MUSIC WEEK



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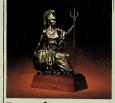
Gallup gets charter

for 'ultimate' panel

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

Rust says the additional shops should be on-line by July and he regards that as the first phase of

regards that as the first phase of incorporating each store as it in-stalls computerised stock control equipment. He comments: "It's be-coming a realisable possibility to have well over 1,000 shops sup-plying data by 1990. With the



Brits bump up sales

DEALERS ACROSS the count DEALERS ACROSS the country are stocking up this week on featured product from Monday's televised british Record Industry Awards in preparation for a welcome post-Christmas sales boost. Last year, demand for both cato-logue and current product from

prominent artists rose sharply after the broadcast and that surge is expected to be repected this year. This year's show, hasted by Janathan King, included computer-vision cameras for its broadcast around the world. A stage crew of 85 worked on the presentation. The unemer more The winner

Device of the presentation. Desch British Med Ardis – Peter Gabriel Best British Areado Ardis – Krete Bash Set British Groudez-– Five Story Best British Froducer – David A Stewart, Best British Single — West End Girls, Pet Shop Boyys Best British IP— Brothers In Arms, Dire Strafts, Pet Best British Costa Recording – Eiger Cello Concerto, Jallon Utock – Top Gruns Best Interno-tional Solo Artist – Paul Simon, Best Internotional Group – Banne Best International Group - Bang-les.

Carey Street?

AS THE Street Group fought this AS THE street Group tought his week to put together a financial package that would stave off li-quidation, distributor RCA/Aniala denied that it had been the catalyst of the compar

TO PAGE FOUR





NIGHT OF triumph for Five S Kate Bush, Peter Gabriel and th Britannia awards they received.



and Hurrahi make early bids for the best albums of '87; while Talent's the Postel's also the folk and feature, singles reviews, dance and indies. Storts 18 Fabilishing: Korea, lying the ling of copyright reform 22 but falling circuitance 29-38 Sharewarch: tracking the maxic shares 38 Douby's diary and pictures 39

ABCs give pop press hope

THE DECLINE of the music con-sumer press may be over with the latest circulation figures giving a glimmer of hope that the market may be picking up. In the exceed half of last year, comparable places were down by a total of 35,000 but that does not

THE FIRST step towards the music industry's goal of having the largest and mult representative token by the BPI cound. Up to 1,000 shops could be supplying information by 1990 and they will include for the first time classical specialist and com-and they will include for the first time classical specialist and com-gallag, chant manager Godfray Ruis: "We have taken a quantum legs towards our yillimate caims."

ap towards our ultimate aim The BPI council decided

week to double the current chart panel to 500 and the organisa-tion's director general, John

director general, John , says: "Long term consid-

ine

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

TO PAGE FOUR



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

"What is happening is important

for the long-term accuracy of the chart but it will immediately lead to

chart.



NMA 5

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



NEW ARIVY



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THEGHOST

TAKEN FROM THE

ALBUM & CASSETTE



MUSIC WEEK

A Sporlight Publications Ltd publication, incor-porching Record & Tope Rolader and Record

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Subscription/Directory enquiries: Sylvia Colver, Rayal Soversign House, 40 Beresford Sweet, London SE18 630, Tel: 01-854 2200.

Next Music Weak Directory free to subst outent in January 1987.

Hot Chocolate Best Of LP A NATIONAL TV.

DALITORAL IV advertising comparison in support of The Very Best Of Hot Chaccolate began this week. The initial phase runs for three weeks in Central, HTV, Yorkshire and TVS.

The promotion will also include advertising in the music consumer

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



MEAT LOAF will be prameting his Bind Before 1 Stop single and album on a series of IV appear-ances during february and March. The singers due to be interviewed on IV-am on February 17 and will be featured on Channel Four's The Last Reset on February 27, A 45-broackcal on March 19, Meat Loaf's UK tour begins on Fridav 113). Friday (13)



om Queen, is to be featured in TV from Gueen, is to be featured in TV advertising for the band's Live Magic album. The three-week first stage of the promotion began on Monday in Grampian, Harlech and TVS. In addition. Live In Budapest will

also be backed by press advertis-ing and in-store displays.

 MCA IS releasing the sound-track to the Paul Newman and Tom Cruise film The Colour Of Money on Monday (16). The olbum features music by Fric Clap-ton, Mark Knopfler, B 8 King and Robert Pal

XMAL DEUTSCHLAND will be AviAL DEUTSCHLAND will be releasing their third album to coin-cide with their UK tour which be gins an March 9 and runs through-out the month.



A SERIES featuring the music of The Mojestics (above) is being so by BBC beginning on March 3. To fie in, BBC Records is relea album on March 9. The series and LP are both titled Tutti Fruth.

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

 A PRESS and poster advertis-ing campaign is being mounted by CBS in support of the Psycholdalic fund in the transformation of the transformation space has been bought in NME; m, Melody Maker and Q and flyposters have been arganised for each town on the band's tour. A nationwide in-store promotion is also taking nare. also taking place.



GARY MOORE is r Wild Frontier, to co alb album, Wild Frontier, to coin with his UK tour beginning March 25.

 HURRAHI WILL be playing two songs from their debut Tell God I'm Here album on The Tube on Friday (13)



NEWS

Smiths closes Music Market

chain bought by W H Smith a year ago, has been closed despite the ampany's stated commitment to a good second b

company's stated commitment to 'a good second brand". All the Music Markets have seased trading or been converted to Our Prices — the other specialist chain bought by Smiths last year — secause of whot Smiths argues is he greater efficiency of the smaller

shops. Soys director of specialist chains Graham Clark: "We feel there is a slace in the High Street for shops of between 1,500 and 2,000 square feet. That is the most effi-tiont and most lead tient and most logical way of mandling our business particularly with the decline of vinyl and the esser amount of space you need a accommodate CDs and casset-



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

almost as much to keep a second brand going as to promote and develop Our Price." He adds that around 50 per cent of Music Market staff have left the

company. He says he regrets that but maintains that many valued employees have stayed.

PolyGram delivers the goods

POLYGRAM'S WINTER sales con-

PCIVGRAMS WINTER sales con-ference opened in a buyorn mood with the company celebrat-ing the news that if ninihed 1986 with the top market there for both alows and singles. Product due from the company includes: Mhongarma, o that dan Joni angle News Say Goodby which is to hower that May Royally Go-tion, frait angle Let My Royal Go-single from left Lorber, Koli & Teray.

The Gong, Comeo and Robert Cray. There will be a second single, Love Like A Rocket, from Bob Gel-dof, while Berlin's third single will be Like Flomes. New signing Scot-tish band Love And Monry debut with Reve of People, while former indie band X-Mol Deutschland have a single Scikle Moon taken from their new album Vive which coincides with a UK foor.

coincides with a UK tour. London Records: A new Bananar-ama single Trick Of The Night, plus the relaunch of their album True Confessions; The Communands re-leate a new version of their former single You Are My World; an Andy White single Vision Of You; a new Les Lobes album By The Light Of

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

Richie Valens. Polydor Records: A new double album Kiss Me, Kiss Me, Kiss Me, Kiss Me, Kiss Me, Kiss Me from The Cure, which ties in with a 90-minute feature film, plus the publication of the band's official publication of the band's afficial biography and a world tour. The Style Council's first studio album for two years, plus a single Waiting, supported by a UK tour and adversupported by a UK tour and adver-ting campaign; a Siaoxie & The Banchese album Through The Loading Glass which features va-riour cover versions, to be fol-lowed by a new album of original material later in the year event of the Accdet will be Poly-Grant's first commercially-constant for the price of a variable CD along, bit is being sold to wholesalars for the price of a Daved, kine and the preserva

12-inch single and the company hopes retailers will price it similarly.



THIS DISPLAY in the window of Our Price in H rs across the country to suppo d by reto Record Industry Awards.

Indies going Underground

UNDERLINING THE shift toward more precise targeting by music magazine publishers, the first con-Incle presublishers, the first con-sumer paper definities to the indie music scame definities of the indie being loundled by Spotlight Pub-lications, publishers of Music Week. Turbe and the additional the indie definities David, though will be edited by David for Music Week. A 20 page mendie will be instrated in Sourd's

unnist for Music Week. A 20 page sample will be inserted in Sounds and the March 14 issue of Music Week followed by the first issue dated March 20, cover price £1. Publisher Eric Fuller presented details of Underground to the

Pop Press

FROM PAGE ONE

Q has now joined the sector and is believed to be hitting its initial sales target of \$0,000 a month. In the latest set of figures, only Maker went from 61,433 to 62,572 and Just Seventeen rose from 246,863 to 268,370. Smath.

from 246,863 to 268,370. Smoth Hits dropped marginally from 515,623 to 515,427 while No T fail from 171,938 to 158,888. NME fost more than 5,000 cales to finish of 100,059 while Sounds went from 77,193 to 62,300 and Kerrangi from 97,075 to 67,187. EMAP Metro editional director David Hepsvench argues that there is still potential in the market de-

POLYGRAM IS increasing the POLYGRAM IS increasing the prices of albums, cassettes and singles from the beginning of next month. Dealer price of singles goes up from £1.05 to £1.15 while 12-inch singles will be £2.15; mid-price albums and cassettes inUmbrella group of independent labels last week, telling the meeting that it would include news or re-views coverage of all relevant in-dependent releases. It will also in-dude a "tip sheet" as an A&R forum for new bands live or on cassette.

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

spite the declining numbers of tra-ditional buyers. He comments: "The numbers of teenogers will fail but the overall market for music will not. Q proves this and *Kernangl* proves at that the market for music is a great deal wider than it has been in the past. People now are been in the oddrast amorement. starting to address magazines to that market whereas before they did not.

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

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

crease from £2.12 to £2.25, and crease from £2.12 to £2.20, and standard price pop albums and topes are up to £3.75. Other in-creases include deluxe pop LP and cassette (£3.95). TV division albums and cassettes (£4.25) and classical LPs and cassettes (£4.25)

Gallup FROM PAGE ONE

years, the whole industry will be-nefit from that decision."

nefit from that decision." Rut feels the better regional and shop-type information Gallup can give will be particularly welcome because of the increasing use of TV comparings. By record companies, He goes on: "The larger number of shops will also enable us to have a bigger block of indies which will even the two indies twick will be any in the indies the indiance in the source of the two indiance in the source the two indiance in the indiance in the indiance in the source the two indiance in the indian

bigger block of indies which will ensure the true indie store is prop-erly represented." Next month, BPI council mem-bers will discuss what specialist charts they would like to see intro-duced in the wake of the increased panel size.

Carey Street? FROM PAGE ONE

FROM PAGE ONE Richard Gane, managing direc-tor of RCA/Ariola Operations, comments: "I would not say that we have been keeping them affoat. We have essisted them with their cosh flow but I woundn't say it was us who pulled the plug be-cause they have had credit from their bank and from their suppliers as well." day saying that the directors of Streetwave and Brazendown — which trades as StreetSounds —

which trades as streetsounds — were trying to put logeher a pack-age to save the companies. In the meantime, both operations have effectively ceased to trade. The group declines to comment any further but it is believed that

the companies have never reco-vered from the collapse of the Street Scene magazine a year

The Great Music Week Magazine Trivia Quiz.

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

For Answers turn to page 30



IN THE YEAR 1986:-

1 QUEEN SOLD 1,774,991 ALBUMS IN THE UK ALONE

2 "A KIND OF MAGIC" ENTERED THE UK ALBUM CHARTS AT NO. 1 AND REMAINED IN THE TOP FIVE FOR 13 CONSECUTIVE WEEKS

3 THE 1,828,3751H FAN IN THE UK BOUGHT A COPY OF QUEEN S"GREATEST HITS" AND THE ALBUM CONTINUED IN THE UK TOP 100 CHARTS THROUGHOUT THE YEAR WHERE IT HAS BEEN FOR 268 WE EKS

4 QUEEN SOLD OUT TWO NIGHTS AT WEMBLEY STADIUM. ONE NIGHT AT NEWCASTLE'S ST JAMES PARK. ONE NIGHT AT MANCHESTER MAINE ROAD AND ONE NIGHT AT XNEBWORTH - TOTAL IN EXCESS OF 400.000 PEOPLE - AN ALL TIME UK ATTENDANCE RECORD

5 QUEEN'S "REAL MAGIC" DIRECTED BY GAVIN TAYLOR BECAME THE FIRST EVER STEREO SIMULCAST ON INDEPENDENT TV AND THE INDEPENDENT RADIO NETWORK WHEN THE SATELLITE LINK UP TOOK PLACE ON 25 OCTOBER

6 QUEEN'S 657TH PERFORMANCE BECAME THE FIRST EVER MAJOR STADIUM CONCERT IN THE EASTERN BLOCK ON 27 JULY A" THE NEPSTADIUM IN BUDAPEST FILMED WITH 17 35mm MOVIE CAMERAS BY THE HUNGARIAN STATE FILM AGENCY MAFILM

7 QUEEN'S "MAGIC IN BUDAPEST" DIRECTED BY JANOS ZSOMBOLYAI BECAME THE FIRST FULL LENGTH FEATURE CONCERT FILM TO BE PREMIERED IN THE EASTERN BLOCK IN BUDAPEST'S NATIONAL CONGRESS HALL ON 12 DECEMBER

8 QUEEN RELEASED THE FIRST EVER VIDEO SINGLE IN THE UK ENTERING THE VIDEO CHARTS AT NO. 1 ON 27 OCTOBER

9 QUEEN'S MAGIC TOUR OF EUROPE PLAYED TO OVER 1 MILLION PEOPLE IN JUNE, JULY AND AUGUST IN 26 DATES GROSSING IN EXCESS OF 11 MILLION POUNDS

10 DAILY MIRROR READERS VOTED QUEEN THE 'BEST BAND' OF 1986 BY 50% MORE VOTES THAN ANY OTHER BAND

11 DAILY MIRROR READERS VOTED FREDDIE MERCURY 'BEST MALE VOCALIST' FOR 1986 'BY MILES'

12 FREDDIE MERCURY'S VIDEO EP ENTERED THE UK VIDEO CHARTS AT NO.1 ON 21 JULY

13 QUEEN HELD THEIR FIRST EVER 3 DAY FAN CLUB CONVENTION AT GREAT VARMOUTH ON 25 APRIL

14 RUSSELL MULCAHY'S SECOND FEATURE FILM "HIGHLANDER" WITH A MUSIC SCORE BY QUEEN AND MICHAEL KAMEN WENT ON GENERAL RELEASE IN THE UK ON 29 AUGUST

15 QUEEN THREW 28 PARTIES

16 QUEEN GAVE THE PROCEEDS OF THEIR NEWCASTLE FOOTBALL GROUND CONCERT TO THE SAVE THE CHILDREN FUND

17 RICHARD GRAY SPENT 918 HOURS WORKING ON QUEEN ARTWORK AND RECEIVED BEST ALBUM COVER AWARD FROM THE DAILY EXPRESS

18 QUEEN RELEASED "LIVE MAGIC" ON 1 DECEMBER AND SOLD OVER 400,000 BEFORE CHRISTMAS WITHOUT A SINGLE

19 QUEEN HITS WERE RELEASED ON NO FEWER THAN 53 COMPILATION ALBUMS IN 23 COUNTRIES THROUGHOUT THE WORLD

20 FREDDIE MERCURY WAS 40

21 QUEEN REFUSED TO BAN THEIR VIDEOS FROM APPEARING ON BRITISH TV

22 QUEEN FILMS HAD 5 VIDEOS IN THE UK TOP 25 ON 8 NOVEMBER

23 FREDDIE MERCURY WAS VOTED "BEST MALE VOCALIST" OF THE YEAR BY THE READERS OF THE SUN

24 QUEEN WERE VOTED "BEST GROUP" IN THE CAPITAL RADIO LISTENERS POLL

25 MARY TURNER DESCRIBED QUEEN AS A NATIONAL INSTITUTION

26 QUEEN "WE WILL ROCK YOU" RE-ENTERED THE MUSIC WEEK TOP 10 VIDEO CHARTS IN JULY WHERE IT REMAINED FOR THE REST OF THE YEAR

27 QUEEN'S "GREATEST FLIX" REMAINED IN THE MUSIC WEEK TOP 30 VIDEO CHARTS ALL YEAR TOTALLING 115 CONSECUTIVE WEEKS SINCE BEING THE FIRST EVER NO.1 VIDEO IN THE UK

28 QUEEN'S "LIVE IN RIO" REMAINED IN THE MUSIC WEEK TOP 30 VIDEO CHARTS ALL YEAR TOTALLING 80 CONSECUTIVE WEEKS SINCE IT'S DEBUT AT NO.1 ON MAY 20 1985

29 QUEEN WERE AWARDED "TOP MUSIC VIDEO" FOR "LIVE IN RIO" AT THE BRITISH VIDEO AWARDS ON 16 OCTOBER

30 SHELL ADOPTED "I WANT TO BREAK FREE" AS THEIR MAIN THEME SONG FOR A NATIONWIDE TV AND RADIO CAMPAIGN 31 HANNES ROSSACHER AND RUDI DOLEZAL NEARLY FINISHED POST PRODUCTION ON THEI<u>R MAMMOTH VIDEO CASSETTE</u>

"QUEEN - MAGIC YEARS" (A VISUAL ANTHOLOGY) - DUE FOR RELEASE EARLY 1987

32 YET AGAIN QUEEN FAIL TO WIN A BPI AWARD

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



MIDEM '87

RUG makes useful dent in **US** market

NEWS

THE REALLY Useful Group is estab-lishing its presence in the US via a publishing deal with Screen Gems/ Colgems-EMI Music Inc for the Los Angelis-based company to admi nister the company's sub-publishing rights for North Amer-

publishing rights for North Amer-tics/87 promiss to be a bays 187 for Andrew Ubryf Wobber's company, with Cash playing in New York. San Fransica and Toronte, with Sanfragh Express is scheduled to open on Fabruary 26 in New York, with advance re-ereips briendy exceeding £2.6m. Lafer in the year new maked Phantom Of the Open is planned to hit Broachward, and here are touring production of Sang And Dance.

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



A HANDS-ON arro ing his new pact is The Really Useful A HANDS-ON arrangement: celebrating his new pact is The Really Use Group's Mark Rowles (second right), with (left to right) Screen Ger Calaems-FMI Music Inc's Gerd Muller, Jack Rosner and Fred Willman Gamel

Group, and Fred Willms, president of Screen Gems/Colgems-EMI Music Inc. Rowles says: "This arrangement

gives us a firm and stable platform in the North American market-place — a situation which we have place — a structure heen working towards.

Big Time

RCA RECORDS UK took the opportunity at Midem of outlining to its European partners a new licencing deal with Big Time Ro-cords for Europe. Already estab-lished in Australia and the US, the label has provided Ialent such as label has provided talent such as Dream Syndicate, Hoadoo Gurus, Lucy Show, plus lesser knowns Dumptruck Christmas and Love Tractors — all from across the wa-

RCA goes

ny's talent sourcing also covers pany's talent sourcing also covers. Europe and a new signing from Norway is Stage Dolls — more mainstream than Big Time's usual repertoire. First release under the deal will be US act The Lucy Show. RCA UK olso chose Midem to focus on 2AM, new signings from Liverpool manoged by John Arnis-ton who also looks after Marillion.

Wind blows in favour of mid-price CD classics

WITH MORE than 18,000 units al WITH MORE than 18,000 units of a new classical CD sampler sold on the very first day, Monty Lewis of Pickwick Records was left in no

Pickwick Records was left in no doubt about the interminional re-sponse to his mid-price clasical CD series, IMP Red Label. "There is a lot of favourable wind blowing in our direction," acknowledges Lewis, who reports that the series was continuing to do extremely good business not only in the US through the MCA licens-ing deal, but also in European

ing deal, but "also in European countries such as Germany, Spain, Swaden, France and Benelux. "We have seen a growing in-terest in the label as it becomes more international, with recordings by the Bern Symphony Orchestra and Peter Maag," he adds. But the task at Midem was not

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

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

just to sell — though Lewis was looking for distribution deals speci-fically in Greece and Turkey, lining up a major Japanese licensing deal, and taking the first steps to-wards the Eastern bloc. "We have also picked up mate-

"We have also picked up mate-rial to prepare for the next major step — budget CDs." Lewis says that he is not con-cerned with being the first in the market, as the was with mid-price CD. "We do not want to rush out poor material just to be the first, because it might damage the im-age of good quality we have built up with our classical CDs. "So we are carefully councing

material - most of which we hope

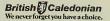
material — most of which we hope will be digital because that is the name of the game — and will probably start later this year." The budget CD range will con-tain pop, MOR, and a sprinkling of classical product and is expected to retail at around £5,99.

Further mid-price CD news was released at Midem — this time from the American company Moss Music Group. Ira Moss, president of the Group which is best known in classical music for its Vox-In classical music for its Vax-Turnabout recordings, announced that 30 mid-price clasical CD titles will be available through Conifer from March. The series will be easidistinguished by its cardboard wallet packaging.





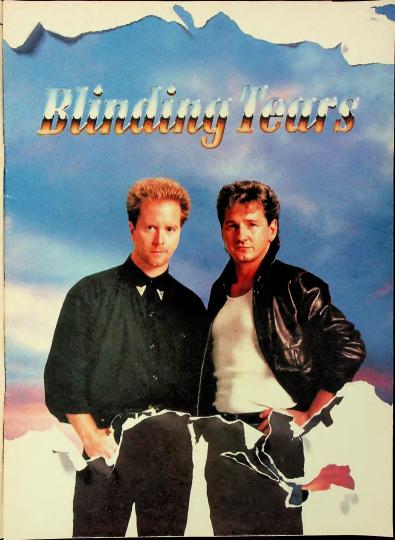
Complimentary door to door service to USA and Hong Kong for First and Super Executive Class Passengers.





Josephine Baker Marlene Dietrich

Sophie Tucker



COUNTRY

Pioneer **Conn** takes on new country

PERIARS NOT surprivily, AIWS in-terion to investigate further the cu-nose lack of co-periation between Europet bigget promitter of county and play IV and radio in a large part of Europel and the five labels in-wheel in the New County 82 coun-weed in the New County 92 coun-weed in the New County 92 county weed in the New County 92 county weed into large a sub- in this every day alory of county fak. Com push hapter of view to laber Tabler. Wendley Festival, but going back to

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4 (10)	THE KENNY ROOM		
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6 🖂	GREATEST HITS (Kenny Roges Un	COMPACT DIS	
7 (4)	THE CLASSIC CO Tommy Wysete	ELECTION Epic EPC 22	136 (0
8 🖂	GREAT COUNTR'	HITS MCAMOLE	615 F
9 [5]	THE VERY BEST C Dolly Parton	ECA PL 8	
0 (3)	THE VERY BEST C	F DON WILLIA	

store every pioneering done when 1 stored county marks in Grand Rham, 1 dott work very closely with sovered record comparises," store Corn. "As your to pub barrow on each like your work to pub barrow on each, like your to pub barrow on each, like your to pub barrow on each, like your source to pub barrow on the like of the source to pub barrow on the like of the source to pub barrow on the like of the source to pub barrow on the like of the origin the barrow of the source the source public the source the source to barrow on the like of the origin the like the like of the source to barrow of the like to barrow of the like of the source to barrow of the source to barrow of the source like to barrow of the source like to barrow of the source like the like to like the like the source means, and another is that the paceful used to work while bar-sed barrow of barrow of the source like your the source like the like barrow of the source like the like the source source

Clancy, Dark Svent, Ion Adhin and White Contymular for valida reasons in the very flary vent. Dava Ia Bank the Hard Is a quark horing beam replaced by younger more not-derented papels who have noted in the second second second noted for allow a papel of the more not-derented papels who have noted for allow a papel of papels from CBS, and we had a wigned hard which I tell would be have been deren to the second the papeler from CBS, and we had a wigned hard which I tell would be net with cin McCay from MCA as well, but neity the na glob jo do afference but don't fish the should be referred if are to a glob jo do relevant if one has a job to do as bo relevant if one has a job to do as for a an antia is concerned. As I put my own money into taking American country music into Europe, and took a hell of a pasting at limes, that's when thin a lot of the problems come. I got annayed with the record companes and maybe went about thing: the wrang way because I felt they should support me, which was probably an motible which I dont. You can't make people do things but in the broader sense I was right as I have now



MERVYN CONN: 'If the record com-panies and I wark together i'll be a bigger and healthier marketplace for all of us'

created a European market for coun-

try music." Would Conn be prepared to allow The more compares to suggest acts for the finite/on a "one match head finite, not large as you beloe some of any start, Not question of all, but head they and the suggest acts and the suggest head years of a suggest acts and the finite second of the suggest acts and their new comparing is very good but a world he better flavy discussed is no surpose. Fun there's TV and radio coverage which an interestionly the intervence function of the subscription of the intervence of the subscription of the commercial profile in the finite with a section at Wendby, and Harre the loggest exact and their is frame that the act if the subscription is and the subscription termster flow of the subscription in the subscription termster flow of the subscription is and the subscription termster flow of the subscription is and the sub-cet in the subscription of the subscription is the add the subscription of the subscription of the control of the subscription is a subscription of the subscription of the subscription is and the subscription is a subscription is and the add the subscription of the subscription of the phose for all of u." the record companies to suggest acts for the festival on a "one major head-

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4 GUITAR TOWN Steve Earle			C: N	LF3335 (F) VCFC3335
2 2 SWEET DREAMS Potsy Cline	c	MCGC60	MCA MC 03; CD: M	G6003 (F) CAD 6149
3 1 GUITARS, CADI Dwight Yookam		C: 9253	Reprise 925 1724; CD: 9	
4 7 SOMETIMES WH Tammy Wynette	IEN WE TOU	СН	Epic EPC C:	26403 (C) 4026403
5 9 THE HEART OF T Kenny Rogers	HE MATTER	C: PK8	RCA PL 7023; CD:	87023 (R) PD 87023
6 10 STRAIGHT TO TH Crystal Gayle	HE HEART	Warn	er Bros 925 C:	4051 (W) 9254054
7 3 STORMS OF LIFE		Warn	er Bros 925 C:	4351 (W) 9254354
8 - THE TOUCH Alabama			RCA PL C:	85649 (R) PK85649
9 - ROCKIN' WITH T	THE RHYTHM			87042 (R) PK87042
10 13 HALF NELSON Willie Nelson			CBS CBS C:	26596 (C) 4026596
5 NEW MOVES Don Williams			Capital ES C: TC	T2004 (E) CEST2004
12 - BOXCAR WILLIE Boxcar Willie				F3309 (F) CFC3309
13 17 RHYTHM AND R	OMANCE		CBS CBS	26366 (C) 4026366
14 8 EYES THAT SEE IN Kenny Rogers	N THE DARK	C: PK8	RCA PLI 4697; CD: 1	34697 (R) PD84697
15 12 WINE COLORED George Jones	ROSES		Epic EPCS C:-	57040 (C) 4057040
16 - CITY OF NEW OF Willie Nelson	RLEANS		CBS CBS2	6135 (C) 4026135
17 - THE PROMISELA Willie Nelson	ND		CBS CBS2	6852 (C) 4026852
18 11 LIVE IN LONDON Ricky Skaggs	N		Epic EPC2	6618 (C) 4026618
19 6 BLACK AND WHI	TE		CBS CBS5	7022 (C) 4057022
20 15 SOMETHING TO Anne Murray	TALK ABOU	т	Copitol ES C: TC	12002 (E) EST2002
Compiled by Gallup from a weighted san	rple of 250 convention Music Association (2)	nol outlets and	30 specialist sh	ops for the

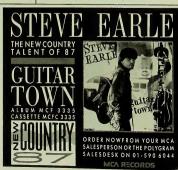
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COMPILATIONS

1 121 THE KENNY ROGERS STORY Kenny Rogers Uberty EMIV 39 (E) THE VERY BEST OF JUM REEVES

(1) DOILY PARTON'S GREATEST HITS Doily Parton BCA PL B4422 (R)

THE KENNY ROGERS SINGLES ALBUM

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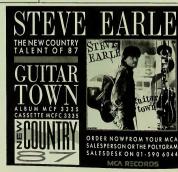
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In the twoy may were. Does he then feel that it's a ques-tion of old side record executives having been replaced by younger more specific musical interests — a mutual feeling of discomfort? "Whether one likes or diskes people, personalities really shouldn't enter into i Last weer Larve a lumb at the preconditier restly shouldn't enter find at Lota yoor, Jove a lunch at the Royal Garden Hotel, as I tell some-one had to offer a pipe of percent of a content of the source of them tell source of the so for as an antial is concerned. As I put my own money into taking American country music into Europe, and took a hell of a posting at times, that's when I timks all of the problems came. I got annoyed with the record companies and maybe went about things the wrang way because I felt they should support me, which was probably a mistake which I admit. You can't make evente dra things hat in the broader people do things but in the broader sense I was right as I have now

areared a European market for coun-

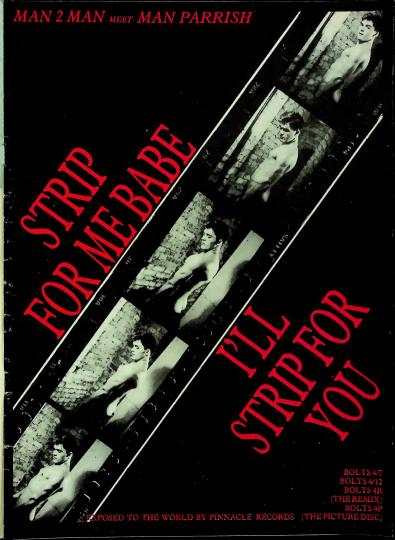
create a purpose montet for con-try mutic." Would Carn be prepared to allow for encord companies to sugget and for the fetched and "one most head-laws to long avoid belactioned of one tarily. No question at all, but hous they even discussed with an recent-tif were company is were good but a would be belter if they downed if an Europe Rut there't The and radie coverage which haves have the in Europe. Plus there's 1V and radio coverage which init necessarily field in with the festival format which I can arrange, as 1 dd for Johnny Cash. They say that file 25 or 30 thousand people who go to the festival aren't the right type, but what about the millions who watch the leavision? Woolworths are so convinced of the comparcial work to that the dwale Woolworth are so conviced of the commercial profit to hem that they've taken for this year the whole front section at Wennbley, and the're the biggest record retailsr in Britain. With-out thying to be big time, no-one has greater knowledge of the European market than use in county music terms, and iff grow. If the record comparise and all work tegether, iff be a bigger and healther maket-piace for all of us."

10	HALF NELSON	CBS CBS26596 (C)
10	³ Willie Nelson	C: 4026596
	- NEW MOVES	Capital EST2004 (E)
11	5 Don Williams	C: TCEST2004
10	BOXCAR WILLIE	MCA MCF3309 (FI
12	Boxcar Willie	C: MCFC3309
	- RHYTHM AND ROMANCE	CBS CBS26366 (C)
13	Rosanne Cash	C: 4026366
	- EYES THAT SEE IN THE DARK	RCA PL84697 (R)
14	8 Kenny Rogers	C: PK84697; CD: PD84697
10.	WINE COLORED ROSES	Epic EPC57040 (Cl
15	² George Jones	C: 4057040
11	CITY OF NEW ORLEANS	CBS CBS26135 (C)
16 ·	Willie Nelson	C: 4026135
1.7	THE PROMISELAND	CB5 CB526852 (C)
11.	Willie Nelson	C: 4026852
10	LIVE IN LONDON	Epic EPC26618 (C)
18	Ricky Skaggs	C: 4026618
10	BLACK AND WHITE	CBS CBS57022 (CI
19	⁶ Janie Fricke	C: 4057022
20.	5 SOMETHING TO TALK ABOUT	Capitol EST2002 (E)
20 1	² Anne Murray	C: TCEST2002



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MUSIC WEEK 14 FEB		

1*	3	LIVIN' ON A PRAYER, Bon Joni Mercury
2	1	OPEN YOUR HEART, Madanna Sine
3	i	CHANGE OF HEART, Cyndi Lauper Portrait TOUCH ME (I WANT YOUR BODY), Samontha Fax Jive
	5	TOUCH ME (I WANT YOUR BODY), Somenthe Fox Jive
		KEEP YOUR HANDS TO, Georgia Satelites Elektro
5*	e anton	WILL YOU STILL LOVE ME?, Chicago Womer Brothers
6*	9	WILL YOU STILL LOVE MER, Chicogo Womer Brothers
7	2	AT THIS MOMENT, Billy Vero & The Beaters Rhino
8+	15	JACOB'S LADDER, Huey Lewis & The News Chrysolis
9*	10	WE'RE READY, Boston MCA
		BALLERINA GIRL, Lionel Richie Motown
10+	12	
11*	17	
12*	14	LOVE YOU DOWN, Ready For The World MCA
13*	18	NOBODY'S FOOL, Cinderella Mercury
14*	21	NOBODY'S FOOL, Cinderella Mercury SOMEWHERE OUT THERE, L. Ronstadt and J. Ingram MCA
15+	19	STOP TO LOVE, Luther Vandross Epic
16*	22	
17*	24	(YOU GOTTA) FIGHT FOR YOUR Beastie Boys Def Jam
18*	26	RESPECT YOURSELF, Bruce Willis Motown
19	8	SOMEDAY, Glass Tiger Manhattan
20	6	LAND OF CONFUSION, Genesis Atlantic
21*	27	I'LL BE ALRIGHT WITHOUT YOU, Journey Columbia/C85
		TALK TO ME, Chico DeBorge Motown
22*	23	TALK TO ME, Chico DeBorge Motown
23	11	C'EST LA VIE, Robbie Nevil Monhatton
24	25	CTAY THE MICHT Basiania Orr Fighter
25*	31	CAN'T HELP FALLING IN LOVE, Corey Hart EMI-America
26	13	CAN'T HELP FALLING IN LOVE, Corey Hart EMI-America SHAKE YOU DOWN, Gregory Abbott Columbia/CBS
		MANDOLIN RAIN, Bruce Homsby & The Ronge RCA
27*	35	
28*	32	I WANNA GO BACK, Eddie Money Columbia/CBS
28#	33	BRAND NEW LOVER, Deod Or Alive Epic
30.4	36	LET'S WAIT A WHILE, Janet Jackson · A&M
	16	CONTROL, Janet Jackson A&M
31	20	THIS IS THE TIME, Billy Joel Colombia/CBS
		This is the time, sky sol
33*	37	FACTS OF LOVE, Jeff Lorber feat. Karyn White Warmer Bros.
34*	-	CANDY, Comeo Alfanlic
35*	-	NOTHING'S GONNA STOP US NOW, Storship Grunt
36+	-	COME GO WITH ME, Expose Aristo
37	39	CAUGHT UP IN THE RAPTURE, Anito Boker Elektro
11	40	WITHOUT YOUR LOVE, Toto Columbia/CB5
	20	WITHOUT TOUR LOVE, ICIO COUMDID/COS
39×	-	LET'S GOL Wong Chung Geffen
40	28	JIMMY LEE, Aretha Franklin Arista
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	*	SLIPPERY WHEN WET, Bon Jovi Mercury
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2*	2	SLIPPERY WHEN WET, Bon Jovi Mescury UCENSED TO ILL, Beache Boys Def Jom DIFFERENT LIGHT, Basgles Columbia/CBS
2*	2	SLIPPERY WHEN WET, Bon Jovi Mercury LICENSED TO ILL, Beache Boys Def Jom DIFFERENT LIGHT, Beagles Columbia/CBS NIGHT SONGS, Cridgerela Mercury
2*	2 3 5	SLIPPERY WHEN WET, Bon Jovi Mercury LICENSED TO ILL, Beache Boys Def Jom DIFFERENT LIGHT, Baagles Columbia/CBS NIGHT SONGS, Cinderela Mercury HE WAY ITS Sonce Honoray & The Range RCA
2*	2	SLIPPERY WHEN WET, Bon Jovi Mercury LICENSED TO ILL, Beache Boys Def Jom DIFFERENT LIGHT, Baagles Columbia/CBS NIGHT SONGS, Cinderela Mercury HE WAY ITS Sonce Honoray & The Range RCA
2* 3 4 5 6 7*	2 3 5 6 9	SLIPPERY WHEN WET, Bon Joni Morcury LICENSED TO ILL, Beaulie Boys Del Jom DIFFERENT LIGHT, Bougles Columbia/CSS NIGHT SONGS, Condensis Mercury THE WAYT ITS, Brace Henroby & The Bonge RCA HIRD STACE Solon MCA
2* 3 4 5 6	2 3 5 6	SLIPPER WHEN WET, Bon Joni Marcuy ULCENSED TO LLL, Beache Boys Del Jom DiFFERENT ULCHT, Beagles ColumbiaCS5 NIGHT SONGS, Cadencia Marcuy THE WAY IT IS, Brace Honnaby & The Range RCA THIRD STACE, Boston MCA CONTROL, Jone Lockon & AdAM
2* 3 4 5 6 7* 8	2 3 5 6 9 7	SLEPFEY WHEN WET, Son Josi Marcuy, LIGENED TO LL, Beache Boys Daf Jom DIFFERNT UGHT, Beagles Colmoid CS MIGHT SONGS, Colmends Marcuy, THE WAT ITS, Snace Honzhye, Bin Brange REA THEO STACE, Bonton MCA CONTROL, Jone Jackson Adam
2* 3 4 5 6 7* 8 9*	2 3 5 6 9 7 12	SLIPPERY WHEN WET, Bon Josi Marcay. UCENSID TOILL, Beacins Joyn Darl Jon DiFERENT LIGHT, Boogins Conhesio CES NIGHT SDOKS, Circlendis Marcay. THEB STAGE, Boches Marca Barger RCA THEB STAGE, Boches Marca Control, San Barger CONTROL, Jane Johan Marca FOREI Knyr Janes B. The News. (NINSBELT COUCH, Comis A. Marcine
2* 3 4 5 6 7* 8 9* 10	2 3 5 6 9 7 12 11	SUPPERVINENT WET, Bon Joni Monory UENNSTO TO LL, Beolin Son Dal Alon DEFERINT LOUF, Rogin C. Chabalac USS MICHT SDNOS, Clafendo HIND STAGE, Bolan HIND STAGE, Bolan HIND STAGE, Bolan HIND STAGE, Bolan DEFENDER (State 1) Bellen OCTIVITION (State 1) Bellen OCTIVITION (State 1) Bellen OMINIO ON THE CELINO, Lioue (State 1) Adoption Monton On THE CELINO, Lioue (State 1) Adoption
2* 3 4 5 6 7* 8 9* 10 11*	2 3 5 6 9 7 12 11 17	SUPPERVINENT WET, Bon José UEGNETO TO LL, Beosite Boys DEFERISTI LOFF, Margin DEFERISTI LOFF, Margin Marginet Loff, Marginet Marginet Marginet HT, S. Isoza Marginet, Marginet Marginet, HT, Dudit, Ganara, Markinet, Marginet Marginet, HT, Dudit, Ganara, Markinet, Marginet Marginet, HT, Dudit, Ganara, Markinet, Marginet, Mar
2* 3 4 5 6 7* 8 9* 10 11* 12	2 3 5 6 9 7 12 11 17 10	SLIPPETWIREN WIT, foo foo UCRNST OTUL, bening how Dal Jam WITERNIT UIT, Having Collection Collection WITERNIT UIT, Howens & Tan Brang, Koll Hird Stafe, Bolan McCollection Add Hird Stafe, Bolan McCollection Add UNITERNIT Collection Collection Add UNITERNIT Collection Collection Add Microsoft Direction Collection Address CEORED ANT UITS, Corrego Scalar Bellering CEORED ANT UITS (Corrego Scalar Bellering) CEORED ANT UITS (Corrego Scalar Bellering)
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2* 3 4 5 6 7* 8 9* 10 11* 12	2 3 5 6 9 7 12 11 17 10	SUPPERT WIRNWET, for loss Mesory UCRNISTO TOLL, Booke Soys Dollars WIRNET LIGHT All Lights Carbon Part and Carbon Soys And Carbon Part Wart TS Sang Headys & In Brays 1980 (STACE, Booke Song Headys & Mesor MORE TS Carbon Song Headys & Mesor MORE TS Carbon Song Headys & Mesor MORE Hard Mesore THE HELM Androne Carbon Cortes Carbon Song Song Song Song Song Head Song Song Song Song Song Song Song Song
2* 3 4 5 6 7* 8 9* 10 11* 12 13	2 3 5 6 9 7, 12 11 17 10 8	SLIPPETWIKEN WIT, foo fool Mooray UCRNST OTUL, Bankin Toon Dal Jam WITHERNI UGH, Hangin C. Calvalard CS. NIGHT SDACK, Schefferb Hind DitaG, Schefferb Hind DitaG, Bankin M. Kalon Der Michael States and Market Der Michael States and Schefferb CONTOC), Anno Bankin Market Der Michael Scheferb Hind DitaG, Schefferb Michael Schefferb General MITLITE, Greege Schefferb Greeferb MITLITE, Bank Schefferb Greeferb MITLITE, Bank Schefferb Greeferb
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15	2 3 5 6 9 7 12 11 17 10 8 13 16	SUPPET WIRN WIT, for los Macoy UERNSTO TOL, lessis foys Dellem WITHENT UGH / Koyle Calesia CS MICH SDACS, Calesia MICH SDACS, Calesia MICH SDACS, Calesia MICH SDACS, Calesia MICH STACE, and the Michael And MICH STACE, and the MICH STACE, and the MICH STACE, and the MICH STACE AND AND AND AND AND ADDRESS AND AND AND AND AND ADDRESS AND AND AND AND AND ADDRESS AND
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16	2 3 5 6 9 7 12 11 17 10 8 13 16 14	SUPPERVINENT, for lost Mecory UDENED DILL, benche Topo Della Statistica Segni Contacting Con- Distance Segni Contacting Contacting INTERNET States, Contacting INTERNET States, Contacting Contacting INTERNET States, States States, Contacting INTERNET States, States, Contacting INTERNET, States,
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17*	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18	SUPPET WIREN WIT, foo los Morory UERNES OT DIL, Jacobie Sport Diller Statuto Sport Parternet Uort Angele Calebia CES NIGHT SPORT, Calebia Sport REART 15, foot parternet Parternet REART 15, foot parternet Parternet REART 15, foot parternet Parternet REART 15, foot parternet REART 15, foot parternet NISSIEL TOUCH, Comes 6 Advertise DER Hust, Jacobie Sportsen, Calebia GEOREA ANTIMUTS, Corryo Scattle Beller REART Sportsen, Calebia Sportsen, Calebia DER HUS, Jacobie Sportsen, Calebia DER HUS, Jacobie Sportsen, Calebia GEOREA ANTIMUTS, Corryo Scattle Beller DER HUS, Jacobie Sportsen, Calebia Calebia Sportsen, Calebia DER HUS, Jacobie Sportsen, Calebia GEOREA ANTIMUTS, Corryo Scattle Beller DER HUS AND ANTI Sensor Sportsen Calebia GEOREA ANTIMUTS, Corryo Scattle Beller Calebia Sportsen, Calebia Calebia Sportsen, Calebia Calebia Calebia Sportsen, Calebia Calebia Calebia Sportsen, Calebia Calebia Calebia Sportsen, Calebia Calebia Calebia Sportsen, Calebia Calebia Calebia Calebia Sportsen, Calebia
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 18	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18 15	SUPPERVINENT, for lost Mecory UCRNSTO TOLL, broke Toyn College (UCRNSTO TOLL, Broke Toyn College (UCRNSTO TOLL, Broke Toyn College (UCRNSTO), for the State State (UCRNSTO), for the State State (UCRNSTO), for the State State (UCRNSTO), for the Sta
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17*	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18	SUPPERVINENT, Kon Louis Menory UDENESD DILL, Benish Soyn Collision UDENESD DILL, Benish Soyn Collision Methods and Song Collision
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 18	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18 15	SUPPERVINENT, Kon Louis Menory UDENESD DILL, Benish Soyn Colling Colling State State State State State (State State Stat
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 18 19 20*	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18 15 19 22	SUPPEY WHAWE, for lost UCRNSTO TOLL, broke Toyn DCRNSTO TOLL, broke Toyn Construction of the State of the State UCRNSTO TOLL, broke Townson of the State WEAR STATE States Houses & To Barry MOD STACE, broke To Barry MOD STACE, broke To Barry MOD STACE, broke Townson of the State MOD STACE MOD STATE MOD STATE STATE AND STATE STATE MOD STATE STATE STATE STATE STATE STATE STATE MOD STATE STATE STATE STATE STATE MOD STATE STATE STATE STATE STATE STATE MOD STATE STATE STATE STATE STATE STATE MOD STATE STATE STATE STATE STATE STATE STATE MOD STATE STATE STATE STATE STATE STATE STATE STATE MOD STATE STATE STATE STATE STATE STATE STATE STATE MOD STATE STATE STATE STATE STATE STATE STATE STATE STATE MOD STATE STA
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 18 19 20* 21	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18 15 19 22 21	SUPPERVINENT, for lost Mecory UDENED DIL Jonish Roya Dollow DOLL Honson Roya Dollow Dollar State State State State (1997) State State State State State State State (1997) State State State State State State State (1997) State State State State State State State State (1997) State
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 18 19 20* 21 22*	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18 15 19 22 21 23	SUPPEY WIRWWT, for los Monory UERNSTO TOL, Booke Spor, Delfem Wirtherst UER/NSTO Like Spor, Delfem Wirtherst UER/NSTO Scheme Wirtherst UER/NSTO Scheme Wirtherst UER/NSTO Scheme Wirtherst UER/NSTO Scheme Wirtherst UER/NSTO Scheme Wirtherst UER/NSTO WIRTHERSTON Scheme Response Scheme Wirtherst UER/NSTO Scheme Wirtherst UER/NSTO Scheme UER/NSTO Scheme Scheme Wirtherst UER/NSTO Scheme Scheme Wirtherst UER/NSTO Scheme Scheme Mitter Scheme Mitter Schem
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2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 18 19 20* 21 22* 23 24	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18 15 19 22 21 23	SUPPERY WIRN WIT, for los ULERNS OT UIL, lessis fors ULERNS OT UIL, lessis fors ULERNS OT UIL, lessis fors With Standard Standards and ULERNS WITH STUDIES, Collected WITH STUDIES, Collected ULERNS AND AND AND AND AND AND CONTROL And Kine Mark AND
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 18 19 20* 21 22* 23	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18 15 19 22 21 23 20	SUPPEY WIRWWT, for lost UERNSTO TOL, Bencke Spr. Del/em WIRWST UERNSTORM, Schwarz St. March March 2003, Colonie & The Brage Methods March 2003, Colonie & The Brage Methods March 2003, Colonie & The Brage Methods March 2004, Colonie & The Methods March 2004, Colonie & Add March 2004, Colonie & Colonie & Method ROTORI Martine & Barbero Colonie & Method ROTORI Martine & Barbero Colonie & Method ROTORI Martine & Barbero Colonie & Method ROTORIA Martine & Colonie & Method ROTORIA Martine & Colonie & Colonie Martine & Methods & Colonie & Colonie Martine & Methods & Methods NOTENDOS, David David Methods ROTORIA Martine & Colonie & Colonie Martine & Methods & Methods NOTENDOS, Colonie & Colonie & Colonie Mart 2004, Colonie & Colonie & Colonie Mart 2004, Colonie & Colonie & Colonie Methods & Shall Methods & Colonie & Colonie & Colonie Methods & Shall Methods & Colonie & Colonie & Colonie & Colonie Methods & Shall Methods & Colonie
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 18 19 20* 21 22* 23 24 25*	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18 15 19 22 21 23 20 24 38	SUPPERV WHEN WIT, for lost UCRNISO TOLL, basis Roys DCRNISO TOLL, basis Roys DCRNISO TOLL, basis Roys DCRNISO TOLL, basis Roys Person Rows Person Rows Person Rows Person Rows Person Rows Person Rows Person Rows Rows Rows Rows Rows Rows Rows Rows
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2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 18 19 20* 21 22* 23 24 25* 25* 27 28	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18 15 19 22 21 23 20 24 38 33 27 28	SUPPEY WIRN WIT, for loss Monory UERNISTO TOLL, Books Roys Dollarson UERNISTO TOLL, Books Roys Dollarson Part Wart Tell (1994) (
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2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 13 14 15 16 17* 20* 21 22* 23 24 25* 26* 27 28 29 20* 21 22* 23 24 25* 25* 25* 25* 25* 25* 25* 25*	2 3 5 6 9 7 7 12 11 17 10 8 13 16 14 18 15 19 22 21 23 20 24 38 33 27 28 29 25	SUPPERV WHEN WIT, for loss Menory UCRNSTO TOLL, Bonko Roy, Dollar With Status S
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 13 14 15 16 17* 20* 21 22* 23 24 25* 27 28 29* 27 28 29* 20 31 32 33*	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18 15 19 22 21 23 20 24 38 33 27 28 29 25 26 32 	SUPPERVINUEL (Inc. Inc. Macany UCRNED OIL, Bankin Roya. Collination Delivers of the second second second Delivers of the second second International Colling International Colling
2* 3 4 5 6 7* 8 9* 10 11* 12 13 14 15 16 17* 18 19 20* 21 22* 23 24 25* 25* 27 28 29* 30 31 32 33* 34	2 3 5 6 9 7 12 11 17 10 8 13 16 14 18 15 19 22 21 23 20 24 38 33 27 28 29 25 26	SUPPEY WIRN WIT, for los Monory UERNSTO TOLL, Booke Soys Difference Person State State State State State State State Person State State State State State State State PERSON State State State State State State State NUMBER STOLES Along Internet & The Bang State NUMBER State State State State State State NUMBER State State State NUMBER State State NUMBER State State State NUMBER State State NUMBER State State NUMBER State State NUMBER State NUMBER State State NUMBER State State NUMBER State NUMBER State State NUMBER State NUMBER State NUMBER State NUMBER State NUMBER State NUMBER State NUMBER NUMBER State NUMBER State NUMBER State NUMBER State NUMBER State NUMBER State NUMBER State NUMBER State NUMBER State NUMBER NUMBER State NUMBER State NUM
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MUSIC WEEK 14 FEBRUARY, 1987

NEW SINGLES

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"AGE OF CHANCE KISS THE CRUSH COLUSION MIX: Be Fail Be Clean Be Chesp/Crash Costs/cash/Momine After The Surface/Kiss/Mable Hart/Ware	A Wonderful Day
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ANTHRAX LAW THE LAW/Bid e Lovbords And Science Lowron Bond Island LAW 1 Limited Edition Picture Disc: 1215 316 12" Lid Edn Poster Ben (E1	Asercore N
ASTLEY, Virginie SOME SMALL HOPE/A Summer Long Since Post WEA YZ 107; YZ 1077 12 Incli So Like Donan (Incl) (W) RANYMEN, The SCRIPTING WILLY IN CONTRACT LONG SINCE Post WEA YZ 107; YZ 1077 12 Incli So Like Donan (Incl) (W)	Bomp Bomp
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BEASTIE BOYS, The (YOU GOTTA) FIGHT FOR YOUR SIGHT (TO PARTY) Time To Get II Def Jam 6504187; 650418612 (C) Hip BEASTIES The STRAWTERPY FIELDS FOR YOUR SIGHT (TO PARTY) Time To Get II Def Jam 6504187; 650418612 (C)	Bo Salt Well Ave Tangla M Bo Soc
BEAUVOIR, Jean MISSING THE YOUNG DAYS/Crozy Virgin VS 874-12 12" [E]	Braken Promises
BLLL, Mappin EVEXASING LOVED angeness Woman President PT 557 (5P) BVC BALS VEXASING LOVED angeness Woman President PT 557 (5P)	Cont Help Foling in Love
BIG SUPREME PLEASE YOURSELF/Keep On Putting Polyder POSP 840 Fic Bas: POSPX 840 12" Fic Bas (F)	Older Of the RevolutionT
BISCUIT, Karl SECRIT LOVE/So Creamed Disc CRAM 054 121 (JNM)	GarkesvileG Controling The Edges Of
BUGS, The LEAVING HERE/Leave Us Alona/See HI Core Mr WILD TURKEY 1 Washall	ToneG
CAMBERWELL NOW CREENFINGERS/Ibo Ink INK 1224 12" (I'NM)	Controling The Edges Of Could Thin Be train. C Could Thin Be train. C Crawl Baben. P Crawl Eddon. P Diamond Of The Sole Of Her Diamond Of The Sole Of Her Diamond Of The Sole Of Her Diamond Sole The Midd. P Engine Folger. C
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CHINESE GANGSTER ELEMENT EP (4 took) Ted Rum CGE 001 (/Red Rhine) CHRIS & COSY TAXE INE ISEN (converted to #20 thm CGE 001 (/Red Rhine)	Diamonds Of The Soles Of Her
CHRISTIANS, The FORCOTTEN TOWN REMOVING Wate Wate Proving For A Hordine Island 12/5X 291 12" (E)	Don't Need A Gun
CINDEXELLA SHAKE WE/Nightongs Vertigo/Phonogroum VER 25;VERX 29 12' incluited On Wheels (F) D'ATEV, Tamara Tanat II' VOILLET WE CAN BE	Don't Stop The World
DATBLYGU HUGP GRAWTH OG/tio Anhele ANHREFN (CB U/E)	PC
 DAVIS, Darlese I FOUND LOVE (Radio Mis) (Inst Mis) Serious 7CUS 1 Fr: Bag: 12CUS 1 12' Fr: Bag incls. Dans To Dance (A) DEBARCE ELIVERY CONDUCTION (Inst Mis) (Inst Mis) Serious 7CUS 1 Fr: Bag: 12CUS 1 12' Fr: Bag incls. Dans To Dance (A) 	sca EvenasingLove
DUBIOUS BROTHERS, The SOUTH AMERICA WELCOMES THE NAZIS/Lord Of The Flevible States/They're Coming To Take Me Away Fand Far	forgoten lawn
DUBIDUE SKUTHEST, IN-SOUTH ANDERGA WELCOMEST THE MAZEN and OT has FlowAble Source/They're Coning To Gale Me Away Fred For Toroutif PT 2012 Con UTIVE DUY SANKT IND Con Little Falleria 1274 FT (2004) E. Schwie StOCK Merk Wold High Wenne Besterer WSBS(WSBS1712 (M) RASURE TO COST HAN'T DE AT IN THE COST IN THE MONING English Mine MUTE So Ric Seg 12MUTE So 127 Fic Seg incls. We Need Leve Little Intel Reveal (RTC)	sca Evidenting Love 6 sca For King Wily. 8 Forgoten Ison. C Fore for Fall. H Check Of Cable Sate M
EXASURE IT DOESN'T HAVE TO BE/In The Hall Of The Mountain King/Iba Mute MUTE 56 Pic Bag 12MUTE 56 12" Fic Bag incls. Who Needs Lowe La They Reeval (1977)	e Gold Mine P
EURYTHM/CS MISSIONARY MANYThe Lost Time (Line) RCA DA 10 Pic Bog DAY 10 12 Pic Bog (R)	GreenlingenC
FRENDS OF THE FAMILY ROTTEN TO THE COLD News READS CALCUT CALCUT 12(1)(R) (R)	Guy Lite Ma R
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GO-BETWEENS, The RIGHT HERE When People Are Dood Beggers Banquer BEG 183; SEG 1837 12" Gatefold Sleeve BEG 183D in double pock w	Hung in The Playground
GODFATHERS LOVE IS DEAD/Ancelo Composite Image GFTR 04D GFTR 04D 12" URed Rhand	I An the LowA
GRAHAM, Johi SELL IN LOVE (Ughts Down Mal/Love Too Much (Too Much Wa) EMI JAKE 10 Fic Bog 12/AKI 10 12: Fic Bog (E)	iost lFoundlavel
GREAT LEAP FORWARD, THE CONTROLLING THE EDGES OF TONE/56 Ron Johnson ZRON 19 12" (INW) GREEN ON RED CLARKESYLLENG Drokin Mercury/Phonosenan GOR 1-GOR 12 12" inde tenters (P)	IGet the Sweetes holing
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HARKY, Debbie FREE TO FALL/Secret Life Chrysolis CHS 3073 (CHS 123973 12"10) Dence/D	ICO EXed to Kde Bikes
HART, Corey CAN'T HELP FALLING IN1 OVE/Broken Arrow/My Brother's Leaving Today (Previously Unreleased) EMI America 12EA 227 12" [E]	In At The Deep End M.
HOPE, Peter & J. F. PODMORE KICHENETTE/solutional Facility (Knownette Version Native NTV 13.12" (V20) HOPE, Peter & J. F. PODMORE KICHENETTE/solutional Facility (Knownette Version Native NTV 13.12" (V20)	jock MixM
IDOL, BIIV DON'T NEED A GUN Fatel Charm Chrysalis IDOL 9: IDOLX 9:12"(F)	Kas's' fel ?
MMACULATE POOLS TRACIC COMEDY/Dub Poets (Live) A&M AM 377;AMY 377 12* inde All Foll Down (F) KAMEN, Nive (CYONG YOU US SWEETER THAN EVER Reve ABor Toxic-In WEA YZ 104/YZ 104/YZ 104/YZ 104/YZ	Sas Jine Crush Collson Maj A Exchangester R
**KES SOMEWHERE IN THE NICHT/Hoyley's Eyes/Bird Of Prey Hean PLAZA 0221 12" (59)	Leaving Here. B Log Full Of Akobel. N Let The Music Move U
LAST PARTY MR HURST/bo Horvey PR.002 (192)	Let The Mask Move U
LICK THE TINS CAN'T HELP FAILING IN LOVE/Bod Dreams Sedition EDIT 3308 Pic Bog EDITL 3308 12" Pic Bog (A)	LiesS
LITTLE JOHN YES MAMA/to live & Love LLDIS 003012" (5) LONE JUSTICE FOUND FOWF/EYes Dov/Libs The Brin GeB to GEE 18-GEE 181 121 GEE 18F Getabled Status in double mark with SWITT	pae LiveN
JANE/Don't Toss Us Away (W)	love is DeadG
MACKENDES MEALT MOUTHTO KON JONESE ZKON 15 12 (JINM) MADONNA & OTTO WERNHERR WILD DANCING/fag Receiver REPLAY 3006 12" (P)	RG Line Solar A
MAN TWO MAN WHO KNOWS WHAT EVIL (Frightmore Mak/Unit) Nightmore MAREX 3 12" Pic Bog (A) Eurobeat/Hi-N MAKEVED A. Much Struct Minus (CV MONITOR AND	RG EverK
MEN THEY COULDN'T HANG, The GHOSI'S OF CABLE STREET/Droom Machine MCA SELL 3; SELL 3 12" incl. Everpool Luloby (P)	Machates Sylanc A Mary Strayer W Mech Moads M Missing The Young Days B Missing The Young Day
MIDNIGHT SUNKISE & JACKIE RAWE IN AT THE DEEP END/(Int) Nightmore MARES 11 MARE 11 12" Fic Bog (A)	Meely Mouth M
MONROE, Merilyn WHEN I FALL IN LOVE/Heatwave Zuma ZOOM 6 Bag; ZOOM 9 6 Ficture Disc; ZOOMT 6 12' Fic Bog incls. Diamonds Are A	Missionary ManE
Gels Best Friend ZOOMX 6 12" Picture Disc (A) MOORE Crambial D Stability Friend Stability (A)	Moter Fig 8
MY BABY'S ARM HUNG IN THE FLAYGROUND/The Prenive Kird Kasper KAT 2 / Bacia	Mr. Hant
NEVER NEVER AMERICANAA/bo Round NN 001 (URod Rino) NEW MODEL ADMY ROKENI STREET/Common FM MMA & 120 (2004) 10 (URod Rino)	My Fovourite Dress
County (Live At Coverty Poly) (E)	Mr. Rust Mr. Fourier Dens
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PRINCE BUSTER AL CAPONE/One Step Boyond Sparton SP 145 Pic Bog 125P 145 12" Pic Bog (SP)	SecreD
** RAZE LET THE MUSIC MOVE U/Get Down Champion CHAMP 27; CHAMP 1227 12" (4) (Rescheduled) Dance/Di	So Then Come So They Go N
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ROSE OF AVALANCHE ALWAYS THERE/too Fire BLAZE 18;8LAZE 18;712 (1) NW	Something InsideS
SCHOOL BAND (Alen Morgan) TAXE THEM TO SCHOOL Tonight Tetal Eclipse TECLR 3 (SP)	Sonic Boom BoyW
SCOTT, Amando UES/Experience Starblend AMANDA 1;12AMAND 1 12:(Å) SIFFRE 1 vik SCIMFTHING INSIDE/Hard Road China WOK 12:WOKX 12:12:(F)	Seen. Since Cane So They Con N and Some Small Hope A Some Small Hope A Some Small Hope A Something Inside S Something Inside S
SIGLO XX TILL THE END OF THE NIGHT/the New It Again Sam BIAS 46 12" (Vited Rhine)	Sellin LoveG
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NEW 7" & EXTENDED REMIX 12" SINGLE · W8404/T	WHEN A MAN LOVES A WOMAN
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MUSIC VIDEO

MUSIC VIDEO

POP PROMO companies Jump Productions and Vivid Produc-tians have joined forces in a bid to tackle the TV programming market.

arket. Sidney Lanier, head of Jump, Sidney Lanier, head or sump, says his company is now winding down — it shoots its last promo this week — and will be moving into Vivid's offices in Poland into Street

Under the new agreement Lanier will become joint produc-er at Vivid with current producer

KATE BUSH- The Whole Ste

DIRE STRAITS: Alchome Line

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5 THE POLICE: Every Breath Yoa Take 8 WHAM! The Final

STATUS QUO: Rocking Through The Years

Nachora Bell and Jump's directing duo Nick Sowyer and Corina Cormamile will also be taken on board. This will feave Vivid's other boss, Luke Roeg, free to carry out executive responsibili-

ties. Lanier says: "The merger come about when Luke and I both real-ised our companies were head-ing in the same direction. We both want to move into the TV market, so it seemed a good idea to combine our facilities."

Vivid jumps into TV After the gold rush

by Sue Sillitoe

Hy Sue suittee VIDEO Collection broke new ground last month with its announce-ment that it had gone into partnership with Picture Music In-ternational to launch a video sing-les label, Gold Ruther, releasing pairs of "classic" pop promos of poirs o

Plans for the first batch, due out over the next few weeks, are already well underway and will include some top names such as Iron Maiden, Gerry Rafferty and

Iron Maiden, Gerry Rafferty and The Stranglers. This joint venture marks another stap forward in the growth of the bard and the scene 18 months ogo with the loutch of componies such as the Video Collection and Channel Five. And, according to the Video Collections mew market-ing director Gerry Fibe, it is some-thing which should be serious-end shoes and mails wideo pro-end shoes and mails. cord shops and music video production companies as a means of

duction companies as a means of making extra money. He explains: "The sell-through video market has huge potential and I believe that in time it will and I believe that in time it will grow to be as big as the record industry. The consumer awareness is olready there, more and more people have video recorders and provided the product is priced cor-rectly, they are prepared to buy. With the advent of the sail-through market there isn't much difference and there the said for a plaum now between the cost of an album

new between the cost of an album and the cost of a video. "We are new a fast moving con-sumer goods society and most of our self-through product goes out through the major multiples such as W H Smith; Woolworths and, very shorth, through ASDA. "But we are also trying to con-vince alther smaller such as record thops to stack the under o lenner tildes — and not just the

'I don't think producers realise the potential of sell-through video'

music ones." The Video Collecton's catalogue The Video Collecton's catalogue is broad-based, covering feoture films, children's tapes — by for the most popular with over 40 per cent of the sell-through market share and music programming. But de-spite this Fyte would be the first to admit that the company's music titles are not exactly contempor-ary, olthough he feels this is impro-

He says: "Our range of music titles is increasing but it is still our weakest area. However, if you recognise a weakness you do some-thing about it, hence the video singles label and my attendence at Midem."

Midem." Fyfe was at Midem with lan Weiner looking for new muis programming for the main Video Collection catelogue and for third party acquisitions for the video singles label. And he feels the time is now ripe for video production componies to exploit the video through market by coming up with more programming for the under of these proce thorth the under of these processions.

tenner price bracket. He says: "I don't think producers realise the potential of sell through video and this is something they should be made aware of as far as

should be made aware or os fur os programming goes. "I think they should be filming all major concerts for future video re-lecase; if they don't they are crazy because they will be missing a gol-den opportunity. It is not expensive cen opportunity. It is not expensive to film a concert properly but it has to be done properly because, even at less than £10, the public won't stand for inferior quality. "The development of music idea is activate activate

video is entirely natural because video is entirely natural becase music as a leisure pursuit is a large part of people's lives and they are growing used to hearing it in many different ways, for example com-pact disc. What we need is more pact disc. What we need is more programming. There are concerts out there worth filming if only the industry would realise it." Fyfe feels the same could be said

Fyre teens the same could be said for all those pop promos now con-signed to a forgotten record com-pany shelf. Although the video singles label will initially release PMI product he is convinced it is only a matter of time before record companies realise that there is sub-stantial amount of money to be made from old promos.



GERRY FYFE: waiting for the re cord companies

"Lots of songs are perceived as classics," he explains, "yet the promos are sitting around gather-ing dust. With our video singles label we are giving record com-panies the opportunity to take them off the shelf, dust them down and make something of them. We feel that two top-quality promos selling at under £5 is bound to be a seeing at under 20 is bound to be a success — especially when you consider how much a 12-inch sing-le costs now. And people like these promos, You can tell that by looking at the success of the Now tapes which are basically just full length

which are basically just full length compilations of promos. "When I worked in the record industry I used to hate promo videos, seeing them as a stupid worke of money. II always seemed ridiculous to spend around 220,000 making a video which had a life span of one single in the charts and them that was it. Now record companies have a chance areas the analytical the section of the section of the section area of that insettment record companies have a chance to recoup some of that investment. I hope our door will be battered down on both the singles front and feil-length programming — it's just a matter of letting people know was are here and are willing to buy." On the face of it the Video Col-lection and PW's joint venture cer-tainly has the smell of success ob-with which they fed was the net

tainity has the smell of success and out it, which is why Fyfe won't be at all surprised if other people copy the idea. "No doubt our competi-tors will follow suit," he says. "They will watch us to see how we do but it is inevitable that eventually son one else will do the same thing



THE MUSIC BUSINESS HAD BETTER WATCH OUT!

BECAUSE SOUNDS IS GOING INTO COMPETITION WITH IT

Forget your feeble one-off record gifts on the front of other music papers because Sounds is launching its Spring Promotion with three EPs in a row. With eleven exclusive tracks by eleven exciting acts selected by our very own A&R department, THE SOUNDS SHOWCASE EPs feature the absolute cream of the modern music world.

Admit it, could anybody else put together a series of three EPs that star The Cult, The Mission, Gangway, The Mighty Lemon Drops, The Leather Nun and The Woodentops, as well as five other top acts?

Impressed? We thought you might be. And we'll carry one of the set on the front of each issue dated February 28, March 7 and March 14.

Far from making the music business redundant during those weeks, it will be your opportunity to advertise your company's products direct to your target market of young record buyers. And **Sounds** will have extra distribution, press advertising and a national radio campaign to promote these issues.

So if you want to find out more about our A&R strategy or just place an ad with us, then call our advertisement department on **01-387 6611**.

THE RECORD BREAKER

SOUNDS

CLASSICAL

Last minute decision creates classical/pop CD price gap

AN FLEVENTH hour decision by PolyGram has created a price gap between the mid-price pop CDs and the mid-price classical CDs announced by chairman Maurice Oberstein last week.

Oberstein last week. With pop retailing at around £7.99, and classical around £8.49, the company clearly considers there is a different market percepthere is a different market percep-tion of classical value – though the move will not please retailers and others pressing for cheaper CDs in order to broaden the market. But heavy national advertising prepared for the three PolyGram classical titles that will form the

spearhead of the majors' break

spearneda or ne majors break into mid-price. Deutsche Grommophon, Philips and Decco are each to present their new CD ronge in April. DG's Golleria, a noted success on LP

Calleria, a noted success on LP and topp or a re-mastered re-issue series, is to be the basis of the mid-price CD tobel, as predicted in Music Week tod year. There will be 20 Galleria mid-price CDs in the first black release, with Kargian's 1977 recording of Beethoven's Chorol Symphony as the own likely to achieve the best soles figures. All Karadon's 1977 Beethoven surphysites will come Beethoven symphonies will come out in due caurse

Abbado, Giulini,

Abbado, Giulini, Bohm and Kubelik are among the other con-ductors whose work will, from April, be an mid-price CD. Decco's mid-price CD leabel will be based on Ovation, with its dis-tinctive covers. April will see 200 releases, Philips will have a new series of remastered neissue mete-nal for its mid-price CD series cal-led Silver Line, with a black release "We have meted not to duplicate "We have meted not to duplicate

of 20 also in April. "We have tried not to duplicate too much of the material, but with works such as Vivald's Four Sea-sons, that has proved impossible," admits Bill Holland, classical manager, DG.

Labeques repeat on Rhapsody

HE FRENCH piono duo Katia a Marielle Labeque have moved on to their third label within five years

to their third label within five years following earlier recordings with Philips and EMI. Although they recorded a two-piano version of Genshwin's Rhap-sady In Blue for Philips, they are now back with the same work but in their own arrangement for two pianos and orchestra ... on Nearch

Decca. The recording, with Gershwin's Lullaby (for string orchestro), An American In Paris and Cuban Over-ture, was made with the Cleveland Orchestra conducted by Riccardo Chailly (417 326 CD/LP/tope).

Perahia's second benchmark

THE SECOND instalment of Mur-The SECOND instalment of Mur-ray Perahia's project on CBS to record the complete cycle of Beethoven's five Piano Concertos has been refeased — Nos 1 and 2, with the Concertgebouw Orches-

tra conducted by Bernard Haitink. In much the same way as Pera-hia's Mozart Concerto cycle was hia's Mozart Concerto cycle was regarded as the benchmark for the time, so his Beethoven's perform-ances have been extremely well received by critics and public alike — an indication given by the Gro-maphane Award wan last year by the release of Nos 3 and 4. Strong sales can be anticipated.

THE BEST film themes of Mau-rice Jarre — father of Jean Michel

rice Jarre — father of Jean Michel — are released on a new olbum issued by CBS with the RPO con-ducted by the composer. The compilation (FAVFMT 42307) includes the Lawrence Of Arabia Sulle and Prelude on Laro's Theme from Dr Zhivaga.



NEGOTIATIONS BETWEEN Herbert von Karajon and Decca over royal-ties on the opera recordings made in the Sixties and Seventies have been brought to a successful conclusion allowing the release of some important

To make the most of the current interest in Verdi's Otello, the Gr to more me most of the current interest in Verd's Oldis, the Gro-mophone recommended recording of the work mode by Karajan in 1961 with Del Monoco in the title role and Renata Tebalai es Desidemona. It appears an 2CDs – vere 48 multise sach – ao 411618. Next month, Decco is to issue two further Karajan opens, the Fensi/ Pouroati recordings of Puccin's La Babhene and Madame Butterly.

New distribution deal signed for Teldec

CONJEER IS ceasing distribution of the German label Teldec after three years of operation. "The main reason was that the slide in the currency of the Deutschmark against the pound no longer made it a profitoble label for us," says John Kehoe of Conifer. "But in addition there was a

"But in addition there was a general feeling of disappointment about the performance of Teldec. We worked very hard on promot-

ing artists such as Harnoncourt, but

ing artists such as Harnencourt, but we had very little support in terms of artists tours." A new three year contract has been signed between Teldec and ASV who will handle the marketing and importing of the label, with Pinnocle who distribute AV.

The move was announced by Elmar Hussing, Teldec's director of international marketing, at Midem.

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REVENGE ***

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MUSIC WEEK



GIVE A LITTLE LOVE the Judds



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69 47	GAP BAND 8 The Gap Band	Total Experience/RCA FL 89992
70 38	Cameo UP • co	Club/Phonogram JABH 19
71 62	RENDEZ-VOUS • co Jean-Michel Jarre	Dreyfus/Polydor POLH 27
72	WAREHOUSE: SONGS AND STORIES	Vormer Brothers 925 544-1
73 66	COSMIC CARROT Jasper Carrott	Pertrait LAUGH 1
74 59	SIXTIES MANIA • Various	Telstar STAR 2287
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76 71	China Crisis) Virgin V 2410
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TALENT

Roots blossoms

Koots blocssoms e. Roots Gots kijn prešle rin 1987 (par fak chart, he Ani-Apartikel beneft brought jacutik by the packet, gave everyhody a god fine and wai in an excellent cause. Then there's an bismane, active of Cacking Wirk, I stower releases. The Oyater Band we dil know, and now's there Michelle Stocket, the complies remainsu-addily that broadens the paperal of the roots music. the paranative the roots music: the personality story to othract the mainstream press, the music to keep the rooties press, the music to keep the rooties in rapture. Anything else of in-terest? LPs for review to Duncan Holland, singles to Jerry Smith, both care of Music Week. DH

Still Alright jack

 DESPITE THE crashing of Mak-ing Waves, the future for Home Service has never looked better. "Album of the year" Alright Jack is to be included as part of a deal being sought for the band as plans were finalized for their first major were finalised for their first major tour starting this month. With the magic for the National Theatre's/ Channel Four's award-winning Mysteries and BBC1's Holy City already behind them, the new material now in rehearsal has a lot to live up to, and does. Contact Chris Coates: 01-769 2175.



PASTELS: mouthwatering make critics eat their words

Pastels picked!

by Terry Wall

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

FOLK & ROOTS ALBUMS

	TITLE, Ariss	Label/Catalogue No (Distributor)
1 11	GRACELAND, Pool Simon	Mexaer Bres W152 (M)
2 (11)	SUZANNE VEGA, Science Vege	A.2.16 A.MA 5072 (F)
3 12	STRONG PERSUADER, Robert Gray	Wertwy MERH \$7 (7)
4 (8	STEP OUTSIDE, Par Optier Boad	Cooking Kayl COOK 001 (1998)
5 19	TALKING WITH THE TAX MAN ABOUT PC	ETRY, ER, Ropp Go Disci ADOLY 6 (9)
6 84	SHABINI, The Bhandy Boys	Disablique AFEI LP 02 (URE/STERHS)
7 关	WATCH YOUR STEP, Tel Hushins	Windows On The World WOLF 1 (7)
8 (14)	RUM, SODOMY & THE LASH, the Pages	SCH STEE 5 (E)
9 (15)	THE CRAB WARS, The Report Family	Damberter DAM D17 (CM/PRD1)
10 .8	DARING ADVENTURES, Roherd Thompson	Polyder POLD 5702 (F)
11 (~)	THE TEXAS CAMPFIRE TAPES, Robote Stocked	Cooking Kiryl COOK 002 (USUA)
12 K	ON THE BOARDWALK, Tel Booking	American Activities BRANE 2 (STR)
13 4	T-BONE BURNETT, 5-Bose Burnet	INCA INCF 33(7 (F)
14 19:	WHO'S BEEN TALKING, the Enters Gray Band	Charly CBB 1340 (CE)
15 (15)	GUITARS, CADILLACS, ETC. ETC., Dyspla Too	keze Reprise #2 53721 (M)
16	RING OF GOLD, Gened	Cellik Alusik CMD34 (CM)
17 :	FOLK IN HELL, Gove fo Leth	Probe Plus PROBE 6 [37PF]
18 (17;	THE BLACK FAMILY, The Block Family	Dato SARA 003 (CM-PRO)
19 97	A GLINT OF SILVER, Shy Married	Green Lower SUF TOND (CMUPRO)
20 07	MORE LOVE SONGS, Loodes Watereight II	Demos RESD 79 (9)
21 00	WHO KNOWS WHERE THE TIME GOES,	Sondy Denny Inlend SOSP 100 IE)
22 (23)	LIGHT ON A DISTANT SHORE, Dates late	18009 (CM/PROJ
13	INDUKU ZETHU, Lolpanth Book Bambago	Stenorice 43227
24 125	BORDERLANDS, Entrys Tichell	Biock Crow (80 210 (CM/7800)
25 1-1	MADAGASIKARA VOL1, Value Atos	Globestyla DR8 012 (CM/7803)
26 (25)	TRUE AND BOLD, Sea Geoples	STUE STUE ? (ON)
27 33	RAVE ON ANDY WHITE, July White	Dexa FLP 100 IF)
28 (19)	TWO A ROUE, In: Long & John Method	Fathade FE 055 (CM/Prog
29 (38)	THIS CRAZY PARADISE, President	Familiar FAMS9 (CAUPROLI/CA)
30 112	HOW GREEN IS THE VALLEY, The Best They Could	da't Hors WLA MUT 2030 (F)
Соп	npiled by Folk Roots Magazine (national panel of specialist and gen	

a curs of mem Area and a second of the analysis of the second of the sec

gripes with regard to The Pastel's seemingly new found energetic and aggressive sound. But will the new alown, Up for A Bit With the Pastels, be in similar mould? "Oh no. If I be much more varied, there'll be a few gurgy bits, but there'll alos be a few Spector-esque sounds and a country type thing or two. The lost single was farity basic but we've built on that." The Pastel's outvious cull status,

from new pop renegades to semi-respected accessible songsmiths, has obviously been helped by ex-tensive live shows, and there'll be tensive live shows, and there'll be sparadic outings to support the album's release on February 6. "Yeah, we'll be bringing in keyboards too to try and make the

sound even bigger, but it won't be

sound even bigger, but it won't be all that wanky kind of thing that people usually do with keyboards." Well, whatever the latest craze, you can be sure that The Pastels will be developing a supreme brand of up-tempo pop during '87. brand of up-tempo pop duning '87. Whether if be in a country-esque coagulation of The Ramones sound, or a tempered Buzzacoks-meets-Byrds singalong, people will still categories them as something no one understands then secretly play their records at home. But, that's life, Isn't it?

Glass and Reich via WEA

by Nicolas Soames

WEA IS to distribute selected mate-WEA IS to distribute selected mate-rial from the respected US cata-logue Nonesuch, whose product has been unavailable here for over a year, in a deal which includes a year, in a deal which includes works by systems music supremos Steve Reich and Philip Glass, but also has a few notable exceptions. The imports will, in the initial instance of least, be restricted to six

instance of least, be restricted to six records, including works by Reich and performances by the Kronov Quartet, which tourned the UK suc-cessfully last year. Described in the Chicago Tri-bune as "a label that stands apart from the slagheap of guiless con-formity", 1986 was certainly a very good year for Nonesuch in the UL, Of its 20 new relacies not oble, dif face, frentore in the Rill. the US, Of its 20 new releases, not only did four feature in the Bill-board Classical Charts, but four titles also reached the New York Times 1986 Pop Critics' Top Twenty

The six which will now be distributed in the UK from February are: Steve Reich Sextet and S Marimbas (K979138); Works Six Works by Marimbas (K279138): Works by Sculhorpe, Glass, Nancerrow, Sallinen and Hendrix (Purple Haze) played by Kronas Quartel (K279111): Works by Ennia Mar-ricone played by John Zorn (K279131): Teress Stratos sings Kurt Weill (979131): and two albums from the back catalogue; Philip Glass' Mishima and Steve Reich's Desert Music. Each will be available on all three formats.

Classical dealers may regret however, that WEA has decided not to bring over stalwarts of the Nonesuch label such as Rifkin's B minor Mass, which won a mophone Records Award, and Rif-



and many buyers, while welcoming recordings of Reich and Glass, will be disoppointed with the toe-in the-water attitude of WEA.



TERRAPLANE'S MORLEY (left): "A

'Plane speaking

by Jeff Clarke Meads

by Jet Clarke Meads JUST WHIST recolons were be-ginning to feel a breaze at their back, luke Merky, the band's creative force, put forward a Conditions loaded set for for Terraphone to progress from solid foundation of sell-out Mangues above and support slots to Meat Marky contends, such success would have been antificial. He field that the band's faile, was relaw, Black And White, was the introduction of a barras scala-

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

formal." Six tracks have been recorded for the new Epic album, which is due for summer release, and Mor-ley comments: "In every sense, our movement away from our old style is becoming more apparent. One of our new sangs sounds like Madonna and ane sounds like Donald Fagen. I think a few people are in for a surprise. "A lot of our old fans will like it

because we tend to attract the more discerning rock fan who likes more than just heavy rock. The new album is shil very, very much Terraalbum is shill very, very much Terra-plane — in fact, even more so than the lost album. When you hear the new stuff, you're able to tell that the people doing it had a great time. The old stuff perhaps didn't have that. It sounds fraught and rushed.

"There are more styles and influ-ences in what we are doing now and the production is a lot more sympathetic. It's much more repre-sentative of what we really are."

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

PUBLISHING

PERFORMANCE

SBK: a labour of love (& money)

by Danny Van Emden

FROM THE giant "Wherever You Are, We Are" posters lining the waterfront of Cannes to the big, brash bash at the Whiskey A Gobrash bosh of the Whiskey A Go-Go, Midem provided a perfectly-timed vehicle for SBK Entertoin-ment World, recent buyers of CBS Songs in an £87m deal, to broadcast their aggressive manifesto to their staff — and the world

The acronym stands for Steph Swid, Martin Bandier and Charles Koppelman, the latter pair boastng an impressive track record wi ing an impressive track record with artists such as Barbra Streisand, The Four Tops, Diana Ross and The Kids From Fame, and the former, the main man of the Felt Corporation carpet business.

But the triumvirate's address at their Connes party, at which each said their ("exploit and promote") piece, gave an early clue tha Swid, an unknown quantity to most of the publishing world, intended to be more than a sleeping part-

Koppelman: "Stephen Swid has a tremendous interest in the arts and fortunately for us he has made the decision to put time and effort into building SBK."

into building SBK." The mesuge? They're out to break UK acts in the US and vice verso. Top of the ogende ore Scot-land's much-touted Love & Money, whose live set of the Whiskey A Go Go brought a touch of grit and class to the langely lip-synching Midem, plus Gregory Abbott, thaneed wul, singer, who accentive transmission soul singer who recently tapped the charts Stateside and whom SBK feel should do likewise in Europe, and Andy Taylor, Durannie guitar-ist and sometimes Love & Money producer. Other priorities, say Bandier and Koppelman, are the Swedish group Trance Dance.

"We're a worldwide company and music is a universal language. We've always enjoyed producing records for labels, but now we have the copability of finding artists in all countries."



We've had a real working Mida Midem — meetings and listening to music from everywhere." Is pubmusic from everymone everymore lishing moving in an everymore oggressive A&R-orientated direc-tion? "This publisher is going to be more oggressive," they say, the mort opgressive

"We're the most agreement is guided to be "We're the most agreement of the second second second second promoting and marketing. When to neneone signs to SBK, they don't juit get an advance — we wark roal hard to get record companies to facus on the actual." Bondier: "It's important that the mask community in the UK and status that we don't have the res-stands that we don't have the res-veh signings and praduction and publishing arrangement," he says, adding what is advalued. publishing arrangements," he says, adding what is obviously a catch-phrase, "We use our ears and then

phrasi, "We use our ears and then our packets." When it comes to image, Kap-pelman and Bandier recognise that in the UK publishing may be up against an uninformed view of the fraternity as something distinct and separate from the origination of music — but the picture's a lat brighter in the US, and that's some-thing them knows to recreat "The brighter in the US, and that's some-thing they hope to spread. "The bad image is not as sharp in the US as it may be in the UK," says Kop-pelman, "but even so when I travel as if may be in the UN, says not pelman, "but even so when I travel and go through immigrations and it says publisher' on my passport I feel 'why doesn't it say record pro-ducer?' It's something we're proud of

"In some ways we feel more important than record companies. We find artists, select the material

It's all about being number one, they say (and they should knaw), but SBK as yet know no fear of competition. Bandier: "Competicompetition. Bandier: "Compet-tion disappears when music is mar-vellous. We recently went to an induction ceremony for the Rock & Roll Holl Of Fame. Fifteen stars from the past were called up and the last one was Smakey Robinson. the last one was smakey Robinson. When he was got up onstage, the band played Oah Baby Baby and out of an audience of 10,000 sophisticated New Yorkers there sophisticated New Yorkers there wasn't a dry eye in the place. Everyone began to sing and break out in goose-bumps. That indicates the power of music. There is com-petition, but it's meaningless in this business — it's healthy."



Freddie with love

IT SEEMED unlikely that Freddie IT SEEMED unlikely that Freddie Jackson was totally sincere when he dedared that one of his greatest ambitions had always been to play the **Hummersmith Odieon** and with typical American congeniality he insisted that we, the audience, clap ourselves — for being the best. "I love you London" was the obligatory assume

beight beit (1) low you (and/or beight beit (1) low you (and/or was the obligatory assurance. Despite being a bit porty and amable looking, he strutted around in a sparkity will and played out the sax symbol role for all it was worth. He demonstrated a strong, beoutful wice that lended to needlesky ablorate and will be in enedlesky ablorate and will be needlesky ablorate and will be order to hardword will be worthe in vertalle enough to de worthe in vertalle enough to de justice to a really good soul song, the material itself was not classic.

The band were solid and funky taking the dance numbers up to a rexing the dance numbers up to an exciting pitch with the nimble Fred-die providing all the visual interest. You Are My Lady proved to be a serious effort — inspite of all the steamy chat inbetween — and stretched his voice to marvellous bisher and lovaice.

stretched his voice to marvellous highs and lows. Freddie proved that he really does love London — almost as much as he loves himself. KAREN FALIX

British steel

THERE ARE few things in this life more rare or more refreshing than a healthy package of young British metal talent taking pride and elecsure in its work

But such is the enth endeavour generated by Chrome Molly and Baby Tuckoo that it's ning the Ashes every day of ike win the week. The two bonds — the Molivs

Leicester, Baby Tuckoo fro From Detester, soby foctor from Yorkhire – have been touring the country as a unit, taking it in turns to headline. At London's **Mar-quee**, they proved to be a team, working for and complementing each other.

each other. Baby Tuckoo opened the show with a set that was solid and gritty although perhaps a little dour in its finate uncommunication. although perhaps a little dour in the efforts to remain uncomplicated. Their efforts, though, pravided the Mollys with a perfect opportunity to show us what they have learned. A year ago, they were the musical equivalent of snathy-nosed idds; full of energy and effort but scruffy and ragged. Now, they are sumpossful and fearsame.

kids; full at energy, scruffy and ragged. Now, they are purposeful and fearsome. The music has matured into a must with a sleek coat and sharp

teeth while frontman Steve Howtech while frontman Steve How-kins has discovered the art of mak-ing audiences feel as though they belong. With a major deal just around the corner, the Mollys are around the corner, the Moliys are one of the bands who, five years from now, will have the punters proudly boasting: "Of course, I saw them at the Marquee." JEFF CLARK-MEADS

Blithe spirits

AS WITH everything else that cros-ses their paths, the party to cele-brate the release of the Nych Feartie's debut LP, started of a shambles, but evolved into an evening of magnificant achieve-

Camden's Irish Centre Canden's Irish Centre was prepared for A Tasty Heidfu, the first Feartie LP on LYT, through Revolver, but no LPs arrived. So what do the Fearties do? Blame the weather and get on with the play-ing. Fleshed out with floating Fear-ties (old friends, founder members). hes (old trands, tounder members, passers by, even total strangers), the nucleus remains Stephen and Davie, the former maybe even more manic, the latter still funious, yet controlled on his extraordinary acoustic bass.

A young, maybe naive band, the Fearties, but certainly not the sim-ple souls that some of their recent ple souls that some of their recent patronising press would suggest. Their naked enthusiasm, hit and miss approach to gigging (fre-quently little more than mature busking) and totally honest attitude to performance is often mistaken for a lack of seriousness. Wrong. for a lack of seriousness. Wrong, You don't uproof from your home and travel the country, beg, work and bug for gigs if you're not com-mitted. Like their spiritual god-fathers, The Pagues (members of which were also in attendance, although in a strictly drinking rale), their very essence of goal time, allocentry densine areas rolling music, disguises a more pro found intent.

The music still defies accurate description. Starting as rackability with elements of metal bashing thrown in, it's a music which always allows its own wilful spirit to take over. Judgement on the recorded Fearties will have to be delayed. but until then, live is the business. If you're still distressed at missing the Pagues in the earlier public bar victories, don't make the same mistake with Nych Feortie.



King Luther

LUTHER VANDROSS put on a uge, glamorous show at the ammersmith Odeon, but at the Hammersmith Odeon, but a the some fine managed to reach our beyond the sugary showbic coal-ing to prove his bollins as a su-perb soil singer. His vacice was verkery and suble with the power to make a song memorphic with-oul needesly enable with me power to make a song memorphic with-oul needesly enable with enable and was and the bolling and form. Untary and with real push form during rational was not power and with real push formed enable retrieval. Providing real showed enable, Providing real

slow ones to keep Vandross's voice sharply in focus. Providing real dynamism were his posse of back-ing singers who included Ava Cherry and Chic lead singer Alfa Anderson. Vandros eventing as the slow

Vandross excelled on the slow Vandrois excelled on the slow song, with his excellent sense of timing, breathing new life into cov-ers such as Burt Bachorach's A House Is Not A Home. On the donce numbers a genuine sense of fun pervaded and a strident randi-tion of Stop To Love ended the content on an exuberant note.

Vandross was a no nansense performer, given to chat but not of a particularly sentimental kind. He obviously had a great time and everyone else did too. KAREN FAUX

D'YOU KNOW BRUNO?

Back in 67 Bruno was with the Bad Boys. His first public appearance was, well...remarkable! But his first record deal with Technograph Records and first TV appearance didn't go quite to plan. Master tapes got burnt when the Company's offices went up in flames and his part was cut from the TV show.

Bruno's touch was not quite golden. He booted out the Bad Boys. Was he really jinxed?

In 69 Bruno played Woodstock, Weird phase this...his band was called Crayon Jungle. Inexplicably, his performance was left out of the film of the historic rock event.

By 1970 Bruno had moved to Detroit. He was living in a Ghetto.

Now look at the inside back cover for more about this amazing man . . . AND WATCH FOR THE RETURN OF BRUNO.



al Federation of Popular Music CANNESS the International relation of roused While Publisher hink took of Median function dis obtation to be decide in histories and manual bob Manigrammy MD of the MCR5; Ian Tourner, MD of SACEM France and pravisioned of BLRA, the screetury general of the IFMP, F De Wit; Gloria Messinger, MD of XSCAP, Obter Abrahams, director of PRS, and W Dilanz of APM in Autina.

4 FEBRUARY 1 **MUSIC WEEK** 5 1 •



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

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ALBUM REVIEWS

STOCKIT VARIOUS: The Phantom Of The

Opera. Polydor PODV 9. The latest Andrew Lloyd Webber musical based on the classic book. musical, based on the classic book, book produced yet another huge West End stage hit and Henr's no reason why hits lowishly packaged success in the charts, Ih has the benefit of three hit singles being included — the title scale, All LAsk Of You and The Music Of the Night — and the fact that the LP is following the stage show by sever-al to build op. Method Crowford and Saruh Brichtman turn in and Sarah Brightman turn in powerful performances, and Lloyd Webber in collaboration with lyricist Charles Hart has produced one of his strongest scores yet. The Phontom Of The Opera has the potential to sell not just to those who have seen the show, but to a wider record-buying public as well.





THE PSYCHEDELIC FURS: Mid-night To Midnight, CBS 450256 1. Producer: Chris Kimsey, Three Producer: Chris Kimsey. Three years on from the sparking Mirror Moves and hopes have been jus-tifiably high in the hopes of some-thing good from this long-term band-an-the-brink of big things. Midnight To Midnight is more of a spiritual cousin of Simple Minds' Once Upon A Time than a new gold draam: orislikcally duil -- with gold dream: artistically dull -- with too many hackneyed images cal-liding with Stones' producer Kim-Iding win stones producer Nm-sey's collosal riffs — commercially probably their biggest, especially in the US. Strengthening the Minds link, Midnight To Midnight also in-cludes the old warhorse Pretty In Pink souped up as a soundtrack and probably the best track here. Great things await, but not necesnly musically. Ties in with current DVF



THE JUDDS: Give A Little Love. RCA PL 90011. Producer: Brent Maher. This third LP from the mother/doughter duo incorporates the five tracks from their 1984 debut mini album, previously unre-leased here. Personally, those ald-er tracks seem preferable to the the index seem preferable to the brand new dozen cuts (try John Deere Tractor or Blue Nun Cafe), os remarks of Naomi and Wynan-na in the light they dozerve. Never-theless, with Wagan/concert expore and the rest, this could be the next new country act to chart. Sup-

porting vocalists include Emmylou Harris and the Jordanaires by the way. Stock it, and don't forget the earlier Why Not Me and Rockin' With The Rhythm albums. AUDREY HALL: Just You And

Me. Germain via Jetstar/EMI DG LP 3. Audrey Hall's voice is high pitched and occasionally flat, but therein lies its charm. Although this album, like her first, is pitched at pure commercialism it still carries the lovers' rock stamp of credibility and her smooth, breezy delivery of covers such as Waman In Love and Unexpected Places are taken into a lighter, more melodic dimension. The LP includes her last two successful singles Smile and The Best Thing For Me, and as Hall has bridged the reggae/pop divide it promises to be a solid seller.



Arista 208 201. Producer: Gil Norton. Lest we forget ... behind Norton. Lest we torget ... behind the flurry of features now myster-iously appearing after Hurrahi lan-guished, ignored and without a major deal for ages, this band is a whole lat more than flavour of the week/month/year. Quite simply, this is the sort of olbum that all record companies should aspire to release. Ten tracks — at least half of them with hit single potential — and a welter of styles, but all bearing H Hurrah's signature of imagina-. Not a guitar, folk nor pop d, it's impossible to select band, band, it's impossible to select standout tracks except to give hom-ourable mention to Sweet Sanity and Walk in The Park for their glorious, unmatchable guilars, Miss This Kiss for its pure pap charm and How Many Rivers for its inventive tattooed rhythm. Compliaints? There are none, but if a stil love to here there bewer with Car Wardenia hear these boys with Tom Ver DVF

SHRIEKBACK: Big Night Music. Island ILPS 9849. Producers: Gavin MacKillop/Barry And-rews. They're back! And, as only The Shrieks could manage, Big Night Music sees them The Shrinke could manage, Big Night Muic sees them approaching the commercial world from an angle obuse enough to prove chiling and fesh at the same time. Their familiar hallmark of quality is present in every groover from the infinite core in motching words and sounds, to the tangle of anomato-poela which gradually unfurts into some unexprecied brilliance. But some unexpected brilliance. But the mood is less intimidating — almost seductive in places — while hanging onto that unique tactile funk. The good news is not only that this is excellent, and Barry Andrews is emerging as a stunning front man, but that commerciality always have to be predict able. Fab sleeve notes to bac DVE

STOCKIT

CURTIS HAIRSTON: Curtis Hairston. Atlantic 781 693 1U. Perfectly-shaped to fit the mould of current disco/soul tastes, Hairston's debut album impresses with a fair measure of genuine soul content. Side one kicks off with his distinctive dance hit Chillin Out and the rest of the material, featuring four songs penned with Nona Hendryx,

are up to scratch although they inevitably veer on the side of smoothness. One can't help feeling that Hairston is going to have to develop more of a style of his own n order to stick around. KE In order to shok dround. RF TIMEX SOCIAL CLUB: Vicious Rumors. Cooltempo/Chrysolis CTLP 2. Just as you were already forgetting them after the Rumors club crossover smath, the group that now centres largely on one Michael Marshall delivers a surprisingly interesting and varied album. The hit and its alter ego Vicious Rumors are here ald Vicious Rumors are here along with the follow-up, Mixed Up World, and elsewhere there's a kind of hip-hop/reggae amalgam on 360% (Natty Prep) and mast unlikely of all, a respectable cover of Goffin and King's Go Away

PS

Little Girl

COLIN LLOYD TUCKER: Mind Plastichead PLASLP 006 ox. Distribution: Backs. Colin Lloyd Tucker's route to infamy has been littered with stints in reasonably cred outfits. Sure, he's a little hippy-esque, a touch Bowie, a nod to-words The The, but it all adds up to an odd question. Why isn't he famous? It's easy. First though, let me say that Mind Box is an enjoyably bezerk LP. Exceptionally arranged and superbly performed. It could have been Top 20... well, if Matt Johnson had done it. Col, if Matt Johnson had done it. Col. you see, locks ultimate image. Mind Box will never sell in vast guanhties and in 10 years Colin will release another LP. Many will buy it and some will ask if Mind Box is going to be re-released DEH



KROKUS: Alive And Screamin'. Arista 208 025. Producer: Tony Platt. Reasonably atmospheric representation of the band's 1986 tour, It's noticeable that all the tracks were recorded in the US where the show was well-received where the show was well-received rather than in the UK where the fons couldn't be persuaded out of the pub. The splendid Bedside Radio is the highlight. JCM

Kadio is the highlight. JCM VOW WOW: Live: Distribution: Pacific (rel. 01-800 4465). Re-corded in 86 to an audience of 5,000-plus in Tokyo, Live should show that Japanese rack band Vow Wow are no newcomers. These guys play, heir instruments with all the electronic praction that bes, mande their caustry famous. has made their country famous, and with a lot more skill and imagination than many of their West-ern counterparts. Tracks like Don-cha Wanna Come and Hurricane ve that their command of the prove that their commune enough English language is good enough for them to write first-rate songs. And even if you think that the chorus of Nightless City sounds more like "goodnight ount Sally" it's a small price to a classy live album. ce to pay in ret ME

SINGLES

Reviewed by Jerry Smith

CHAKK: Timebomb (Fon FONT Rough Trade/Cartel). Back on their own indie label since leaving MCA, Chakk deliver three storming eces of dark urban funk. Anni ation dance music at its best on Take Your Time's scorching rhythms and haunting atmospher-

THE ICICLE WORKS: EV HE ICICLE WORKS: Evangeline (Beggars Banquet BEG 181 (T), WEA), Bright, dynamic track with a thundering beat and a striking lan McNabb vocal that certainly McNabb vocal that certainly bodes well for their upcoming album — and as their most effective single yet should become their most successful.



CARROLL THOMPSON: Love CARROLL THOMPSON: Love Without Peasion (Virgin VS 933(12), EMI). Having flirted with success with her own Lovers Rock and then Floy Joy, Carroll Thomp-son's solo career takes a highly promising turn on this excellent, sleek soul track that sees her smouldering vocal leaging from a smouth backing that should ensure the new accelering. vet more acc

MARC ALMOND: Melancholy Bizzare/Virgin Rose (Some Bizzare/Virgin GLOW 4(12), EMI). A fine taster for Marc Almond's forthcoming new LP, this is a dramatic number full of his usual inviting mixture of evocative vocals and atmospheric production. Certainly deserves more exposure than he usually agins.

 \checkmark STOCKIT

WESTWORLD: Sonic Boom Boy (RCA BOOM(T) 1, RCA). Another ex-Generation X bay, Derwood, starts out on his own masterplan for success, with echoes of Sigue Sigue Sputnik in Sonic Boom Boy's Eddie Chochron riffs and booming beatbox. It's lively and energetic and should reap at least one hit single for Westworld, if nothing

SIMPLY RED: The Right Thing 3(T), WEA), Dis-WEA YZ 103(T), appointing new track by their own standards that despite the very polished and very slick Alex Sadkin production is an unimpressive song only distinguished by Mick Huck-nall's unique, soulful voice. No doubt enough for it to make the

BANANARAMA: A Trick Of The Night (London NANA 12 (NANX 12), PolyGram). This re-recorded track from their True Confessions is very much true to form as LP is very much true to form as catchy light weight pop, com-petently written and produced by Swain and Jolley and if nothing else sure to give them another hit. PERCY SLEDGE: When A Man Loves A Woman (Atlantic YZ 96(T), WEA). As TV adverts become more like promo videos here comes another classic old soul standard, as featured in the new Levi ad and sure to benefit from it, as Sam Cooke's Wonderful World did with a satisfactory chart posi



coreer takes STOCKIT

T'PAU: Heart And Soul (Siren/ Virgin SRN 41(12), EMI). Very impressive debut from this promis-ing band whose infectious arrangement and original sound steadily build to make a memorable track. Discovered and pro-duced by Roy Thomas Baker, it's certainly one

BEN E. KING: Stand By Me (atlantic A 9361(T), WEA). Another essential soul track that is also to be featured in the new Levi compaign but is also the title track to a forthcoming film which has been successful enough in the US to put the single in their Top 10, which is certainly a novelty for an oldie over there

oldie over there. LEVEL 42: Running In The Family (Polydor POSP(X) 842, Poly-Gram). Mark King and friends re-turn with his the talle track from their upcaming new LP, but despite its smooth dance rhythm and slick pop sheen it leaves very little last-ing impression and so could miss out without plenty of airplay.

THE DAMNED: Gigolo (MCA GRIM(T) 6, PolyGram). The most impressive thing about this single is that it is totally unnoticeable with absolutely nothing within its featureless production that sticks out and even Dave Vanian's vacals are made completely undiscernible beneath a barrage of effects.

BOB GELDOF: Love Like A Rocket (Mercury/Phonogram BOB(G/X) 102, PolyGram) Even remixed by producer Rupert Hine this track from Geldo's solo album, Deep In The Heart Of Nowhere, proves to be a very ineffective number. Will only receive expo-sure due to his name, rather than its content



WESTWORLD: one his na else

LP REVIEWS

INDIES



THE PASTELS: Up For A Bit With The Pastels. Glass GLALP 21. Distribution: Nine Mile and the Cartel. Excellent. Scottish outfit in danger of maximum press expo-sure following successful indepensure tollowing successful indepen-dent 45, Truck Train Tractor (an independent chart regular), un-leash their first proper album for the bustling Glass label. And fine stuff it is too. The Pastels soon shed their dodgy anorak-come-wimpo image donning a healthy sub-rock image donning a neariny sub-rock sound, the accasional twang-assisted outburst ably supported by healthy songs (almost pop), brill harmonic vocals and keyboard/ brass intonations colouring the sound. Up For A Bit is an enticing offer, a pot pourri of teen anthems, a great listen. Success is imminent

VARIOUS: Slow Jam 2. Street-sounds SLIAM 2. The romantic overdose continues from the Streetsounds label and the slushier broken bedsit harmonies get full 12 inch mixes on these eight cuts spanning '84 to '86. Mellow is the word, and after a hard session of jazz funkin', your average teen soul couple can canoadle to this 40 minute slice of slender back-ground music. Deep soul leading to deep throat. Slow and low. DEH

THE BALFA BROTHERS: Arca-dian Memories. Ace CHD 183. Authentic cojun music from pioneers of the genre, this is not zydeco music (offen a more excil-ing, electric music as played by Rockin' Dopsie, Queen Ido, etc.), but a purer more traditional music from a similar Louisiane source. It's were worthy if a little unexciting from a similar Louisiana source. It's very worthy, if a little unexciting after a while, but it is authentic archive material from the Sixties and as such will no doubt find an audience of lovers of this sort of thing. Recorded in mono, by the 37

VARIOUS ARTISTS: Smashing Time. Re-Elect The President NIXON 1. Distribution: Backs NIXON 1. Distribution: Backs and the Cartel. After the Count-down label's brief flurry with an aling Stiff, the third in their series of highly interesting compilations finally sees the light of day. 12 tracks of superbly tempered beatbased melody this emotive UK col-lection wobbles and struts from would-bes to almost rans. From potential giants to gongling mini-posa. Lively outburds on show from Mekim Time, The Prisoners, All Action Theriter, The Relifection and a whole tot more. Maybe not the new sound ther rack/pop is panting for, but fun all the same.



VARIOUS: Streetsounds 20. Streetsounds STSND 20. The Streetsounds' series, the cream of popular soul has ebbed and flowed with the excitement of the dancefloar, the warmness of the smooching couch and the general enthusism and fadola of the soul scene in general. Streetsounds' complication resumes have con-table action of the sourcesting table action of the sourcesting scene in general. Streetsounds' complication resumes have constantly acted as retrospective showcases, and 20 is no different. This is Now That's What I Call... for people with a yearning for dance mixes, deep soulful vocols and lush arrangements. Coming in with mixes, deep soull vaccis and lash arrangements. Coming in with eight astended mixes of yadity eight astended mixes of yadity of the source of the source of the Graham and Freez (an hier e-violated ICU), the Bis Indi, José Valled Torong of the Santene Lack-ou Jacob of Hersen Lack-Hersen DEM

ROKY ERICKSON & THE ALIENS: I Think Of Demons. Edsel ED 222. Producer: Stu Cook. ROKY ERICKSON: Gremlins Have Pictures. Demon DIEND 66. Producers: Karl Der-DİEND 66. Producers: Karl Der-fler & Craig Luckin. Distribution: Pinnacle. Notable during the six-tes as leader of the legendary 10th Hoor Elevators, Erickion is an eccentric in the Syd Barrett class, whose infrequent albums are greatly prized by his faithful fans. The Edsel (Pis a reissue of o 1980 CBS album with a couple of addi-tional track. the original is ex-CBS album with a couple of oddi-tional tracks like original is es-tremely callectable), while the Greenins collection dating from 1975-1982 is out for the first time. Erickson has a claimed he's a Mor-tian, but his acid-tinged R&B opecals equally to adventurous earthings – check Low Reed's He-rain an Greenins, and the classic Two Headed Dag an 1 Think Of Demons, Spooly, **T** Demons Spooky

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by Dave Henderson

by Dave Henderson AH YES, what news of Fetal Cherm and their rather gracey. 12 net called uclife on Native (through Red Rhino and the Car-tel) If a grinne-lime disc and should be looked out far. More news when it his the relaces schedules. Out now, through, fram Native comes more grace of the Carter with a special limited addimens. mited edition, a one sided mass murder of **Nance Sinutra's** These Boots... And, on Food For Thought there's some metal from Joe Satriani in album form cal-led Not Of This Earth. That's through Pinnacle and there is a 7 and 12 from Moho Pack called Let Us Touch on Fun After All. The Larks are d 12 colle Dorothy Squires (yes, that one Decemp square were a single of the second of has an LP called Every Soul By Sin Oppressed, The Cardiesc do Big Ship (an album on Alphabet) and from Eddel here's The Fugs Colden Filth LP and Quicksilver Messenger Com-peny's Shady Grove. Paul Heig is back too. He has a CD called The Warp Of Pure Fun an Grepuscule, and Blaine Renia-er aces diated too on Live in ger goes digital too on Live in Brussels, also on Crepuscule.

AUCH RAVED about, MUCH RAYED about, the Primitives have a 12 called You're Killing Me on Lazy, while Momus has a 12 called Murder-ers, The Hope Of Wamen on Creation (through Rough Trade). The Folk Devils, who've had three rolk Devils, who've had three independent hits so for, re-turn to the "scene" with several gigs pre-empting their Peelses-sion release on Strange Fruit, sion release on Strange Fruit, and, The Tell Tale Hearts have a 12 inch on their own Edens Doorbell label through the Cartel called The Eight Till Late. Further called the tight Tail Late. Further along, **The Instigetors** have a full length blow out on Blourg called Phoenix (har's through the Cartel) and **Nick Drake's** Fruit Tree box set has the album of previously unreleased stuff, The Time Of No Reply, released in its



TELL TALE Hearts: bopping from Eight Till Late. own right on Hannibal through Rough Trade,

K

FCOM BELGIUM with free tumb-lin' dice, the Ploy II Again Sam Ibbel (through Red Rhino and the Cartel) release a compilation of some of its greatest live and pre-viously unreleased aut-takes cal-led The Dice Are Rolling, A rol-leking good platter it features Judgement, egicrumh, The Neanhermene, Sigloss and

MUCH TALKED about, Bambi Slam finally hit paydirt vinyl this week with a single for the newly formed Praduct Inc (through the Cartel) label. Bamp-Bamp will be in 7 and 12 inch formats and Prod. promise thangs from in 7 and 12 inch formas and Prod promise thangs from World Domination Enter-prises, Swens and Skin pretty scan. Food (through Rough Trade) will be busy too. It has 12's from two of the ICA rack weekers, Craryhead and Voice Of The Beehive, and a 17 track jambaree in the shape of Imminate Fise with calculation 17 track jamboree in the shape of Imminent five with outbursts from The Primitives, Those Phoney American Accents, The Shamen, Stiched Back Foot Airman, Yeah Jazz and there are a million new things from Bom Caruso but more of that later, and it has a **Dr Ali-mantado** CD called The Best Dressed Chicken In Town plus cum's COR LP Born Too Soon

AND THEN there was Adi Newton. Ex-Clock DVA person returns as TAGC (The Anti-Group Corporation). They have an album called Digitaria, a

single called Bix Sex and a mini LP called ShT. Groovy stuff on Sweatbox through the Cartel. Flicknife offer a five tracker from **Underground Zero** called Through The Looking Glass Through The Looking (through Spartan) with follow, down at Revol follow, down at Revolver Scots due Nych Foartie reloase their debut LP A Tasty Heidfu (a mu-tated collection of Hank Wil-liams meets Ivor Cutler), on UYT, And, yes Bam Caruso, It has SRC's LP The Revenge Of The Qualenbursh Brothers, the com-Quakenbrush Brothers, the cam pilation Pop Sike Pipe-Draam and there's also Revolver 7 in chers from **Dathlygu** (Hwag Grawth-Og en Anhrefn, **Feinn** Jive's Kiss 'n' Tell an Massiv and **The Urban Cowlogs** Broken Promises on Denbed (in a spesh gatefold sleeve).

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YES AH Well, dan't say we net-er gat anything done for you. It's and Fatel Chernik Under single and the same single of the column and new if's add of the column and new if's add is new spift of Editment 7 and 12 colled Repht Johns on consumers served (12 for Jinni-net) college to the same single Conten O Delpht EP, Maklase Graden O Delpht EP, Maklase Graden O Delpht EP, Maklase Add, Fraily In weak part of and the same single and the same single same sing



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	000	1900.0	34	26	35		30	27	22	23	6		43	21	25		1.1	HE!W							81
26603 26603 2000 12574 12577 12574 125777 125777 125777 1257777 1257777 125777 125777 1257777 1257777 12577777 1257777777 1257777777777	O (69,000 units) MM NEW ENTRY	**	A-ha	THE HOUSE OF BLUE LIGHT Deep Purple	COMMUNARDS *	ONCE UPON A TIME ** Simple Minds	PLACIDO DOMINGO Placido Domingo	INVISIBLE TOUCH * Genesis	VUP	1.0	PICTURE BOOK * Simply Red	AND PRAY	***	Pet Shop Boys EMI P2G 1001	FORE! * CD Huey Lewis and The News Chrysols CDL 1534	- 15	SO * cn Peter Gabriel Vizgin PG 5	DANGEROUS TO	***	EDITION	REATH YOU TAKE - THE SINGLES	BEST OF ELKIE BROOKS	ZAZU CD ARM AMA 5016	COUNTDOWN •	Euryhmics scart 71050

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73	ş	42	82	57	56	58	48	55	4	78	5	32	36	39	33		lude
LIKE A VIRGIN *** co Madonna Sire WX 20	GREETINGS FROM TIMBUK 3 IASJMCA MIRF 1015	LONDON 0 HULL 4 ★ cp The Housematrins GolDiscs ACOUP 7	ARETHA CD Aretha Franklin Aritta 202 020	SUZANNE VEGA • co A&M AMA 5072	Poul Young CB5450156-1	GEORGIA SATELLITES Georgia Satellites Eikkno 950 496-1	THE GREATEST HITS Bonnie Tyler Tebror STAR 2291	SOUTH PACIFIC ★ cp Kiri te Kanawa/José Carreras/Sarah Vaughan etc. CBS SM 42205	STREET LIFE - 20 GREAT HITS * c0 Bryon Ferry Roxy Music EG/Polydor EGTV 1	THROUGH THE BARRICADES • cp Spandau Ballet Referencies/CBS49229-1	THE FINAL * co Epic EFC 88631	GOD'S OWN MEDICINE O co Marcany/Phonogram MERH 102	BACK IN THE HIGH LIFE • cp Island ILPS 9844	INFECTED • co The The Some Bittorn/Tpic EPC 25/70	ORIGINAL SOUNDTRACK "TOP GUN" * co Various	Order from RCA / Ariola Operations - 021 525 3000	NEW ALBUM AND CASSETTE (PL/PK 90011) Includes the new single DON'T BE CRUEL (PB 49763)

CD: Released on Compact Disc CD: Released on Compact Disc The brink Record Indexry Charl © Social Survey (Gellup Rell Lut 1987, Publication right Henned exclusively to Music West, Social Survey (Gellup Rell Lut 1987, Publication right)	int B	
U2 LIVE "UNDER A BLOOD RED	8	100
BY THE LIGHT OF THE MOON Los Lobos	8	99
7800° FAHRENHEIT co Bon Jovi	96	98
STANDING ON A BEACH - The Cure	77	97
HIPSWAY co Hipsway	2	96
PLEASE * co Pet Shop Boys	75	95
THE MAN AND HIS MUSIC Sam Cooke	8	94
ELIMINATOR ** co	2	93
WORLD MACHINE ** co Level 42	22	92
WHILE THE CITY SLEEPS George Benson	8	91
PRIVATE DANCER *** cp Ting Turner	2	90
THE CIRCLE & THE SQUARE Red Box		89
MOTOWN CHARTBUSTERS	8	88
ALCHEMY - DIRE STRAITS Dire Straits	⁶⁰	87
LICENSED TO ILL Beastie Boys	64	98
THE SINGLES ALBUM co Soft Cell	65	85
THE AUTOBIOGRAPHY OF Supertramp	92	84
STREET SOUNDS ANTHEMS	6]	8
LOVE ZONE • co Billy Ocean	1	82
RUMOURS *** cp	74	8
HUNTING HIGH & LOW *	67	80
THE SINGLES COLLECTION * Spandau Bailet	76	79
* Phil Collins	2	è

MARKET SURVEY OCT-DEC '86 PUBLISHING

CORPORATE

- 1 1 Warner Bros Music
- 2 4 Chappell Music/Intersona
 - 3 **CBS Songs**

3

- Virgin Music (Publishers) 8
- **EMI Music Publishing** 5 6
- 6 2 Island Music
- 7 - Simon May Music
- Jobete Music (UK) 8
- a GMPC
- 10 10 PolyGram Music

INDIVIDUAL

- 1 1 Warner Bros Music
- **EMI Music Publishing** 2
- 2 5 Island Music
 - Simon May Music
- Virgin Music (Publishers) 5
- 10 Music 6
- 7 3 CB5 Songs
- Jobete Music (UK) 8
- 0 GMPC
- 10 **Burlington Music**

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

EINFORCING ITS resurgence in the second half of the year, Warner Bros remained solidly at the top of the fourth auguster and table in both corporate and individual categories, benefiting from from hits across the board from artists such as Madonna, The Housemartins, Whitney Houston, Nick Kamen and Red Box, EMI Music --dominant earlier this year — came back strongly in the indi-vidual category but was not quite so strong in corporate

ě

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

Berry's Every Loser Wins and berry's Every Loser wins and Letita Dean and Paul Med-ford's Samething Outa No-thing sending his company to fourth place individually and seventh spot in corporate terms

CBS Songs has maintained its consistent presence in the last quarter under that name before adopting the SBK En-tertainment World corporate

Gregory Abbott was among those contributing to CBS's individual performance, though dividual performance, mougn its corporate strangth owned more to associated publishing companies. Virgin enjoyed hits from Five Star, Alison Moyet, Jaki Graham and OMD, though was also slightly stran-ger on a corporate level.

Korea flies the flag of copyright reform

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

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

SINCE I last visited Korea in November, 1985, consider-able progress has been made, thanks largely to the trade pressures brought to bear by the United States government. However, the new copyright low coming into force on 1st July 1987 will as it now stands, only apply to the foreign works of all writers in countries that are signatories to the Universal Copyright Convention, created after that date. This of course is far from satisfactory. There is however to be a special ca cession which will protect US works created within the 10 years period prior to enact-

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

Bush moves at Chappell

BRIAN BUSH, finance director of

BRIAN BUSH, finance director of cheppell and Intersong, has been elevated to deputy managing director, reporting to chief execu-tive Jonathon Simon. Bush will be responsible for all administration and the day to day running of the companies, includ-ing the Chappell Music profession-al and standard repertoire depart-ment, the theatre department. the ments, the theatre department, the Recorded Music Library and the English Theatre Guild.

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

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

Several Asian countries who have introduced copyright lows, have bomentably failed to enforce them. Korea's immediate need therefore is to establish an overall follow-through plan to ensure proper administration and effec-tive monitoring of the copyright system ance the new laws are enacted. To this end Korea's por-liamentarians, judges and officials must understand and administer the new laws, police must enforce them and monitor piracy, teachers, businessmen and the public at businessmen and the public at large must be made aware of the copyright system and its practical implications. The international copyright com-munity simply cannot continue to sit

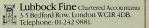
etorm, but shill some way to go. back and complain of copyright systems failing to aperate in de-veloping countries, if they are not propared to take the necessary initial steps to nuture evolving copyright systems and assist in heir doministration. A substantial com-mitment of time, energy and money is called for. Copyright training and education has to be through continued and followed through through the systems of the systems. through. The role of ASCAP, BMI, GEMA.

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

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

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TOP	Dance s	IN	GI

16 10	a constanting out
1 :	Steve Silk Hurley London LON(X) 117 (F)
2 :	3 I KNEW YOU WERE WAITING (FOR ME) Aretha Franklin and George Michael Epic DUET (T)2 (C)
37	11 ALMAZ Ready Crowford Warner Brothers W8585(T) (W)
43	C'EST LA VIE Robbie Nevil Manhattan/EMI (12)MT 14 (E)
5 -	19 JACK THE GROOVE Roze Chompion CHAMP (12)23 (A)
6.	to I LOVE MY RADIO Taffy Transglobal/Rhythm King/Mute TYPE 1(T) (I/RT)
7.	RAT IN MI KITCHEN UB40 DEP laternational/Virgin DEP 25(12) (E)
810	• YOU SEXY THING Hot Chocolate EMI(12)EMI 5592 (E)
90	* I FOUND LOVE (Radio Mix) Darlene Davis Serious 70US (12"-120US 1) (A)
10 **	2 STAY OUT OF MY LIFE Five Stor Tent/RCA PB 41131 (12"- PT 41132) (R)
11 15	2 CAUGHT UP IN THE RAPTURE (REMIX EDIT) Anita Baker Elektra EKR 49(T) (W)
12 .	s WE'LL BE RIGHT BACK Fourth & Broadway/Island Steinski & Mass Media (12)BRW 59 (E)
13 1	3 FUNKY RASTA (YA EDIT) The Naturals Cooltempo/Chrysalis COOL(X) 140 (F)
14 12	Vesta Williams A&M AM(Y) 362 (F)
15 5	s THE CHAMP Mohawks Pointo PM(T) 1 (JS/E)



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1624	EV'RY LITT	LE BIT	iroadway/Island	
17:	THIS BRUT	Fourth & B	mpo/Chrysalis C	(12)5KW 56 (E)
18 11		Coolte	mpo/Chrysalis C Totel B	CODI(A) 142 (P) Experience/RCA '-FT 49780) (R)
19	The Gop Bon I.O.U. (The	d Ultimate Mi:	FB 49779 (12 ces — '87) Ci Banquet CBE 705	-FT 49780] (R) tybeat/Beggors
200	Freeez feat Ja 2 WHO IS I Mantronix	nhn Rocca I		
	Mantronix CHASIN' / Tashan	DREAM	10/Virgi	n TEN(T) 137 (E)
	Tashan	E TO PART	Def Jo	am 650 359 7 (C)
22 ⁿ	Gory L	LOVE	Y) Champion CH	IAMP (12)28 (A)
23. 1				(15)TC 007 (P)
24 1	Kool & The G	ang	Club/Phonogr	om JAB(X) 44 (F)
25	2 ENGINE A Midnight Sto	NU. 7	Solar/MCA	MCA(T) 1117 (F)
	Hot House	de CON	AY STRUCTION/RC	A CHEZ (T)1 (R)
27.5	S YOU BE I Ren D.M.C.	LLIN'	Profile/Londo	n LON(X) 118 (F)
28 ^a	Stacy Lattisa	O MY LIFE	en ZB 41109 (12	- ZT 41110) (R)
29:	Freddie Jock	Son	VED SOMEB	ol (12)CL 437 (E)
	3 I LIKE IT Libra Libra		Champion CH.	AMP-(1226) (A)
31*	2 WHEN LC Paul Johnson	OVE COME:	CALLING CBS	PJOHN(T) 1 (C)
	+ LOVESTRU Projection		Elite	-(DAZZ 63) (A)
33 <i>v</i>	2 WAX THE	VAN	Jumpstreet	JS 1007 (Import)
34	s IT'S MY B Sweet Tee &	EAT Jazzy Joyce	Champion C	HAMP (12)37 (A)
35 .	, CRUSH O	N YOU	MCA	MCA(T) 1048 (F)
36.	2 EGO MA	NIAC W	arner Brothers 0	-20469 (Import)
37 4	, JACKIN'		Champion - (C	HAMP 1231) (A)
38.0	2 GIVE ME Luther Vanda	THE REASC	DN lic 6052167 (12*	- 650216 6) (C)
39	REET PETI	TE (The Sw	eetest Girl In	Town) AP SKM (12)3 (A)
40	THE RAIN	" lones	Def	am (TLA 7393 (C)
41.0	, THE MAG	NIFICENT	JAZZY JEFF	HAMP (12)38 (A)
42: 1	SHAKE YO	DU DOWN		BS [T]A 7326 (C)
43m	MALE STR	IPPER Bolts	BOLTS 4/7 (12"- prrish	- BOLTS 4/12) (P)
44.5	2 CHEATIN Steady B	GIRL		e JIVE (T) 138 (R)
45.0	, DO YOU	WANT IT B	AD ENUFF (I	dited Remix)
46E	YOU GO	TTA) FIGH	T FOR YOU	R RIGHT
47.	LOVE IS Billy Ocean	FOREVER		
48»	I FOUND Fotback Bon	LOVIN'		ve JIVE(T) 134 (R) (12)CHE8401 (A)
490	HEAT STR	OKE		
50.	, SEXY			n LON(X) 120 (F)
	SOUL MA	N	Strong Cit	y ST 001 (Import)
	Sam Moore	N & Lou Reed AND PAIN		A&M AM 364 (F)
	Jonice McCl	TAKE IT	MCA	MCA(T) 1109 (F)
54.	Dyce Pro 3 TRIPLE M Worse 'Em	duction House BASS		aird 01-723 9090)
	Worse 'Em CHILLIN' Curtis Hairst	OUT		HAMP (12)29 (A)
	Curtis Hairst	on G UP A SW	Atlan	ntic A9335(T) (W) V 19211 (Import)
56 mm	BACK TO	BURN	EMI Americo	V 19211 (Import)
		NUSIC MO	10/Virg	in TEN(T) 145 (E)
58×		THE DOCTO		HAMP(12)27 (A)
	Kool Moe D	10	lõ	ve JIVE(T) 136 (R)

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60		MR. BIG STUFF Heavy D. & The Boys	MCA MCA(T) 1106 (F
61		DON'T EVER LEAVE ME	10/Virgin TEN(T) 157 (E
62		ROCK YOUR BABY George McCrae Portrait 65	03127 (12" - 650316) (C
63		TWO OF HEARTS (Q-Mix- Storey Q	Edit) Arlantic A9381(T) (W
64		NIGHTS OF PLEASURE Loose Ends	Virgin VS 919(12) (E)
65		SWEET LOVE Anita Baker	Elektra EKR 44(TX) (W)
66		IT FEELS SO GOOD Bobby McClure	Edge ED 12005 (Import)
		COME AS YOU ARE (SUP) The System	Atlantic A9297(T) (W)
68	54 12	SMALL CHANGE Hindsight	Circo/Virgin YR(T) 1 (E)
69	NEW	GOOD TO GO LOVER/O Gwen Guthrie Boiling Poin	UTSIDE IN THE t/Polydor POSP(X) 841 (F
70		MAMMA TOLD ME Fontestique	Correre CAR(T) 317 (A)
71	~ ~	PLEASE MISTER PLEASE Barbara Jones	Charm CR(T) 4 (JS/E)
			mpion CHAMP (12)36 (A)
		I'M NO REBEL View From The Hill	EMI (12)EMI 5580 (E
		FACE IT Moster C&J State	street SSR 1001 (Import)
75	\$1 24	YOU CAN DANCE IF YOU Go Go Lorenzo & The Davis Finckney Pro	J WANT TO ject Polydor POSP(X) 836 (F)

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ALSO INCLUDES A BRAND NEW RE-RECORDING OF THEIR CLASSIC

> "CHILDREN OF THE GHETTO"





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BACK IN November, I and several other disco biz figures were interviewed by London Weekend Television for a programme they were making in their South Of Watford series, about entrepreneur Morgan Khan and his labels Streetwave and StreetSounds. The

programme was scheduled for showing at some stage early in the new year. Eagerly we waited, and then the date was announced: it would air on Friday,

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February 6. On Thursday, February 5, 1 innocently rang StreetSounds to ask for a copy of one of their compilation albums to review, only to find that there was no answer on the 'phone. Was this something to do with the British Telecom strike, or were the rumours at Midem in fact true? To find out what was up, I then rang StreetSounds' man at RCA, only to find myself referred to a different number. His home number, it transpired - and that is where he was, made redundant that very morning. The story was the same with all the other Street employees contacted

contacted. With incredibly ironic timing, the day before he was to be profiled on TV, Morgan Khan had run out of finance. The official announcement made on Friday morning said at the directors of Brazendown Ltd (trading as treetSounds) and Streetwave Ltd were making intensive efforts to put Intensive efforts to put together a financial package to save the companies. Could it be that the TV programme will prove to have helped them subsequently in this aim? It's to be hoped so, as, at retailer level, the disappearance of StreetSounds' big-selling compilation LPs would leave a real gap. A pioneer and master of the packaging of various artists black music LPs, now copied by many others, Khan can only be praised for the way he helped expand the music's market. Had he stuck with what he does best, instead of launching an ill fated a critation of the supporting the supporting the Streetwave label despite its lack of hits, none of this might have

happened. On to happier topics. An import that is now spreading southwards after exploding first in Scotland's gay clubs, although in fact it's sort of

"Euro jazz-funk" with ntial is TULLIO DE PISCOPO Primavera (available on several Continental labels), which is due here imminently on Greyhound - be warned! New on US 12-inch warned! New on US 12-inch are HERB ALBERT Keey Your Eye On Me (A&M SP-12226), Jam & Lewis-created instrumental with a Ju lackson-ish drive; LILLO THOMAS Sexy Girl (Capitol V-15283), rep groove; GRANDMASTER FLASH U Know What Time It

FLASH U Know What Time I Is (Elektra 0-66825), excellent tight rap; CHUCK STANLEY Day By Day (Def Jam 44-6020), superb Jam 44-6020), superb wailing soul slowie (originally by Continental 4); C.T. SATIN I Found A Friend (Underworld AP 126), well

arranged strong "house"; KENNY 'JAMMIN' JASON with 'FAST' EDDIE SMITH

Can U Dance (DJ International Records DJ 932), typical "jack trax"; MIKEY-D & THE L.A.

POSSE Dawn (Public Records PA008), amusingly explicit story rap; **5.0.5**. **BAND** No Lies (Tabu 4Z9-06030), remixed infectious leaper biggest, so far, in gay clubs; CHERYL LYNN New Dress (Manhattan V-56040), ponderous bumper possibly not vocally soulful enough: BOBBY JONZ | Got The Touch If You Got The Time (Fantasy D-276), old fashioned gruff bluesy soul chugger; SCHERRIE PAYNE

& PHILLIP INGRAM Incredible (Superstar International Records SS-50-

12), dated uptempo duet. New UK 12-inchers include TAURUS BOYZ

Looking For A Lover (Cooltempo COOLX 141) megrown beefy "house" Know I'm Alive (A&M AMY 380), better the longer it's or MILLIE SCOTT Ev'ry Little Bi (Fourth & Broadway 128RW 58), Nick Martinelli-style smooth swayer; CEEJAY Could This Be Love (Noir Records CHALK 123), chugger; BEASTIE BOYS Fight For Your Right (Def Jam 650418-6), pop chart-aimed rock chant; PATTIE LeBFLE K

rock criant; PATTE LaBELLE Kiss Away The Pain (MCA Records MCAT 1120), soul-drenched sophisticated smoocher and GREGORY ABBOTT I Got The Feelin (It's Over) (CBS ABBT 2), same ingredients as his hit without so strong a song.

Hot House

by Paul Sexton

by Yaou Sexton THE ELEGANT record debut of Hot House (right), on Decantruc-tion Records in CRA with Davit Come to Stoy, bolies a preth trablent history for the group. Mark Pringle, who writes their "Early lad year, hings tooked very black indeed, we though, Where the hol is this bloody record going to come form?" to come from?

Pringle and unpictured lyricist Martin Colver had met in their art Martin Colyer had met in their art school days and began writing songs which were soon to be inter-preted by Heather Small, who answered their ad and got her first-ever singing gig.

names like Heather quotes names like Aretha Franklin and Mavis Staples as influences, Mark and Martin can rave all day about Ray Charles, Bobby Womack and loads more, but the elegant soul of Dan't Come is very much their own.

"If's not a particularly popular sort of area," Calver says. "We can't compete on the dancefloor," adds Pringle. "We can't write those sort of songs."

Anatomy of a hit

by Barry Lazell

THE SUDDEN eruption of Man To Man's Male Strippper into the Gal-lup Top 30 last week, led to a very strange situation with regard to its sales patterns.

stronge situation with regard to its stronge situation. In these over the country on whole the inner which of country is a whole the inner whole of country is a stronge situation of the overhead of the situation of the situation and consequently with the donce chart, factored black, which are specialized and the situation of the situation of the factored black, which are specialized and the situation of the situation of the the backlend, but otherwead the situation the backlend but otherwead the situation of situation of the situation of the situation of situation of the situation of situation of the situation of the situation parts, barrier of percentry the per-dent of the situation of the situation where the situation of the situation where the situation of
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HOT HOUSE: elegant soulste

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19 17 3 G

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DISCO	RADIO
ALBUMS	LONDO
Series UPFT 4 [A] THER VANDROSS: Give Me The	
non Epit EPC 450153-1 (C)	A L I S T ANITA BAKER: Cought Up In The Rap
SHAN: Over A Dieon Del Jose 450158-1 (C)	GEORGE BENSON: Tecor
EDDIE JACKSON: Just Like The Tane Capital EST 2023 (1)	RANDY CRAWFORD: Almaz
ITA BAKER: Rophes	DARLENE DAVIS: 1 Found Low ARTHA FRANKLIN AND GEDR
Elektro DCT 37 (M) EIOUS: West End Story	Direw You Were Wating For Mal
Street Sounds WTND 1 (R)	FREDDIE JACKSON: How You Ever Loved Somebody
P BAND: Gop Band 8 Tatal Experience/RCA FL 89992 (R)	THE JETS: Crush On You
RFACE Surface CR5450097-1 (C)	WIDNIGHT STAR: Engine No. 7
ANTRONIA: Masic Madrees	SAM MOORE AND LOU REED: Se
10/Virgin DEE 50 (I)	VESTA WILLIAMS: Once Biten Twice
Y GOCOMAN & BROWN: Isla II To Line EMI America AML 3113 (1)	
ASTIE BOYS: Licemed To 'll Def Jem 459062-1 (C)	GREGORY ASBOTT: I Cet A Feeler
MEO: Word Up Club//feerogram JABH 19 (F)	BLAZE: Whethe Goves Do
RIOUS: Sirret Sound Asheets Val 1 Street Seconds MUSIC 5 (R)	CURTIS HAIRSTON: The Moning A
HICA MCG 4022 (FT	HOWARD HEWETT: Stor Jahrer Mid
RIOUS: Street Sounds Cruciol Electro-3	IVY: Wak For Love (1
Street Seconds ELCST 1902 (E) /E STAR: Silk And Seel	CHERTLEYNN: New Dans (US In
Tent/RCA PL 71100 (R)	PATTILASELLE: Kon Away The Pain
Bavarly Glas BG 10002 (Import)	SHIRLEY MURDOCK: As We Loy
UEE: Noise's Dene ENJ Americe ANA 3115 00	SURFACE: Najpy
WEN GUTHRIE: Good To Go Lover Bailing Point/Fahrler POLD 5201 (F)	LILLO THOMAS: Story Get (L
E 2 LIVE CREW: Los h What We Are US Loke Skywaker X8 100 (Import)	As lectured on the TONY BI Store, Endin London Rom- Handor-Ficker (2009/91)
Compiled by MRIB	

IMPORT 12" AND LP'S FROM THE USA

ile - Red Rose AlaseNet - Hoppy Existence - Hoppy Choke Xham - Early To Mickey Sandy Teenso - Should How Been Love O Shrige - Droing Terce - On Me J Williams - Love You Girl O Abbeet - Love You Girl O Abbeet - Ger De Feeling Cub Neuveeu - Love Con Me Idores - Toke > 1

Condo — Love Alloweiter Basena Repub — Londy Too Long-R Frank Lowende — Love Take Me Heig Lelle — Double Thing Tany Coso — Motorcycle Medices Nearcy Doos — Too Mary Promiss Based OI South — Secsing Olicy — Frankler

- What You Gonna Da - 1 Say Shut Up - 1 Who Is It Hissz — Move Out They're Playing Our Song Wan Push Corres To Shave Of Hease - Lets Floy Hea Masternia VI - Bold A He Jefferson - Fols Righter (R Salywood - Fael The For Salywood - Fael The For Annon-Annon-Start and Annon-Mark and Annon-Anno-A

US LP'S

Johanie Taylov, Ma Shan, Azymuch, Dan Sienel, All Bergenas, Jossy Jell - Freeh Prince, Cassang Bras, Juley, Check Stonley, Reiny Dark, Varians Leff Dance-Daco, CBS-Classies, Marvis Segue, Stein Z. The System, Machines, Horne Markie Vell (1021)N1

			14 FEBRUARY 1987
	TOP · 10		ALBUMS
	1 23 Paul Simon (Paul Simon) C.WX SIC; CD; 125 647-2		51 48 12 THE GREATEST HITS Telstor STAT 2291 [8] Bonnia Tyler (Vorious) C: STAC 2291
	2 THE COST OF LOVING O Polydar TSCIP 4 [F] The Style Council (Paul Weller) C. TSCMC4 (CD: 331 433-2		52 58 2 GEORGIA SATELLITES Elektro 960 456-1 (m) C: 960 495-4
	3 2 11 AUGUST • Bric Clapton (Phil Collins (all 11) Tom Dowd (1)) Ci WX 71C; CD: 925 476-2		53 56 16 Poul Young (Hugh Padgham/Paul Young/Tan Kewley) CD: 450150-2
	4 3 20 Bangles (David Kahne) C: 40-28659; CD: CDC85 26659 (C)	IF ITTO	Suzanne Vega (Lenny Koye/Steve Addabbo) C: AMC 5077; CD: CDA 5172
	5 2 13 Kate Buth (Kate Buth (6) Kate Bush/Jan Kally (3) Andrew Powell (3)	11 11.2	55 82 3 ARETHA Aristo 238 029 (K): C: 418 229 CD: 23 328 Areting Franklin (N. M. Wolden (6) A. Franklin (2) K. Richards [1])
	6 5 11 NO MORE THE FOOL • Legesd LMA1 (E): C: LMT 1; CD: LMCD1 Effic Brooks (Russ Bollard (4) Trevor Jordan (3) Julia Dawnes (1) Garry Bell (1))		56 42 33 The Housemartins (John Williams) CrZGOLP7; CD: CCD 1537
	Image: Silk AND STEEL *** Tech/ICA PL/1100 (R) Silk AND STEEL *** C: PK 71100; CD: PD 71100 C: PK 71100; CD: PD 71100 C: PK 71100; CD: PD 71100	AUT	57 TTEL GREETINGS FROM TIMBUK 3 C. MIRCONS C. MIRCONS A
	8 9 37 TRUE BLUE *** Sire WX 54 (W) (C: WX 54C; CD: 925 442-2 2 Madonna (Madonna (all 9 tracks) Stephen Bray (6) Patrick Leonard (4))	001	See WX 20(W); C: WX2C See WX 20(W); C: WX2C See WX 20(W); C: WX2C On 75 181-2 Modema (Nie Rodgers (9) Madanna/Steve Bray (1)) Con 75 181-2 See WX 20(W); C: WX2C See WX2C See WX2C See WX2C See WX2C See WX
	9 6 13 SWEET FREEDOM • Warner Brothers WX 67(W); C: WX 67C; CD; 241 649-2 Michael McDonold (T. Terepleman/M. McDonold/L. Waronker/Various)		59 16 38 AKIND OF MAGIC * * . EMIEU 3397 [E]: C. TC EU 3595 Gueen (Queen/Mack (5) Queen/David Richards (4)] CD: CD 714 327-2 CD 974 327-2
	10 4 10 LIVE MAGIC + EMIEMC 3519 (E) Queen (Queen (Trip Kholof) C: TC EMC 3519; (C) CON COPTAG 1122		60 43 7 ALF * * * Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 28229 (C) COCES 34229 Alison Morel [Tony Swain/Steve Jolley] C: 45 2829 Alison Morel [Tony Swain/Steve Jolley
	1 11 NOW, THAT'S WHAT I CALL MUSIC 8 *** EM/Vireis/Polygow NOW 8 [1] Various (Various) C. TC NOW 8 (D) (CMCW 8 (D)		61 40 RATIN THE KITCHEN • DEP Isternolisad/Virgin LP DEP 11 (2) 61 40 4 RATIN THE KITCHEN • C CADEP 11 (2) 62 13 37 C AND RUM Final Mardings) 64 4 MAMA 5121 (9) C AMM 5121 (20 AS 511)
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	 ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX1212; CD: 2D 7212; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX1212; CD: 2D 7212; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX1212; CD: XX0247; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX1212; CD: XX0247; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX1212; CD: XX0247; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX1212; CD: XX0247; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX121; CD: XX0247; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX121; CD: XX0247; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX121; CD: XX0247; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX121; CD: XX0247; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX121; CD: XX0247; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX121; CD: XX0247; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX121; CD: XX0247; ¹⁵ ¹⁰ Lovel Kche (Jones Anthony Commichee)] C: XX121; CD: XX0247; ¹⁵ ¹⁰ ¹⁰ ¹⁰ ¹⁰ ¹⁰ ¹⁰ ¹⁰ ¹⁰	BARCLAY JAWES HARVEST . NOW, THAT'S WHATT	GTCEST2332 CD: CDF743333-2 Fredet OF ACE Folgeter FOLD 5389 (P.C. FOLD 5389); CD: ASI 443,7 Soft and the states thereast (Baceloy James Horrest) Gitegy Jackman (a) 116 Pp Williams (A)
1.	 Bon Jovi (Bruce Fairhaim) C: VEHC 38; CDI 53024-2 GiVE ME THE REASON O Luther Vandross (Luther Vandross (9) Marcus Miller (8)) C: 450134-1 	BASTE EOYS 84 OCEAN BAY BU BINSON, George 91 PAISONS PROJECT BERN 31 Also 46	GG LTTT Balon Parsons Project (Alan Parsons) Cr. 28 084 (K)
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	20 18 32 Exprimits (David A. Stewart) C. PK 71055 (C) PD 71050	CUEF, The 97 SIMPLY RED 24 DE BURGH, Class 67 SUNCING DETECTIVE, DEAD OR ADAY 37 The 35	Cub/Phonogram JABH 19 (7)
	21 19 13 THE FINAL COUNTDOWN . Epic DC 26/08 (C) C: 49-286082 (C) COUPC 26/08 (C) C: 49-286082 (C) COUPC 26/08 (C)	DIRE STRATTS 17, 87 SOFT CILL RE DOWINGO, Macde. 38 SOUNDTRACKS etc. BUROFF 21 33, 43, 50	Contextuary decimients Contextuary Contextuary Contextuary Contextuary Contex
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MUSIC PRESS

AS MASSIVE

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

HE LATEST ABC figures show the tradicinal poptabloids contraining their hard-fought bottle against longterm decline. And, in common with most other areas of the magazine marketplace, they also provide evidence of an escalating trend towards a much wider spread of lowcirculation specialist tilles.

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

Never mind the width ... feel the quality



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

"The music magazine market is seeing a growing trend towards greater segmentation and specialisation — with more publications offering precisely-targeted age groups and consumer profiles," says Brian Batchelor, publisherdirector of Spollight Publications' RM and its new specialis thile for amateur and professional disc jockeys, Jocks,

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

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

TO PAGE 32 🕨



AN AD. FOR CLEVER DICKS

I f you're cracking it in product management chances are you're a right clever dick. They throw problems at you. You solve them.

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- S mash Hits...Teenage Top 10 girls? Think again... There's a lot more to Smash Hits than we think you know already.

FACE THE FACTS

1

2

3.25 million readers per issue. Yes. They're young, Yes. They buy music. No other publication comes close (We sell more than the rest of Britain's Music Press put together).

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

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

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

Smash His' unique visual and editorial style has broader appeal than any other music publication, enabling us to help you sell all types of music to all sorts of people – from Duranies to Missionaries. You'll find them all in Smash Hins: The hard facts (not hor air and fiction) about us and our reades are unavoidable.

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MUSIC PRESS

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

FROM PAGE 30

ties and Seventies, there are fewer distinct musical trends.

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

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

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

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

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

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

But the London Media Company's lain Dawson cites the failure of *The Hit* and points out that noone has so far come up with the right formula for a music-based general interest publication aimed at young men; "You do need a group of specialist tilles in order to reach this group —rathal than trying to ets in one title. I think the decline in the tabloids will continue — athaoath

Sounds and Melody Maker may now have bottomed out."

Spatight, Sounds is now ibught to be trying highly-respected niche in highly-respected niche in es have cardinily made their feelings clear. In a recent readership survey, they showed that they would not want the paper to ga glossy. They still prefer its earthy newsprintstyle — and a diet of hardcore rock reviews and associated information.

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

The wider choice offered by the growing number of specialist music has generally been welcomed by advertising agencies. "There used to be a

"There used to be a very limited choice of music titles and their readerships were not necessarily right for certain albums," says DPA's Graham Johnson. "For example, a billy Joel album wouldn't fit very constant of the says of the album wouldn't fit very constant and the says of the album wouldn't fit very constant and the says of the album wouldn't fit very constant and the says of the album wouldn't fit very constant and the says of the album wouldn't fit very constant and the says album wouldn't fit very constant and

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

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

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

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

EMAP's David Hep-TO PAGE 34 >

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PAGE 32

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any of the music weeklies. If you want to reach Frank Keeling or Debbie Happily, there is one Johnson on 01-437 8050.



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MUSIC PRESS

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

FROM PAGE 32 worth does not accept that "specialist" publications in certain sectors have to remain small. While acknowledging that Q currently addresses a limited market, he says: "Our hope for Q is Unlike, say, Kerrang!, it is not restricted by its read-

type of music. Meanwhile, the grow-ing number of free music magazines claim to offer the best of both worlds: high circulation and a ers a ready made audiclearly-defined target ence of keen musicians audience.

Beat For example, Publications' The Beat --which claims a circulation of 250,000 - guarantees that every one of its — 73 per cent of whom readers is a record buyer are aged 15 — 24 and ., because the magazine is only available cent) are male. "Even re-through HMV record cord companies seem to shops (it stresses that it is not owned or controlled by HMV in anyway). Like Q we are addres-

sing a slightly older audience of intelligent people, 60 per cent of whom are male and who are interested in music," explains editor Johnny Black. "But we recognise that young people have a much wider range of that it won't remain small. interests these days, so we also run fashion pages and reviews of ers' taste for a particular consumer products."

Similarly Adrian Walker, managing director of Track Record Publishing points out that his title Making Music also deliveach month. Distributed free through musical instrument stores Making Music has an ABC certified circulation of 56,000 most of them (92 per cord companies seem to forget that young musicians also buy a lot of albums and blank tapes," says Walker

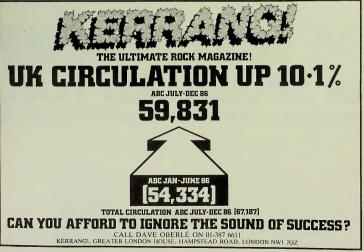
RCA Records Gareth Harris feels the advent of tightly targeted specialist music titles is "a very positive move." But he "Unfortunately, adds: even though they have a smaller circulation their advertising rates are not always much less than larger circulation maga-zines. This presents record companies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

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

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

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

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



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



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* Reader profile study 1987 Numbers Data Processing Limited

Full details on request — Carole Norvell-Read 01 387 6611

1,	2 SHOPLIFTERS OF TH The Smiths	HE WORLD UNITE Rough Trade RT(T) 195 (I/RT)
2	Age Of Chance	Fon AGE(T) 5 (I/RT)
30	Pop Will Eos Isseit	Chapter 22 (12)CHAP 11 (I/NM)
40		Demon D1047(T) (P)
50	THEAD GONE ASTRA	Y Raw TV Products RTV (12)2 (I/RT)
6 :	12 INTO THE GROOVY Ciccone Youth	Blastfirst (BFFP 08) (I/RT)
7 :	15 SOMETIMES Erosure	Mute (12) MUTE 51 (I/RT/SP)
8 4	STUMBO Wiseblood	K.422-(WISE 212) (U/RT)
9,	, EVERYTHANG'S GRO Gaye Bikers On Acid	In Tape (T(TI) 040 (I/Red Rhino)
10 .	27 LIKE A HURRICANE/	GARDEN OF DELIGHT Chapter 22 (12) CHAP7 (I/NM)
11 5	34 SERPENTS KISS The Mission Chapter 22	CHAP 67 (12 CHAP 6) (1/NM)
12 .	MAHALIA	Bocks (12)NCH 11 (I/Bocks)
13 "	27 BLUE MONDAY New Order	Factory-(FAC 73) (I/RT/P)
14 .	2 CUBIST POP MANIFE	STO Ron Johnson ZRON 13 (I/NM)
15 "	, THE PEEL SESSION (Stronge Fruit - (SFPS 013) (P)
16 "	CARAVAN OF LOVE	Ge! Discs GOD(X) 16 (F)

State of Coldinate TOP 20 A CERTAIN RATIO DOJOLP47 1 P PETER & THE TEST TUBE BABIES "SOBERPHOBIA" DOJOLP49 LP 3 THE DAMNED

STRAWBERRES"	DOJOLP46 LP
4 THE METEORS "CURSE OF THE MUTANTS"	DOJOLP2 LP
5 THE SEX PISTOLS	DOJOLP45 LP
6 THE EXPLOITED	DOUDLP1 LP
7 THEATRE OF HATE	
"ORIGINAL" 8 THE METEORS	DOJOLP19 LP
9 THEONI YONES	DOJOLP4 LP
"ALONE IN THE NIGHT"	DOJOLP43 LP
"IN CASE OF EMERGENCY"	DOJOLP31 LP
11 SEX GANG CHILDREN "SONGANDLEGEND"	DOJOLP16 LP
12 ANTI-NOWHERE LEAGU	E
"LONG LIVE THE LEAGUE" 13 HAWKWIND	DOJOLP15 LP
"LIVE 70-73"	DOJDLP11 LP
14 SEX GANG CHILDREN "RE-ENTER THE ABYSS"	DOJOLP13 LP/CAS
15 BE-BOP DELUXE "BOP TO THE RED NOISE"	DOJOLP42 I P
16 THE EXPLOITED "HORROR EPICS"	00.01P37 1 P
17 JOHN MARTYN "PHILENTROPY"	DOJOLP26 LP/CAS
18 DB'S "AMPLIFIER"	
19 MOTORHEAD	DOJOLP33 LP
"BORN TO LOSE" 20 NICO	DOJOLP18 LP/CAS
"BEHIND THE IRON CURTAIN"	DOJOLP27 LP/CAS
UPCOMING RELEASES	
TOM ROBINSON	
"LIVE"	DOJOLP51 LP/CD
THE RUTS "LIVE"	DOJOLP52 LP
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DISTRIBUTED BY	MACTOR N
NINE MILE	CARTEL
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23 " " PANIC Rough Trade RT(T) 193 (1/K 24 " SUP HERE IN THE NORTH OF ENGLAND The leide Works Situation Two -(SIT 45T) [1/P 25 4 S TRUMPTON RIOTS Probe Plus TRUM Half Man Half Biscuit (12"-TRUMP 17) (UFast Forme 26 . HEY! LUCIANI 26 % The Fail Beggars Banquet BEG 176(T) (W) 27 % 7 GOING TO HEAVEN TO SEE IF IT RAINS Close Lobsters Fire BLAZE 15(T) (J/NM) 28 2 14 ASK Rough Trade RT(T) 194 (U/RT 2913 18 THE PEEL SESSION (1st June 1982) New Order Stronge Fruit-(SFP5001) (1 302 16 HANG-TEN! RAW TV Products RTV (12)1 (1/RT 31 3 ANAL STAIRCASE K.422/Force And Form-(ROTA 121)[1/R] 32 SHAKE IT DOWN Federation FED 007 (3312 12 POPPIECOCK (EP) Pop Will Eat Itself Chapter 22 (12)CHAP 9 (UNN 343 STHE DAY BEFORE TOMORROW 25 ALBUMS TOP THE TEXAS CAMPFIRE TAPES Michelle-Shocked Cooking Vinyl COOK 002 (I/NM 200 DIRTDISH Some Bizzare WISE 003 (I/RT) 3 2 SHABINI Discofrique AFRI LP 02 (I/RE/STERNS) 4 . PICTURES OF STARVING CHILDREN Chumbowembo Agit Prop PROP 001 (1/RR 5 . BEDTIME FOR DEMOCRACY tive Tentacles VIRUS 50 (I/RT 6 7 22 THE QUEEN IS DEAD The Smiths Rough Trade ROUGH 96 (I/RT 7 : NME C86 Rough Trade ROUGH 100 (1/RT 812 11 THE MOON AND THE MELODIES Build/Frost/Guthrig/Raymonde 4AD CAD 611 [I/RT/P TAKE THE SUBWAY TO YOUR SUBURB Subwoy SUBORG 001 [I/RE] 10 ,WONDERLAND Mute STUMM 25 (I/RT/SP Transformer Stores Stores Stores Stores Stores Stores
 * SPECIALLY FOR YOU
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 Back: NCHUS (UKK 13:1 18 BLOOD AND CHOCOLATE Fyis Costello/The Attractions Irrp/Demon XFIEND 80 (P) 14 s , HIT BY HIT The Godfathers Corporate Image GFTRLP 001 (I/RR) 15 . UQUIRK OUT 16: » LONDON 0 HULL 4 Go! Discs AGOLP 7 (F 17: IN THE PINES 18:3 18 BROTHERHOOD Factory FACT 150 (I/RT/P) 1900 LIVE IN AMERICA Dojo DOJOLP 47 (I/NM 2011 YOUR FUNERAL, MY TRIAL Nick Cove & The Bod Seeds Mute STUMM 34 (J/RT/SP 21 JIDEAL GUEST HOUSE Shelter SHELTER 1 (I/BK 22 BACK IN THE DHSS Probe Plus PROBE 4 (I/Probe 23 BEND SINISTER Beggars Banquet BEGA 75 (W 24 . LOAN SHARKS

Stuff STUF U2 (I/RT)

Hot HOT 1028 [I/RT]

LD. NOSE 10 (1/RE

25 IN 11 STOMPING AT THE KLUB FOOT VOLUME 3 ABCABCLPB (P

		14 FEBRUARY 1987
TOD		I C I E C
		NGLES
7 2 SHOPLIFTERS OF THE WORLD UNITE	17 24 2 A WAY II	35 35 19 I WANT YOU
The Smiths Rough Trade RT(T) 195 (I/RT)	Bolshoi Beggars Banquet BEG 180(T) (W)	Elvis Costello Imp/Demon IMP 008(T) (P)
2 1 II KISS	18 78 9 BEATNIK BOY	36 LEE EVANGELINE
Age Of Chance Fon AGE(T) 5 (U/RT)	Tolulah Gosh 53rd & 3rd AGARR 4 (I/Fost Forward)	The locide Works Beggers Banquet BEG 181(T) (W)
3 ETEM SWEET SWEET PIE	19 15 16 THE GRIP OF LOVE	37 ** 17 DICKIE DAVIS EYES
Pop Will Eot Itself Chapter 22 (12)CHAP 11 (I/NM)	Ghost Dance Karbon KAR 604 (P)	Hell Mon Hell Biscuit Probe Plus PP 21(T) (I/RT/Probe Plus)
BLUE CHAIR Elvis Costello Demon D1047(T) (P)	20 " " REALLY STUPID The Primitives Lozy LAZY 02[T] (L/RT)	38 31 COMPLETELY AND UTTERLY The Chesterfields Subway SUBWAY 7 (I/RE)
5 THEAD GONE ASTRAY	21 to 4 IN A LONELY PLACE	39 30 18 THE PEEL SESSION (10th May 1977)
The Soup Drogons Row TV Products RTV (12)2 (I/RT)	The Smithereens Enigma ENIGMA 5003-2 (J/RT)	The Damned Stronge Fruit—(SFPS002) (P)
6 2 12 INTO THE GROOVY	22 28 7 STEAMING TRAIN	40 ²⁸ 11 THE PEEL SESSION (27th August 1979)
Ciccone Youth Blastfirst-(BFFP 08) (I/RT)	Talulah Gash S3rd & 3rd AGARR 5 (I/Fast Forward)	Madaess Strange Fruit-(SFPS 007) (P)
7 3 15 SOMETIMES Mute (12) MUTE 51 (I/RT/SP)	23 27 27 PANIC The Smiths Rough Trade RT(T) 193 (I/RT)	41 ** HIZARRE LOVE TRIANGLE New Order Factory FAC 1637 (12' FAC 163) (U/RT/P)
8 4 6 STUMBO	24 2 SUP HERE IN THE NORTH OF ENGLAND	42" IS STATE OF THE NATION
Wiseblood K.422-(WISE 212) (I/RT)	The licide Works Situation Two -(SIT 45T) (1/P)	New Order Factory FAC 1537 (12"-FAC 153) (U/RT/P)
9 * , EVERYTHANG'S GROOVY	25 * 3 TRUMPTON RIOTS Probe Plus TRUM 17	43" THE PEEL SESSION (21st January, 1979)
Goye Bikers On Acid In Tope (T(TI) 040 (I/Red Rhino)	Half Man Half Biscuit (12-TRUMP 17) (UFast Forward)	The Undertones Strange Fruit (SFPS 016) (P)
10 • 27 LIKE A HURRICANE/GARDEN OF DELIGHT	26 ** * HEY! LUCIANI	442** (LOAN SHARKS
The Mission Chapter 22 (12) CHAP 7 (I/NM)	The Fall Beggars Banquet BEG 176(T) (W)	Guona Bats L.D. EYE 12 (I/RE)
T s as SERPENTS KISS	27 25 7 GOING TO HEAVEN TO SEE IF IT RAINS	45 ²⁷ ⁷ JUSTINE
The Mission Chapter 22 CHAP 67 (12" CHAP 6) (I/NM)	Close Lobsters Fire BLAZE 15(T) (U/NM)	Botfish Boys Botfish Inc USS 107 (VRed Rhino)
12 1 3 MAHALIA	28 22 14 ASK	4641 M LOVE'S EASY TEARS
The Bible! Bocks (12)NCH 11 (VBocks)	The Smiths Rough Trade RT(T) 194 (U/RT)	Cocteop Twins 4AD (B)AD 610 (I/P/RT)
13 17 27 BLUE MONDAY	2913 18 THE PEEL SESSION (1st June 1982)	47 ⁴³ 3 THROWAWAY
New Order Foctory	New Order Stronge Fraid-(SEPS001) (P)	Mighty Mighty Chopter 22 (12)CHAP 10(1/NM)
14 + 2 CUBIST POP MANIFESTO	30 ²² 16 HANG-TEN!	48** • SNAKEDRILL (EP)
Big Flome Ros Johnson ZRON 13 (U/NM)	The Soup Drogons RAW TV Products RTV (12)1 (I/RT)	Wire Mute (12 MUTE 53) (I/RT/SP)
15 ", THE PEEL SESSION (31st January 1979)	31 33 & ANAL STAIRCASE	49" 19 SUNARISE
Joy Division Strange Fruit—(SFPS 013) (P)	Coil K.422/Force And Form-(ROTA 121)(I/RT)	The Godfathers Corporate Image GFTR 030(T) (I/RR)
16 ** * CARAVAN OF LOVE	32 ³⁴ 3 SHAKE IT DOWN	50 " " VELVETEEN
The Housemantins Go! Discs GOD(X) 16 (F)	Chotshow Federation FED 007 (I/Red Risino)	Rose Of Avalanche Fire BLAZE 14(T) (I/NM)
	3312 12 POPPIECOCK [EP] Pop Will East Itself Chapter 22 (12)CHAP 9 (UNM)	Compiled by Music Week Research
	34 ⁵⁸ ⁵ THE DAY BEFORE TOMORROW BMX Bandits 53rd & 3rd AGARR 6(12) [I/Fost Forward]	
	TOP 25 ALBUMS	ADVERTISEMENT
07 TOP 20	THE TEXAS CAMPFIRE TAPES	
	1 3 THE TEARS CRIMETINE TREES	THIS LAST REGGAE DISCO CHART" CHART

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THE	-		CHART		
	WEEK				
T	(1)	LATELY Nokanikes	teolora		
2	[3]	PLEASE MISTER PLEASE Barborn Jones	Chore		
3	. (2)	RING MY NUMBER Kanny Knob	Unity		
4	(4)	READY FOR THE DANCEHALL TONIGHT FOR			
5	(8)	BANGARANG ROCK AND ROLL Horoce Andy	Sonto Irie		
6	(-)	HOOKED ON YOU Awad	Sinbo		
	(5)	RAGAMUFFIN AND RAMBO Data Feach	Yend D		
8	(6)	DUBPLATE PLAYING Johnny Oxbourne	Greensleeves		
10	01	PUPPY LOVE Iger SHAKE YOU DOWN I was Waters	thusderboit		
11	(10)		Skirlight		
12	(11)	ROCK WITH ME TONIGHT Wasons and Nextons J HEARTBREAKER Wasons			
12	()	I'VE MADE UP MIND Jeen Adebonbo	Fine Style		
14		LET ME HAVE A CHANCE Pol Xely	Ade J.		
15	(18)	AGONT Packen	Germoie		
16	(17)	COME AGAIN Core les	Uve And Love		
17	(13)	FOOL FOR YOU Peter Humingole	Ling And Love		
18	(12)	KNIGHT IN SHINING ARMOUR Delarch Clasgo	Street Vibes		
19	04	DON'T HAVE TO FIGHT One blood			
20	1	DANGEROUS SYSTEM Pad Anthony	Live And Love		
	17	Children of Statute Top Autory	the Addiese		
		REGGAE ALBUM CHART			
T	(1)	CAN'T BE WITH YOU TONIGHT Judy Boucher			
2	(3)	INTENTIONS Mail Field	Orbitone		
3	(4)	REGGAE HITS VOL3 Volon Arts	lan		
4	(2)	THE EXIT Denni Rown	Jethics		
5	[6]	BERES HAMMOND Beres Hannond	Ingon		
6	(5)	JUST CAN'T GET OVER YOU Gin Roberts	Porodae		
7	(7)	LAY IT ON THE LINE Waing			
8	(8)	WE READY FE THEM Seper Black	Jetpus Live And Lova		
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10	H	JUST THE SAME ME Adary tiel	Greensleeves		
and the second division of the second divisio	- bak	and the second sec	Cernoin		
_	_	NEW RELEASES - DISCO			
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ROT	28.00	ALL PART & TOTALS ATTA	Jah Sheko		
	10	ME DOWN Various Artus	Weed Beet		
PAN	ILLIAR	FACE toto Minot	Stangdon		
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MARKETPLACE

Sales Promoter

With the recipitor elitation of a resist has been and used in the suprimes. So Situ The Book constraints on essenses in earner works for the the suprime and the superior in the suprime relation of the superior in t



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SHAREWATCH

TARTING THE year in buoyant mood, a companies in the Sharewatch ranks hove shown significant price increases, while Virgin has yet to hit striking price.

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

RUGs income no harm of all. Smiths enjoyed haff-year results which showed on increase of 21.1 per call in profits, reflected here as price rise of 6.5 per cent. City cution about the advisability of some of the company's accultants, notably the Our Price chain, has been tempered somewhat by Smiths current claim to 23 per cent of the music reali market. Business is brisk for componies within the Prestyvich

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

ture into mid-price CDs. Another healthy sign comes in Woolworth's gains as its store modernisation continues.

UK SHARES (Pence)		HIGH	LOW	MONTH END PRICE	CHANG OVER MONTH	GE (%) SINCE JAN '86	DIVI PER SHARE	DEND YIELD PER CENT
BOOSEY + HAWKES	(25p)	225	127	182	-3.2	+11.7	-	-
BOOTS	(25p)	286	209	269	+16.5	+1.5	10.3	3.8
CHRYSALIS	(25p)	223	157	195	+13.4	-4.9	10.4	5.3
PHILIPS	(f10)	1750	1300	1418	+5.8	-10.6	59.2	4.2
PRESTWICH	(25p)	157	94	113	-0.9	-	0.5	0.4
REALLY USEFUL	(5p)	403	322	366	+0.8	-	16.3	4.5
W H SMITH	(50p)	360	240	294	+6.5	+3.5	8.7	3.0
THORN EMI	(25p)	573	377	557	+ 18.8	+31.4	24.7	4.4
VIRGIN GROUP	(10p)	144.5	128.5	139.5	+4.5	-0.4*	3.2	2.3
WOOLWORTHS	(50p)	920	438	724	+2.0	+33.6	22.7	3.1
US SHARES (Dollars)		JANUARY 1987						
CBS	-	150	112.2	143.1	+12.7	+21.3	3.0	2.1
МСА	-	56	39.7	43.1	+12.2	-14.8	0.7	1.6
WARNER COMMS	-	28.2	18.1	26.5	+19.9	+37.3	· · _ ·	

MARKETPLACE



MUSIC WEEK 14 FEBRUARY, 1987

PAGE 38

DIARYNW



The SAD to see leat year's pattern of smolit-o-medium izer composite hitring that brick well being repeated in 1987 and we can alv hope that StreetSound's patrolicity problem with the set of the streetSound's patrolicity problem times had UNTs South OT Welferd profile on non-or the Sweet Mergers (Marcus we schedule for thinking right and how emborranse) a proved to well-re granted as a weat welling organized the set of the street street and the same street the street of the street street and the same street well be and direction of the street street and the same empression of direction of the street street and the same street street street and the street street street street well be street and the street street street street street the street and street street street street street street street street and street street street street street street street street and street street street street street street street street and street and street
addening an the iscense of Asian doubling in Tile Wing cuts wing addening an the iscense of Asian doubling in Tile Wing cuts wing forcer mark lecker All sout il Minterios one context that has always applied to the munic business — if a subway possible to always applied to the munic business — if a subway possible to always applied to the munic business — if a subway possible to always applied to the munic business — if a subway possible to always applied to the to always applied to the part market and the top 20 Dooley meanly cought up with the applied to the munic business — if a subway to always and water and the top 20 Dooley meanly cought up with any Warde Dooley and the top 20 Dooley meanly cought up with a water and the top 20 Dooley meanly cought up with a data of Valeo Cale-site enterprises . The DRADED without any advantage of the BPIs cought up with a subways and the top 20 Dooley to always the advantage of Valeo Cale-site enterprises . The DRADED without any advantage of the BPIs cought up with a subways and the subways and the BPIs cought up with a subways and the BPIs cought up with a subways and the BPIs cought up with a subways and the subways and the BPIs cought up with a subways and the subways and the BPIs cought up with a subways and the subways and addening the top the subways and the subways and addening the top the subways and the subways and addening the top the subways and the subways and addening the subways and the subways and the subways and addening the subways and the subways and the subways and addening the subways anote a subways and the subways and addening the subways a





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



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



Chocolate frontman Errol Brow links arms with WEA after signir for the company as a solo artist



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



WHA1 IS this man doing? His purpose will become clearer on February 23 at The Dorchester when the results of the Music Week Awards will be announced.

Charly Records use: COMPUTER EXPRESS excessing order entry e order picking e inverter management e royalities and commissions GOMPUTER EXPRESS 69 Carter Lane, EC4V SE0. 01-248 5218

COMMENT

In boosting of a music retail market thans of 23 per cent (KW, February 7) WH Smith tabled impressively of the way in which it positioning of record retail outlets. Sound strategic sense. But what it didn't reveal was calle how compathenesis this manipulation is, didn't preval was calle how compathenesis this manipulation is, discoperantly race and how the discoperant grant me High Street allogehere. Smith might how good reason to first a little embarrasted about to first a little embarrasted about

Smith might have good reacoust this or a this time of the explaint of Our Price and Music Mariel Bio Torong The company way lack to a series of the series method of the series of the series of the Market works and series of the series of Market works and series of the series of Price will be converted to Market works and series of the Series of the series of the series of Market works and series of the Market works and the series of the series of the Market works and the series of the series of the Market works and the series of the series of the Market works and the series of the series of the Market works and the series of the series of the Market works and the series of the series of the series of the Market works and the series of the series of the series of the Market works and the series of the series of the series of the Market works and the series of the series of the series of the series of the Market works and the series of the series of the series of the series of the Market works and the series of the se

Well, intentions seem to have changed. There is nothing wong with changing your mind in business and WH Smith might well argue that changed circumstances in recent months have called for a revised strategy. That is cleanly a decision for WH Smith alone to make and good luck to them. However, as far as the wider implications for the future of the

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



record store chiefs seem more obsersed with market shares then even the most agocentric record company MD even has been, the presure on indie retailers increases inexarobly, while chaice is being further eraded. That is chaice for the consumer but, more important to record companies, chaice of onless for their products — increasing the muscle of the multiples.

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THE RETURN OF BRUNO

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

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

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

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

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

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