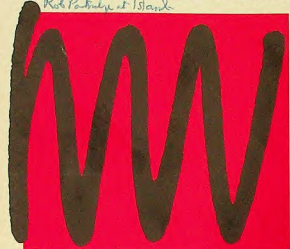


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'No new pop station' — Home Office

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

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

says a Home Office spokesman.

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

The package also envisages the setting up of several hundred new

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

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

Swing to the right in MU executive poll

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

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

are being seen as the MU's first swing to the right for many years. The successful candidates are classical guitarist John Williams, drummer and composer Tony Kinsey and Philip Jones, former leader of the Philip Jones Brass Ensemble and currently head of the wind department at the Guildhall School of Music.

With the active support of the

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

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

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

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

TO PAGE FOUR ▶



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

CD fronts a changing Midem

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

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

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

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

Shops gear up for awards boom

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

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

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

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

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

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MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Review and Record Business.

Greater London House, Hemmings Road, London NW11 7JZ. Tel: 01-381 6611 Telex: 299485 MWSG G.

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Subscription rates: UK £60, Else: Irish £68, Europe \$148, Middle East, North Africa \$185, US, 2 America, Canada, India, Pakistan \$215, Australia, Far East, Japan \$242.

Subscriptions/Directory enquiries: Mary Taylor, Royal Sovereign House, 40 Bedford Street, London SE18 8BG. Tel: 01-854 2700.

Head Music Week Directory free to subscriptions sent on January 1988.

BMG unveils picture CD

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

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



BRIEFS

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

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

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

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

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

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

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

● 11 TRACKS

● INTERVIEWS

● BEHIND THE SCENES FOOTAGE

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Chandos coup puts Pinnacle top of the classical pack

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

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

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

Pinnacle.

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

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

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

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

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

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

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

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

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

Midem push for 'international' Rough Trade

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

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

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

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

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

Two tribes go to war as Holly takes on ZTT

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

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

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

Andrew Bateson QC, presenting

the case for ZTT and sister company Perfect Songs, said that an FGH's number one singles there had been "no performance by the band" and that Johnson's voice had required treatment to "bring it into line musically". In view of this it was suggested that Johnson "has not done body", earning royalties of nearly £1/2m between June 1984 and December 1986.

MU poll

FROM PAGE ONE
common sense into the union executive's discussions.

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



CHRIS WRIGHT: money to spend

Chrysalis set to buy more in '88

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

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

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

Pop station

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

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

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

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

World BRIEFING

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

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

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

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

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

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

HELSINKI: Sonet Sonet Suomi, the Finnish company within the Scandinavian Sonet group, has bought a 49 per cent of the shares of Finland's Untor company. Untor, based in the second city of Tampere, owns the Poko label and runs the Epe's chain of record stores.

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Tape seller's 'sorry' saves him from gaol

ZOMBA MUSIC has failed in a bid to have a man gaoled for allegedly breaking a court order banning him from selling bootleg cassettes. Zomba, on behalf of the membership of the Mechanical Copyright Protection Society, applied to the High Court in London to have Manchester market trader Anthony Nolan imprisoned for

contempt of court.

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

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

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



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

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

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

The US operation has promoted Andy Murray from marketing manager to marketing director. Calloman, McGuiness and Aitwooll are pictured right with UK division managing director Max Hole.



Directory

RECENT MOVES: Peter Thompson Associates to 134 Great Portland Street, London W1N 5PH (01-436 599172); ... Maritime Leahy Music to 1 Stay Street, London W2 1GD (01-258 0093, telex 266589; fax 01-402 9238); ... Legend Music Group to Prestwich House, Brunswick Industrial Park, Brunswick Way, London N11 1HX (01-368 5545; fax 01-361 2054; telex 925430); ... MTV Europe to Centro House, 20-23 Mandela Street, London NW1 0DU (01-383 4250); ... SP&S Leisure to Prestwich House, as above (01-368 5545; fax 01-361 2054; telex 925430); ... Band Width to The Hammensmith Studio Complex, 55a Yeldham Road, London W6 (01-748 5942).

Import bans

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

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R E V I E W S

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

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

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

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

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

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

Sales forecast: Although probably not a chartbuster, this makes

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

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

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

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



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

		Description (tracks) Timing/Recommended Retail Price	
1	4	PETER GABRIEL: The Videos Compilation (8 tracks)/40min/£9.99	Virgin WVD 241
2	14	U2: "Under A Blood Red Sky" Live (12 tracks)/1hr 30min/£14.99	Virgin WVD 945
3	7	EURHYTHMICS: Live Compilation (15 tracks)/1hr 30min/£14.99	PolyGram Music 080 222/3
4	2	BON JOVI: Slippery When Wet Compilation (6 tracks) £11.99	Channel 5 CFY 04002
5	20	QUEEN: Magic Years Vol 2 Compilation/1hr/£9.99	MVP 99 1165 2
6	5	KATE BUSH: The Whole Story Compilation (14 tracks)/50min/£9.99	PMI MVP 99 1143 2
7	17	MICHAEL JACKSON: Making Thriller Compilation/1hr/£9.99	Vestron MA 11000
8	30	GENESIS: Visible Touch Compilation/40min/£9.99	Virgin WVD 204
9	4	IRON MAIDEN: 12 Wasted Years Compilation/1hr/£9.99	PMI MVN 99 1011 2
10	3	NOW THAT'S WHAT I CALL MUSIC VIDEO 10 Compilation (15 tracks)/1hr/£9.99	PMI MV NOW 10
11	6	UB40: Best Of UB40 Compilation/1hr/£9.99	Virgin WVD 246
12	NEW	BLONDI: Best of Blondie Compilation (11 tracks)/40min/£9.99	Chrysalis CWS 049 5
13	-	LEVEL 42: Family of Five Compilation (5 tracks)/23min/£9.99	Channel 5 CFY 0451 2
14	-	QUEEN: MAGIC YEARS VOL 1 Compilation/1hr/£9.99	MVP 99 1154 2
15	-	THE CURE: Staring At The Sea Compilation (1hr 30min)/£19.95	Police PCC 30 116
16	16	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.99	Channel 5 CFY 00122
17	15	ABBA: The Video Biography Compilation (19 tracks)/55min/£9.99	Virgin WVD 252
18	11	MADONNA: The Virgin Tour Live (10 tracks)/50min/£19.95	WEA Music K9281053
19	-	LIONEL RICHIE: The Outrageous ... Live (8 tracks)/1hr/£9.99	Vid. Coll. VC 4041
20	10	PRETENDERS: The Singles Compilation (16 tracks)/£9.99	WEA Music K2422303

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OG 9740	ELVIS PRESLEY	Jailhouse Rock Treat Me Nice	OG 9752	ELVIS PRESLEY	Don't Wear My Ring	B Lifetime 5:17	RAYDIO
OG 9741	ABBA	Waterloo Mama Mia	OG 9753	SANTANA	Samba Pa Ti She's Not There		B Jack And Jill 3:40
OG 9742	ELVIS PRESLEY	It's Now Or Never Surrender	OG 9754	ELVIS PRESLEY	Can't Help Falling Rock-A-Hula Baby		C You Can't Change That 3:23
OG 9743	CHARLIE DANIELS	Devil Went Down Jitters	OG 9755	WILLIE NELSON	Always On My Mind Blue Eyes Crying	OG 4038	OG 4042
OG 9744	ELVIS PRESLEY	Always On My Mind Burning Love	OG 9756	ELVIS PRESLEY	My Boy My Way	A Our Lips Are Sealed 6:00	TOM BROWNE
OG 9745	KC & SUNSHINE	Give It Up You Said...	OG 9757	MAUREEN EVANS	Like I Do I Love How...	B The Tunnel Of Love 3:08	A Funkin' For Jamaica 4:40
OG 9746	ELVIS PRESLEY	Loving You Paralysed	OG 9758	ELVIS PRESLEY	Way Down Moody Blue	C The Lunatics 3:10	B Rockin' Radio 6:14
OG 9747	THE BYRDS	Mr Tambourine Man Turn Turn Turn	OG 9759	JOHNNY MANDEL	Theme From MASH The MASH March		OG 4043
OG 9749	MARVIN GAYE	(Sexual) Healing My Love Is Waiting	OG 9760	SWEET	Wig Wam Bam Co Co	OG 4039	OG 4044
OG 9750	ELVIS PRESLEY	King Creole Hard Headed Woman	OG 9761	ELVIS PRESLEY	The Wonder Of You If I Can Dream	OG 4040	THOMPSON TWINS
			OG 9762	SWEET	Teenage Rampage Hell Raiser	A Heart Of Glass 5:48	A We Are Detective 5:40
						B Rapture 10:02	B Hold Me Now 9:47

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■ Rodger Bain, CBS Studio Manager, will be at Midem, staying at the Hotel Sofitel, or on the CBS Stand, No 2206.

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Producer Jeff Barrett, hard at it in the 'Workroom' with the new album 'Classic Rock Countdown'.

APRS



DON BLACK: aware of a sea of stifled creativity.

The battle of the copyright

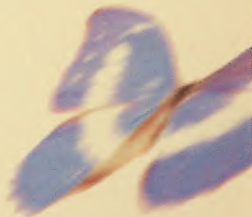
BASCA chairman Don Black considers the bloodless coups, the trench warfare and the general bunker manoeuvres going on in the songwriting jungle. It's no white flags, no hostages, no cheques please, we're British.

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

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

Chrysalis Music

In Full Flight



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

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

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

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

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

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

A currently successful younger writer told me:

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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



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

Monopolies Commission to let Warners pass go?

pendent practitioners of the art.

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

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

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

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

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

totally lost."

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

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

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

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

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

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

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

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

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

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



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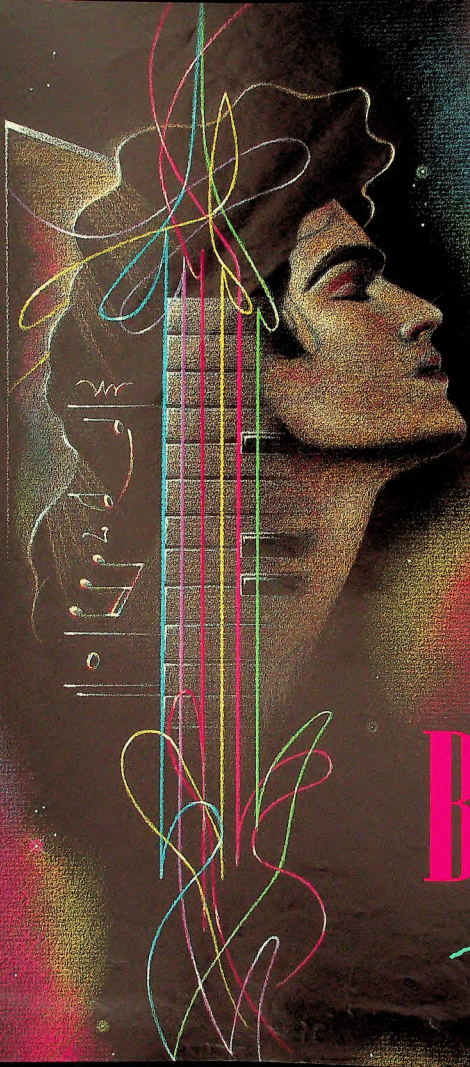
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THE OLD-STYLE music business (above). Are there new opportunities these days beyond the confines of Denmark Street?



Finding a new image for a 'dull' industry

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

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

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

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

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

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

Many publishers also bemoan the fact that, in order to win major deals, they have had to open the door to new phenomena — such as "at source" clauses, which have further reduced their income. Publishers now recognise that little can be done to restore their margins as long as the UK publishing marketplace remains so fiercely competitive.

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

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

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

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

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

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

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

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

UK publishers fear that, if the trend to central accounting is allowed to gather momentum, it could have serious consequences for European sub-publishing. Many companies (especially the independents) rely on local sub-publishers for both promotional and creative back-up... and vital cashflow-generating advances. There is growing concern among UK publishers that central European accounting might limit sub-publishers' ability to recoup their advances — and would consequently discourage them from paying large advances in future.

"We feel strongly that we should

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

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► FROM PAGE 16

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

"Our responsibility to songwriters has not changed over the years. Our role is to ensure that their works of art are heard by millions of people around the world — and will continue to be heard a hundred years from now."



SBK'S RICHARD THOMAS.

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Life without the statutory licence

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

The statutory licence

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

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

Royalty accounting

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

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

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

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

By this time, also, an informal arrangement, a gentleman's agreement, which was popularly known as the Facsimile Agreement, existed between the record companies and the music publishers. Under this arrangement, instead of purchasing stamps the record companies were granted the right to print the copyright owner's name (the facsimile) on record labels and to account for royalties quarterly at the statutory rate of 6½ per cent of the retail price subject to the statutory minimum of three-farthings per work. In 1962 this informal arrangement was documented in a formal agreement between the publishers, represented by the Mechanical Rights Society (MRS), and the individual record companies, represented by the British Phonographic Industry Copyright Association. Certain concessions, including a packaging deduction from

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

the retail price (less purchase tax) in respect of album sleeves of 6½ per cent and a reduced minimum royalty of one half-penny (½d) per work were contained in the agreement.

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

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

These mark-ups are:

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

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

First recordings

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

Statutory licence abolition

LET US now consider what the situation in the UK might be without the statutory licence in

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

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

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

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

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

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

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

Preparing for abolition

MANY RECORD companies are already making preparations for the abolition of the statutory licence.

Several major record companies have either drafted or actually incorporated in their standard contracts Controlled Compositions provisions based on American precedents. If the artist or the licensor has written any musical works or controls the publishing in any way, the record company will have the automatic right to record such works. In addition the royalty rate will be set out in the contract. In these new UK record company clauses, the royalty rate generally proposed is the current statutory rate of 6 1/4 per cent of either the deemed retail price as described above or the dealer price. In some cases it is three-quarters of the current statutory rate of 6 1/4



PATRICIA FELDMAN

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

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

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

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

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

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

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

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

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

Conclusion

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

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

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

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

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

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

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

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TRACKING THE ROAD TO MIDEAM

by Dave Henderson

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

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

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

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



FRAZIER CHORUS: onto greater things?

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

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

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

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

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

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

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

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

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

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



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

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

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

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



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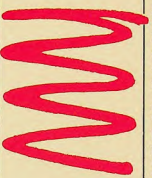
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Sharkey attack

by John Tabler
IT'S OVER two years since one of Britain's most distinctive vocalists has taken a sabbatical from the Top 10, but it's odds on that it won't be long before Feargus Sharkey works his way back into the charts and our hearts, only because More Love, the current Virgin single from his forthcoming solo album includes participation from Clammer, Twink, Richards, and that guitar sound as distinctive as Sharkey's voice.

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

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

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

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

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

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



BILL WYMAN: positively bubbling with enthusiasm.

Wyman's new AIMS

by Dave Laing

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

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

But AIMS has had its problems as well as its pleasures. The first was sponsorship. A hundred British companies were approached with no success before a French one (Pernod) agreed to come in. And even with renewed participation by Pernod, AIMS 1988 is currently short of the sponsorship cash Wyman believes it needs.

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

So a Mobile Records and Mobile Publishing were born. With industry veteran Allen Jones, Wyman took options on about 20 of the best AIMS bands so that he could release single albums and compilation albums to get their careers moving. The first Mobile releases will be Gotta Get Ahead by Molo Molo and The Way Out by Norwich group America's Band.

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

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

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

Castaway on the indie scene

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

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

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

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

Picture CD is Beatles first

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

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

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

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

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

Most likely of the first five albums to make waves is *Repos And Alterations* by Felicity Buiski, a gripping collection of songs sung in a rather Carly Simon-esque voice by this ex-model who BR had destined for some acclaim, as this is the only one of the five from which a single, *Executioner's Song*, has been released. It is a gem of a piece of stuff, and deserves investigation by those who enjoy Suzanne Vega etc, although it possesses a passion which Vega sometimes seems to lack.

With distribution by PRT, each of the albums (all on cassette, with Tilston's additionally on CD) has a well-designed sleeve, perhaps in this era made of cardboard. New Age series, although *River* material in most cases so far has avoided the curial wallpaper effect to which Mobile material appears to pride itself upon.

Teles of the River bank

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

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

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

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

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

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



TOM ROBINSON: Hard Cases on Central TV.

Code of the Mode

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

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

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

threatened to numb the overall potency of the performance.

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

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

JULIAN HENRY

Little breeders

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

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

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

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

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

JOHN SLATER

Scratch match

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

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

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

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

EVYLYN COURT

SLEEPING BEAUTY: Mike Alway.

serves better audience figures than it has received so far.

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

é bent on glamour

by Martin Aston

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

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

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

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

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

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

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

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



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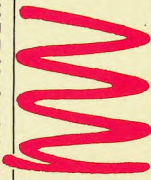




Compiled by Gallup for the BBC, Music Week and BBC based on a sample of 350 record outlets, incorporating 7", 12", Cassettes & CD single sales.

NO 1	I THINK WE'RE ALONE NOW	Tina Turner	7-89 3/27/88	JCA (MCA) (D) (21) (F)	Virgin (VST) 1284 (R)
2	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle	○		CBS (TEM) (D) (C)
3	SIGN YOUR NAME	Terence Trent D'Arby			FOXY/CUBA/Phonogram (J&R) (A) (F)
4	HOUSE ARREST	Krush			10 Virgin (TEM) (20) (R)
5	STUTTER RAP (NO SLEEP TIL BEDTIME)	Morris Minor & The Majors			6 Brix
6	WHEN WILL I BE FAMOUS?	Brix			CBS (TEM) (21) (C)
7	COME INTO MY LIFE	Joyce Sims			FRM (London) (D) (A) (F)
8	ROK DA HOUSE	Beatmasters feat. Cookie Crew	7-89 3/27/88		Rhythm King/Music Left (11) (D) (K) (T)
9	O' L'AMOUR	Dollar			London (D) (M) (A) (F)
10	RISE TO THE OCCASION	Climie Fisher			EMI (2) (EM) (2) (R)
11	I FOUND SOMEONE	Cher			Geffin (GF) (31) (W)
12	HEATSEEKER	AC/DC			Atlantic (A) (1) (M) (W)
13	ALL DAY AND ALL OF THE NIGHT	The Stranglers			Epic (VCE) (1) (C)
14	IDEAL WORLD (Remix)	The Christians			Island (12) (S) (4) (F)
15	ANGEL EYES (HOME AND AWAY)	Elton John			Precedo/Panorama (PWL) (4) (F)
16	CANDLE IN THE WIND (LIVE)	Elton John	7-89 3/27/88		Rock (R) (S) (2) (F)
17	SHAKE YOUR LOVE	Debbie Gibson			Atlantic (A) (1) (M) (W)
18	HOT IN THE CITY	Blondie	7-89 3/27/88		Chryslis (D) (D) (1) (C)
19	THE JACK THAT HOUSE BUILT	Jack N. Chill			10 Virgin (TEM) (21) (R)
20	ALWAYS ON MY MIND	Peet Shop Boys			One/10 Virgin (TEM) (21) (R)
21	TIRED OF GETTING PUSHED AROUND	2 Men In A Suit (Madonna & A. Trampier)			Parlophone (12) (R) (1) (R)

MUSIC WEEK



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DIGNITY DEACON BLUE

7-89
3/27/88

53	DIGNITY	Deacon Blue			CBS (D) (D) (1) (C)
54	ALL SYSTEMS GO	Donna Summer			WEA (E) (2) (3) (W)
55	BRING THE NOISE	Public Enemy			Dateline (4) (3) (3) (A) (C)
56	CAN YOU KEEP A SECRET?	Brother Beyond			Parlophone (12) (R) (1) (R)
57	LOVE IS THE ART	Living In A Box			Chryslis (D) (R) (1) (R)
58	SAID SHE WAS A DANCER	Jahiro Tull			Chryslis (D) (L) (1) (C)
59	LOVE LETTERS	Alison Moyet			CBS (M) (T) (3) (C)
60	COLD SWEAT	The Supercubes			One Little Indian (7) (1) (2) - (1) (7) (1)
61	SING A SONG	Mantronix			10 Virgin (TEM) (20) (R)
62	SHAME	Eurythmics			RCA (A) (T) (1) (A) (M) (G)
63	CHINA IN YOUR HAND	T'Pol			See Virgin (S) (M) (A) (1) (2) (R)
64	HEAVEN KNOWS	Robert Plant			Epic (M) (A) (A) (A) (2) (T) (T)
65	VALENTINE	T'Pol			See Virgin (S) (M) (A) (1) (2) (R)
66	THERE IS NO LOVE BETWEEN US ANYMORE	Top Will Em Itself			Chapter 22 (1) (2) (C) (A) (P) (2) (0)
67	THE TIME WARP II	Dominic			Joe J (M) (E) (1) (A) (M) (G)
68	FAIRTALE OF NEW YORK	The Pogues feat. Kirsty MacColl			Pogues/Melrose (S) (E) (N) (7) (1) (2) (A) (1) (E) (1)
69	PLUG ME IN (TO THE CENTRAL LOVE LINE)	Scarfie/Fantastic			Janis (M) (S) (1) (2) - (8) (M) (G)
70	WHO FOUND WHO	Jellybean featuring Elkie Fiorillo			Chryslis (R) (R) (1) (C)
71	I'M SO HAPPY	Walker Brothers			Urban/Polygram (U) (R) (M) (1) (A) (F)
72	THE HAPPY MAN	Thomas Lang			Epic (V) (O) (W) (1) (4)
73	TOUCHED BY THE HAND OF GOD	New Order			Factory (M) (A) (1) (M) (1) (2) - (1) (M) (1) (A)

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47 **CRITICIZE**
Alexander O'Neal

74 **INSIDE OUT**
The Mighty Lemon Drops

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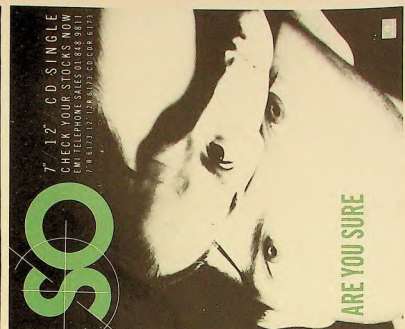
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T W E L V E • I N C H

1 19 **THINK WE'RE ALONE NOW** Tracy
2 21 **HOUSE ARREST** Touch
3 4 **THE MIGHTY LEON DROPS**
4 **SIGN YOUR NAME** Emma & Sam O'Jay
5 4 **ROCK ON** Barmemans feat. The Cobble
6 4 **HEAVEN ON A PLACE ON EARTH** Melodie
7 8 **HEATHER** The Go-Gos
8 9 **THE MIGHTY LEON DROPS**
9 9 **THE MIGHTY LEON DROPS** (cont.)
10 14 **THE MIGHTY LEON DROPS** (cont.)
11 19 **THE MIGHTY LEON DROPS** (cont.)
12 21 **IDEAL WORLD** The Outcasts
13 21 **IDEAL WORLD** The Outcasts (cont.)
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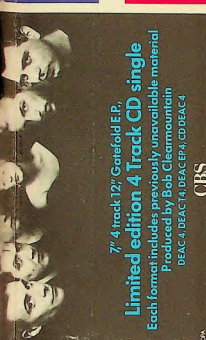
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21 **TIED OF GETTING PUSHED AROUND**
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Epic EMU (T) 4 C

22 **I CAN'T HELP IT**
Bananarama
London NANA 15 12 NANA 15 (P)
Epic EMU (T) 4 C

23 **FATHER FIGURE**
George Michael
London NANA 15 12 NANA 15 (P)
Epic EMU (T) 4 C

24 **TELL IT TO MY HEART**
Taylor Dayne
Aetna 109614 (T) 49614 (M)
10 Virgin (EM) 188 (P)

25 **SAY IT AGAIN**
Jerrmaine Stewart
Aetna 109614 (T) 49614 (M)
10 Virgin (EM) 188 (P)

26 **YOU'RE ALL I NEED**
Molly Cure
Ektone 888 6501 (W)
Mercury/Phonogram INNS 812 (P)

27 **NEW SENSATION**
INXS
Mercury/Phonogram INNS 812 (P)

28 **JINGO**
Jellybean
Chrysalis (EM) 13 C

29 **MY ARMS KEEP MISSING YOU**
Rick Astley
RCA 96 0483 112-2F 01648 (M)
M85 120508H 1 A

30 **THE WISHING WELL**
G.O.S.H.
M85 120508H 1 A

31 **I SHOULD BE SO LUCKY**
Kylie Minogue
PWL 6501 (P)

32 **GIVE ME THE REASON**
Luther Vandross
Epic (EM) 113 C

33 **VALENTINE**
T'Pau
Sire/Virgin (EM) 11 P

34 **WILD HEARTED WOMAN**
All About Eve
Mercury/Phonogram EPENT 022 (P)

35 **NO MORE LIES**
Sharpe and Numan
Polydor POP 81 (M)

36 **I WANNA BE A FLINTSTONE**
The Screaming Blue Mice
WEA 75 184 (W)

37 **G.T.O.**
Shirley
Fusion 1 (13) 184 (M)

38 **MANDINKA**
Sinead O'Connor
Epic/Chrysalis DMX 011 C

39 **I GOT DA FEELIN'/IT'S LIKE THAT 'YALL**
Columbia/Chrysalis COOL 164 C

40 **PARADISE**
Black
A&M AMY 422 (P)

41 **JENNIFFER SHE SAID**
Lloyd Cole & The Communications
Polygram COLE 8 (P)

42 **LOVE OVERBOARD**
Gladys Knight and the Pips
MCA MCA 1122 (P)

43 **THE WAY YOU MAKE ME FEEL**
Michael Jackson
Epic 6512752 25 02758 (C)

44 **GIMME HOPE JO'ANNA**
Eddy Grant
Isi ICE 7000 (12-12870) A

45 **VICTORIA**
The Fall
Egmont Bonquet BEG 284 (T)

45 **SHE'S THE ONE**
James Brown
Urban Polygram URB 813

47 **BEHIND THE WHEEL (Remix)**
Dapkins/Made
Mer 120806 13 59 (M)

48 **PROMISES (FRENCH MIX)**
Basia
Epic 64076 1 C

49 **SIDE SHOW**
Wendy and Lisa
Virgin VST 1012 (E)

50 **MORE LOVE**
Feargal Sharkey
Virgin VS 99212 (E)

51 **REFUSE**
Hue and Cry
Ceres Virgin VRT 8

52 **TURN BACK THE CLOCK**
Johnny Hates Jazz
Virgin VST 1017 (E)

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STOCK IT

COURTNEY PINE: *Destiny's Song And The Image Of Pursuance* Anitiles 194 8725. Producer: Delfeyo Marsalis. No doubt the current jazz revival will eventually fade, but saxophonist Pine won't. Island have sold over 70,000 of his debut album and so far, if anything, is stronger. Like the acclaimed trumpeter Wynton Marsalis (brother of his producer), Pine is squarely within the central jazz tradition of Miles Davis and John Coltrane and the classic piano-bass-drums format is the perfect setting for his surging, dynamic style. With the exception of Thelonus Monk's Round Midnight, all the tracks are written by Pine. **DL**

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

STOCK IT

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

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

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

McGuinn & Hillman — this excellent debut LP has crossover potential. Clear traces of Springsteen, Earle, T Graham Brown and Bob Seger, plus the original of a song like *Don't Come Back* make Kimmel a prospect, which the experienced ears of Bill Szymczyk (producer of Eagles, Seger, Joe Walsh) has moulded into something rather special. **JT**

THE VIBRATORS: *Recharged*. Revolver REY 10. Like the Damoers the Vibrators are punk survivors who have found an Eighties audience without losing the fundamentals of their approach. Only *Recharged* is like the Damoers' first album. The punk survivors who have found an Eighties audience without losing the fundamentals of their approach. Only *Recharged* is like the Damoers' first album. The punk survivors who have found an Eighties audience without losing the fundamentals of their approach. **JT**

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

ALAN BARNES: *Affiliation*. Miles Music MM 002. Producers: John Miles, Bruce T. Berners, yet another of the seemingly endless number of youthful British sax players to have emerged during the Eighties, is afforded here his finest showcase on record thus far. Assisted with sympathy and understanding by a tightly-knit rhythm section — pianist Dave Newton, bassist Al Morgan, drummer Mark Taylor (Barnes' demon brother also that he is fast becoming something of a composer in his own right) — four of the nine numbers, including the title tune, are his. Apart from his uniformly fine saxophone playing (mostly alto), Barnes is also something of a find on the saxes, as demonstrated by his solo on his own song *Pickles*. **SB**

BILL PRITCHARD: *Half A Million*. Third Mind Records TMLP 22. Distributors: Red Rhino. French whimsy meets London observations with Pritchard carrying comparisons as varied as Lou Reed, Lennox Cohen and Al Stewart's style collection, and usually, only Pritchard (hardly the name for a romantic) keeps interest up with strong melodies and only a few whimsical lyrics. Really a little gem searching for a wider audience, which should be forthcoming if this quality is maintained. **DN**

FORTUNATE SONS: *Corezza*. Bam Caruso KIRI 093. Distribution: Revolver/Carroll. This guitar-based work by Barcelona's Fortunate Sons features a variety of grooves — connections (guitarist Robin Wills and vocalist

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

THE CRUISIN' SERIES: *History Of Rock'n'Roll Radio*. Increase Records. Distribution: SP5/Counterpoint. Did you used to wake up to "Jumping" George Oxford, eat your cornflakes to Joe Niggaro or boogie the night away to Russ Weir Beard Knight? It's unlikely unless you had a foolproof childhood which took you through the golden eras of some of America's best-known music radio stations. In a 14-album series covering the years individually from 1955 to 1967, plus a Best Of, classics like each of each era are introduced in the distinctive style of some of the top US DJs — with jingles and "messages from our sponsor" thrown in for good measure. This series will certainly appeal to nostalgia freaks and those who would want to capture a piece of American music history in which radio has played such a vital part. **DD**

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

TOT TAYLOR: *Menswear*. London Popular Arts 040. Tot takes a jaunty outing with a selection of compositions that are consistently upbeat. His relentless quest to stay within rhythm and rhyme often results in blatant silliness such as "in the garden needs a dig, the gardener needs a wip". Despite the whimsy, the lyrics are on the whole very good and there's enough musical charm to make this Taylor's best effort yet. **KF**

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

THE BODEANS: *Outside Looking In*. London SLAP 22. The Bodeans' best of *At 22*. This duo's music lies somewhere in mid-

territory, straggling a US2-meets-REM musical angle with cooing guitar strings splashing all over the proceedings. You get the feeling that The Bodeans just need that one break and they could easily become a household name on this side of the Atlantic. Unfortunately that magnificence must also be tainted here, but they certainly suggest that they'll be coming up with it before school's over. **DEH**

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

VARIOUS ARTISTS: *The British Psychedelic Trip 1966-69, Volume 3*. See For Miles SE 86. Simply a brilliant compilation, as the title says, of a period in British pop history that the British have never, wonderment, eccentricity, as well as cult obscurity for almost all its participants. Most famous of the 20 tracks are Johns Children's *Dandemonium*, complete with Fielding Marx; *Bolan* warms up with Al Stewart's first single, *The Elf*. However, it's once again time for the likes of Tinkerbell's *Fairydust*, The Cugga T, Toby Turk, Kaledossos and Crocheted Daunting Ring to compete for their rightful place in history. If only pop was as colourful as this today, eh? Dream on. **MA**

ETON CROP: *And The Underwater Music Goes On*. Ediesta CALC LP 33. Distribution: Red Rhino and the Carpet. This 01 Crocker from Belgian anarcho-politico's Eton Crop must bring their tally of plastic into double figures. They're a prolific outfit who've obtained a mass of pop-coated tongue-in-cheek anthems that recall XTC — without their upper-cut worldliness. The word here is "quirk" and Eton Crop can quirk with the best of them. Through Peel plays and general enthusiasm, there's a good chance that they could develop their cult following and the LP will certainly make them lots of new friends. **DEH**

BATTLEFIELD BAND: *Celtic Home*. Temple Records TP027. Distribution: Flying Fish Records. The Scottish end of trad folk, oil pipes and fiddles and very acceptable rhythmic tunes, this is the biggest seller, the rhythm boys plough on admirably, re-discovering and re-presenting something of a lost genre and must be endorsed for this alone. Strange to think that as the banner of world music continue to stretch further from home, we have such a rich music so near at hand. One for the racks, just in case. **DN**



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

SINGLES

Reviewed by Jerry Smith



CHILI PEPPERS: So and Mantra-nix; hot to trot.

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

STOCK IT

RED HOT CHILI PEPPERS: Fight Like A Brave (EMI America [12]EA 241). Hot to trot, the Peppers' caustic infectious-p-funk is not just as this year's thong, their mesmerizing rhythms and shove-it-in-your-face raps are go-go's equivalent to the Beastie Boys only far more substantial. Watch out for the upcoming LP, The Uplift Mofa Parly Plan.

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

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

STOCK IT

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

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

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

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

STOCK IT

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

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

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

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

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

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

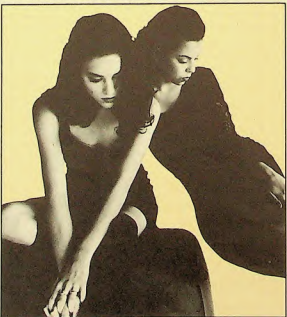
STOCK IT

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

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

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

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



OLDLAND MONTANO: the re-issue that deserves it.

A & R

THE OTHER CHART

TOP · 40 · SINGLES

1	BEHIND THE WHEEL (REMIX) <i>Depêche Mode</i>	Mute BONG 15 (10/USP)
2	WILD HEARTED WOMAN <i>Eena Eena Eena</i>	Eena EENA 17 (C)
3	FAIRTALE OF NEW YORK <i>The Popes & The Priests</i>	Popes Mobsnet 192 (P)
4	TOUCHED BY THE HAND OF GOD <i>Factory</i>	Factory FAC173 (P)
5	INSIDE OUT <i>Mighty Lemon Drops</i>	Blue Circle AZUR1 (C)
6	TRICK OF THE LIGHT <i>The Vivaldi</i>	Island IS339 (P)
7	REDNECK <i>Baggers</i>	Baggers Baggset BE235A (C)
8	THE ONE I LOVE <i>The Sugar Cane</i>	R.S.M. BM 144 (C)
9	BIRTHDAY <i>One Little Indian</i>	One Little Indian 7707 (NMC)
10	PUMP UP THE VOLUME/ANTINA ...	4AD AD071 (R)
11	LAST NIGHT I DREAMT THAT SOMEBODY LOVED ME <i>The Swells</i>	Rough Trade RT290 (NMC)
12	LET'S GET FROM AMERICA <i>The Frictionaires</i>	Chrysalis CHR3178 (C)
13	BUILD <i>The Frictionaires</i>	Gal Disc GDD21 (P)
14	THE CIRCUS <i>Brownie</i>	Mute MUTE 64 (10/USP)
15	IN THE CLOUDS <i>Eden</i>	Eden EEN 5 (P)
16	DARKLANDS <i>The Roots of The Blues Club</i>	Mexico y negro/WEA NEG22 (NMC)
17	I STARTED SOMETHING I COULDN'T FINISH <i>The Swells</i>	Rough Trade RT198 (NMC)
18	DOWNTOWN <i>JAMES</i>	KLF Communications JAMS 27 (NMC)
19	I SAY NOTHING <i>Mexico Of The Beatles</i>	London LON113 (P)
20	HIT THE NORTH <i>Baggers</i>	Baggers Baggset BE239 (NMC)
21	HIGH TIME <i>The Roots of The Beatles</i>	Rough Trade RT199 (NMC)
22	BLUE WATER <i>Black Of The Beatles</i>	Sevation Two ST48 (NMC)
23	PEEL SESSIONS <i>Eden</i>	Sevation Two STP52 (P)
24	BE LOVED GIRL <i>Elevation</i>	Elevation AEA 1 (NMC)
25	LOSE HIM <i>Elevation</i>	Mute MUTE 67 (10/USP)
26	GORGEOUS <i>Baggers</i>	Baggers Baggset BE237 (NMC)
27	THRU THE FLOWERS <i>Lory</i>	Lory LA276 (NMC)
28	PEEL SESSIONS <i>Sevation</i>	Sevation Two STP53 (NMC)
29	KEEPING UP <i>Virgin</i>	Virgin V1 027 (P)
30	BEAVER PATROL <i>Pop Will Eat Itself</i>	Chapter 22 CHAP16 (NMC)
31	WAY OUT <i>Gal Disc</i>	Gal Disc GDA51 (P)
32	BEERY ME DEEP IN LOVE <i>Island</i>	Island IS337 (P)
33	TURNKEY ROAD <i>Nightbirds</i>	Nightbirds LOEPS 107 (P)
34	ROCK CANDY MOUNTAIN <i>Manhattan</i>	Rough Trade RT197 (NMC)
35	HEAT GO GO <i>Parlophone</i>	Parlophone PB145 (NMC)
36	PEEL SESSIONS <i>Sevation</i>	Sevation Two STP54 (P)
37	ANYONE CAN MAKE A MISTAKE <i>Reaction</i>	Reaction RECON 1 (RMC)
38	ASTILUM <i>Norvis</i>	Norvis NTV24 (NMC)
39	GID DOWN (SHAKE YOUR THANG) <i>Virgin</i>	Virgin V1 008 (P)
40	TRUE FAITH <i>Factory</i>	Factory FAC183 (P)

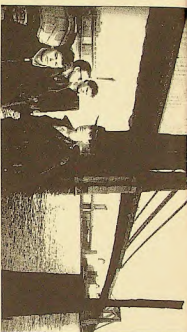
TOP · 20 · ALBUMS

1	THE CIRCUS <i>Mute</i>	STUMMUS 5 (10/USP)
2	SUBSTANCE <i>Factory</i>	FAC1200 (P)
3	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH <i>Gal Disc</i>	AGOLP 1 (C)
4	STRANGEWAYS, HERE WE COME <i>Rough Trade</i>	ROUGH 106 (10/USP)
5	FLOODLAND <i>Merciful Release/WEA</i>	MER 61 (NMC)
6	DOCUMENT <i>R.S.M.</i>	JMCA MRO 1025 (P)
7	MUSIC FOR THE MASSES <i>Depêche Mode</i>	Mute STUMMUS 7 (NMC)
8	THIS IS THE STORY <i>Chrysalis</i>	CHR1462 (C)
9	GEORGE BEST <i>Reaction</i>	LEEDS 1 (RMC)
10	SUICIDAL TENDENCIES <i>Virgin</i>	V245 (P)
11	IN MY TRIBE <i>Elektra</i>	ERT41 (NMC)
12	DARKLANDS <i>The Roots And Many Others</i>	Mexico y negro/WEA RTN 611 (NMC)
13	DANZON <i>Sevation Two</i>	STP18 (10/USP)
14	OUT OF OUR IDIOT <i>Demos</i>	KREND42 (P)
15	CALENTURE <i>Island</i>	IS109 (NMC)
16	IN THE PALACE OF SWORDS REVERSED <i>Cog</i>	SINATOR COG 1 (NMC)
17	BOX FRENZ <i>Chapter 22</i>	CHAP178 (NMC)
18	THE GUITAR AND OTHER MACHINES <i>Factory</i>	FAC1204 (NMC)
19	ROAD TO ROUNDHAY PIER <i>Red Hot</i>	RED142 (10/USP)
20	DRILL YOUR OWN HOLE <i>Virgin</i>	V247 (P)

- 19 **THE SINGLES** CD Paul Weller, WI 135
Pre-orders
- 21** **WHITESNAKE 1987** * CD BMG EMC 358
23 Whitesnake
- 22** **HEARSAY** * CD Tulu 09 796-1
26 Alexander O'Neal
- 23** **THE JOSHUA TREE** * * * * CD Island DIS
21 U2
- 24** **ALL THE BEST!** * * * * CD Polygram INTV 1
22 Paul McCartney
- 25** **CHER** CD Geffen WI 132
30 Cher
- 26** **THE CREAM OF ERIC CLAPTON** * CD Polygram ECTV 1
24 Eric Clapton/Cream
- 27** **THE BEST OF UB40 VOL. 1** * * * * CD Virgin UBTV 1
27 UB40
- 28** **THE MICHAEL JACKSON MIX** • CD Spiceland SMT 24
29 Michael Jackson
- 29** **HITS 7** * * * * CD CBS/WEA/MCA/Atlantic INTV 7
23 Various
- 30** **DUSTY - THE SILVER COLLECTION** CD Polygram 93UTV 1
31 Dusty Springfield
- 31** **GIVE ME THE REASON** * CD Epic 629 134-1
32 Luther Vandross
- 32** **JUST VISITING THIS PLANET** CD Capricorn CDR 196
29 Jefferson
- 33** **CLASSIC ROCK COUNTDOWN** CD CBS MOC 03
48 London Symphony Orchestra
- 34** **MAINSTREAM** • CD Polygram LCD 3
42 Lloyd Cole & the Commotions
- 35** **THE CIRCUS** * CD MCA/STW 05
33 Erosure
- 36** **PHANTOM OF THE OPERA** * * * * CD Polygram RODY 9
44 Various
- 37** **RUNNING IN THE FAMILY** * * * * CD Polygram RODY 42
31 Level 42
- 38** **YOU CAN DANCE** * CD Sire WY 76
34 Madonna
- 39** **HOUSE SOUND OF CHICAGO VOL. 111** CD HRC/Atlantic FRM 1
40 Various
- 40** **BROTHERS IN ARMS** * * * * * * * * * * CD Vertigo/Hanogram BEM 15
45 Dire Straits
- 41** **SAVAMIC** * CD RCA R 71555
43 Various

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 (500,000 units) (1,000,000 units) (1,500,000 units)
 ● **CD** ● **TAPE** ● **12" LP** ● **NEW ENTRY** ● **RE-ENTRY**
 (100,000 units) (200,000 units)

- 43** **FROM MOTOWN WITH LOVE** * CD RCA MC 1301
41 Various
- 44** **GRACELAND** * * * * * CD Warner Brothers WM 323
35 Paul Simon
- 45** **THE LION AND THE COBRA** CD EMI/Capricorn CHERY
45 Sinead O'Connor
- 46** **BEST SHOTS** * * * * CD Crystal ARTV 1
32 Pat Benatar
- 47** **DANCING WITH STRANGERS** * * * * CD Magnet MGL 5071
50 Chris Kilo
- 48** **WONDERFUL LIFE** • CD A&M MMS 516
52 Black
- 49** **SINUITA** • CD Feature BDT 17
40 Sinito
- 50** **CLOUD NINE** • CD Dual Disc MMS WT 122
53 George Harrison
- 51** **MEMORIES** • CD Tulu 5748 2313
38 Elaine Paige
- 52** **MEN & WOMEN** * * * * CD EMI WY 85
37 Simply Red
- 53** **DIRTY DANCING** • CD RCA MC 6048
47 Original Soundtrack
- 54** **LOVE SONGS** * * * * CD Tulu 5748 2298
36 Michael Jackson & Diana Ross
- 55** **MAKE IT LAST FOREVER** CD EMI WY 8151
45 Keith Street
- 56** **RUDOUFS** * * * * * * * * * * CD Warner Brothers W 5304
60 Fleethold MJC
- 57** **NO JACKET REQUIRED** * * * * * * * * * * CD Virgin V235
64 Phil Collins
- 58** **HISTERIA** * CD Magnet MGL/MCA/INTV 17
46 Dalt Faragher



- 79** **PLEASE** * * * * CD Polygram 991
71 Per Shop Boys
- 80** **INVISIBLE TOUCH** * * * * * CD Virgin GEM 12
80 Genesis
- 81** **HIT MIX** • CD Spiceland SMT 24
76 Various
- 82** **SEJOUED AND ABANDONED** CD Crew/Virgin CMC 2
82 Hue And Cry
- 83** **OST 'TOP GUN'** * * * * CD CBS 7226
83 Various
- 84** **PICTURE BOOK** CD EMI WY 8172
77 Simply Red
- 85** **RADIO K.A.O.S.** • CD EMI MMS 1
85 Roger Waters
- 86** **BEST OF HOUSE MEGAMIX** CD Sirema BDT 1
86 Various
- 87** **ESCAPE FROM TV** ○ MCA/MCA 30P
78 Jan Hammer
- 88** **SOLITUDE STANDING** * * * * CD A&M SCD 27
74 Suzanne Vega
- 89** **STREET LIFE - 20 GREAT HITS** * CD EMI/INTV ECTV 1
84 Bryan Ferry/Roxy Music
- 90** **SO** * * * * CD Virgin R 5
90 Peter Gabriel
- 91** **BETE NOIRE** • CD Virgin V 214
100 Bryan Ferry
- 92** **OUT OF THE BLUE** • CD Atlantic WT 139
92 Debbie Gibson
- 93** **CREST OF A KNAVE** • CD Olympic CDR 1396
93 Jefferson Hill
- 94** **DANCE MIX '87** • CD Tulu 5748 2214
91 Various
- 95** **20 GOLDEN GREATS** • CD EMI INTV 9
95 Neil King Cole
- 96** **U2 LIVE UNDER A BLOOD RED SKY** * * * * * CD Island MMS 3
93 U2
- 97** **INSIDE INFORMATION** • CD Atlantic WT 143
81 Foreigner
- 98** **WOW!** • CD London BMCA 4
98 Bonhomero
- 99** **THE GREATEST HITS OF 1987** • CD Tulu 5748 2299
86 Various
- 100** **SONGS OF LOVE** • CD Dolphin Discs BM 5353
85 Richard Clayderman

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8-14, NIHONBASHI-HONCHO 4-CHOME, CHUO-KU, TOKYO 103, JAPAN

TOP DANCE SINGLES

30 JANUARY 1988

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	2	HOUSE ARREST	Club/Phonogram JAB(X)63 (F)		
2	1	COME INTO MY LIFE	London LON(X) 161 (F)		
3	4	SIGN YOUR NAME	CBS CBRENT(174) (C)		
4	3	I THINK WE'RE ALONE NOW	MCA MCA(T) 1211 (F)		
5	5	STUTTER RAP (NO SLEEP TIL BEDTIME)	10/Virgin TEN(X)203 (E)		
6	7	RISE TO THE OCCASION	EMI 12(2)EM 33 (C)		
7	8	ROK DA HOUSE Rhythm Kings/Mca LEFT 11(7) (UK) The Boomsters featuring The Cookie Crew			
8	14	IF I GAVE MY HEART TO YOU	Ariva YARI 66 (12—ARI 66) (I/US)		
9	10	TELL IT TO MY HEART	Arista 109616 (12—409616) (BMG)		
10	17	WHEN WILL I BE FAMOUS	Bros CBS ATOM(T)2 (C)		
11	25	THE JACK THAT HOUSE BUILT	Jack 'n' Chill 10/Virgin TEN(T) 174 (E)		
12	18	I GOT DA FEELIN'	Sweet Tee Coeltempa/Chrysalis COOL(X) 160 (C)		
13	19	SAY IT AGAIN	Jamaica Stewart 10/Virgin TEN(X) 188 (E)		
14	7	ALWAYS ON MY MIND	Pet Shop Boys Parlophone (12)R6171 (E)		
15	10	I CAN'T HELP IT	Bananarama London NANA 15 (12—NANX 15) (F)		
16	15	I'M TIRED OF GETTING PUSHED AROUND	Two Guys A Drum Machine And A Trumpet London LON(X) 141 (F)		
17	9	JINGO	Jellybean Chrysalis JEL(X)2 (C)		
18	44	SHAKE YOUR LOVE	Debbie Gibson Atlantic AS187(T) (W)		
19	23	LOVE OVERBOARD	Glenns Knight & The Pips MCA MCA(T) 1223 (F)		
20	48	GIVE ME THE REASON	Luther Vandross Epic LUTH(T)5 (C)		

21	47	I'M SO HAPPY	Urban/Polydor URB(X)1 (F)
22	16	BEHIND THE WHEEL (REMIX)	Depeche Mode Mute 12(B)ONG 15 (U/RT/SP)
23	NEW	GIMME HOPE JO'ANNA	Eddy Grant Ice ICE 7801 (12—128701) (BMG)
24	1	BRING THE NOISE	Public Enemy Def Jam 651335 7 (12—651335 6) (C)
25	25	O I'AMOUR	Dollar London LON(X)146 (F)
26	14	MY ARMS KEEP MISSING YOU	Rick Astley RCA PB 41683 (12—PT 41684) (BMG)
27	16	G.T.O.	Saitta Fanfare 12(F)AN 14 (A)
28	28	I SHOULD BE SO LUCKY	Kylie Minogue PWL PWL(T)8 (F)
29	2	PROMISES	Basia Jellybean EPIC BASH(T)4 (C)

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30	33	INSTINCTUAL	RCA PB41697 (12—PT41698) (BMG)
31	26	NEVER NEVER GONNA GIVE YOU UP	Berry White Club/Phonogram JAB(X)59 (F)
32	14	THE WAY YOU MAKE ME FEEL	Michael Jackson Epic 6512757 (12—6512758) (C)
33	16	CAN YOU KEEP A SECRET?	Brother Beyond Parlophone 12(R)6174 (E)
34	NEW	ALL SYSTEMS GO	Donna Summer WEA UB122(T) (W)
35	NEW	SHE'S THE ONE	Jamaica Brown Urban/Polydor URB(X) 12 (F)
36	12	CRITIQUE	Alexander O'Neal Tabu 6512117 (12—6512118) (C)
37	27	TIGHTEN UP JUST...	Wally Jump Junior & The Criminal Element Breakout/A&M USA(T)621 (C)
38	34	SIDE SHOW	Wendy Lawrie Virgin VS(T)012 (E)
39	31	WHO FOUND WHO	Jellybean featuring Elsa Fiorillo Chrysalis JEL(X) (C)
40	22	CAUGHT U CHEATIN'	Raze Champion CHAMP1(2)58 (BMG)
41	NEW	LOVE IS THE ART	Living In A Box Chrysalis LIB(X) 4 (F)
42	NEW	PLUG ME IN TO THE CENTRAL LOVE LINE!	Scarlet Fantastic Arista 109693 (12—409693) (BMG)
43	28	LET THE SUN IN	Atlantic Starr Warner Brothers WB145(T) (W)
44	NEW	SAE YOU'LL BE	Jarome Priker & Outpost Sure Delight—(SDT 4) (J/S/E)
45	25	FAMILY MAN (HOUSE MIX)	Fleetwood Mac Warner Brothers WB114(T) (W)
46	NEW	NOBODY CAN LOVE ME	Tongue In Cheek Criminal—(BUST 6) (J/S/E)
47	31	JINGO	Candido Westside HAK(T)9 (A)
48	48	I WON'T CRY	Glenn Goldsmith RCA PB 41493 (12—PT 41494) (BMG)
49	25	TIME WARP II	Domion Jive JIVE(T)160 (BMG)
50	37	JUST TO GET BY	Bobakoto Union Jack 12(K)201 (BMG)

TOP 10 ALBUMS

1	2	INTRODUCING THE HARDLINE ACCORDING TO...	Tenence Train D'Arcy CBS 4509111/4509114 (C)
2	1	COME INTO MY LIFE	Joyce Sims FFRR LON(LP4)/LON(C47) (F)
3	4	MAKE IT LAST FOREVER	Keith Sweat Elektro 9607631/9607634 (W)
4	3	BAD	Michael Jackson Epic 4502901/4502904 (C)
5	11	THE BEST OF MIRAGE JACK MIX '88	Mirage Stylus SMR746/SMC746 (STY)
6	4	HEARSAY	Alexander O'Neal Tabu 4509361/4509364 (C)
7	7	WHENEVER YOU NEED SOMEBODY	Rick Astley RCA RCT1529/PK1529 (BMG)
8	8	JUST VISITING THIS PLANET	Jellybean Chrysalis CHR1569/ZCHR1569 (C)
9	10	THE MICHAEL JACKSON MIX	Michael Jackson Stylus SMR745/SMC745 (STY)
10	NEW	GIVE ME THE REASON	Luther Vandross Epic 4501341/4501344 (C)

TOP 10 BUBBLERS

1	CATCH ME (I'M FALLING)	Pratty Poison 10/Virgin TEN(T)187 (E)
2	BURNIN'	Paul Johnson CBS PJOHN(T)5 (C)
3	SING A SONG	Montronia 10/Virgin TEN(X) 298 (E)
4	OVER YOU	Ray Parker Jr. Geffen GEF33(T) (W)
5	SAVIN' MYSELF	Era Fuchs Saturday 7(7)SD1 (A)
6	LET ME BE THE ONE	Expose Arista ARISTAS(T)45 (BMG)
7	AGONY	Red Dragon Techniques—(WR24) (J/S/E)
8	SHE'S MY LADY	Administrators Groove And A Quarter—(CRD003) (A/S)
9	CUPIID	Leroy Gibbons Superpower—(SPD20) (J/S)
10	DO IT	2 Bad 2 Mention In Touch SEVEN 005 (12—TWELVE 005) (E)



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Charting the progress of music video

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

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

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

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

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



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

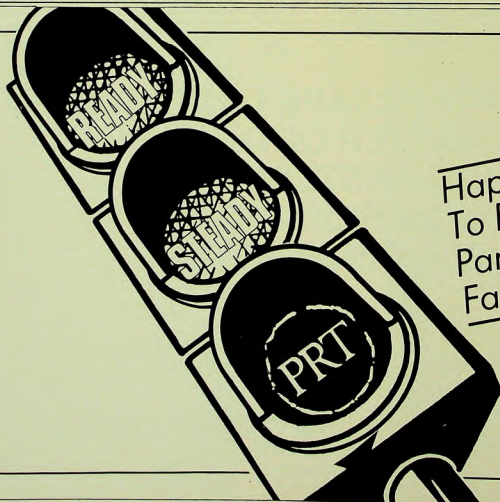
the quality of the film rather than the music is the key criterion for inclusion on The Chart Show, though he is quick to add that all decisions on specific videos are made by Davey and Andrews.

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

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

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

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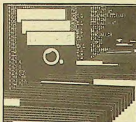
The positive point Davey likes to stress about the impact of the Chart Show (now in its second series and drawing 2.3 million viewers, 50 per cent more than its predecessor, *The Tube*) is the boost it's given to independent video making. "This is what's changed since the last series. There are now a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

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

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



MacMILLAN: 'FILM quality is the key.'



GRAPHIC ILLUSTRATION of The Chart Show's visuals.

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

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

Who is killing music? a dealer's verdict

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

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

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

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

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

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

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

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

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

They only want to sell baked-beans, have destroyed the local grocery shop, and scream for a levy on cookery books and claim that recipes are copyright theft. DAVID CROSBY, Rox Ltd, Liscard Road, Wallasey, Merseyside.

Rent first to avoid 'digital doggydoos'

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

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

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

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

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

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

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

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

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

individual producers but the production house itself.

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

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

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



RICK 'INTERESTING' ASTLEY: the Steve Davis of pop

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

PEPSI AND SHIRLEE: worldly wise girls next door



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

THE CHRISTIANS combine the traditions of rock and soul

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

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

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

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

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

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

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

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

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Table with columns: Artist, Title, Label, LP No./Cassette No., Dealer Price, (Distributor), Music Category. Lists various artists and their releases.

Table with columns: Rank, Artist, Title, Label, Music Category. Lists top 50 singles with their respective labels and categories.

US TOP FORTIES SINGLES



Table with columns: Rank, Artist, Title, Label, Music Category. Continuation of the top 50 singles list.

ALBUMS

Table with columns: Rank, Artist, Title, Label, Music Category. Lists top 50 albums.

SEE PAGE 5

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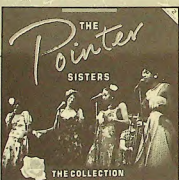
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CCSLP / MC / CD 174



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CLALP / CD 135X



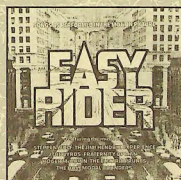
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Slavs to the rhythm

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

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

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

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

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

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

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

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

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

But it was the international competition section on which most

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

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

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

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

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



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

nie Riperton. McLeod, as befitting his personality, was generous enough to declare himself inspired, but others viewed the performance with some concern. Certainly from this position it all looked a little too polished. Brown just didn't seem to be experiencing the same problems as everybody else.

The actual event ran fairly smoothly. The Spanish performer was an early favourite with a stunning costume and dance routine and even the lesser ballad singers seemed to fit the occasion without too much embarrassment.

Sadly, but none too surprisingly, McLeod was dealt a bad hand, being misdirected and emerging on stage in something of a hurry only to find the conductor completely fluffing the song's intro. He coped with admirable professionalism, but it was clear that his heart wasn't really in it anymore. The song's title, Life As It Could Have Been, suddenly took on new meaning.

Regina Brown won. She certainly deserved the prize for the best performance of the show, but it

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



EDDY GRANT still living on the frontline of innovation.

Grant's Eastern bloc-buster

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

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

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

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

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

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

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

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

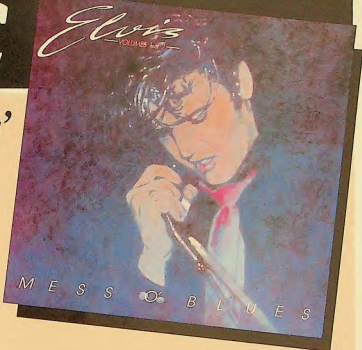
because I know how my music should be marketed. There are people who have their ideas of how it should be marketed but I don't want that kind of brain. I want people who I can talk to and who will relate to what I'm trying to do. PRT is under new management now and they are looking at distribution more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

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

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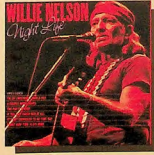
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Decline and fall of the US import empire

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

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

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

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

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

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

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

through domestic channels.

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

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

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

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

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

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

soever to bring in records."

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

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

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

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

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

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

► FROM PAGE 59

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

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

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

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

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

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

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

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

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

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

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

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

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

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

prior to selling it in America.

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

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

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

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

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



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FOCUS ON IMPORT/EXPORT

UK exporters on the

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

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

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

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

threatening legal action from Harry Fox or the RIAA.

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

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

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

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

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

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

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

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

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

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



BALLABON: HOPING to regain lost ground

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

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

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

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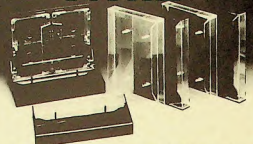
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Wooley's

D I A R Y

SO, WE'RE not to have a commercial pop station after all, according to the Home Office (see p1). But it shouldn't take long for Home Secretary Douglas Hurd to be convinced by those who know that a mish-mash of programmes on all three proposed national radio networks is unworkable and certainly unsealable to potential bidders. By the way, expect keen interest from Virgin in operating a franchise... The first DAT racking system (claimed to be, at least) is being produced by a company in Maidenhead... If John Williams can be contacted only by mail ("Even I'm not allowed to ring him," says his agent), it will be interesting to see how promptly he is able to respond to the needs of the musicians he has been elected to represent... Are there some red faces around Soho Square? The format of the new Terence Trent D'Arby ads would appear to bear a remarkable resemblance to the Chrysalis campaign for Huey Lewis last year... Depending on whose rumour you listen to, some say MTV founder Robert Pittman's Quantum label is moving from MCA to Capitol, others say it's moving to Warner. One thing is apparently sure — it's moving... Television music event of the year could well be BBC2's four-hour Mardi Gras extravaganza on February 16, with live broadcasts from New Orleans, Rio de Janeiro and Trinidad...

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

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



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



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



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



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



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

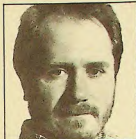
DIARY WW

COMMENT

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

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

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



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

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

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

David Dalton



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



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

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