

P.15 CLEARWATER - PS7 Seminar

MUSIC WEEK



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'Girls on top' marks new era for solo acts

A PERIOD of unprecedented domination of the singles chart by solo female artists is being capped this week with the news that the women have notched up the four biggest-selling singles of the year. Now the success of Kylie Minogue, Tiffany, Belinda Carlisle and Taylor Dayne is seen as the beginning of a new era for solo acts. Menogue's I Should Be So Lucky

drops off the top of the chart this week after five weeks at number one, during which time it has become 1988's best seller. Tony Powell, managing director of MCA, which handled Tiffany's I Think We're Alone Now, argues, though, that the level of success has not been achieved easily. "The hardest thing to get away is a solo girl artist but that certainly

doesn't seem to be the case at the moment," he says. "There always have been strong solo female singers but they have never really risen to the surface in this way. "But I suppose it goes in phases, one minute it is the guys that are big and the next it is girls." But he believes the root of the latest rise in young girls singers goes much deeper. "At the moment, the shifting age group has meant that artists like Tiffany have been able to break

Amstrad case before Lords

THE MOST powerful court in the UK is this week considering the legitimacy of producing and marketing music systems that contain twin cassette decks. The hearing in the House of Lords marks the culmination of four years of litigation between the BPI and Mechanical Rights Society, on behalf of the record companies and publishers, and hardware manufacturer Amstrad and retailer Dixons.

Each side is taking a week to present its case and the hearing is scheduled to last until Friday (25), although a judgment will not be

given until some time after the final submissions. The BPI's argument is that Amstrad's marketing is an incitement for consumers to breach copyright by home taping. Amstrad strongly denies the allegation, maintaining that its advertisements have always made the copyright position plain. Says the BPI: "The case is most important for the music industry since it centres on the position of hardware manufacturers who make equipment available to the general public for use in infringing

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STOP PRESS: IMS, PolyGram's import operation, is being closed from the end of May. PolyGram chief executive Maurice Oberstein comments: "We constantly review our operations and have decided, that considering the volume of things that go through our distribution centre, we feel that we can more efficiently handle that side of the business by not having our own import services." He adds that most IMS staff will be offered alternative jobs within PolyGram.

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'We're the biggest' says new racker

A RACKING operation servicing 6,500 outlets and claimed to be the biggest in the UK has been created by the acquisition of Musipoint by Oasis's parent company.

Musipoint has been bought by Ray Richards' Meekland group which rescued Oasis from receivership last year. Musipoint was previously owned by Freshwich Holdings which also bought the

company from receivers during 1987.

Meekland has acquired only Musipoint's assets and no staff are involved, but the deal means that Meekland now services the Rank and Conaco garage forecourts. The combined operation will be run by Oasis managing director Brian Smith from the company's new premises in Rochester.

Meekland director Kim Richards comments: "This brings us up to around 6,500 sites and, yes, it probably does make us the premier racker in the UK."

Musipoint is now in the same group as PRT Distribution and the PRT label, and Richards continues: "What we are going to have to start doing is create specific lines for our racking operation. "Tracks tend to split their merchandise into three levels: top 40, mid-price and budget. I think we need to create some kind of line to fit the racks at a mid-price/budget level. "More and more people are buying their records from shops other than their local record shops. Turnover is very big business."



U2 MANAGER Paul McGuinness has been honoured for his outstanding contribution to Irish music at the Irish Recorded Music Awards held in Dublin's National Concert Hall. He was presented with his award by John Sheehy, general manager of CBS Ireland and chairman of the Irish IFPI group which organised the event.

The awards ceremony was sponsored by the Milk Board and televised on RTE 1 during prime time.

Other awards winners were: best Irish male artist, Chris de Burgh; best international male artist, Michael Jackson; best Irish group, Hothouse Flowers; best international female artist, Madonna; best Irish female artist, Mary Black; best traditional and folk act, Clannad (right); best international newcomer, TPau (top left); best Irish MOR/country artist, Daniel O'Donnell; best international group, U2 (left); best new Irish act, Cry Before Dawn (top right).

JONI MITCHELL

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B R I E F S

● **VIRGIN** is extending its TV campaign for the Best Of Orchestral Manoeuvres In The Dark to Anglia, Tyne Tees, STV, Border, TVS and ITV.

● **THE THREE** new releases on Virgin's Venture label are being backed with press advertising and an in-store poster campaign. The albums are *Flight & Premonition* by David Sylvian and Halger Czaky (above), *How No Evil* by Bill Laswell and the Green Chinese Tasse by Saigon Ohio.

● **THE BACKING** music from Gateway supermarkets' £5m TV campaign is being released as a single on Cara. The record is lifted beyond *The Blue Horizon* by Willie Finlayson. Cara has switched distribution from Spartan to PRT.

● **A SINGLE** from Basia (below), *Time & Tide*, is being released by Epic to be in with her support slot on the Billy Ocean tour which begins on April 25.

● **THE HOLLIES** 'For Certain' Bealca, re-released on the BGO label, is being backed with advertising in Record Collector and Q.

● **A LIMITED** edition 12-inch single from Alice Cooper (bottom), *Freedom*, is being released by MCA on Monday (28) to tie in with his UK tour which begins on April 1.

● **THE FIRST** 7,000 copies of the new Enyphurims CD single, *I Need A Man*, are to be packaged in a metal box. The record is due to be released on Monday (March 28) by RCA.

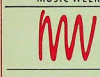
EMI launches budget CD set

EMI is launching its range of budget compact discs on Monday

(28) with 19 titles each with a dealer price of £3.64.

The company intends the range to retail for £5.99 each among the first batch of releases are four albums from Frank Sinatra, four from Nat King Cole and LPs from Kaitera & The Waves, Grace Jones, Cory Hart and Billy Squier.

MUSIC WEEK



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R lobbies PPs over airplay

ILR BROADCASTERS are writing to MPs accusing Phonographic Performance Limited of 'charging exorbitant rates as part of their monopoly of needletime payments'.

The accusations come in the latest round of lobbying over the Broadcasting Bill.

Bill MacDonald, chairman of the Association of Independent Radio Contractors, is writing to MPs David Amess and Michael Brown in reply to questions they raised in the House of Commons on behalf of PPL.

"Independent radio stations collectively paid PPL at the rate of

£1,240 per hour of airplay of recordings in PPL's repertoire," says MacDonald in the letters.

"By comparison, BBC Radio One (and other national stations) paid PPL £468.51 per hour during the year 1986/87."

"PPL's exorbitant rates exist because of their monopoly of power which is conferred by the law. They are levied on an industry which of necessity must operate with relatively low costs."

"Herein lies the heart of the bitter dispute our association has had with PPL for 10 years and which is still not resolved," says MacDonald.

In the letters, he also compares the needletime rates with those made by commercial radio stations in other countries.

There, he says, fall into two categories — those which pay nothing at all and those which pay only a small sum in money or in kind. He suggests a new rate for ILR broadcasters. "Independent radio would have little argument with a percentage of net advertising revenue payable for an unlimited right to play records under the control of PPL which averaged, say, two per cent. This would still be well above the rate judged proper almost everywhere else."

CBS faces £¼m bill after High Court ruling

CBS is facing a bill of around £250,000 after a High Court ruling that songwriter Kevin McAlea should be paid for the 1984 number one 99 Red Balloons.

The court heard that McAlea had so far not received any payment for his song. The ruling was in respect of the English language version of a song which was a hit for German band Nena. But deputy judge Paul Baker said he was satisfied McAlea was entitled to royalties from the song's UK success.

The royalty payments are ex-

pected to exceed £250,000, of which 70 per cent will go to McAlea and the rest to Handle Music and Rockabye.

The judge did not accept submissions by CBS Records and CBS Song that when McAlea handed over his version of the song his copyright was transferred. He said he was satisfied that McAlea's version was not just a translation but "an entirely original work."

There will now be an inquiry to establish how much the song made in the UK.



KICK VAN HENGEI joins WEA's in-house advertising team from Capital Records.

MUSICAL CHAIRS

Capital takes 60pc stake in Riviera Radio

CAPITAL RADIO has acquired a 60 per cent share in Riviera Radio, an FM English language service operating in Monte Carlo and Ventimiglia on the French-Italian border. The remaining 40 per cent remains in the control of Monaco-based financiers, Wexel Securities.

Radio Riviera recently secured use of an additional frequency and transmitter service enabling it to extend coverage to the whole French Riviera.

The new and popular music station is expected to attract an estimated 10,000 English speakers resident in the region. Listening figures are considerably larger during the tourist season.

Conference lures top industry guests

ELTON JOHN, writer/producer Pete Waterman and daytime Radio One editor Chris Lyckett are among the guest speakers at the fourth UK Music Radio Conference on March 24.

The conference will be opened at Ronnie Scott's club in London where the award for outstanding contribution to UK music radio will be presented.

The next day's conference at the Purcell Room on London's South Bank will feature talks by Jonathan King, Elton John, Chris Lyckett, Courtney Pine, Nigel Kennedy, Rick Wakeman and Ken Garner.

TWO NEW assistant producer trainees have been taken on at Radio One, former Stiff Little Fingers singer Jake Burns and Rik Blaxill who joins from Capital Radio... Three appointments at Nimbus in the wake of Maxwell Communications' acquisition of a majority holding: Peter Laister takes over as chairman, a position he formerly held at Thorn EMI while founder CEO Alexander Labinsky becomes president and Kevin Maxwell, chief executive at Maxwell Pergamon, joins the Nimbus board as non-executive director... Basker Menon, chairman and chief executive of EMI Music, has re-joined the board of Thorn EMI after a six-year absence... Kick van Hengel has been appointed senior vice-president of international marketing and artist development at WEA International. He joins from Capital Records... PRT has restructured its sales force: Geoff Bagley is promoted to sales administration manager and Steven Lee is promoted to field sales manager. Both men were previously area managers. Mike Anderson is joining PRT as specialist classical and jazz sales and marketing executive from EMI... Terry Noon, formerly managing director of Aon Music, has joined The Really Useful Record Company as manager of talent acquisition... Adrian Purser has been appointed senior agent at The Miracle Agency... Radio London DJ Dave Pearce has joined the Urban Label as A&R consultant... Hans van Woerkens is joining Philips Classics Productions as vice-president of marketing. He previously worked in marketing with Red Seal.

Generic drive gives Country extra kicks on Route '88

SIX MAJOR record companies are combining their resources for a third generic marketing campaign for country music.

Under the banner of Route '88, WEA, MCA, EMI, RCA, CBS and Phonogram are backing a festival and a retailing promotion featuring more than 10 acts.

The artists will be appearing at venues in and around London throughout June but other gigs around the country are also being considered. As with the New Country '87 campaign, a retail tie-up is being organised both generically and by the individual companies.

The Country Music Association, which is orchestrating the promotion, says it is expecting press, television and radio coverage for the featured artists who will be led by Randy Travis.

CMA European director Martin Safferthwaite says he hopes Route '88 will consolidate on the efforts of the past two years and establish a new image for country music.

"Over the last 18 months, we have certainly got the new country image across to the media and the public in general," he states. "We've established some new names and at last one or two are appearing on Radio One playlists.

"The policy appears to be changing at Radio One. I'm not saying that they are going to have a country show, but I would want them to, either. What we are pleased to see is country taking its place in among the pop and rock."

Safferthwaite argues that the generic campaigns so far have been a success in bringing country music to the attention of new audiences as well as appealing to existing fans.

"A lot of people in this country think of the images of straw bales and the hats. I think we've managed to convince a few that it's nothing like that."

Girls on top

► FROM PAGE ONE

because young girl fans don't feel they have any inferiority," he comments.

"They can relate to these girl singers because they are the same age."

But Powell does not believe that image is the only selling factor.

"At the end of the day, we are selling music. The public are not that stupid and they know when they hear a good record," he says.

David Howells, general manager at PWL which produced the Kylie Minogue hit, says the industry has entered the age of the solo artist.

"For a record to sell it has to be terrific and at the moment they are selling great records," he says.

"We have found a certain voice or sound that has proved to be a winner. It is all to do with the mood of the moment but girls have always made great records."

He is confident the success will continue.

"We are in the age of the solo artist and as long as they keep making records as good as they are they will continue to be successful."

"A lot of the bands have lost their way whereas the solo artists are far more disciplined."

"Moderns led the breakthrough and I think they are making the records the public wants. It is the song, the voice and the production — it's pop excitement," he believes.

Virgin's head of marketing Ely Smith, who charted with Belinda Carlisle's Heaven Is A Place On Earth, says many female vocalists have not been given a fair hearing in the past but this was not a result of prejudice.

"It is interesting to note that most of the female singers in the charts now do not write their own material, whereas in the past many did," she says.

"There is definitely an evolution happening. There are plenty of female artists being offered to us at the moment and although we are not going to be signing a spate of them I don't think this trend will be a passing phase."

"The kids identify with Tiffany and the other young singers and like the idea that those artists look normal like them," she comments.



A RECORD among the records has been established with the help of EMI's manufacturing and distribution centre at Hayes. Eddie Kidd is pictured holding The Proclaimers' *Make My Heart Fly* which came out of the factory as a finished disc 47½ minutes after arriving as a raw tape, thus qualifying for inclusion in the Guinness Book of Records. With Kidd, who ferried the tape and disc between Hayes and the West End of London, is EMI engineering director John Simmons and press operator Frank Maloney.

PPL pushes for royalties from public TV plays

RECORD COMPANIES will receive a secondary royalty on music played on television and radio in public places if Phonographic Performance Limited is successful with a proposed amendment to the Copyright Bill.

PPL argues that it is unjustifiable that shops, restaurants and hotels should pay for music played on in-house equipment but not for material relayed from radio and TV.

Says PPL: "Innumerable television and radio sets are installed in a wide variety of public locations — hotels, public houses, cafes, res-

taurants, shops, stores, boutiques and so on — specifically to entertain or attract custom by allowing the public to hear popular music and, more and more frequently, music videos.

"The number of such television and radio sets is likely to increase to the detriment of more traditional in-house music systems as the number of cable programme services and satellite broadcasting organisations increases."

PPL goes on that it is "illogical and discriminatory" that people using music in public places should escape paying for it.

which it can be marketed and advertised. It could have a direct impact on the introduction of digital audio tape.

"On the other hand, if Amstrad is correct then the law will have been shown to be grossly inadequate in this area, in which case the music industry would be seeking to amend the Copyright Bill as it passes through the Commons. The Government has shown itself to be sympathetic to such a course but is waiting to see the outcome of the House of Lords appeal."

'Don't make us poll tax victims' say dealers

RECORD RETAILERS are lobbying the Environment Secretary over poll tax plans which they believe will lead to an excessive rates increase.

The National Chamber of Trade claims the revaluation of business property, which is expected as a result of the new law in 1990, will hit independent music shops and other retailers hard.

"High street retailers are in great danger of becoming the forgotten victims of the Bill's proposals," says NCT director general Bernard Tennant.

He claims that the revaluation — the first in 17 years — will mean higher rates for the retail premises because they retain their rateable value for better than other sectors of industry.

"We do not seek professional treatment of retailers such as some accommodation in the Bill whereby they may meet the excessive rate demands caused by the 'catch-up' trap of postponed revaluation," he says.

The NCT met Environment Secretary Nicholas Ridley to discuss the matter and also sent a letter recommending amendments to the Bill to ease the tax transition for retailers.

Needtime 'obstacle for Virgin Radio

NEEDTIME could be the stumbling block over the introduction of Virgin's new Radio Radio production company.

Brian West, managing director of the Association of Independent Radio Contractors, applauds Virgin's plans but is sceptical about its launch.

"I am not sure how they will get it up and running if it is all music. There is very little needtime music during the night hours because of the onerous PPL has on us," he says.

He adds that Radio Radio has been given a mixed reception by 'iR' stations. "But I think the offer of a quality sustaining service will be looked at by quite a number of stations," says West.

"At the moment, the provision of overnight music can be a problem for a station because the audiences are very small and it is difficult to sell advertising."

"But Virgin's idea is very interesting and it could be successful," he says.

● THE VCN Record Company is a new label set up by Blue August Music, a production and publishing company owned by Phil Harding and publisher John McDonald.

● HOME OFFICE minister Tim Renton was outlining his vision of the future of broadcasting in the UK late last night (21). Giving evidence to the Home Affairs Committee, Renton explained the Government's attitude to radio. More details next week.

World BRIEFING

WASHINGTON DC: The government Office of Technology Assessment has commenced a year-long study on the impact of home taping on the music industry.

Congress is urging the RIAA — representing label interests — and the hardware manufacturers to reach an agreement on DAT.

A letter from the chairman of the House of Representatives committee overseeing copyright issues tells both that Congress is loathe to impose a legislative solution to the problems posed by DAT.

MELBOURNE: The Australian Music Centre has attacked programming policies at Radio ABC FM which have led to only 1.5 per cent Australian composition music being aired on the station.

In response to the scathing report by AMC, an action committee of composers has been formed to monitor the programming and lobby for a change of policy.

NEW YORK: Official announcements have been made by CBS, WEA, A&M and Capitol about the introduction of three inch CDs.

Sony is unveiling its first portable stereo made exclusively for three inch CDs. The unit will be available for retail sale this June.

FJI: Businesses have criticised the Indian government's trade ban with Fiji which they claim has brought their communications with Indian music companies to a standstill.

LOS ANGELES: U2's The Joshua Tree won best-selling album by a group and album of the year awards at the National Association of Recording Merchandisers' annual convention.

Whitney Houston's Whitney won awards for best-selling album by a female artist and black music album by a female artist.

Michael Jackson's Bad took the same honours for a male artist. Jazz album was Kenny G's Duotones, the Beastie Boys won the rap award and Kenny G, the Beastie Boys and Tiffany shared new artist awards.

LOS ANGELES: The National Association of Recording Merchandisers' Presidential Award was presented to Barbra Streisand at the 1988 NARM Convention. The award came as recognition for Streisand's contribution to the music industry over the last 25 years and she joins the select group of past award winners which includes Frank Sinatra and Benny Goodman.

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BROS

Magnum offers new service to indies

INDEPENDENT LABELS are being offered a new distribution option. The new operation offers distribution of specialist product and is being run by Magnum Music.

Managing director Nigel Molden says MGM Distribution will involve at least six specialist companies and should be in full operation by August.

"We have been thinking about this for two years. It will be a fairly mainstream operation dealing with purely specialist music," he says.

Two labels — Red Lightnin' and Unamancan Activities — are already involved, says Molden, and the operation is being run by Magnum's general sales manager Mike Goldsmid.

Molden believes the service will improve the availability of specialist music. "The preliminary results of the dummy run have been very good and we are confident it will be a success."

"Poor distribution is a problem companies like ours have always suffered from. But I don't want to overload the service and the companies using it will be carefully selected."

● **AREBA RECORDS** is a new label specialising in heavy metal. Label manager is Ian Rossiter, and Andy Boulton, guitarist with Tokyo Blade, is dealing with AREBA.

Arba's first release is a 12-inch single, 'Rockin' At The Speed of Light, by Fair Warning.

The company's address is PO Box 9, Shalfesbury, Dorset SP7 8QN.



MIKE BATT puts his name to an exclusive songwriting deal with Filmlinx watched by the company's Mike Dolan and Tim Hollier. Filmlinx has also acquired Batt's catalogue from SBK Songs and has additionally signed composer Dr Wilfred Josephs

Directory

RECENT MOVES: Larry Page Productions to 9 Roehampton Court, Queens Ride, London SW13 (01-878 3384) ... Bob Berrott and Grassmere Music to 62 Port Street Mews, London SW1X 0EF (01-584 9765) ... FM-Revolver Records has opened an additional office at 28 Talbot Road, London W2 (01-727 7929) ... Preset Limited, which includes Timeless Records, Rio Records and Preset Vision, to 1 Evesham Street, London W11 4AJ ...

● **THE BUDGET** has brought good news for promoters and foreign artists performing in this country with the announcement that withholding tax will be reduced.

It will go down from 27 per cent to 25 per cent and the top income tax rate will be reduced from 60 per cent to 40 per cent.

But the latter is still substantially greater than the current US Federal top rate of 28 per cent.

against that outlined by Lewis — we have never limited our range of singles to the Top 40 — I do have a certain amount of sympathy with those retailers that choose to.

Frankly, stocking singles is now a matter of faith and when singles outside the Top 40 are considered, it makes very little economic sense.

Despite this, however, we are committed to offering our customers the best possible range of singles, but like everyone else in business, I am not sure for how long. BRIAN McLAUGHLIN, managing director, HMV, Film House, 142 Wardour Street, London W1.

Breakdown in communication

THANK YOU for publishing Brian West's letter (MW, March 12) unedited as he requested. It demonstrates more eloquently than could any words of mine the serious communication problems we have had with AIRC ever since it un-

MU seminar

A SEMINAR for Musicians Union members looking to sign or renegotiate record deals is being organised by the MU as the first in a series of such events.

The seminar, to be held on April 17, will include presentations by legal and business advisers who specialise in the music industry, and is open to all MU members. The event will take place in the union's national office at 60-62 Clapham Road, London SW9. Tickets and information are available from the union on 01-582 5566.

● **A NORTHERN Music Convention**, aiming to give new concerters to the business the benefit of advice from experts, is to be held in Leeds next month. The one day event is organised by Extra Communication, which put on a similar convention in 1987.

The convention is to be held at Brunswick Terrace Lecture Theatre in Leeds on April 30. Events are timetable from 10am to 5pm, price £5. Advance information and bookings from: Extra, PO Box 151, Leeds LS3 1NN.

cessfully invested its members' money in a gargantuan Tribunal reference aimed at reducing the record industry's broadcast receipts to a peppercorn.

Against the background of the Copyright Bill, PPL has once again found itself countering false, misleading or just plain dotty allegations — so West calls them, "the Authorities" as West calls them.

Small wonder we welcome any kind of enquiry that will cut through the disinformation to the facts. But isn't that just what the 80-day Tribunal did when it emphatically rejected the very same AIRC complaints that are recycled today?

There is good news however. AIRC has at long last asked PPL for more needletime, which PPL is more than ready to agree. For the negotiations as to royalty rates to be constructive and swiftly rewarding to both sides I appeal to the managing directors of commercial radio to play a direct and active role.

JOHN BROOKS, chairman Phonographic Performance Limited, Ganton House, 14-22 Ganton Street, London W1.

Hi-tech rep

BMG's sales force will soon be 'on line' and the old pen and paper confined to the rubbish bin.

Nicolas Soames looks at the advent of the hand-held computer

BY THE pivotal date of April 5, BMG's national sales force will all be "on line", talking orders not with pen and paper, but on hand-held computer, the British-made Husky Hawk. At the end of each day they will simply send the orders down the phone line to the IBM computer at BMG's offices.

The development seems an obvious one for the record industry, but it has been a surprisingly long time in coming. There have been problems with the various systems tried by such companies as PolyGram and EMI.

But after a month's pilot scheme with four reps, John McKeever, sales administration manager of BMG Records (UK) Ltd is sure that the scheme is here to stay.

"We have been looking at this for some time, and have considered a number of machines, including Telexcom, MSI, Epson and the Hawk," says McKeever. "The software we developed would run on all the machines, but it was the sales reps themselves who decided on the Hawk."

The machine is light and compact yet contains a 325K memory, a crucial factor since with three configurations for every release, it needs to carry a lot of information. It has a small thermal printer attached which allows the sales rep to give a clear copy to the dealer immediately on conclusion of the sales.

And the dealer has at home a modem which allows him to connect with the IBM at the BMG offices — both in marketing and distribution — so that all orders can be logged and processed overnight for distribution next day.

Its method of operation is extremely simple. Each machine is pre-programmed with all the month's new releases being pressed in the marketing the rep pres-

one key and it gives him his journey plan for the day. A second key gives him the information he needs on the dealers he is to visit.

The programme is menu-driven and requires yes or no answers, so it is simple to call up the list of new releases and enter the quantities required. For all back-catalogue orders, the rep has to key in file numbers and quantities, a simple procedure. He then gives the dealer a copy of the print-out.

At the end of the day, he logs on to the IBM computer and transfers the file of orders. In addition, he can check his electronic mail box to see if messages have been left for him by head offices or by other salesmen. He can, if he wishes, leave a message himself.

Sales reps in general have taken some time to make the most of electronic communication facilities, though similar systems are currently in use by reps in the grocery and tobacco trades.

Sales director Dave Harmer has found no difficulties in persuading BMG's reps to change from their old systems. "It is very easy to learn — our reps watch a video for 25 minutes, have 30 minutes of on-the-job experience, and are then ready to go out on the road."

"And he points out a number of immediate benefits for the company.

● It means a 90 per cent reduction in paperwork for the salesman, freeing them for better communication with the dealers themselves.

● Whereas some orders can take five days to go through, this only takes 12 hours.

● It means far more accurate information for production and marketing.

● It offers the benefit of reliable communication between salesman and head office.

Each Husky Hawk, which runs on rechargeable batteries, and the additional costs of modem and printer, total in the region of £1,500.

Malcolm Anderson, general manager of EMI, is broadly in agreement with McKeever. His album sales force experimented with the Japanese MSI before Christmas, and although the formal go-ahead was not given, Anderson anticipates this will occur in the autumn.

"We are very optimistic about this," remarks Anderson. "But we wanted to make sure that it didn't detract from the selling operation so we have gone to a consultancy to make some changes to the software."



HARMER (LEFT) and rep Richard Story with one of the new computers

O P I N I O N

Stocking singles is a 'matter of faith'

ROGER LEWIS' comments at the Music Week Awards lunch and more recently in the Daily Telegraph, laying the blame for the decline in the singles market was, in my opinion, totally inaccurate.

There are many reasons why the singles market is in decline.

Lewis' outbursts contribute nothing to what is becoming a major concern for everyone in the industry, by ignoring these reasons and simply blaming the retailer, totally.

Although our policy of RMV runs

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Mango



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Jettisoundz of the streets

JETTISOUNDZ, the most successful independent music video or 'New Television' label has just released its 75th cassette, 'a witty, ambient look at new TV' by Allen Sex Fiend titled *Overdose*.

Formed in 1981 by John and Karen Benham it has steadily expanded its activities as the video arm of many indie record labels, recently securing a licensing arrangement with New Zealand/Australia to add to its US and Japanese interests.

"We represent a certain area of Japan," explains MD John Benham,

"We are innovating with street TV music. On average our releases sell between 500 and 2000 copies with half the sales going abroad. US TV stations are taking a lot of our stuff — dodgy underground shows in Texas, Alabama etc. There are about 18 stations out there involved."

The best selling Jettisoundz video to date has been Hawkwind's *Night Of The Hawks* which reached the top 10 in the UK national video charts in 1984. The catalogue of 50 titles includes material from talents as diverse as

Roy Harper and The Enid to The UK Subs, The Exploited and GBH. Jettisoundz scored a recent first when one of its bands, The Turnpike Cruisers, produced and broadcast their own TV series on Clyde Cable and it is in the growing cable and satellite market that it hopes to expand.

Benham adds: "Currently we are trying to get satellite TV interested in the best of our catalogue. The timing is good with the growth in this area — there are expected to be 100m receiving dishes in Europe in the Nineties."

REVIEW

THE WHO. Who's Better Who's Best. Channel 5. CFV 05542. Running Time 60 minutes. Dealer price £6.95.

Comment: Oh dear, oh dear. For a commemoration of 25 years of one of British music's most revered bands, this just isn't good enough. The tracks are chosen to mirror the similarly-filled album but they seem just slung together here. The beginning (a youthful *My Generation* — from *Ready Steady Go!*) and the end — an equally energetic *Won't Get Fooled Again* are well-chosen. But nothing identifies the dots of each track or where they were recorded. Some are live, some (notably *Anyhow Anyhow Anywhere*) have a matched studio recording to a live performance



THE WHO in '88: but not at their best on video

which slips out of synch. The picture quality inevitably varies but on a trio of songs from Tommy it becomes unacceptably poor. Why couldn't the compilers have shown the same care as the Virgin Video

Biography series does? Sales forecast: The album is already high in the chart and TV promotion plus the renewed interest in the group will ensure healthy sales. DL

MUSIC VIDEO

| | Description (tracks) Tatings/Recommended Retail Price | PMI |
|----|--|--|
| 1 | HEART: If Looks Could Kill Compilation (7 tracks)/30min/£6.99 | MVR 99.00753 Channel 5 CFV 05563 |
| 2 | THE WHO: Who's Better ... Compilation (17 tracks)/1hr/£9.99 | CBS/Fox 5426.50 |
| 3 | TERENCE TRENT D'ARBY: Introducing ... Live (13 tracks)/60min/£9.99 | PMI MVS 99.00743 |
| 4 | CLIFF RICHARD: Always Guaranteed Compilation (4 tracks)/18min/£6.99 | Virgin WD 247 |
| 5 | OMD: The Best Of OMD Compilation (17 tracks)/57min/£9.99 | Virgin WC 248 |
| 6 | 20 DEPECHE MODE: Strange Compilation (5 tracks)/30 min/£7.99 | Chrysalis CVHS 5017 |
| 7 | BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£9.99 | CBS/Fox 5374.50 |
| 8 | ALEXANDER O'NEAL: Voice On ... Compilation (6 tracks)/25min/£9.99 | Weston MA 11000 |
| 9 | 110 — PET SHOP BOYS: Television Compilation (6 tracks)/30min/£6.99 | WEA Music K 9281053 |
| 10 | 2 MADONNA: The Virgin Tour Live (10 tracks)/50 min/£19.99 | Channel 5 CFV 40002 |
| 12 | 18 BON JOVI: Slippery When Wet Compilation (6 tracks)/1hr/£9.99 | Virgin WD 045 |
| 13 | 6 U2: Under A Blood Red Sky Live (12 tracks)/61 min/£9.99 | Video Collection HC 4041 |
| 14 | 7 LIONEL RICHIE: The Outrageous Live (8 tracks)/1hr/£9.99 | Virgin WD 313 |
| 15 | LEW BILLY OCEAN: Tear Down These Hits Compilation (8 tracks)/30min/£9.99 | PMI MVR 99.00572 |
| 16 | 10 KATE BUSH: The Whole Story Compilation (14 tracks)/50min/£9.99 | Channel 5 CFV 05972 |
| 17 | STATUS QUO: Rocking Through ... Compilation (26 tracks)/£9.99 | Channel 5 CFV 01292 |
| 18 | PRINCE AND THE REVOLUTION Live (15 tracks)/2hr/£9.99 | Stylus SV 0739 |
| 19 | FOSTER & ALLEN: Reminiscing ... Compilation (16 tracks)/1hr/£9.99 | Virgin WD 238 |
| 20 | ELVIS PRESLEY: '56 — In The ... Compilation (20 tracks)/1hr 20min/£6.99 | |

Compiled by Gallup for Music Week © 1988

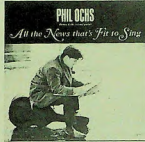
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ED 243



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Black Roses
ED 245



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All The News That's Fit To Sing
ED 247



SCREAMIN' JAY HAWKINS
Feast Of The Mau Mau
DED 252



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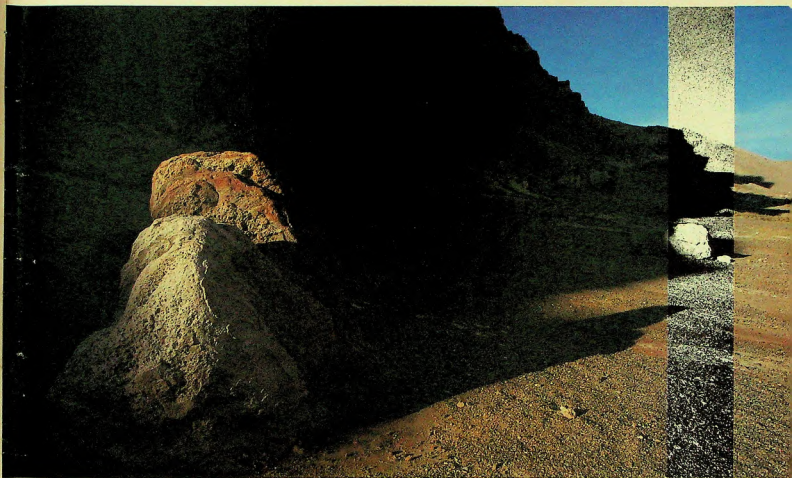
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Montreux Rubaja and Hernandez Wim Mertens William Ackerman Tim Story

Eleven different artists with an entirely fresh approach
to a whole range of musical genres



DISTRIBUTION TOP INDIE SINGLES

- 1** **10** I SHOULD BE SO LUCKY
Kyle Minogue PWL/PWL(F) (P)
- 2** **4** SHIP OF FOOLS
Erasure Mute (12)MUTE74 (I/R) (SP)
- 3** **5** DOCTOR IN THE HOUSE
Ahead Of Our Time
Cold Cut feat. Yaz & Plastic People CCUT2 (I/R)
- 4** **5** BEAT DIS
Sams The Boss Mister non/Rhythm King/
Mute ODD01 (I) (I)
- 5** **6** GOODGROOVE
Derek B Music Of Life 7N0T12 (12"—NOTE12) (P)
- 6** **NEW** GIVE IT TO ME
Bom Bam Serious 70US10 (12"—OUS10) (A)
- 7** **NEW** SHAKE!
Gene & Jim Rough Trade RT (7)216 (I/R)
- 8** **NEW** NOBODY'S TWISTING YOUR ARM
Wedding Present Reception REC002 (12) (I/R)
- 9** **NEW** THE MAJESTIC HEAD
Soap Dragons Row TV Products RTV1215 (I/R)
- 10** **7** ROK DA HOUSE
Rhythm King/Mute LEFT1 (I) (I/R)
The Bachmasters featuring The Cookie Crew
- 11** **12** KIDNEY BINGOS
Wire Mute (12)MUTE67 (I/R) (SP)
- 12** **5** ANIMAL (F... LIKE A BEAST)
W.A.S.P. Music For Nations (12)KUT 109 (P)
- 13** **8** JACK MIX VII
Mincep Debut DEBT(A)3042 (A)
- 14** **6** PACK UP YOUR THINGS...
T.C. Curtis Hot Meli 77C15 (12"—12TC15) (P)
- 15** **NEW** SHIMMER
The Flatmates Subway Organisation SUBWAY1 (I) (I/R)
- 16** **14** FASCINATED
Company B Bluebird BR(1)48 (SP)

- 17** **15** ANYONE
Smith & Mighty Three Stripe SAM111 (I/R)
- 18** **11** COLD SWEAT
The Supercubs One Little Indian (12)1P9 (I/NM)
- 19** **NEW** CRUISING FOR A BRUISING
Three Wise Men Rhythm King/Mute LEFT19 (I) (I/R)
- 20** **23** ANGEL IN BLUE
General Lafayette Plaza PZAG31 (I) (SP)
- 21** **13** TOUCHED BY THE HAND OF GOD
New Order Factory FACY F1937 (P)
- 22** **18** PUMP UP THE VOLUME/ANITAMA (...)
M.A.R.R.S. IAD(B)AD 707 (I/R)
- 23** **NEW** TEENAGE
Brilliant corners McCuene MCQ1 (I) (I/R)
- 24** **20** TRUE FAITH
New Order Factory FACY F183/7 (12"—FACY 183) (P)
- 25** **25** BLUE MONDAY
New Order Factory FACY F3 (P)
- 26** **6** BEYOND THE BLUE HORIZON
Willy Finlayson Cora—CARA102 (SP)
- 27** **14** THE CIRCUS (REMIX)
Erasure Mute (1) MUTE66 (I) (I/R) (SP)
- 28** **14** HOUSEDOCTORS (GOTTA GET DOWN)
HouseDoctors Big One—IVY BIG 8 (I/R)
- 29** **13** STREETSOUNDS REAL THING MIX
Various Hardcore HAK(T)10 (A)
- 30** **21** BEHIND THE WHEEL (REMIX)
Depêche Mode Mute (12)BONG15 (I/R) (SP)
- 31** **NEW** TEMPLE OF LOVE
Sisters Of Mercy Merciful Release MRX027 (I/R)
- 32** **29** SAVIN' MYSELF
Eric Fadin Saturday 75TD1 (12"—STD1) (A)
- 33** **26** DANCING AND MUSIC, PLEASE
Grove Submission—SUBX04 (I/R)
- 34** **28** BYE BYE BABY
The Kurts GWR GWR9 (12"—GWR9) (A)

- 35** **40** JINGO
Candido Hardcore HAK(T)19 (A)
- 36** **NEW** THIS NELSON ROCKEFELLER
McCarthy September—(SEPT 4) (I/R)
- 37** **NEW** LOVE WILL TEAR US APART
Joy Division Factory FACY22 (12) (P)
- 38** **27** MY BABY JUST CARES FOR ME
Nina Simone Charyl CY27112 (12"—CY27112) (CH)
- 39** **28** GET DOWN
Derek B Music Of Life 7N0T007 (12"—NOTE007) (P)
- 40** **25** SAWMIX 1
Hilmasters Quazar QUA(T)5 (P)
- 41** **34** KNATURE OF A GIRL
The Shamen Maksha S0MA4 (I) (I/R)
- 42** **NEW** GOODBYE GOODBYE
The Chatterfields Household—(HOLD 17) (I/R)
- 43** **13** ALICE
Sisters Of Mercy Merciful Release MR021 (I/R)
- 44** **42** WILLIAM IT WAS REALLY NOTHING
The Smiths Rough Trade RT(7)200 (I/R)
- 45** **27** THERE IS NO LOVE BETWEEN US ANYMORE
Pop Will Eat Itself Chapter 22 (12)CHAP20 (I/NM)
- 46** **36** OUTSIDE THE WAREHOUSE
Sham 67 Legacy LGY(T)71 (A)
- 47** **NEW** DYING FOR IT
The Levellers 53rd & 3rd A6AA(F)17 (I) (FF)
- 48** **NEW** LIGHTNING STRIKES
The Seers Rough Trade RT(7)182 (I/R)
- 49** **20** THE PEEL SESSIONS
The Buzzcocks Strange Fruit SF—(SF2044) (P)
- 50** **NEW** (WILL NOBODY SAVE) LOUISE
The Man From Delmonte Ugly Man UGLY(T)7 (I/R)

Strange Fruit THE PEEL SESSIONS

NEW TOP 20

- | Position | Title | Cat. No. |
|----------|---------------------------|----------|
| 1 | JOY DIVISION II | SFFPS033 |
| 2 | THE MIGHTY WAH | 035 |
| 3 | JOY DIVISION I | 013 |
| 4 | BILLY BRAGG | 027 |
| 5 | NEW ORDER I | 001 |
| 6 | BUZZCOCKS | 044 |
| 7 | WEDDING PRESENT | 009 |
| 8 | SYD BARRETT | 043 |
| 9 | NEW ORDER II | 039 |
| 10 | THE PETER D'EMOTION | 088 |
| 11 | ELECTRO HIPPIES | 042 |
| 12 | CUD | 045 |
| 13 | SCREAMING BLUE MESSIAHS | 028 |
| 14 | FALL | 003 |
| 15 | STIFF LITTLE FINGERS | 040 |
| 16 | DAMNED II | 004 |
| 17 | TRIFFIDS | 036 |
| 18 | SILOUSIE AND THE BANSHIES | 012 |
| 19 | TUBEWAY ARMY | 032 |
| 20 | THE SLITS | 021 |

NOW AVAILABLE ON CD EP's

- SFFPCD001 NEW ORDER
SFFPCD002 THE DAMNED
SFFPCD012 SIOUXIE
& THE BANSHIES
SFFPCD013 JOY DIVISION

TOP 25 ALBUMS

- 1** **1** BEST OF HOUSE VOLUME 4
Various Serious BEH04 (A)
- 2** **NEW** STREETSOUNDS HIP HOP 20
Various Streetsounds ELCST20 (A)
- 3** **2** THE CIRCUS
Erasure Mute STUMM 53 (I/R) (SP)
- 4** **NEW** STREETSOUNDS 88-1
Various Streetsounds STSNC881 (A)
- 5** **4** SUBSTANCE
New Order Factory FACY 200 (P)
- 6** **11** RARE GROOVE VOL 1
Various Streetsounds RARELP1 (A)
- 7** **5** GEORGE BEST
Wedding Present Reception LEED500 (I/R)
- 8** **3** WOODEN FOOT COPS ON THE HIGHWAY
The Woodentops Rough Trade ROUGH127 (I/R)
- 9** **10** ANTHEMS VOL 5
Various Streetsounds MUSC13 (A)
- 10** **14** LES MISERABLES
Original London Cast First Night ENCORE (P)
- 11** **13** BEST OF HOUSE MEGAMIX
Various Serious BOITI (A)
- 12** **2** STRANGWAYS HERE WE COME
The Smiths Rough Trade ROUGH 76 (I/R)
- 13** **8** JACKMASTER VOL 2
Various DJ International/Westside JACKLP502 (A)
- 14** **12** WONDERLAND
Erasure Mute STUMM25 (I/R) (SP)
- 15** **16** HATFUL OF HOLLOW
The Smiths Rough Trade ROUGH 76 (I/R)
- 16** **NEW** ROUGH EDGES
Quavo Beats ID NOS620 (I/R)
- 17** **NEW** STOMPING AT THE KLUB FOOT VOL 5
Various ABC ABCLP15 (P)
- 18** **5** MAD ON HOUSE VOL 1
Various Needle/Serious MADD1 (A)
- 19** **6** DANCE MANIA VOL 2
Various Serious DAMA2 (A)
- 20** **21** LIVE AND LOUD
Shif Little Fingers Link LINKLP026 (SP)
- 21** **22** LE MYSTERE DES VOIX BULGARES VOL 2
Various IAD CAD 801 (I/R)
- 22** **15** THE WORLD WON'T LISTEN
The Smiths Rough Trade ROUGH101 (I/R)
- 23** **19** THE QUEEN IS DEAD
The Smiths Rough Trade ROUGH 96 (I/R)
- 24** **17** INDIE TOP 20 VOLUME 3
Various Breachwood TT03 (I/R)
- 25** **23** ONLY THE METEORS ARE PURE PSYCHOLY
The Meteors Anagram/Cherry Red GRAM33 (P)

JET STAR ADVERTISEMENT

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- | REGGAE DISCO CHART | REGGAE CHART |
|---|---|
| 1 (1) SHE'S MINE Berrington Levy | 1 (1) SHE'S MINE Berrington Levy |
| 2 (4) DON'T TURN AROUND Aswad | 2 (4) DON'T TURN AROUND Aswad |
| 3 (2) GIRLFRIEND Dean Fraser | 3 (2) GIRLFRIEND Dean Fraser |
| 4 (7) WINGS OF LOVE Trevor Sparto | 4 (7) WINGS OF LOVE Trevor Sparto |
| 5 (3) CHILL OUT, CHILL OUT New Sens | 5 (3) CHILL OUT, CHILL OUT New Sens |
| 6 (5) SHE'S MY LADY Administrators | 6 (5) SHE'S MY LADY Administrators |
| 7 (8) ROCK DOCK THE B&J Junior Wilson | 7 (8) ROCK DOCK THE B&J Junior Wilson |
| 8 (6) BIG IN BED Lily Mulady | 8 (6) BIG IN BED Lily Mulady |
| 9 (1) EVERYWHERE Marcia Griffiths | 9 (1) EVERYWHERE Marcia Griffiths |
| 10 (15) COME TO ME Frankie Paul | 10 (15) COME TO ME Frankie Paul |
| 11 (10) HOOKED ON YOU Trevor Martinley | 11 (10) HOOKED ON YOU Trevor Martinley |
| 12 (9) GEE BAY! Tanya | 12 (9) GEE BAY! Tanya |
| 13 (14) HOW CAN WE EASE THE PAIN In: Fire & Hammer/Tony T&M 207 | 13 (14) HOW CAN WE EASE THE PAIN In: Fire & Hammer/Tony T&M 207 |
| 14 (17) RINGDING 13 Freshers | 14 (17) RINGDING 13 Freshers |
| 15 (18) HOLDING ON Sandra Crouch | 15 (18) HOLDING ON Sandra Crouch |

- | REGGAE ALBUM CHART |
|---|
| 1 (2) FEELINGS OF LOVE Michael Gordon |
| 2 (1) INSEPARABLE Dennis Brown |
| 3 (3) IN THIS TIME Fear Marquise |
| 4 (5) COLOURS OF LOVE Eburkations |
| 5 (4) KINGSTON LA Wishing Stars |
| 6 (7) GIVE ME THAT FEELING Frankie Paul |
| 7 (6) BIG BAD SASS Super Frankie Paul |
| 8 (4) FOUR SEASON LOVER Long Galibans |
| 9 (14) RUB A DUB MARKET Frankie Paul |
| 10 (11) MAXI Maxi Paul |
| 11 (13) WATCHMAN OF THE CITY G. Brown |
| 12 (15) KEEP ON COMING THROUGH THE ... Various Tropic/TEC 255 |
| 13 (10) LOVE'S GOTTA TAKE ITS TIME M. Joseph |
| 14 (16) DANCE HALL FEVER Various |
| 15 (18) TAKING CONTROL Various |

NEW RELEASE DISCOS

- I'LL SEE YOU ALONG THE WAY & Coles
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Soul
- NOBODY CAN LOVE ME Louisa L. Cheek Criminal Pen./RCA (S) & Banned Soul
- START! Leigh Gregory Explicit Release/ARTS 2 Soul
- DEBI DEBI GIRL P. Harris & Susan Chapman Tunes For 785 2001
- DAYLIGHT & DARKNESS Steve Andrey Arpeg 481 21
- DIDN'T I Fall Arpeg Records/ART 72
- FOLLOW ME Harmonium Digides 01 0011

NEW RELEASE ALBUMS

- LEVEL THE VIBES Neil Peart T&A/ART 1001
- ARISE Hugh Mandel Arpeg/ATEAP 1001
- THE TOUGHEST Fear Task Polyphonic/PCS 7318

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UPFRONT
1

CAT NO: UPFT 1 GALLUP CHART POSITION No 17

UPFRONT
2

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UPFRONT
3

CAT NO: UPFT 3 GALLUP CHART POSITION No 29

UPFRONT
4

CAT NO: UPFT 4 GALLUP CHART POSITION No 22

UPFRONT
5

CAT NO: UPFT 5 GALLUP CHART POSITION No 22

UPFRONT
6

CAT NO: UPFT 6 GALLUP CHART POSITION No 21

UPFRONT
7

CAT NO: UPFT 7 GALLUP CHART POSITION No 31

UPFRONT
8

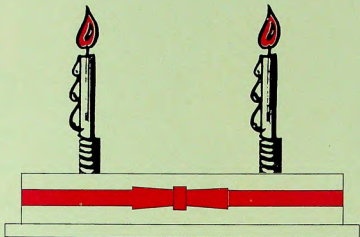
CAT NO: UPFT 8 GALLUP CHART POSITION No 22

UPFRONT
9

CAT NO: UPFT 9
GALLUP CHART POSITION No 81

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"THE MARKET JUST ISN'T BIG ENOUGH" ...

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CAT NO: UPFT 10



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DANCE
GENERATION

DANCE MANIA 1

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DANCE MANIA 2

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TOP DANCE SINGLES

26 MARCH 1988

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

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TRACK | RECORD LABEL |
|-----------|-----------|----------------|--|---------------------------|--|
| 1 | 5 | 1 | AWARD | DON'T TURN AROUND | Mango/Island (12)IS 341 (F) |
| 2 | 4 | 6 | Tajia Seville | LOVE IS CONTAGIOUS | Paisley Park/WEA W 82571 (T) (W) |
| 3 | 2 | 3 | Eric & Rakim | I KNOW YOU GOT SOUL | Cooltempo/Chrysalis COOLX/R 146 (C) |
| 4 | 26 | 3 | Simon Harris | BASS (HOW LOW CAN YOU GO) | Hrr/London FFRX 4 (F) |
| 5 | 13 | 5 | Alinka Bombaatra & Family | RECKLESS | UB40 EMI (12)EM 41 (E) |
| 6 | 5 | 5 | Rick Astley | TOGETHER FOREVER | RCA PB 41817 (12) - PT 4181 8 (E) |
| 7 | 27 | 2 | Bret | DROP THE BOY | CBS ATOM(1)3 (C) |
| 8 | 15 | 3 | Glen Goldsmith | DREAMING | RCA PB 41711 (12) - PT 4171 2 (BMG) |
| 9 | 3 | 6 | Bonnie Barr | BEAT DIS | Milner-riv/Rhythm King/Muh DOOD(12) (U/R) |
| 10 | 1 | 6 | Coldcut feat. Yaz & The Plastic Population | DOCTOR IN THE HOUSE | Ahead Of Our Time/Coldcut - (CCUT 2) (U/R) |
| 11 | 7 | 12 | Kylie Minogue | I SHOULD BE SO LUCKY | PWL PWL(T)8 (F) |
| 12 | 1 | 11 | Kaif Sarraf | I WANT HER | Vintertainment/Elektro EKR 68 (T) (W) |
| 13 | 20 | 3 | Whitney Houston | WHERE DO BROKEN HEARTS GO | Arista 10793 (12) - 409793 (BMG) |
| 14 | 9 | 5 | Mel & Kim | THAT'S THE WAY IT IS | Suprema SUPE(T) 117 (E) |
| 15 | 19 | 5 | Eighth Wonder | I'M NOT SCARED | CBS SCARE(T) 1 (C) |
| 16 | 29 | 2 | Smoking | CROSS MY BROKEN HEART | Fontana (12) FAN 15 (A/US) |
| 17 | 8 | 5 | Derek B | GOODGOOD | Music Of Life 7NOTE 12 (12) - NOTE 12 (P) |
| 18 | 10 | 5 | Billy Ocean | GET OUT OF MY DREAMS... | Jive B(S)1(T) 1 (BMG) |
| 19 | NEW | 1 | Pabbly | GIRLFRIEND | MCA MCA(T) 1233 (F) |
| 20 | 19 | 2 | Debbie Gibson | ONLY IN MY DREAMS | Atlantic A9322(T) (W) |

| | | | | | |
|----|-----|---|-------------------------------------|--------------------------|-----------------------------------|
| 21 | 14 | 4 | TONY TERRY | LOVEY DOVEY | Epic TONY (T)2 (C) |
| 22 | 16 | 6 | MAZI PEASE | HOW CAN WE EASE THE PAIN | 10/Virgin TEN(X) 20 (E) |
| 23 | 30 | 2 | Taylor Dayne | PROVE YOUR LOVE | Arista 109830 (12) - 409830 (BMG) |
| 24 | 17 | 9 | Eddy Grant | GIMME HOPE JO'ANNA | Ica (CE) 7870 (12) - 128701 (A) |
| 25 | 21 | 6 | Criminal | NOBODY (CAN LOVE ME) | Criminal - (JUST 6) (J5/E) |
| 26 | NEW | 1 | Wally Jump 'n' The Criminal Element | PRIVATE PARTY | A&M USA(T) 624 (F) |
| 27 | 23 | 3 | Jellybean featuring Adele Bertie | JUST A MIRAGE | Chrysalis JEL(X) 3 (C) |
| 28 | 20 | 3 | Wee Fages Girl Rappers | FAITH | Jive JIVE(T) 164 (BMG) |
| 29 | NEW | 1 | Mashkottan/EMI | PINK CADILLAC | Mashkottan/EMI (12)M(T)35 (E) |

| | | | | | |
|----|-----|---|------------------------------|--------------------------------------|--|
| 30 | 24 | 2 | Bam Bam | GIVE IT TO ME | Serious (7)OUS 10 (A) |
| 31 | NEW | 1 | Bunker Koo/Horloquin 4's | SET IT OFF | Champion CHAMP(12)64 (BMG) |
| 32 | NEW | 1 | Tenna Marie | OOO LA LA LA | Epic 6514237 (12) - 6514236 (C) |
| 33 | 17 | 2 | Taylor Dayne | TELL IT TO MY HEART | Arista 109614 (12) - 409614 (BMG) |
| 34 | 18 | 1 | Jermine Stewart | SAY IT AGAIN | 10/Virgin TEN(R) 188 (E) |
| 35 | NEW | 1 | Cooltempo/Chrysalis | DO THIS MY WAY | COOL(X) 164 (C) |
| 36 | 17 | 2 | Brendo Russell | PIANO IN THE DARK | A&M USA(T)623 (F) |
| 37 | 36 | 2 | Barrington Levy | SHR'S TAIN | Time ATRO22 (J5) |
| 38 | NEW | 1 | Gene & Jim Era Into Shakes | SHAKE! (HOW ABOUT A SAMPLING, GENE?) | Rough Trade RT(T) 216 (U/R) |
| 39 | 12 | 2 | Fontana/Phonogram | SPY IN THE HOUSE OF LOVE | WAS (Not Was) Fontana/Phonogram WAS 21(12) (F) |
| 40 | 17 | 2 | Rockin' Horse/Arista | THINKING ABOUT HIS BABY | Rockin' Horse/Arista RH(T) 15 (BMG) |
| 41 | 1 | 4 | Spoozie Gee | I'M ALL SHOOK UP | Sure Delight SD15 (J5/E) |
| 42 | 2 | 2 | Jamie Pringle | BABY WANTS TO RIDE | Hrr FFR(X) 1 (F) |
| 43 | 20 | 2 | Mantronix | SIMPLE SIMON (YOU GOTTA REGARD) | 10/Virgin TEN(X) 217 (E) |
| 44 | 29 | 8 | Alexander O'Neal & Cherrille | NEVER KNEW LOVE LIKE THIS | Taboo 6513827 (12) - 6513826 (C) |
| 45 | NEW | 1 | Selli-n-Pepo | PUSH IT | Hrr/London FFR(X) 2 (F) |
| 46 | 15 | 4 | Roger | I WANT TO BE YOUR MAN | Reprise WR229 (T) |
| 47 | 40 | 2 | Big Daddy Kane | RAW | Cold Chillin'/WEA W7953(T) (W) |
| 48 | 34 | 6 | Michael Jackson | MAN IN THE MIRROR | Epic 6513887 (12) - 6513886 (C) |
| 49 | 24 | 2 | Joey Watley | SOME KIND OF LOVER | MCA MCA(T) 1236 (F) |
| 50 | NEW | 1 | Scho | PIECE OF YOU | Hedd/Virgin HEDD 11(12) (E) |

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TOP 10 ALBUMS

| | | | | |
|----|-----|---------------------|--|---|
| 1 | 3 | ALANIS MORISSETTE | HEARSAY | Tabu 4509361/4509364 (C) |
| 2 | 1 | Luther Vandross | GIVE ME THE REASON | Epic 4501341/4501344 (C) |
| 3 | 2 | Billy Ocean | TEAR DOWN THESE WALLS | Jive HIP57/HIP C57 (BMG) |
| 4 | 2 | Tereza Trent D'Arby | INTRODUCING THE HARDLINE ACCORDING TO... | CBS 4509111/4509114 (C) |
| 5 | NEW | Various | STREETSONDS HIP HOP 20 | Streetsounds ELC5720/ZCEL C20 (A) |
| 6 | 4 | Rick Astley | WHENEVER YOU NEED SOMEBODY | RCA PL 1529/PK71529 (BMG) |
| 7 | 6 | Kaif Sarraf | MAKE IT LAST FOREVER | Vintertainment/Elektro WX163/WX163C (W) |
| 8 | NEW | Various | STREETSONDS 88-1 | Streetsounds ST5ND881/ZC5TS881 (A) |
| 9 | 5 | Joyce Sims | COME INTO MY LIFE | Hrr/London LONL247/LON C47 (F) |
| 10 | 7 | Various | BEST OF HOUSE VOL 4 | Serious BEHO4/ZCH04 (A) |

TOP 10 BUBBLERS

| | | |
|----|--|--|
| 1 | PACK UP YOUR THINGS & GET OUT OF T.C. Curtis | Hat Melt 77C15 (12) - 127C15 (J5) |
| 2 | ANYONE Smith and Mighty featuring Jackie Jackson | Three Stripe SAM(11) (U/R) |
| 3 | DRAGONET 58 Art Of Noise | China CHINA(X)4 (F) |
| 4 | I JUST WANT TO LOVE YOU Leray Simmonds | Arava AR172 (J5/E) |
| 5 | DJ MEGATRACK/WESTSIDE JACKS Jackmaster Block | Westside DJ1N2 DJ1N12 (A) |
| 6 | OHH GIRL Dory L | Def Jam/CBS 4514527 (12) - 4514516 (C) |
| 7 | YES IT'S YOUR ROCK WE AGAIN... Sweet Charles & Lyn Collins | Urban/Polydor URB(X)15 (F) |
| 8 | 100% Milli Curry | Timeless 1121MCT80 (A) |
| 9 | LOVIN' ON NEXT TO NOTHING Gladys Knight & The Pips | MCA MCA(1)1237 (F) |
| 10 | FASCINATED (1988 REMIX) Company B | Bluebird BR(T)48 (SF) |

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Gregory pecks at big time

by Barry Lazell

LEIGH GREGORY, US (Indiana)-born but now UK-based singer and multi-instrumentalist, recently signed to the Explicit dance music label run by producer/songwriter Steve Constantine, and has just released his debut 12-inch, *Start (Explicit XPL 2)*, distributed via Jet Star/EMI. Gregory has a rich, vibrant voice in the classic soul tradition, and the single, penned and produced by

Constantine, is an up-tempo commercial soul number combining a strong dance rhythm with an infectious melody which sounds good on the radio, in the effortless fashion of the great Motown hits of the Sixties. Consequently, both clubs and the airwaves — including Radio 1 — are already showing positive response to *Start*, which has the sound of a ready-made crossover. The 12-inch carries extended dance, instrumental and edited radio mixes of the song, while a 7-inch (XPL 2) aims the punchy commercial short edit at drama.

Gregory plays drums, keyboards and bass as well as singing, and has a background in the US singing on a plethora of TV commercial soundtracks, as well as forming his own soul band which once opened on tour for the Temptations. (In fact, Temptations' former lead singer David Ruffin is cited as one of Gregory's main vocal influences, along with Sam Cooke). In the UK he has sung in concert and collaborated with the Platters, demonstrating another facet of a versatile singing style.

Explicit was formed by Constantine with the intention of finding unsigned talent for long-term development, offering a sympathetic environment for artists without the comparative impersonality inherent in some major label situations. The producer regards Gregory as a major vocal find, while also hinting that the label has a couple more strong acts and a wealth of commercial material in the dance field up its sleeve, to follow.

● Explicit Records, based at Pottery Bar, can be contacted on (07071) 51439.



LEIGH GREGORY: starting out with ... *Start*

Sound start for Beatmaster

MARIE BIRCH of dance promo company Sound Promotions is to launch *Beatmaster* Records, a new dance. Distribution will be through EMI, via Ian Holloway's Supertrack set-up, and the label will also have use of strike force. Promotion to clubs and to specialist press and radio will be through Sound Promotions' own auspices.

Amongst other things, *Beatmaster* is to act as a vehicle for the output of the dance production team — Production House, and the first 12-inch release (due on April 5) from this source: *Out On A Mission* by Lost In Bass. The record will feature three Production House mixes, consisting of the original version on the A-side, and the 'Acid Mix' and 'Cut-master Mix' on the B-side.

Meanwhile, Sound Promotions itself has expanded recently, with the installation of a computer which has facilitated a wider range of services. As well as its specialist dance area coverage, the company now offers mailouts on appropriate records to pop-orientated DJs, regional radio daytime/playlist, retail shops and press reviewers, these areas being flexible in accordance with specific needs or type of music. Sound Promotions has also recently entered the area of Radio 1 organising club PA tours/radio interviews on a regional basis, following from particularly strong local reaction to acts or records.

● Further details of *Beatmaster* Records and Sound Promotions are available from Marie Birch on (01) 735 8171 or (01) 587 0729.

● RHYTHM KING is to release the debut album, *G. B. Boyz*, by its South London rap trio The Three Wise Men on April 11. It is preceded on 12-inch by their third single for the label, *Crusing For A Buisness* (LEFT 191), which was released last week. The record also carries a shorter club version of *Crusing*, plus the 4½ minute *Cuttin' Wick*, and interestingly spins, US style, at 33rpm.

Dance

ANDRÉ PÉRO

International

C O L U M N

WITHOUT FURTHER ado, on import are **DOUG E. FRESH & THE GET FRESH CREW** Keep 'Rin' To The Top (RCA 921 01), which is going rap based strongly on **Kendrick's** 'Rin' To The Top and **Head Banger's** 'No Half Steppin'; **3-ONE** (Mercury) Hear The Days Shift (Hitlip Hustles THH-004); **James Brown**-based grooving rap, on the basically some Chuck Chillout and different from Du Giddy-Up, **CEJAY** A Little Love (Who's Going On) [Next Plateau NPS007 4]; Dutch-created good breezy copy of the **Bananasaram** (Mel & Kim style); **TAJA SVELLE** Wouldn't You Love To Love Me! (Paisley Park 902-02824); **Jellybean** remixed jittery chunky further more funky than her UK hit **MAGGOTRON** Return To The Planet Bass [Jornac/JMC 7731], modern scratch filled fast wringly upstart of the Planet Rock-remixed electro-punker; **BLACK RITZ** A Day In The Life (Fourth Floor Records F7 1089); **Todd Terry**-created leaping house instrumental, like a less frenetic Bongo (To The Balmable); **BB & Q-BAND** On The Beat (87 Bronx Music) (Streethead STH 529 MCA); **Sister Sledge** / **Chick** clearly stiding remix of an old track, being imported from Europe now although obviously from last year; **GEE & JAY** X-Rated Lynn (MCB Records MCB-007); **Brooklyn rap jagger** not for radio as it's about some unsafe sex; **YOUNG M.C.** / **Lee-Em** (Delicious Vinyl 02-024); another rap based on **Wild Cherry's** Play That Funky Music; **MADAME X** Action Jackson (Lorimar 02-95713); **staccato** jerkily landing film theme song, not really for our club market.

But remixes out here include **ERIC B & RAKIM** Know You Got Soul (The Dark On Eric Remix) (Columbia COCUX 1 46); **Derek B** (Iggy Jamz) treatment less miles from superstition and is flipped; **Rap** good value, by both the current European mix and the original; **GLENN GOLDSMITH** Dreaming (Up All Night Mix) (RCA PT 41 71 22), anticipated for stronger more densely thrabbing dance mix; **WEE PAPA GIRL RAPPERS** Faith (JIVE R 164), heavily popophilic reworking by **Streets Ahead** with a scratch mix flip by UK mixing champ **Cutmaster Swiff**; **CHIC** Good Times (Atlantic A91 071), brand new chugging reedit of the 1979 classic by rapidly rising producers **Jellybean & Jody Watley**.

A bit of **Chilvers** now, hot bootlegs of the scratch/meg-mix mix-media type include **BLACK BIRCH**. Yes, I Have Returned (EMI Records

RCGB 1), excellent **James Brown** break beat based club and subtle scratch; **GREEDY BEAT SYNCHRO Study** The Funk (Greedy Beat Records RBZ 02), strong 1937 megamix based on gently jogging beat beats; **Mix One** (NBSZVZ 12), dubbed but still more mixer in **Coldcut's** '25 Full style, an uncredited white label although the matrix number suggests the track could possibly be the original; **Noyze Boyz**, with totally blank label matrix sums red DRP 00) is a **Simon Hayes**-inspired dementedly juddering scratch using, inevitably, **Public Enemy** and selling to a ready market.

As promised, in a pop style, not really so relevant to this column although it's reflected in the Dance chart appears are **GENE AND JIM ARE INTO SHAKES** (Rough Trade RTI 216), bright but not entirely successful attempt of a "bass bombing volume pump"; **GERMAINE STEWART** Get Lucky (Siren SRNT 521); **Phil Harding** / **Johnny Casanova**-ish beat **PEBBLES** Girlfriend (MCA/MCAT 1233), peppy catchy chugger, also a ponderous Dance Remix (MCA/MCAT 1233); **SHANICE WILSON** I Bel She's Got A Boy (Mercury 625 514); **Phil Harding** -remixed breezy song-counter by a misused 14; **DEBBIE GIBSON** Only In My Dreams (Atlantic A9322), rhythm wringly leaper that was originally a hit just about everywhere except here;

TAYLOR DATTINE Prove Your Love (Arista 009830), rather routine ity Miami disco with rock quip; **THE COVER GIRLS** Because Of You (Tone Son Ton SONL 2, via RT), squawking shrill Miami-type jitter, actually created by hot house producers **David Cole** and **Robert Clivillés** (although this is, of course, their big US hit); **JODY WATLEY** Some Kind Of Lover (MCA/MCAT 1236); **Madonna**-pitched catchy chugger; **BROS** Drop The Boy (CBS ATCM 13); **Shez Pettibone's** ponderously popping mix may give the swoon-aimed cut some club appeal; **THE GET OF WINE** Dragne! (BB Mix) (China CHINAX 4), ludding jittery instrumental with White Lines, removed from a disappointing film.

An example of the street cuttuff out here is **THE SHE ROCKERS** Give It A Rest (Music Of Life NOTE 14), drily juddering female rap produced by **Professor Griff of Public Enemy** (and yes, it's **Streets Ahead** (how cred can you get) That's still not even half of what's available, so lots more next week!

RADIO LONDON

| A LIST | |
|--|-------------------|
| ASWAD: Don't Turn Around | Manago/Island |
| ERIC B & RAKIM: I Know You Got Soul | Columbia/Orlando |
| GLENN GOLDSMITH: Dreaming | RCA |
| SIMON HARRIS: How Your Love Can Take Me | FFRR/London |
| WHITNEY HOUSTON: When You Believe (feat. CeCe Peniston) | Arista |
| JELLYBEAN featuring Abdel Basset: La M'Chay | Mercury |
| PEBBLES: Girlfriend | MCA |
| BRENDA RUSSELL: Plans In The Dark | Brookland/NCA |
| KEITH SWEAT: I Want Her | Elektra |
| TEENA MARIE: One Lie At A Time | Bizarre |
| CLIMBERS | |
| BLU CANINE: Big Thing | Arista |
| JUAN CARNE: Let Me Be The One | ECM |
| CLARENCE CARTER: Sinsin | Schibeen (Japan) |
| NATALIE COLE: I Wanna Be That Woman | Mercury/EMI |
| CHIC: Young Love | Alpha Int./Parade |
| WILLOWING: A Love Supreme: Ab I Want (feat. Jody Watley) | Mercury |
| GERMAINE STEWART: Cool Lady | Island/Parade |
| STAKKOLAM: I Wanna Be That Woman | NCA/Parade |
| DEE DEE WILD: Found You | A&J / Warner |
| DOUG E. FRESH & THE GET FRESH CREW: Hear The Days Shift | A&J / Warner |

As featured on the TONY BARKER Show, Radio London from 12 noon Monday-Friday (206493 XFM)

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b/w "ROUGHER THAN AN ANIMAL"

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THE SHE ROCKERS

PRODUCED BY PROFESSOR GRIFF OF PUBLIC ENEMY

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MUSIC OF LIFE DISTRIBUTION BY PINNACLE

TOP 100 ALBUMS

26 MARCH 1988

MUSIC WEEK



| | | | |
|-----------|-----|-------------------------------------|------------------------|
| 10 | 4 | WHENEVER YOU NEED SOMEBODY ★★ ★★ CD | Red Zebra K&L 12/29 |
| 11 | 8 | TURN BACK THE CLOCK ★ CD | Virgin V235 |
| 12 | 10 | WHO'S BETTER, WHO'S BEST ● CD | Papper M11 |
| 13 | 12 | HEAVEN ON EARTH ● CD | Virgin V288 |
| 14 | 9 | GIVE ME THE REASON ★★ CD | Epic 450 141 |
| 15 | 18 | WHITNEY ★★ ★★ CD | Atco 208 141 |
| 16 | 17 | TANGO IN THE NIGHT ★★ ★★ CD | Warner Brothers WB55 |
| 17 | 40 | HORIZONS ○ CD | K&L 12/184 |
| 18 | NEW | SO FAR, SO GOOD ... SO WHAT! CD | Capitol 87 7253 |
| 19 | 11 | BRIDGE OF SPIES ★★ ★★ CD | Sire/Virgin 92N13 |
| 20 | NEW | THE CHART SHOW ROCK THE NATION CD | Dave/Chrysalis AD22 |

NANCI GRIFFITH

little love

affairs

| | | | |
|-----------|-----|------------------------------------|------------------------------|
| 59 | NEW | JUST FOR YOU CD | Telstar 514 218 |
| 60 | 68 | THE LION AND THE COBRA CD | Empire/Chrysalis CHN17 |
| 61 | 40 | THE BEST OF UB40 VOL. 1 ★★ CD | Virgin/UBI 1 |
| 62 | 71 | LOVE CD | Warner Brothers WB 128 |
| 63 | 79 | OUT OF THE BLUE CD | A&M WC 139 |
| 64 | 58 | THE SINGLES ★★ CD | Real Gone Music 135 |
| 65 | 34 | DUSTY - THE SILVER COLLECTION ● CD | Virgin/Phonogram DUSTV 1 |
| 66 | 51 | WHITESNAKE 1987 ★ CD | Epic 450 228 |
| 67 | 65 | BROTHERS IN ARMS ★★ ★★ ★★ ★★ CD | Virgin/Phonogram VBH 25 |
| 68 | 74 | EVERYTHING CD | Epic 450 258 |
| 69 | 50 | ALL ABOUT EVE ○ CD | Mercy/Phonogram MERN 119 |
| 70 | NEW | THE WORD VOL. 2 CD | Isis HQF 208 |
| 71 | 53 | LIVE IN AUSTRALIA CD | Kobalt/Phonogram ELP 2 |
| 72 | 41 | NOW! 10 ★★ ★★ CD | Epic/Virgin/Phonogram NOW 10 |
| 73 | 73 | STREETSOUNDS 88-1 CD | Sire/Chrysalis 87500 881 |
| 74 | 94 | WHITNEY HOUSTON ★★ ★★ CD | Atco 208 978 |
| 75 | 67 | RED CD | London 1204 378 |
| 76 | 70 | DISCO ★ CD | Polygram PRC 1001 |
| 77 | 66 | GRACELAND ★★ ★★ CD | Warner Brothers WB52 |
| 78 | NEW | LITTLE LOVE AFFAIRS CD | MCA/MCA 313 |

Digits' delight

by Matthew Cole

ONE RESULT of the enthusiasm which greeted *Stiff Little Fingers* reunion shows over Christmas has been a renewed interest in the group's back catalogue as the period agreed for its control by Cherry comes to an end.

Stiff Little Fingers recorded three studio albums for Chrysalis, and nights will be returned to the band at the end of March just as they finish a 10 date tour. "We've got a lot of interest shown in the albums from majors here and in Europe," says Ali McMordie the band's boss. "I'm a bit surprised the Chrysalis haven't been in touch about putting it back out," he adds.

Despite rumours to the contrary, McMordie confirms that the band will finally part company at the end of the month and will live-on only through the back catalogue. McMordie is adamant that SLF's albums *Inflammable Material*, *Nobody's Heroes*, *Go For It and Now* There have good sales potential for a label willing to market them forcefully enough. "So many companies don't realise how many records we've sold. Last year's royalties were up on the previous year and with the tour it must be getting better still. We want someone who will really push the albums, people who will be made aware of them."

McMordie is particularly keen to see the band's first CD release and says Virgin has shown interest in putting out the first album on the format. *Inflammable Material* is the highest selling of all of the band's catalogue with sales estimated at about 150,000.

"The reaction to the Christmas shows was astonishing," says McMordie, "there were young kids there seeing us for the first time, it wasn't just nostalgia. It's a little bit of a shame we cannot go on but Jake (Burns) has other commitments and I want to carry on with what I was doing before I met him again." McMordie recounts a story about the reunion idea coming to Burns after his ill-fated band *The Big Wheel* found a *Stiff Little Fingers* cover was the best received song in their set. "But Jake's finally

got a job now," he adds. McMordie plans to continue working with Sinead O'Connor and is clearly proud to have written one of the tracks for her album *The Lion And The Cobra*. He also intends to take on more production work with emerging bands such as *The Fat Lady Sings*.

Why McMordie has plenty to occupy him, it is plain that he was as excited by the reunion of SLF as any fan, and is longing to see that Inflammable Material CD.

Reggae toasts its kings and queens

by Ola Daring

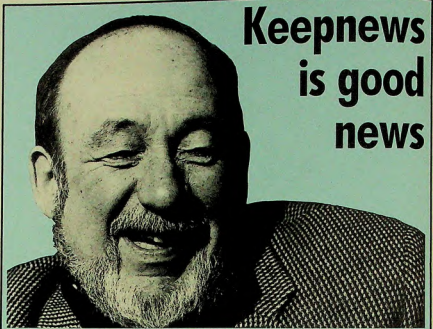
PRODUCER NEIL Frazer (the Mad Professor) came out of the seventh Annual British Reggae awards a most satisfied man. He also scooped the award for the Best Producer, his Ariva label is responsible for Sandra Cross who won the award for the Best Female Singer, and John Maclean, who took the award for the Best Single with his hit *If I Gave My Heart To You*. Both artists were working on new albums to be released next month.

Peter Hunningale won the award for the Best Album, while the man who has grown to become the most popular British reggae artist is Maxi Priest. And for the third year running he carried off the coveted award for Best Male Singer.

Other winners include the Undivided Roots Band (Best Band), Frankie Paul (Best International Record for Sarah and Best International Artist), Bunny Lee and Bunny Wailer. (Outstanding contribution to the reggae industry) and Joseph Cotton (Best DJ). The award for new artists went to female duo Ann and Sonia, Peter Spence and Lieutenant Sitchie, while Jet Set were named top Main Reggae Distributor.

The ceremony was hosted by Radio London DJ Tony Williams and the winners were chosen by the Reggae Awards and the decent crowd of people who support it, the organisers say they still have problems finding a venue that is willing to accommodate a reggae event.

After the awards, Tony Williams said: "The future of Reggae music can only go higher, with so much of it getting into the national



by Stan Britt

FOR ANYONE remotely interested in recorded jazz of the post 30-odd years, the name Orrin Keepnews should ring a bell or two.

For Keepnews has been closely associated with recorded jazz — as producer, annotator, discoverer-of-talent-to-record, and all-round catalyst — since 1953, when he and Bill Grauer, founded Riverside Records. Riverside — the name was borrowed from a local telephone exchange — took off and became one of the best-known, best-loved modern jazz labels.

Keepnews and Grauer, who died suddenly in 1963, first worked together on *Record Changer* (an esthetic collectors' magazine, which Bill edited). They also co-edited the comprehensive, widely-appreciated *Pictorial History of Jazz*.

Keepnews was in London re-

cently to undertake an exhaustive schedule of 23 press/radio interviews in three days, on behalf of Ace Records, who are responsible for the current UK relaunch of Riverside. He seemed as enthusiastic about his long-time professional activities as any record producer half his age. At Riverside, Keepnews recorded many of the major figures in post-war jazz, some, like Bill Evans and Wes Montgomery for the first time. He also produced some of the finest recorded work by such luminaries as Thelonious Monk, Johnny Griffin, Cannonball Adderley, and Sonny Rollins.

The Riverside subsidiary started operations in 1958. When Riverside Records folded in 1964, Keepnews worked with Fantasy Records, which in 1965 acquired the Riverside catalogue (which had metamorphosed into Milestone). At Fantasy, Keepnews was responsible for compiling reissued product,

including the much-praised Two-for series. He left the company in 1980 — "... relax a bit... until I discovered that was a horrible mistake."

By 1980, Keepnews had regretted his "semi-retirement". Four years later, he had started his third jazz label — Landmark. As with its predecessors, Landmark's roster comprises artists its owner admires. Included in the current list are such as Jimmy Heath, Mulgrew Miller, Bobby Hutcherson, and Buddy Montgomery. Keepnews has also issued seven LPs of ex-Riverside material by the late Cannonball Adderley.

Landmark he agrees is very much in the same classic tradition as his other jazz labels. "Riverside was an intensely personal label. I produced, for the most part, what I wanted to produce, and it was a reflection of me." Landmark is more of an expression of me."

charts."

But despite the popularity of the Reggae Awards and the decent crowd of people who support it, the organisers say they still have problems finding a venue that is willing to accommodate a reggae event.

The Mekons shall inherit

by Alex Kadis

"THE WORLD is a better place with the likes of The Mekons — the kind of band you know will never end up on CD."

Whether good or bad, press reaction to The Mekons is always extreme. The band's outspoken socio/political critique has made them a veritable pot of gold for the cynical, a sanctuary for the disillusioned and always a source of good copy! Joyful minor debaucheries and overtly non-conformist attitudes coloured the early days of The Mekons and led to a merry dance through a succession of record companies, each, in its turn, relieved to be shot of the

high risk factor implicit in any Mekon involvement.

The basic outlook may very well remain the same but the present day Mekons is a more cooperative affair, noted as much for its consistently humorous live shows as for its durability. Recent Stateside acclaim has prompted a new wave of interest at home and The Mekons' latest release will almost certainly provide fresh food for thought.

So Good It Hurts is the band's fourth proper LP (there have been four) but they tend to disregard the earlier vinyl produced during those strictly "formative" years — and is possibly the most aptly titled Mekons' album to date. Released on their own SIN label, this is the second joint venture with Pete Lawrence's roots label Cooking Vinyl, and it sees the Mekons more comfortable than ever with the C & W/folk style which has become their adoptive parent during recent years. Jon Langford explains:

"We've always liked reggae music, or music that's particularly linked to a community — music that exists out of necessity, as part of a culture, rather than functional music that's produced solely for the purpose of selling records. It's the difference between pop

music and music that's made for people" agrees veteran Mekon Tom. Yet still there is a marked difference between *So Good It Hurts* and the Henky Tankin LP which served as the predecessor. Whilst the album still conveys the sense of futility and despair which has always characterised their music, *So Good It Hurts* comes as a direct missive. The doom and gloom of previous records has made way for pathos and poignancy. "I think the band has grown up," says Tom resolutely. "This LP is a very deliberate break from our other records. For the first time ever we have actually made a point of sitting down and writing songs together." It's more angry, I think," adds Tom, "and I don't feel so sound so depressed this time!"

Of course it would be improper to ever suggest that the Mekons are starting to behave like a proper rock group, after all, their waywardness is an essential part of their charm. But Mekon territories are expanding: *So Good It Hurts* is licensed to Twintone in America and Rough Trade in Germany; their forthcoming 45, *Ghosts Of American Astronauts*, coincides with a British tour this March and a Simon Mayo session is being completed as you read.



STIFF LITTLE FINGERS: back, albeit briefly

Reviewed by Jerry Smith

ANGUS YOUNG: showing more than a guitarist's ability

Whole lotta Angus

THERE IS absolutely no artistic or musical merit in Angus Young baring his arse on stage, but the diminutive AC/DC guitarist has such control over his audience that he can achieve more with naked buttocks than can many musicians in full cry.

AC/DC may have revamped their stage set, but Young remains its focal point and its orchestrator. Indeed, now that the cannons and the bell play a less prominent role, his presence seems to have grown to fill the vacated space.

For the band's three sell-out nights of **Wembley Arena**, the focus of the band had to walk onto the stage but he entered—accompanied by a profusion of dry ice and atmospheric lighting—via a lift through the set.

Once on stage, the band are a formidable tight unit. Led by Young, they stick rigidly to their studio sound and, thereby, precipitate an awesome audience reaction. No other band in the world can equal the concentrated frenzy that comes about when AC/DC hit the first power chord of Let There Be Rock.

The mix of material the band used was a healthy balance of tracks from the new album, *Back In Black*, and a collection of old favourites going back a decade and more. The set built during nearly two hours to a towering crescendo, rising through *Whole Lotta Rosie* and *Let There Be Rock* to the mighty finisher *For Those About To Rock (We Salute You)*.

And everything AC/DC achieved was done without complication and without fuss. The band are proof of the adage that simplicity is genius.

JEFF CLARK-MEADS

Heartfelt

OPENING FOR Heart at the **Wembley Arena** were **The Jitters**, a five-piece combo from Canada who worked hard to please the capacity crowd. Songs like *Stick It In* and *Twist* it showed a considerable ease when penning catchy tunes and a few jokes about

Rick Astley went down well. But while The Jitters have apparently picked up some credible music awards in their home country, the songs were never more than humtable footstappers.

Heart's storming opening with three solid rockers, the current album's title track *Bad Animals* followed by *Wolf* and *Barrocco*, was followed by a slow and soggy reflective ballad of songs from their *Dreamboat Annie* period which was a little too sleepy for its taste. Then they woke up to deliver a raging version of *If Looks Could Kill* and when the time came for *What About Love?*—which is the group's greatest AOR hit to date—things were definitely looking up.

By now Nancy Wilson was playing guitar lying on her back in the famous video pose and on *These Dreams*, the current top 20 hit, she estacatically took on the lead vocal from sister Ann. Guitarist Howard Leese added his considerable talent on keyboards and with his great guitar on *Who Will You Run To?* made it clear that he is responsible for more of Heart's big sound than he is normally credited with.

The absorbed Wembley crowd received the band well, stomping and stamping their way through all the songs. These days Heart play mammoth stadiums in North America. Maybe it was because of this that their stage presence was rather flat in this instance.

JANE WALLACE

Runrig run wild

SCOTTISH ROCK band **Runrig** are becoming a living legend in their homeland, with their release of their fifth and current LP, *The Cutter*. And The Clan, Runrig's London gig at the **Town And Country Club** was their most prestigious yet in the capital, and such a roaring success that they must surely return soon to consolidate.

Although their roots may be in folk, Runrig are now a six-piece, fully fledged rock group with a sound designed to hit swaying stations. Lead singer Donnie Munro's stirring vocals cut like a donator's sword through the swirling music, with the brothers McDonald (the main songwriters) adding appropriate backing.

They opened with *Dance Called America*, before moving into the magnificent *The Cutter*, one of the tracks on the new LP that reflects on the band's recent successful voyage to Canada. *Rocket To The Moon* is another, and by the time they launched into this, the hall was beginning to resemble a massive, chaotic cauldron with enjoyment radiating from virtually the whole audience. The ease with which they switched from the Celtic numbers such as *O Cho Meall* back into English songs was almost frightening in its sheer professionalism.

Perhaps Runrig are happy to continue as something of an oddity outside Scotland, where their LPs sell in thousands. But such is the wildness and passion of their songs, it would be almost criminal if they now failed to capitalise on a great, growing awareness of their distinctive sound.

GARETH THOMPSON

THE ADVENTURES: Broken Land (Elektra EKR 6911). Good to see the return of the Adventures three years after their excellent debut LP, *Theodore And Friends*, and with a haunting, moody and very catchy number full of promise for success this time around.

EVERYTHING BUT THE GIRL: *Always Was Your Girl* (blanco y negro/WEA NEG 331T). Another evocative track from this dynamic duo's brilliant new album, *Idlewild*. It's really time they gave their wider exposure that their talent has so long deserved.

STOCK IT

PAUL JOHNSON: *Every Kinda People* (CBS PJ0HN T) 6. Another talented person availing the big break-through is Paul Johnson and this punchy, Junior Giscombe produced version of the Robert Palmer track proves to be a fine follow up to his exceptional voice.

ROBERT PALMER: *Sweet Lies* (Island 12115 352). And here is the man himself, effortlessly gliding through this title track for a new film and one that displays all his customary style and elegance in its perfectly formed, bubbling beat.

THE MEN THEY COULDN'T HANG: *The Colours* (Magent SELLIT 6). The irrepressible TMCHT give a preview of their *Waiting For Bonaparte* album with this lively and striking tune which sees them set to follow soul mates The Pogues chartwards.

STOCK IT

JIM PEPPER: *Wichita Tie To An (Anchilles/Island 12ANN 1)*. An intriguing release from this well-respected jazz label as a full-blooded American Indian delivers a totally engaging track based around a Comanche peyote ceremony chant. With its stunning sax and mesmerising vocals it's not surprising that it was a top 40 hit in the States.

THE SHE ROCKERS: *Give It A Rest* (Music Of Life Note 14). Following hard on the heels of Derek B, *Music Of Life* issue the debut single by this young female rap crew and its hard rumbling rhythm, produced by Public Enemy's Professor Griff, should help to get them noticed.



THE ADVENTURES: back after three years, but still catchy.

THREE WISE MEN: *Cruising For A Bruising* (Rhythm King/Mute LEFT 191T). More bruising rap from this Pechham hip-hop trio with this, their catchiest single to date, preceding the release of their eagerly awaited debut LP, *G. B. Boyz*.

SALT-N-PEPA: *Push It* (frr/London FFR(X) 2). Taken from producer Hurby 'Love Bug' Azor's top selling Hurby's Machine album, *The House That Rap Built*, this hard-as-nails, bubbling dance track should help to lift this respected girl duo's profile.

FEARGAL SHARKEY: *Out Of My System* (Virgin VST 1051). The former *Undisputed Love* Verrigo/another super-slick and highly polished pop ballad, produced by Danny Kortchmar, and must be heading for the charts.

A-HA: *Stay On These Roads* (Warner Brothers W 7936T). Also making a return after a long break is the Norwegian trio with one of their typically ponderous and overly dramatic numbers from the *Secondary Days* LP, but it lacks the commercial edge of previous singles.

MARK KNOPFLER/WILLY DEVILLE: *Strayback Love* (Vertigo/Phonogram VER(X) 37). The Dire Straits' guitarist continues his association with celebrated New York singer Willy DeVille for this theme tune to the film *The Princess Bride*, a strong atmospheric ballad.

STOCK IT

BARRY MANLOW WITH KID CREOLE & THE COCONUTS: *Hey Mamba* (Arista 109781). Bizarre collaboration of the wean goes to this single from Barry Manlow's latest album, *Swing Street*, and this lively slice of Latin swing could do surprisingly well.

THE PLANET WILSON: *White Lies* (Virgin VST 1053). Refugees from the sadly defunct Red Guitars re-emerge with this inventive and effectively atmospheric debut single, produced by Steve Nye. A promising proposition.

LYDIA LUNCH: *The Crumb* (Wideawake WSP 13). As intriguing as ever, the delightful Lydia Lunch produces some more harrowing tales with the help of Sonic Youth's Thurston Moore, the ever present Clint Ruin and, on the B-side, Roland S. Howard. For the even more adventurous there is a new LP *Honeymoon* in Red.

LOVE AND ROCKERS: *No New Tales To Tell* (Beggars Banquet BEG 2091T). Currently courting critical acclaim in the US, these former members of Bauhaus have switched dense black for spacious white as so excellently displayed on this vibrant slice of acoustic pop.

STOCK IT

INTO A CIRCLE: *Evergreen* (Abstract 121ABS 050). Into A Circle continue to issue delightful and surprisingly catchy singles and this stylish track counts as their most polished effort to date. It's about time they were recognised outside of their loyal band of followers.

3 MUSTAPHAS 3: *Linda Linda* (GlobeStyle NS1T) 121. These fun Balkan troubadours deliver a memorable, folksy track mixing Western and Eastern musical styles, livened up by a display of exotic instrumentation.

SADE: *Love Is Stronger Than Pride* (Epic SADE(X) 1). It's been a long time coming, but Sade responds to our call with this characteristically sophisticated, self-produced, jazz tinged ballad, although it is so downbeat it might have trouble getting noticed, which would be a pity for this slow burning number.



THE PLANET WILSON: innovative, effective and very promising.

TOP 75 SINGLES

26 MARCH 1988

MUSIC WEEK

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

| | | | |
|-----------|--|----------------------|--|
| 1 | DON'T TURN AROUND Award | 75 3/27/88 | Mercury/Island (126 24) (P) |
| 2 | DROP THE BOY Bros | | CBS/AT&T (3) (C) |
| 3 | I SHOULD BE SO LUCKY Kylie Minogue | | EMI (P&L) (B) (P) |
| 4 | CAN I PLAY WITH MADNESS Iron Maiden | 75 3/27/88 | EMI (126M 49) (E) |
| 5 | COULD'VE BEEN Tiffany | 75 3/27/88 | MCA (10747) (2) (P) |
| 6 | JOE LE TAXI Vanessa Paradis | | P.A. Productions/Polygram (162) (P) |
| 7 | CRASH The Primitives | | Virgin/RCA (R 476) (12" PT 41742) (BMG) |
| 8 | NEVER/THESE DREAMS Heart | | Capitol (126) (42) (E) |
| 9 | SHIP OF FOOLS Eros | | MCA (12) (MUTE 74) (RT) (S) |
| 10 | I GET WEAK Boyz n the Banda | | Virgin (19) (1) (44) (E) |
| 11 | TOGETHER FOREVER (Lover's Leap Remix) Rick Ashley | | RCA (R 4837) (12" PT 41818) (BMG) |
| 12 | LOVE IS CONTAGIOUS Tajiri Savella | | Polygram/Parlophone/WEA (W 2327) (W) |
| 13 | I'M NOT SCARED Eighth Wonder | | CBS (SCARE) (1) (C) |
| 14 | GROSS MY BROKEN HEART (Remix) Shirley | | Mercury (126) (RAN 15) (A) 3/27/88 |
| 15 | WHERE DO BROKEN HEARTS GO Whitney Houston | | A&M (107) (12" 46793) (BMG) 3/27/88 |
| 16 | BASS (HOW LOW CAN YOU GO) Simon Harris | | Virgin/London (126) (4) (F) 3/27/88 |
| 17 | RECKLESS Africa Bambaataa & Family (feat. UB40) | | EMI (126) (4) (E) |
| 18 | STAY ON THESE ROADS A-Ha | 75 3/27/88 | Warner Brothers (W 79307) (W) |
| 19 | I KNOW YOU GOT SOUL (The Double Trouble Remix) Eric B. & Rakim | | Columbia/Capitol (100) (104) (W) |
| 20 | DOCTORIN' THE HOUSE Goldie | | Mercury (10) (Or. Time) (12" 41712) (C&T) (RT) |
| 21 | GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean | | Mercury (10) (Or. Time) (12" 41712) (C&T) (RT) |

75
3/27/88

| | | | |
|-----------|---|--|-----------------------------------|
| 53 | PUSH IT Salt 'n' Pepa | | Mer/London (107) (2) (P) |
| 54 | SAY IT AGAIN Jermaine Stewart | | 10/Virgin (107) (18) (E) |
| 55 | LOVEY DOVEY (Remix) Tony Terry | | Epic/TOM (12) (C) |
| 56 | SET IT OFF (BUNKER '88 MIX) Bunker Kru/Harlequin 4's | | Champion/Charm (12) (4) (BMG) |
| 57 | PRIVATE PARTY Wally Jump Jr. & The Criminal Element | | Brookside/AM (USA) (1) (4) (F) |
| 58 | WHEN WILL I BE FAMOUS? Bross | | CBS/AT&T (12) (C) |
| 59 | RIDE LIKE THE WIND Saxon | | EMI (12) (6) (4) (E) |
| 60 | HOW CAN WE EASE THE PAIN Moat Priest/feat. Beres Hammond | | 10/Virgin (107) (20) (E) |
| 61 | SHE'S LIKE THE WIND Patrick Swazey/Wendy Fraser | | RCA (R 4636) (12" PT 49564) (BMG) |
| 62 | I WALK THE EARTH Voice Of The Beehive | | Mer/London (107) (16) (P) |
| 63 | SWEET LIES Robert Palmer | | Island (12) (1) (3) (P) |
| 64 | FAITH We Papa Girl Rappers | | Java (19) (1) (4) (BMG) |
| 65 | GIVE IT TO ME Bom Bom | | Swing 7016 (10) (12" 045 19) (A) |
| 66 | NOBODY (CAN LOVE ME) Tongue In Cheek | | Columbia (10) (1) (1) (E) (S) |
| 67 | LADY MADONNA The Beatles | | Parlophone & S&S (S) |
| 68 | SHAKE! HOW ABOUT A SAMPLING, GENE? Gene and Jim Are Into Shakes | | Kough Trade (10) (1) (1) (P) |
| 69 | SPY IN THE HOUSE OF LOVE Was Not Was | | Fontana/Photogram (WAS 212) (P) |
| 70 | SHOULD'VE KNOWN BETTER Richard Marx | | Mercury/EMI (12) (47) (12) (E) |
| 71 | CANDLE IN THE WIND (LIVE) Elton John | | RockafPhotogram (ES 1512) (P) |
| 72 | I WON'T FEEL BAD Simply Red | | Island (12) (1) (1) (W) |
| 73 | TOWER OF STRENGTH | | |

sade

LOVE IS STRONGER THAN PRIDE



| | | | | |
|-----------|---|--------------|---|-----|
| 21 | GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean | 7 7/27/78 | Atlantic A 932071 (W) | BMG |
| 22 | ONLY IN MY DREAMS Debbie Gibson | 7 7/27/78 | Atlantic A 932071 (W) | BMG |
| 23 | BEAT DIS Bomb The Boss | 7 7/27/78 | Motown/Rhythm King/Mca D000121 (J&R) | BMG |
| 24 | HEART OF GOLD Jonny Drowz Jazz | 7 7/27/78 | Virgin 45711 (4&B) | BMG |
| 25 | TEMPTATION Wei Wei Wei | 7 7/27/78 | Phonogram/Phonogram E/RNE 1121 (F) | BMG |
| 26 | LOVE CHANGES (EVERYTHING) Climie Fisher | 7 7/27/78 | EMI 1212M 47 (E) | BMG |
| 27 | I WANT HER Keith Sweat | 7 7/27/78 | Vanguard/Emilakes BKK 4811 (W) | BMG |
| 28 | THAT'S THE WAY IT IS Mel & Kim | 7 7/27/78 | Super Int'l SURETY 117 (E) | BMG |
| 29 | I FOUGHT THE LAW The Clash | 7 7/27/78 | CBS CLASSIC 1 (C) | BMG |
| 30 | GIMME HOPE JO ANNA Eddy Grant | 7 7/27/78 | Isr ICE 9370 (12-28311) (A) | BMG |
| 31 | JUST LIKE PARADISE David Lee Roth | 7 7/27/78 | Warner Brothers WB 11071 (W) | BMG |
| 32 | DOES ANY OF US TRUST Magma | 7 7/27/78 | Popular POPSPR 150 (F) | BMG |
| 33 | DREAMING Glen Goldsmith | 7 7/27/78 | Reproduction/MCA PR 4171 (12-PT 4171) (BMG) | BMG |

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| 34 | PROVE YOUR LOVE Taylor Dayne | Actra 198610 (12-49810) (BMG) | Def Jam BANGSET 3 (G) |
| 35 | HOW MEN ARE Atrac Camera | WEA 17118 (17) (W) | |
| 36 | TELL IT TO MY HEART Taylor Dayne | Actra 198616 (12-49816) (BMG) | |
| 37 | AIN'T COMPLAINING Status Quo | Virgin/Phonogram QUO 2112 (F) | |
| 38 | HAZY SHADE OF WINTER (Remix) Bonnie Raitt | Def Jam BANGSET 3 (G) | |
| 39 | GOODGROOVE Derek & The Dominos | Music Of Life/NOTES 11 (12-NOTE 12) (F) | |
| 40 | JUST A MIRAGE Jellybean featuring Aaliyah Berrett | Crystal 2113 (C) | |
| 41 | GIRLFRIEND Pebbles | MCA/MCA 11123 (F) | |
| 42 | FOR A FRIEND The Commodores | London LON 901146 (F) | |
| 43 | I THINK WE'RE ALONE NOW • Tiffany | MCA/MCA 11111 (F) | |
| 44 | I PRONOUNCE YOU The Madonnas | Virgin VST 1054 (E) | |
| 45 | DOMINION The Sisters Of Mercy | Mercury/Mercury/WEA MR 4311 (W) | |
| 46 | SUEDEHEAD Morrissey | Hi! Master's Voice/EMI 12792P 1418 (E) | |
| 47 | DEVIL INSIDE INXS | Mercury/Phonogram INXS 1012 (F) | |
| 48 | DO THIS MY WAY Kid 'n Play | Columbia/CBS/CBS 600101 144 (C) | |
| 49 | PINK CADILLAC Natalie Cole | Mercury/EMI 1213M 13 (E) | |
| 50 | PIANO IN THE DARK Brenda Russell | Reprise/J&M USA 111023 (F) | |
| 51 | CRAZY Ice Cube | Chryslar CHR 11315 (C) | |
| 52 | C'MON EVERYBODY Eddie Cochran | Liberty 125006 9 20 (E) | |

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|-----------|--|----------------------------|--|
| 73 | TOWER OF STRENGTH The Mission | 194 451257 (12-451257) (C) | |
| 74 | O.O.O. LA LA LA Tina Turner | Capitol 11701 444 (C) | |
| 75 | ADDICTED TO LOVE (LIVE) Tina Turner | Capitol 11701 444 (C) | |

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| | | | |
|----|-----------------------------|----|---------------------------|
| 1 | DON'T TURN BACK (Remix) | 21 | GET OUTTA MY DREAMS |
| 2 | BASS HOW LOW CAN YOU GO | 22 | JUST LIKE PARADISE |
| 3 | Seven Years 'Til I See You | 23 | LOVE CHANGES (EVERYTHING) |
| 4 | NOT SOUL EYE & A Boin | 24 | JUST LIKE PARADISE |
| 5 | DROPTHEBOMB | 25 | LOVE CHANGES (EVERYTHING) |
| 6 | SHIP OF FOOLS Emert | 26 | LOVE CHANGES (EVERYTHING) |
| 7 | DOCTOR IN THE HOUSE | 27 | LOVE CHANGES (EVERYTHING) |
| 8 | NEVER THESE DREAMS | 28 | LOVE CHANGES (EVERYTHING) |
| 9 | PHOTO SCARED English Wonder | 29 | LOVE CHANGES (EVERYTHING) |
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| 59 | PHOTO SCARED English Wonder | 79 | LOVE CHANGES (EVERYTHING) |
| 60 | PHOTO SCARED English Wonder | 80 | LOVE CHANGES (EVERYTHING) |

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GLEN GOLDSMITH
DREAMING

THE NEW SINGLE



THROWING MUSSES move a few blocks closer to mass acceptance

The good news is that Watcha Gonno Do About II by the original Pretenders (originally available with the late Flexipop mag) is ace, Surf'n' USA by the Jesus & Mary Chain is chaotically great, Love Of The Common Man by Mouthize Sanling is reminiscent of Dianne Warwick and Jump by Aztec Camera is a version of which Lou Reed might be proud. The bad news is Fuzzbox's Spirit In The Sky, Brilliant's Sergio Mendes-like It's A Man's Man's Man's World and a pompous Love Hangover from the Associates. Echo & The Bunny's covering of Raye Aronake is sacrilege, even if Pop Manzanek did produce it, and Jolene by Strawberry Switchblade has a nice harp solo. The ladies on the sleeve are Keeler and Rice-Davies, in case anyone wonders. Full marks for the idea, 50 per cent for execution, which is better than many of today's albums. **JT**

Angel Eyes are among the album's high points, with de Ville finding a new mode of delivery for his diesel stained vocals. If Knopfler's presence gives Miracle a higher profile than it may otherwise have received, de Ville could find that he has shrugged off his cult status and is moving into mainstream sales. **MC**

MAXINE DANIELS: Pockefferl Of Dreams. Calligraph Records: CLGP 016. Producers: Humphrey Lyttelton & John Graham. Distributed by PRT. Until serious illness and a near-catastrophic nervous breakdown put the brakes on her blossoming career, Maxine Daniels was on course to become the UK's leading jazz singer. Her recent comeback is a welcome breath of fresh air on otherwise lacklustre jazz vocal scene. Maxine's relaxed, unfurled delivery (reminiscent of Rosemary Clooney at her best) is here showcased on such standards as the title track, Seems Like Old Times, Irving Berlin's melancholy Change Partners and the wistful, resigned For All We Know. The George Formby classic Leaning On A Lamp Post emerges as a very acceptable Dixie romp. There's also a tasty menu of instrumental solos, from the tenor sax of Tommy Williams and Danny Moss, Roy Whittle's fluent trombone, and the eloquent piano of Brian Lemon. Perhaps a little too jazz-inclined for across-the-board appeal, but certainly a classy album that deserves to be heard. **KG**

THE HALL (left) hope they'll be climbing up the charts, while Rick Springfield explores the Rock Of Life

ing another highly-successful season of Ronnie Scott's towards the end of '87. Solo-wise, its all-round strength is second-to-none. On this occasion, it's tenorist Joe Henderson, multi-saxman Nathan Davis, and particular pianist Kenny Drew who provide the individual highlights. Material, as usual, is well-chosen, including a luminous title-track dedication, by Drew, to the late Kenny Clarke (the band's original cornerstone and raison d'être). This is also jazz scribe Mike Hennessey's record debut as composer with the delightful jazz-waltz Gabby. **SB**

KEVIN AYERS: Falling Up. Virgin V 2510. Producer: Colin Fairley. Ex-Soft Machine, and former employer of a young Mike Oldfield, Ayers has made a dozen or more albums since 1970 without reaching the chart, yet his quirky output continues to attract major labels. Recorded in Spain with local musicians plus guitarist Ollie Halsall, with whom he co-wrote half the songs, this LP is typical of his approach. In the curiously titled Am I Really Marcel?, he sings 'I've got no ambition, guess I'm 'fraid of place, 'cos I'd rather go fishing than run in the rain'. He's a lucky man if he can live like that. Two potential left-field singles are That's What We Did Today and Night Fighters, which have more appeal than the Oldfield-penned Flying Star. **JT**

DENNIS BROWN: Inseparable. J and W WKLPT. Producer: VMI Ltd. Distribution: EMI/Jet Star. Despite his recent successful tour, and the success of the single Aboba Jan Hoi in the reggae charts, Dennis Brown has not made the national charts, like other artists of his calibre. Maxi Priest and Freddie McGregor. Although certain rocky tracks like So Nice To Be With You and Hot Lady on side one are rather shaky, the album on the whole is as good as can be expected from the crown prince of reggae. Catchy love song Senorita should be the next single and it should do well, because the heavy thumping guitar and good lyrics are smoothly arranged with Brown's majestic voice to make it a hit. **OD**

VARIOUS ARTISTS: Under The Covers. WEA WX 146 (Cass: 242268-4, CD: 242268-8). An excellent concept — yesterday's hits, interpreted by today's artists — but only partially success-

STOCK IT

THE FALL: The Frenz Experiment. Beggars Banquet BEGA91. Just when you think The Fall is taking a step nearer to full-on post-punk, this one is full-on commercialism. Mark E. Smith puts his foot down again and comes up with an album of live tracks like Frenz and Carry Bag Man stick to the qualities the Mancunian band is renowned for — sparse, repetitive rhythms and obscure, rambling vocals. Smith, as usual, takes a cynical but very acceptable look at the more mundane and perverse aspects of human life while the band builds up an often hypnotic wall of sound behind him. This chorismic album should sell well among the band's cult following and the inclusion of the single Victoria could help it reach a wider audience. **NR**

STOCK IT

RED HOT CHILLI PEPPERS: The Uplift Mojo Party Plan. EMI Manhattan AML 3125. The Chili Peppers have been the subject of no little media interest after posing for photo sessions wearing nothing but a well positioned sock. This LP is their third, and recent UK dates have shown them to be a popular live draw, so it must have been a disappointment for EMI not to see the recent Right Like A Brave single do better. This album contains several other potential 45s however, and given the band's striking visual appearance, one can only speculate on the possibilities once the group make it on to TV. The track is a modern blend of speed metal with a wise funk strain, and it works better on record than it does live. Move over The Beastie Boys, your time is up. **JH**

STOCK IT

THROWING MUSSES: House Tornado. 4AD CAD1802. Distribution: Rough Trade and the Cartel. With Throwing Muses signed to Sire in the States, the extra promotional and promotional that they'll be receiving is critical in the breaking of this record. With the group set to tour Europe in support, it's all down to what they've done on the streets, in the grooves and without any shadow of a doubt, there won't be any disappointments. Following the extra press coverage, earlier releases, House Tornado really underlines their potential, moves a few blocks closer to mass — more commercial — acceptance, and stands out as one of the strongest records from the last couple of years. Cult followers won't be let down, there are still enough of the group's individual quirky offbeat glances, while new listeners will merely become besotted with the gigantic proportions of this album. A monumental release that no turntable, CD player or Walkman should be without. **DEI**

PARIS REUNION BAND: For Klook. Sunset SNTF 977. Producer: Rone O'Swerman. A timely release by this superior outfit, follow-



RICK SPRINGFIELD: Rock Of Life. RCA PI 86620 (Cass: PK 86620, CD-PD 86620). Producers: Keith Olsen & Artist. In the past, Springfield has given his dog star billing on an album sleeve, and had enough US air for a credible Best Of LP. This isn't his best album because too few tracks possess the individuality necessary for UK in-ter-est. Soul To Soul sounds like Foreigner, Woman Like Holl And Cotes, and Hold On To Your Dream like REO Speedwagon. However, World Start Turning and Tear It All Down are much nearer to Springfield and thus acceptable, while the one cover here (if You Think You're) Groovy, is a Small Faces song which was recorded by P.P. Arnold many moons ago. With a UK chart score of two minor hits in 1984, this won't catapult Springfield to superstardom, but it's by no means a total disaster. **JT**

STOCK IT

VARIOUS ARTISTS: London Pavilion Volume Two. el Records ACM1. Distribution: Innacore. The el theory of perfect pop, however the cost, has caused it no end of problems, but the quality of the label's releases certainly warrants the trials and tribulations. This compilation is a year-end cash-out which highlights some of the time-less three-minute splashes that the strangely named roster has created. It is an amalgam of a forward-looking label's potential, displays a knowledge of musical genres as diverse as showtune, John Barry, Anthony Newley, surf, ballads and novelty that's ideally moulded to create a new selection of wayward, almost kitsch, tunes. There's a stylish explanation for a masterpiece where the focus is on fun and an immediate pop feel, the like of which hasn't been sampled since a long time back. The el label is presenting pop music that doesn't gender to current tasteless fad trends, this LP is the perfect place to embark into their softy-finted world. **DEH**

JONI MITCHELL: Chalk Mark In A Rain Storm. Geffen Records WX 141. Producers: Larry Klein and Artist. Rumour has it that Joni Mitchell no longer likes the sound of her voice (her fans would disagree) — but perhaps she explains in some part the wierd and wonderful collection of artist-mug quest appearances on this album. Thomas Dolby, Don Henley, Billy Nelson, Tom Petty and Billy Idol. Yet it works (as if we should ever doubt that it would). Working closely with partner Larry Klein, Mitchell has produced another superbly innovative, ecologically sound, if ultimately pessimistic LP. Highlights include The Tao Learns Prophecy, The Beat Of Black Wings, The Reoccurring Dream and a reworking of the 1955 Frankie Laine hit, Cool Water. No home should be without one. **KS**

Winding up the gramophone this week: Nick Robinson, Julian Henry, Donnie Van Zant, Britt Johny, Tabler, Ola Doring, Matthew Gault, Keith Goodwin and Kay Sinclair.

TRACKING

by Dave Henderson

TROUBLE has befallen **The Sugarcooks** with guitarist **Thorp** breaking his hand. The group's four tapes have been brought forward. There'll be a new single (in seven, 12, cassette and CD formats) released on April 5 — that's titled *Deus* — and the group's debut LP, *Life's Too Good*, will follow at the end of April. All releases are on One Little Indian through the Cartel. **Ruska Records** (through Red Rhino and the Cartel) release a new mini-LP called *Gutter Light* from **The Dustdevils** and that release will be followed by **Little Brother's** Champion *The Underdog Album*, **WMTD's** *Welcome To The Global Cosmo 12 Inch*, **The Good Shepherds'** One album and **Third Circle's** *Cash Farming 12 Inch*.

CARDIFF-BASED popettes, **Paper's** new *Feath* release their second single, *Through The Roof*, on Garage 27 through Pinnacle. It should provide yet more interest in the band who look set to be grasped by some cheque-wielding monster in the not-to-distant future. From America (but still through Pinnacle over here), **BIBO** have a new album, *That Love Thing*, released on **Demon** (having been licensed from Frontier in the US). **Demon** also has a fine new album from **Giant Sand** called *Storm* and **Thin White Rope's** new opus in *The Spanish Cave*. **Demon** associate, **Edel** has a **Scream'n' Jay Hawkins** re-release in the form of the double LP set *Feast Of The Mau Mau* and there's talk, on the grapevine, of future releases from **The Damned** and **Taj Mahal**.

THE HEARTLAND label, through **Revolver** and the **Cartel**, has a couple of rolling country classics in **Randy Erwin's** yodeling gem *Cowboy Rhythm* and **Freddie Steady's** *Wild Country's* *Lucky*

Seven LP. **Freddie** has seen occasion on a number of drum stools, from **Roky Erickson** to **Jerry Jeff Walker**. Now, if you think that lot's down home, there's a trio of things from **New Rose** (through Pinnacle) that will put hairs on your trigger finger. **Ex-Big Star** man **Alex Chilton** returns with a fine single called *Deanna*. **Leo Lyons** and **Joe** (through Pinnacle) that will put hairs on your trigger finger. **Ex-Big Star** man **Alex Chilton** returns with a fine single called *Deanna*. **Leo Lyons** and **Joe** (through Pinnacle) that will put hairs on your trigger finger. **Ex-Big Star** man **Alex Chilton** returns with a fine single called *Deanna*. **Leo Lyons** and **Joe** (through Pinnacle) that will put hairs on your trigger finger.

THE **RED Rhino** label has five new releases ready to roll, and a pretty fine selection of contemporary rock 'n' groove they are too. On album and CD, a charity bash for the **Terence Higgins Trust**, there's a compilation of **Johnny Cash** covers with a roll-call that boasts **Steve Mack of That Petrol Emotion**, **Pete Shelley**, **David McComb of The Triffids**, **Michelle Shocked**, **Marc Almond** and more. The album's called *11 Things Are Brighter*. **The Gun Club** have a remixed version of the Mother Juno album track *Breaking Hands*, released. **Horseland** featuring **Red Guitars** and **Nyann Nyam's** release a single called *Love Dies Again*. **The Rhythm Sisters** take American boys from their *Road To Roundhay* Per LP and **Zoviet-France** have an album/CD release called *Shooting At The Ground*.

SUDDEN SWAY continue to confound the world with a new album/soap opera/musical called *76 Kids Forever* — a tight, enigmatically good piece which will create all amounts of coffee table conversation for years to come. **Love And Rockets** release a single, *No New Tale*, from their *Earth, Sun, Moon* album in a brief lull in American activity (they're about to embark on the second half of their fifth



SUDDEN SWAY get into the right spirit for '76 Kids Forever

US) tour. The track is *No New Tale* and it's on **Beggars Banquet**, the groovily named **4,000,000 Telephones** (which is six months of nothingness to release an album, the **Must Careful**, on **Summerhouse** through **Red Rhino Cartel**).

THE CONTINUING saga of **Stamping At The Klub Foot** — that hive of rockability, psychobilly and stuff — reaches volume five (through Pinnacle) with a finely hand-painted collection, with tracks from **Shark Bait**, **Sergeant Slikko's Krazy Combo**, **Blakes Long Tall Texans**, **The Highliners** and yet more ripping up the floors boards. Adjusting those quilts and pulling on your belt, make way for the **Beat Goes Public** label which boasts three new releases through **PRT**. There's the classic album *Dance Juice* — with contributions from **Mark Murphy** and **Dave Pike** — **Johnny Hammond's** *Gears LP* (it originally saw the light of day back in '73) and the label's first homegrown release in **Snowboy's** *Ritmo Snowbo* — a 12 inch by **Southend DJ** percussionist **Snowboy**.

More re-issues! Well, these aren't in the blues and R&B legend department, but let's just list the collection of releases (through Pinnacle) which cover a totally different area and include old *Harvest* releases from **Shirley And Dolly Collins**, *Love, Death And The Lady*, **Dory Previn's** *Mary C Brown* and *The Hollywood Sign*. **Edgar Broughton's** *Sing Brother*, **Sing, **Kevin Ayers' Whichever She Brings, plus three from *The Hollies* — *Stay With In The Hollies* and *For Certain* — *Because* — and a couple from **The Groundhogs** in *Blues Oblivion* and *Best Of '69-'72*.****

SO WHO are the mysterious **Palthead's**? Well, you can catch their single, *No Bunny!* *Will Refuse* on **Wax Trax** (through Southern Distribution) and try to discover for yourselves. Meanwhile **Wax Trax** also has a 12-inch dance syncopation from **Fini Tribe** in *Make It Eternal*.

TOP 40 SINGLES

| | | |
|----|---------------------------------------|----------------------------------|
| 1 | CRASH | Leezy/ICA (FRITS) (BMG) |
| 2 | SHIP OF FOOLS | Maria MURPHY (VIRTSOP) |
| 3 | DOMINION | Merch/Ed Release/VEA (MARA) (E) |
| 4 | SUEKHEAD | HQ/Maria's/You/EMI (POP) (E) |
| 5 | WALK THE EARTH | London (DNR) (E) |
| 6 | TOWER OF STRENGTH | Mercury/Phonogram (MTH) (E) |
| 7 | SHAKE! (HOW ABOUT A SAMPLING, GENET?) | Rough Trade (P) (24) (UK) |
| 8 | MAKE MY HEART VTE | Chrysalis (CLM) (E) |
| 9 | NOBODY'S TWISTING YOUR ARM | Reception (BCOR) (VIR) |
| 10 | THE MAJESTIC EAST | Real Time Records (RTS) (VIR) |
| 11 | IF I SHOULD FALL FROM GRACE WITH GOD | Page/Mohave/SBR (FG) (E) |
| 12 | KIDNEY BINGOS | Merch/US (S) (VIR) |
| 13 | UNDER THE MILKY WAY | Archie (19) (7) (BMG) |
| 14 | NUMB | Beggars Banquet (BG) (28) (V) |
| 15 | I CAN'T ESCAPE FROM YOU | EMI (UMK) (E) |
| 17 | SHIMMER | Subway (SW) (17) (E) |
| 18 | GALE FORCE WIND | Virgin (V) (34) (E) |
| 19 | COLD SWEAT | One Little Indian (OTI) (29) (V) |
| 20 | ALL NIGHT LONG | Beggars Banquet (BG) (28) (V) |
| 21 | KAISER! FOR A KRUISIN | Rhyme King/Music (RTK) (E) |
| 22 | WE TAKE A LOT | Sub/London (LASH) (17) (E) |
| 23 | TAKE IT | Virgin (V) (35) (E) |
| 24 | TEENAGE | Merch/EMI (M) (E) |
| 25 | WILD HEARTED WOMAN | Edel/Phonogram (E) (24) (E) |
| 26 | ON! LOVE | Sub/London (LASH) (17) (E) |
| 27 | CHARLES | Ensign/Chrysalis (EN) (12) (E) |
| 28 | THIS NELSON ROCKERFELLA | September (SEP) (E) |
| 29 | KNATURE OF A GIRL | Makino (SOMA) (S) (M) |
| 30 | GOODBYE GOODBYE | Hoschold (H) (1) (E) |
| 31 | DYING FOR IT | 3rd & 7th (AG) (A) (17) (E) |
| 32 | INSIDE OUT | Blue Cat (AZ) (E) (E) |
| 33 | LIGHTNING STRIKES | Rough Trade (RT) (E) (E) |
| 34 | PEEL SESSIONS | Virgin (V) (34) (E) |
| 35 | PEEL SESSIONS | Strange Fruit (SFS) (20) (E) |
| 36 | I CAN'T LIVE WITHOUT MY RADIO | Product (L) (M) (P) (20) (E) |
| 37 | DO IT ON THURSDAY | Cap And Moses (AM) (E) (E) |
| 38 | WILL NOBODY SAVE LOUISE | Ligh Blue (L) (17) (E) |
| 39 | WHITE LIES | Virgin (V) (35) (E) |
| 40 | NIGHT TRACKS | Night Tracks (NT) (26) (E) |

TOP 20 ALBUMS

| | | |
|----|--|--------------------------------------|
| 1 | CHILDREN | Mercury/Phonogram (MTH) (E) |
| 2 | FLOODLAND | Merch/Ed Release/VEA (MARA) (E) |
| 3 | THE CIRCUS | Maria STUMAS (E) (17) (E) |
| 4 | IF I SHOULD FALL FROM GRACE WITH GOD | Page/Mohave/SBR (FG) (E) |
| 5 | ALL ABOUT EVE | Edel/Phonogram (E) (24) (E) |
| 6 | THE FRENZ EXPERIMENT | Beggars Banquet (BG) (E) (E) |
| 7 | TATTOOED BEAT MESSIAH | Mercury/Phonogram (MTH) (E) |
| 8 | THIS IS THE STORY | Chrysalis (CLM) (E) |
| 9 | SUBSTANCE | Factory (FACT) (20) (E) |
| 10 | A PIERCE PANCAKE | Ensign/Chrysalis (EN) (E) |
| 11 | THE WORLD WITHOUT END | Blue Cat (AZ) (E) (E) |
| 12 | GEORGE BEST | Reception (BCOR) (VIR) |
| 13 | WOODEN FOOT COPS ON THE HIGHWAY | Rough Trade (RO) (17) (E) |
| 14 | THE RICH | Archie (19) (7) (BMG) |
| 15 | ROUGH EDGES | EMI (N) (28) (E) |
| 16 | BIRTH SCHOOL WORK, DEATH | EMI (N) (28) (E) |
| 17 | INTRODUCE YOURSELF | EMI (N) (28) (E) |
| 18 | UNWARRANTABLE LUST | Sub/London (LASH) (17) (E) |
| 19 | ONLY THE METEORS' FLY PURE PSYCHOBILLY | Beggars Banquet (BG) (E) (E) |
| 20 | TACKHEAD TAPE TIME | Assignment/Cherry Red (GRAN) (3) (E) |

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| 24 | 13 | CHILDREN • CD | Mercury/Phonogram | MSH2 |
| 25 | 15 | BAD ***** CD | Mercury | 4492981 |
| 26 | 18 | THE CHRISTIANS • CD | Lead | LRS 915 |
| 27 | 19 | NOTHING LIKE THE SUN • CD | AMM | AMA 6402 |
| 28 | 21 | THE JOSHUA TREE ***** CD | U2 | U2 105 |
| 29 | 25 | PET SHOP BOYS, ACTUALLY *** CD | Parlophone | PCSD 104 |
| 30 | 23 | IDLEWILD • CD | Liberty | Liberty/WEA |
| 31 | 23 | BAD ANIMALS • CD | Capitol | ESTV 2022 |
| 32 | 30 | DIRTY DANCING (OST) CD | KCA | K 6448 |
| 33 | 20 | THE CIRCUS • CD | MCA | STUM 35 |
| 34 | 38 | IF I SHOULD FALL FROM GRACE ... CD | Polygram | MSRH 114 |
| 35 | 37 | TELL IT TO MY HEART • CD | Acme | 288 898 |
| 36 | 22 | NOW AND ZEN • CD | Esperanza | Atlantic |
| 37 | 28 | COME INTO MY LIFE • CD | Mercury | LOM2 47 |
| 38 | 27 | BEST OF HOUSE VOL. 4 • CD | Sire | MRHO 4 |
| 39 | 31 | FAITH *** CD | Mercury | 440001 |
| 40 | 36 | SKYSCRAPER • CD | Warner | Warner |
| 41 | 48 | MAKE IT LAST FOREVER • CD | Ventura | Ventura |
| 42 | 24 | PHANTOM OF THE OPERA *** CD | Polygram | PD09 |

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|----|----|-----------------------------------|----------|----------|
| 43 | 44 | FLOODLAND • CD | Mercury | Rivers |
| 45 | 46 | STRETSOUNDS HIP HOP 20 • CD | Shed | ELCST 20 |
| 47 | 48 | TALA SEVILE • CD | Capitol | ESTV 271 |
| 49 | 50 | BLOW UP YOUR VIDEO • CD | Atlantic | WT 144 |
| 51 | 52 | A PORTRAIT OF ELA FITZGERALD • CD | Sire | SMR 847 |
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'A harmless piece of hokum' is how Bill Cotton described the Eurovision Song Contest in 1973, but has it changed at all as it approaches its 33rd birthday? Nigel Hunter looks at how the event is being brought up to date and how it's going to shake off the rumpy-tumpy image



BUCKS FIZZ: in action the last time a British entry won, 1981 (Pic: LFI)

It's rumpy-tumpy time

IT'S HERE again. Like income tax demands, wet summers, late trains and English rugby defeats, there is an inescapable inevitability about the annual A Song For Europe and Eurovision Song Contests.

It's the 33rd year of the event. For a whole generation, some songwriters and music publishers have been striving frantically to get their entry into the last eight for the A Song For Europe eliminating process, and hoping it will win to go on to the Eurovision final, representing the United Kingdom. And then praying it will avoid the ultimate Eurovision humiliation in the final judging — nil points (or "pwa"), as they say across the

Channel).

"Some is the operative word because by no means all the songwriters and publishing fraternity approve of the proceedings and want to be involved. And, in recent years at least, the record companies for the most part have barely stifled a derisive yawn about the Eurovision Song Contest and all its works.

Something that's been going on for 33 years is liable to become limp without some modernisation and updating. Or so one would think. Yet A Song For Europe always commands a healthy viewing figure, and the Eurovision final has hundreds of millions glued to their small screens throughout Europe and Israel.



BROTHERHOOD OF MAN: often associated with the worst of Eurovision tradition, but their winning song sold 6m copies

In addition, there exists the Eurovision Song Contest Fan Club (the main one of several similar bodies) with its own regular newsletter and conventions, and a member of the OGAE international network of such clubs. So it seems that, as far as Joe Public is concerned, the Eurovision event is a winner in itself and OK for OGAE.

Arguments have been in progress for some years now about the UK's entry (we haven't won since Making You Mind Up by Bucks Fizz in 1981, incidentally). Some say we must avoid the rumpy-tumpy Euro prototype song in favour of something more accurately reflecting the UK's primary influence in contemporary pop music.

That opinion, however, takes no account of the sneaking suspicion that some national juries voting in the Eurovision final will be more influenced by national prejudices against foes than any song subtleties — or whether or not the performers are wearing golden boots.

The final eight songs for the A Song For Europe elimination event on Friday (March 25) were

every year, and does find good quality songs.

He discloses that some major artists were approached last year about taking part in the 1988 Eurovision contest, "but none responded favourably". Dods-well points out that the event is widely popular, is taken seriously on the Continent, and the UK music industry should drop itsopathy and cynicism.

"Everyone knocks Eurovision, but some of the songs are really great. We've got to change people's attitudes towards it in the music business."

Some of those attitudes are deeply entrenched, though, and not for changing. Martin Costello of Complete Music reveals he used to enter a song every year, but not since 1985.

"Our catalogues aren't geared towards it," he says. "It's not a very good standard of song and it's not representative of what's going on now. Boom Bang A Bang was great in its day, but it shouldn't be recycled endlessly."

Steve Lewis of Virgin Music agrees, although not to the extent of shunning the contest altogether. He sees it as lagging on the lowest common denominator, and claims that those who have written Eurovision successes haven't scored any comparable results outside that context.

"It's not about songwriting excellence, but more the BBC putting on a lightweight peak time variety show — and that's not easy to do."

"It's all about a formula, not a song," maintains David Platz of Bucks Music. "Over the past few years, that formula has become totally boring and predictable. Because of the formula, no songs don't get through. I published a Leslie Bricusse entry years ago which was only runner up in A Song For Europe. It was called My Kind of Girl, and was recorded by Matt Monro and hundreds of others. It still wouldn't get through."

Songwriter-publisher Tony Hiller thinks differently, of course. He's seen nine of his entries make the A Song For Europe last eight over the years, and in 1976 Save Your Kisses For Me sung by Brotherhood Of Man won the Eurovision final.

"That song sold 6m records and that's how good Eurovision can be if the song is right," states Hiller. "It's an important contest, and a must for songwriters, particularly today when most songs recorded come from the bands."

The BBC has abolished the regional panels for the A Song For Europe. In a move which some erstwhile viewers can vote through the some computerised telephone system utilised for Bob Saus Opportunity Knocks.

In the Eurovision final in Dublin on April 30, each participating nation will appoint a jury of 26 members who will not be notified of their selection before April 23. Each jury will consist of people able to demonstrate their interest in popular music as well as being representative of the public of their country.

There will be eight men and eight women, with four jurors aged between 15 and 25, four between 26 and 35, four between 35 and 45, and four between 45 and 60 or over. Music industry personnel or persons connected in any way with the business are excluded.

So let's hope that on both Friday and April 30 the best song wins. But will it?



STEVE LEWIS of Virgin Music: "it's targeting on the lowest common denominator"

selected by a panel at the BBC TV Centre on February 12. The panel comprised representatives of the MPA, BASCA, the BPI and Radio 2 producers.

A total of 180 entries were received, somewhat less than last year, and were winnowed down to 20 for the consideration of the TV Centre panel by a series of MPA selection committees. Entries were limited to two songs per publishing company, and the entry fees were £40.25 per song for MPA members and £80.50 for non-MPA publishers. Most entries came from smaller companies, although several of the majors also submitted songs.

"It's a good year for originality," reports MPA secretary Peter Dods-well. "There's more sophistication, and the stereotype Euro songs were all eliminated in the initial judging. I believe our eight songs this year are all worthy of the charts, and record companies should pay attention to them. It's very much a worthwhile exercise

The shift in emphasis from profit to quality and image is due to artists taking a greater interest in how they are merchandised. Karen Faux looks at some of the wide-ranging services now available



MICK WRIGHT and Peter Collins of Acme: placing emphasis on flexibility

SOPHISTICATED IS not an adjective that might readily have been applied to the merchandising business in the past — but now that's changing. In tune with current trends, merchandisers are shaping up to provide a broader range of services spanning initial design, origination of specialist product, manufacture, tour sales and retail distribution.

The shift in emphasis towards quality and image is mainly due to the artists themselves taking a much

Merchandise turns image-conscious

closer interest in their product and subsequently demanding a higher level of on-tour service. Acme Total Merchandising — just past its tenth birthday — is one company which has been recently working on the sort of flexibility that means it can accommodate any artist requirements in both tour and retail areas.

Acme's service department combined with in-house manufacturing facilities mean that a range of merchandise can be as limited or as wide as the situation requires. It can provide personnel on the road to take complete responsibility for sale of product or, alternatively, when a band wants to handle its own tour sales, Acme is there to advise on product and quantities along with accessories such as display stands and flight cases. By liaising on a daily basis with the tour manager it can ensure that stock levels are maintained.

Licensing executive Peter Collins says: "Basically, we are not into the age-old tradition of lending bands big money — we prefer to work beside them and help them to grow. We hope that by providing young, up-and-coming bands with merchandise in their early days they will stay with us, then when they demand a bigger volume we ultimately gain."

"We don't just print, we advise on numbers, product and range. We have the production capabilities to turn round product for gigs at very short notice and we can get it across the country at lightning speed from our production plant in Northampton."

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MERCHANDISING

► FROM PAGE 27

It would appear that it is ultimately to the benefit of the merchandiser for bands to be closely involved with the product, but Collins says: "We are not for or against bands controlling their merchandise. However, as far as we are concerned, it has eliminated the risk of paying a large advance to a band which can often mean that the quality of the product suffers. We would rather produce good quality merchandise and work alongside the band — that relationship is very important." Graham Ball of Artists Merchandise says that the interest bands now take in the product is a definite departure from the days when profit was all that mattered. "We offer alternative deals which enable bands to have more control over quality and design — and also over price and profit," he says. "Image is now of the utmost importance rather than the maximising of profit. This reflects the success of image-conscious bands and artists such as Terence Trent D'Arby — who we recently handled."

In response to buy-outs, business Artists Merchandise is currently expanding its manufacturing base and has just opened a new unit in north-west London with a printing capacity of up to 12m t-shirts per annum. By concentrating on the manufacturing and printing side, the company now provides other merchandisers with product. Adrian Hopkins of Adrian Hopkins Promotions corroborates the benefits of snapping up bands before they're big and staying with them as they progress. He reports that as merchandisers are more aggressively going after business, record companies are responding by looking to the merchandiser to set the touring side up, provide more support and get involved in sponsorship aspects.

Hopkins says: "Merchandisers tend to form very strong relationships with their acts. We are very aware of the long-term benefits of supporting new bands and artists. For example, with Suzanne Vega we offered to do shirts at one of her first gigs — it took off and we're still with her. Initially it's a gamble — but if the artist makes it, then it pays off. We also pursue business from people who we know to have tours coming up. With Cliff Richard we bombarded him with ideas for a long while and we are now handling his tour."

Hopkins confirms that flexibility and speed of turn-round is becoming extremely important and he stresses that he is prepared to tackle any job however small or large it may be. "We have the capability to produce 300 four colour shirts in an hour. Merchandisers can find themselves in a bit of a dilemma with quantities, where on the one hand they are expected to judge tour demand from city to city, but on the other — expected to cater for

QUALITY AND image of merchandise is now of prime importance as Terence Trent D'Arby, U2 and Queen have testified by the involvement they've had in their product



last-minute contingencies. It is virtually impossible to tell whether you have invested wisely until the night over."

Hopkins pinpoints mail-order operations as becoming more important to the merchandiser. His company provides a mail-order set up for Queen's fan club and he says: "At the end of the day it's the band that gets blamed if things go wrong and frustrated fans write to the music press. Therefore the artist is particularly concerned to get a company running the operation who can do so efficiently. Queen had four companies in 12 months trying to run it properly before we took over."

The importance of an all-round merchandising service is exemplified by the way Offbeat has recently progressed. It now provides a full service and originator of initial product. Managing director Nikki Rogerson says: "Rather than steam in and give bands huge advances we prefer to spot them when the time is right and take over. We offer advice to bands who are new to touring — often they come to us and tell us about the capacity of the venues they are playing and we can take it from there, putting the whole thing together for them."

Rogerson says that no merchandiser now can afford to sit back and be complacent about business. "We're now going out to marketing departments and others to find out what new things are coming up. And we're spanning the whole range of goods down to 5p giveaways. Recently we have also expanded into new commercial areas and perhaps the most significant development is the consolidation of our retail arm whereby we sell product into shops nationwide and overseas via two distribution companies."

Alexco, which is in the business of supplying merchandisers, reports that tour business is buoyant and although it caters for corporate clients, it is still primarily geared to music. Managing director Stuart Alexander says: "We've always been involved in music and we enjoy the pressures. The biggest recent development for us has been the move into selling after tour product. Whereas once that product was obsolete and used to fester in a warehouse somewhere we are now able to make a healthy profit out of selling leftovers into retail outlets nationwide and

overseas."

In response to what is an increased desire for a band to have more control over their merchandise, Chris Parkes has recently set up Music Merchandising Management, specifically to service their interests. Parkes, who worked with U2 on their 18-month Joshua Tree tour, believes that many of the big merchandisers are not suited to represent the complex interests of major artists across a wide range of activities.

"The two major North American merchandising companies try to handle the business of nearly 100 touring acts," says Parkes. "They simply cannot devote the resources to develop a comprehensive programme for a major act."

Parkes outlines that his new com-

Rogerson, MD of Offbeat: 'Rather than steam in and give bands huge advances we prefer to spot them when the time is right and take over'

pany will look after a band's interests on the road and on the licensing and fan club fronts. It will check back to make sure an act has been paid all it is due and also looking into unrescued situations. Parkes claims: "We are able to provide a fully budgeted merchandising programme that runs over a pre-determined period which assists in long-term financial planning, design development and promotional needs. We can show people what can be achieved in each area over what time period. The client has the option of how to utilise this advice."

If Music Merchandising Management represents a new breed of merchandiser, then Vic Bellamy's company Starguard represents a new type of security company and reflects the escalating power of piracy to undermine profit. Starguard's services include consultation with local trading standards officers and police planning with venue management, dealing with bootleg pitches and cor-

'Image is now of the utmost importance rather than maximising profit,' says Ball of Artists Merchandise



...are left to run riot and it has become a serious problem, whereas in other areas the situation is completely different. The threat of pirates stealing copyright is becoming enormous and as a result we are getting a lot more business. Starguard's services are available to venues worldwide and they will cater for any size.

While new ranges of merchandising services are becoming increasingly significant, the product itself is cutting a stronger creative edge. Stage 3 Promotions is a good example of a company which has graduated beyond T-shirts and sweatshirts and has recently come up with specialist items such as boxer shorts for The Firm, digital printed wristwatches for ASCAP at Midem and printed women's briefs for Imagination. It is also in the process of producing turntable slip mats from sourcing, dying and dye-cutting to overprinting.

Coel Million's Mike Wilderink is quick to point out that merchandising has now moved into the fashion arena in a big way. "There's more mileage to be had out of a fashionable item that can be accommodated within a budget. Quality novelty items are also proving tremendously popular. Following on from our radio baseball caps we have just clinched a deal with Virgin for our radio Rabans."

Graham Ball of Artist Merchandise, however, balances the enthusiasm for novelty product with caution: "Last year we launched our hooded tops and baseball caps — both of which did very well, but new lines don't always take off in such a conclusive way. We will be launching two new ranges this year that are very carefully researched."

It seems that the music industry is keener that most to latch on to novelty product — but whether via a radio baseball hat or a designer zip top, the artists' image must shine through loud and clear.

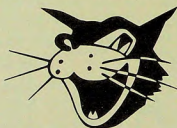
'The threat of pirates stealing copyright is becoming enormous,' says Bellamy of Starguard

...rying out anti-piracy activities on a global scale.

Working for two merchandisers including Offbeat, Chris Parkes, Winterland, Brockham and Acme, Starguard's priority is to stamp out illegal selling of merchandise in and around venues. Bellamy says: "There's a lot of work involved pre-empt. Last year we located a pirate factory operation which was an important step forward. The structure of our liaison set-up is quite complex and involves talking to police, trading standards boards and local authorities who have the power to enforce the Trade Subscriptions Act of 1968."

Bellamy testifies to the fact that trading standards are entirely a local authority issue. He says: "For example, in Manchester the pirates

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FOCUS ON VENUES

BIRMINGHAM

NEC
Tel: 021-780 4141
Manager Linda Barrow
Good light show, lousy acoustics. It takes almost as long to get out of the car park as the length of the concert. However, last there AC/DC

BOURNEMOUTH

International Centre
Tel: (0929) 424421
Manager Rob Zuradski
The ultimate. You can drive trucks right into the hall they tell me, but I had to park in the pay and display. Good venue with good sound. Recently there: Fairport Convention.

BRISTOL

Colston Hall
Tel: (0272) 293891
Manager Ken Lovell
In the light this venue's a gruesome sight. Its internal decor is some of the most tasteless in the country — but there's talk of a complete facelift. Anthrax recently played there.

CARDIFF

Arms Park
Contact the Welsh Rugby Union events and entertainment organiser on (0222) 390111
Fascinating to see the Welsh rugby players tackle the idea of "effete singers parading all over their hallowed turf". Promoters say excellent venue. Coming up this summer: Michael Jackson.

CORNWALL

Cornwall Coliseum
Tel: (0726) 81 4261
General Manager Graham McNally
Capacity crowds for top artists and bands such as

Elton John and Status Quo have given the Coliseum a reputation for having a great buzz. But its big claim to fame lies in the fact that it possesses the longest bar in the world — at least according to The Guinness Book of Records.

EDINBURGH

The Playhouse
Tel: 031-557 4167
Manager Gerry Tait
Built as a cinema in the Thirties, Bela Lugosi still stalks there in the guise of Goth bands like The Mission. Gothic glamour lingers as 95 per cent of performers who play there are thrilled to bits.

GLASGOW

Barrowlands Ballroom
Tel: 041-552 4601
Manager Stan Riddet
Good venue if the band's roadcrew has been doing weight training and aerobics. Otherwise, they'll be too knackered to deliver after humping gear up six flights of stairs. Recently played: The Proclaimers.

HULL

City Hall
Tel: (0532) 432701
Manager Peter Allan
Again, mega-fit road crew needed — although the council is supposed to be installing hoists to make things easier. Mainly heavy metal bands (look at the muscles on those boys) but Sade played there recently.

LIVERPOOL

Queens Hall
Tel: (0532) 460646
Manager Mr Johnson
An old shed, slippery with slime, the fun of 40,000 years, and Michael Jackson wouldn't be caught dead here because the sound's terrible. Recent band: Duran Duran.

LIVERPOOL

De Monfort Hall
Tel: (0533) 551502
Manager Derek Lingham
Another old barn, but this has a big organ at the back of the stage (mind you, bands always say that). Perfect acoustics 37ft down and 6ft in on the right hand side of the venue. Recently shaking the place up: Shakin' Stevens.

LIVERPOOL

Royal Court
Tel: 051-709 4321
Manager Dave C
Similar to the Clarendon in Hammersmith. Seething with the leather-clad brigade clutching their export strength lager cans. The Fall fell lately.

LONDON

Wembley Stadium
Contact the special events organiser (varies) on 01-902 1234/8833
Probably better to stay at home and see the band on TV. If you're not close up forget it. Mega star spot. Coming up are Simply Red.

Astoria
Tel: 01-434 0403
Manager Alison Carter
Spent a million doing it up — but where did the cash go? No-one could believe it, it looks exactly the same. Good sound though. All About Eve recently played.

Hammersmith Odeon
Tel: 01-748 4081/2
Bookings Charles Shun
Most interesting thing about the Odeon is the new Polygram offices practically next door. There's seats, no atmosphere and, unless you're in the front row, you can't see. Sounds unexciting. Recently played: Zodiac Mindwarp.

Mean Fiddler
Tel: 01-961 5490
Promoter David Phillips
Feel like a slice of the good old USA? Mosey on down because US bands are a speciality — and the sound is excellent. Jumping recently were the Red Hot Chili Peppers.

Town & Country
Tel: 01-267 3334

Manager Oliver Smith
Good atmosphere, but the
Good view is blocked by the
sound desk. If you can get
upstairs there are lots of
nice, intimate little tables.
Yabba dabba dooing on
down lately were the
Screaming Blue Messiahs.



MANCHESTER

Apollo Theatre
Tel: 061-273 6921

Manager Paul Latham
Like the Hammersmith
Odeon this is a converted
theatre only not as big —
but just as tacky. The Pogues
recently played here.



NEWCASTLE

City Hall
Tel: 091-232 8520 X5544
Manager Peter Brennan
Big beefy bouncers to con-

trol heavy metal/Meatloaf
fans. Good atmosphere but
no drinking in the hall.
Other acts: Heart.



NOTTINGHAM

Royal Concert Hall
Tel: (0602) 482626

Manager Stephanie
Gendrir

You think you're on the
guest list. Security says
you're not. But you get in
anyway... So lousy security,
but venue is new, nice
and shiny. Pogues pogoing
here too.



PORTSMOUTH

Guildhall
Tel: (0705) 834146
Manager David Dilks

Such a popular venue that
by the time you've actually
managed to get served at
the bar you've got to go
back as most of your drink's
been spilled trying to leave

the bar. Jesus And Mary
Chain sawing them up here.



SHEFFIELD

Leadmill

Tel: (0742) 754500

Manager Phil Mills

City Hall's bigger but here's
where all the discerning
beer drinkers gather. Yes,
there's more than one bitter
and two ghostly, weak la-
gers on offer. No wonder
it's popular. Stump and Yar-
go think so too.



SOUTHAMPTON

Mayflower

Tel: (0703) 330083

Manager Dennis Hall

Formerly the Gaumont, it's
been newly renovated and
it's very swish. But it's having
difficulty in regaining its
popularity — it was saved
by the council from becoming
a bingo hall. INXS re-
cently played.

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1987: where the hi



HELPING KEEP the international flag flying at Island and CBS were U2, Michael Jackson and Bruce Springsteen

The independent research organisation The Music Audit has recently produced its first annual report on the British record market, based on Gallup/BPI statistics. In this extract, Music Audit's Bill Judd analyses the repertoire sources of the year's hit singles and albums

IN 1987 the large majority of panel sales of the weekly top 75 singles were provided by records of UK and US origin. UK singles alone accounted for over 50 per cent of sales and US singles for over 30 per cent. Europe and the rest of the world originated only 9 per cent sales. This latter percentage, however, will be worth monitoring in view of the opinion in various parts of the industry that pan-territorial media will create a trend towards a wider distribution of sourcing.

The two main territories show a similar dominance of the album weekly top 100 Chart.

It is clearly important for any company to have a good portfolio of artists from both UK and US sources. For instance, a company without US repertoire will have cut itself off from a share of some 35 per cent of the singles market. And

for the UK arms of international companies, the performance of their UK-sourced product is of particular interest as it is with artists from this source that they exert the greatest influence.

The larger of the majors, with a particularly high throughput of charting releases, should be expected to show a good balance of sourcing quite dramatically influenced by the delivery of a big-selling item, or a particular territory going through a bad patch.

Each item appearing in the charts is classified by country of origin of the artist concerned. These are then sorted into the categories shown in the tables: UK

• Singles sales: Company Reliance by Country of Origin (per cent) •

| Source: | UK | US | UK-US | Europe | RoW |
|--------------------|-----------|-----------|----------|----------|----------|
| A&M | 37 | 59 | 0 | 1 | 3 |
| BMG | 38 | 50 | 5 | 0 | 6 |
| CBS | 31 | 43 | 7 | 8 | 11 |
| Chrysalis | 74 | 19 | 6 | 0 | * |
| EMI | 66 | 23 | 9 | 0 | 1 |
| Island | 41 | 14 | 0 | 36 | 9 |
| MCA | 35 | 51 | 0 | 0 | 15 |
| PolyGram | 67 | 31 | 1 | * | 1 |
| Virgin | 92 | 7 | * | 0 | 0 |
| WEA | 19 | 59 | 9 | 4 | 9 |
| Total Chart | 52 | 35 | 4 | 4 | 5 |

• Singles sales: Company Shares by Country of Origin (per cent) •

| Source: | UK | US | UK-US | Europe | RoW |
|-----------------|------|------|-------|--------|------|
| Overall share | | | | | |
| (3.1)A&M | 2.2 | 5.2 | 0.0 | 0.7 | 1.7 |
| (12.3)BMG | 9.1 | 17.5 | 16.3 | 0.0 | 15.8 |
| (13.1)CBS | 7.7 | 16.2 | 23.0 | 30.4 | 28.3 |
| (3.6)Chrysalis | 5.1 | 2.0 | 5.7 | 0.0 | 0.1 |
| (9.0)EMI | 11.3 | 5.9 | 20.1 | 0.0 | 2.7 |
| (3.0)Island | 2.4 | 1.2 | 0.0 | 31.0 | 5.6 |
| (3.1)MCA | 2.0 | 4.4 | 0.0 | 0.0 | 9.2 |
| (14.4)PolyGram | 18.6 | 12.6 | 2.6 | 1.1 | 2.1 |
| (7.9)Virgin | 13.9 | 1.7 | 0.3 | 0.0 | 0.0 |
| (13.9)WEA | 5.1 | 23.3 | 32.1 | 16.1 | 25.4 |
| (83.4)Majors | 77.4 | 89.9 | 100.0 | 79.3 | 90.9 |
| (16.6)The Rest | 22.6 | 10.1 | 0.0 | 20.7 | 9.1 |

Comment: Unlike previous years, when UK material has provided the major underpinning of chart performance, during 1987 A&M exhibited a high degree of reliance on US sourcing. The success of its top-selling single, Janet Jackson's *Let's Wait A While* was a key factor here as it out-sold its two next best sellers, which were both from Black, who looks a strong contender to help redress the current territorial imbalance.

BMG (RCA, Arista and Motown) displays similar skewing toward US sourced product despite a strong input from RCA which provided an impressive number of UK-originated items including three titles from Rick Astley in the Group's top six selling singles. The reason for the overall US bias lies in strong offerings from Starship, Whitney Hous-

ton, Bruce Willis, and Bill Medley/Jennifer Warnes among others. Nevertheless, the Group achieved a good share of UK originated sales since it had only an 8.0 per cent overall share in the 1986 rankings.

Of all the international companies, **CBS** is the least reliant on US sourced product. The company is, probably, the most diversely sourced of all the majors. The UK provided good sales from, among others, George Michael, Tom Jones, Alison Moyet and Shakira Stevens, the US provided Michael Jackson, Terence Trent D'Arby, Alexander O'Neal, LL Cool J, etc. George Michael/Aretha Franklin were responsible for the UK-US share, Spagna, Europe, and DeSireless came through with European sales; and Australians Johnny Logan and Mental As Anything delivered for the Rest of the World. An impressive array. However, despite this, we are sure that CBS would like to see a higher profile with UK repertoire.

Chrysalis shows a marked UK bias which would have been much more stressed had it not been for the input from Jellybean and a number of smaller-selling acts in the contemporary dance area. In part explanation of this bias one needs to look no further than the company's top four singles, which were from Living In A Box, Labi Siffre, Proclaimers, and Billy Idol.

With UK product **EMI** achieves more respectable figures than an overall view would lead one to expect. Their relatively poor US situation is underlined by the fact that only three of EMI's top 20 singles were of US origin. The influence of U2 on **Island's** overall business was once more apparent. This act made the company's largest in terms of European sourcing; However, the company's UK presence holds up quite well, the mainstay of which are Elkie Brooks, The Christians, and Steve Winwood. Island has the smallest share of US originated material, primarily provided by Eric B & Rakim and Anthrax, although American acts further down its list

of best sellers (eg Trouble Funk) could produce greater sales next year.

MCA shows an expected US bias (though Czech-born, Jan Hammer was included as from this territory, and provided the greatest contribution). Kim Wilde, with Junior and solo, and Karel Fialka were the mainstay of UK presence, and noteworthy here was the promising debut from Blue Mercedes. The Rest of World contribution was from Jets, who, strictly speaking, come from Tonga.

PolyGram is the number one company in terms of UK repertoire. This strength is not dependent on a few acts, but is carried by a large number of performers including some strong debuts. On the US side is a trifle light. Major contributors from this source include Los Lobos, Fat Boys & Beach Boys, Steve "Silk" Hurley, Kiss and Bon Jovi. For a European company, the input from Europe is surprisingly light.

Virgin shows a highly marked bias toward UK sourcing, a situation it is going to find difficult to

redress when one considers that its top five singles, artists were all UK and all new artists. The company's recent move into the US should help, with Belinda Carlisle a promising addition. Nevertheless, it will be some time before the company will be able to significantly modify its source imbalance.

In contrast, **WEA** displays a markedly bias toward US sourcing. Of its top 20 artists five are from the UK, which means that it is not competing for UK share on the same level, as some of its more obvious rivals. In all fairness, it must be noted that WEA's UK performance is not much below that of CBS, but the company does not quite possess the latter's breadth of sourcing. In terms of US originated material WEA is the number one by a large margin. The Rest of World share is courtesy of Bee Gees.

Other companies (The Rest) do best with UK material, which is understandable when one takes into account that these are essentially UK based, non-international operators.

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Rest of Europe (Europe) including
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Rest of World
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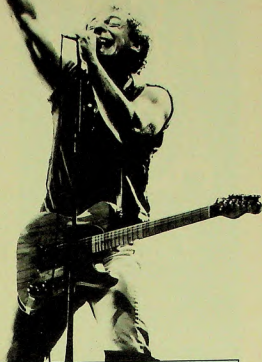
These should be self-explanatory, with the exception of UK-US: These are acts such as Jellybean & Steve Dante, Fleetwood Mac, Westworld, That Petrol Emotion — whose membership is made up of British and American personnel.

Unclassified: These are all multi-artist albums where one source country cannot be specified (though, in the main, most of the repertoire will be of UK or US origin). Most albums credited to "Various" have been placed in this category.

In general, the countries of origin credited to each act would not create too much disagreement.

However, categorisation for this analysis is not entirely straightforward, as the following examples illustrate:

- **HEART (US)** An American act working out of Canada and usually thought to be Canadian;
- **BEE GEES (Rest of the World-Australia)** The Gibb brothers were born in the UK, emigrated to Australia in their teens, where they found their initial success;
- **THAT PETROL EMOTION (UK-US)** Northern Irish band with US singer (Steve Nicks);
- **OZZY OSBOURNE (UK-US)** UK singer with US band members;
- **ROGER WHITTAKER (Zimbabwe)** Source country is strictly correct, but he is hardly a representative of "World Music".



• Album sales: Company Reliance by Country of Origin (per cent) •

| Source: | UK | US | UK-US | Europe | RoW | Und |
|--------------------|-----------|-----------|----------|----------|----------|-----------|
| A&M | 29 | 47 | 8 | 4 | 7 | 4 |
| BMG | 43 | 53 | * | 1 | 1 | 2 |
| CBS | 25 | 66 | * | 3 | * | 6 |
| Chrysalis | 48 | 46 | 0 | 0 | 0 | 5 |
| EMI | 81 | 12 | 7 | * | 0 | 0 |
| Island | 24 | 2 | * | 72 | 1 | 0 |
| MCA | 20 | 54 | 0 | 0 | 4 | 22 |
| PolyGram | 79 | 12 | * | 4 | 3 | 2 |
| Virgin | 99 | 1 | 0 | 0 | 0 | * |
| WEA | 25 | 45 | 24 | 1 | 5 | * |
| Total Chart | 46 | 28 | 5 | 6 | 2 | 14 |

• Album sales: Company Shares by Country of Origin (per cent) •

| Source: | UK | US | UK-US | Europe | RoW | Und |
|----------------------|------|------|-------|--------|------|------|
| Overall share | | | | | | |
| (3.8)A&M | 2.4 | 6.5 | 6.7 | 2.7 | 17.2 | 1.2 |
| (9.2)BMG | 8.5 | 17.5 | 0.6 | 0.9 | 3.7 | 1.6 |
| (13.3)CBS | 7.3 | 31.2 | 1.4 | 6.0 | 0.2 | 5.4 |
| (2.2)Chrysalis | 2.3 | 3.6 | 0.0 | 0.0 | 0.0 | 0.8 |
| (9.6)EMI | 17.0 | 4.1 | 14.9 | 0.2 | 0.0 | 0.0 |
| (5.0)Island | 2.6 | 0.4 | 0.0 | 61.9 | 4.0 | 0.0 |
| (0.4)MCA | 0.2 | 0.8 | 0.0 | 0.0 | 1.1 | 0.4 |
| (14.2)PolyGram | 24.5 | 6.2 | 0.7 | 9.9 | 22.3 | 1.9 |
| (7.2)Virgin | 15.4 | 0.2 | 0.0 | 0.0 | 0.0 | 0.1 |
| (14.4)WEA | 7.8 | 23.0 | 75.7 | 3.6 | 41.4 | 0.2 |
| (79.3)Majors | 88.0 | 93.4 | 100.0 | 85.2 | 89.9 | 11.9 |
| (20.7)The Rest | 12.0 | 6.6 | 0.0 | 14.8 | 10.1 | 88.1 |

Comment: As with singles, the UK and US are the key supply territories.

• The albums analysis necessitates the inclusion of an "Unclassified" category, which mainly refers to those albums credited to "Various". The size of this section is explained when one considers that it includes all the multi-artist TV compilations such as the "Now" and "Hits" series.

• A&M shows a less marked bias toward the US than on singles, with its main UK artists being Black and Sting. Suzanne Vega and Janet Jackson delivered the bulk of US contribution, while US-UK came from Police; Europe from Chris De Burgh; and Rest of World from Bryan Adams.

• BMG was more reliant on the two main sources. As a percentage of business the UK

did better on albums than singles, although the US remained a dominant source. Rick Astley's Whenever You Need Somebody was the debut album of 1987 and, with other strong contributions from RCA in Five Star and Eurythmics, helped to give the Group a respectable UK presence against its overall share. The US side was given spine by Whitney Houston (including a best-selling second album), a debut from Bruce Willis, and Lionel Richie.

As anticipated, the Michael Jackson album did very well — so well that it was the Album of the Year. This was, obviously, the major factor in CBS becoming the company with the largest share of US repertoire. That said, there was sufficient other US material to make that territory its major source by far — Terence Trent D'Arby, Luther Vandross, Alexander O'Neal, Bruce Springsteen, Beastie Boys et al. Of its top 10 artists only

Alison Moyet and George Michael were UK artists, which helps explain why CBS took less of the UK sourced chart than any other of the larger majors. CBS's sourcing is not as diverse in the albums as the singles chart.

Chrysalis did far better on US sourcing of albums than singles, thanks to the success of the Pat Benatar TV promotion, the hardy perennial Huey Lewis & The News and debut album from Jellybean.

On the UK side the main contribution was from Housemartins (now no more) and promising debuts by Living in A Box and Proclaimers. The album analysis shows, once more, EMI's reliance on "home-grown" product. Heart were the only US act in its top 10 artists. The UK listing was led by Pet Shop Boys, with Paul McCartney, Queen, Cliff Richard and Hot Chocolate giving sterling support. EMI was the number two company for UK originated material.

To no-one's surprise, US dominated Island's performance, and gave it the lion's share of European repertoire. However, UK acts pro-

vide enough sales to give them a respectable share of UK repertoire. The US is a major hole in its portfolio, but Anthrax and Trouble Funk may help, in their niche markets.

MCA's album performance does not match its presence in the singles chart and does not provide a sufficient basis for analysis. However, we are sure that the company's new management are addressing this situation, as exemplified by the recent success of its Tiffany album.

In 1987 PolyGram saw a lot of previous and current hard work in the local singles market pay dividends in album sales. Phonogram delivered big selling albums from Cusinotti Killed The Cat, Wet Wet Wet, and Swing Out Sister. Polydor delivered Phantom and London showed that the Communards were a band with mileage. PolyGram TV Division did an awful lot of business with UK catalogue. Number one UK company with UK repertoire — by a long way. The corollary was a relatively weak UK performance.

Virgin's reliance on UK reper-

toire is even more marked with albums than singles. Its best selling US artist, Belinda Carlisle, was 17th in its overall list of best sellers. It is to be expected that an improvement in the company's singles position vis a vis US repertoire must happen prior to any real movement in the album situation.

WEA again shows a strong US bias, but less so than with singles. Within its top 10 artists are good UK contributions from Simply Red, Eric Clapton, George Harrison and Elaine Paige. The company's dominant position with UK-US material owes much to Fleetwood Mac and Pretenders; the strong Rest of World achievement to Bee Gees and Ladysmith Black Mambazo; with A&A weighing in for Europe. "The Rest" deserve particular comment as how far as the Unclassified source is concerned. As mentioned earlier, this includes those items credited to "Various", and must include, among others, the "Now" and "Hits" series. Such albums took a large chunk of the chart. In most cases these albums rely on UK and US sourcing.

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IT'S BEEN a long time coming, but an organisation to speak for retailers finally looks to be on the way. Dooley hears that the association would tackle the major issues of common interest and fight the dealers' corner, but wouldn't seek to create an us-and-them situation with the record companies. Shops of all sizes would have a voice although, initially, the prime movers are likely to be the big boys... The Irish Milk Board, sponsor of the country's record industry awards (see p11), may think twice next year. Presenting a prize to U2, the board's bemused chairman was treated to a series of highly scathical references to his product... Latest news on the takeover battle for the US publishing catalogue of Columbia Pictures is that EMI has dropped out and that UK company Filmmatrix is in the lead with a \$100m bid. The Columbia portfolio would fit well with Filmmatrix's base in soundtrack production and publishing... OK, which of the West End giant stores, when asked for a newly-released single, replied that it took only the new releases underlined in red in MW? Perhaps it should be pointed out at this stage that the red lines separate one letter from another in the new singles' alphabetical listings... Dance Aid Trust chairman Steve Walsh has handed over a £5,000 cheque to actress Anna Wing (Lou Beale in EastEnders) which will go to the St John Ambulance Association for day centres for the elderly in West Bengal...

THEY'VE HAD some flak, haven't they. Poor, young Kylie Minogue, Tiffany and their colleagues has taken some mighty stick, and in some cases the most barbed comments about lack of artistic merit have come from the people who actually handle their records. But, consider this: if I Should Be So Lucky is the biggest single of the year (see p1) which is the better A&R department — the one that found it or the one that wouldn't touch it with a bargepole?... Has anyone noticed the similarity between the rhythm track of the Phil Harding-produced *Rookie's Revenge* by Lou and that of Climie Fisher's *Rise To The Occasion*?... Dave Dee, after last year's night at the dogs, is back on the track on Sunday (27) in aid of Music Therapy. Dave's organised an evening of banger racing at Wimbledon Stadium and among those taking part will be Fish, John Peel, Paul Young, SAW, Mike Read and Derek Hatton (he should be keeping left). First race is at six and it's a fever to get in... Tape manufacturer 3M is inviting journalists to a hands-on recording session at the Consumer Electronics Show in Chicago in June. The session will feature a live big band and participants will leave with "their own master DAT recording".



GOOD START: The Falback Band's Gerry Thomas and Bill Curtis sign up with Minder Music and Start Records.



MATES TOGETHER: Howard Jones, Richard Branson and Peter Gabriel line up during an appearance at the Virgin Megastore.



FACE FACTS: Eric Stewart, Lal Creme and Kevin Godley receive their gold discs for their Polydor album *Changing Faces* — The Best of 10cc & Godley & Creme.



HEADS DOWN, no nonsense: The Mighty Lemon Drops are dedicated to their task at HMV Oxford Circus.



TREBLE TOP: Terry Wogan hands over Aled Jones' platinum discs for *Voices In The Holy Land*.



IN HEAVEN: Belinda Carlisle receives a gold disc for *Heaven On Earth* from Virgin.



NATIONAL PRIDE: IRS line up with One Nation singer Kipper after signing the band to the label.



MAY THE FORCE... Some of the people responsible for CBS's success line up at the company's spring sales conference.



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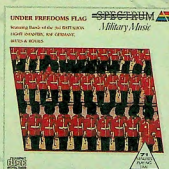
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