

## MUSIC WEEK



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# Government backs 'institutionalised theft'

THE GOVERNMENT stands accused of condoning institutionalised theft after dropping proposals for a blank tape levy from the new Copyright Bill.

Trade and Industry Secretary Kenneth Clarke, in announcing the new legislation on Friday, said the levy would have been unfair on consumers, especially the visually handicapped.

However, providing an instant reaction, BPI director general John Deacon said: "We are clearly disappointed that after dealing with seven secretaries of state, nine further ministers responsible for copyright, after three Green Papers and one White Paper, we appear to be back where we started from."

"The Government appears to be

**STOP PRESS:** Phonogram marketing director Tony Powell is to be the new managing director of NCA, joining his former boss David Simone at the company. Powell, who has 19 years' service with Phonogram behind him, says he is leaving with "very mixed emotions".

continuing to condone institutionalised theft."

In justifying the Government's latest U-turn, Clarke says: "The levy proposals went beyond the principle of the Government providing legal protection to the intellectual property of a creative artist. They involved the Government in the collection of a new tax to provide the copyright owner with financial reward for his work. The cost of the administration of the scheme would have been disproportionate to the amount of money concerned."

The announcement comes after

the music industry's 15-year campaign for Government action on home taping. It was in 1973, the year the first of the BPI's seven market research surveys showed an alarmingly high level of copying from pre-recorded albums and cassettes, that the Whitford Committee was set up to consider copyright reform.

Four years later Whitford recommended the adoption of the German system where a levy was paid on all domestic recording equipment. By 1981, with the arrival of Margaret Thatcher's

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# Shares slump rekindles CBS/Sony deal

NEW YORK: The plunging stock market is believed to be a contributory factor in the resumption of negotiations to sell the CBS Records Group to the Sony Corporation.

CBS chairman William Paley and president and chief executive officer Laurence Tisch have written to Sony stating that CBS is now prepared to negotiate in earnest.

The two executives between them own a third of CBS stock, and their approach seems to indicate that earlier plans to sell Records Group shares publicly (MW October 24) are now unlikely in view of the depressed stock market.

Sony says it had formally withdrawn its \$2,000m offer for the Records Group following the inconclusive CBS board meeting on

October 14 when the public share offer was first mooted.

However, the company is still interested and its monetary offer still stands.

The Records Group has been reorganised here into a wholly owned subsidiary of CBS Inc, a move which will apparently ameliorate the tax liability in the event of its sale.



BRIAN McLAUGHLIN: questions to be asked about record prices.

# HMV: let's price it right

AT a time when many sectors are striving to keep record and tape costs to a minimum, the managing director of one of the UK's largest retail chains is suggesting that the music industry might be better served by raising prices across the board.

Brian McLaughlin, in his first interview since taking over the senior post at HMV, says he believes people would be prepared to pay more for quality product and that the higher margins would make for a far healthier industry.

McLaughlin comments: "What amazes me is the fact that quality product — and we have seen more recently than for two or three years — is almost being given away at bargain prices."

"One of my aims is to get record companies to understand the need for retailers to get better margins. It is also for retailers to look at their own pricing levels and ask themselves whether what we are currently asking in the marketplace is sufficient to sustain a healthy industry."

Take Bad as an example. We can command £5.49 or £5.99, yet we ask over £6 for albums that were released two, three or four years ago."

McLaughlin is also confident that there is room for expansion within the market. "It is within the retailers' grasp to grow this market," he states. "We have proved it with the number of stores we have opened. Other industries, such as fashion and fast food, have demonstrated that you can expand the market by

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# 10 Records for reshuffle after MD quits for US

VIRGIN SUBSIDIARY 10 Records is facing a wide-ranging restructuring following news that managing director Richard Griffiths is leaving the company to be president of Virgin Music America.

Griffiths, who founded 10 four years ago, takes up his new post on January 1. Virgin Group director Ken Berry comments: "Obviously, Richard's move to America will necessitate some re-organisation of 10 Records and an announcement will be made shortly. However, it is anticipated that the re-organisation will not result in any redundancies."

Until now, Virgin's US publishing arm has acted only as a sub-publisher for UK-based catalogue but under Griffiths it will be active in acquiring American repertoire.

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# PHENOMENA II

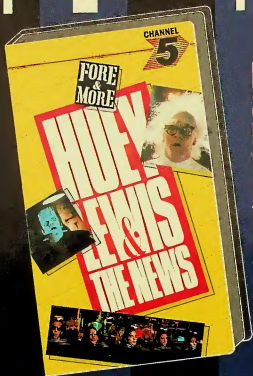
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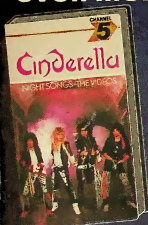


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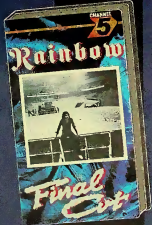


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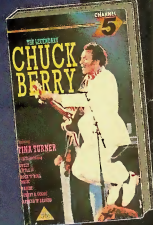


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Editor: David Doherty, Deputy Editor: Martin Publishing, International, Head: Martin News Editor: Jill Clark-Hodges, A&T Team: Jill Clark-Hodges, David Doherty, Duncan Holland, Nigel Harris, Karen Fava, Kay Savelle, Chris White, Features: Kathryn, Chris White, Music: Video: Sue Sledge, Production Editor: Kay Savelle, Sub Editor: Duncan Holland, Special Projects Editor: Karen Fava, Contributors: James Hamilton and Barry Leitch (Bravo & Smash), Tony Smith (Spin), Michael Soper (Kiln), Dave Henderson (Frankfurter), John Talbot, US Correspondent: Ian Mayer, 488 Elm 18th Street, Brooklyn NY 11226, USA (Tel: 718-467 9320), Research: Lynn Roper (management), Janet Price, Centre: Thompson, Advertisement Manager: Kathy Leonard, Assistant Advertisement Manager: Tony Owen, Ad Executive: Paul Bicket, David Howell, Classified: Cully Mearns (management), Publisher: Andrew Bost.

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Non-Music Week Directory free to subscribers current at January 1987.

# K-tel puts £1/2m behind The Street

K-TEL RECORDS is launching a £1/2m TV advertising campaign for Coronation Street — The Album which features many of the soap opera's leading characters performing well-known pop songs and standards. The LP, packaged in a gatefold sleeve, also includes a 12-page colour booklet and has a dealer price of £4.86.

The album and tape is released this week with TV advertising starting in the Granada area next week before rolling nationally and run-

ning through to Christmas. In addition to K-tel's TV promotion there will also be a national cooperative TV campaign with Woolworths from November 16.

K-tel will also be running an in-store display campaign in 800 stores and there will be competitions planned around the album, which includes Bel Lynch's rendition of These Boots Were Made For Walking and Jack Duckworth performing On The Street Where You Live.



THE PHENOMENA II album, released by Arista on November 9, is being backed by consumer press advertising and in-store posters.

## Single debut for classics

THE FIRST classical CD single is being released this week by Nimbus and, despite a playing time of 23 minutes, will be aimed at a retail price of £1.99.

The step has been taken by the company in conjunction with a decision to reduce the price of its full-length CDs, enabling all titles to sell them under £10.

The classical CD single is a preview product containing six tracks taken from forthcoming Nimbus recordings, including Horn Concertos by Mozart.



A NATIONAL TV campaign is being mounted by WEA during November in support of Pretenders: The Singles.

Press advertising in the national daily papers and the weekly music press has also been organised with flying and a billboard campaign.

A range of in-store material (left) will be available. The 16-track album features Brass In Pocket, Stop Your Sobbing and Hymn To Her.

IRON MAIDEN's new video, 12 Wasted Years, is being backed by advertising in Kerrang!, Metal Hammer, Sounds and on the MMV video chart. Maiden are featured on the cover of the November Metal Hammer.

## Sentimental journey

TELSTAR IS spending £250,000 on a national TV campaign to promote Rose Marie's Sentimentally Yours.

The promotion breaks this week in Yorkshire, TVS and Tyne Tees, expanding next week to London, Central, Granada, HTV and ISW. The campaign will be seen in the remaining regions in the following week. The TV ads will also be backed by time on Capital Radio. Sentimentally Yours features Beautiful Dreamer, Anniversary Waltz and Who's Sorry Now.

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## 140 lose CD jobs as Nimbus consolidates

COMPACT DISC production is being halted at the UK's first CD factory, the Nimbus plant at 140 jobs, with the loss of 140 jobs. The factory had an annual capacity of 8m discs but will now concentrate on pre-production services such as laser mastering. Nimbus has another, 12m-disc-a-year plant 30 miles away at Cwmbran and recently opened a factory in Virginia.

Nimbus company secretary Stuart Carman comments: "It is essential that Nimbus maintains its lead in the advanced technology

of the compact disc market. To ensure this, Northampton is now being modified to provide Nimbus with a comprehensive research and development facility to work on new products and CD production improvements, and a major new sound and video recording studio for the Nimbus label and its recording artists both on CD and CDV. This re-structure is a logical move for Nimbus because our Cwmbran and Virginia plants are better equipped and more cost-effective for large scale production."

## Industry calm amid stock market storm

THE MUSIC industry is taking calmly the dramatic moves in the stock market, with publicly-quoted companies saying that the fluctuations are having little effect on day-to-day issues.

Retailers, too, feel they are unlikely to be troubled by the fortunes that have been lost and many feel that 1987 may turn out to be a bumper year.

On the record company side, Castle Communications commercial director Jon Beecher says: "The day-to-day business of the company hasn't been affected and it's not really made much difference to us." Beecher adds that the amount of capital Castle has to spend on acquisitions has not been diminished.

A spokeswoman for Chryslis comments: "We have the feeling here that things will get better and people haven't exactly been running around tearing their hair out. It's not affecting our trading position."

Pickwick chief executive Ivor Schickel adds: "It's almost as if there are two different worlds. What is happening in the stock market is not having an effect on consumer spending or making us in any way change out projections for the company year."

The confidence of retailers is reflected by Tower's director of Euro-

pean operations Steve Smith, who says: "I don't think the stock market crash will affect us in the least. Our business in the UK has been steadily rising since June and we don't expect it to stop rising until late January."

Adds Virginia Retail managing director Johnny Fewings: "We were expecting a bumper Christmas. We've had a good year so far because of the way we've been operating and we think that not only we deserve a bigger slice of the cake but also that the cake will get bigger."

However, Kingsley Grimble, sales and marketing director for Record Merchandisers, warns: "The slump hasn't affected us at present, but our view is that if it develops into a deeper crisis which results in a credit squeeze then total consumer spending might be curtailed to some extent. But, to date, 1987 has been a very good year."

Andrew Lloyd Webber's Really Useful Group last week announced a 33 per cent rise in annual profits with a 1987 figure of £5.7m. That pre-tax figure was produced on a turnover of £21.7m.

## HMV prices

► FROM PAGE ONE

opening quality stores that are professionally run.

McLaughlin, who has been with HMV for 19 years and was operations director before replacing Ian Duffin, is anxious for good communications between retailers and suppliers. "I want to avoid confrontation at all costs. We were forced down that road last year and the result was that the industry was the loser. Retailers not in music were the beneficiaries."

He envisages growth for HMV and, while he would be interested in any viable indie chain that became available, he feels expansion will be organic rather through acquisition.

McLaughlin also says he is committed to the chain's last purchase, Revolver, and points out that two new shops — in Cambridge and Sheffield — have been opened since the buy-out.



PICTURED WITH The La's, the first band to which the deal with PolyGram applies are: (standing) band managers Rod Swerdlow and Joey Davidson, GQ directors Andy and Juliet McDonald and PolyGram chairman Maurice Oberstein. Seated are band members Paul Hemmings, John Power and Lee Mavers.

## All systems are Go: with PolyGram deal

A PERIOD of expansion and restructuring has been completed at GQ Discs with the signing of a new distribution deal, a move to new offices and the taking on of new staff.

The new distribution deal (MW, August 15) is with PolyGram and applies to all new and future signings. The current roster, which includes The Housemartins, The Brothers and Billy Bragg, will continue to be administered by Chrisalis.

New arrivals at GQ include Nick Rowe, formerly with Ariola and CBS Records International, as marketing consultant, Celia Board-Smith as head of international, Harvey Beecham as UK and international product manager, Cath Fenimore as press officer, Phil Jupitus as head of regional press and promotion and Jona Cox and Jane Wilkes in A&R.

The company's new address is 322 King Street, London W6 0RR (01-748 7973).

## Tape levy

► FROM PAGE ONE

government, the official view had changed. Despite BPI figures showing that two and a half times as much music was copied as was sold in record shops, the levy idea was rejected in a Green Paper on Copyright Reform. Instead the Government encouraged the industry to pursue the search for a spoiler system to defeat home taping.

Lobbying to reverse that decision began in earnest. The BPI adopted the "cassette and crossbones" logo and the slogan Home Taping Is Killing Music. On the other side, the Tape Manufacturers Group swung into action. Such was the controversy that the Department of Trade and Industry prepared a special Green Paper specifically on this issue. The document referred to the latest rise in home taping (now six times sales according to the BPI) and recommended an audio blank tape levy of 10 per cent of retail price. The proceeds were to be divided among record companies and composers and songwriters and recording artists.

A White Paper in April 1986 confirmed those proposals and a Copyright Bill was expected to be introduced into Parliament at the end of last year. Its postponement gave rise to further rumours of another change of mind on the Government's part.

## Hurry up for Midem subsidy

THE BPI is urging Midem exhibitors to move quickly in applying for their subsidy from the British Overseas Trade Board to beat the November 16 deadline for applications.

Details of the financial assistance available can be obtained from the Midem office. UK sales director Peter Rhodes claims 80 stands have already been booked.

## May dates set for HEDS 88

THE DATES have been set for HEDS 88. The Home Entertainment Dealer Show. The inaugural event will be at the National Exhibition Centre on May 8, 9 and 10. The show is intended to be the first of an annual series of trade fairs for all sectors of the home entertainment industry.

● NEARLY 20 million copies of the HMV Christmas catalogue are to be distributed with the November 14 issue of *Radio Times* and given away in the chain's stores.

The 34-page booklet will include competitions for music hardware and a three-minute record card at HMV Oxford Circus. The catalogue is due to be published on November 11.

## Would BRIEFING

WASHINGTON DC: Dollar volume for pre-recorded music on LPs, CDs and cassettes rose by 28.5 per cent for the first six months of this year compared with the same period in 1986. Unit volume climbed by 18 per cent.

In the vanguard were CDs with a 113 per cent gain in dollar value and hitting a total of \$687m or 27 per cent of industry sales and 13 per cent in units. Cassettes improved by 23 per cent at \$1,300m, accounting for over 52 per cent of industry dollar sales and nearly 57 per cent of unit sales. LP sales value dipped below 16 per cent of industry dollar sales and just below 17 per cent of unit volume. Combining all categories, dollar volume came to \$2,500m and unit sales were 330m.

VIENNA: Stephan von Friedberg, president of IFPI Austria for the past two years, has resigned following an extraordinary general meeting convened by him to discuss the Austrian record industry's policy against parallel imports. An IFPI board member since 1968, von Friedberg was closely involved in the formation of the two Austrian collecting societies ASG (audio rights) and VBT (audiovisual rights), and he remains as vice president and board member of IFPI International.

Von Friedberg remarks that he seems to have lost the confidence of the majority, and a replacement president will be elected at another general meeting set for November 26.

MUNICH: Ricardo Blunck, recently appointed managing director of the newly formed Chrysalis GmbH company, was killed in a car accident on October 2.

He joined BMG-Ariola in 1983, becoming Chrysalis label manager a year later. Chrysalis international director Mike Allen in a tribute says: "Ricardo had abundant talent, unwavering determination and a shining career ahead of him. His contribution to Chrysalis' success in Germany was immeasurable."

SAN FRANCISCO: A NARM survey of consumer purchasing habits has disclosed that 36.5 per cent of product buyers stop first at the cassette section in music stores, 20.6 per cent go to the LPs first, 16.3 per cent head straight for the CD bins, and 8.5 per cent favour the singles racks first.

AMSTERDAM: Holland's first compact disc producer is set up by independent company Dureco is now on stream, the latest development in the firm's 15-year-old history.

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# Industry's '87 video rights income 'set to top £2m'

A STAFF of four will generate an income of £2m for the music industry this year in one of the fastest-growing markets for record companies and publishers. The company they work for is Video Performance Limited — sister operation to Phonographic Performance Limited — which in three years has seen its turnover rise from £75,000 to a projected £2m

for the year ending in May. VPL consultant director Roger Drage is proud of the low overheads his small staff entails and is optimistic about the prospects for the video rights sector.

"Our income from the television companies has gone from nought 12 months ago to a position now where we have about 11 agreements with both the BBC and inde-

pendent companies," Drage comments. "There is every indication now that the TV broadcast income will increase substantially because of the increased use of videos. We are doing more and more deals and the independent broadcasters in particular are extremely keen to sign with us."

Drage also has an eye on newer means of video exploitation, including video juke boxes, cable and satellite broadcasting and compact disc video.

"The industry has to keep sight of new technology and should see this as not just incremental income but substitutional income to compensate for falling vinyl sales."

The broadcasting companies are increasingly aware of the visual right and are prepared to negotiate payment for the use of that right. Three or four years ago, when promotion departments were begging and pleading for their stuff to be used, that was not the case. It is VPL's major achievement that these rights have now to be paid for."

● KILLERWATT and Bondi Records, part of the Kingdom Group, are switching distribution from Pinnacle to PRT in this week.

# Jail threat for bootleg trader

A MARKET trader is facing jail over an alleged contempt of court relating to bootleg cassettes.

Anthony John Nolan is accused of breaking an injunction made two years ago banning him from infringing copyright in reproductions of live performances. Committal proceedings have now been instigated by Zomba Music on behalf of all members of the Mechanical Copyright Protection Society. The proceedings against Nolan

were adjourned for 14 days by High Court judge Mr Justice Walton after hearing that lawyers had no instructions from Nolan. The judge said that if, by the next hearing, Nolan did not attend in person to instruct lawyers, there was a probability that he "might become a guest of Her Majesty".

Counsel for Zomba said that Nolan, in disobedience of the injunction, had sold bootleg tapes of "innumerable artists".



ROGER DRAGE: "The industry has to keep sight of new technology."

# Import bans

NO IMPORT licences will be granted until further notice under the terms of the SP/AMPS joint import licensing scheme on the following product.

My Fair Lady (421-200-1 — LP; 421-200-4 — cassette; 421-200-2 — CD); Wide Awake In America by U2 (Island CIDU22 — CD); Hold Your Fire by Rush (Phonogram VERI 47); Eye Of The Hurricane by The Alarm (IRS 42061 — LP; IRS 42061 — CD; IRSC 42061 — cassette); Legend by Lynyrd Skynyrd (MCA 42084 — LP; MCA 42084 — CD); and Living In A Box by Bobby Womack (MCA 23795 — 12-inch single; MCA 53190 — 7-inch single).

# Chairs

PREVIOUSLY MANAGER of legal administration and contracts with CBS Records, Patricia Feldman has been appointed commercial adviser at Mayfair entertainments lawyers Jeffrey Green & Russell. Carole Moore, previously in the MCA press office, has joined Versa Manos' The Press Office... Former RCA senior press officer Dave Lewis has joined Medusa Communications Limited in the same capacity... John Mackey has left PRT to join Peer Southern International Publishing as computer manager... Irving Soremekun, previously with Conifer, has joined the promotions and marketing department of Music Factory... Cabral Bariel-Ellis has replaced Laurence Kaye as national sales manager at Chary Records. Kaye has left the company... John Garner has joined Lightning Distribution in the newly-created post of head of sales and marketing. Don Unger has resigned as Lightning's video sales manager... Jon Myer has left Capital Radio after 14 years with the station, latterly as acting head of music... Liz Nealon has been promoted to director of programming and production for MTV Europe... Jack Florey, previously with CBS and RCA Records, is now working as a record industry consultant and can be contacted on 01-668 0185.

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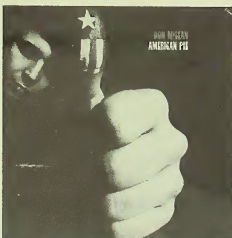


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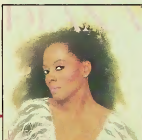
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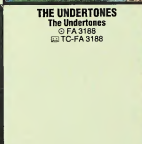
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# Marketing from firm for record

PRT DISTRIBUTION has built a firm base for future growth and labels are now courting the distribution company, and vice versa, managing director Richard Lim told the annual sales conference held in London's Swiss Cottage. And the company's aim is not just to be the biggest independent distributor, but the only one of any consequence "last word".

Product presented by distributed labels at the two-day conference included:

**Pickwick's:** The release on low-price CD of *The Best Of Buddy Holly*. The entire CD catalogue will be promoted with full-colour catalogues and new POS material.

**Berskerley:** Five albums from Jonathan Richman's catalogue will be released on compact disc, along with a new best of compilation album *Jonathan Richman* — 22 Great Tracks. There will be a new Greg Kinn Band LP/cassette *Jeopardy* plus a two-album set



SALES REP of the year award went to Owen Shotton, presented by sales manager Tony Smith.

from Sean Tyler's Tyler Gang. New signings *The Sea Horses* and *The Updates* are both working on new albums. There will also be a third Berskerley compilation Bersk



PRT SALES manager Tony Smith was on the receiving end of a spoof version of the *Real Thing* by You To Me Are Everything, performed by sales reps Joe Kesnil, Bryan Williams, Sammy Grabski and Geoff Bagley.

Times featuring the US label's European hits. **Live Product:** A new Moira Anderson album/cassette/CD in Live featuring standards, with the CD including four extra tracks.

**Frog Records:** The Jack Sharpe Big Band release on album *Catalyst* — A Tribute To Tubby Hayes featuring musical numbers and arrangements originally played by the late jazz performer.

**Soul City:** The soul and dance label is planning a series of re-releases from R and J Stone including previously unused material preceded by a re-mixed version of their big seventies hit *We Do It*, available on 7 and 12-inch. *White House Connection* release *House-party* as a single followed by an LP, and *Heatwave* return with their first LP for three years, *The Fire*. R J King (previously known as Rob King) has a new single produced by *Heatwave* called *Hot Shot*.

**Abbey Records:** Mid-price releases include 20 Christmas Carols from St. George's Chapel, Windsor Castle, an *Old Fashioned Christmas* with the Scottish Philharmonic Singers and Chamber Orchestra, and a double-album 40 Christmas Carols From 11 English Cathedrals and Collegiate Choirs. The whole Abbey catalogue will be promoted with posters and full-colour catalogues.

**Bandleader Records:** New releases include *Music For Remembrance* featuring the Band of the Irish Guards, a two-record/cassette set of music played at the Royal British

Legion Festival of Remembrance and the Sunday Canotaph ceremony. Royalties will go to the Royal British Legion Poppy Appeal. A Celebration Of Christmas features the Chichester Cathedral Choir and the Band of HM Royal Marines, with royalties going to the Chichester Cathedral Trust.

**Bay Records:** Welsh popular singer Bryn Yenn releases a festive album *Christmas Collection* on his own label.

**Magnum Music Group:** November releases include three various artist compilations, *Red Hot Rockabilly Vol. 4*, *Live At The Star Club* and *Dub Rockers Delight*, *Hawkwind's Early Doze* plus albums from Ian Hammond, Buck Owens, Anne Murray, Chuck Berry, Aretha Franklin and Percy Sledge, and *The Burrito Brothers*. MMG is also releasing a six-album Frank Sinatra box-set *The Radio Years (1939-55)* featuring 125 records.

**Old Gold:** More 12-inch Gold singles including *The Huss Corporation* and *The Tynes*, *Japan*, *K C & The Sunshine Band*, *Champaign*, *The Pointer Sisters* and *Evelyn "Champagne" King*. Old Gold will also be re-issuing old format *Shin On 45*, the Soundalike interpretations of classic oldies. There will be a new Steve Hackett acoustic guitar LP next year plus album product from Tom Paxton and Jacques Loussier.

**Disneyland Records:** There is to be a big Disney promotion next year, and the record label is re-

leasing 10 soundtracks under the banner *The Disney Classic Collection*, including *My Poppin' Partners*, *And The Winner Is...*, *The Aristocats* and *Jungle Book*, all completely re-packaged and with a dealer price of £2.43. Promotion includes TV advertising, browser cards, in-store displays and a dealer incentive campaign.

**Rak Records:** Micky Most's label, newly signed to PRT for distribution, has new product from Simon Bowman (who played the young Elvis in the West End stage hit) and Silvio.

**Silver Screen:** A double-album television's Greatest Hits featuring 65 famous telli themes from the last 30 years, along with a re-issue of the soundtrack album *Thunderbirds Are Go* (originally on EMI), the soundtrack album to the new Steve Martin film *Roxanne*, and an album of Stephen Sondheim songs by Australian singer Geraldine Turner (also available on CD).

**Memor Records:** Re-issues of the original soundtrack album *Sweet Charity* starring Shirley Maclaine and Sammy Davis Junior which includes the hit songs *Big Spender*, *Rhythm Of Life* and *If They Could See Me Now*.

**Dance Music:** Morgan Khan outlined the various labels, including *Westside Records* which specialises in UK signings, *DJ International*, *Jackmaster*, *Mocella* and *Now & Forever*. Releases include *Fogge* (Ozes debut LP), a John Paul Barrett album *John Paul Barrett* (on You (to be followed by an album)), *It's Hope* (Kafk & Charly, Street-sounds '87 compilation LP), and a box set from the *Rocky* catalogue including hits by *Shalamar* and *The Whispers*.

**Fantare Records:** There will be a TV-promoted Sinito album *Simply Sinito* with tracks produced by both *Stark Aiken* & *Waterman* and *Paul Hordless*, preceded by a single *GTO*. Also lined up are three exercise albums featuring *TV-AM's* Lizzie Weeks which will also be given TV promotion, as well as advertising in various women's magazines.

**Future product:** Future product will include a new LP from Margie Joseph, *Billy Paul*, *St Clair* Pinkney of James Brown fame, *white jazz* vocalist *Willie Rovak*, and solo albums from *Slam* members *Mark Adams* and *Mark 'Doc' Hicks*. *Hicks* is also responsible for the *Curtis Mayfield* label which includes his older material, *Move On Up* and *Superfly*. Singles include *Slave's Juicey-O*, *Janice Bulluck's Do You Really Love Me* and *St Clair Pinkney's Do You Like It*.

*Bances*, *Chas & Dave's* new label *Picture* will debut with an album by the *Cockney duo*, *Flying*, which coincides with their current tour. It will also be released on CD — their first operation in that format. **Carrere Records:** A new Mark Royce album *Fresh Cut*: the group will be touring early next year. Singles include *Wonne Kay's Lonely Road*, *Royce* and *Janine Andrews' Please Don't Go*, plus an as-yet-untilted release from *Prince Charles* and *The City Beat Band*. There will be a *Fantastic Dance LP* compilation from *Slam* members. *Martino* by heavy rock band *Picture*.

## Kashing in on Kiddies corner

PRT is entering the lucrative children's product market with *Kiddies Katalog*, initially debuting with five titles including *Mr Men & Little Miss*, *The Ponderals* and *The Chocolate-land Singers*, and which will be backed by press advertising in POS material and special mobiles.

PRT has acquired the rights to two volumes of *Mr Men* (recycled by *Arnold* and *Little Miss* (John Alderton and *Pauline Collins*)) and is releasing two double cassette packages — it will be the first time that the *Mr Men* and *Little Miss* have appeared together in the same package. Dealer price is £1.64 and BBC Two will be screening a series of 13 *Mr Men* and *Little Miss* programmes from January.

The *Chocolate-land Singers* are described as a brand new concept based on a collection of furry and

cuddly new friends and the first release *Squeakalong Christmas* is a Christmas Fun Pack including a cassette, 20-page activity book, mobile and board game all blister-packed on to a backing card. Dealer price is £1.82 (retail £2.99).

PRT is also releasing two tape volumes of *The Ponderals* from the popular children's TV series. The twin-cassette packs contain six stories with accompanying songs, and the tapes will be featured on TV in pack shots four times during the 13-week run. Dealer price for each volume is £1.64.

Kim Richards, managing director of PRT's record division, says: "The *Kiddies Katalog* has been designed for packing alongside current children's cassette packages from other companies specialising in this lucrative area."

## Catalogue campaign is on its marks

THE PRT catalogue campaign *Ready Steady Go* has helped to put the company back on the map, proving that it is not just alive and kicking but revving into phase two of the catalogue rejuvenation, Kim Richards managing director of the record division told the sales conference.

"In keeping with the standards set on the albums in our pop campaign, we'll continue producing definitive, innovative and intelligently assembled compilations in contemporary and upmarket packaging that will knock it into a cocked hat with the competition's amateur-hour productions," Richards said.

Three new MOR releases are launched at the end of November, and a further six titles to be launched early next year are on the drawing board. Promoted under the banner *Tune Into The Light Programme* will be *The One And Only Vera Lynn*, a compilation of her recent recordings for PRT. *Simply Bros*, a compilation of classic brass band standards performed by the *Brighouse* and *Rosario* Black Dyke Mills and *Grimehoop* Colliery bands among others, and *Kenny Ball* — The Singles Collection which will include all 14 of his hit records. Dealer price will be £2.43 each.



COCKNEY DUO Chas & Dave provided an entertaining live set at the PRT conference party for distributed labels. They're pictured with Richard Lim, managing director of PRT Distribution, and Kim Richards, managing director of the label and studio divisions.



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# MUSIC VIDEO

## MIPCOM pulls in the crowds

by Sue Lilliole  
 MORE THAN 4,000 people from 76 countries took part in this year's MIPCOM which saw a massive increase of 23 per cent in the number of UK participants.  
 The exhibition area at the Cannes venue was increased by 60

per cent for the show, with over 850 buyers attending the market for rights and co-productions.  
 MIPCOM saw the success of the mini series firmly established within their scope and range of subjects growing to cover documentaries, history and social issues.  
 Other success stories were the

How To videos which have become an increasingly sought-after product. Realising the video market is worldwide, producers have become more sensitive to this and are using a format on How To videos which allows the presenter's space to be left free so that different national celebrities can be used.

# MUSIC VIDEO

Rank	Description (Tracks) Timings/Recommended Retail Price	Label
1	4 3/4 U2: "Under A Blood Red Sky" Line (12 tracks/35m/33.99)	Virgin VMD 345
2	3 KISS: EXPOSED Compilation (10 tracks/31.99)	PolyGram Music Video 941 019 2
3	11 FIVE STAR: Silk And Steel Compilation (10 tracks/27m/13.99)	RCA/Columbia RIT 1238
4	2 PRINCE AND THE REVOLUTION Line (12 tracks/26m/33.99)	Chrysalis 5 CVY 2752
5	1 SMASH! HITS OF THE 80'S Compilation (12 tracks/34.99)	Virgin/PMA VMD 267
6	— STATUS QUO: Rockin' Through The Years Compilation (24 tracks/13.99)	Chrysalis 5 CVY 2372
7	8 KIM WILDE: Another Step Compilation (9 tracks/22m/13.99)	CIC NR 3218
8	10 BOXCAR WILLIE: Sings Country Compilation (12 tracks/31m/13.99)	BBC 88C 034
9	15 MADONNA: The Virgin Tour Line (12 tracks/35m/33.99)	WEA Music K33C 353
10	14 KATE BUSH: The Whole Story Compilation (12 tracks/25m/13.99)	PMA NR 19 142 2
11	— DIRE STRAITS: Alchemy Live Line (11 tracks/37m/20m/13.99)	Chrysalis 5 CVY 4112
12	20 PET SHOP BOYS: Television Compilation (10 tracks/20m/13.99)	PMA NR 19 142 2
13	18 QUEEN: Live In Budapest Line (22 tracks/110m/33.99)	RCA R68 99 114 2
14	5 1/2 GENESIS: Visible Touch Compilation (10 tracks/23.99)	Virgin VMD 304
15	— WHITNEY HOUSTON: No. 1 Video Hits Compilation (10 tracks/30m/13.99)	RCA/Columbia RIT 1238
16	16 KISS: Animalize Live... Uncensored Line (15 tracks/31m/20m/13.99)	Chrysalis 5 CVY 4112
17	— HITS 6 Compilation (14 tracks/35m/13.99)	CBS/Fox 3754 18
18	— THE CURE: Storing At The Sea Compilation (11 tracks/31m/13.99)	Parlophone PFC 82116
19	— SAMANTHA FOX: Making Music Compilation (8 tracks/40m/13.99)	Virgin VMD 229
20	10 QUEEN: We Will Rock You Line (20 tracks/37m/20m/13.99)	Video Collection VC 412

Compiled by Gallup for Video Week Research © 1987

# R E V I E W

**THE CURE: The Cure In Orange.**  
 PolyGram Music Video 041 554 2. Dealer price: £10.42. Running time: 113 minutes.  
 Comment: The Theatre Antique D'Orange comes in as the backdrop and steals the show as Bob and the boys bang through the hits with Tim Pope pointing the camera. Performance videos tend to be aimed at the fans, realistically The Cure were never that visual a group, so 113 minutes is rather testing for the uncommitted. The angles and lighting are OK, but not an awful lot happens in between, it's rather the grandeur of the occasion than the little bits which tell the story. The Cure, and their music, have always traded heavily on a sense of mystery, apart from Robert Smith and that Gallup fellow, you'd be hard pushed to name anyone else involved. For their singles, Love Cats in particular, many wonderful things were done on video and a bit more of

that wit and creation would've taken this that vital step forward. The music, however, is a winner. Recorded in manner to shame most domestic TV's, one suspects the LP of the video could do well. Sales Forecast: A film for fans, worth stocking for them, but don't expect a big rush from the un-Cured. It's The Cure's promo clips which really stand out from the crowd and would appear to be a better bet than this. **DH**

● The BFI has approached PolyGram with a view to entering The Cure in Orange at two film festivals taking place during November. At the festival in Rio De Janeiro the film has been selected for the TV and video programmes section and at Festival del Popolo in Florence it will be included as part of the Cinema Rock category. It is hoped that Tim Pope will attend at least one of these events.



OVER ONE million high grade BASF duplication tapes have now been delivered to South London video duplicator Tapetech. BASF is now one of Tapetech's major suppliers. The one millionth tape (pictured here with BASF sales manager Paul Hughes and Tapetech general manager Alastair Bowes) was used to duplicate CIC's film The Golden Child.

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## Warner confirms Chappell buy-out

NEW YORK: Warner Communications Inc has finalised its acquisition of Chappell & Co, and is reportedly assuming £61m in Chappell bank debt as well as paying \$12m for the company.

Chappell's payroll worldwide totals 500 people, including 50 in New York and 20 in Los Angeles and Nashville. As reported last week in *Dooley*, redundancy notices have already been given to executives in Nashville and New York with more expected.

The situation regarding the merger in the UK is owalling the findings of the Monopolies and Mergers Commission to which it has been referred (*MW* October 17).

● FOLLOWING HIS deal with EMI Music Publishing (*MW* October 24), Bob Holmes, president of the Columbia Pictures Music Publishing Division, has signed agreements with Sone Music for representation of Columbia's Gold Horizon and Golden Torch catalogues in Scandinavia and with Global Music for the same catalogues in Germany, Austria and Switzerland.

● SUPER CHANNEL has signed a long-term music publishing pact with Fairwood Music, whereby the latter will administer the Super Channel repertoire on a worldwide basis. Fairwood is a subsidiary of Westbury Music, a publisher and music consultancy service.

● HOLLYWOOD: ROBERT D Feod has been named president and chief operating officer of the Famous Music Publishing company, a unit of Gulf and Western's Paramount Pictures Corporation.

Based in Los Angeles, Feod will oversee all aspects of the music publishing operations, reporting to Joshua S Waller, senior VP of Paramount who assumed corporate responsibility for Famous Music last January.

Famous Music has been the music publishing arm of Paramount for almost 60 years.

## Finlirax buying spree

by Nigel Hunter

JUST WHEN you thought the world of music publishing as we know it was doomed to extinction by mega-mergers, self-contained artists who write and publish their own songs which no-one else can or will cover and all the other contemporary nightmares of the trade, here is Finlirax spreading its wings further into the publishing field with the acquisition of the Leosong Copyright Service and other assets, apparently undeterred by such hazards and impediments (*MW* October 24).

"This merger will not only guarantee Leosong the opportunity to fulfil its potential, but also gives Finlirax a service and extension of its own infrastructure which will allow it to expand into the acquisition of major catalogues," explains Finlirax chairman John Hall. "Leosong will now embark on a major expansion programme backed by the financial resources of Finlirax."

Leosong is 10 years old and the leading copyright administration bureau in the UK. Headed by David Simmons with Roy Ellis as director, its function is a comprehensive professional service to manage and maximise the income of songwriters and publishers.

Also part of the Finlirax publishing assets is Songseekers headed by Ruth Simmons. It began about eight years ago as a copyright research and negotiation service and grew into a complete music consultancy operation. Its



LEOSONG MANAGING director David Simmons and Lorimar UK managing director Peter Cornish (seated) have made a pact for Leosong to administer the Lorimar catalogue here, which includes major film and TV themes such as *Dollis*.

purpose is to save individuals and advertising agencies time and money, and offers what it terms "a complete package" to clients from musical directors at story board level on advertisements to composers and musicians for new and original scores.

Needless to add these days, the basis of both Leosong and Songseekers is a sophisticated computer system which will be enhanced by

Finlirax investment and married with that company's system.

Other recent Finlirax publishing acquisitions include Music Of Life, co-ownership of the estate of legendary French gypsy jazz guitarist Django Reinhardt; Channel Music, Editions Francis O'Neill, one of the longest established French catalogues, and Basil Ramsey, an expanding classical music catalogue.

## Canada salutes MacLellan standards

TORONTO: GENE MacLellan, composer of the pop standards Snowbird and Put Your Hand In The Hand, won the William Harold Moon Trophy here on October 7 at the 17th annual Performing Rights Organisation of Canada (PROCAN) awards.

MacLellan of Burlington, Ontario, received the Moon award in recognition of his international achievements as a songwriter. He joins a prestigious list of Moon winners which includes Bruce Cockburn, Bryan Adams, Leonard Cohen and Randy Bachman. William Harold Moon was a former chairman of PROCAN and a pioneer in Canadian music.

MacLellan, who was born in Quebec, wrote Snowbird and Put Your Hand In The Hand in a farmhouse on Prince Edward Island, in the late Sixties. The first title gave Anne Murray international recognition in 1971, and has also been covered by Elvis Presley and Al Martino among many others. Put Your Hand In The Hand is now a gospel classic, with a No 1 success for American band Ocean in 1972, and has achieved more than 1.7m American radio plays.

## PolyGram takes a stake in Nashville

THE ACQUISITION of the assets of the Muxiplex Group by PolyGram International Music Publishing (*Dooley*, October 17) marks another step in PolyGram's re-entry into the music publishing field on a major scale.

The first sign was its purchase of the DJM catalogue, and PolyGram Music's acquisitive activities will undoubtedly continue. There was a 'strong rumour' that it was among the bidders for Chappell — an indication if true in view of PolyGram selling that massive cata-

logue to Freddy Biestock's consortium three years ago to raise money for compact disc development.

A high-ranking PolyGram executive in the US was recently quoted as saying the company (or at least certain people in it) regretted the sale of Chappell within 24 hours of the deal being completed.

The Muxiplex catalogues bring PolyGram Music a further 11,000 copyrights. Based in Nashville and headed by well-known country singer-songwriter Mel Tillis, the component catalogues are Cedar-

wood Publishing, Sabal Music, Sawgrass Music, Guava Music and Mel Tillis Music.

Cedarwood, established in 1953 by Jim Denny and Webb Pierce, is the second oldest independent music publishing company founded in Nashville. It remained under the control of the Denny family until 1983 when it was sold to Tillis, whose songs the company has published since just after his arrival in the country capital in 1956.

Among the best-known titles

which Muxiplex brings into the PolyGram Music fold are Ruby Don't Take Your Love To Town, Tobacco Road, Crying My Heart Out Over You, Honky-Tank Man, Long Black Veil, Detroit City, Are You Sincere, Emotions and Waterloo.

PolyGram publishing's chief executive David Hockman comments: "The acquisition is consistent with PolyGram's policy of broadening its publishing operations, and is the first step towards establishing a strong Nashville presence."

# ABC PDQ? TBD, OK.

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VARIOUS	ABSOLUTE NEGOT COMPANIONS	Y&R	YR160	YR160	£3.65 (P)		
VARIOUS	AUTUMN LEAVES	Warwick	WW 4222	2-cassette pack (E) 21 (M)			
VARIOUS	BESEKERS CHAIRBUSTERS VOL. 1	Breakfast	BR2004	(A)			
VARIOUS	BEST PSYCHEDELIC TRIP VOLUME 1	See For Miles	SM 86	(A) £3.45 (P)			
VARIOUS	BEST NEW ORLEANS 1 & 2	Chess	DET 205	(A) (C)			
VARIOUS	CHRISTMAS FROM ST. PAULI	Cathedral	CRN 2521	CRN 2521	£3.65 (M)		
VARIOUS	CHRISTMAS SPECIAL	Blue Moon	BM 04	(A)			
VARIOUS	COUNTY FAIR	Warwick	WW 628	2-cassette pack (E) 21 (M)			
VARIOUS	DANCE	The Warwick	WW 807	2-cassette pack (E) 21 (M)			
VARIOUS	DECLINE OF INSTRUMENTALS	See For Miles	SM 204	(A) £3.45 (P)			
VARIOUS	FLORIDOCOCKS 1	Friming	FRIMING 101	FRIMING 101	£3.45 (M)		
VARIOUS	FRAT ROCK VOL. 2	Blue Moon	BM 101	BM 101	£3.45 (M)		
VARIOUS	FRAT ROCK VOL. 3	Blue Moon	BM 102	BM 102	£3.45 (M)		
VARIOUS	FROM MICHIGAN WITH LOVE	See For Miles	SM 138	SM 138	£3.45 (M)		
VARIOUS	GENIUS JAZZ	Warwick	WW 627	2-cassette pack (E) 21 (M)			
VARIOUS	GOT TO GET YOU ON YOUR OWN	Blue Moon	BM 04	(A)			
VARIOUS	HISTORY OF BRITAIN	Warwick	WW 608	2-cassette pack (E) 21 (M)			
VARIOUS	HISTORY OF ROCK INSTRUMENTALS VOL. 1	Blue Moon	BM 101	BM 101	£3.45 (M)		
VARIOUS	HISTORY OF ROCK INSTRUMENTALS VOL. 2	Blue Moon	BM 102	BM 102	£3.45 (M)		
VARIOUS	HOTTEST HITS VOL. 1	See For Miles	SM 11	(A) £3.55 (P)			
VARIOUS	HOTTEST HITS VOL. 2	See For Miles	SM 12	(A) £3.55 (P)			
VARIOUS	HOTTEST HITS VOL. 3	See For Miles	SM 13	(A) £3.55 (P)			
VARIOUS	JAZZ AND JAZZ	Warwick	WW 624	2-cassette pack (E) 21 (M)			
VARIOUS	LIKE BOB DOLY	Perfect	PERF 338	PERF 338	£3.65 (P)		
VARIOUS	MELT DOWN ON MEDIA	Blue Moon	BM 306	(A) £3.45 (P)			
VARIOUS	PERSONALITY CRISIS	Arden	ARD 107	ARD 107	£3.45 (P)		
VARIOUS	PSYCHEDELIC TRIP VOLUME 4	See For Miles	SM 204	(A) £3.45 (P)			
VARIOUS	REGGAE CHRISTMAS	Blue Moon	BM 151	(A)			
VARIOUS	SEA WAVE VOLUME 1	See For Miles	SM 11	(A) £3.55 (P)			
VARIOUS	SOPHISTICATED GENTLEMEN COMPANIONS	Y&R	YR162	YR162	£3.65 (P)		
VARIOUS	SOMEWHAT SAGES COMPANIONS	Y&R	YR163	YR163	£3.65 (P)		
VARIOUS	SOUL SOUNDS VOL. 1	See For Miles	SM 104	SM 104	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 2	See For Miles	SM 105	SM 105	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 3	See For Miles	SM 106	SM 106	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 4	See For Miles	SM 107	SM 107	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 5	See For Miles	SM 108	SM 108	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 6	See For Miles	SM 109	SM 109	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 7	See For Miles	SM 110	SM 110	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 8	See For Miles	SM 111	SM 111	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 9	See For Miles	SM 112	SM 112	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 10	See For Miles	SM 113	SM 113	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 11	See For Miles	SM 114	SM 114	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 12	See For Miles	SM 115	SM 115	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 13	See For Miles	SM 116	SM 116	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 14	See For Miles	SM 117	SM 117	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 15	See For Miles	SM 118	SM 118	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 16	See For Miles	SM 119	SM 119	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 17	See For Miles	SM 120	SM 120	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 18	See For Miles	SM 121	SM 121	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 19	See For Miles	SM 122	SM 122	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 20	See For Miles	SM 123	SM 123	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 21	See For Miles	SM 124	SM 124	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 22	See For Miles	SM 125	SM 125	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 23	See For Miles	SM 126	SM 126	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 24	See For Miles	SM 127	SM 127	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 25	See For Miles	SM 128	SM 128	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 26	See For Miles	SM 129	SM 129	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 27	See For Miles	SM 130	SM 130	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 28	See For Miles	SM 131	SM 131	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 29	See For Miles	SM 132	SM 132	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 30	See For Miles	SM 133	SM 133	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 31	See For Miles	SM 134	SM 134	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 32	See For Miles	SM 135	SM 135	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 33	See For Miles	SM 136	SM 136	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 34	See For Miles	SM 137	SM 137	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 35	See For Miles	SM 138	SM 138	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 36	See For Miles	SM 139	SM 139	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 37	See For Miles	SM 140	SM 140	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 38	See For Miles	SM 141	SM 141	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 39	See For Miles	SM 142	SM 142	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 40	See For Miles	SM 143	SM 143	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 41	See For Miles	SM 144	SM 144	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 42	See For Miles	SM 145	SM 145	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 43	See For Miles	SM 146	SM 146	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 44	See For Miles	SM 147	SM 147	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 45	See For Miles	SM 148	SM 148	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 46	See For Miles	SM 149	SM 149	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 47	See For Miles	SM 150	SM 150	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 48	See For Miles	SM 151	SM 151	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 49	See For Miles	SM 152	SM 152	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 50	See For Miles	SM 153	SM 153	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 51	See For Miles	SM 154	SM 154	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 52	See For Miles	SM 155	SM 155	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 53	See For Miles	SM 156	SM 156	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 54	See For Miles	SM 157	SM 157	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 55	See For Miles	SM 158	SM 158	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 56	See For Miles	SM 159	SM 159	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 57	See For Miles	SM 160	SM 160	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 58	See For Miles	SM 161	SM 161	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 59	See For Miles	SM 162	SM 162	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 60	See For Miles	SM 163	SM 163	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 61	See For Miles	SM 164	SM 164	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 62	See For Miles	SM 165	SM 165	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 63	See For Miles	SM 166	SM 166	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 64	See For Miles	SM 167	SM 167	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 65	See For Miles	SM 168	SM 168	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 66	See For Miles	SM 169	SM 169	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 67	See For Miles	SM 170	SM 170	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 68	See For Miles	SM 171	SM 171	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 69	See For Miles	SM 172	SM 172	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 70	See For Miles	SM 173	SM 173	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 71	See For Miles	SM 174	SM 174	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 72	See For Miles	SM 175	SM 175	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 73	See For Miles	SM 176	SM 176	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 74	See For Miles	SM 177	SM 177	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 75	See For Miles	SM 178	SM 178	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 76	See For Miles	SM 179	SM 179	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 77	See For Miles	SM 180	SM 180	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 78	See For Miles	SM 181	SM 181	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 79	See For Miles	SM 182	SM 182	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 80	See For Miles	SM 183	SM 183	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 81	See For Miles	SM 184	SM 184	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 82	See For Miles	SM 185	SM 185	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 83	See For Miles	SM 186	SM 186	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 84	See For Miles	SM 187	SM 187	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 85	See For Miles	SM 188	SM 188	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 86	See For Miles	SM 189	SM 189	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 87	See For Miles	SM 190	SM 190	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 88	See For Miles	SM 191	SM 191	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 89	See For Miles	SM 192	SM 192	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 90	See For Miles	SM 193	SM 193	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 91	See For Miles	SM 194	SM 194	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 92	See For Miles	SM 195	SM 195	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 93	See For Miles	SM 196	SM 196	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 94	See For Miles	SM 197	SM 197	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 95	See For Miles	SM 198	SM 198	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 96	See For Miles	SM 199	SM 199	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 97	See For Miles	SM 200	SM 200	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 98	See For Miles	SM 201	SM 201	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 99	See For Miles	SM 202	SM 202	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 100	See For Miles	SM 203	SM 203	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 101	See For Miles	SM 204	SM 204	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 102	See For Miles	SM 205	SM 205	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 103	See For Miles	SM 206	SM 206	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 104	See For Miles	SM 207	SM 207	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 105	See For Miles	SM 208	SM 208	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 106	See For Miles	SM 209	SM 209	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 107	See For Miles	SM 210	SM 210	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 108	See For Miles	SM 211	SM 211	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 109	See For Miles	SM 212	SM 212	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 110	See For Miles	SM 213	SM 213	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 111	See For Miles	SM 214	SM 214	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 112	See For Miles	SM 215	SM 215	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 113	See For Miles	SM 216	SM 216	£3.45 (M)		
VARIOUS	SOUL SOUNDS VOL. 114	See For Miles	SM 217	SM 217	£3.45 (M)		
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VARIOUS	SOUL SOUNDS VOL.						

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Chrysalis.



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Pos	Week	Title	Artist (Producer/Publisher)	Label	(12)	Number	(Discography)	W
1	1	YOU WIN AGAIN	Warner Bros/WB3317 (W)					
2	3	FAITH	George Michael (George Michael) Morrison Leahy Music (G)					
3	11	WHENEVER YOU NEED SOMEBODY	RCA BR 41547 (12-F) 41548 (BMG)					
4	5	LOVE IN THE 1ST DEGREE/MAR SLEAZE	London NANA14 (NANA14) (J)					
5	19	CHINA IN YOUR HAND	17th Ave (Tom Brown/Tom Burgess) Virgin Music (G)					
6	7	LITTLE LIES	Warner Bros/WB2917 (W)					
7	23	GOT MY MIND SET ON YOU	Dark Horse/WBA1872 (W)					
8	6	MONTY MONY (LIVE)	Chrysalis IDO131 (C)					
9	4	CROCKETT'S THEME (Inst. New Mix)	MCA MCA 4111 (12) (F)					
10	6	WALK THE DINOSAUR	Kellogg/Phonogram WAS 372 (F)					
11	6	THE CIRCUS (Remix)	Mute 1 (MUTEMATH) (12) (12) (S)					
12	NEW	BARCELONA	Polygram POSP1188 (F)					
13	5	I DON'T THINK THAT MAN SHOULD SLEEP...	Capitol GEF277 (W)					
14	3	RENT	Parlophone 1228 6148 (12)					
15	NEW	NEVER CAN SAY GOODBYE	London LON11 158 (F)					
16	9	CRAZY CRAZY NIGHTS	Vertigo/Phonogram KISS 712 (F)					
17	3	HERE I GO AGAIN (USA RE-RE)	Warner Bros/WBA 8517 (F)					
18	12	FULL METAL JACKET (I WANA RE-RE)	Warner Bros/WBA 8517 (F)					
19	13	THE REAL THING	Chrysalis CHS 123147 (4)					
20	26	WANTED	Virgin VS23 (14) (F)					
21	4	MAYBE TOMORROW	DEF International (Virgin DEF 2712) (12)					
22	20	DANCE TROUBLE	CBS 1281713 (12)					
23	18	COME ON, LET'S GO	Stock/Aitken/LAS90 (14) (F)					
24	5	(I'VE HAD) THE TIME OF MY LIFE	RCA PB4285 (BMG)					
25	16	FUMP UP THE VOLUME (ANTHINA...)	4th & Broadway/12 (12) BRW 78 (F)					
26	5	MY BABY JUST CARES FOR ME	Chrysalis CT721112 (12) CT721113 (C)					
27	30	NO MEMORY	Arts & Crafts (EMI) Copyright Control					
28	10	PAID IN FULL	4th & Broadway/12 (12) BRW 78 (F)					
29	NEW	JACK MIX IV	Dobson/Panison DEB121 2035 (A)					
30	10	I FOUND LOVIN'	Master Mix 12 (CHE 840) (A)					
31	25	BEEHIVEN (I LOVED L'ISTEN TO)	RCA DACT1 (1) (BMG)					
32	23	TEARS FROM HEAVEN	Priority P1017 (1) (BMG)					
33	25	STRONG AS STEEL	First Step (Dennis Lambert) Warner Bros/WBA 8517 (F)					
34	27	REMEMBER ME	EMI 12 (EM 34) (1)					
35	NEW	DARKLANDS	Mega Music/WBA 9125 (W) (F)					
36	NEW	NEVER GONNA GIVE YOU UP	RCA BR 41547 (12-F) 41548 (BMG)					
37	1	YOU WIN AGAIN	Warner Bros/WB3317 (W)					

## TITLES A-Z (WRITERS)

1	John & John (John & John)	51	Michael (Michael)
2	Al Green (Al Green)	52	Warner Bros (Warner Bros)
3	George Michael (George Michael)	53	Chrysalis (Chrysalis)
4	Warner Bros (Warner Bros)	54	Capitol (Capitol)
5	Chrysalis (Chrysalis)	55	EMI (EMI)
6	Capitol (Capitol)	56	Parlophone (Parlophone)
7	EMI (EMI)	57	Virgin (Virgin)
8	Parlophone (Parlophone)	58	Decca (Decca)
9	Virgin (Virgin)	59	Mercury (Mercury)
10	Decca (Decca)	60	Island (Island)
11	Mercury (Mercury)	61	Capitol (Capitol)
12	Island (Island)	62	Capitol (Capitol)
13	Capitol (Capitol)	63	Capitol (Capitol)
14	Capitol (Capitol)	64	Capitol (Capitol)
15	Capitol (Capitol)	65	Capitol (Capitol)
16	Capitol (Capitol)	66	Capitol (Capitol)
17	Capitol (Capitol)	67	Capitol (Capitol)
18	Capitol (Capitol)	68	Capitol (Capitol)
19	Capitol (Capitol)	69	Capitol (Capitol)
20	Capitol (Capitol)	70	Capitol (Capitol)
21	Capitol (Capitol)	71	Capitol (Capitol)
22	Capitol (Capitol)	72	Capitol (Capitol)
23	Capitol (Capitol)	73	Capitol (Capitol)
24	Capitol (Capitol)	74	Capitol (Capitol)
25	Capitol (Capitol)	75	Capitol (Capitol)

## THE NEXT 25

76	UNCOMMON HEART	Capitol (Capitol)
77	WHO'S THAT GIRL	Capitol (Capitol)
78	LET LOVE BE	Capitol (Capitol)
79	DEEP & WIDE & TALL	Capitol (Capitol)
80	WHERE THE STREETS HAVE	Capitol (Capitol)
81	NO PAIN, NO GAIN	Capitol (Capitol)
82	BIRTHDAY	Capitol (Capitol)
83	CALL ME WHEN YOU'RE	Capitol (Capitol)
84	PLUNK LIKE A TOWN	Capitol (Capitol)
85	FRONZIE YOU GET READY	Capitol (Capitol)
86	STILL MONKEY	Capitol (Capitol)
87	TROUBLE	Capitol (Capitol)
88	I DON'T KNOW	Capitol (Capitol)
89	BLUE WATER	Capitol (Capitol)
90	PERFECTING LOVE	Capitol (Capitol)
91	LETTER FROM AMERICA	Capitol (Capitol)
92	THE LONGER HE STAYS	Capitol (Capitol)
93	ACQUAINTANCE	Capitol (Capitol)
94	THE BODY	Capitol (Capitol)
95	PATRIOTISM	Capitol (Capitol)
96	LETTER FROM AMERICA	Capitol (Capitol)
97	THE LONGER HE STAYS	Capitol (Capitol)
98	ACQUAINTANCE	Capitol (Capitol)
99	THE BODY	Capitol (Capitol)
100	PATRIOTISM	Capitol (Capitol)

## ROBBIE ROBERTSON

### 7" & 3-TRACK 12" SINGLE • GEF32/T

# • FALLEN ANGEL •

### PRODUCED BY DANIEL LANOIS & ROBBIE ROBERTSON

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Pos	Week	Title	Artist (Producer/Publisher)	Label	(12)	Number	(Discography)	W
38	11	I FOUND LOVIN'	Steve Walsh (ML/John Thomas) Minder Music (G)					
39	3	DINNER WITH GERSHWIN	Warner Bros/WB4237 (W)					
40	NEW	WARM WET CIRCLES	Marillion (Chris Kimsey) Marillion/Charisma Music (G)					
41	34	SO THE STORY GOES	Chrysalis CHS 1831 (C)					
42	9	I DON'T NEED NO DOCTOR	W.A.S.P. (Blackie Lawless) Warner Bros/WBA 8517 (F)					
43	37	THE RIGHT STUFF	Brinsley Martin (Laurance/Kenneth Ferry) Virgin/Virgin (W)					
44	24	RAIN IN THE SUMMERTIME	I.R.S. MCA 18M7144 (F)					
45	29	I NEED LOVE	Del Jam 851191 (12-451181) (C)					
46	53	CRITICIZE	Toto 852117 (12-451181) (C)					
47	25	CAUSING A COMMOTION	MCA 852247 (12)					
48	4	SILVERMAG	Worldwide (Mark Farner) Virgin Music (G)					
49	12	TIME STAND STILL	Vertigo/Phonogram RUS4121 (12) (F)					
50	31	JUST LIKE HEAVEN (Remix)	Fiction FIC5027 (12) (F)					
51	5	SOME GUYS HAVE ALL THE LUCK	10th Avenue/TM101 198 (12)					
52	45	DUDE (Looks Like A Lady)	Geffen GEF2977 (W)					
53	13	VALERIE	Steve Winwood (Winwood/Tom Lord) Warner Bros/Rendez (W)					
54	18	MUSIC DEEP	Brinsley Martin (Steve Brown) Tom Sany/Denjams London LON10 154 (W)					
55	7	I WANT TO BE YOUR PROPERTY	Blue Mercedes (Phil Harding/Tom Cornum) MCA/MCA (W)					
56	17	SHO'Y RIGHT	Barry White (Barry White) MCA Music (G)					
57	6	HIT THE NORTH	Begonia Begonia GEP 2807 (12) (W)					
58	12	LOST IN EMOTION	Lino Lapicola (John Puller Face) Zomba/Mokaj/Mokaj (G)					
59	9	SKELETONS	Stevie Wonder (Stevie Wonder) Atlantic Music/Black Bull Music (G)					
60	NEW	VOYAGE VOYAGE	Deinuss (J.M. Ravit) Eivatt Music CBS DES131 (C)					
61	6	NEED YOU TONIGHT	Mercury/Phonogram INXS 51 (12) (F)					
62	10	WHEN THE FINGERS POINT	The Christians (Louise Latham) 18 Music Island 12 (15) 3338 (8)					
63	NEW	SO AMAZING	Luther Vandross (G)					
64	NEW	MR. MANKIE'S SISTER COOL	Shalane (Nigel Wright) Sanctuary Music (G)					
65	NEW	MONY MONY	Genealogy (Barry Blue) Minder Music (G)					
66	40	SYSTEM OF SURVIVAL	Eric, Ward & Jim (Eric White/Preston Glass) Spinnick AD/Mercury CBS DES131 (C)					
67	1	THIS CORROSION	The Sisters Of Mercy (Jim Steinman) SBK Songs (G)					
68	75	IN THE CLOUDS	Alan Light (Paul Samwell-Smith) BMG Music (G)					
69	1	SHINE ME	Cameo (Barry Blackmon) PolyGram Music (G)					
70	1	I WANT TO BE YOUR MAN	Roger (Roger Troutman) Island Music Reptile WB2291 (1) (W)					
71	1	GIT DOWN (Shake Your Thang)	Viagra VS17 1068 (3)					
72	1	I WROTE YOU	Calvin Goldsmith (Jalaly/Harris/Jalaly) Regson Music (G)					
73	1	WIPOUT	Ukeba/Ukeba (Tony Moran) Ambassador Music (G)					
74	1	LIVING IN A BOX	Robb Womack (Robb Womack/Frank Hamilton III) Epic/Emption Music (G)					

# To play or not to pay so much?

**AS MUSIC Week closed for press, the provisions of the new Copyright Bill were due to be announced. To provide some background to the Bill and its effects, we give extracts from the submissions made to the Government by two main protagonists, the Association of Independent Radio Contractors (AIRC) and Phonographic Performance Ltd (PPL).**

## AIRC

AIRC HAS argued consistently since before the Green Paper, Radio: Choices, And Opportunities that an expansion in UK radio will not be possible without changes in copyright law as it affects the broadcasting of records.

AIRC is not looking for anything so drastic as abolition of the broadcasting right in commercial sound recordings, but for modest changes to the present law which would provide for equitable remuneration of record companies but not allow them to restrict broadcasters' usage; enable broadcasters to have access, if they so choose, to sources of supply other than the UK-produced repertoire of record producers in membership of PPL; provide a swift, fair and inexpensive means of resolving disputes between rights owners and users, and create a broadcasting copyright climate in which radio companies can play the records they choose, in the quantities they decide, at reasonable cost and without recourse to cumbersome procedures of paperwork.

AIRC believes these objectives can be achieved by a handful of minor amendments or additions to the draft Copyright Bill which will not interfere with the UK's position in relation to international law or impact unfairly on the record companies.

These are equitable remuneration for record companies for the broadcasting of records, but not



THE FACE of commercial radio: more airplay for less money?

injunctive rights which at present permit restriction of usage; removal of protection under UK copyright law for records originally produced in countries which offer no such reciprocal protection for UK-produced records; exclusion from the ephemeral right provision of broadcasters' normal working practices of transferring sounds from one medium to another for purposes of preparing and storing programmes; extension of the ephemeral period as applied to programme exchanges between UK broadcasters from 28 days to six months; exclusion of sound broadcasters from the proposed introduction of full moral rights for authors, and reconstitution of the new Copyright Tribunal so that it delivers decisions in reasonable time, deals even-handedly with all users of the same right, takes into account when fixing royalty rates only "reasonable" payments made

to copyright owners/licensors in consequence of granting licences, and places the right of appeal from Tribunal decisions on the same footing as rights of appeal from decisions of the High Court (ie not just on points of law).

## PPL

BROADLY SPEAKING, PPL maintains that the status quo in copyright law affecting the broadcasting of gramophone records should be preserved.

It rejects the proposal that full copyright protection of the record producers should be downgraded to mere "equitable remuneration" because consumers already have the right of appeal to the Performing Rights Tribunal; it has found no support in over 30 years from any quarter; it takes no account of the

pre-eminent world position of the UK record industry, which originates new artists, new products and new technology out of all proportion to the UK's size; it takes no account of the future of the UK record industry, which is increasingly dependent on usage revenue, or of its 30-year track record of successful negotiated settlements without continual Tribunal cases; it would lead to litigation and delay because the definition of "equitable remuneration" would need constant and expensive judicial and Governmental review.

On the matter of removing protection from records produced in countries offering no similar reciprocal protection, PPL says record users would have to pay for British and other protected records but not for American records. This would encourage use of imported product at the expense of the UK record industry, broadcasters using a narrower repertoire (only records which they did not have to pay for use), and the principle is only practised in six of the 85 countries in the world which protect records.

Regarding access of broadcasters to sources of supply other than the membership of PPL, the latter says this would prevent small businesses from effectively exercising their rights and securing the usage income which is increasingly vital to their survival; people choose to become members of collecting bodies. Larger record companies would charge higher rates to users, and small businesses would have no effective assistance for the policing of their rights.

# meat loaf

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7 NOVEMBER 1987

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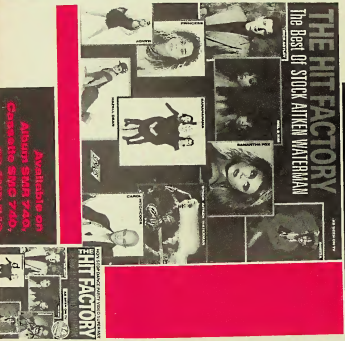
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12	NEW CHRONICLES	Steve Winwood	Island SSN1
13	8 PET SHOP BOYS, ACTUALLY	Pet Shop Boys	Parlophone PCS 104
14	7 THE CREAM OF ERIC CLAPTON	Eric Clapton	Polygram ICTV1
15	14 SIMPLY SHADOWS	The Shadows	Polygram SHAD1
16	6 TUNNEL OF LOVE	Bee Gees	CEI 462721
17	11 INTRODUCING THE HARDLINE...	Terence Trent D'Arby	CEI 463 911.1
18	REFLECTIONS	Foster & Allen	SWS 588 79
19	13 BETWEEN THE LINES	Five Star	14Nov S1A 275
20	27 HIT FACTORY	Various	SWS 588 740

# Twins see no pearls

by Andrew Beevers

THE PROCLAIMERS are going out for their second single, Letter From America. Charlie Reid, one of the Scottish twins that make up the group, explains: "It's probably our best song — if it doesn't succeed I don't know what we can do."

He is not alone in his high regard for the song — it has been almost universally heralded as the stand-out track on the duo's exceptionally fine debut LP, This Is The Story. Like the rest of that record it originally relied on the simple formula of acoustic guitar and vocals, but for the single it has been re-recorded with a full backing track. Charlie explains: "We obviously wanted a more constant beat for radio-play but we didn't know that we were going to add as much as we did."

Gerry Rafferty, he of Baker Street infamy, was brought in to produce the single. A strange choice you might think, but the twins say that he liked their songs and was very informative and co-operative in the studio. The end result bears them out — the raw passion of the original is retained but it is in a much more digestible form. As Charlie says, "Letter From America was a very good song and now it's been made into a very good record."

The new sound is vaguely reminiscent of Dexys Midnight Runners' Too-Rye-Ay LP. And given the right exposure the single might even match the success of Come On Pilgrims — it certainly has the same potential to appeal to a huge range of listeners, young and old alike.

Its poignant lyrics are about young people leaving Scotland because of the country's high level of unemployment. The twins explain that the situation is made worse because Scotland has such a low birth-rate that the country will end up with a large elderly population supported by a very small advantage of the grants, and "it's a definite problem — it will kill Scotland," claims Charlie.

He and his brother, Craig, see little hope in this high-tech industry that is setting up in Scotland. "There is very little indigenous business," they explain. "Companies just set up manufacturing sites to take advantage of the grants, and when the grants run out they often move away." They see the only growth area as being tourism — Scotland is destined to become just a tourist attraction," they say.

The song draws parallels between the 18th century clearances of the Highlands and islands by the English landowners ("Lochaber no



PROCLAIM IT loud with The Proclaimers

more, Lewis no more, Skye no more") with this century's closures of industrial plants by the multinationals ("Bohgate no more, Linwood no more, Irvine no more"). It is at once anthemic and very very sad.

To coincide with the release of single, The Proclaimers have embarked on their biggest tour to date, taking in around 20 venues in Scotland, England and Ireland. For their live set the duo are reverting to their back-to-basics guitar-plus-vocal approach.

Once the tour is over they will be preparing the follow-up to This Is The Story, Listen to the My Lucky, a brilliant testimony to jealousy used up as a B-side for Letter From America, and you will get an idea of the quality of the songs being saved for the LP. Definitely one to watch out for in 1988.

## Triffic

by Martin Aston

SOMETIMES YOU can't shout the shots from day one, and then go two ways: scowroway stars that never go out, or overnight sensations that supernova and disappear. And then sometimes the climb is a long and slow one, but as you gain momentum, your light steadily shines until you hit the peak at the peak of your powers. In a hackneyed manner, what I'm saying is that The Triffids have taken their time, and their music shows their maturity and perseverance. Four independent albums for Australia's Hot Records since 1982 have passed before Island signed the group earlier this year. How singer and songwriter David McComb must be smiling to himself a little, sitting here in Island's boardroom, talking about the long days spent on £60 a week each.

"You do see it a lot here," reflects McComb, commenting on a long and slow and then our typical media/album prematureity. "I'm sure that if we had come from Scotland for instance, it would have been different. You do see people on the front pages of the music press when they've played their second show and then get chewed up and spat out. We're not really interested in all that wham-bam...."

The Triffids seemed to be one of those groups who were too good to be missed and too good to be signed up either. "We had handled ourselves for so long," explains McComb, "and the main thing is that major labels like to feel that they've discovered a band and it's

a personal thing, that they take you from nowhere to somewhere. They do like to have influenced how you work. So the majors probably didn't like that as much as if we were helpless. I'm not talking about the Island A&R department of course!"

Why have The Triffids and Island made a pact then? "Generally, Island have a history not to look at things through rose-tinted glasses and of having a sense of personality and being able to have artists like Tom Waits and Marianne Faithfull who are obviously not going to sell millions of records, but are still kept on anyway."

Suffice to say, Island now need for any change. The new album, Coloured, and current single, Bury Me Deep In Love, are The Triffids at their most fulfilled, furthering that eclectic fusion of country, blues and dramatic rock. In line with their steady development, looking off from last year's Born Sandy Devotional, McComb's own rich, narrative-based songwriting is consistently excellent, reflecting his heritage of musical roots as well as the wide open spaces and isolated elements of his native Perth in Western Australia (the world's most isolated city). McComb's regard for "the song" means that The Triffids will always concentrate on the matter in hand, looking for longevity all the way.

"I really like a lot of pre-rock 'n' roll music — don't you think that last 25 years of music have been over-rated?" he says, a little cheekily as he has just praised many a Fifties and Sixties song classic. "We always been interested in the idea of the song as in a very old thing rather than a youth explosion you call rock 'n' roll," he goes on to explain. "Things like bluesgrass or whatever. I always liked hearing songs which technically are pop songs that were written in 1860. We did one song on Rainy Pleasure (from 1984) called St James



TRIFFIDS: Triffic

Infamy, which just sends shivers up my spine. A lot of that music has that timeless element to it."

A Triffids homecoming concert in Perth might well feature a long line in esteemed covers — from The Velvet Underground to Blue Monday to Phil Spector to Elmore James to the Theme From Dallas — "just to make sure people are all awake when we do a covers night! You become the local bar band when you get home — it's very difficult to convince them you're an art band!" Coloured tackles a few subjects that a bar band probably wouldn't touch, like the title track which threatens to return a long-lost word to the English language. "It sounds terrible and pretentious but the word did seem to infect the way we looked at everything in the band, because making a long album is just like Coloured takes a ones on for a long time, it's a lot of money and all you can trust is your own judgement that what you're doing is really brilliant."

The group did have help though from producer Gill Norton, who also produced Born Sandy Devotional. His work with Echo & The Bunnymen's Ocean Rain has lent a grandeur to The Triffids' already grand vision, and naturally there was more money to spend this time around.

"We were hearing that way before with Born Sandy. It's great not to have to worry though, because even with Born Sandy, we were having to pitch up these deals with big advances to pay for the record and our wages. The advances would only last a few weeks for six band members and a manager. But our wages haven't gone up that much since signing to Island, just about £20 a week. It's a real kick."

Sounds like the cue for a song, doesn't it?

**'You've become the local bar band when you get home — it's very difficult to convince them you're an art band'**

## Person to McPherson

by John Tobler

SALES OF singles are fast declining, the number of teenagers is on a downward spiral, but majors still seem intent on the pursuit of new acts which will appeal to this decreasingly vital section of the record buying public. If A&R departments don't listen to the realities of acts like the Grateful Dead selling more than ever before, we could be in for a bleak time until the turn of the century. Unless the volume of hard earned experience over several years is regarded as an advantage (fewer tantrums, more reasonable deals), fortunes



GILLIE MCPHERSON: chanteuse

are going to be wasted with no guarantee of a compensating upside.

Which brings us to Gillie McPherson, who is currently working the London circuit with her hot little band, and earning encores and gaining fresh followers with every gig. From Northern Ireland, she's been in this since she was a teenager, although her only released album came out on RCA in the early Seventies. Since then, she's been involved with a series of well known industry names which everyone will instantly know, but seemingly has never been the top priority for any of them. She's sung (and acted) in feature films like Dogs Of War, she's had her own successful TV series in Ireland, but wasn't screened in London, she's arranged her own divorce, she's won one of those big circuit prize gigs a week at one time, and she had no roodie, she humped her own PAJ. She writes intelligently and often heartfelt songs, and supplements them with stage work at a Ry Cooder cover.

In terms of getting label interest, the problem seems to be firstly that she's not likely to appeal to anybody, and secondly that her disc promotion, A&R men have so far failed to show up to her gigs. She's made a single, Sweet Decit, on her own label, but it's without suitable distribution, sees little point in paying for promotion. Apart from that, it hardly conveys the breadth of her vocal talent.

"When I was planning the TV series, I planned a show in each of the styles I enjoy singing — I can do jazz, soul, rock, funk and ballads, and I'm not going to stop doing any of those things so that someone can fit me into a disco trip. In Britain, that makes me un-categorisable, which is a problem."

McPherson's band is a quartet of seasoned musicians who have remained with her despite offers from big names. Probably guitarist Doug Boyle has the highest public profile, having worked on a new Robert Plant album — he'll also be touring with Plant, but commitments allow, will work on future McPherson recordings.

How survived, if not always prospered, in the music business McPherson is unlikely to beg for a record deal, neither will she stoop to sell herself. She is well aware that she does not fit into an easily identifiable marketing pigeon hole, but has nevertheless interested several prominent London media people sufficiently to recommend her. While Time Out's description of Gillie as "a chanteuse in the tradition of Piaf and Peggy Lee" seems a little misleading, such names are not too freely dropped by independent journalists. It is too much to ask for a label with some taste and foresight to check her out!







IF IT'S OUT IT'S IN!

# MASTERFILE

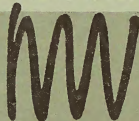
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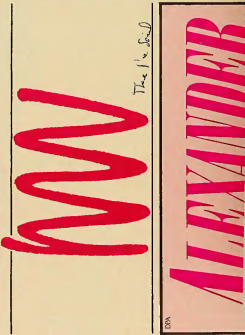
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## MUSIC WEEK



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

<b>53</b>	<b>VALERIE</b> Steve Winwood	Island (12) 128 (P)
<b>54</b>	<b>MUSCLE DEEP</b> Thin Jetico	London (10) 19 (P)
<b>55</b>	<b>I WANT TO BE YOUR PROPERTY</b> Blondie	MCA/BMG (12) (P)
<b>56</b>	<b>SHO' YOU RIGHT</b> Barry White	Preston/AMA/USA 644 (P)
<b>57</b>	<b>HIT THE NORTH</b> The Fall	Beginnings/EGG 2007 (W)
<b>58</b>	<b>LOST IN EMOTION</b> Lisa Lisa And Cult Jam	CBS 65109-715123-8 (C)



The 1 to 50



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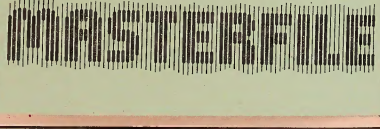
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Compiled for Gallup for the BPI, Music Week and BBC, based on a sample of 500 record outlets, incorporating 7, 12 & Cabaret sales

<b>No 1</b>	<b>YOU WIN AGAIN</b> Bee Gees	Mercury/Parlophone WED 12 (1) (W)
<b>2</b>	<b>FAITH</b> George Michael	Epic/EMI/D 13 (C)
<b>3</b>	<b>WHENEVER YOU NEED SOMEBODY</b> Rick Astley	BCA/P 4138/12 (P) 4138/1 (BMG)
<b>4</b>	<b>LOVE IN THE 1ST DEGREE/MR SLEAZE</b> Bow Wow	London/Parlophone (NAN) 21 (P)
<b>5</b>	<b>CHINA IN YOUR HAND</b> The Four	Sire/SBM 412 (E)
<b>6</b>	<b>LITTLE LIES</b> Fleetwood Mac	Warner/Brunswick WED 12 (1) (W)
<b>7</b>	<b>GOT MY MIND SET ON YOU</b> George Harrison	Duck/Dove/WEA WED 12 (1) (W)
<b>8</b>	<b>MONEY MONY (LIVE)</b> Billy Idol	Chryslis/ROK 11 (C)
<b>9</b>	<b>CROCKETT'S THEME (INST. NEW MIX)</b> Jan Hammer	MCA/MCA 20 (1) 119 (P)
<b>10</b>	<b>WALK THE DINOSAUR</b> Wax	Not Music/EGG 2007 (W)
<b>11</b>	<b>THE CIRCUS (remix)</b> Erasure	Mute (D)W 1047 (1) 1047 (P)
<b>12</b>	<b>BARCELONA</b> Freddie Mercury & Montserrat Caballe	Polygram/Polygram 80 (P)
<b>13</b>	<b>I DON'T THINK THAT MAN SHOULD SLEEP ...</b> Roy Parker Jr	Geffen/GEP 270 (W)
<b>14</b>	<b>RENT</b> Pat Sharp Boys	Parlophone 112 R 618 (E)
<b>15</b>	<b>NEVER CAN SAY GOODBYE</b> The Commodores	London/Parlophone WED 12 (1) (W)
<b>16</b>	<b>CRAZY CRAZY NIGHTS</b> Kiss	Veriglo/Phonogram 635712 (P)
<b>17</b>	<b>HERE I GO AGAIN (USA Remix)</b> Whitesnake	EMI 6483 (E)
<b>18</b>	<b>FULL METAL JACKET (I Wanna Be...)</b> Abigail Mead and Nigel Godding	Warner/Brunswick WED 12 (1) (W)
<b>19</b>	<b>THE REAL THING</b> Jellyfish	featuring Steve Dante
<b>20</b>	<b>WANTED</b> Chryslis	CHR 1201 (P) (C)
<b>21</b>	<b>MAYBE TOMORROW</b> The Ska Council	Parlophone 1500 (1) (E)



# Fairfield Concert Hall Ashcroft Theatre



A Ha

Glenda Jackson	Howard Shelley
Sonny Rollins	John Williams
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Nigel Kennedy	Rory Bremner
Jaki Graham	Alan Bates
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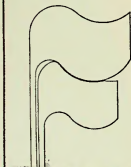
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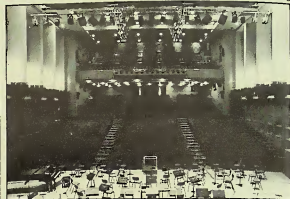
# A silver jubilee for Fairfield Halls

by Karen Faux

**I**F ANY entertainment centre can claim the extraordinary achievement of pleasing all of the people all of the time — then Croydon's Fairfield Halls can, and has succeeded in doing so for the last 25 years.

On a dull, chilly day Fairfield's concrete exterior may

not look the most welcoming in the world but once through the glass doors there's a tangible atmosphere of warmth and activity. Conceived by Croydon Council in 1955 and completed in '62 the place is certainly more user-friendly than, say, the Barbican Centre and offers all the facilities of a large complex without feeling



THE CONCERT hall has a seating capacity for 1,789 and has played host to artists from Joan Sutherland to A-ha.

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too much like an airport lounge.

Fairfield has obviously had to move with the times and expand its activities over the years. "We have a far greater urban role to fill now than at any other time and we have had to increase in sophistication, breadth and quality along with the community," says marketing manager Shirle Stone. "We have a serious innovative role and have cultivated an entrepreneurial approach. We aim to present arts right across the spectrum while keeping local activities sharply in focus and attracting people from all over London and the south east who come to see international artists."

Stone points out that while Fairfield competes with Central London venues on many major presentations it does not operate on a similar high price level. A recent innovation to encourage visitors has been the creation of the Showcard, which offers a very reasonable package of discounts for the theatre, concert hall and restaurants along with priority information about coming events. Shirle Stone reports that reaction to the Showcard has been positive:

"It is surprising how many of the same people come to see a diverse range of productions

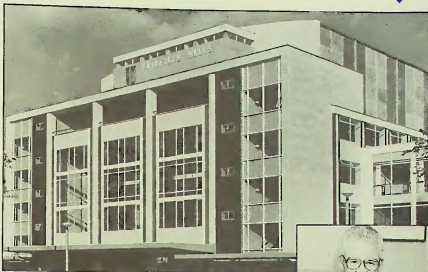
— anything from a classical concert to Ben Elton. And many people prefer to see films here than at their local ABC. I think it's because Fairfield has its own strong identity and is convenient — and the two are mutually reinforcing."

Fairfield Halls is particularly supportive of the MOR musical area and, Stone says, "Live exposure for MOR artists is crucial for maintaining their popularity on record. In many respects Fairfield is a grassroots venue — for bands who have outgrown the clubs but aren't suitable for a massive venue like Wembley Arena."

The three key units of Fairfield are the Ashcroft Theatre, the Fairfield Concert Hall and the Arnhem Gallery.

The concert hall has seating capacity for 1,789 and can also provide a cosier setting by screening off the upper stalls with a fibreglass curtain. The hall has a sophisticated, Meyer sound system and has played host over the years to a diverse range of artists spanning Joan Sutherland, Nigel Kennedy, The Beatles, A-ha, Courtney Pine and regular orchestra the Royal Philharmonic.

"The sound system is one of the most sophisticated in-house systems currently installed," says Wigwam director Chris Hill. "We arrived at it by objec-



FLASHBACK TO the sixties and the exterior of the Fairfield Halls when painwork was almost still wet.



"SMALL DETAILS are important to us" — David Shimell, Director.

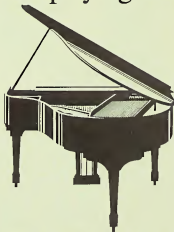
tively weighing up the different requirements of the hall. It can be difficult because it's primarily geared to orchestras but has to also cater for all types of artists. Flexibility is the key and all staff are currently undergoing a training programme for its use."

The Ashcroft Theatre, named after Croydon-born Dame Peggy, has offered big theatrical names in its own — and

pre-West End — productions over the years, including Glenda Jackson, Rex Harrison and Susannah York. The Arnhem Gallery functions for local art society exhibitions, small concerts and recitals, trade exhibitions and meetings, dances and banquets and antique fairs to mention but a few of its events. There are also three bars, one restaurant and a coffee shop.

TO PAGE 4 ▶

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◀ FROM PAGE 3

The celebratory programme for Fairfield's Silver Jubilee is spectacular to say the least and kicked off on November 2 with a repeat performance of the concert that originally launched the hall. This featured the Royal Philharmonic Orchestra playing Walton's *Fanfare For A Special Occasion*, Elgar's *Enigma Variations*, Bruck's *Violin Concerto No 1* in G minor and Beethoven's *Symphony No 7* in A. In 1962 the BBC Symphony Orchestra gave the performance but the appearance of the Royal Symphony honours them as the venue's favourite orchestra.

On November 4 Syd Lawrence and his Orchestra appear and celebrate a double anniversary, marking Lawrence's 20th birthday as a band leader. The Friday Night sees the BBC Concert Orchestra marking its Music Night and testifying to a continuing vast

● FROM LEFT to right, Colin Moy (*assé dir technical services manager*), John Webb (*tech services manager*), and Derek Barr (*assé dir catering*).

listening audience and also to Fairfield's strong links with Radio Two over the years. To complete the first week's musical spectrum, Don McLean takes to the stage on the Saturday night.

Other highlights in the programme up to Christmas include the Coltrane Memorial Concert, Inti Ilmiani with John Williams and Paco Pena, Elaine Paige and the Croydon Philharmonic Society. In the Ashcroft Theatre there are productions of *La Sylphide* and *Nutcracker Suite*, *You Never Can Tell* and *Jack And The Beanstalk*.

For a venue such as Fairfield Halls, which has a speedy turnover of diverse productions, efficient organisation is of the

essence, and this was beautifully exemplified by a look behind the scenes when The Shadows recently played. The Shads have been selling out the concert hall for the last 15 years and look set to do so for the next 15. In the artist bar before the gig director David Shimell testified to the fact that they have transcended their original era: "Parents come with their kids. We didn't need to put any posters up for them — they sold out on the diary dates alone."

In the tranquility of the artists bar, where The Shadows sat meditatively over their pints, it was hard to imagine that a capacity crowd was at that moment finding its seats — bringing the total number of people in the complex up to around the 4,000 mark. The Shadows, well-gearred to the requirements of Fairfield, had brought their own sound, light and backdrop and the concert hall's platform crew had been setting everything up since 10am. According to deputy platform manager Ken Franey, the band are very security conscious. On stage they looked relaxed; The Shadows were congenial and gracious towards an appreciative audience who, as David Shimell accurately predicted, spanned the generations. They gave a

● TELLING THE world about Fairfield — from left to right, Karen Sanders (*press and PR officer*), Wendy Walton (*marketing officer*) and Shirrie Stone (*marketing manager*). "We have a serious innovative role and have cultivated an entrepreneurial approach," says Stone.

Pictured right (top to bottom) is the *Arnhem Reception Bar*; Peter Avis (*house manager*) with Terry Glaysher (*assist dir — house management and admin*) and David Blyth (*house manager*); Eddy Smith (*platform manager*), Ken Franey (*DPM*), and Rogan Stowe (*DPM*); finally, the computerised ticket sales office.

good taster of their new album *Simply Shadows* on Polydor, before which sales look healthy. For the concert David Shimell had very neatly summed up part of the secret of Fairfield's success: "Small details are important — right down to the posters and literature. The public's attention to these details can never be underestimated."



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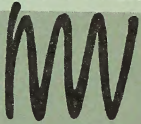
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47	35	CAUSING A COMMOTION Madonna	Sire W22017 (W)
48	43	SILVERMAC Westworld	RCA R00011 (E)
49	42	TIME STAND STILL Rush	Vertigo/Phonogram BSR1321 (P)
50	31	JUST LIKE HEAVEN (Remix) The Cure	Fiction F15021 (P)
51	51	SOME GUYS HAVE ALL THE LUCK Maxi Priest	10 Virgin BEM1181 (E)
52	45	DUDE (Looks Like A Lady) Aerobach	Globe GEP201 (W)

21	18	URB	DEP International/Virgin G67271 (E)
22	20	DANCE LITTLE SISTER Tarence Trentham/D'Adda	CBS TR60171 (E)
23	18	COME ON, LET'S GO Los Lobos	Slash/London LASH101 (4 P)
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◀ FROM PAGE 3

The celebratory programme for Fairfield's Silver Jubilee is spectacular to say the least and kicked off on November 2 with a repeat performance of the concert that originally launched the hall. This featured the Royal Philharmonic Orchestra playing Walton's *Fantasia For A Special Occasion*, Elgar's *Enigma Variations*, Bruch's *Violin Concerto No 1* in G minor and Beethoven's *Symphony No 7* in A. In 1962 the BBC Symphony Orchestra gave the performance but the appearance of the Royal Symphonic honours them as the venue's favourite orchestra.

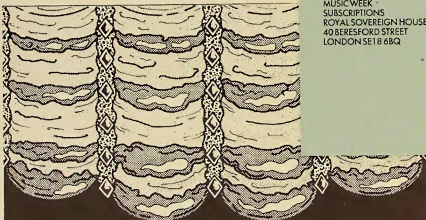
On November 4 Syd Lawrence and his Orchestra appear and celebrate a double anniversary, marking Lawrence's 20th birthday as a band leader. The Friday Night sees the BBC Concert Orchestra marking its Music Night and festivity to a continuing vast

● FROM LEFT to right, Colin May (asst dir technical services), John Webb (tech services manager), and Derek Barr (asst air catering).

listening audience and also to Fairfield's strong links with Radio Two over the years. To complete the first week's musical spectrum, Don McLean takes to the stage on the Saturday night.

Other highlights in the programme up to Christmas include the Coltrane Memorial Concert, Inti Illimani with John Williams and Paco Pena, Elaine Paige and the Croydon Philharmonic Society. In the Ashcroft Theatre there are productions of *La Sylphide* and *Nutcracker Suite*, *You Never Can Tell* and *Jack And The Beanstalk*.

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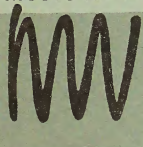
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# Embrace a border

Exciting times down at  
Kentish Town's Town  
and Country Club as,  
under the banner of  
Crossing the Border,  
world music got its  
biggest push yet,  
outside WOMAD. MW  
was there and  
enthralled.

TUESDAY was the night of the long guitar solos. It seemed like a good bill: two acoustic guitarists, one with a growing reputation and one a legend in his own guitar case. Adrian Legg appeared first and in his quiet, unassuming way completely took the art of guitar playing apart and reconstructed it. In every song. It's a terrifying sight to watch a man playing mind-bending guitar/country/souls without touching the fret-board! His technique is to de-tune the guitar while playing it, thus reproducing pedal steel and fiddle effects. It wasn't all heart-stopping thunder and lightning though. Legg played longer, slower, almost classical pieces like Green Ballet, displaying that virtuosity and inspiration make an unbeatable combination.

Some people were surprised to learn that John Fahey was still alive, as he had been listed as dead in the NME 1986 round-up. His new Demon recording, 1 Remember Blind Joe Death, brought a new bill and the audience whooped and applauded as he ambled onto the stage. After 10 minutes it became clear that he was not tuning up, but had in fact played his first piece. It grew increasingly surreal — he wandered off half-way through one number for "bodily reasons" and when he returned seemed to forget which song he'd been playing. It was downhill all the way from there, with an increasingly baffled and nervous audience wondering that they were doing there while John Fahey seemed to be experiencing similar emotions.

The Panic Brothers opened on Wednesday night and did their best to bring warmth to a cold and rather sparse T&C Richard Morrison's witty and exuberant banter that soon established a rapport and the Brothers sailed through. Excellent, snappy songs, booming acoustic guitars and pertinent harmonies are the Panic's trademarks.

On paper Ali Farka Toure's music is an odd blend. A fusion of West African style guitar playing and traditional Malian singing made perfect sense here. He really does play the guitar like John Lee Hooker, his huge hands scuffling furiously over the fretboard. Meanwhile, he sang in an ecstatic, almost Islamic fashion. This all worked beautifully and the audience responded with appreciation, demanding and receiving two encores. A great night.

Friday night brought us the great

Loverome Majoinava And The Zulu Band, and kora supreme Toumani Diabate. We'd seen Toumani earlier in the year, performing with Ali Farka Toure, but it is as a kora player that he is famed. His complex, haunting compositions require serious listening, and the time taken is highly rewarding.

In his native Zimbabwe Lovome Majoinava is a kind of political Tom Jones/Lionel Richie. The Zulu Band were magnificently attired in leopard-skin stridels while Lovome modelled a tattered tiger-skin cabuki open to the waist. Festoons of beads, medallions. A mixture of highlife and high camp (Mbaqanga music, if you must be technical), sound had the large crowd dancing. ANDY HYDE

THE FACTS that it is several years since Brian Cockburn recorded his brilliant recording career he has maintained an absurdly low profile over here, didn't stop his concert bus, and he's still performing.

Cockburn was appearing as part of the Festival Of World Music — Crossing The Border, and surely no songwriter was more likely to appear than this engaging writer whose songs and travels have taken him from Berlin to South America in search of injustices and life itself, presented in stunning poetic and musical diaries.

He played solo, minus his usual backing group who have become an integral part of the Cockburn project, presented in stunning poetic and musical diaries.

Unfortunately Cockburn's voice was rather muffled in the mix, a pity when one considers just how well he sings his forthright, descriptive lyrics. But it was still an enthralling performance which revealed Cockburn to be a quite superb acoustic guitarist. A major milestone of his career was represented, from the early, almost hymnal All The Diamonds in The World, through to the scathing Tokyo, through to the scathing Nicaragua, To Rise The Morning Star, They Call It Democracy, Berlin marketable compositions. He encores three times, and could have played all night, but eventually this rather shy yet almost evangelical figure finally took off stage.

It's mystifying that in a country which embraces many worthy songsters such as Elvis Costello, Richard Thompson and Jack Bruce, there remains such a void. Certainly the fact that he has never had a regular record company working on his behalf over here has been the major stumbling block, but the new double LP compilation Waiting For A Miracle out on Revolver, is an excellent place to go, to be interested to start pulling things right.

GARETH THOMPSON

THE CROSSING THE BORDER Festival at London's Town and Country Club saw the second London gig by the delightful Deighton Family, the Barnsley based sextet which has to be the most unpretentious and fun of the current acts.

Yorkshireman Dave Deighton (vocals, melodeon, guitar, fiddle and harmonica) and his South Maluccian wife Joan (guitar, bodhran and their five children (Maya in white flute, fiddle and very Tina Turnerque tambourine, Arthur an mandolin and lead



MICHELLE SHOCKED: fiddling about with the Oysters

guitar, Kathleen on fiddle, Rossie on vocals, percussion and mandolin, and Angeline onstep in her push chair (on the stage) were indulging in their simplicity on their debut Acoustic Music To Suit Most Occasions LP (on Rogue).

In person, they are staggering, moving from well played bluegrass to fills hits by Haley, Presley and Perkins to a creditable Django Reinhardt/Stephan Grappelli arrangement of Gershwin's Lady Be Good. Even the rain dripping on stage from holes in the roof didn't upset the well rehearsed act or even wake Angeline. This was one of the most enjoyable gigs I've attended this year, and anyone with disco bubbles affecting their enjoyment of music is recommended to catch this wonderful show immediately. I'm filling this under legendary gigs of my lifetime. JOHN TOBLER

CONCLUDING this stretch of concerts was the Cooking Vinyl night, marshalled and patrolled by the ever genial CV head chef Peter Lawrence, a man who has taken to smiling rarely as much as Bronson.

Assuming the ethics of Crass (the Border as far as any label, CV presented the preloping yet compelling Edward II And The Red Hat Polkas as opening item. A case of too many guitarists spoil the music, but tremendous fun anyway, combining a number of elements to produce a dance-based folk sound. Can't be more specific than that, because to strip this down to its essentials would be to ignore its end result.

Next up, Rory McLeod survived the initial shock of resembling a minor character from Ealing, to give a solo performance of some strength.

Party night took over with the Oyster Band, Folk Roots, chart tunes, everybody's favourites. Drawing mainly from the recent Wide Blue Yonder they expanded to include McLeod, back on harp. Michelle shocked from Ealing, to second (fiddle) and Kathryn Tickle on the confusing Northumberland pipe (something of a rogue daughter of the Uilleann pipes) and I'm damned if I can work out how it's played). This all turned into the reason for folk concerts, everybody having a good time, on stage and out, and a lot of laughing about.

The evening with Real Sounds, African and joyous and here we go again, stretching back those borders, bringing new sounds to those who open ears. We need more of these sort of evenings and more of these sort of enterprises. DUNCAN HOLLAND

## LP REVIEWS

### STOCK IT

PEPSI AND SHIRLEE All Right Now. Polydor POLH 38. Pop slop? You bet! Pepsi And Shirlee's trite commercialism, and rapid move to the cover of every pop magazine, is one of the best pieces of marketing since the Pistols or Frankie. Fair enough, the charts seem to be made up of sell-out or even worse Angelina. This was one of the most enjoyable gigs I've attended this year, and anyone with disco bubbles affecting their enjoyment of music is recommended to catch this wonderful show immediately. I'm filling this under legendary gigs of my lifetime. JOHN TOBLER

ALAN RANKINE — She Loves Me Not. Virgin V2450. Effectively, an album that says, "Hello, I'm Alan Rankine and I can do anything", and it seems he can. Stylistically, this collection is impressively wide-ranging with influences as bizarre as the Beatles, and even a touch of Lionel Richie. The remarkable thing is how he loses them all in and brands them with his own mellow, knowing delivery. It's that who thought of it, associating himself from Billy McKenzie would spell his downfall — eat that hat! DEH

PAUL McMCARTNEY: All The Best. Parlophone PNTV 1. Clearly a seasonal biggie as we watch McCartney transform from the strength of Band On The Run (let, etc) to the whimsy of Silly Love Songs and taking in the odd-balls of Mull Of Kintyre and We All Stand Together. For an oft criticised artist it's hard to argue with this selection all present and correct and even if Ebony And Ivory remains as one of the most irritating songs yet penned, the remainder carries the day. With Costello apparently now involved, perhaps this will signal the

NAT 'KING' COLE: The 20- Year Younger. Capitol NKC 20 (20 LP box set). Following its successful Frank Sinatra digital reissue programme and subsequent box set of two years ago, Capitol has subsequently been developing the same sort of loving caring care to much of its Nat 'King' Cole legacy. After 18 album releases comes this boxed package featuring all of his plus two bonus tracks exclusive with the release. The Piano Side Of Nat 'King' Cole (a full-sized reinstatement of an ultra-rare 10-inch release from 1956), and The Unreleased Piano Side Of Nat 'King' Cole, are tracks of precisely that, previously unheard masters from between the years 1950 and 1961.

It contains a tribute booklet by DJ Alan Dell, who was also the contributor of valuable additional sleeve notes to the individual reissued albums; an excellent guide to the placement of each within the context of Cole's Capitol career. Dell's notes also draw attention to some of the care which has gone

end of one era and the start of another. DEH

### STOCK IT

THE BATHERS: Unusual Places To Die. Go! Discs AGOLP 10. Storming stuff from Chris Thomas, he of Friends Agency and enchanting draw. Country-ish, gaitery, light and breezy. It's a mix of rare touch. Very American in feel (what is it about these Scottish chops?) mentioning a few icons on the way and even suggesting in working through a chorus of "She plays guitar like Tom Verlaine," this was the perfect piece of nonsense. Quite clearly an LP of the year. DEH

BRYAN FERRY: Beta Noire. Virgin V2474. Take away Ferry's vocals and this is dismal. If that's missing the point, then I'd argue to what extent can you realistically expect a distinctive, yet limited style to carry a whole LP. Johnny Marr's much touted collaboration on the Right now succeeds in working through an album to little more than oping an old sound and the rest that is annoying mix of atmosphere and jolly rhythm. In truth not a tremendous LP, but an almost guaranteed success. Disappointing. DEH

### STOCK IT

BEN ELTON: Motormouth. Mercury BENLP 1. Whereas similar rant comics such as Carrot or Connolly embrace us, saying "we're all in this together and we're slightly ludicrous", Elton says "you're all in this together and you're bloody ridiculous". His is a misanthropy as bitter as anything a Bernard Manning could deliver, but saves offence as his hits targets are broad as fast food, beer boys and TV ads. Most of this material has been heard before on Saturday Live and is presented here with the extra spice of a boying audience and swearing, but it still makes you laugh. Worth stocking as the profile is high and the fans are wowed. DEH

into this programme: several LPs in the set have had tracks added which were not on the original releases, but were recorded on some sessions and are highly added here in their rightful slots.

The sound, digitally remastered throughout from original mono or stereo masters, is of course, immaculate, and up to modern CD standards. One or two individual albums are, in fact, better than the classic UK or US ones, but presumably the main reason why this set remains LP-only is that a 20-CD box would probably price itself out of commercial acceptability.

The box does not pretend to cover the entire Cole Capitol repertoire. The key albums are what it offers, and it is notable that, for instance, a fair number of his hit singles — which tended to be recorded as separate ensembles from LP projects — are conspicuously absent. Having said that, the classic UK and US LPs. When I Fall In Love, Unforgettable, Ramblin' Rose and Let There Be Love are all here. BL



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# James Milton

C O L U M N

**FOLLOWING** THE long overdue crossover success of "I Found Love," which demonstrated that "background" disco anthems can still find their potential even years later, the very similar but actually older (from 1982) Outstanding stands out at the most likely candidate for re-promotion. A mind-numbingly negging singalong grinder that never reflected in a low pop chart placing its massive, and enduring, popularity in black music venues, this real disco anthem is indeed again out now, but in a fudged re-issue as the mere B-side to **THE GAP BAND** Party Train (Club JABX 62), an undistinguished and unmemorable repetitive F funk crunker from 1983. This surprising blunder can hopefully be rectified by the normally more astute Phonogram label!

Doing well amongst the recent glut of good new imports are **KOOL MOE DEE** New Yo, Like Me Now (Jive 10731-JD), a sizzling strong ultra-jittery rap cutting in chords from James Brown's Cold Sweat, Funky Broadway and more, already massive within the M25 boundary; **TONY SINERI** Rhythm Of The Beat (Hot Mix 5 HM 105), simply effective house, already hot north of the Watford Gap; **TONY TEE** Expressing My Thoughts (Roofop Records RT 006), fast-talking rap judderer cutting in James Brown bits (as they all do, these days). Selling well on import LP are **TONY TEE** Expressing My Thoughts (Roofop Records RT 006), fast-talking rap judderer cutting in James Brown bits (as they all do, these days). Selling well on import LP are **TONY TERRY** Forever Yours (Epic BFE 40690), good rooted funk and soul with some lovely Fifties-style slowies; **GIORGE PETTUS** George Pettus (WCA Records MCA-5826), routine current sophisticated modern soul, unlikely to win any new converts although instantly accepted within its market;

**VARIOUS** Penitentiary III (RCA Victor 6663-1-R), black music movie soundtrack selling especially for Yearbough & Peoples' Special but including other good tracks by such as the Gap Band, James Reese, Rodney Franklin and Showmie G.

Out here on 12-inch are **WHITNEY HOUSTON** So Emotional (Arista R1ST 43), pop-aimed smoothly rolling urgent jitterer in a Shep Pettibone remix (Jelly-bean apparently has a remix ready to follow it, too); **KENI BURKE** Rain' To The Top (RCA PT 49614), soulfully pushing jogger from 1982 with one of the modern soul era's main seminal ballades; **WORKING WEEK** Largo (Virgin VST 1024), derivative but strong jiggly wringing sax instrumental; **THE TEMPTATIONS** I Wonder Who She's Seeing Now (Motown ZT 41548), superb vintage-sounding new mellow lush slowie with Dennis Edwards back on lead singer; **THE WHISPERS** No Pain, No Gain (SBlar MCAT 1212), attractive sneaky genre jogger (flipped by a dreadful rudimentary megamix); **LESLIE DRAYTON** featuring **GREG WALKER** Dreamer (Expansion Records EXPAND 10, via PRT), popular jazz big band leader (once Marvin Gaye's musical director) with a classy soft soul jogger from 1977, a truly rare groove ever since.

**JANET JACKSON** Funny How Time Flies (When You're Having Fun) (Breakout USA 613), finally, her last album's French-muttered sultry smoocher, podded out on 12-inch by the previously available remixes of Nasty and When I Think Of You — her new LP, Control — the varied funk and soul with some lovely Fifties-style slowies; **EROL BROWN** Body Rockin' (WEA VZ 627), routine ponderous pop-soul charger; **WILD WILKINS** Vanilla You (Archipel ARTEC 121), Level 42-ish jiggling roller; **STEX BOYS** Are Vain (Arista R1ST 24), Jingo-ish percussively cantering Briffunk.

concler from the Midlands; **TASHAN** Read My Mind (Def Jam TASH 11), jittery weaving monotonous jiggler finally out here for too late in its once warm US remix; **PAUL JOHNSON** Fear Of Falling (CBS PJOHN 14), unremarkable huskily introspective swayer.

**JONATHAN BUTLER** Holding On (Jive JIVE 1157), slightly pop-geared flavoured singalong semi-slowie, not the disco market's choice as follow-up; **PRINCESS** I Can't Carry On (Polydor POSIX 893), breezily backed derivative lurcher; **THE HOUSE ENGINEERS** Ghost House (Syncope 125YG 8), fairly unfrilling routine jack track aimed at Halloween (so out of date already!); **FULL FORCE** Love Is For Suckers (CBS 651192 G), rolling funky jitter with some clever echoes of classic oldies.

**ANGELA CLEMMONS** BYOB (Bring Your Own Baby) (Parrot BOUT 11), US-style slocato bouncer; **CURTIS REED** Exal 23 (Expansion Records EXPAND 9), Bill Withers-ish pleasant swayer previously in demand as an "indie soul" seven-inch; **TONY STONE** Instant Love (Ensign ENX 609, via Chrysalis), Marvin Gaye-ish silky swayer by the Stone Free guy; **OWEN MCKENZIE** Love Letters (Adelphi Records ADET 010, via Jet Star), attractive sophisticated reggae treatment of Kelly Lester's standard, excellent for radio; **MAXI PRIEST** Some Guys Have All The Luck (10 Records TENT 198), predictable MOR reggae reed of Robert Palmer's oldie; **WILSON PICKETT** in the Midnight Hour (Motown ZT 41584), messy modern remake of his 1965 Memphis classic; **EROL BROWN** Body Rockin' (WEA VZ 627), routine ponderous pop-soul charger; **WILD WILKINS** Vanilla You (Archipel ARTEC 121), Level 42-ish jiggling roller; **STEX BOYS** Are Vain (Arista R1ST 24), Jingo-ish percussively cantering Briffunk.



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# TOP DANCE SINGLES

7 NOVEMBER 1987

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

THIS WEEK LAST WEEK		NEW		RE-ENTRY	
1	2	3	4	5	6
16	2	1	1	1	1
WHENEVER YOU NEED SOMEBODY	Rock Attack	RCA PB 41567 (12) — PT 41568 (BMG)			
4	5	2	2	2	2
LOVE IN THE FIRST DEGREE/MR SLEAZE	Bonnameres	London NANA 14 (12) — NANA 14 (F)			
5	3	3	3	3	3
I DON'T THINK THAT MAN SHOULD ...	Roy Parker Jr	Geffen GEF 271 (7) (W)			
1	4	4	4	4	4
WALK THE DINOSAUR	Wes Not Was	Fontana/Phonogram WAS 3 (2) (F)			
5	10	3	5	5	5
SOME GUYS HAVE ALL THE LUCK	Musi Priest	10/Virgin TEN(1)198 (E)			
6	7	6	6	6	6
THE REAL THING	Chrysalis CHS (12)3167 (C)				
7	7	7	7	7	7
I FOUND LOVIN'	Fallick Band	Master Mix (12)CHE 840 (1)			
8	5	8	8	8	8
MAYBE TOMORROW	UB40	DEF International/Virgin DEF 271 (1) (E)			
9	11	9	9	9	9
CROCKETT'S THEME	Jan Hammer	MCA MCA(T) 1193 (F)			
10	7	10	10	10	10
DANCE LITTLE SISTER	Tenema Ten(1)Aby	CBS TREN(T) 3 (C)			
11	9	11	11	11	11
PUMP UP THE VOLUME/ANITINA (...)	M/R/R/R/S	4AD(BAD)707 (U/R)			
12	NEW	12	12	12	12
PAID IN FULL	Eric B & Rakim	4th & Broadway (12)BRVY 78 (F)			
13	NEW	13	13	13	13
CRITICIZE	Alexander O'Neal	Tabu 6512117 (12) — 6512116 (C)			
14	13	14	14	14	14
I WANT TO BE YOUR MAN	Roger	Reprise W8229 (7) (W)			
15	14	15	15	15	15
STRONG AS STEEL	Free Star	Tenn/RCA PB 41565 (12) — PT 41566 (BMG)			
16	NEW	16	16	16	16
MY BABY JUST CARES FOR ME	Nina Simone	Charly CV27-312 (12) CV2-112 (CH)			
17	15	17	17	17	17
SHE'S MINE	Cameo	Club JAB(1) 57 (F)			
18	10	18	18	18	18
I FOUND LOVIN'	Steve Winia	A.1. (12)A2199 (A)			
19	17	19	19	19	19
I WON'T CRY	Glen Goldsmith	RCA PB 41493 (12) — PT 41494 (BMG)			
20	21	20	20	20	20
SO THE STORY GOES	Chrysalis LIB(1) 3 (C)				
21	21	21	21	21	21
LIVING IN A BOX	featuring Bobby Womack	Chrysalis			

21	38	21	21	21	21
DINNER WITH GERSHWIN	Danilo Summer	Warner Brothers UB237 (7) (W)			
22	19	22	22	22	22
I NEED LOVE	L.L. Cool J	Def Jam 651101 7 (12) — 651101 8 (C)			
23	29	23	23	23	23
SKELETONS	Stevie Wonder	Matown ZB 41439 (12) — ZT 41440 (BMG)			
24	18	24	24	24	24
BAD	Michael Jackson	CBS 651155 7 (12) — 651155 6 (C)			
25	NEW	25	25	25	25
LOOKING OUT FOR YOU	Rick Clarke	RCA PB 41497 (12) — PT 41498 (BMG)			
26	19	26	26	26	26
NO STOP (JAMMIN')	L.A. Mix	Breakout/A&M USA(T) 615 (F)			
27	24	27	27	27	27
I WANT TO BE YOUR PROPERTY	Blue Mercedes	MCA BONA(T) 1 (F)			
28	31	28	28	28	28
NO MEMORY	Scarlett Fantastic	Arista R15(T) 26 (BMG)			
29	29	29	29	29	29
BE THANKFUL FOR WHAT YOU'VE GOT	Oliver Chatham	Champion CHAMP (12)54 (BMG)			

30	32	30	30	30	30
MR MANIC & SISTER COOL	Shakatak	Polygram MANIC 1 (12) — MANIC 1 (F)			
31	NEW	31	31	31	31
KISS	Total Contrast	London LON(X) 155 (F)			
32	34	32	32	32	32
LOST IN EMOTION	Lisa Lisa and Cult Jam	CBS 6510367 (12) — 6510368 (C)			
33	20	33	33	33	33
IRRESISTIBLE	Audrey Wheeler	Capitol (12)CL 471 (E)			
34	NEW	34	34	34	34
SHO' YOU RIGHT	Berry White	Breakout/A&M USA(T) 614 (F)			
35	NEW	35	35	35	35
JACK MIX IV	Mirage	Debut/Tempo DEBT(X) 3035 (A)			
36	34	36	36	36	36
MONY MONY	Amazulu	EMI (12)EM 32 (E)			
37	33	37	37	37	37
NEVER GONNA GIVE YOU UP	RCA PB 41447 (12) — PT 41448 (BMG)				
38	25	38	38	38	38
RICCOCCHET	BB & C	Cooltempo/Chrysalis COOL(X) 154 (C)			
39	NEW	39	39	39	39
SYSTEM OF SURVIVAL	Earth Wind & Fire	CBS ENW(T) 1 (C)			
40	26	40	40	40	40
DON'T YOU WANT ME	Jody Watley	MCA MCA(T) 1198 (F)			
41	NEW	41	41	41	41
FEMALES	Cookin' Crew	Rhythm King/Mute LE12 (1) (U/R)			
42	47	42	42	42	42
THE GODFATHER	Spoozie Gee	Sure Delight SD(T) 3 (J5) (E)			
43	24	43	43	43	43
CASANOVA	Planet	Atlantic A927 (7) (W)			
44	NEW	44	44	44	44
NEVER CAN SAY GOODBYE	The Communards	London LON(X) 158 (F)			
45	27	45	45	45	45
VOYAGE VOYAGE	Desireless	CBS DESH(T) 1 (C)			
46	NEW	46	46	46	46
CITY NIGHTS/BACK IN MY ARMS	Chris Paul	Synapse/EMI (12)SY 5 (E)			
47	32	47	47	47	47
LITTLE LIES (JELLYBEAN HI-NRG MIX)	Fleawood Mac	Warner Brothers — W8291 (7) (W)			
48	NEW	48	48	48	48
GET DOWN	Dem 8	Music For Nations NOTE007 (12) — NOTE 007 (U)			
49	30	49	49	49	49
WE'VE ONLY JUST BEGUN (The Romance ...)	Glen Jones	live LIVE(1) 151 (BMG)			
50	NEW	50	50	50	50
IF I CAN'T HAVE YOU	This Way Up	Virgin VS(1) 1002 (E)			



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## TOP 10 ALBUMS

1	3	1	1	1	1
AFTER DARK	Roy Parker Jr	Geffen WX122/WX122C (W)			
2	NEW	2	2	2	2
GLENN JONES	Glen Jones	live HIP 51/HIP 51 (BMG)			
3	2	3	3	3	3
JACKMASTER VOL 1	Various	DJ International JACKUP501/ZCJACIK501 (A)			
4	2	4	4	4	4
BAD	Michael Jackson	Epic 4502901/4502904 (C)			
5	1	5	5	5	5
UPFRONT 8	Various	Serious UPFR8/ZCFR8 (A)			
6	NEW	6	6	6	6
JUST VISITING THIS PLANET	Jellybean	Chrysalis CHR 1569/ZCHR 1569 (F)			
7	4	7	7	7	7
THE BEST OF JAMES BROWN	James Brown	K-tel NE1376/CE2376 (U)			
8	7	8	8	8	8
FREDDIE MCGREGOR	Freddie McGregor	Polydisc POLD.5214/POLDC5214 (C)			
9	10	9	9	9	9
HEARSAY	Alexander O'Neal	Tabu 4509361/4509364 (C)			
10	5	10	10	10	10
GREATEST HITS	Odyssey	Shylas SMW3735/SMC3735 (STY)			

## TOP 10 BUBBLERS

1	HOUSEMASTER	Housemaster General	Flick & Romero — (FR0001) (US)
2	SHOW A LITTLE LOVE	Mission U.S.A.	CBS 6512227 (12) — 6512226 (C)
3	FUNKY LIKE A TRAIN	Espania	Club/Phonogram JAB(1) 58 (F)
4	BIGLY HILLS COP	Bev's Crews	Uptown 7U7R 5 (12) — 7U7R 5 (A)
5	SHE'S FLY	Tony Terry	Epic TONY(T) 1 (C)
6	GUILTY FOR LOVING YOU	Carl St. Giles	Kal & Bush KAL 006 (US)
7	BEATS & PIECES	Carl Cal	Ahead Of Our Time — (12) — CCUT 1 (U)
8	NEVER GONNA GIVE YOU UP	Jean Adamo	Pioneer International — (12) — PR 48 (US)
9	POP POP POP POP	GOES MY MIND	Leveret
10	IF I GAVE MY HEART TO YOU	John McLean	Arivo AR 166 (US)

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# Robbie Robertson

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“ With his first solo album, Robertson [has propelled] himself right back into the forefront of contemporary rock in a manner which equals – and then some – Fogerty’s Centerfield and Simon’s Graceland. Using a basic group of himself on guitar and vocals, Tony Levin on bass, Manu Katche on drums and Bill Dillon on ambient guitar sounds, Robertson and U2 producer Daniel Lanois (along with mixdown master Bob Clearmountain) have crafted an album whose basic theme – the American mythos – is expressed and investigated in many disparate ways, from American Roulette’s mainstream rock of the batchin’ variety, through Showdown At Big Sky’s anthemic euphoria and the haunting balladry of Broken Arrow to the unusual Somewhere Down: The Crazy River, which sounds like Tom Waits doing the samba.

Various heavy friends help out, as you’d expect. Peter Gabriel is in evidence on the opening Fallen Angel, a heart-breaking tribute to Richard Manuel sung by Robertson in the kind of strained falsetto Manuel used so well in The Band. Both The Bodencans and Maria McKee contribute background vocals to the American Roulette, an American Dream glance at the careers of Dean, Presley and Monroe, and Lanois’ pals U2 help out on Sweet Fire Of Life – which features Edge’s patented reverb-o-rhythm thing – and Testimony, the LP’s brilliant finale. Apparently originating in an unused Gil Evans horn chart from

The Color Of Money which sounds like a Muscle Shoals-style funk riff built into something massive, Testimony combines the drive and power of rock with the overwrought edge of gospel, the result resembling a cauldron of molten lead carried on the back of an elephant.

The best track, however, is the big ballad Broken Arrow, a deeply poignant love song reminiscent of The Band’s Acadian Dripwood which uses his native American Indian imagery instead of drawing on the cajun experience (Robertson’s mother was an Iroquois). Lanois’ production here achieves such depth and transparency you can almost swim in it, just one of several everyday miracles he pulls off on the album.

It’s definitely a CD-age product, the dynamic range of Fallen Angel alone encompassing low bass rumbles on the intro, Dillon and Robertson’s swirling guitar drones, and Robertson’s uncertain falsetto, perpetually on the edge of breaking; it’s the kind of recording that just a few years ago would cause nightmares at the pressing plant. Nowadays, though, all things are possible, and Robbie Robertson has done most of them on this album. The subtlest songwriter of the ‘60s and ‘70s has strolled back on the park and knocked the ball clean out of the ground. ”

Andy Gill. – Q



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## T R A C K I N G

by Dave Henderson

THE PINK FAIRIES have re-born and offer us a new album, Kill 'Em And Eat 'Em, on the Demon label through Pinnacle. Also back from wherever is Chuck Brown — the go-go persona whose live album did well on Rhythm King earlier this year. Playing live in this country again, Rhythm King has decided to re-release the live album, which has been re-packaged. On a slightly more esoteric straddling pole, Mustisungwe release their most accomplished LP to date. Abu Haidil will be out on Limited through Red Rhino and the Cartel, adding a new level to the Musisi's rhythmic stylings. Mirrors Over Kiev, another sparkingly wily neo-noir name, release their debut 45, Take Me Down, on the Imaginary label through Fast Forward and the Cartel. A poppy twangalong with heart and style, no less.

THESE IMMORTAL Souls follow up their debut 12 inch by their debut album for Mute, Get Lost (Don't Lie). I suppose you've all got The Fall single, Hit The North, an excellent piece of pop with cool wit and grits, well try to see the video too, it's excellent. The Cooking Vinyl label, ever keen to hit a new market, has put together a compilation single — one side featuring Edward I and The Red Hot Peppers with Run Down from their exquisite Polkasteady LP and the flip by The Oyster Band (a cover of Nick Lowe's Rose Of England). Value for money through Nine Mile and the Cartel.

THE JUSTIFIED Ancients Of Mu Mu continue to enrage Joe Public with their antics, this week

releasing 1987: The Edits, a version of their 1987. What The Fuck's Going On? LP with all the material they "stole" or sampled taken out. Replaced by silence, the record has a playing time of 25 minutes and will sell for the price of a 12 inch. Still, that's rock 'n' roll and it'll be available on KLF Communications through the Cartel. In The Nursery have a new 12 inch scheduled for release on the Sweatbox label. Compulsion will be available through Rough Trade and the Cartel and it's excellent. The Wild Angels a Scottish combo, comprising ex Bourgeois, Bourgeois and Jazoteros members, release She's Black And White on Supreme International through Fast Forward and the Cartel. The Heartbeats have signed to Rough Trade and have a 12 inch called Bang released this week (which is superb), while Brother D releases Cloppers Power in 12 inch format on the label. Even though The Smiths seem to be TV regulars, have split up and are supposed to be on an CMJ by now (or something like that), they have a new single, I Started Something I Couldn't Finish released on Rough Trade. UPCOMING FROM the Lost Moment label though Bucks and the Cartel are The Krewmen's Into The Tomb LP, The Cat And House Band's debut LP, titled rather interestingly, From The Caves Of Whistling Monks, Jesus Couldn't Drums's third LP and a compilation set, Rockin' It Up featuring The Krewmen, Long Tail Texans and several others. Watch the skies for more news.

THE DAMNED release a classic '81 live album on the ID label

entitled Mindless, Directionless Energy on album and CD (there's an extra track on the CD). American band, American Music Club (they're from America), have their Frontier album, Engine, released by Zippo through Pinnacle, ever here in Blighly. The Potato Five, with Laurel Aitken in tow, release a double A sided 12 inch Gotto Go/ Burning Fire on the new Rack! label. Meanwhile, back at Rough Trade, Cabaret Voltaire have their Golden Moments committed to a CD. A strange collection, really, it traces their progression through Rough Trade and Capuscule releases, and all sounds mighty fine too.

OVER AT Mute, Mark Stewart releases an album called... Mark Stewart. Wow! He's helped with the title by Keith Leblane and Doug Wimbish who were formerly of The Sugarhill Gang and Skip McDonald from The Ohio Players. The Red Lightning label has a compilation of Texan musicians called Texas Lovers set for release, which has lots of people who've done it for Texas in the Past including Hash Brown, Kathy Murray, Paul Ortiz and Durrell Nulisch. Anyway, let's get back to strangeness... and the band, who previously released Don't Sandblast My House. One Thousand Violins release If I Were A Bull (Then I'd Find A Way To Your Heart), on seven and 12 on the new Report label which is distributed by Pacific.

SUZI QUATRO... now there's a name to conjure with! The Biff label, which previously re-introduced the world to The Raspberries and Hello, now



MIRRORS OVER KIEV failing to stand in a straight line

digs out some of Suzi's hits and package them onto Saturday Night Special, an album through Revolver and the Cartel that features 48 Crash and Can The Can among others. No scanner had the glam scan re-started than Biff also releases The Great Glam Rock Explosion, a compilation through Revolver again, featuring 10 Top 10 hits from T Rex, The Glitterband, Steve Harley, Mud, and the legendary Arnolds Corns incarnation of David Bowie. A little less mainstream, but still with Revolver, is Chaos UK's Short Sharp Shock, a throbbing and near-legendary re-release of the first Children Of The Revolution label album. THE FRANK CHICKENS are back too. This time they've made it to their first LP, Get Chickened on Flying Records, the CD version of which will feature four extra tracks. Over of Nine Mile, the Wire label has a couple of new findings heading our way. Leather Nuts release Lost And Found, a track from their Steel Construction LP, and Man King offer Waiting And Waiting which will be followed by an LP, Flesh Machine.

BRG RELEASE a 12 inch only, The Higher EP, on the Altica label through Red Rhino and the Cartel, and Pop Will Eat Itself announce that they'll be following their Beaver Patrol single with their debut LP, Box Frezzy, on Chapter 22 — plus a non-album tour. Hailed as a riot of sampling, with a guest appearance from Johnny Morris, it's through Nine Mile and the Cartel. As mentioned recently, Close Lobsters debut LP for Fire, Fox-

head Stalks The Land, is released through Pinnacle — hot on the heels of labelmates The Blue AeroPlanes third LP, Sticking with Pinnacle, it's also hitting out with a stash of stuff from the Ace arena. Ace have BB King's Across The Tracks album, Little Johnny Taylor's Part Time Love LP, Chuck Jackson's A Powerful Soul set an affiliate label Kent and Isaac Hayes' Hot Buttered Soul from the Stax series, On Demon, Elvis Costello releases a collection of relatively rare tracks on album, CD and cassette and the long Out Of Our Idiot, and The Long Tail Texans resurface with a mini-album following their two well received singles from earlier this year on Razor, Moving swiftly back to Demon, I forgot to mention that Thin White Rope have a new album on the Zippo associate, called Bottom Feeders.

PINNACLE IMPORTS offer yet another welter of exciting plastic this week, headed by The Smiths' Sheila Take A Bow on white vinyl (from the Line label in Germany), Erasure's live version of Circus on Mute from Germany and a new 12 inch from Schoolly D And Royal Ron, O'Pata Now on the Schoolly D label. It's also handling a new album by ex-BB's Person Chris Stamey, it's Alright, from the American A&M label, The Tailgaters' Tore Up from the US Wrestler label, Despeche Mende's Music For The Mosses on blue vinyl from Mute in Germany plus a four track CD of the group's Never Let You Down Single.



THE PINK FAIRIES: Somewhere, from beneath The Roundhouse they're re-born

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# DISTRIBUTION TOP INDIES SINGLES

7 NOVEMBER 1987

- 1 THE CIRCUS (Remix) Mute (1) MUTE66(T) (U/R/SP)  
Essence
- 2 PUMP UP THE VOLUME/ANITIVA (L.A.) M.A.R.K.S. 4AD (A) 407 (U/R)
- 3 MY BABY JUST CARES FOR ME Nina Simone Charly CZ7183/12 - CZ7112 (CH)
- 4 BLUE WATER Fields Of The Nephthim Situation Two SIT48 (T) (U/R)
- 5 THE BIRTHDAY Social Cabaret One Little Indian (12) 7797 (U/NM)
- 6 THE PEEL SESSIONS Joy Division Strange Fruit SFF5033 (P)
- 7 WHO'S THAT MIX This Year's Blondie Debut DEBT(X)0304 (A)
- 8 FEMALES The Cookie Crew Rhythm King/Mute LEFT12 (T) (U/R)
- 9 LET THERE BE ROCK Owlstick Under One Flag 12FAG183 (P)
- 10 HOUSEMASTER GENERAL Housemaster General Flick & Romero FR0001 (A)
- 11 GET DOWN Derek B Music Of Life NOTE 007 (P)
- 12 BLUE MONDAY New Order Factory FAC73 (P)
- 13 BIG ROCK CANDY MOUNTAIN The Motor Cycle Boy Rough Trade RT(T)210 (U/R)
- 14 TRUE FAITH New Order Factory FAC73 (P) - (A) 183 (P)
- 15 BEVERLY HILLS COP The B.X. Crew Upstarts 7UT85 (12) - 12UT85 (A)
- 16 BEATS + PIECES Ahead Of Our Time CUT11 (U/R)  
Cold Cut featuring Floormaster Squeeze

- 17 GIRLFRIEND IN A COMA The Smiths Rough Trade RT 197 (U/R)
- 18 BEAVER PATROL Pop Will Eat Itself Chapter 22 (12) CHAP16 (U/NM)
- 19 BALLAD OF A SPYCATCHER Lyrics: Rossella/Bronx/Carter Band Upside Down UPODO 007 (U/NM)
- 20 THE PEEL SESSIONS The Federal Observer Strange Fruit SFF5033 (P)
- 21 POSITIVE REACTION Mandy Smith P.W.M. P.W.174 (P)
- 22 HOUSE OF HELL Hotline Rhythm King/Mute LEFT17 (T) (U/R)
- 23 THESE BOOTS ARE MADE FOR WALKING James Williamson/Mike To Hiss Diamond DM3 (1,3) (SP)
- 24 DELIUS SANDS Brilliant Corners S520 S5207 (U)
- 25 VICTIM OF LOVE Erasure Mute (12) MUTE 61 (U/R/SP)
- 26 NEVER LET ME DOWN AGAIN Depeche Mode Mute (12) 78ONG 14 (U/R/SP)
- 27 I'VE FOUND THE FLOWERS The Promises Lazy LAZY 04T (U/R)
- 28 I WON'T DANCE Celtic Frost Noise NOISE99T (U/R)
- 29 DO YOU WANNA FUNK Sylvester with Patrick Cowley Domino DOMAT (CH)
- 30 SHEILA TAKE A BOW Rough Trade RT(T)196 (U/R)
- 31 TEMPLE OF LOVE Sisters Of Mercy Marcial Release MR (A) 27 (U/R)
- 32 I NEED A MAN/ENERGY IS EUROBEAT Man To Man Belts BOLT55 (1,2) (P)
- 33 THE PEEL SESSIONS Adverts Strange Fruit SFF5034 (P)
- 34 FACE TO FACE Goodbye Mr. Face Clan Destiny MAC(K)1 (U/FF)

- 35 RAMROD Foetus Some Bizarre WOMBP6 12.12 (U/R)
- 36 SOFT AS YOUR FACE The Soup Dragons Raw TV Products RTV 1214 (U/R)
- 37 FUNKY SENSATION Mighty Wah Rhythm King/Mute LEFT 15T (U/R)
- 38 PREACHER MAN Fields Of The Nephthim Situation Two SIT46T (U/R)
- 39 ALICE Sisters Of Mercy Merciful Release MR02T (U/R)
- 40 ANYONE CAN MAKE A MISTAKE The Wedding Present Reception REC 006C (U/R)
- 41 THE PEEL SESSIONS Mighty Wah Strange Fruit SFF5035 (P)
- 42 CLAPPER'S POWER Brother D Rough Trade RT(T)209 (U/R)
- 43 A WORD TO THE WISE (EP) Ghost Dance Korban (KAR 608-T) (U)
- 44 THE PEEL SESSIONS Brother D Strange Fruit SFF5037 (P)
- 45 PANIC The Smiths Rough Trade RT(T)193 (U/R)
- 46 ONE WAY Mighty Mighty Chapter 22 (12) CHAP19 (U/NM)
- 47 IT DOESN'T HAVE TO BE Erasure Mute (12) MUTE65 (U/R/SP)
- 48 24 HOUR PARTY PEOPLE Happy Mondays Factory FAC91 (P)
- 49 BEHIND THE MIRROR Noise NOISE08AT (U/R)
- 50 THE PEEL SESSIONS The Triffids Strange Fruit SFF5036 (P)

## JET STAR ADVERTISEMENT 01-961 5818 REGGAE CHART

- REGGAE DISCO CHART
- 1 (1) GUILTY OF LOVING YOU Cool Sander Feedback
  - 2 (2) SARA Frankie Paul Live And Love
  - 3 (3) GET READY Frankie Paul Supreme
  - 4 (4) TEARS FROM MY EYES Jahanez Oshrine
  - 5 (5) BLUEBERRY HILL Salsomonic Green Island
  - 6 (6) DON'T WANT TO LOOSE YOUR LOVE Michael Gordon Fashion
  - 7 (7) CAN'T SAY BYE Rocky Campbell Clouds
  - 8 (8) MOVE ON UP Theonious Jaxon Fine Style
  - 9 (9) NEVER GONNA GIVE YOU UP Jean Addabanne Power Jr
  - 10 (10) SOME GUYS HAVE ALL THE LUCK New Priest Ten
  - 11 (11) GIRL CRAZY Mickey General Digital
  - 12 (12) RAGAMUFFIN ROLL CALI Joseph Cotton Lightness
  - 13 (13) TEARS TOUGH REALITY Jahanez Oshrine
  - 14 (14) THINK ME DID DOME Adrenal Bally Live And Love
  - 15 (15) HARD UP BECHELOE Salsomonic Ariva
  - 16 (16) IF I GIVE MY HEART John McLean Ariva
  - 17 (17) ROCK THEM ONE BY ONE Exclusion Jamett Unity
  - 18 (18) BUBBLE AND ROCK Luke Clarke YAND-D
  - 19 (19) CRAZY KIND OF LOVE Four In A Row Skavon
  - 20 (20) HALF SMILE Joseph Cotton Body Music

- REGGAE ALBUM CHART
- 1 (1) RIGHT HERE IS WHERE YOU BELONG Kenny Drombini Starling Live And Love
  - 2 (2) SARA Frankie Paul Live And Love
  - 3 (3) NICE TO HAVE YOU BACK AGAIN Jayson Daley Oshrine
  - 4 (4) ORDINARY MANLY Early Salsomonic
  - 5 (5) RULE DANCEHALL Bunny Wailer Oshrine
  - 6 (6) SOUL AND SAX Irie Bone Oshrine
  - 7 (7) SENTIMENTAL REASONS Eugene Paul World Beat
  - 8 (8) THE REAL ENEMY The Mighty Diamonds Green Jamaa
  - 9 (9) TOGETHER IN LOVE Salsomonic World Beat
  - 10 (10) THE KEN BOOTIE COLLECTION Ken Boothe Trojan

- NEW RELEASE DISCOS
- Tribute To A Sound Boy Carol Coyell Legal Light
- JAMAICAN WOMAN Rufus Face Body Music
  - I DON'T WANT TO WAKE UP FEELING GUILTY Mick and Alby Body Music
  - BAD BOY Courtney Melody Body Music
  - FACE AND LOVE Sylvia Taylor Body Music
  - DREAMS OF EMOTION Janet Kay Body Music
  - BIG BUTY MAN Mountain Chickadee
  - HIP HOP REGGAE Lenny D and Columbus MC Body Music
  - HYDAM STICK Lenny D and Columbus MC Body Music
  - DON'T STOP (DON'T LET GO) The Freshies People Like Us Sound
  - REGGAE LOVER King Sound Vion Lun 771 (P)

- NEW RELEASE ALBUMS
- WILL YOU STILL WANT ME Sylvia Taylor Body Music
  - SO AMAZING Sound Key Body Music
  - SUPER FRESH Various Artists Ten Ingrams
  - SUPER ROCK Various Artists Ten Ingrams

## TOP 25 ALBUMS

- 1 STRANGWAYS HERE WE COME The Smiths Rough Trade ROUGH106 (U/R)
- 2 THE CIRCUS Erasure Mute STUMM 35 (U/R/SP)
- 3 NEW JACKMASTER VOL 1 Various DJ International JACKLP501 (A)
- 4 UPFRONT 8 Various Serious UPFT8 (A)
- 5 SUBSTANCE New Order Factory FACT 200 (P)
- 6 GEORGE BEST Wedding Present Reception LEED5001 (U/R)
- 7 GREAT FOR THE MASSES Depeche Mode Mute STUMM 47 (U/R/SP)
- 8 HATFUL OF HOLLOW The Smiths Rough Trade ROUGH 76 (U/R)
- 9 STREETSOUNDS HIP HOP 18 Various Streetsounds ELCS18 (A)
- 10 THE WORLD WON'T LISTEN The Smiths Rough Trade ROUGH 161 (U/R)
- 11 THE QUEEN IS DEAD The Smiths Rough Trade ROUGH 96 (U/R)
- 12 NEW CHILDREN OF GOD SWANS Product Inc 33PK0D17 (U/R)
- 13 HIP HOP '87 Various Serious HH087 (A)
- 14 MEAT IS MURDER The Smiths Rough Trade ROUGH81 (U/R)
- 15 THIS IS CHARLY R&B Various Charly CDSAM101 (CH)
- 16 WONDERLAND Erasure Mute STUMM 25 (U/R/SP)
- 17 LOUDER THAN BOMBS The Smiths Rough Trade ROUGH255 (U/R)
- 18 AFFINITY — THE COMPACT SOUND OF JAZZ Various Charly CDSAM102 (CH)
- 19 TERRIBLE CERTAINTY Krocator Noise NOISE088A (U/R)
- 20 MY BABY JUST CARES FOR ME Nina Simone Charly CR0217 (CH)
- 21 ROCKY HORROR PICTURE SHOW Original Soundtrack Ode OSV21853 (PAC)
- 22 THE SMITHS Rough Trade ROUGH61 (U/R)
- 23 HARD AS HELL Various Music Of Life MODEF2 (P)
- 24 DAWNRAZOR Fields Of The Nephthim Situation Two SITUP 18 (U/R)
- 25 COME ON PILGRIM Pianos 4AD MD709 (P)

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The Rolling Stones	Thin Lizzy	Robert Plant
David Bowie	Bad Company	The Pretenders
Eric Clapton	10 CC	Level 42
Elton John	Mike Oldfield	Frankie Goes to Hollywood
Dire Straits	Gary Numan	Alison Moyet
Wham!	ELO	The Firm
The Beatles	Ozzie Osborne	The Stranglers
Wings	Gillan	ELP
Rod Stewart	Joan Armatrading	The Alarm
Genesis	Duran Duran	Yes
Rainbow	Ultravox	Paul Young
Phil Collins	The Eurythmics	UB40
Pink Floyd	The Police	Style Council
Hawkwind	Whitesnake	Midge Ure
Moody Blues	Joe Jackson	Simple Minds
Jethro Tull	Cliff Richard & The Shadows	Depeche Mode
Uriah Heep	Chris de Burgh	Deep Purple
Peter Dinklage	Spandau Ballet	Marillion
Supertramp	Big Country	Fleetwood Mac
Rick Wakeman	Culture Club	Elkie Brooks
Status Quo	The Thompson Twins	Led Zeppelin
Roxy Music	Howard Jones	Siouxsie & The Banshees
		Curiosity Killed The Cat

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# Talking about kids' product and much more

**CHRIS WHITE** looks at some of the children's records and tapes and spoken-word product released in time for Christmas.

Pickwick's Tell-A-Tale range of books and cassette titles has continued to be one of the market leaders during 1987, and the company has every confidence that the situation will continue. In fact marketing manager Melvin Simpson goes so far as to claim: "Since the launch of Tell-A-Tale in 1982, the range has remained the market leader by a wide margin, and sales to date are now well over 10m units."

Other companies may well contest that claim but there can be no doubt that the sales of children's recorded product is lucrative business for those concerned with it. As Simpson says: "AI Pickwick we certainly don't just sit back and rest on our laurels — we're always on the lookout for exciting new titles which are going to appeal strongly to the parents of young children. Generations of children have grown up on these delightful stories and the fact that they can now read along with these classic titles is a big selling point."

Latest Tell-A-Tale titles include Peter Rabbit and Squirrel Nutskin by Beatrix Potter. Also just available is Action Force with the release of two titles, Flint's Holiday and Return Of The Dinosaurs, and there are two new titles in Pickwick's Lego series, Lionel's Party and Edward Gets The Hippus.

Tell-A-Tale character titles retail for £2.49 while Well Loved Tales are £1.99, together with Puddle Lane Reading Scheme which follows up the TV series from Yorkshire Television.

Tell-A-Tale previously retailed for £1.99 but Simpson argues that the price rise has brought a number of advantages, one of which is the fact that new high quality product which would not be possible at the lower price can be made available. An example was the Easter release of Rupert And The Frog Song which features a 48-page layboard book along with the cassette, which includes Paul McCartney's original recording of We All Slid Together.

Another of Pickwick's products aimed at the children's market is the Children's Ditty range which also has a £2.49 retailing price — however, each title has two hours playing time spread over two cassettes. The series now includes more than 60 titles.

Also making a big impact in the children's book and cassette market is Multiple Sound Distributors' Tempo range. There is a new range of Tempo Talking Stories for toddlers and playgroup children including titles like Nursery Rhymes (30 traditional favourites) and Favourite Poems. The Brambly Hedge books and cassettes look set to be a winner this Christmas, while the Keyzers Tempo Talking Stories Series which retails for £2.49 features a 40-page paperback and cassette. Another book and cassette package is The Shoe People, while an obvious winner for Christmas is Tempo Story Time's The Snowman which has a retail price of £2.99. The inlay card and packaging is decorated with

Raymond Briggs' distinctive illustrations, and the cassette comes complete with The Snowman paperback. It also includes the hit single from the film Walking In The Air sung by Peter Auty.

MSD director Anne Miles says: "We've got some 400 titles in the Tempo range now and we're trying to get a very broad mix in order to give the series very wide appeal. What I'm particularly pleased about is the fact that we are now making in-roads into book shops with the Tempo range, as opposed to just record shops and the multiples. It's a huge market, worth something in the region of £20m a year, and now book publishers are beginning to see the potential in it. I think that what has given us the edge in the book and cassette market is the fact that we are not restricted in the choice of publishers that we can work with."

Tellastory, the well-known children's cassette specialists marketed by Barlett Bliss Productions, has recently started to explore a new market. Following the high sales of titles such as Gulliver's Travels and Charles Dickens' A Christmas Carol, the company has brought out the Canterville Ghost by Oscar Wilde and The Magic Shop With The Red Room by H G Wells with a more adult market in mind. Barlett Bliss' latest cassette of Frank Muir's Wonderful, What A Mess, though aimed at the younger age group, is equally popular with older listeners, according to director Barbara Bliss.

"The covers of the original and unabridged versions of the Peter Rabbit stories which have been one of our best-selling series over the last few years are being reprinted with new colour reproductions made available by Frederick Warne on the classic book jackets," Bliss says.

"Our policy is to put out completely unabridged stories on the Tellastory range although there is the occasional exception — for example, The Canterville Ghost has had certain very dated references deleted, whereas The Magic Shop And The Red Room follows the book faithfully. The point is, these are books that have perennial appeal and once people start reading them they find it difficult

TO PAGE 40 ▶

ONE OF the contenders for the Christmas spoken word market — H G Wells' The Magic Shop With The Red Room on Tellastory.

## THE MAGIC SHOP

By H.G. Wells



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● Two volumes, each with two cassettes blister packed on easily stored backing card.

● Volume 1 (KIDM 3001) and Volume 2 (KIDM 3002) each contain two cassettes featuring six stories with six accompanying songs.

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● Read by Arthur Lowe, John Alderton and Pauline Collins.

● Two classic volumes, each containing two cassettes, blister packed on backing card for easy and handy storage.

● Volume 1 (KIDM 3003) includes two cassettes, one with six Mr Men characters, the other with six Little Miss character stories.

● Volume 2 (KIDM 3004) also includes two cassettes each with the other six characters from Mr Men and Little Miss!

● Dealer Price £1.64

**A GREAT NEW KIDDIES KATALOG!!  
STOCK UP FOR THE CHRISTMAS RUSH!**



# CHRISTMAS STOCKING

▶ FROM PAGE 39

putting them down, and if they're listening to the cassette it's difficult to switch it off."

Speakout Records, distributed by Nine Mile/The Cartel, is releasing its first spoken word product — a re-issue of Ivor Cutler's classic LP *Life In A Scotch Living Room Vol. 2* (there is no volume 1) which was recorded live in Glasgow 10 years ago and originally released on the Harvest label. Since being deleted

it has become a collector's item, a situation which Speakout has decided to rectify.

Available on LP and cassette it ties in with Melburn's re-promotion of the book of the same name, links with book publishers are expected to be a feature of future Speakout releases.

BBC Records has built a solid catalogue of comedy record releases as well as albums/cassettes featuring recordings from the vast BBC archives, but sales and marketing manager Fred Faber admits "The market for BBC Records' spoken product has really taken off in the last few months. We did a box-set of 13 cassettes featuring the celebrated Radio Four production of *Lord Of The Rings*, which was first broadcast in 1981 but until now has only been available on mail-order. However, we have sold more than 7,000 sets and so have decided to make it commercially available through the shops. There has been a good response already, and we're confident that there will be even better sales. In fact the success of the *Lord Of The Rings* means that other Radio Four recordings are being lined up for release during 1988."

Other BBC Records' releases that look set for success before Christmas include *Rolf Harris'* Cartoon Time Favourites featuring 12 perennial favourites from Walt Disney films, including *He's A Tramp*, *The Bare Necessities* and *The Ugly Bug Ball*. BMG/RC's new spoken word venture is *Nightfall*, a series of 14 one-hour cassettes each featuring two 30-minute dramatised horror



PICKWICK'S BOOK and cassette Tell-A-Tale range has sold well over 10m units.

stories in "head-spinning stereo". Produced by CBS Radio in Canada, *Nightfall* has already been a big success in the US and Humphrey Walwyn, head of BMG Enterprises, is confident that it will repeat that success here. The launch of the series has been accompanied by a full point-of-sale campaign, including in-store posters and counter display boxes in addition to national radio advertising on all IRL stations.

With the slogan, "Frighten Yourself To Death", the campaign also contains an eye-catching display design of a large, grinning skull wearing Walkman-style headphones.

"The market has never been more ready to accept spoken-word product than it is now," claims Walwyn. "It succeeded in the most staggering way in the US, and that was with tough competition from all the many TV and radio channels in that country."

Walwyn feels that there is however a great amount of resistance to spoken-word in the UK, among dealers and public alike. "It's not the product which is at fault — it is how it is perceived by people. In the UK we are very chart-oriented and spoken-word tends to be compartmentalised, which is unfortunate, but if this can be overcome then there is a huge potential market."

"The *Nightfall* series really for just £2.99 and that is the right price because the customer probably isn't going to play it over and over again. What we are offering is a good product at a realistic price." Walwyn plans to follow *Nightfall* with other "themes" in the future, including possibly science fiction. "If dealers don't hide the product at the back of their racks I'm confident that they will do very well with it," he says. "It's all a question of display — if the customers see spoken-word product then the chances are that sales will be good sales for the dealer."

Music For Pleasure's Listen For Pleasure cassette label has several new titles in time for Christmas: The

Burning Shore, read by Gabrielle Drake; *The Thirteen Problems*, read by Joan Hickson; *The Secret Garden*, narrated by Gwen Watford; and *Power Of The Sword*, also read by Gabrielle Drake. The LP catalogue now contains around 80 titles each with a dealer price of £3.04 (retail price is usually around three times that) and usually around three hours.

"You could say that LP is aimed at listeners of any age between five and 105," says Patricia Byrne, marketing manager for Classics For Pleasure and Listen For Pleasure. "The catalogue includes everything from children's stories through to thrillers, horror and science fiction, and perennial favourites. The choice of narrator is obviously very important and we tend to use well-known respected actors because they are also very good at character parts. In some cases though we have used authors to read from their own biographies or novels."

Packaging is very important in promoting spoken-word product, Byrne points out. "It has to be attractive, durable, provide information and be easy to handle — the latter is particularly important because a lot of people buy spoken-word for playing in their cars and they have to be able to take the cassettes out of their boxes without any trouble."

She adds: "Spoken word is definitely a growth area, LPF has been in the market for 10 years but a lot of other companies including book publishers are beginning to see the potential of this growing market."



THE CHOCOLATELAND Singers' Squeaking Christmas, a brand new concept based on a collection of furry and cuddly characters, which is helping to spearhead PRT's entry into the children's market. Full report on the PRT sales conference news page.

## Autumn & Christmas Winners on Compact Disc



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9076 - 421 065 2



**BRAHMS The Symphonies - Academic Festival Overture - Tragic Overture**  
C.S.O.  
SOLIT  
4026 - 421 074 2



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## The Snowman cometh

CBS is launching a big promotion campaign around the release of the compact disc version of *The Snowman*, which an album and cassette has proved to be one of the company's biggest seasonal sellers since its original release in 1983.

The CD, LP and cassette will be the subject of a national TV advertising campaign in conjunction with *Woolworths*, followed by a two week CBS TV campaign in the London area. There will also be national press advertising, displays and personal appearances by "The Snowman". There will be two special singles packages — the 7-inch version will be available in a Christmas card gatefold sleeve, while the 12-inch version will be packaged as an advent calendar.

The Snowman story is narrated by actor Bernard Cribbins with the music played by *The Sinfonia Of London*, conducted by the composer and lyricist Howard Blake. It also features the hit song *Walking In The Air* sung by Peter Auty on the animated film soundtrack.

Barry Humphries, director of catalogue marketing says: "The Snowman is proving to be a real perennial which appeals to all ages. To date, sales of the album are around 150,000 units — even though it has never attained a high chart position — but with this new promotion campaign we expect to double that total between now and the end of the year, particularly as all three configurations are retail-

ing at mid-price." Backing up the campaign are a series of concerts around the country, including two in London at the Barbican where Howard Blake will read extracts from *The Snowman*.



ONE OF two special singles packages (top), and a rare public appearance (bottom) — *The Snowman* and friends including composer and lyricist Howard Blake.



## Tellastory

### CHILDREN'S CASSETTES

- Over 50 titles available
- Each title approximately one hour in length
- Stories read by well-known radio actors



#### Recent releases include:

**Wonderful What-a-Mess**  
Eight stories  
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by Oscar Wilde



Also, **The Postman Pat** stories and the original **Beatrix Potter** stories unabridged on eight cassettes

#### Trade Distribution

Precision Records and Tapes Ltd., 105 Bond Road, Mitcham, Surrey. Tel: 01-648 7000.  
Hayward Promotions, 36 Wendell Road, London W12 9RS. Tel: 01-749 3010.  
H. R. Taylor (Birmingham) Ltd., 139 Bromsgrove St., Birmingham B5 6RG. Tel: 021-622 2377-9.  
Conifer Ltd., Horton Road, West Drayton, Middx UB7 8JL. Tel: 0895 447707.



**Tellastory**

Bartlett Bliss Productions Limited, 39 Warwick Gardens, London W14 8PH. Telephone: 01-603 2451 and 01-385 3614.

# NIGHTFALL

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## PUBLIC NOTICE

### Investigation by the Monopolies and Mergers Commission

#### Proposed merger between Warner Communications Inc and Chappell & Co Inc

The Monopolies and Mergers Commission are investigating the proposed merger between certain businesses carried on in the United Kingdom under the control of, Warner Communications Inc and Chappell & Co Inc.

If you have any evidence or views likely to help the Commission in their inquiry or if you require a copy of the terms of reference please write to:

The Secretary  
Monopolies and Mergers Commission  
New Court  
48 Carey Street  
LONDON  
WC2A 2JT

As the Commission have only a very limited time in which to report please write to us as soon as possible, preferably within the next two weeks

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Interested? Then please write to me with full details of your background and experience to date:

Barbara K. Rotterova  
Senior Personnel Officer  
EMI Records (UK)  
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SBK Songs

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Experience of print buying and reprographics is essential to be able to cope with a varied administrative role in a particularly hectic department, where a head for figures is as important as keeping your head under pressure.

If you're interested, write now to Jill Berry, Personnel Officer, BMG Records, 1 Bedford Avenue, London WC1B 3DT or telephone her on 01-636 8311, Ext. 2170 for further information.



## INTERNATIONAL MARKETING MANAGER

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A strong marketing background is essential but this must be complemented by an enthusiastic, professional and innovative approach to overseas marketing. The ability to motivate and develop staff is important as you will be responsible to the International Director for the performance of the Polydor international team.

Applications will be considered from both UK and international product/marketing managers. The package offered will include a company car and other benefits.

Please address applications to Veronica Spicer, Personnel Department, PolyGram Record Operations Limited, P.O. Box 2JH, 52/54 Maddox Street, London W1A 2JH or telephone 01-499 0422 ext 815 for further details.

polygram



## CLASSIFIED ADVERTISEMENT RATES

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Music Week Classified Advertisement rates are £9.00 per single column centimetre + VAT Recruitment £11 per single column centimetre + VAT.

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Further information contact: Cathy Murphy, Tel: 01-387 6811 Ext. 264 — Greater London House, Hampstead Road, London NW1

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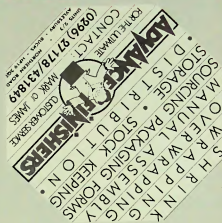
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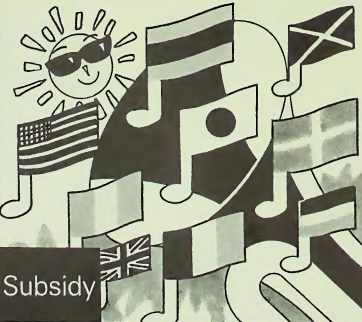
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LISTEN. MIDE M is where global deals are struck that build company prosperity. It's where you'll find all the top producers, record companies, publishers and independents from over 50 countries.

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# MIDE M '88

# Woodley's

## D I A R Y

THE PARTY dogma of not wishing to appear to increase the burden of taxation seems to have outweighed the worth of compensating music creators in the final analysis of the Government's blank tape levy decision (see p11). The lack of a levy provision comes as a knee in the groin for the music industry after many years of lobbying, cajoling and persuading. In his remarks the minister Kenneth Clarke spoke of a "rough justice" element to the levy for the consumer, but how about the rough justice meted out by this decision to an industry which has suffered long and hard from home taping and contributed much to the wealth and artistic prestige of the nation? ... In telling the press conference "I personally feel this is the right decision", Clarke has made himself the bête noire of the music business and it is significant that his boss — Lord Young, the Secretary of State — wasn't even at the announcement of this first major change in copyright law for more than 30 years. ... It is not just record companies who feel aggrieved and will suffer. Music Publishers Association secretary Peter Dodswell says the association is "absolutely appalled at this lack of consideration for copyright owners — never mind the record companies". ... The Performing Right Society view is that the Government has "completely ignored all the submissions on behalf of the creators of music in favour of the consumer interest", while, with its international perspective, the IFPI observes: "The UK is now lagging behind Europe in levy matters. Germany and France each has one and Spain introduced one last week". ... This policy reverse certainly represents something of a lobbying coup for relative newcomer to the copyright fray the Home Taping Rights Campaign, which not uncharacteristically says it is "very pleased that the views of consumers, blind people, teachers, young people and other groups who would have been hit unreasonably by the proposed tape tax have been listened to. It would have been a totally unfair and entirely unworkable tax". A faint hope remains that the levy may be introduced at a later stage in the passage of the bill, but don't hold your breath. ...

BEST WISHES to Tony Powell and MCA for the settled period they need after the lingering uncertainties which have dogged the UK operation for many months. It must be a measure of the respect Powell was held in at Phonogram that on announcing his departure to staff, the gloom and despondency turned into a spontaneous round of applause when they heard it was a long-awaited MD-shuffle he was moving for. Candidates for Powell's old job already being spoken of include insider John Waller and Brian Yates. ... Recently departed senior A&R manager at MCA Ashley Goodall can be contacted on 01-586 9433 or 01-727 3745. ... A&M is claiming the first three-inch CD single for Sting. ... Sad to report the death of bandleader Woody Herman — virtually penniless in spite of having been responsible for standards such as The Woodchoppers' Ball.



BEATLES FOR sale: HMV Oxford Street puts its weight behind the final Beatles compact discs.



MEALS ON wheels: Music Market founder Ian Howard supervises the training of staff for his new project, Cafe Satellite.



NOTE SPECIAL: The Blue Note promotion gets top billing at the Virgin Megastore.



NO NOOSE is good nose: Magner's John "Knocker" Knowles strings up head of promotion Douglas Keane for lack of Radio 1 play of 'The Men They Couldn't Hang's latest single.

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