON "BUTCH" MOORE** *House Beat Box* (Trax TX 128), Steve "Silk" Hurley-produced typical house; **E.S.P.** *It's You* (Underground UN 108), pulsing pleasant house; **M.T.R.** *The Walk* (Underworld AP 125), galloping house; **XRAY** *Let's Go* (Transmat MS001), exciting jack track; **MATT WARREN** *The Way To My Heart* (Sunset SUN 2777), girls-sung house; **J. M. SILK** *Let The Music Take Control* (RCA 5958-1-RD), disappointing self-penned house; **M.C.** *Get Ridiculous* (Body Rock BR 0004), excitingly chonking go go rap; **FRICK AND FRACK** *You Shouldn't Have Done It* (Romi RM 1003-12C-A-1), sisters' moralistic rap; **COLORS** *Am I Gonno Be The One* (First Take FTR 515), Shep Pettibone remixed cantering oldie; **RAINY DAVIS** *Lowdown So & So* (Columbia 44-05997), girlish Janet Jackson-ish wriggler; **MADHOUSE 6** (End Of The World Mix) (Paisley Park O-20608), "purple funk" instrumental by Prince's new jazz group.

▶ FROM PAGE 39



LONDON'S BIGGEST three: Run DMC

London goes for the big three

LONDON RECORDS, one of last year's most successful major labels in the dance field (and starting 1987 in similar style thanks to the runaway crossover success of Steve "Silk" Hurley's *Jack Your Body*), has two more important 12-inch releases just shipped which could see the label with a simultaneous hat-trick of chart entries in the next few weeks, writes **Barry Lazell**.

The outsider to watch, although it will already be familiar to many specialist dealers, is *Heatstroke* by Janice Christie (LONX 120 on 12-inch). A garage track with more than a smattering of Janet Jackson about the vocals, it broke big on the US black charts late last year in the indie label hit streak sparked by *Timex Social Club* and *Oran "Juice" Jones* — both of whom attracted major licensing and subsequent smash pop success here.

Christie is not a familiar name as a soloist, but has worked on vocal sessions with Cameo, Teena Marie, Gladys Knight and Rick James among others, and has also been taking lead vocal chores with the *Fatback Band* for a couple of years, so her pedigree is a strong one.

In the now-familiar style, the 12-inch pressing is an EP containing a *Club Mix* and *Dub Mix* by Tony Humphries (Mastermixer from Kiss-FM, New York), plus an instrumental track and a *Garage Mix* by Larry Levan.

London's other potential dance and pop biggie is Run DMC's *You Be Illin'* (LONX 118 on 12-inch), currently another pop Top 30-rider in the US from the rap trio's platinum US album *Raising Hell*, which also spawned *My Adidas* and *Walk This Way*. The UK pop success of the latter track is likely to help the new single to instant crossover airplay, and unlike the last release, the new 12-inch of *You Be Illin'* is a previously unheard remix of the track, with an instrumental version and the LP cut *Hit It Run* in B-side support.

Run DMC are expected to undertake a short European tour during May this year, to be followed by the release of their as-yet untitled 1987 album, and then o-

major tour in the late autumn. The trio's most recent project has been the making of the feature film, *Tougher Than Leather*, directed by Rick Rubin; this is scheduled for summer 1987 release.

Crowley leads NITE-FM service

BBC RADIO LONDON is consolidating its commitment to black and dance music in all its forms, with the introduction of a new format of late-evening weekday programming from January 26th, and the addition of a new "name" DJ.

The new programming is being launched under the collective banner NITE-FM which will comprise five shows filling the 10pm-midnight slot, Monday to Friday, plus an additional hour through to 1am on the Thursday night show.

The new jock is well-known TV face, columnist and former *Capitol Radio* voice Gary Crowley, who will be presenting the delightfully-named G.C.H.Q. on Wednesday nights, concentrating on new releases, small label, fresh UK talent live and on record, and material from upfront specialist charts.

Crowley will also be joining Dave Pearce and Gilles Peterson to present in rotation the new Friday night show, which is to be called *Pavement FM*, described by the station as "the most broadly-based programme in British radio: a compilation of all the week's top cuts, from hip-hop to jazz, from Alternative to funk". The show will also give details of NITE-FM gigs and events, plus details of the following week's programmes.

The remainder of the week under the NITE-FM banner will run as follows: on Monday is *Dave Pearce with Fresh Start To The Week*, which focuses on hip-hop,

rap and electro music, including Roger Johnson with live mixing and scratching, and the chance for London's undiscovered rap talent to make itself heard over the phone. Thursday has Pearce again with *Funk Fantasy*, which covers the mainstream black/dance spectrum from funk and go-go through to soft soul. The live *Soul Night Out* will fill a one-hour slot in the show fortnightly, having now become something of an institution.

Finally, Tuesday's slot is filled by Gilles Peterson's wildly successful *Mad On Jazz*, which has brought the burgeoning club boom in jazz old and new to a massive over-ground following. Peterson's spectrum encompasses Latin, salsa, samba and all kinds of fusion, and also features the *City Sounds Top 10* jazz chart, plus live recordings of new UK talent.

● **COOLTEMPO'S** *Funky Rasta* by the **Naturals** (COOLX 140) was first around on import some three years ago, having been born out of an informal New York jam session. In almost Northern Soul tradition, it was rediscovered in 1986 by a handful of club DJs including London hip-hop specialist Tim Westwood. His staggering dancefloor success with the disc convinced him to secure UK release rights, which he then took to *Chrysalis/CoolTempo*. The new 12-inch is headed by a 6' 4-minute 1987 remix, the original version plus a dub making up the flip.

● **STREET SOUNDS'** line-up for its imminent *Jazz Juice 4* compilation album (SOUND 6), features an amazing selection of classics stretching back to impossible-to-find items from the Fifties and Sixties. The tracks are: *Mardi Gras* (Lonnie Liston Smith)/*Mas Que Nada* (Ella Fitzgerald)/*Ain't Nobody Here But Us Chickens* (Mark Murphy)/*Fever* (Peggy Lee)/*Jazz Jump* (King Pleasure)/*Pigmy, Part 1* (Billy Larkin & The Delegates)/*Comin' Home Baby* (Mel Torme)/*Minor Chant* (Lonnie Smith)/*Cerveza* (Boots Brown & His Blackbusters)/*Rio De Janeiro* (Steve Eyate, Bonfa & Brazil)/*Hit The Road, Jack* (Wild Bill Davis).

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TOP 100 ALBUMS

Table of album listings from rank 1 to 50, including titles like 'The Whole Story', 'Graceland', 'Live Magic', etc., with artist names and chart data.



ARTISTS' A-Z

Alphabetical list of artists and their corresponding album ranks, including names like ABBOTT, A&A, BAKER, etc.

Year To Date Album Chart New Entries (2 week) Panel Sales decrease on previous week -29.4%

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Year To Date Album Chart New Entries (2 week) Panel Sales Increase 50% or more over previous week.

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Table of album listings from rank 51 to 100, including titles like 'The Autobiography of Supertramp', 'Like a Virgin', 'Suzanne Vega', etc., with artist names and chart data.

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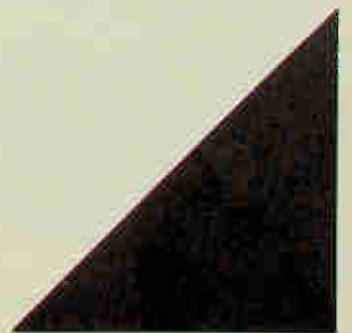


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Bands of hope and glory

AUSTRALIAN BANDS in 1986 probably found more widespread and consistent international acceptance in 1986 than at any other time this decade.

Inroads made by earlier successes such as Men At Work and others, as well as the rising profile of Australian business internationally, have started to build a level of overseas acceptance and awareness of Australia as an alternative, viable source of music, important not because it's Australian, but because it works.

Signalling this is a fair amount of global chart activity for some bands, complemented by strong

local success, and an increasing amount of international signings during the year.

"Such deals can only reflect the success of local artists," says Peter Hebbes, general manager of Festival Music. "Overseas markets are taking note."

INXS (WEA in Australia, Atlantic in the US and PolyGram in Europe) carried the Australian banner high and far with extensive tours of the US and UK during 1986 while notching up multi-platinum sales of Listen Like Thieves back home, and more than 3,000,000 copies worldwide.

Jimmy Barnes, frontman for the

now disbanded Cold Chisel, eyed similar local sales for his second solo album For The Working Class Man, from Michael Gudinski's prolific indie Mushroom Records, and signed to Geffen internationally. Stablatomates the Madels also signed to Geffen, and broke into the US charts with the album Out Of Mind Out Of Sight.

Also catching chart success in the U.S. was the Divinyls (signed to Chrysalis a few years ago) with Pleasure and Pain and Icehouse (indie Regular Records in Australia, Chrysalis elsewhere) with LP Measure For Measure. Another Regular act, I'm Talking, now with three hit singles and a debut album under its belt, signed with London Records.

Chrysalis also picked up The Venetians (Festival in Australia), which had some success here with debut album Calling In The Lions. RCA/Ariola nabbed Pseudo Echo (EMI), which saw platinum-plus sales for the album Love An Adventure earlier this year and at press time had the number one single, a reworking of the Seventies dance hit Funky Town, and is a likely candidate for overseas touring soon.

The Saints, long a cult fixture, earlier this year firmed a deal with Polydor in the UK and Europe followed by a recent signing to TeeVee Toons, the label Steve Gottlieb established to launch his Television's Greatest Hits releases. The Triffids, a Perth band who have

successfully made the leap over the pond and established a following in Europe, were picked up by Island Records in December.

And to end the year with a bang, farmer frontman for the Little River Band and veteran performer, John Farnham, has been picked up internationally by RCA/Ariola following the success of his first solo effort in six years, Whispering Jack (from the Wheatley Organisation). At press time it had sold around 250,000 units and the first single off it, You're The Voice, was on its way to natching up 100,000 units, a rarity for any single these days.

Other groups that are either poised to garner international release or have already done so include Hunters And Collectors, Kids In The Kitchen, The Go Betweens (Beggars Banquet for Europe, and the PolyGram-distributed True Tone for Australia), Mental As Anything (CBS International), Koo De Toh (PolyGram in Germany, Canada and Japan), and Ross Wilson's Mondo Rock.

Other up and coming bands the marketplace will no doubt be hearing more of include Wo Wa Nee (CBS) whose debut self-titled album has already yielded three hits; Spy V. Spy, recently grabbed by WEA from Powderworks Records and sporting a new album A.O. Mod. TV. Version; GANGgajang (True Tone), whose debut album has now sold more than 40,000 units (due for a new single, Initiation, early in 1987), and Crawded House (Capitol). Neil Finn's follow-up group to Split Enz which has seen its debut self-titled album go gold (30,000 units) here.

TOP • 20 • SINGLES • IN • 1986

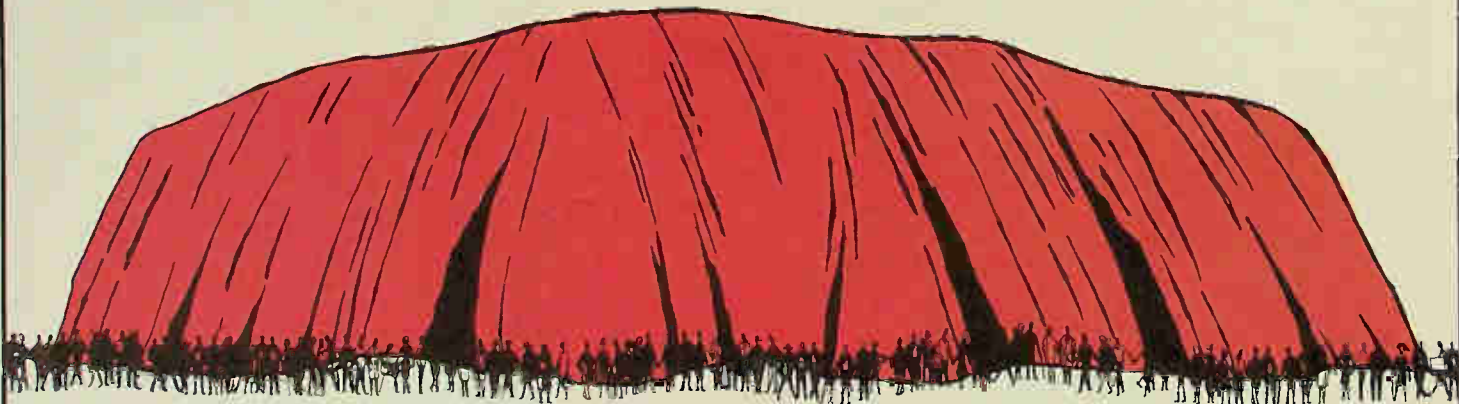
- Chain Reaction, Diana Ross, EMI
 - When The Going Gets Tough The Tough Get Going, Billy Ocean, EMI
 - Touch Me (I Want Your Body), Samantha Fox, EMI
 - Venus, Bananarama, EMI
 - Stimulation*, Wa Wa Nee, CBS
 - Take My Breath Away, Berlin, CBS
 - Living Doll, Cliff Richard & The Young Ones, WEA
 - A Good Heart, Feorgal Shorkey, EMI
 - Papa Don't Preach, Madonna, WEA
 - Addicted to Love, Robert Palmer, Festival
 - We Built This city, Starship, RCA/Ariola
 - That's What Friends Are For, Dionne Warwick, RCA/Ariola
 - Stuck With You, Huey Lewis & The News, Festival
 - You're The Voice*, John Farnham, RCA/Ariola
 - Dancing On The Ceiling, Lionel Richie, RCA/Ariola
 - Manic Monday, The Bangles, EMI
 - Don't Leave Me This Way, Communards, PolyGram
 - A Matter Of Trust, Billy Joel, CBS
 - True Colors, Cyndi Lauper, CBS
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High hopes of a booming business

ENCOURAGED BY the overseas success of Crocodile Dundee, INXS and Australian business, the large contingent of Australians at this year's Midem is optimistic that more than ever before Australian music will be viewed as truly exportable, capable of penetrating foreign markets and acting as a potent export revenue earner. Midem has traditionally attracted a large contingent of Australians keen to do business and make or renew contacts in the international music publishing industry.

This year will see at least 24 companies attending, according to Ron Wills, who co-ordinates the Australian presence in liaison with the Department of Trade. That's six less than last year, but a

handful of companies were yet to complete their registrations. Last year's attendance was one of the highest yet, doing a record level of business, says Wills, and it's expected 1987 will be even more fruitful. "Australian product is getting accepted overseas more and more," he says. "We're doing more and more business."

Also encouraging the Australians to make the Midem trek is continuing support from the trade department. It pays for the Australian stand (budgeted at \$A120,000 this year) and administers the Export Market Development Grants Scheme (EMDG), which gives a 70 per cent rebate on travelling and marketing expenses, subject to a \$A5,000 threshold.

EMDG works on a sliding scale that precludes regular, major attendees from claiming much benefit, but the importance of the market overrides any worries about grants. Says Chris Gilbey, MD at Chris



PAUL HOGAN: No crocodile tears.

Gilbey/MCA Music (Aust): "It shouldn't be a consideration. We'll be there grant or no grant."

Midem's importance to the Australians can also outweigh the \$A5,000 threshold for smaller operators. "Last year I didn't go because of the threshold and found that by not going it has cost me more," notes Phil Israel, MD of small, yet busy, indie Possum Records. "You really have to go to keep up contacts."

son concurs: "The chance of international success is no better but I feel 1987 will see a breakthrough of Australian acts in overseas markets. There has been a greater awareness of repertoire and more inroads made."

Such a breakthrough would be particularly fruitful at the moment, he adds, because of the weak Australian dollar.

An interesting extension of the Aussies' hopes for a higher international export profile is the appearance of a newcomer to Midem: Discronics, operator of Australia's first CD plant, due to begin operating in a couple of months. With 80 per cent of its budgeted 15m unit capacity already earmarked for export (50 per cent of that to the UK), operation has already embraced the international market.

"At Midem I'll be getting the smell of the marketplace so I can better predict what's going on in the music industry and the CD manufacturing industry," observes company MD Rodger Richmond-Smith.

Another affirmation of Australian hopes came in December when the trade department decided to form an industry panel to help promote local music internationally and provide assistance for other forms of overseas promotion.

A prime motivation for Australians at this Midem, however, is a general perception that Australian music is going to have increased acceptance in the international market, thanks to the inroads made by other successful exports.

Publishers are quick to point out, though, that it's product quality and reputation that's going to win international success, not a Made In Australia label.

CBS Songs MD John Ander-

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The influence of British pop music on an international level has been a contributory factor to the success of UK export companies during the last few years while consumer interest in overseas vinyl, cassette and CD releases has also augured well for the import/export industry. It's not all plain sailing however, as Chris White reports.

This is the world calling

THE UK record industry's import/export industry is thriving, despite major hiccups like the £'s fall in value against foreign currencies (some 25 per cent in the last couple of years) which has posed difficulties for imports. Our position as a leading creative source of pop music has made an important contribution to the success of exports but even so, the industry isn't without its difficulties. As Caroline Exports' managing director Jonathan Gilbride points out, "It is certainly not an easy job — exporters have particular difficulties which are not necessarily encountered by companies trading mainly on the UK."

Caroline started back in 1972 as Virgin's foreign mail-order department and now exports to approximately 300 customers in more than 30 different countries. Gilbride says: "We've obviously had considerable experience in shipping overseas and I think that we have encountered most of the problems that other companies have had to face at one time or another. Telecommunication costs, for example, are enormous: we have to telex and fax hundreds of pages of new release information and packing lists every week, as far afield as Japan and Australia, and dozens of international phone calls have to be made every day.

"Obviously the exchange rates have also posed problems but even if we tried to alleviate some of the uncertainties by taking forward exchange contracts, we don't know that we will be paid in time to fulfill these contracts."

Gilbride also points out: "Credit control and debt collection are particularly onerous, even with ECGD cover. As far as an importer is concerned, an overseas supplier like ourselves is often the last to be paid — domestic suppliers usually get priority and when we do get paid, cash-flow suffers because of the time it takes to transmit funds or to clear foreign cheques.

"Even cash-on-delivery payments can take well over 30 days to reach us, and when we don't get paid, debt collection itself can cost 20 or 30 per cent of the debt, a cost which we can't get back even if we are successful, although ECGD will cover this, less 10 per cent."

VAT payments put a further strain on cash-flow. "Although we do not charge VAT on export sales we have to pay it on all purchases and on imports at the time of importation. The VAT though is not re-paid to us for an average about one-and-a-half months."

Gilbride feels that record companies themselves can compound the exporters' problems, inten-



CAROLINE EXPORTS' MD Jonathan Gilbride

tionally and unintentionally, "despite the fact that we make very significant contributions to their revenues". He claims that some independent labels would not exist at all without their export turnover, and in export companies such as Caroline "they have access to a ready-made worldwide market

without any of the difficulties and expenses involved in exporting themselves".

"Yet we see 'domestic-only' releases and price hikes specifically meant to make us uncompetitive against overseas distributors and

TO PAGE 52 ▶

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► FROM PAGE 51

licences which, within the EEC, is in clear contravention of the Treaty of Rome," Gilbride argues. "From the record companies' point of view, exporters do actually provide an invaluable service by effectively testing the overseas market — licencees are only going to be interested in proven sellers and the ground will have been prepared for them by exporters. And then the presence of exporters/importers also keeps the licencees and distributors up to scratch, because if they don't get it right in terms of release dates, price, quantity and quality, consumers will soon create a demand for import copies."

Gilbride adds: "Record companies should try to recognise the job that we do and the difficulties

inherent in doing that job. How can exporters be expected to pay on the same terms as retailers who can get their cash almost immediately and who have few, if any, of the bad debt problems? If we have to offer US customers 60 days — because that period is the norm there, why can't our suppliers, who also benefit from the extra turnover, make a contribution to the cost of getting that turnover?"

Lasgo Exports, holder of two Queen's Awards for Exports, is another acknowledged market leader in the export of music products and related merchandise from the UK. The company was established nine years ago and has set up a worldwide network of overseas agents and contacts with chain stores covering some 40 territories worldwide.

"The essential nature of our business has been built on the constant and progressing success of UK music, and that success has been growing every year," says Catherine Harron. "More than half of the company's turnover is with the US and the Far East, although new markets such as Iceland, Saudi Arabia and South Korea are beginning to open up very quickly. In fact with the export growth in certain products we now have separate departments for records/cassettes, music video, compact discs and merchandise.

"Twice a week new UK releases are telexed and facsimiled to all clients, and the listings also carry a description of the type of music, the packaging and the B-sides of each

item, together with release dates and details of any projected foreign tour dates by the artist concerned. Effectively this acts as a very strong overseas promotional tool for many new artists and independent labels."

The company reports that its investment in the compact disc market has been "very substantial" with some 150 CD titles having been manufactured through Lasgo's CD capacity and distributed by the company on a worldwide basis. "These titles, including Genesis — Where The Sour Turns To Sweet, Paul Young and The Q-Tips — Live At Last, and The Kinks' Backtrackin', have only limited potential in the underdeveloped UK CD market but great potential in the larger markets in Europe, Scandinavia and the US," adds Harron.

"Many independent labels who don't have enough UK market potential — or in some cases the finance — to convert their catalogue into CD have given much of their product to us to manufacture and distribute to the larger markets. Among the labels who have found this arrangement very effective are Magnel, Beggars Banquet, Transatlantic, Cocteau, Castle Communications and some two dozen others."

Prism Leisure Corporation — formerly Geoff's Records International but which changed its name last year to enable it to branch out into other products — is another company which emphasises the im-

► FROM PAGE 20

will be joined by Lianel Conway and Jean-Pierre Weiller from the company's US offices.

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How can exporters be expected to pay on the same terms as retailers who can get their cash immediately and have few, if any, bad debt problems? — Gilbride

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TO PAGE 55 ►

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IMPORT/EXPORT

▶ FROM PAGE 52

portance of the UK as a market leader in the pop world. As Steve Brink points out: "We export more than 100 strong-selling lines, either as overstocks or re-orderable products. As long as London remains the capital of the pop music world, then we will be able to offer good product at good prices."

Pacific Records — which claims to be one of the few import/export companies to incorporate its own label and distributed product in its operation — has increased staffing levels in all its departments, as a result of a very successful 1986, and envisages this trend continuing throughout 1987 and beyond. Geoff Wilmat, sales manager of the import department, admits: "It has been a successful year for the Pacific UK sales team, in a market place that all statistics say is shrinking, and this success has been despite those regular pitfalls for importers of the poor exchange rates, which sometimes leave you realising that you've sold something for less than you've paid for it, and the even poorer delivery times from some major overseas record companies whose three-month turnaround of a stock order puts gripes by UK retailers into perspective."

Wilmat adds: "While expanding through 1986 we have tried to maintain the delicate balance between new bands like Australia's Gravity Pirates and the steady mainstream sellers like Depeche Mode and Madonna remixes."

Pacific's export department was originally formed to supply its US



'As long as London remains the capital of the pop music world, then we will be able to offer good product at good prices' — Steve Brink.

parent company Jem Records with UK-only product, but as export manager Berni Dollman points out, "things have changed". During the last few years the department has developed a taste for alternative markets — expansion in this field has grown rapidly since recent problems in the US. "Working alongside the other departments we can offer a complete service including non-European imports, own label product and UK label

product, which puts us in a very strong position in the highly competitive world of export," Dollman adds.

Vista Sounds' managing director Jeffrey Collins points out that it is important that importers are fully aware that it is completely legal to import product with impunity "when no publisher in the UK owns an interest in any of the musical works contained in the recordings, which is almost always the case

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when product has never been released in the UK".

Collins adds: "It is also legal where the original independent company or publisher is now defunct or has lost its license to press and publish, or where contracts are out of date, and when the licensor or owner of the recordings and music also owns the rights for Europe and the UK.

"It should also be noted that until a record company or publisher in the UK has committed to a release date any unpublished recording may be imparted quite legally, even if on a major record label, without license from the MCPS or BPI, although one should be aware of certain trademark problems which may arise from time to time. And of course where published works are contained on those recordings, MCPS stamps to cover the offending tracks should be purchased."

Collins, a UK record business veteran, launched Vista Sounds International Inc. last summer in New Jersey, US, to fill what he calls "a large gap in the rare, hard-to-get small independent label market". The company now stocks some 1,000 titles and also has its own labels, Vista Sounds, Doncefloor and Dee Jay.

Discovery Records in Pewsey, Wiltshire, was started nine years ago, specialising in imparting product from major record companies in France, among them CBS, RCA and Vogue, as well as the Arion classical label. "We try to fill the gaps that the big record companies leave empty in the UK,"

TO PAGE 56 ▶

▶ FROM PAGE 52

completed album by Stateiraaper and the group's publishing. They include Gary Barden formerly with the Michael Schenker Group.

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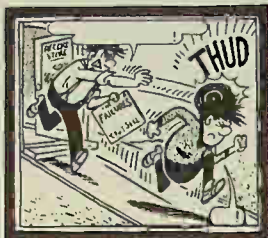
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IMPORT/EXPORT

► FROM PAGE 55
admits managing director Mike Cox.

"We don't deal with pop music very much, in fact the product we do import is often not suitable for release in the UK but it does mean that a small company like Discovery can do very well in the specialist import market.

Cox emphasises: "We do try to work with all the major companies in that we are careful not to bring anything in that they may plan to release themselves. We pride ourselves in knowing the continental catalogues very well, and have access to around 10,000 titles. The falling value of the £1 against European currencies has been a big problem in that one has to be a lot more careful, and keep a close eye on its fluctuations.

"We do try and keep our prices very similar to UK prices, in order to be competitive — there's always a danger of the product being priced out of the pocket of the average buyer. One advantage for us though is the fact that the UK record scene has been very stagnant — it means that record buyers are always looking for something different, and that's where we can provide a good service."

Greyhound's Steve Murrin admits that the £'s fall against the Japanese yen has posed particular problems: "With freight charges on top as well, it means that a Japanese LP retails for around £19 in the UK, and that's a lot of money. It hasn't been too bad with the dollar — a consumer can expect to pay between £9-£12.50

for a US album, and about £5 for a 12-inch single. Fortunately there is a demand for imports — DJs for example always want to get hold of US dance music before it is released over here — and by and large, importing is a consistent business, but it is a shame that the prices keep going up and up."

Norman Smith, managing director of Terry Blood Distribution, says: "We're certainly looking to stretching ourselves in the export market, in fact we started a separate department about three months ago, which carries a wide range of product much of which is suitable abroad, particularly for those looking for crossover product."

For a couple of years Terry Blood was involved in the computer hardware market but Smith now says: "We've been examining certain aspects of our business and decided to go back to our strengths which lie in the record and video markets. Exporting is an area we have a lot of confidence about — we've always had lots of enquiries in the past, particularly from Scandinavia, but quite often we have tended to ignore them."

"Now though we are concentrating our efforts, and the fact that we are probably the largest record wholesaler in the UK is obviously going to be a big boost. We carry some 10,000 lines of albums, tapes and CDs, plus a full range of budget videos and home computer software. From the entertainment point of view we have most things that people want."

Exports account for some 20 per

cent of the business for Lightning, the major distributor whose expansion was underlined last year by its move into new 40,000 square feet premises, and not too surprisingly compact discs form a substantial proportion of the exports. Export director Graham Lambdon says: "We export to the Cook Islands, Fiji, places like that, although our primary markets are North America, Scandinavia and the rest of Europe. We also sell to Japan and communist countries, where we sell a lot to diplomats and embassies — we have special arrangements for them to buy videos and laservision players duty free."

Like other companies, Lightning finds problems in the acquisition of compact discs but Lambdon says that the supply situation has improved somewhat. "Records in general are substantial export items for us," he says. "Esoteric music doesn't seem to be as readily available in the US as it is here, especially the kind of re-issues as well as new ones released by Ace, Charly, Demon and Rough Trade. Although the major US labels may feel that they'd been unable to sell re-issues in sufficient quantity, there's still a definite demand for them."

Counterpoint Distribution aims to increase its market share of the world record and tape market with some strong releases from its existing labels, coupled with the acquisition of some important product. Compact discs are planned from Black Lion, Condid, Dejo Vu,

TO PAGE 58 ►

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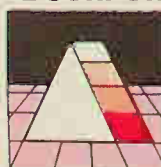
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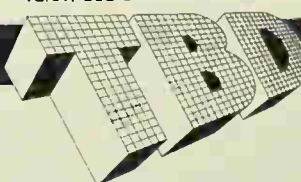
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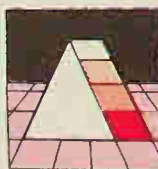
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► FROM PAGE 55

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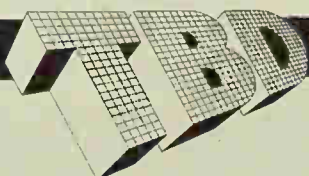
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▶ FROM PAGE 56

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'Major US labels may feel that they'd been unable to sell re-issues in sufficient quantities, but there's still a definite demand'

▶ FROM PAGE 57

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| | | | |
|----|----|--|--|
| 1 | 12 | SOMETIMES Erasure | Mute (12) MUTE 51 (1/RT/SP) |
| 2 | 3 | KISS Age Of Chance | Fon AGE(T) 5 (1/RT) |
| 3 | 2 | BLUE MONDAY New Order | Factory—(FAC 73) (1/RT/P) |
| 4 | 9 | CARAVAN OF LOVE The Housemartins | Go! Discs GOD(X) 16 (F) |
| 5 | 33 | INTO THE GROOVY Ciccone Youth | Blostmirst—(BFFP 08) (1/RT) |
| 6 | 5 | SERPENTS KISS The Mission | Chapter 22 CHAP 67 (12"—CHAP 6) (1/NM) |
| 7 | 24 | THE PEEL SESSION (31st January 1979) Jay Division | Strange Fruit—(SFP5 013) (P) |
| 8 | 9 | LIKE A HURRICANE/GARDEN OF DELIGHT The Mission | Chapter 22 (12) CHAP 7 (1/NM) |
| 9 | 17 | HEY! LUCIANI The Fall | Beggars Banquet BEG 176(T) (W) |
| 10 | 11 | DICKIE DAVIS EYES Half Man Half Biscuit | Probe Plus PP 21(T) (1/RT/Probe Plus) |
| 11 | 23 | ASK The Smiths | Rough Trade RT(T) 194 (1/RT) |
| 12 | 31 | PANIC The Smiths | Rough Trade RT(T) 193 (1/RT) |
| 13 | 24 | TRUMPTON RIOTS Half Man Half Biscuit | (12"—TRUMP 17) Probe Plus TRUM 17 (1/Fast Forward) |
| 14 | 7 | POPPYCOCK (EP) Pop Will Eat Itself | Chapter 22 (12) CHAP 9 (1/NM) |
| 15 | 18 | STEAMING TRAIN Talulah Gosh | 53rd & 3rd AGARR 5 (1/Fast Forward) |
| 16 | 17 | THE PEEL SESSION (1st June 1982) New Order | Strange Fruit—(SFP5001) (P) |

| | | | |
|----|-----|--|--|
| 17 | 20 | COMPLETELY AND UTTERLY The Chesterfields | Subway SUBWAY 7 (1/RT) |
| 18 | 24 | THE PEEL SESSION (10th May 1977) The Damned | Strange Fruit—(SFP5002) (P) |
| 19 | 12 | BEATNIK BOY Talulah Gosh | 53rd & 3rd AGARR 4 (1/Fast Forward) |
| 20 | 6 | STUMBO Wiseblood | K.422—(WISE 212) (1/RT) |
| 21 | 13 | HANG-TEN! The Soup Dragons | RAW TV Products RTV (121) (1/RT) |
| 22 | 16 | REALLY STUPID The Primitives | Lazy LAZY 02(T) (1/RT) |
| 23 | 44 | UP HERE IN THE NORTH OF ENGLAND The Icicle Works | Situation Two—(SIT 45T) (1/P) |
| 24 | 21 | THE GRIP OF LOVE Ghast Dance | Karbon KAR 604 (P) |
| 25 | 22 | THE DAY BEFORE TOMORROW BMX Bandits | 53rd & 3rd AGARR 6(12)—FAC 163) (1/RT/P) |
| 26 | 29 | SHAKE IT DOWN Chalshaw | Federation FED 007 (1/Red Rhino) |
| 27 | 26 | SNAKEDRILL (EP) Wire | Mute—(12 MUTE 53) (1/RT/SP) |
| 28 | 37 | I COULD BE IN HEAVEN The Flaminates | Subway SUBWAY 6 (1/RE) |
| 29 | 15 | BIZARRE LOVE TRIANGLE New Order | Factory FAC 1637 (12"—FAC 163) (1/RT/P) |
| 30 | 19 | EVERYTHANG'S GROOVY Gaye Bikers On Acid | In Tape IT(T) 040 (1/Red Rhino) |
| 31 | 25 | THE PEEL SESSION (27th August 1979) Madness | Strange Fruit—(SFP5 007) (P) |
| 32 | 28 | GOING TO HEAVEN TO SEE IF IT RAINS Close Lobsters | Fire BLAZE 15(T) (1/NM) |
| 33 | 34 | THE PEEL SESSION (21st May 1979) The Ruts | Strange Fruit—(SFP5 011) (P) |
| 34 | NEW | LOAN SHARKS Guana Bats | I.D. EYE 12 (1/RE) |

| | | | |
|----|-----|--|--|
| 35 | 37 | LOVE'S EASY TEARS Cocteau Twins | 4AD (B)AD 610 (1/P/RT) |
| 36 | 50 | JUSTINE Baffish Boys | Baffish Inc USS 107 (1/Red Rhino) |
| 37 | 33 | THE PEEL SESSION (26th February 1986) Wedding Present | Strange Fruit—(SFP5 009) (P) |
| 38 | 35 | STATE OF THE NATION New Order | Factory FAC 1537 (12"—FAC 153) (1/RT/P) |
| 39 | 39 | SUNARISE The Godfathers | Corporate Image GFTR 030(T) (1/RR) |
| 40 | NEW | IN A LONELY PLACE The Smithereens | Enigma ENIGMA 5003-2 (1/RT) |
| 41 | 41 | SHE SAID Teach Jazz | Upright UP(T) 18 (1/RT) |
| 42 | 38 | THE PEEL SESSION (18th January 1979) Gang Of Four | Strange Fruit—(SFP5 008) (P) |
| 43 | 40 | ANAL STAIRCASE Coil | K.422/Force And Farm—(ROTA 121) (1/RT) |
| 44 | 30 | I WANT YOU Elvis Costello | Imp/Demon IMP 008(T) (P) |
| 45 | 36 | WONDERFUL LIFE Black | Ugly Man—(JACK 1) (1/RR) |
| 46 | 42 | VELVETEEN Rose Of Avalanche | Fire BLAZE 14(T) (1/NM) |
| 47 | 45 | INSIDE OUT Into A Circle | Abstract—(12ABS 042) (P) |
| 48 | 47 | OWN THEM CONTROL THEM Misty In Roots | People Unite PU 007(12) (1/NM/JS) |
| 49 | 48 | THE RATTLER Goodbye Mr Mackenzie | Precious Organisation JEWEL 2 (1/Fast Forward) |
| 50 | 46 | THE PEEL SESSION (21st January, 1979) The Undertones | Strange Fruit—(SFP5 016) (P) |

Compiled by Spotlight Research

DOJ TOP 20

| | | |
|----|---|-------------------|
| 1 | THE METEORS "CURSE OF THE MUTANTS" | DOJOLP2 LP |
| 2 | THE METEORS "METEORS LIVE" | DOJOLP4 LP |
| 3 | THE EXPLOITED "TOTALLY EXPLOITED" | DOJOLP1 LP |
| 4 | THE DAMNED "STRAWBERRIES" | DOJOLP46 LP/CD |
| 5 | THE SEX PISTOLS "ORIGINAL PISTOLS LIVE" | DOJOLP45 LP/CD |
| 6 | THE ONLY ONES "ALONE IN THE NIGHT" | DOJOLP43 LP |
| 7 | THE METEORS "LIVE II" | DOJOLP22 LP |
| 8 | THE EXPLOITED "LIVE ON STAGE" | DOJOLP9 LP |
| 9 | JOHN MARTYN "PHILENTROPHY" | DOJOLP26 LP/CAS |
| 10 | ANTI-NOWHERE LEAGUE "LONG LIVE THE LEAGUE" | DOJOLP15 LP |
| 11 | SEX GANG CHILDREN "RE-ENTER THE ABYSS" | DOJOLP13 LP/CAS |
| 12 | WIRE "WIRE PLAY POP" | DOJOLP36 LP |
| 13 | THE EXPLOITED "HORROR EPICS" | DOJOLP37 LP |
| 14 | GARY GLITTER "ALWAYS YOURS" | DOJOLP20 LP/CAS |
| 15 | THEATRE OF HATE "ORIGINAL SIN" | DOJOLP19 LP |
| 16 | THE ENID "LOVERS & FOOLS" | DOJOLP24 D/LP/CAS |
| 17 | PLAY DEAD "CAUGHT FROM BEHIND" | DOJOLP34 LP |
| 18 | THROBBING GRISTLE "SACRIFICE" | DOJOLP29 LP |
| 19 | MOTORHEAD "BORN TO LOSE" | DOJOLP18 LP/CAS |
| 20 | NICO "BEHIND THE IRON CURTAIN" | DOJOLP27 D/LP/CAS |

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TOP 25 ALBUMS

| | | | |
|----|----|--|---------------------------------------|
| 1 | 5 | BEDTIME FOR DEMOCRACY Dead Kennedys | Alternative Tentacles VIRUS 50 (1/RT) |
| 2 | 5 | LONDON O HULL 4 The Housemartins | Go! Discs AGOLP 7 (F) |
| 3 | 29 | THE QUEEN IS DEAD The Smiths | Rough Trade ROUGH 96 (1/RT) |
| 4 | 3 | PICTURES OF STARVING CHILDREN Chumbowamba | Agit Prop/PROP 001 (1/RR) |
| 5 | 7 | QUIRK OUT Stump | Stuff STUF U2 (1/RT) |
| 6 | 4 | THE MOON AND THE MELODIES Budd/Fraser/Guthrie/Roymond | 4AD CAD 611 (1/RT/P) |
| 7 | 6 | HIT BY HIT The Godfathers | Corporate Image GFTRLP 001 (1/RR) |
| 8 | 10 | NME C86 Various | Rough Trade ROUGH 100 (1/RT) |
| 9 | 9 | WONDERLAND Erasure | Mute STUMM 25 (1/RT/SP) |
| 10 | 13 | BROTHERHOOD New Order | Factory FACT 150 (1/RT/P) |
| 11 | 15 | BLOOD AND CHOCOLATE Elvis Costello/The Attractions | Imp/Demon XFIEDN 80 (P) |
| 12 | 14 | WATCH YOUR STEP Ted Hawkins | Gull WOLP 1 (P) |
| 13 | 8 | YOUR FUNERAL, MY TRIAL Nick Cave & The Bad Seeds | Mute STUMM 34 (1/RT/SP) |
| 14 | 19 | ON THE BOARDWALK Ted Hawkins | American Activities BRAVE 2 (1/RR) |
| 15 | 12 | BACK IN THE DHSS Half Man Half Biscuit | Probe Plus PROBE 4 (1/Probe 3) |
| 16 | 15 | STOMPING AT THE KLUB FOOT VOLUME 3 Various | ABC ABC LP 8 (P) |
| 17 | 18 | IN THE PINES The Triffids | Hot HOT 1028 (1/RT) |
| 18 | 13 | FILIGREE AND SHADOW This Mortal Coil | 4AD DAD 609 (1/RT/P) |
| 19 | 21 | VICTORIALAND Cocteau Twins | 4AD CAD 602 (1/RT/P) |
| 20 | RE | MEDUSA Clan Of Xymox | 4AD CAD 613 (1/P) |
| 21 | RE | TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg | Go! Discs AGOLP 6 (P) |
| 22 | 17 | TAKE THE SUBWAY TO YOUR SUBURB Various | Subway SUBORG 001 (1/RE) |
| 23 | RE | LONE SHARKS Guana Bats | ID NOSE 10 (1/RE) |
| 24 | 20 | CAMPER VAN BEETHOVEN Camper Van Beethoven | Rough Trade ROUGH 109 (1/RT) |
| 25 | 22 | KICKING AGAINST THE PRICKS Nick Cave & The Bad Seeds | Mute STUMM 28 (1/RT/SP) |

JET STAR REGGAE CHART

| THIS WEEK | LAST WEEK | TOP 20 12" | Artist | Label |
|-----------|-----------|---------------------------------|-----------------------|----------------|
| 1 | (1) | PLEASE MISTER PLEASE | Barbara Jones | Charm |
| 2 | (3) | LATELY | Naturalists | Roots/Blacks |
| 3 | (2) | STOMPING/CLAPPING MUSIC | The Administrators | Grease Quarter |
| 4 | (5) | RAGAMUFFIN AND RAMBO | Dave Peach | Y. D. |
| 5 | (4) | LET ME HAVE A CHANCE | Pat Kelly | German |
| 6 | (7) | RING UP MY NUMBER | Kenny Knox | Unity |
| 7 | (10) | READY FOR THE DANCEHALL TONIGHT | Peter Boudier | Unity |
| 8 | (6) | DUB PLATE PLAYING | Johnny Osborne | Greenalms |
| 9 | (9) | KNIGHT IN SHINING ARMOUR | Deborah Glasgow | UK Bubbles |
| 10 | (8) | ROCK WITH ME BABY | Wesley & Neman Joseph | Fashion |
| 11 | (14) | GOLDEN TOUCH | Janel Kenson | High Power |
| 12 | (17) | PUPPY LOVE | Tiger | Thunderball |
| 13 | (-) | HEARTACHE | Jacki Wilson | Uptempo |
| 14 | (-) | FOOL FOR YOU | Peter Hunnigale | Street Vibes |
| 15 | (-) | SHAKE YOU DOWN | Trevor Walters | Spotlight |
| 16 | (-) | DON'T HAVE TO FIGHT | One Blood | Level Vibes |
| 17 | (-) | WHEN YOU SMILE | Barry Boon | On Top |
| 18 | (16) | I FOUND LOVE | Buaben Richards | Orbitone |
| 19 | (11) | CRAZY LOVE | Maxi Priest | Ten |
| 20 | (15) | OWN THEM CONTROL THEM | Misty In Roots | People Unite |

REGGAE ALBUM CHART

| | | | | |
|----|------|---------------------------|-----------------|------------|
| 1 | (1) | REGGAE HITS VOL 3 | Various Artists | Jet Star |
| 2 | (2) | CAN'T BE WITH YOU TONIGHT | Judy Boucher | Orbitone |
| 3 | (4) | JUST CAN'T GET OVER YOU | Glen Rabels | Paradise |
| 4 | (3) | INTENTIONS | Maxi Priest | Ten |
| 5 | (6) | BERES HAMMOND | Beres Hammond | Charm |
| 6 | (5) | COUNTRY LIFE | Sandra Cross | Arma |
| 7 | (7) | ALL IN THE SAME BOAT | Fredae McGregor | RAS |
| 8 | (-) | THE EXIT | Dennis Brown | Trojan |
| 9 | (-) | TROUBLE AGAIN | King Kong | Greenalms |
| 10 | (10) | GREETINGS | Half Paa | Powerhouse |

COMING SOON

| | | |
|---------------------------|--------------|------------------------------------|
| HOOKED ON YOU | Aswad | Simba (12 and 7 inch) (191/87) |
| JUST YOU JUST ME | Audrey Hall | German (EP and Cassette) (19 1/87) |
| CAN'T BE WITH YOU TONIGHT | Judy Boucher | Orbitone (19 1/87) |

COMPACT DISC

| | | |
|-------------------|-----------------|-------------------|
| TO THE TOP | Aswad | Simba (26 2/87) |
| REGGAE HITS VOL 3 | Various Artists | Jetstar (26 1/87) |

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As the gap between success and failure grows, promising indie bands are snapped up more quickly by the majors. Karen Faux finds out how British exports are helping to fill the gap.

Bridging the gap

FOR THE new, hopeful independent, the perennial chicken-and-egg dilemma remains: How do you make a hit without money — and how do you make money without a hit? As the current UK climate seems to be perpetuating this problem, those indie aspirants to more than mere survival are grasping the international market as their surest lifeline.

One factor contributing to the tougher UK climate is the drastic drop in the base level of sales. Dave Whitehead of Rough Trade is the first to agree: "The national charts have reflected the drop in base sales — the number of records which have to be sold to make the bottom of the charts has risen dramatically during the last year.

"The international market is very important to us," he says. "Exports account for 60-70 per cent of our album and 12-inch single sales. In '87 we will be developing overseas business by working more closely with direct customers and indie distributors in Europe."

Rough Trade's international A&R man Peter Walmsley says that the company's established offices in San Francisco and Germany have provided a solid base from which to build up international business since the early Eighties, and during the last three years licensing deals have been clinched not only in Europe, but also Japan and Australia.

"Due to the activity of the majors, the UK market has constricted," Walmsley says. "The gap between those records that sell a lot and those that don't has widened markedly — and this is being exploited. Bands who are promising or very quickly snapped up by the majors while the small ones don't progress."

Walmsley stresses that Rough Trade has deliberately cultivated the expertise necessary for healthy overseas business. "There's on our list of finding a good local company who'll provide the sort of market-

ing which reflects your own requirements. We always aim to hand-pick key domestic record companies who will give as much of their time as possible to our product."

Martin Mills at Beggars Banquet feels that the whole basis of the industry would have to change in order to provide more golden opportunities for fledgling indie labels. "For us the year has been a good one," he says.

"We've had our biggest turnover ever. However it's been tough for the small labels and part of the problem is that the records at the top are selling more while the ones at the bottom are selling less. The only way that indie labels can survive is by nurturing business overseas because the UK market is just not big enough to survive in."

"To reap results internationally it

ket is that the music inevitably becomes dull: "It's the money which is creating the hits. Beggars Banquet is established enough to compete with the biggest labels; we can afford to spend £2,000-£3,000 on a video, but for the new indies this is impossible. It's a sad fact that in the top 40 there's not a single new indie act..."

Trevor Eyles of independent distributor Pinnacle pinpoints the fact that many indies can afford to produce but they cannot afford to market. "Because of production costs any form of promotion is immediately precluded. It is encouraging, however, that there are still some excellent bands coming through the indie roots and their A&R is very good."

Label liaison man George Kimpson says that the weak pound has proved fortuitous for exports and

elitism so that artists will be conspired by their absence."

Selwood believes that there is a lot which can be done to improve the independent market without the assistance of the majors. Strange Fruit is imminently set to produce an Indie Top 20 on tape. "Most of the indie bands don't get exposed to the cassette market — and it is an obvious way of reaching a wider audience," says Selwood.

"We don't plan on initial huge campaign but we are anticipating that all the major chains will take it. Hopefully the tape will yield more exposure for indie bands than a single alone. Eventually the Top 20s will be released on a monthly basis and we hope that ultimately they will help the indie market to become bigger."

"We expect to do good business

record-buying clout of the majors."

One musical genre that has proved to have enormous potential overseas is heavy metal — with Germany in particular demonstrating a voracious appetite for it. Music For Nations, best known for its heavy metal catalogue, although it has recently moved into other musical areas via three new labels, has enjoyed huge international success during the last 12 months with the Metallica album, Master of Puppets. Having made the top 40 — and in many cases the top 20 — all over Europe, it has established a bigger presence for the label.

"Europe and America are very important to us," says MFN's Martin Hooker. "France, Germany and the US are very big on heavy metal and we've had a successful year for opening up new territories we've had to avoid in the past such as Spain and countries behind the Iron Curtain. We now do all our own pressing in the UK and this has overcome problems of unreliability. We can easily control stock and always know exactly what's going on."

"On the promotional side the individual licensees do a lot of their own although we do have a UK based co-ordinating press office. At Midem we will be seeking out a licensee for Italy which is one of the most difficult European territories to tackle. We will also be negotiating a lot of deals that come up for renewal in January and will be seeking new deals — especially in the US."

Hooker is pleased to say that heavy metal sales are becoming increasingly buoyant and now the glut of small labels which emerged in the initial heavy metal boom have disappeared, greater sales potential exists for the strong, remaining ones.

"If you've got the right product, it'll be successful whether you're an indie or not," Hooker maintains. "Boom Room Room, on our Some After All label, went straight into the charts the week it was released — and the band was totally unknown. They stayed in the top 100 for 11 weeks. When they were subsequently signed to CBS and the single was re-promoted it didn't do as well."

While Hooker's sentiment that a product's merit is enough is an encouraging one, assistance from the media can still be a critical factor in deciding the success of a release, and small indies often have a tough battle on their hands.

Carl Palmer at Jetstar maintains that the media gave a lot more exposure to indie product in '86 which resulted in more High Street stores stocking it. "The people in charge are changing their policies, and it's probably due to the sheer perseverance of the indies," he says.

Colin Miles of See For Miles, which has a stand at Midem, says that speaking both collectively and individually, the independents are continually trying to achieve a higher profile. "From our point of view '86 has been a year of re-introducing and consolidating our label after switching distribution from Charly to Pinnacle."

By advertising and stimulating both the interest of dealers and industry people we feel we have achieved this. However, one bone of contention remains — simply that not enough space is given to independent re-issues in the music



Siouxsie and The Slits — part of Strange Fruit's all-star album which will help finance new bands



is important to build up a strong network of contacts over the years and accumulate people who are good to work with. At Midem we will be reaffirming contact with key people and will be looking to clinch licensing deals for The Bolshoi and The Icicle Works. Midem is invaluable for making European contacts just as the New Music Seminar is for American ones."

Mills points out that one of the results of a money-controlled mar-

reports that 1986 has been a period of intense growth for Pinnacle in which it has trebled turnover. "As sister company to Windsong we have a double-headed attack on the international market and are always seeking to fill a slot which isn't being encroached on by the majors," he says.

One of the year's success stories — in part attributed to the enthusiastic and efficient distribution of Pinnacle — is the meteoric rise of the Strange Fruit label. Combining a mix of cult bands past and present — and using the expertise of John Peel to pick them, Strange Fruit has released 16 albums in the last year and 14 of those have made the indie charts.

For imminent release is an album featuring The Specials, The Birthday Party, The Slits and Siouxsie and The Banshees. Strange Fruit's Clive Selwood stresses that the label is a vehicle for helping new bands. "Every month we have a policy of releasing a current established band, one from the past, one about to crack it and one which is totally new. This is a way of helping new bands to emerge."

"For example, The Wild Swans, who we have featured, have been snapped up by Siren and currently The Wedding Present are the subject of record company interest. Essentially, the label was started to help create new talent and we hope eventually to foster on our of WorldRadioHistory

at Midem," Selwood asserts. "We will only be doing deals for the whole of our catalogue, though. There's a tendency for record companies to cherry pick releases — and that doesn't help new bands."

Strangely enough, it is often the quintessentially English bands which go down well overseas. Andy MacDonald of Gol Discs, who is generally optimistic about the current indie scene, reports that Billy Bragg and The Housemartins, who have just been licensed through Elektra in the US are both selling well and that Bragg's recent American tour was a sell-out success.

"Musically the climate is beginning to change," he says. "It's becoming less fashion- and image-based as the success of Bragg and The Housemartins testify. In the long term, the more choice and integrity there is in the music, the more records will be sold."

"I feel that the indies can co-exist quite happily with the multinationals. While they have the advantage of size and the ability to steam-roller over everything if they wish, smaller outfits aren't hampered by the bureaucracy that inevitably slows down the process of spotting and capitalising on new talent."

The indie distribution network is currently the best it's ever been and indies are working towards combining their flexibility with the

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- 8 16 THE PEEL SESSION The Undertones Strange Fruit
- 9 30 THE PEEL SESSION The Ruts Strange Fruit
- 10 25 THE PEEL SESSION The Damned Strange Fruit
- 11 9 I'M GOING TO HEAVEN TO SEE IF IT RAINS Close Lobsters Fire
- 12 7 THE PEEL SESSION Madness Strange Fruit
- 13 11 LIKE A HURRICANE The Mission Chapter 22
- 14 19 BLUE MONDAY New Order Factory
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- 16 8 STEAMING TRAIN Talulah Gosh 53rd & 3rd
- 17 21 THE PEEL SESSION New Order Strange Fruit
- 18 24 POPPIE COCK Pop Will Eat Itself Chapter 22
- 19 42 THE PEEL SESSION The Wedding Present Strange Fruit
- 20 15 SERPENT'S KISS The Mission Chapter 22
- 21 29 REALLY STUPID The Primitives Lazy
- 22 23 HANG-TEN! The Soup Dragons Subway
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- 33 12 OWN THEM CONTROL THEM Misty In Roots People Unite
- 34 41 THE PEEL SESSION Xmal Deutschland Strange Fruit
- 35 33 THE PEEL SESSION Gang Of Four Strange Fruit
- 36 — INSIDE OUT Into A Circle Abstract
- 37 18 THROWAWAY Mighty Mighty Chapter 22
- 38 38 MAHALIA The Bible! Backs
- 39 31 IDOL Flesh For Lulu Beggars Banquet
- 40 50 JUSTINE Batfish Boys Batfish Inc
- 41 40 DICKIE DAVIES' EYES Half Man Half Biscuit Probe Plus
- 42 35 SUNARISE The Godfathers Corporate Image
- 43 32 WONDERFUL LIFE Black Ugly Man
- 44 28 STATE OF THE NATION New Order Strange Fruit
- 45 39 VELVETEEN Rose Of Avalanche Fire
- 46 — CHEREE Suicide Demon
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- 48 37 LEE REMICK The Go-Betweens Situation Two
- 49 22 THE GRIP OF LOVE The Ghost Dance Karbon
- 50 47 YOUNG TILL YESTERDAY The Shamen Moksha

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SOUNDS January 3 1987

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- | | |
|---------|---------------------------|
| SFPS012 | Siouxsie and The Banshees |
| SFPS018 | The Specials |
| SFPS019 | Stump |
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| SFPS021 | The Slits |
| SFPS022 | Spizz Oil |

Strange Fruit

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INDEPENDENTS

► FROM PAGE 60

press, and that is a great shame."

The massive potential of CD on an international level is now being recognised by many independents.



BILLY BRAGG and The Housemartins — already selling well through Elektra in the US.

One such company is Ace, which is investing a lot of its resources in CD — although not to the detriment of its vinyl business. "The CD market is wide open on an international scale," says Ace's Chris Popham. "We have strong contacts world-



wide; our main company in the US is Rounder — probably the biggest and best distributor over there — and we export to Teldec in Germany and Pothé-Marconi-EMI in France. We also have companies in Australia, Italy and Austria.

"We have a steady flow of saleable material for the international market and because we've been around for 11 years we can capitalise on a strong identity. We are well represented by local distributors and UK exporters and with further growth in mind our international manager Donna Cottan will be at Midem."

The US independents' debut at Midem with their joint stand promises to provide food for thought for the UK indies. Because the US labels do not enjoy the benefit of a subsidy from the Department of Trade, they have pooled resources to ensure a hefty presence at the exhibition. There will be 25 labels represented along with a separate Texas Music stand, and they will be aggressively out to net new business.

Their determined presence highlights that the importance of Midem for the independent sector should never be underestimated.

Tracking goes to Midem

by Dave Henderson

MIDEM'S ROLE as a meeting place for wayward talents and would-be business partners has gradually dripped into the independent sector with a wide range of colourful and confused young businessmen heading out there to either increase their roster of acts or sell the existing collection into licensing deals in as many far-flung territories as possible. Post the gaggle of French rock band managers attempting to sign their protégées to a UK label, and through the glutinous mounds of disco dross, there are a few meetings and manoeuvres being practised in the name of real music.

Cherry Red/Complete Music and allied labels will have their usual team of merry-makers on site to give Midem the kind of reputation it's used to. Squadron leader Iain McNay reckons that the idea there is to make deals and arrange licensing of some sort with the aid of their stand festooned with record covers and other such subversive paraphernalia, plus the inevitable soujourns to the Martinez bar (beer at £3.00 a pint), but will they attempt to nab any new product?

"It has been known in the past but what we're really there to do is to motivate current licensees in places like Spain, Germany and Japan and create new deals in new territories for product from Anagram — like Alien Sex Fiend and The Meteors, the Complete Music publishing catalogue, the Cherry Red label itself — with new product from Mood Six and The Wiseacres and the el label with a plethora of releases from names as wild and diverse as The King Of Luxembourg, Klaxon Five and Always."

Cherry Red's combined forces also have a back catalogue of around 150 releases which McNay and his cohorts also hope to promote, and the Complete Music team also threatens to have the ginger-headed Alan McGhee

from Creation in tow to aid their efforts in the many drinking competitions.

So, Alan, what are you going to Midem for?

"Er, well, really to check out who's got the best-looking secretaries, and to shake a few hands."

And, maybe some deals for Creation acts too? Who knows.

Others heading in Midem's direction include Clive Selwood from the highly successful Stronge Fruit label through Pinnacle. The label's series of Peel sessions with four-track sets from the likes of Joy Division, The Damned, New Order, Twa Toots, The Ruts, Gong Of Four, Madness and a host of others looks likely to be hot property for licensees and Clive will also be touting his next project of cassette compilations featuring some of the best tracks from the independent scene.

Pinnacle itself will also be represented as will distributed label Music For Nations — who'll be talking spandex with the best of them. Also expect appearances and heavy talk from the likes of Londslide, Oasis — a new company rumoured to be stepping into Stage One's shoes and setting up a large independent distribution ser-

vice, Rockback, Supreme, Legend and Johnny Thunders enthusiasts Jungle Records. But, what about the Cartel members? Tony K, from Red Rhino — home of fine talents as diverse as Red Lorry Yellow Lorry, Hula, Zoviet France and labels as intriguing as Intope, Ediesto, Play It Again Sam, ROIR and more, is typical of the Cartel members, and he will not be going. Why's that?

"Because it has nothing to offer. Midem is inevitably full of fat boys shoring drinks and potting each other on the back."

How true? Mmmmm, we'll see.

Other independent companies rumoured to be getting to grips with the big boys include re-release specialists See For Miles and Charly, new age label Coda Records, Tyne And Wear metal men Neat Records and, and, well that seems to be about it. The middle of the road and metal ends of the market in independent terms seems to be reasonably well-represented but it appears that the mainstay of new and exciting music, the spirit of independent endeavour (with a couple of notable exceptions) seems likely to be staying at home. Me too.

TO PAGE 64 ►



JOY DIVISION: hot property for licensees on their Peel session.

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by Dave Henderson
CURRENTLY JAMMING up the independent charts with their tophole **Peel** sessions releases, **Strange Fruit** (through Pinnacle) will have another four of the damn things next month including blasts from **The Specials, Stump, The Birthday Party** and that legendary **Slits** session. Don't miss them. Similarly, impress your friends with the new album from **O Yuki Conjugate** (great name, huh?) who have their second LP, **Into Dark Water**, released on Final Image through Red Rhino and the Cartel. Rough Trade announce the first release from new signings **Sudden Sway**, in 7-inch format featuring "eight black tinkle tunes of loathing" from the soundtrack of their forthcoming ICA expo entitled **Home Is Heavenly Springs**.

SAN FRANCISCO eccentric **Boyd Rice** reappears as **Non** and his **Blood And Flame** LP is released on vinyl and on CD (with an additional four tracks), that's through an Mute. Revolver will be promoting the **Bhundu Boys** LP, **Shabini** on

Disc Afrique, which has already sold well, and back with **Rough Trade, Psychic TV** have their **Live In Tokyo** LP out on their own Temple label. Still with RT, **Midnight** releases its first-ever compilation entitled **Between Today And Tomorrow** with tracks from **The Soft Boys, Robin Hitchcock, Sheriff Jack, The Popular Front** and more. Hitchcock himself has a few dates lined up and also has a four-track EP on **Glass Fish** with the lead track being **If You Were A Priest**.

SCOTTISH COUSINS Fast Forward have a hefty wedge of stuff ready to roll and things of interest include **The New York Pig Funkers'** **Hothouse** 12-inch on **Pasta Spectacular** (rather **Ratio**-esque); **Plastic Surgery's** gothique **Torment** 7-inch single on **Watch Out Records**; **BMX Bandits'** **What A Wonderful World** 12-inch on **53rd and Third**; **Bohn Legion's** **May In Berlin** 7-inch on **Stranded**; **Jazzy's** **Wide-Eyed Boy** on **Our Own Records** (a 7-incher that one); the re-release of the Fast labels seminal **Earmac** Three double 7-inch pack featuring primal tracks from **DAF**; a 7-inch flexi-disc from **The Big Gun** called **You'll Always Give Your Best** (which is free) on **Hi Fibre**; **The Laughing Academy's** **Some**

Things Take Longer mini-album on **Brow**; **Forward Motion's** **Progressions** LP on **Hep**; **The Cateran's** **Last Big Lie** 7-inch on **DDT** and **The Black And The Whites**, an album from **Scots Channel 4** documentary subjects **Scheme**. Fast Forward will also be handling **Runrig's** **Ridge Records** releases including **The LPs Recovery, Heartland** and **The Highland Connection** and the 7-inch single **The Work Song**.

PINNACLE ARE pretty busy too with a **Ted Hawkins** 12-inch entitled **Bad Dog** on **WOTW**, **Richard Jobson's** **16 Years Of Alcohol** album on **Crepuscule**, **Section 25's** cassette version of their reasonably successful **Always Now LP**, **Metallica's** double **Master Of Puppets** on **Music For Nations** in direct metal mastering format, **Perfect World's** **Hove A Good Time** 10-inch five-tracker on **Strikeback**, **Brighton's** **Long Tall Texans** with their debut album for **Rozor** entitled **Sod Busters** plus CDs from **The Enid**, **The Spell** and **Something Wicked This Way Comes** (both on **Stand**), **Del Shannon's** **Runaway Hits** on **Edsel** and a re-release of **The Dead Kennedys**, **Fresh Fruit For Rotting Vegetables** on **Alternative Tentacles**.

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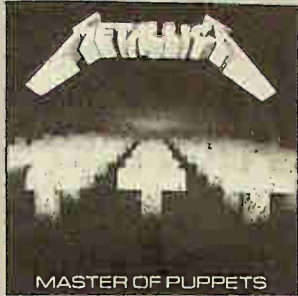
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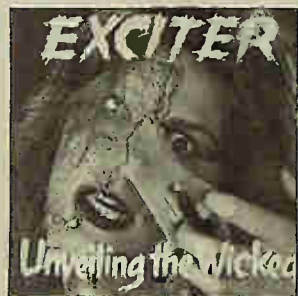
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 AC-ACD 01-451 4494
 AR-AR-ARobique 01-995 3023
 BK-Backs 003 626221
 BL-Butler 08894 76316
 C-CBS 0796-395151
 CA-Cadillac 01-836 3646
 CD-Charly 01-639 8603
 CM-Celtic Music 0423 888979
 CN-Comer 0895 441 422
 CP-Counterpoint 01-555 4321
 DIS-Discovery 067 785 406
 DVS-Dynamic Marketing System 01-589 7725
 E-EMI 01-848 9811
 F-Foxgram 01-590 6044
 FWD-Forward Here 01-881 293
 FO-Following 0203 711935
 GD-Gordon Duncan 0467-2157
 GR-Griff's Records International 01-804 8100
 GR-Greyhound 01-385 8146
 H-Har Taylor 021 622 2377
 HL-Hollywood Nights 0438 315533
 HV-Harmonia 0634 43952
 HS-Harsh 0532 742106
 I-Camel (Backs, Rough Trade) and Fast Forward 031 226 4616
 IP-Impea Music 01-229 5454
 IS-Impea Music Services (via PolyGram) 01-590 6044
 IM-Impea Audio/Visual 0533 717211
 IRS-Independent Record Sales 01-530 3161 (Chm. Weltard)
 JETZ-Jetsound 0253 712453
 J-Jungle 01-359 9161
 JS-Jenstar 01-961 5818
 K-Kel 01-992 8000
 KS-Kingdom 01-836 4736
 LIC-Lighting 01-965 9292
 LO-Londisc 01-522 2936
 M-MSD 01-961 5646
 MM-Magnum Music Group 0784-65333
 NI-Nice Music Industry Services 01-511 1119
 N-Maxline 01-686 3636
 NM-No. Jazz 01-278 0703
 NN-Nine Mile (see I)
 O-Outlet 0232 22826
 OR-Orbitone 01 965 8292
 P-Pinnacle 0689 73146
 PAC-Pacific 01-800 4490
 PR-Pickwick 01 200 7000
 PP-President 01 839 4272
 PRO-Projection 0702 72281
 PV-Police Virgin and Gold 01-539 5566
 R-RCA 021-525 3000
 RA-Rambow 01-589 3254
 RC-Rollercoaster 04-533 586262
 RE-Realizer 0272-541291
 REC-Recommended 01-622 8834
 RH-Rhino 01 965 9223
 RL-Red Light 037-988 693
 RM-Record Merchants 01-848 7531
 ROSS-Ross 02886 7403
 RP-Red Rhino (see I)
 RT-Rough Trade 01-833 2133
 SL-Silva Screen 01-430 1317
 SA-Sara Star Marketing Services 01 891 6487
 SO-Space One 0428 4001
 SOL-Soloman & Pines 08-94-32711
 SP-Spartan 01-903 8273
 STEPS-Stein Tripco Earth 01-389 5533
 STY-Sybil 01-453 0886
 SW-Swift 0424 220028
 T-Triple 935 8323
 TB-Tony Blood 0782 620321
 TP-Triple Earth 01-595 7059
 VEM-VEM Cassette Distributors 0296 37367
 W-WEA 01 978 5929
 WRD-Worldwide Record Distributors 01-634 3925

Arist Title Label LP No/Cassette No Dealer Price (Distributor)

| Artist | Title | Label | LP No/Cassette No | Dealer Price | (Distributor) |
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| ARROW HEAVY ENERGY | J&M Records | ARROW 028/- | E4.95 (US) | | |
| BAKER, Josephine | JOSEPHINE BAKER Deja Vu | DVLP 2097/DVMC 2097 | E1.50 (C) | | Reggae MOR/Nostalgia |
| BEASLEY, Jimmy | JIMMY'S HOUSEPARTY Act CH 190/- | - | E3.45 (P) | | |
| BERRY, Dave | HOSTAGE TO THE BEAT BUTT 007/- | - | E2.76 (C) | | |
| CADETS, The | THE CADETS MEET THE JACKS Act CH 196/- | - | E3.45 (P) | | MOR/Nostalgia |
| CHEVALIER, Maurice | MAURICE CHEVALIER Deja Vu | DVLP 2100/DVMC 2100 | E1.50 (C) | | |
| CITY, THE FOUNDATION | CHRYSALIS CHR 1558/- | - | (P) | | |
| COOKE, Sam | SAM COOKE Deja Vu | DVLP 2095/DVMC 2095 | E1.50 (C) | | Soul |
| COSTELLO, Elvis & The Attractions | GOODBYE CRUEL WORLD Demon FIEND | 75/FIENDCLASS 75 | E3.65 (P) | | |
| COSTELLO, Elvis | THE MAN Demon FIEND | S2/FIENDCLASS 52 | E3.65 (P) | | |
| COSTELLO, Elvis & The Attractions | PUNCH THE CLOCK Demon FIEND | 72/FIENDCLASS 72 | E3.65 (P) | | |
| COSTELLO SHOW, THE KING OF AMERICA | Demon FIEND | 78/FIENDCLASS 78 | E3.65 (P) | | |
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| DAY, Doris | DORIS DAY Deja Vu | DVLP 2088/DVMC 2088 | E1.50 (C) | | MOR/Nostalgia |
| DETRICH, Marlene | MARLENE DETRICH Deja Vu | DVLP 2098/DVMC 2098 | E1.50 (C) | | MOR/Nostalgia |
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| DURBIN, Deanna | DEANNA DURBIN Deja Vu | DVLP 2091/DVMC 2091 | E1.50 (C) | | MOR/Nostalgia |
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| KORNER, Alexis | HAMMER AND NAILS Thunder/bolt | THBL 037/THBC 037 | E3.85 (5P) | | Jazz |
| KRUPA, Gene | GENE KRUPA Deja Vu | DVLP 2093/DVMC 2093 | E1.50 (C) | | Jazz |
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| MILLER, Glenn | WADONBROOK 1936 TIME Jasmine | JASM 2507/- | E3.00 (C) | | Jazz |
| MILLER, Steve | LYING IN THE 20TH CENTURY | Capital EST 2027/TC-EST 2027 | E3.70 (E) | | Jazz |
| MORTON, Jelly Roll | JELLY ROLL MORTON Deja Vu | DVLP 2084/DVMC 2084 | E1.50 (C) | | Jazz |
| NAJEE NAJEE'S THEME | EMI America | AML 3115/TC AML 3115 | E3.00 (E) | | Dance/Disco |
| OLIVER, King | KING OLIVER Deja Vu | DVLP 2085/DVMC 2085 | E1.50 (C) | | Jazz |
| ORIGINAL SOUNDTRACK | THE GOLDEN CHILD | Capital EST 2030/TC-EST 2030 | E3.70 (E) | | |
| ORIGINAL SOUNDTRACK | SOUL MAN | A&M A&M 3903/AMC 3903 | (E) | | Soul |
| PALMER, Robert | SNEAKIN' SALLY THROUGH THE ALLEY | Island ILPM 9294/ICM 9294 | E1.87 (E) | | |
| PALMER, Robert | PRESSURE DROP | Island ILPM 9372/ICM 9372 | E1.87 (E) | | |
| PALMER, Robert | DOUBLE FUN | Island ILPM 9476/ICM 9476 | E1.87 (E) | | |
| PALMER, Robert | SECRETS | Island ILPM 9544/ICM 9544 | E1.87 (E) | | |
| PALMER, Robert | CLUES | Island ILPM 9595/ICM 9595 | E1.87 (E) | | |
| PALMER, Robert | PRIDE | Island ILPM 9720/ICM 9720 | E1.87 (E) | | |
| PEPPER, ANITA | PEPPER Deja Vu | DVLP 2094/DVMC 2094 | E1.50 (C) | | Jazz |
| PERFECT WORLD | HAVE A GOOD TIME | Strikeback SBR 111B/- | E2.43 10" Mini LP (P) | | |
| RICKETS, Glen | JUST CAN'T GET OVER YOU | Paradise PR 7777/- | E4.95 (US) | | Reggae MOR |
| ROBESON, Paul | PAUL ROBESON Deja Vu | DVLP 2082/DVMC 2082 | E1.50 (C) | | |
| SCHEME THE BLACK AND THE WHITES | Scheme Songs | SCHEME 001/- | E3.45 (VFF) | | |
| SEX PISTOLS | 6 ALBUM BOX SET - THE FILTH & THE FURY/LAST SHOW ON EARTH/10TH ANNIVERSARY ALBUQUERQUE DEMOS/NO FUTURE USA/REAL SID AND NANCY MacDonald/JOCKBOX/1 | I 1395 (P) | | | Punk |
| SHAKERS, The | THE COBRAS THIS STUFF'S GONNA BUST YOUR BRAINS OUT | ARELA ARE 001/- | (VRT) | | Jazz |
| SHARK QUARTET, Bud | THAT OLD FEELING Contemporary | COP 035/- | E3.45 (P) | | Jazz |
| SPANIER, Mugsy | MUGSY SPANIER Deja Vu | DVLP 2090/DVMC 2090 | E1.50 (C) | | Jazz |
| STEADY B | STEADY B Act CH 195/CHC 195 (A) | - | | | Hip Hop |
| TIMEX SOCIAL CLUB | VICIOUS RUMORS | Contemporary/Chrysalis | CTLP 22CTLP 2 (F) | | Disco/Dance |
| TRIOLOGY | NEXT IN LINE | Act Killer AXE 7026/- | E3.65 (P) | | |
| TUCKER, Sophie | SOPHIE TUCKER Deja Vu | DVLP 2099/DVMC 2099 | E1.50 (C) | | MOR/Nostalgia |
| VARIOUS ADVENTURES | IN THE MIST | Bam Caruso KIRI 069/- | E3.65 (VRR) | | |
| VARIOUS AMERICAN HEART AND SOUL | Hi-Lo LO 6/- | - | E3.45 (VRR) | | |
| VARIOUS BOSS VOCAL GROUPS | OF THE 60'S Red Light | RL 0065/- | E3.25 (HS/SW/CA/SO/SAM) | | R&B |
| VARIOUS HEADSET ONE | (Inc. Portion Control, Moodists) | Dead Man's Curve | DMC 01 | E2.10 (VRR) | Cosette/Ethnic |
| VARIOUS I OYE LISTEN | GlobeStyle | ORB 014/- | E3.45 (P) | | Ska |
| VARIOUS REGGAE HITS | OF THE 80'S | Blue Moon BMLP 041/BMC 041 | E3.85 (5P) | | Ska |
| VARIOUS SKAVILLE | USA Ska SKAR 001/- | - | E2.70 (VRR) | | Reggae |
| VARIOUS STREET SOUNDS | 20 Street Sounds | S15ND 20/2CSTS 20 (R) | | | Dance/Disco |
| VARIOUS STREET SOUNDS | ANTHUS | MUSIC 57ZCM5 5 (R) | | | Dance/Disco |
| VARIOUS THE ROXY | LONDON WC2 (JAN-APRIL 1977) | EMI EMS 1189/TC-EMS 1189 | E2.46 (E) | | Punk |
| VARIOUS THE CLOUDS | HAVE GROOVY FACES | Bam Caruso KIRI 049/- | E3.65 (5P) | | Rock & Roll |
| VARIOUS THE ROCKIN' 50'S | Magnum Force | MFLP 048/- | E3.85 (5P) | | Soul |
| VARIOUS THINK SMART | SOUL STIRPERS - JERK IT AT THE PARTY IN CHINATOWN | Kent KENT 064 | E3.45 (5P) | | Folk/Cossette |
| WARD, Pete | DISTANCE | Willows Plankton PCN 118 | E1.75 (Set - 01-534 8500) | | Country |
| WILLIAMS, Hank | HANK WILLIAMS Deja Vu | DVLP 2081/DVMC 2081 | E1.50 (C) | | |
| WILSON, Ada | WHAT THE WORLD WANTS | Native NTVP 9/- | E3.45 (VRR) | | |
| WRIGHT, Billy & Little | Richard HEY BABY DONT YOU WANT A MAN LIKE ME | Act CHA 193/- | E3.65 (P) | | Soul |

COMPACT DISCS

| | | | |
|---|---|--------------------------------|---|
| **AMERICA HISTORY - AMERICA'S GREATEST HITS | Warner Brothers | 256 169 | (Compact Disc) E7.29 (W) |
| **ASTARE, Fred | THE IRVING BERLIN SONGBOOK | Polygram 829 172 | (Compact Disc) E7.29 (E) |
| **BROWNE, Jackson | RUNNING ON EMPTY | Asylum 253 070 | (Compact Disc) E7.29 (W) |
| **BROWNE, Jackson | FOR EVERYMAN | Asylum 243 003 | (Compact Disc) E7.29 (W) |
| **CHINA CRISIS | BEST KEPT SECRET | Virgin CRIS 92612 | (C.D. single) E1.99 incl. 4 other tracks - The Instigator, Black Man Ray, You Did Cut Me, Arizona Sky (E) |
| **DEEP PURPLE | THE HOUSE OF BLUE LIGHT | Polygram 831 318 | (Compact Disc) E7.29 (F) |
| **EUROPE | THE FINAL COUNTDOWN | Epic CDEPC 26808 | (Compact Disc) E7.29 (C) |
| **JACKSON, Freddie | JUST LIKE THE FIRST TIME | Capitol CDP 746 375 | (Compact Disc) E7.29 (E) |
| **KING, B.B. | SPOTLIGHT ON LUCILLE | Act CDCH 187 | (Compact Disc) E7.30 (P) |
| **KING, B.B. | THE BEST OF B.B. KING - VOLUME TWO | Act CDCH 199 | (Compact Disc) E7.30 (P) |
| **LIZ, James & Arty | THE COURT OF KING CRIMSON: E/G/Virgin | EGCD 1 | (Compact Disc) E7.29 (E) |
| **LIZ, James & Arty | THE COURT OF KING CRIMSON: F/G/Virgin | EGCD 2 | (Compact Disc) E7.29 (E) |
| **MICRODISNEY | CROOKED MILE | Virgin CDV 2415 | (Compact Disc) E7.29 (E) |
| **MONROE, MARY | HEAR! HEAR! HEAR! | Capitol CDP 746 241 | (Compact Disc) E7.29 (E) |
| **RATT | DANCING UNDER COVER | Atlantic 781 683 | (Compact Disc) E7.29 (W) |
| **RONSTADT, Linda | SIMPLE DREAMS | Asylum 253 065 | (Compact Disc) E7.29 (W) |
| **ROXY MUSIC | MANIFESTO | E/G/Virgin EGCD 38 | (Compact Disc) E7.29 (E) |
| **ROXY MUSIC | AYALON | E/G/Virgin EGCD 50 | (Compact Disc) E7.29 (E) |
| **SEX PISTOLS, THE | THE GREAT ROCK'N'ROLL SWINDLE | Virgin CDVD 2510 | (Compact Disc) E7.29 (E) |
| **SOFT CELL | THEIR GREATEST HITS | Some Bizarre/Phonogram 830 708 | (Compact Disc) E7.29 (F) Rescheduled |
| **WHITTAKER, Rager | THE SKYE BOAT SONG AND OTHER GREAT SONGS OF OUR ISLANDS | Tembo TMBCD 113 | (Compact Disc) (MS) |

* Records which would appear under the broad headings of either Pop or Rock are not separately categorised above at the extreme right of the entry.

Mon 26 Jan-Fri 30 Jan 1987
 Album Releases: 91 Compact Discs: 21
 Year to date (4 weeks to Jan 30 1987)

US TOP FORTIES SINGLES

| | | | | |
|-----|----|-------------------------------|---------------------------------------|-----------------|
| 1* | 5 | AT THIS MOMENT | Billy Vera & The Beaters | Rhino |
| 2 | 2 | C'EST LA VIE | Robbie Nevil | Manhattan |
| 3 | 1 | SHAKE YOU DOWN | Gregory Abbott | Columbia/CBS |
| 4* | 7 | OPEN YOUR HEART | Madonna | Sire |
| 5 | 6 | CONTROL | Janel Jackson | A&M |
| 6* | 8 | LAND OF CONFUSION | Genesis | Aitonic |
| 7* | 12 | SOMEDAY | Glass Tiger | Manhattan |
| 8* | 13 | CHANGE OF HEART | Cyndi Lauper | Portrait |
| 9 | 9 | IS THIS LOVE | Survivor | Scotti Brothers |
| 10 | 11 | VICTORY | Kool & The Gang | Mercury |
| 11 | 4 | WALK LIKE AN EGYPTIAN | Bangles | Columbia/CBS |
| 12* | 16 | TOUCH ME (I WANT YOUR BODY) | Samantha Fox | Jive |
| 13 | 3 | NOTORIOUS | Duran Duran | Capitol |
| 14* | 20 | KEEP YOUR HANDS TO ... | Georgia Satellites | Elektra |
| 15* | 22 | LIVIN' ON A PRAYER | Bon Jovi | Mercury |
| 16* | 23 | WE'RE READY | Boston | MCA |
| 17* | 26 | WILL YOU STILL LOVE ME? | Chicago | Warner Brothers |
| 18 | 21 | COMING AROUND AGAIN | Carly Simon | Arista |
| 19* | 27 | BALLERINA GIRL | Lionel Richie | Motown |
| 20* | 29 | LOVE YOU DOWN | Ready For The World | MCA |
| 21* | 28 | THIS IS THE TIME | Billy Joel | Columbia/CBS |
| 22 | 10 | EVERYBODY HAVE FUN TONIGHT | Wong Chung | Geffen |
| 23 | 19 | ALL I WANTED | Kansas | MCA |
| 24* | 31 | STOP TO LOVE | Luther Vandross | Epic |
| 25* | 32 | YOU GOT IT ALL | The Jets | MCA |
| 26* | 33 | NOBODY'S FOOL | Cinderella | Mercury |
| 27 | 15 | THE WAY IT IS | Bruce Hornsby & The Range | RCA |
| 28 | 25 | FALLING IN LOVE (UH-OH) | Miami Sound Machine | Epic |
| 29* | 34 | TALK TO ME | Chico DeBarge | Motown |
| 30* | 37 | STAY THE NIGHT | Benjamin Orr | Elektra |
| 31 | 18 | STAND BY ME | Ben E. King | Atlantic |
| 32* | - | BIG TIME | Peter Gabriel | Geffen |
| 33* | - | JIMMY LEE | Aretha Franklin | Arista |
| 34* | 40 | JACOB'S LADDER | Huey Lewis & The News | Chrysalis |
| 35 | 14 | WAR | Bruce Springsteen & The E Street Band | Col/CBS |
| 36* | - | SOMEWHERE OUT THERE | L Ronstadt and J. Ingram | MCA |
| 37* | - | I'LL BE ALRIGHT WITHOUT YOU | Journey | Columbia/CBS |
| 38 | 17 | LOVE IS FOREVER | Billy Ocean | Jive |
| 39* | - | (YOU GOTTA) FIGHT FOR YOU ... | Beastie Boys | Def Jam |
| 40* | - | I WANNA GO BACK | Eddie Money | Columbia/CBS |

ALBUMS

| | | | | |
|----|---|-------------------|-----------------------------------|---------|
| 1* | 1 | SLIPPERY WHEN WET | Bon Jovi | Mercury |
| 2 | 2 | LIVE/1975-1985 | Bruce Springsteen & E Street Band | Col/CBS |
| 3 | 3 | THIRD STAGE | Boston | MCA |
| 4* | | | | |

NEW SINGLES

ALMOND, Marc **MELANCHOLY ROSE**/Gyp The Blood Virgin **GLOW 4; GLOW 412 12** Incls A World Full Of People/Block Lullabye (E)

BAKER, Anita **CAUGHT UP IN A RAPTURE**/Mystery Elektra **EKR 49; EKR 49(T) 12** (W) Dance/Disco

BIG GUN, **THE YOU'LL ALWAYS GIVE YOUR BEST**/BASIL PIERONI: Don't Ever Go Away Again Hi-Fibre **BIG 001 (FF/I)**

BIRTHDAY PARTY **THE PEEL SESSION 28.4.81** Strange Fruit **SFPS 020 12** (P)

BLOW MONKEYS **IT DOESN'T HAVE TO BE THAT WAY**/Ask For More RCA **MONK4; MONK 4 12** (R)

BMX BANDITS **WHAT A WONDERFUL WORLD/THE DAY BEFORE TOMORROW**/Johnny Alucard/Sad 53rd & 3rd **AGARR 612 12** (FF/I)

BROWN, June **LONDON/Where Is Love?** MBS **MBS 2064 (A)**

CATERAN **LAST BIG LIE/Difficult Days D.D.T.** DISP 6 (W/F)

CHINA CRISIS **BEST KEPT SECRET/The Instigator** Virgin **CRIS 92612** Compact Disc £1.99 Incls Black Man Ray, You Did Cut Me, Arizona Sky (E)

COCHRAN, Tom & Red Rider **BOY INSIDE THE MAN/Losing Sun** Capitol **CL 429; 12CL 429 12** (E)

COSTELLO SHOW **The BLUE CHAIR/American Without Tears No. 2 (Twilight Version)** Demon **D1047 Pic Bag; D1047T 12** Pic Bag Incls Shoes Without Heels (P)

DEAD OR ALIVE **SOMETHING IN MY HOUSE/DJ Hit That Button** Epic **BURNSD 1** Shrink-wrapped in doublepack with BRAND NEW **LOVER/In Too Deep (Live)** Pic Bag (C)

DRUM THEATRE **EL DORADO/El Dorado/Jingle Of People** Epic **FMUQ 1 12** (C)

DURY, Jan **PROFOUNDLY IN LOVE WITH PANDORA**/Eugenia (You're A Genius) **EML EMI 5534 (E)** (Re-release)

EUROPE **ROCK THE NIGHT/7 Doors** Epic **EURP 1** Gold Pic Disc (C)

FIVE STAR **STAY OUT OF MY LIFE/How Dare You** Stay Out Of My Life Tent/RCA **PB 41131 Pic Bag; PT 41132 12** Pic Bag Incls If I Say Yes (Low Hahn US Dub Mix) (R) Dance/Disco

FOUNTAINHEAD, **THE SO GOOD NOW/Heart & Soul** China/Chrysalis **WOK 13 Pic Bag; WOKX 13 12** Pic Bag (F)

FOUR MILLION **TELEPHONES FRENCH GIRLS/ICEBOX** Summerhouse **SUMS 2; SUMS 122 12** Incls Same Thing/Mrs Brown (I/RR)

GELDOLF, BOB **LOVE LIKE A ROCKET/Pulled Apart** By Horses Mercury/Phonogram **BOBG 102 Pic Bag; BOBX 102 12** Pic Bag Incls Truly Blue (F)

GUTHRIE, Gwen **GOOD TO GO LOVER/Outside In The Rain (US Remix)** Polydor **POSP 841 Pic Bag; POSPX 841 (F)**

HAEFNER, Nick **BACK IN TIME FOR TEA/Meon Guitar/Every Time We Say Goodbye** Bam Caruso **PABL 073 12** (I/RE)

HAWKINS, Ted **BAD DOG/ibo Gull** WOW **5812 12** (P)

HEAD, Murray **IN THE HEART OF YOU/Fear And Ambition** Virgin **V5932; V5 93212 12** Incls Wonderer (E)

HERNE, Tony **SHAKE YOU DOWN/Inst** Freshbeat **FBT 002 12** (JS)

HITCHCOCK, Robyn **IF YOU WERE A PRIEST** Gloss **OOZE 1; OOZE 1(T) 12** (I/RT)

HOLLIES, **THE THIS IS IT/You Gave Me Strength** Columbia **DB 9146 Pic Bag; 12DB 9146 12** Pic Bag Incls You're All Woman (E)

ICICLE WORKS **The EVANGELINE/Everybody Loves To Play The Fool** Beggars Banquet **BEG 181; BEG 181T 12** Incls Waiting In The Wings (W)

JACKSON, Freddie **HAVE YOU EVER LOVED SOMEBODY/Tasty Love (Inst)** Capital **CL 437 Pic Bag; 12CL 437 12** Pic Bag Soul (E)

JACKSONS, **THE TIME OUT FOR THE BURGLAR/News At Eleven** MCA **MCA 1129 (F)**

JAZZY **WIDE-EYED BOY/TUESDAY** Our Own Records **TAL 001** Double A Pic Bag (FF/I)

JUDDS, **THE DON'T BE CRUEL/The Sweetest Gift (A Mother's Smile)** RCA **PB 49763 Pic Bag (R)**

KBC BAND **IT'S NOT YOU, IT'S NOT ME/Inst** I.R.S./MCA **IRS 4; IRST 4 12** (F)

KLYMAXX **MAN SIZED LOVE/Dub** MCA **MCA 1112; MCAT 1112 12** (F) Soul

KNIGHT, Jean **MR BIGSTUFF/ibo Old Gold** OG **9534 (CP/LIG/A)** (Re-issue) Soul

LEWIS SISTERS **SO GOOD SO RIGHT/Dangerous** Riva **48 Pic Bag; RIVAT 48 12** Pic Bag (A) Soul/Dance

LOOP **SIXTEEN DREAMS** Head **HEAD 5 12** (I/RE)

MacGREGOR, Freddie **WINE OF VIOLENCE/Once A Man** Yeshemabeta **YM 01 12** (R) Reggae

MANTRONIX **WHO IS IT? (DANCE MIX)/Dub Version** 10/Virgin **TEN 137 Pic Bag; TENT 137 12** Pic Bag; **TENX 137 12** doublepack with **LADIES (REVISED)/Boseline (Stretched)** (E) Hip Hop

MASQUERADE **EVERYBODY SAY/Version** Streetwave **UKHAN 3 12** (R) Dance/Disco

McVEY, Morgan **LOOKING GOOD DIVING/Looking Good** Diving **CBS MORG 1 Pic Bag; MORG T 1 Pic Bag (C)**

MICRODISNEY **TOWN TO TOWN/Little Town Of Ireland** Virgin **USD 927** In doublepack with **BEGGING BOWL/HORSE/Lodgingswood/Overboard** VS **92712 12** Incls Genus/Bullwhip Road (E)

MODERN **ROCKERY CLUB/LIBRE/Homosexuality** Greyhound **GRY 003 12** only (G/P) Eurobeat/Hi-NRG

MONEY, Eddie **TAKE ME HOME TONIGHT/BE MY BABY** Call Before The Storm **CBS 650042 7 Pic Bag (C)**

NEW YORK PIG **FUNKERS HOTHOUSE ORGAN/Tomato Calmo** Pesta Spectacular **PASTA 001T 12** (FF/I)

PAUL, Frankie **I AM YOUR LOVER/Baby Come On Fingers** TD **007 12** (JS)

PEARLY GATES **ACTION (TONY ATKINS MIX)/The Original Mix** Funkin' Marvellous **MARV 3; 12 MARV X3 12** Incls Third Time Lucky (R) Eurobeat/Hi-NRG

PETERS, Chriss **LOVE TRAP (MEGAMIX)/Caught In The Act (Remix)** Titania **TNA 2T 12** only (01-349 1761) Dance/Disco

PINK PEG **SLACKS SOUND OF THE MEANWORLD VALLEY/ibo Half Cut** HC **63 12** (I/RR)

POP **WILL EAT ITSELF SWEET SWEET PIE/Devil Inside/Runaround** Chapter 22 **CHAP 11; 12CHAP 11 (NM/I)**

POWELL, Shezwea **ACT OF WAR/Inst** Niteamare **MARES 10; MARE 10 12** Pic Bag (A) Eurobeat/Hi-NRG

PSYCHEDELIC **FURS ANGELS DON'T CRY/No Release** CBS **FURS C 3** Shrink-wrapped with cassette: **WE LOVE YOU/Pretty In Pink/Love My Way** 5,000 Limited Edition **CBS FURS D3** in doublepack with **Pretty In Pink/Love My Way (C)**

RAH BAND, **THE ACROSS THE BAY/Jammin' On The Byre** RCA **PB 41099 Pic Bag; PT 41100 12** Pic Bag Incls Take Some Thyme (R) Dance/Disco

RAZE **LET THE MUSIC MOVE U/Get Down** Champion **CHAMP 27 Pic Bag; CHAMP 1227 12** Pic Bag Incls Control Me (A)

REAL THING, **THE HARD TIMES/Children Of The Ghetto** Jive **JIVE 137 Pic Bag; JIVET 137 12** Pic Bag (A) Soul/Dance

RIGHTHOUSES **BROS YOU'VE LOST THAT LOVING FEELING/Unchained Melody** Old Gold **OG 9450 (CP/LIG/A)**

SEXTON, Charlie **HOLD ME/Bear's So Lonely** MCA **MCA 1081 Pic Bag; MCAT 1081 12** Pic Bag Incls Control Me (A) Dance/Disco

SILENT B.C. **TAKE IT OR LEAVE IT/Consequences** Sanet **SON 2316 Pic Bag (A)**

SLITS, **THE THE PEEL SESSION 19.9.77** Strange Fruit **SFPS 021 12** (P)

SMITHS, **THE SHOPLIFTERS OF THE WORLD/Unit/Half A Person** Rough Trade **RT 195 Pic Bag; RTT 195 12** Pic Bag Incls London (RT/I)

SOUP DRAGONS, **THE HEAD GONE ASTRAY/Girl In The World** Raw TV Products **RTV 2; RTV 122 12** Incls So Sad I Feel (RT/I)

SOUTHSIDE **JOHNNY & THE JUKES HARD TO FIND/You Can Count On Me/I Should Have** RCA **SSJT 100 12** (R)

SPEAR OF DESTINY **STRANGERS IN OUR TOWN/Somewhere Out There** 10/Virgin **TEN 148 Pic Bag; TENT 148 12** Pic Bag Incls Time Of Our Lives (E)

SPECIALS, **THE THE PEEL SESSION 29.5.79** Strange Fruit **SFPS 018 12** (P)

SPRINGSTEEN, Bruce **FIRE/For You** 650381-7 Pic Bag; 650381-6 Pic Bag (C)

STUMP **THE PEEL SESSION 5.2.86** Strange Fruit **SFPS 019 12** (P)

SUDDEN SWAY **AUTUMN CUT BACK JOB LOT OFFER/ibo Rough Trade** RT **183 (RT/I)**

TERRAPLANE **IF THAT'S WHAT IT TAKES/Living After Dark** Epic **TERRA 1; TERRAT 1 12** extra track Drugs; **TERRAP 1** Shaped

THE SLOW TRAIN **TO DAWN/Nature Of Virtue/Horbour Lights** Epic **TENSET 1 12** Pic Bag (C)

THIS ISLAND **EARTH SEE THAT GLOW (N.Y.C. EDIT)/Euroglow (Edit)** Magnet **EAR 1 Pic Bag; EARTH 1 12** Pic Bag (R)

TIL **TUESDAY WHAT ABOUT LOVE/Voices** Carry Epic **EPC 650125-6 12** (C)

TIME BANDITS **ENDLESS ROAD/Fiction** CBS **650329 7 Pic Bag (C)**

TRAVIS **GIMME ME SOME LOVIN'/Anybody But You** Flair **WAG 3 (R)**

TROUBLES, **THE LET'S MAKE A DEN/Find The Fox** Virgin **VS 912; VS 91212 12** Incls Terrorism (E)

TWO MINDS **CRACK CRY CRY CRY/Now The Love Has Gone** Sire/WEA **W 8600T 12** Pic Bag (W) (Re-Release)

VANDROSS, Luther **GIVE ME THE REASON/She's So Good To Me** Epic **EPC 650372-7; 650372-6 12** Incls See Me (C) Soul

VARIOUS **EARCOM 3** Fast Product **FAST 9C** in doublepack (FF/I)

VIEW **FROM THE HILL I'M NO REBEL/Slay And Let Me Love You** EMI **EMI 5580 Pic Bag; 12EMI 5580 12** Pic Bag (E)

VISION **WHO'S THAT STRANGER/Breakdown** PRT **7P 366; 12P 366 12** (A)

WALTERS, Trevor **BETCHA BY GOLLY WOW/Save It For The Night** Priority **P 15; PX 15 12** (R) Reggae

WATLEY, Jody **LOOKING FOR A NEW LOVE/(Acappella)** MCA **MCA 1107 Pic Bag (F)** Soul

WELL RED **YES WE CAN/Don't Rush Me** Virgin **VS 925; VS92512 12** (E)

WORLD PARTY **SHIP OF FOOLS/World Groove (Do The Mind/Ganilla)** Ensign/Chrysalis **ENY 606 Pic Bag; ENYX 606 12** Incls Nowhere Man (F)

XMAL **DEUTSCHLAND SICKLE MOON/Illusion X-1le/Phonogram** XMAL **2 Pic Bag; XMAL 212 12** Pic Bag Incls In Qnx (F)

XTC **THE MEETING PLACE/The Man Who Soiled Around His Soul** Virgin **VS 912 Pic Bag; VSY 912 12** clear vinyl (E)

YOUNG, Karen **HOT SHOT (RE-MIXED)/(Original)** Streetwave **MKHAN 80 12** (R) Dance/Disco

YOUNG, Paul **WHY DOES A MAN HAVE TO BE STRONG/Trying Trying To Guess The Rest** CBS **YOUNG 3 Pic Bag; YOUNGT 3 Pic Bag (C)**

Across The Bay P
 Act Of War P
 Action (Many Arms Move) P
 Angels Don't Cry P
 Autumn Cut Back Job Lot
 Offer S
 Back In Time For Tea H
 Bad Dog H
 Be My Baby M
 Betcha By Golly Wow W
 Blue Chair C
 Boy Inside The Man C
 Cry Cry Cry T
 Cuba Libre M
 Don't Be Cruel J
 Earcom 3 V
 El Dorado D
 Endless Road T
 Evangeline I
 Everybody Say M
 Fire S
 French Girls F
 Gimme Some Lovin' T
 Give Me The Reason V
 Good To Go Lover G
 Hard Times R
 Hard To Find S
 Have You Ever Loved Somebody J
 Head Gone Astray S
 Hot Shee (Re-Mixed) Y
 Hothouse Organ N
 I Am Your Lover V
 If That's What It Takes T
 I'm No Rebel V
 In The Heart Of You H
 It's Not You It's Not Me K
 Lay B Lie C
 Let's Make A Den T
 London B
 Looking For A New Love W
 Looking Good Djang M
 Love Like A Rocket G
 Love Trap (Megamix) P
 Man Sized Love K
 Melancholy Pose A
 Mr Bigger K
 Peet Sessions S, B
 Profoundly In Love With Pandora D
 Rock The Night E
 See That Glow T
 Shake You Down H
 Ship Of Fools W
 Shoppers Of The World S
 Sicile Moon X
 Sixteen Dreams L
 Slow Train To Town T
 So Good Now F
 So Good So Right L
 Something In My House D
 Sound Of The Moorwood Valley P
 Stay Out Of My Life F
 Strangers In Our Town S
 Sweet Sweet Pie P
 Take Me Home Tonight M
 The Day Before Tomorrow B
 The Meeting Place X
 This Is It H
 Time Out For The Burglar J
 Town To Town M
 Tuesday B
 What A Wonderful World B
 What About Love T
 Who's In? M
 Who's That Stranger Y
 Why Does A Man Have To Be Strong Y
 Wide-Eyed Boy J
 Wine Of Violence M
 Yes We Can W
 You'll Always Give Your Best B
 You've Lost That Loving Feeling R



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 2. Get The Funk Outa My Face
HOWARD JOHNSON
 3. So Fine
TONY CAMILLO'S BAZUKA
 4. Dynamite

OG 4012
QUINCY JONES
 1. Stuff Like That
 2. Ai No Corrida
HERB ALPERT
 3. Rise
CHUCK MANGIONE
 4. Feel So Good

OG 4013
STYX
 1. Babe
 2. Best Of Times
TUBES
 3. Prime Time
 4. White Punks On Dope

OG 4014
BAD MANNERS
 1. Can Can
 2. My Girl Lollipop
 3. Walking In The Sunshine
 4. Special Brew

OG 4015
SILVER CONVENTION
 1. Get Up And Boogie
 2. Fly Robin Fly
 3. Save Me
 4. Everybody's Talking 'Bout Love

OG 4017
SELECTER
 1. On My Radio
 2. Three Minute Hero
 3. Missing Words
 4. The Whisper

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LINX
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 2. Intuition
 3. So This Is Romance
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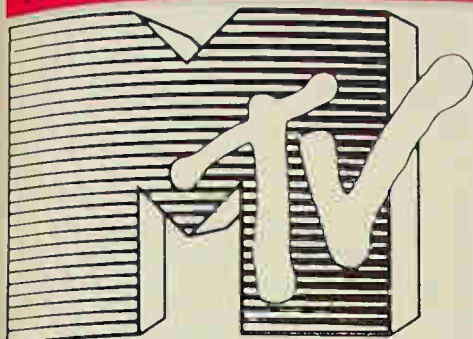
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Gallup now wish, in conjunction with the BPI, to appoint a Security Adviser. The main job functions will be:

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Involvement with the routine checking of data entered by Chart Panel outlets

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Advising on improvements in Gallup's security systems

Applicants, who are likely to be over 30 years of age, should have an extensive knowledge of Record Retailing including stock control systems. The successful applicant will be based in Gallup's London office but will spend 3 or 4 days each week in various parts of the UK.

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The Promotion Videos Manager reports to the Marketing Director and has the support of a secretary/assistant. We will offer a good salary and benefits including a company car, annual bonus etc. If you would like further information or would like to apply for this position, please contact Veronica Spicer, Personnel Department, Polydor Limited, P.O. Box 1BG, 13/14 Saint George Street, London W1A 1BG. Telephone 01-499 0422 ext 815.



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MARKETPLACE

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Further information contact: Cathy Murphy.
Tel: 01-387 6611 — Greater London House, Hampstead Road, London NW1

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Dooley's

D I A R Y

WHEN YOU see such an array of top industry execs at one event — including such luminaries as Messrs Oberstein, Ogden, Russell, Eldridge, Simone, Preston, Perry, Jamieson and Lopez — you know it's important. CDV was the sole focus of interest at the May Fair Hotel last week and the audience seemed generally quite favourably impressed at the potential of CD with pictures. It ought to be stressed there are still details of the format to be agreed before launch day — "If you call it a launch, that would be quite incorrect," an agitated Philips spokesman told MW after learning that we'd gatecrashed the behind-closed-doors presentation ... The 'standard greeting among MDs at the presentation was a cursory "Happy New Year — had a good holiday?" with the exception of former EMI colleagues Ramon Lopez and Peter Jamieson who generated a lot more warmth ... Another sensitive detail spotted by our May Fair mole was the projected CD production figure for Philips' Blackburn plant — up from 10m units at the end of 1987 to 30m by the end of the following year ... "Why do you want to upset all those millions of young people who enjoy the programme," wrote Channel Four's youth programmes supremo John Cummins to Jonathon King after King suggested The Tube is being taken off air. Cummins says the allegation is "rubbish" ... That's no way to talk about your label! "We're always worried when the record company likes something ... they always choose the wrong songs. Nobody wanted to go with West End Girls — they thought it was really dull," say the Pet Shop Boys in *No 1* magazine ...

COLD ENOUGH for you this past 10 days? During a week when it seemed as though the chart might literally freeze, the single largest group of music biz people affected must have been marketing directors. MDs can afford to live in St John's Wood, while underlings live in the likes of Peckham and Holloway but marketing directors all live out in Kent and Essex and there was hardly one at his desk in the middle of last week ... Midem delegates will be pleased to know that it's a lot warmer in the Med and there are still a few seats left on The Travel Business's special flight (01-299 1621) ... The BPI is writing to the *Daily Mirror* "in the strongest possible terms" over what it says are factual inaccuracies in John Blake's "record rake off" attack on the level of CD prices. But the industry must brace itself for more such attacks unless it mounts a convincing publicity campaign explaining the need for current price levels. If you don't believe it, heed the words of the extremely influential buyer of a very large multiple who told Dooley: "It's all very well you and I knowing it's a rip-off, but unfortunately the public knows it as well" ... Some people may have been offered Richard Branson's blood for years — now Radio London has succeeded, by getting the Virgin chief to donate a pint this Thursday in support of the station's Bloodline campaign to recruit new donors.



LIGHT WORK: Terry Lightfoot (left) relaxes with the team from PRT after the completion of his new album.



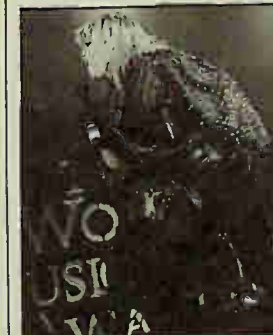
HAPPY BIRTHDAY: HMV's 50th anniversary in Ireland was marked with a presentation of Dog And Trumpet prints to the chain's Dublin store managers and to Thorn EMI founder Leslie Thorn.



HOUSTON HONOUR: Arista MD Brian Yates (right) presents RCA/Aniela sales director Dave Harmer with an award to mark the sales team's efforts on the Whitney Houston album.



WHEALING DEALING: Royal Marines director of music Captain Ted Whealing receives a plaque from Music Masters' Michael John for producing the label's highest sales in 1986.



BACK IN black: Samantha Fox pours out her heart at the World Music Video Awards last week.

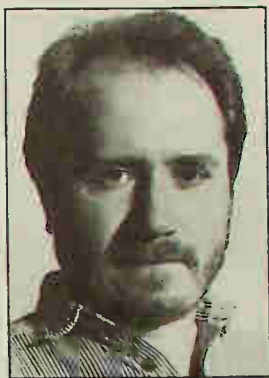
COMMENT

Focusing on CD-Get The Picture?

CD with pictures? It'll never catch on, I can hear the detractors saying even now. Yet there seems to be a logical inevitability that is difficult to goinsay about the marrying of top quality sound with a visual representation of the artists.

There are still a number of practical and technical details to be ironed out if CDV is to make its bow before the end of this year — an ambitious target! For instance, pricing. A fiveer sounds horribly expensive and would mean a low volume entry for this new singles medium. But let's face it, if we're to go the way of the US market with an ever diminishing singles market, a viable alternative promotional vehicle for selling albums is essential. CDV may fill that gap, as well as expanding the base of CD users beyond the yuppie set.

Will CDV serve to exclude some artists? Drawing on Obie's analogy about talkies taking over from silent movies it's worth bearing in mind that a lot of movie talent fell by the wayside when stars were required to speak on screen. How



would someone like *Jae Jackson*, for instance, fare when he refuses to get locked into the prama clip syndrome. He prefers to let the music speak for itself but others like him will suffer in sales terms if they refuse to go visual. What a frightening prospect if success is eventually determined by whether the camera likes you, rather than whether the punter likes the music.

One thing is for certain about this latest exciting development in CD technology — this home taping-proof expansion of the market provides even more reason to resist the immediate, uncontrolled onset of DAT.

David Dalton



HURRAH FOR Arista: Cavendish Square personnel show their enthusiasm for the company's mobile London advertising campaign.



GOING FOR gold: Trevor Walters (right) gets a blank gold disc from Priority Records in preparation for the ... er ... undoubted success of his *Betcha By Golly Wow* single.

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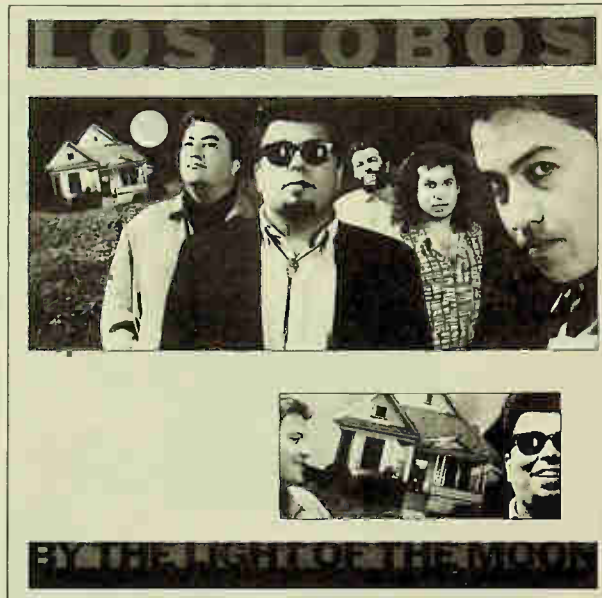
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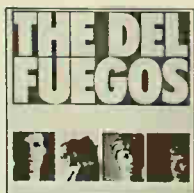
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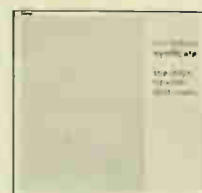
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