

MUSIC WEEK



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UK public dancing to different beats

RECORD BUYERS are splitting the UK in two, creating hugely different sales patterns in the north and south of the country.

Some singles, virtually ignored south of Sheffield, are attaining prolonged success in Yorkshire, Lancashire, the North-East and Scotland, selling up to 700 copies each week for a year.

Nearly all the records involved are Hi-NRG and one of the most marked examples is Fantastique's *Mama Never Told Me* which has spent 45 weeks in the unpublished 100 to 200 section of the chart.

According to information supplied by Gallup, the record is selling between 300 and 500 copies a week in Yorkshire, Lancashire and the North-East and practically none elsewhere.

Danien's *The Time Warp* has been in the 200 for 42 weeks and of its weekly sale of around 700, 65 per cent is in Yorkshire, Lancashire and Scotland. Man 2 Man Meets Man Parrish's *Male Stripper* broke into the top 30 earlier this year almost exclusively on sales in Scotland and the North-East and currently stands at 126 after 40

weeks in the top 200, thanks to sales 70 per cent higher in the north than the south.

Crossover hits have also found that they have grown from a powerbase in Scotland, current examples being Sinita's *Toy Boy* and Spagna's *Call Me*. Both broke through there and last week

did 15 and 33 per cent of their respective business in Scotland.

Gallup chart consultant Alan Jones comments: "There seems to be some kind of Celtic magic for faster music. There is a stigma with Hi-NRG in the south because it is

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Chart rules expand to allow multi re-mixes

SINGLES WITH more than four tracks are to be eligible for the chart from this week — if all the tracks are of the same song.

Under the rules introduced on July 1, singles were allowed a maximum of four tracks and 20 minutes duration. However, Gallup and the BPI have now provisionally agreed to alter the conditions to accommodate records containing several mixes of the same work.

The move was precipitated by *Rock Party/Smoke On The Water*

by Do Rock which contains six tracks. Several of the tracks are short cut-outs which, DMC managing director Tony Prince explains, are part of the label's format for presenting DJs with the means of doing their own re-mixes.

Gallup chart manager Godfrey Ross comments: "What Tony Prince is doing is quite within the spirit of the market."

Rock Party/Smoke On The Water is within the 20 minute time stipulation.



CELEBRATING AFTER the signing of *Supreme's* distribution deal with EMI are, from left, EMI managing director of M&D Servos Ted Harris, Supreme managing director Nick East, Supreme creative director Katie Farmer and EMI M&DS business development manager Peter Thompson.

England starts new life

BOB ENGLAND, boss of the crashed Towerbell group, is believed to be working in a restaurant in Antigua this week after quitting the UK for the West Indies.

His house in Denham Village, Buckinghamshire, is already occupied by new owners and he has severed his long-standing links with Chas And Dave.

England formed Hodgecock Productions with Chas Hodges, Dave Peacock and Mick Burt after the demise of Towerbell but Hodge says England has now resigned as a director of the company.

Hodge continues: "I was very friendly on both sides. He felt that he was not putting in the work that he would like and it was best for him to go.

"He fancies being a restaurateur and he has gone over to Antigua to work in a restaurant and learn the trade with the idea of opening his own one day."

Creditors of Towerbell, which crashed a year ago owing £2.15m, are unhappy about England's departure although they agree that his absence is unlikely to affect their chances of recouping their losses.

Richard Fern, managing director of *The Ad Business* which is still owed £147,000, says he does not expect to see any of his money, and comments: "I feel very stupid, particularly because this is a man who I thought to be a personal friend."

A spokesman for the Mechanical Copyright Protection Society, which lost £116,000 with Towerbell, adds: "If the information about Mr England proves to be correct, we are very surprised."

Liquidator Ernst & Whinney says it has not heard from England since April but adds that it has not been seeking to contact him.

Chas And Dave's affairs are continuing to be administered through Hodgecock's Uxbridge Offices.

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Pressure group takes on Chappell -Warner merger

A PRESSURE group has been formed to focus attention on what it deems an "impending crisis" in British music publishing caused by the projected takeover of Chappell Music by Warner Communications Inc and the proposed abolition of the statutory mechanical royalty rate in forthcoming Government copyright legislation.

The group is called IMPACT (Independence for Music Publishers ACTION Group), and prime movers in its formation are Stephen Swid, Martin Bandler and Charles Koppelman, who head SBK Songs. IMPACT is headquartered at the SBK address in London's Rathbone Place, where its co-ordinator is SBK European vice president Birgitte Lembeck.

Bandler and Koppelman expressed their dissent about the

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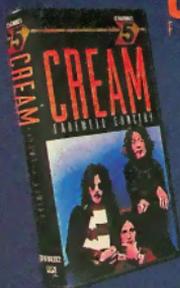
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MUSIC WEEK



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TV push for 10cc hits

A 16-TRACK compilation from 10cc and Godley & Creme is being backed by a national TV campaign from PolyGram.

The promotion begins in Granada this week — assisted by ads on Capital Radio — and rolls out

nationwide later. The album, Changing Faces, is dealer priced at £4.25 (compact disc, £7.29) and includes: Dreadlock Holiday, Wolf Street Shuffle, I'm Not In Love, Rubber Bullets, Donna and The Things We Do For Love.

Stylus backs Segovia

A £200,000 TV advertising campaign in support of A Portrait Of Andres Segovia — MY Favourite Works breaks this week in Harlech before rolling out nationally.

The Stylus album is dealer priced at £4.51 and should retail at £6.49 (compact disc £8.34 and £11.99). The collection includes Torregro's Recuerdos de la Alhambra, Albeniz's Granada and Sevilla and Tondadilla by Enrique Granados.



PMI is releasing a live Marillion video to coincide with the band's UK tour later in the year.

Ace's Test pressing

THE THEME from BBC's cricket programmes, Soul Limbo by Booker T and the MGs, is being released by Ace on Monday (24). The record will be supported by posters featuring historic players which will be posted to 300 cricket clubs across the country.

● DON'T BREAK Away is the title of the Virginia Wolf single being released by Atlantic on Monday (24) to tie in with the band's UK dates, including their Reading appearance.



POLYDOR IS releasing a single from That Petrol Emotion to coincide with an 11-date UK tour beginning on September 26.



DONNY OSMOND is due to make four television appearances to coincide with his debut single on Virgin, I'm In It For Love. Osmond is scheduled for Seaside Special, Get Fresh, Wogan and The Lost Resort.



LITTLE STEVEN is playing two nights at The Town And Country Club, Kentish Town on September 1 and 2 and a single, No Compromise, is being released by Manhattan to coincide.

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Beggars aims for two hits in one

BEGGARS BANQUET is releasing the first double packs since the chart rules were changed in July as a means of getting two winners for the same single in next week's top 30.

The new rules mean that sales of double packs and solus records can no longer be combined, and Beggars is counting on both formats of The Cult's Wild Flower being strong enough in their own right to qualify for the higher reaches of the chart.

The 12-inch double pack entered the top 30 this week and is expected to be joined by the solus

seven-inch which was released on Monday.

Beggars managing director Martin Mills comments: "We have seen a massive doubling of sales which have been successful in their own right in the past and we plan to continue to do so. The change in the rules has left an unfulfilled demand in the marketplace, and we plan to release double packs in such a way as to fulfill that demand."

No other record company has released a double pack since the rule changes. Beggars' next is from Gene Loves Jezebel.



MUSIC THERAPY at work in a familiar scene. Now retailers can add their support to the cause.

Retailers' chance to help Music Therapy

CHRISTMAS IS coming a little early this year. At least, that is how dealers are being asked to approach Record Retailers Music Therapy. Day when music outlets up and down the country are being asked to donate 25p to the charity for every album, cassette, CD or video cassette sold on October 31.

This is the charity's first attempt to broaden and nationalise the appeal of the cause which cares for mentally handicapped and autistic children through music and has been well supported by the London-based music industry in the past.

The organisers reckon that the increased store traffic created by the planned promotions surrounded-

ing the event will more than compensate for loss of income per unit on the day.

The public launch of the event will be on September 1 at London's Hard Rock Cafe and TV and other media promotional slots are being arranged with artists such as Peter Gabriel, Chris Real, Steve Winwood, Pepsie and Shirlee and Phil Collins lined up to tape messages urging people to go to record stores identified with special stickers on October 31.

Further trade information will be provided in *Music Week*, though retailers wanting further details of how they can participate can contact the project co-ordinator Mike McCraith on 01-376 5504.

UK public

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perceived as gay disco music and there is some kind of mental block.

People in the north are for more happy to go out and make fools of themselves and they are less worried about being sophisticated and the quicker the music, the more they enjoy it.

"There is also the package tour syndrome. Most of these records originate in Europe, and they are very popular in the clubs in the less exclusive holiday resorts and that is where people have them drummed into their heads.

"They become very popular with the people who go on these holidays and the package holiday is popular with people in the north because of their lower incomes." Jones also points to the importance of local radio in Scotland and the north and the willingness of those stations to play Hi-NRG.

● RECORD MERCHANTISERS' deputy managing director David Hammond has been appointed the new head of rival company Audio Merchandisers.

Audio Merchandisers founder Clive Swan says the move will free him to pursue other activities within the Solosound group and to work day-to-day on the company's expansion.

Swan comments: "We have been very fortunate in that people of David Hammond's calibre rarely become available."

Nimbus denies over-capacity in CD market

NIMBUS RECORDS, the UK's first manufacturer of compact discs, has dismissed declarations of over-capacity in the CD market as true only "on paper" and predicts that the situation is likely to change by the New Year.

"It would take only a small percentage increase in CD penetration to turn over-capacity into under-capacity," says music director Adrian Farmer. In the face of predictions of a manufacturing glut, Nimbus is currently preparing to open its third CD manufacturing plant in Virginia.

Farmer believes that an acceleration in the growth of the CD market is relatively easily achieved. "The best hope is for the majors to reduce their dealer prices," he says.

● HMV MARKETING director Tony Hirsch is leaving the country to oversee the company's expansion in Canada.

HMV currently has 37 shops there which Hirsch describes as "a starting point". He goes on: "What we are looking to do is to expand in North America, Australia and Europe. We are taking a lot of what we have here in the UK — we believe that the UK leads the world in record retailing — and around the world."

Woman's BRIEFING

PARIS: A shrinking retail sector and cautious stocking policies are blamed for a continuing decline in French record and tape sales, according to the SNEP trade organisation. Overall unit sales have dipped by 11 per cent in the first four months of 1987, with albums badly hit and down by 32.5 per cent to 5.93m compared with the same period last year. Singles have dropped 14 per cent to 15.97m, maxis and EPs 8.3 per cent down to 1.27m, and cassettes lower by 7.1 per cent at 6.03m. Compact discs climbed by 129.4 per cent to 3.3m, but this compares unfavourably with CD's spectacular 150 per cent gain for the previous year.

SNEP president Bernard de Bosson comments: "There are fewer points of sale, and those that remain concentrate on the Top 50. Retailers are taking fewer risks, stocking only what is absolutely necessary, with the effect of limiting the consumer's choice even more."

SINGAPORE: Three months since the implementation of Singapore's new Copyright Act, IPI officials report a healthy resurgence for the entertainment industry. Record and video sales are soaring, and the film world is predicting a substantial increase at the box office. The new Act carries maximum penalties of five years' jail and \$50,000 fines for the piracy of audio and video recordings, books and computer software.

Pacific Music, licensee here for RCA, Arista, Virgin, Chrysalis and Motown, reports a notable ten-fold increase in business, while PolyGram is forecasting a massive 50 per cent growth. With audio pirates now less likely to damage legitimate sales profits, the Act is also expected to help foster new talent in the music market.

MILAN: This summer marks one of the most star-studded Tony four seasons. Italy has never experienced Prince and Eurythmics have emerged as the leading financial and artistic successes, according to prominent concert promoter Franco Mennone, who adds that Prince was an instant success with four sell-out dates.

Fortcoming tours in September for Bob Dylan, Madonna, and possibly Mick Jagger mean that Italian fans are selecting the top names ever for their entertainment. Others who have toured in Italy this year include Tina Turner, Simply Red, and the momentous pairing of Sting and jazzman Gil Evans at the Umbria Jazz Festival in Perugia.

Apogee hits cassette singles campaign

THE CAMPAIGN to boost the cassette single as a viable alternative and possible successor to the declining 7-inch vinyl single first mooted by PolyGram Leisure chairman Maurice Oberstein (*MW* May 2) seems unlikely to materialise.

He attributes the failure of the project to "no particular interest" on the part of both SBI member companies and the retail trade, and is disappointed by the prevailing apathy.

The original intention, given sufficient support and enthusiasm from SBI companies and the retailers, was a SBI-sponsored pilot marketing scheme based on chart material during the summer months to ascertain the strength of the cassette single format in preparation for the pre-Christmas sell-in season.

SBI chairman Rob Dickens acknowledges that plan as being stillborn. He was speaking in the current absence of a SBI retailers committee chairman. RCA managing director John Preston recently resigned the post, and Pinnacle chief Steve Mason has not yet been officially confirmed as his successor.

Pressure group

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implications of the Warner-Chappell merger and a recent London visit (*MW* August 8), and it is hoped that a major objective of that visit was to finalise launch details of IMPACT. There is no information about the identity of others behind the IMPACT campaign, which took space in *The Times* on Monday as well as in this edition of *Music Week* to announce its aims.

Nobody's prepared to come out of the closet at the moment, admits David McDonough of McDonough Associates, which is handling press and PR for IMPACT. "But SBI has other companies and individuals involved in music publishing who think the same and support the campaign."

IMPACT pinpoints composers

and songwriters, particularly non-performers, as the main losers if the Warner-Chappell merger and abolition of the statutory royalty go through. It points out that, in the event of the merger, 80 per cent of the UK popular music publishing rights achieved and the potential for the format. Dealers participating in the RIAA sell scheme have been supplied with a "custom fixture" to contain the cassette single stock, which is selling at £1.25 each in most outlets.

It believes that the merger should be referred to the Monopolies & Mergers Commission, and urges everyone concerned by the situation to write to Sir Gordon Bore of the Office of Fair Trading and Francis Maude MP at the Department of Trade & Industry.

IMPACT states that UK royalty rates for records have fallen since the abolition of recommended retail price in 1981 to approximately only 5.5 per cent of retail price, and soon the statutory rate may be ended.

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The Gershwins, along with some of the world's greatest names in songwriting such as Cole Porter, Rodgers and Hammerstein, Gilbert and Sullivan and Noel Coward, had their music publishing interests handled by Chappell & Co.

Chappell & Co, the world's largest music publisher, is about to come under the control of Warner Communications, the record, film and television multi-national.

If these overtures are allowed to succeed, 80% of the UK popular music publishing industry will be owned by record companies [according to independent research by the Henley Centre for Forecasting]. SBK Songs would then be the only remaining major independent music publisher.

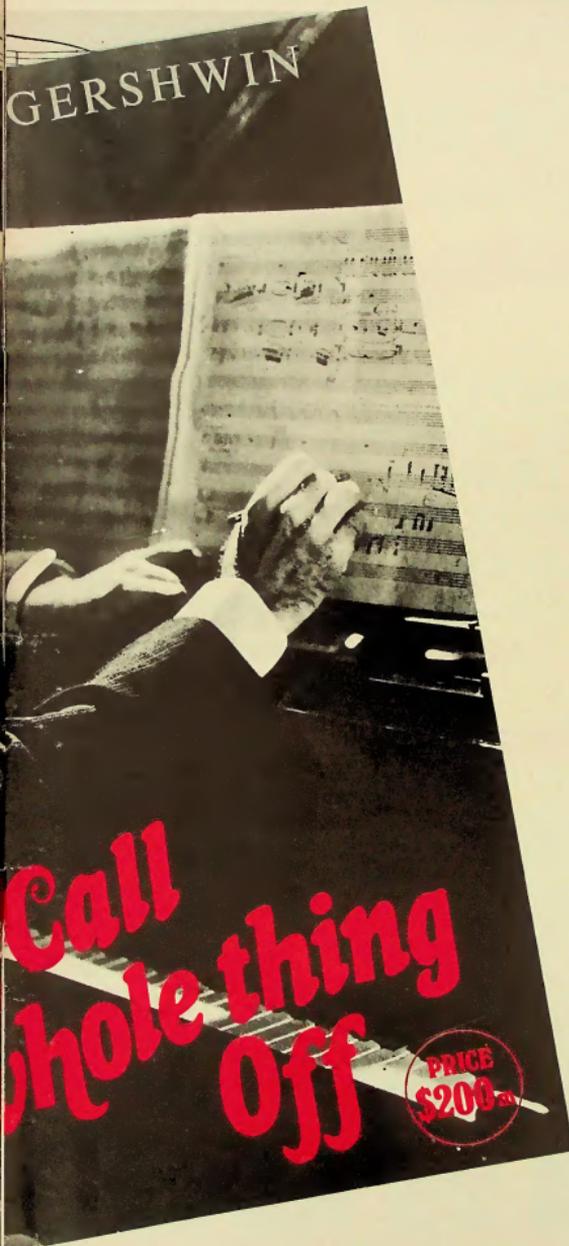
This cannot be good for the future of music publishing. Or for the songwriters and composers, whose interests publishers are obliged to protect. This is particularly true of writers who do not also perform.

The merger comes at a time when the forthcoming Copyright Bill proposes to abolish the statutory royalty rate for records, and new technologies are transforming the way in which music is reproduced. It is more important now than ever that the interests of composers and songwriters should be protected.

The following are just some of the areas in which the interests of songwriters and their publishers are in jeopardy:

- UK royalty rates for records have fallen since the abolition of recommended retail price in 1981 to only approximately 5.5% of retail price. Soon the statutory rate may also go.
- In EEC countries without a statutory royalty rate, the rates have fallen, on average, by 6% since 1981.
- The rates for Film and TV copyright usage are already negotiable and are generally even lower than for records.
- Major conflicts of interest arise within the music publishing industry negotiating committees [MPA, MCPS, MRS], many of whose members are employees of record company owned music publishers.
- The royalty rate for compact discs is substantially below the statutory rate.





□ For US and Canadian sales, songwriters are frequently forced to accept reduced or zero record and film royalties. This trend is already starting to take root in the UK.

It has always been the traditional role of publishers to discover, develop and nurture creative talent and to promote it as actively as possible. It is a role which is far greater than their perceived one of simply 'producing the sheet music'. Over recent years their role has been further extended to fighting on negotiating committees and in individual contract negotiations for fair rates and conditions for their songwriters.

The music publishing industry faces a crisis. The loss of Chappell's independence would considerably diminish the industry's already highly limited ability to control its own destiny.

The campaign believes that music publishers cannot always act in the best interest of their writers when owned by record companies.

If you are worried about who decides how much to pay writers for the use of their works in records, compact discs, music videos, compact video discs, digital audio tapes and satellite broadcasting, add your voice to the campaign and help prevent the take-over of Chappell & Co by Warner Communications.

There are other independent options.

Make a song and dance about it. Write to Sir Gordon Borrie at the Office of Fair Trading, and Francis Maude MP at the Department of Trade and Industry, insisting that the bid is referred to the Monopolies and Mergers Commission.

And ring 01 637 0441 for an explanatory leaflet to find out why it ain't necessarily so

Issued by:

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48,140 ABC



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Still pals, after all these years

THE RECORD industry and the music press still need each other — but perhaps not quite as much as they used to. It's a process called growing up, according to NME editor Alan Lewis.

MUSIC PAPERS... don'tcha just love 'em?

Yes? No? Ah well, I guess there's always been a bit of a love-hate thing between the music press and the industry. Can't live with 'em, can't live without 'em. Cue nostalgic music...

Back in the Sixties it was easy. With virtually no exposure for rock anywhere else, the few music papers of the time called the shots. Rock stars even used to come into the office to be interviewed. You'd look up from your desk and say "Hi Mr Bowie, nice dress."

Came the Seventies, things got even better. This was the age of Rock with a capital R... supergroups, triple albums, trashed hotels, groupies, sharks... readers loved it. And with a virtual monopoly of the scene, *Melody Maker* and *New Musical Express* (joined in 1970 by *Sounds*) did very nicely.

The record companies did even better. Album sales were huge and so were marketing budgets. Records were launched with lavish parties and racks were jettied around the world to do features on unknown acts. At any given time half the office would be suffering from the effects of jetlag (or something stronger).

But if they sometimes abused the or hospitality, the papers didn't often abuse their power. As always, there were plenty of duff acts, but vicious hatchet jobs were rare. Maybe because it was felt — however naively — that we were all part of a "rock culture", all on the same side. Maybe because most journalists had been/would like to have been musicians themselves, or counted musicians among their friends. Whatever, music was still treated with a certain amount of respect.

But the mystique couldn't last. By the mid-Seventies, glam and disco had tainted the rock

dream and too many supergroups had released too many concept albums. Time to get back to the basics. Enter pub rock, paving the way with broken glass for Funk.

Journalists were changing too. Young bloods raised on hippie "counter culture" were already taking a more cynical view of the record industry. But one man's "cynical view" is another man's vicious slag-off, and the first rumblings of discontent were heard from the record companies.

As punk got into its (bondage) stride in 1977 the rock papers competed to find even younger and angrier writers. No experience? Great. Don't know anything about music? Neither do the bands. No more Elvis, Beatles or Rolling Stones. Up with the indies, down with the majors (but keep sending the free records).

It was an inevitable purge, but for a while a lot of record industry people didn't see it that way. Angry phone-calls, cancelled ads, a bumpy ride for editors. No-one would have admitted it at the time, but one sometimes felt a twinge of sympathy for a company which had spent £1,000 on an advert only to see their act mercilessly butchered on the page opposite.

Rebellion was out, capitalism was in. Rock was out: everyone wanted to be a pop star. Enter the promo video as a means of breaking new acts. Enter the TV pop slots and the national dailies, who had discovered that pop in its new, palatable form pulls punters.

Wooded by these new suitors, the record companies could be forgiven for wondering if they still needed the rock weeklies quite as much. Fortunately this was compensated by the arrival of some big spenders who had no such doubts. Banks,

Meanwhile the record companies seem to have decided that coverage on TV, glossy style mags and tabloid gossip pages may give you a high profile but doesn't necessarily add much to the bottom line. Sometimes the kind of acts which build long-term sales and worldwide success can only be discovered and developed within the pages of the weekly music papers, with their unique relationship with the most committed fans.

Some of our glossier media pundits seem anxious to waltz us all into some Filofaxed CD heaven, where all is safe and bland. It's a seductive vision, but fortunately one that is

pushing the frontiers forward, discovering not just hip-hoppers and thrash-metallers but mainstream pop acts such as Terence D'Arby.

Removing my NME badge and taking a wider view, I would say that the scene has never been healthier, especially if you're a record company or a reader. Literally, you pay your money and you make your choice: weekly, fortnightly or monthly; rock, pop or specialist. There's something for everyone and we're all competing fiercely for our share of the market. Journalists will still put the boot in when required but most now have a more positive attitude, with a hunger for new music balanced by a respect for the old.

Magazine publishers and the record industry have always had a lot in common. We are in a fast-paced, high-risk business. We will always argue (I hope) but in my experience the legendary "We're cancelling all our advertising" threat is rarely used — and then usually as a result of pressure from a manager or artists. We all love to recount tales of record company paranoia, but compared to most industries the music men and women have been pretty phlegmatic under fire.

Journalists, too, have learned to be philosophical when denied access to acts which they helped to discover. How soon they forget! Yes, we still need each other. You've got the artists, we want to write about them. But in 1987 you also have other outlets for your artists. And we have other sources of copy and revenue.

We depend on each other in many ways. But perhaps not quite as much as we did.

Surely that's healthy. It's called Growing Up.

Today, business is good. Record and tape sales are up. So are overall sales of music-orientated magazines.

But the only sure thing in life is that right now, somewhere out there, something new is happening.

Chances are you'll see it first not on TV or in a glossy lifestyle magazine but in one of those horrible music papers.

Don'tcha just love 'em?

TO PAGE 10 ▶

'By the mid-Seventies, glam and disco had tainted the rock dream and too many supergroups had released too many concept albums. Time to get back to basics'



IF PUBLISHERS can't please all of the people all of the time they can at least please some of the people all of the time via lightly targeted publications which keep the different demands of their readers sharply in focus.

But then the butcher was often the same writer who had helped to discover another act which had made that company a little more... so, the old love-hate beat went on.

For both sides, the Eighties brought new technology, new opportunities, new attitudes.

building societies, brewers and manufacturers of clothes, hi-fi and other consumer goodies had sussed out that the rock papers represented one of the few cost-effective ways of reaching that most elusive prey, the young male with money in his pocket.

not shared by everyone. It is worth remembering that the NME, for example, sells nearly 100,000 copies every week, when some much-vaunted newcomers sell barely half that in a month. After a period of decline, circulation has stabilised. We have come to grips with the commercial realities around us. And we are still

'And we are still pushing the frontiers forward, discovering not just hip-hoppers and thrash-metallers but mainstream pop acts such as Terence Trent D'Arby'

Where have all the rebels gone?



THE NEW music press consumers don't want challenge — they want affirmation of their own views. Jonathan Morrish, head of corporate publicity at CBS, perceives an underlying distance between what the readers want and what they get . . .

LOOK, YOU guys have been extremely helpful in this whole thing, no doubt about that,

and I owe a certain amount to the press and the media having got a certain amount of enthusiasm and excitement together and leading me to the point where people can see and make up their own minds. Unfortunately once you've done that, you guys lose all your power. I need you and you need me and we mutually screw each other when the time is right and when we say bye, two ships that pass in the night.

That's the Hardline on the press according to Terence Trent D'Arby in a recent interview with *Melody Maker* (August 1). Simplistic, maybe, but with a kernel of truth, certainly. And there's no one or nothing that the music press, in all its forms, loves (lo hate) even more than the broad loath-ordiness of the next young pretender to the throne.

And that's the common denominator, the umbilical chord uniting the music industry and the vast array of papers, magazines and publications that, by either concentrating largely on music or featur-

ing it in differing proportions as part of an editorial package, now constitute the music press.

The common ground is that we both chase the whims of a fickle market — youth culture. We both have our glorious failures (Sigue Sigue Sputnik and the *Hill* to cite two recent examples) but both make colourful contributions to the social picture of the UK at the end of the Eighties (the music industry earned this country £1.7b last year).

There's naturally the temptation for both record companies and publishers to play safe (to sign "formula" acts, to launch look-alike titles) because there's always the knowledge that, although the out-of-the-ordinary, against-the-grain might succeed, the chances are they won't and those mistakes will be expensive.

The record industry has to understand youth culture in the same way as publishers of youth titles do, but, then how best to utilize the potential of those channels of communication as a medium to the audience [s] it wants to address in order to sell its wares.

And that's the pragmatic rub of it all. For it is the record company which uses the printed medium the best, that taps into the vast array of titles most judiciously (features, poster spreads, news, profile-building, excitement, advertising) that naturally enhances its chances of success for its acts and therefore for itself.

And it is in this appreciation and comprehension (of youth culture) and acceptance of the pragmatic reality of profitability, I feel, that the music business and the music

press cease to share their common ground.

Who exists for who is not within my scope to tackle here (though an interesting question) — suffice to say that we both exist courtesy of the makers of music. What I do feel is that, as I read and listen each week to what Paul Morley has called the "ubiquitous chattering of pop", I sense an underlying resentment between what the reader wants and what the reader is being offered.

Returning to the August 1 issue of *Melody Maker* Terence Trent D'Arby is, for a man who sold 200,000 copies of his debut album in its first two weeks of release, quite sensibly featured on the cover. His face will sell copies because his voice is selling albums. Colin Irwin (who wrote the feature — his last in a long and distinguished career for the paper before moving to sister title *No 1*) tells us, with great understatement, that the backlash is "but a whim away". What he doesn't tell us is that it is precisely seven pages away in the very same paper.

For, in the Level section, from D'Arby's Hammersmith Odeon concert the previous week, Chris Roberts continues to write one of the most scathing, scabrous and meretricious reviews I have ever read in 25 years of reading music papers.

The charge of hypocrisy is not my issue now; rather it's the lack of consistency of tone throughout the music papers and their lack of empathy with their readers. Turn on six pages in the same issue. Turn

MM, to the letter pages, and the Bard of Stockwell, London SW 9 says it all more pithily than I can at the end of his missive: "you still write like a bunch of wankers . . ."

My point is that ABC figures paint the same picture of platinum discs — and that's the measure of public approval.

The public likes what . . . the public likes and, as the times change, it is imperative to change with them.

And what changed in youth culture is that music became less important (upstaged by "fashion" and hence the success of the style/lifestyle magazines) and the position of music in society shifted. Pop became "corporatized" and that, to the music papers, was both anathema and ideologically unsound. However, that no one really wants to read that the album/tape/CD they have just purchased is unmitigated rubbish is a truism that has escaped a large percentage of the music press.

Also there was a lot more writing about music (in the daily tabloid press particularly — and look how cleverly they sell the same *Smash Hits* dream) and therefore even less incentive for a large amount of people who were reading the music press simply to get their opinions snubbed.

In times of great polarization of society, as one has now, people turn to their leisure (via reading and listening to music) to find confirmation of their own beliefs and values. There simply aren't enough rebels any more.

39,000 more readers (with CD at home) than NME, Melody Maker and Sounds added together!

Yes. The July-December '86 NRS Jicnars figures tell us it is so. Also that The Gramophone *together with* Hi-Fi News & Record Review have 18,000 fewer readers with access to CD.

* Latest NRS Oct '86-Mar '87: UP 16%!!

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WHICH COMPACT DISC?

YOUR MONTHLY UPDATE ON CD, CDV & DAT

ABC FIGURES

	Jan-June '86	July-Dec '86	Jan-June '87	% change year on year
NME	104,648	100,059	98,733	-5.7%
Sounds	66,623	62,300	60,770	-8.8%
Melody Maker	61,329	62,572	61,323	0
Record Mirror	61,060	52,000	50,198	-17.8%
No. 1	156,028	158,448	147,643	-5.4%
Kerrang!	73,233	67,187	68,559	-6.4%
Smash Hits	517,360	515,427	512,317	-1.0%
Just 17	241,413	268,370	278,036	+15.2%
Q	—	—	48,140	—

RECORD

RM

MIRROR

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LEAVE IT OUT

While other music papers are straight down the line, too far above it, right down below it, or just plain predictably on it, **rm** twists and turns like a twisty turny thing.

Yes, **rm** positively slithers across the chequerboard of life, poking its tongue into every aspect of music that's chartable, bringing you the twistiest, turniest parts of everything from top 40 pop to thrash metal to hip hop to indie bands to soul and back again.

Overviews, underreviews, upshots, downshots, gossip, informed comment, uninformed banter, statistics, and by far and away the only charts that matter.

rm slips between the sheets where others fear to bed... and you can call us Sharons if it isn't so...

So don't forget: **rm** twists and turns like a twisty turny thing...

Call Carole Norvell-Read, **rm**'s
twisty, turny Advertisement
Manager on
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MUSIC PRESS

Lost tribes can be difficult to find ...

SUCCESSFUL MAGAZINE targeting is a twofold operation, and on paper a very straightforward one. First you identify your potential readers, and find out everything you can about them. Second, you develop a magazine to satisfy the needs of that readership.

This is actually easier said than done. The most critical original and creative work comes in identifying and understanding the wants of would-be readers, who must exist in sufficiently large numbers to support a profitable publication. This is not really a question of hunting round for large, ready-made gaps in the market, finding them and filling them. Expanding titles, new or established, are more likely to feed off readers who are badly served by existing newspapers or magazines, whose changing demands have not been appreciated, or whose developing areas of interest have gone unrecognized. Searching for lost tribes or reinventing the wheel are less effective than the graft of creating the best products in straight competition.



ERIC FULLER: capitalising on indie coverage via *Underground*.

Recognising the potential existence of such readerships is primarily intuitive rather than scientific, and ideas for new titles or severe relaunches are most likely to spring from four main sources. Firstly, publishers, editors or advertisement managers may recognise specific areas of interest within the coverage of their own titles that are strong enough to be expanded and support life on their own. The idea for Spotlight's most recent launch, *Underground*, was prompted in this way.

We knew from information submitted to *Sounds*' record news pages and the Indie Tracking column in *Music Week* that far more product was being released than could be realistically covered in weekly 48 page issues of *Sounds*. Reader research into *Sounds* had also shown its readers to be happy with the current mix of editorial content, and to weight *Sounds* even more heavily in favour of indie titles would be to jeopardise that balance. The independent distribution network already served a whole sub-culture of specialist shops selling independent records with very limited publicity. And given the advertising budgets available to most indie labels, the page rates of the mainstream rock

IN THE face of declining mass readership it is becoming increasingly the publisher's art to identify a key, target readership and fulfil its needs. The skill in doing this springs from a combination of intuition and extensive research, explains *Sounds* and *Underground* publisher Eric Fuller

press were often unrealistically high for regular use.

Kerrang! had also been launched from *Sounds* following similar indications of partisan support from readers, and by testing the market with a one-off. *Arena* was developed from the reader tastes of *The Face*, and *Smash Hits*' readership supported the launch of *Just Seventeen*, which in turn proved the way for *Look*.

Secondly, awareness of a poorly served group of readers whose interests were not accurately reflected in the existing press gave

research to define the existence of suspected markets draws on a variety of sources. Population censuses and surveys provide basic information on numbers, age, sex and regional patterns, with historic trends and forward projections. If a publisher is aiming at, say, 25-35 year old men, it's well worth knowing if there will be more or less of them in three years' time. The Audit Bureau Of Circulations (ABC) gives data on the circulations of existing titles, and can be used to plot trends among individual or groups of titles.

The National Readership Survey (NRS) is a continuous survey published quarterly, and gives detailed demographics of age, sex, social grade, marital status, type of residential neighbourhood and exposure to other media among existing magazine and newspaper readers. Target Group Index (TGI) is similar, but includes specific product and brand usage and personal expenditure data. These buying patterns of reader groups provide essential ammunition for advertisement sales pitches. TGI also includes "lifestyle" questions determining readers' more general attitudes, which can be cross-referenced with other readership information.

Testing a new product on potential readers draws on qualitative research, usually undertaken by a specialist market research company. Group discussions with carefully selected potential readers will reveal attitudes to existing titles or dummy copies of the proposed new launch, and yes, results may kill the project stone dead, signal a retreat to the drawing board or help fine-tune details of content and presentation before the launch.

All this research helps the publisher and his editor to visualise and personalise his target readers. Unfortunately though, it can never generate by deduction the creative spark of an idea. Nor can it answer the crucial question of how many copies the publisher is likely to sell.

general mass circulation magazine selling to young men in the 15-19 age bracket might be a very seductive prospect for attracting advertising, but both *The Hit* and *AM* magazine failed because their initial packages never satisfied the real needs of that readership, and the consequent lack of circulation put them out of business. And even the most sophisticated research and expensive production and promotion can't guarantee that a target readership will take favourably to a new title.

WOULDN'T YOU LIKE THIS TO HAPPEN TO YOUR NEW BAND?



This is what happened to Brother beyond at the Just Seventeen Open Day.

1500 teenagers went wild at the Empire Ballroom, Leicester Square, in a week when their single had just charted at number 60.

These teenagers turned up because they read Just Seventeen.

Just Seventeen sells more each week than Record Mirror, Sounds, Melody Maker and NME put together.

Almost twice as much as No. 1. And Just Seventeen is the only music magazine with a growing circulation.

15% year on year to 278,036.*
Proof that teenagers look to our

pages for entertainment and information.

Information on new bands and established acts.

New singles, new albums and concerts.

Our readers buy more than 1 million singles and 1 million albums and tapes every month.

Enough to make your new release go gold.

So if you want your bands to grow, use the only music mag that's growing too.

Use Just Seventeen.

Call Barbara Smith on 01-437 8050.

Let some of our success rub off on you.

278,036 ABC



*ABC Jan-June '87.

AN EMAP METRO
PUBLICATION

52-55 Carnaby Street, London W1.
01-437 8050

WHEN SMASH Hits was launched in late 1978 there was, by common consent, no market in teenage magazines. Certainly there were no glossy, colourful pop titles vying for the pocket money of school age readers. There were a few drab publications that published song lyrics on the one hand and the slightly more colourful girls' titles on the other, but the teenage market was still an area looked down upon by publishers, journalists and record company marketing staff alike.

Even when *Smash Hits* began to chalk up ABC figures in excess of 200,000 there was still an inclination to write off what was happening as an intriguing sideshow that was somehow irrelevant to the real game of selling inky tabloids to 16-24 year old males. It wasn't until *Smash Hits*' circulation on its way up began to pass *NME*, *Melody Maker* and *Sounds* on their way down that serious questions began to be asked. The trouble was that the question that was asked — basically, how did *Smash Hits* steal our readers? — was the wrong one.

Smash Hits never wooed away a single reader of the older music tabloids. Even though it has a current ABC of 512,317, which is more than the rest of the music press put together, nobody ever experienced a sudden revelation which made them throw off their overcoat and go joyfully skipping into the arms of an A4 colour magazine with great posters and noney features. The readers of the tabloids simply grew older and lost interest at a slightly faster

Tapping the force that defines pop

THERE'S STILL only one battle worth fighting for in the teenage market — and that's the battle for the interest and loyalty of the youngest teenagers at the youngest age they can realistically be attracted, says EMAP Metro editorial director David Hepworth

rate than they previously had done.

While this was happening *Smash Hits* was building a readership among 12, 13 and 14 year olds. By recruiting so successfully among these people, by ensuring that *Smash Hits* was in effect the first proper magazine they were to buy as they graduated from comics, we created a wedge which cut off the traditional supply of readers to the tabloids. No 16 year old *Smash Hits* reader was going to embrace the arcane world of the *NME* if they were quite happy with what they were getting. The result is that those 12 year olds



HEPWORTH: CATCH them at 12 and there's a good chance they'll stay.



JUST SEVENTEEN's open day at the Empire Ballroom, Leicester Square which featured Jonathan Ross, Gary Crowley and Brother Beyond on stage attracted 1,500 young women. Publisher Fiona Smith says: "It demonstrates the power of *Just Seventeen* and the loyalty it inspires in its readers."

who first bought *Smash Hits* in 1978 are now 21 and very few of them have ever read a traditional music tabloid.

It's the sheer inevitability of this process that make me deeply sceptical of any publisher who announces the intention of slotting into some

mythical "gap" just above *Smash Hits*. IPC tried it with *The Hit* and failed to even begin to attract mid-teenage boys in large numbers. They also attempted a similar strategy with *Mizz*, a girls' magazine aimed "slightly older" than EMAP's massively successful

'No 16 year old *Smash Hits* reader was going to embrace the arcane world of the *NME* if they were quite happy with what they were getting'

weekly *Just Seventeen* (currently selling 278,036), and were forced to settle for aiming at exactly the same market. And now Rupert Murdoch's *Six* is re-positioning itself to aim at young adults, so slim has it found its pickings in the black hole of the mid-teenage years.

Although there are rich advertising rewards to be won by attracting trendy young 16-20 year olds — and that alone accounts for all the attention in this area — there is still only one battle worth fighting in the teenage market. That battle is for the interest and loyalty of the very youngest teenagers at the very youngest age they can realistically be attracted.

Catch them at 12 and there's a good chance they'll stay for as long as their interest in pop music holds out. Try to lure them at 16 and you probably won't succeed. And even if you do there's every chance that their priorities will change and they'll ditch you anyway.

Pop music is no longer purely the province of teenagers. Young fans grow up and in many cases become nostalgic old killjoys. But teenagers remain the most dynamic and important force in establishing the direction and health of pop. And tomorrow's teenager is completely unaware of what today's teenager holds dear. Anyone who wishes to publish successful teenage magazines, and those who wish to reach teenagers through them, has to face that fact.

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Over 2500 listings — 17 categories — 104 diary pages — 228 page casebound annual publication. Indispensable for every working DJ whether radio presenter, club DJ, mobile DJ, club manager/proprietor and everyone associated with disco, record and manufacturing industries.

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**PUBLICATION
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Please send details of ordering the 1988 Jocks Yearbook.

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SOUNDS

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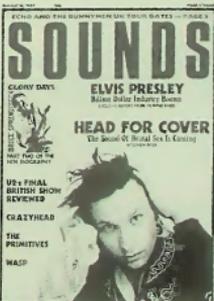
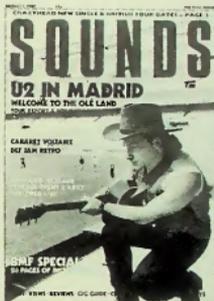
We'll be breaking the sound barrier with the **SONIC SOUNDS EPs** – three four-track hard vinyl records featuring **12 brilliant acts**.

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by Johnny Black

AS THE circulation of the traditional music press continues to dwindle, new style or lifestyle magazines seem to proliferate, generally settling for relatively low circulations, but delivering a very specific type of up-market reader, dear to the hearts of ad agencies. The founding fathers of the style mag boom, *Blitz* and *The Face*, are both currently celebrating seven successful years in business, while relative upstarts like *SKY* and *Arena* are claiming healthy chunks of the circulation cake. Even something like *Q*, EMAP's still-avowed grown-up music publication, presents itself to the eye of

Booming as though they were going out of style

the casual buyer as a sort of cross between *The Face* and *People* magazine, cleverly continuing to attract both the style audience and the music fans.

The Face, *Blitz* and *i-D* all began as one man-and-a-dog operation, and circulation battles have been long and hard-fought.

As publisher/editor Nick Logan says of his top-of-the-line, *Arena*: "It started with four people working part-time if I'd had a year to plan it and a huge budget I'd probably have got frightened and walked away from it. It appears to me to do it this way." On the other hand, *The Hit*, launched with massive TV advertising and big plans, flopped miserably after only a few bold issues.

Another new entrant into the style wars battleground is the pan-European *SKY*, from News International-Hachette Ltd, conceived and edited by ex-*Smash Hits/Elle* stalwart Ian Birch.

In one sense, style mags like *i-D* rue the arrival of *SKY* and *Q*, both competing for the same ads and thus, presumably, for many of the same readers. But is *SKY* really a lifestyle mag, or is it something entirely new, as Birch would have us believe?



DYLAN JONES'S *i-D* started as one man-and-a-dog operation.

CONTRARY TO RUMOUR, AGAINST THE TREND OF THE SCANDAL SHEETS AND BEYOND THE VALLEY OF THE GLOSSY PIN UP, WE BELIEVE THERE IS STILL LIFE IN MUSIC!

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WALLET-HOLDING POTENTIAL ADVERTISERS ! !

"In the early Eighties," he reflects, "people become more interested in fashion again, with designers being treated like minor pop stars. We're trying to move one step ahead. On one side you have magazines like *The Face*, for an older readership, dealing with things before they hit the High Street and, on the other, you have *Smash Hits* concentrating mainly on pop chart material."

"We want to attract someone who grew up with *Smash Hits*, is now older, but a bit more High Street inclined than *The Face* caters for — people who shop in Benetton and buy Pet Shop Boys records."

The readership profile, from early research, seems to be 17-24, rather older than had originally been anticipated, split 54 per cent female, 46 per cent male.

Nick Logan's *Arena* is a mere five issues old and, like most editors, he shudders at the term, 'style-mag'. "Why can't it just be compared to *Elle*, or *Q*?" he argues. "I think of *The Face* as just a magazine, and *Arena* as a men's general interest magazine."

Having said that, he's anxious to point out that *Arena*'s 40 pages of men's fashion seem to be finding

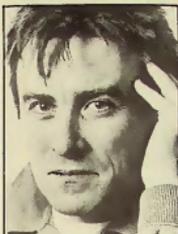
favour with a lot of women readers, who also like the features. "Maybe we've found a sneaky way into the women's market," he enthuses.

Logan also claims not to think about his own average reader might be: "We make up each issue on the basis of what the editorial group finds interesting."

SKY and *Arena*, although both very new, are already changing. Birch sees "new typefaces and larger features interspersed between the sections" for *SKY*, while Logan speaks of "refining and improving" *Arena* in response to readers' letters and word-of-mouth reactions. "We seem to be doing about 55,000 home sales and about 10,000 abroad, but we don't have enough research yet to be certain what readers want."

Blitz, having started life as an A3, black-and-white student magazine, now has a 45,000 UK circulation and 15,000 abroad, with its seventh anniversary bumper issue just out. Editor Tim Hulse defines the readership as: "18-to-30, roughly 50-50 split between male and female. Beyond that it's hard to say. I'm certainly not going to say they're trendy."

While Dylan Jones, *i-D* editor,



IAN BIRCH: *SKY* is a step ahead

and Nick Logan both believe their publications take readers away from the music, Hulse is adamant that, "We've found a new audience. People won't stop reading *NME* just because they read *Blitz*. A music weekly gives you fast news and less music. We're covering less and less music. I just think we're one step beyond them. And we're the least trendy of the style magazines."

An editor who actually acknowledges that his is a style magazine? "It's difficult to describe us unless you use the term," he says. "But I don't actually know what it's supposed to mean."

Which simply sums up the general feeling among style mag editors that they're not style mags and that the music papers are losing readers because they're sensually out of touch, not just because of the style mag.

Issue six of UNDERGROUND features THROWING MUSES, DEAD CAN DANCE, THE DENTISTS, IN THE NURSERY, BAD DRESS SENSE, AC TEMPLE and more

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What's more, we'll even have a bundle of features from **BIG BLACK**, **PSYCHIC TV** and **GENE LOVES JEZEBEL** * Add to that our fully extensive reviews section, all the news that's breaking and more facts than the mind can cram!

THE SECRET OF NOISE AND ITS FLEDGLING OFFSPRING!

If there's a secret we have it!
CAUSTIC BRAIN SCRAPING A SPECIALITY

IT HAS become highly fashionable to write off the weekly tabloid music press as dinosaurs, but these attempts to write us off are completely premature," argues Eric Fuller, publisher of *Sounds*. But Spotlight Publications' *Sounds* and IPC's *New Musical Express* and *Melody Maker* can no longer claim to be not only the music press but the only substantial youth press too, as they did in their post-punk, late Seventies heyday.

All three titles have suffered dramatic declines in total circulations since their boom days. Nineteen eighty saw the peak for both the *NME* and *Sounds*' circulations, the latter being 182,000 copies in total while the former soared to 231,000 copies. *Melody Maker*'s highest circulation was 209,000 in 1974.

Since then, *NME* has lost 57.3 per cent of its readership with a 132,267 fall in circulation to its current level of 98,733 (ABC Jan-Jun 1987). *Sounds*' circulation has dropped 66.6 per cent to 60,770 (ABC Jan-June '87) and the slump has been even more drastic for *Melody Maker* which has dropped 70.7 per cent to its current total circulation of 61,323. They now account for only around one quarter of total music press sales, although it must be remembered EMAP Metro's *Smash Hits* has over half of the market to itself.

"The Golden Age has long since passed and we are all living in a different world. The music press is a whole different ball game now," says Andy McDuff, publisher of

Tabloids take a new perspective

MORALE IS high on the weekly rock tabloids, reports Matthew Fearnley

both *NME* and *Melody Maker*.

"The tabloids are not just competing with other publications," he continues, "but with other media too. TV now features extensive coverage of popular music for example. Even the gossip columns of the national dailies cover music now, and before its demise, the *London Daily News* had a daily gig guide. These all affect us."

But the slide in tabloid circulations has greatly slowed down. "Undoubtedly the market is fluctuating out. Around four or five years ago *Sounds* was experiencing annual 12-15 per cent circulation drops, but last year we only dropped two per cent from 1986's figure, which amounts to only 1,500 copies. We have reached our core readership," says Fuller. The same

can be said of *NME*, while seven out of the last 10 ABC figures for *Melody Maker* have actually gone up.

One reason for this change in fortunes is that all three titles have been quick to respond to recent research findings. In autumn 1986 the tabloid weeklies initiated a wide programme of qualitative reader research asking if the tabloid format was still relevant to readers.

The results were heartening. Readers find several positive associations with the tabloid weeklies' newspaper format, namely that the tabloids are more up to date than publications with the glossy A4 magazine format, they carry more hard news and less light-weight features, and the writing is pitched at a more adult level.

"*Sounds* was editorially re-styled in line with reader requirements that were apparent from the research. More news, product reviews and gig guides were included. It was also felt that the writing was too pretentious and we therefore adopted a more

approachable style. We also drafted in new blood. The average age of our writers is now early to mid-20s. The editorial product is, therefore, significantly different from that of even a year ago," says Fuller.

And McDuff is ensuring both the *NME* and *Melody Maker* evolve along similar lines. "We had to write in a more concise way in *NME* allowing the reader to dip in and out, and therefore, writing and design techniques have been developed to allow them to do just that. And *Melody Maker* has changed completely over the past three years. We have discovered at editors, there is the introduction of spot colour and we are beefing-up the news pages and review sections," he says.

While the tabloid weeklies' editorial and design evolves, their healthy advertising revenue does so too. Instead of seeing falling advertising revenues accompany falling circulations, the tabloids are experiencing a steady upturn in advertising revenues. Over the last two years, record companies have

taken 68 pages in the tabloid weeklies, an 8.6 per cent increase.

NME has 207 pages of advertisements, an increase of 48 pages over 1986's amount, while *Melody Maker* has gained just two extra pages over the same period to take it to 98 pages. However, *Sounds* has lost eight pages since 1986 and now has 138 pages of record company advertising for Jan-Jun 1987.

The tabloid weeklies are also attracting more advertisements from outside the record companies. "EMAP Metro's Q magazine seems to have helped the tabloids by attracting advertisements off the 'box', and as TV rates rocket, more and more advertisers are looking to the music magazines and tabloids for space," says McDuff.

All three of the tabloid weeklies plan advertising and promotional pushes themselves. *NME* is set to spend £250,000 over the next six months on radio commercials and posters. These will be accompanied by advertisements in the national press and commence on September 19. *Melody Maker* is spending £250,000 on a two-part campaign using highly music-part second radio commercials commencing on September 26. A campaign of the same weight is then set for January 1988.

Meanwhile, *Sounds*' campaign is already halfway through. Between February and March free four-track EPs were given away. This was complemented by a £40,000 national radio campaign. The same is planned for autumn.

ROCKS

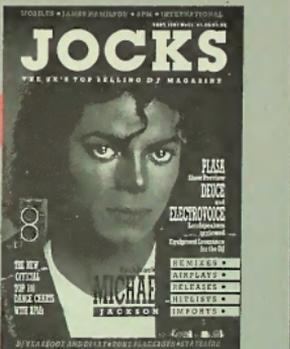
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SEPTEMBER ISSUE
OUT THIS WEEK

Home grown talent takes on US might

by John Tobler

IN A year when country music has made significant strides forward, it's encouraging to note that some examples of home-grown talent have been making waves alongside all the Americans who inevitably dominated the headlines.

Three names come quickly to mind when considering the emergent stars from this side of the Atlantic — Tammy Cline, the first direct British signing to MGP, Wes McGehee, the first British based-writer to be signed to Big Music's Nashville branch, and Daniel O'Donnell, the sole European representative in the country album chart.

O'Donnell's success with *I Need You*, his second LP for Ritz, has been far from a flash in the pan. The album made the Top 10, has been in the charts uninterrupted since March, and even provoked a Top 20 entry for its predecessor, *The Two Sides Of Daniel O'Donnell* (also on Ritz). Both albums have gone gold in O'Donnell's native Ireland — he's from Donegal — and *I Need You* sold 12,000 copies in Britain in the three months following release.

The younger brother of noted Irish country singer Margo, O'Donnell joined his sister's band as rhythm guitarist, although he claims that he was quite unable to play his instrument. When the chance came for him to sing with Margo, O'Donnell accepted the opportunity with alacrity, and within two years was fronting a band of his own, after which it was signed by Ritz Records. Ever since, it's been a remarkable success story.

It would be widely inaccurate to brand Daniel O'Donnell a New Country artist. Synthesizers, emulators, strings and electric organ are used on *I Need You* in addition to regular traditional instruments, while the choice of material veers towards emotion and sentimentality rather than country/rock. Records sales go a long way to proving that there is a strong market for this style, however critics may ignore and dislike it.

In defence of those of us who are attempting to convey country's new found hipness and youthful appeal to a generation of punters brought up to regard country music as schmalz, O'Donnell's covers of songs like *I Love You Because*, the Jim Reeves hit, or *Need Miller's From A Jack To A King*, are inevitably anathema. Nevertheless, sales figures cannot lie, and O'Donnell has sold more records in Britain this year than Nanci Griffith, Patti



DANIEL O'DONNELL: taking the gentle country road

Loveless, T Graham Brown and Lyle Lovett combined, much though it pains this typewriter to admit it.

An extensive tour of England and Scotland during September and October had only three free days in 24 at the time of writing, and follows on from what seems destined to be major success at this month's Peterborough Festival. Tying in with this activity is the Daniel O'Donnell Four track EP (sic) which is also available on cassette (Ritz [C]150), while *I Need You* is now released on CD. O'Donnell's biography asserts that he "doesn't mind if his music is viewed as plain old-fashioned easy listening schmalz, or that his concert performances could well have resulted from a 20 year time warp", but one glance of his mug shot will convince anyone that he is a gentle man (in every sense of the words).

Failure to stock O'Donnell's records in non-specialist shops can only be described as masochistically perverse. By the way, both sides of the cassette EP contain all four tracks, which saves time if it's played continually — think about it.

TOP • 20 • ALBUMS COUNTRY

22 August 1987

1	EXIT O Steve Earle & The Dukers	MCA MCF 3379 (F) C: MCFC 3379/CD: DMCF 3379
2	TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (M) C: WX99C C: 925 491-2
3	HILLBILLY DELUXE Dwight Yoakam	Reprise WX 106 (M) C: WX 106/CD: 925 567-2
4	JOHNNY CASH IS COMING TO TOWN Johnny Cash	Mercury MCRH 108 (F) C: MERH 108/CD: 832 031-2
5	GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C: MCFC 3335/CD: DMCF 3335
6	I NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (SP) C: RITZLC 0038/CD: RITZCD 104
7	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX 107 (M) C: WX 107C
8	SWEET DREAMS Patsy Cline	MCA MCG 6003 (F) C: MCGC 6003/CD: MCAD 61 49
9	GUITARS, CADILLACS, ETC. ETC. Dwight Yoakam	Reprise 9253721 (M) C: 9253724/CD: 925 372-2
10	AFTER ALL THIS TIME Charley Pride	Ritz RITZLP 0042 (SP) C: RITZLC 0042
11	ISLAND IN THE SEA Willie Nelson	CBS 451 041-1 (C) C: 451 041-4
12	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP 0031 (SP) C: RITZLC 0031
13	GIVE A LITTLE LOVE The Judds	RCA PL 90011 (BMG) C: PK 90011/CD: FD 90011
14	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF 3364 (F) C: MCFC 3364
15	KING'S RECORD SHOP Rosanne Cash	CBS 450 916-1 (C) C: 450 916-4
16	NEW MOVES Don Williams	Capitol EST 2004 (E) C: TC EST 2004
17	REPOSSESSED Kris Kristofferson	Mercury/Phonogram MCRH 103 (F) C: MERHC 103/CD: 830 406-2
18	LOVERS AND BEST FRIENDS Don Williams	MCA MCF 3357 (F) C: MCFC 3357
19	THIRTEEN Emmylou Harris	Warner Brothers K 925 352-1 (M) C: 925 352-4
20	THEY DON'T MAKE THEM LIKE THEY USED TO Kenny Rogers	KCA PL 85633, C: PK 85633/CD: PD 85633 (BMG)

Compiled by Gallup for the Country Music Association © 1987.

TOP 10 COMPILATIONS

- 1 ANNIVERSARY — 20 YEARS OF HITS
Various Artists
Capitol 450 293 1 (C)
- 2 THE KEENE ROGERS STORY
Kenny Rogers
KCA PL 85017 (BMG)
- 3 THE VERY BEST OF JIM BEVES
Jim Beves
KCA PL 84221 (BMG)
- 4 THE GLEN CAMPBELL ALBUM
Glen Campbell
KCA PL 84221 (C)
- 5 THE COLLECTION Cash, Collector Series
Beverly Sills
CCSP 129 (BMG)
- 6 THE VERY BEST OF DON WILLIAMS
Don Williams
KCA MCG 401 (F)
- 7 DOLLY PARTON'S GREATEST HITS
Dolly Parton
KCA PL 84423 (BMG)
- 8 THE COLLECTION RCA Collector Series
Kenny Rogers
CCSP 111 (BMG)
- 9 THE BOSCAWELLER COLLECTION
Boscawellers
Spears 91 003 (SP)
- 10 THE VERY BEST OF DOLLY PARTON
Dolly Parton
FL 88027 (BMG)

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MCA 1169

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TAKEN FROM THE ALBUM

LONE STAR STATE OF MIND

MCF 3364 - MCFC 3364 - MCAD 5927

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and

BARBARA MANDRELL
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LP — CASSETTE — COMPACT DISC





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22 August 1987

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TITLES A-Z (WRITERS)

1	It's A Sin	Johnston	94
2	Just Can't Stop Loving You	Johnston	94
3	Call Me	Johnston	94
4	Never Gonna Give You Up	Johnston	94
5	Toy Boy	Johnston	94
6	True Faith	Johnston	94
7	The Bamba	Johnston	94
8	Somewhere Out There	Johnston	94
9	Sweet Little Things	Johnston	94
10	What Have I Done To Deserve This?	Johnston	94
11	Funkytown	Johnston	94
12	Labour Of Love	Johnston	94
13	Girlfriend In A Coma	Johnston	94
14	Alone	Johnston	94
15	Who's That Girl	Johnston	94
16	Roadblock	Johnston	94
17	Always	Johnston	94
18	Whenever You're Ready	Johnston	94
19	I Got The Love	Johnston	94
20	Bridge To Your Heart	Johnston	94
21	Never Say Goodbye	Johnston	94
22	Don't Move	Johnston	94
23	Just Call	Johnston	94
24	Wild Flower	Johnston	94
25	Happy When It Rains	Johnston	94
26	I've Told You So	Johnston	94
27	Garage Days - Revisited	Johnston	94
28	I Heard A Rumour	Johnston	94
29	Say You Really Want Me	Johnston	94
30	Girls, Girls, Girls	Johnston	94
31	I Really Don't Want To	Johnston	94
32	I Don't Want To Be Lonely	Johnston	94
33	Wonderful Life	Johnston	94
34	I Surrender (To The Spirit Of The Night)	Johnston	94
35	The Motive (Living Without You)	Johnston	94
36	Under The Boardwalk	Johnston	94
37	F.L.M.	Johnston	94

THE BHUNDU BOYS

NEW 7" & EXTENDED REMIX 4-TRACK 12" - YZ 151/7
'JIT JIVE'

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38	It's A Sin	Johnston	94
39	She's On It	Johnston	94
40	Papa Was A Rollin' Stone	Johnston	94
41	Wifout	Johnston	94
42	You Caught My Eye	Johnston	94
43	Hourglass	Johnston	94
44	Heart And Soul	Johnston	94
45	Wishing Well	Johnston	94
46	Upside Your Head	Johnston	94
47	Seattle	Johnston	94
48	Little Goolie Woogie	Johnston	94
49	Shoe	Johnston	94
50	I Wanna Dance With Somebody	Johnston	94
51	Personal Touch	Johnston	94
52	The Living Daylights	Johnston	94
53	Lips Like Sugar	Johnston	94
54	Just Give The DJ A Break	Johnston	94
55	Casanova	Johnston	94
56	Jump Start	Johnston	94
57	Not In The House Of Love	Johnston	94
58	Chain-Gang Smile	Johnston	94
59	Sweetest Smile	Johnston	94
60	If There Was A Man	Johnston	94
61	Sugar Mice	Johnston	94
62	I'm Not In Love	Johnston	94
63	Love Power	Johnston	94
64	The Rhythm Divas	Johnston	94
65	Tell Tailor	Johnston	94
66	Mary's Prayer	Johnston	94
67	Change	Johnston	94
68	Who's It To Ya	Johnston	94
69	My Boy Lollipop	Johnston	94
70	Special FX	Johnston	94
71	I'm Pretty One	Johnston	94
72	The Bamba	Johnston	94
73	Love Me Tender	Johnston	94
74	Why Me Why	Johnston	94
75	How Soon We Forget	Johnston	94

THE NEXT 25

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99	99	99	99
100	100	100	100

38	19	IT'S A SIN	Pertho/Geo 12" (12) 6158 (12)
39	18	6 SHE'S ON IT	Debut RCA 7" (7) 4142 (7) (M)
40	2	6 PAPA WAS A ROLLIN' STONE	Wotown 78 4143 (12) - 27 4142 (12) (M)
41	NEW	41 WIFOUT	Urban/Polygram/UK 12" (12) 519 (12) (M)
42	22	4 YOU CAUGHT MY EYE	Debut RCA 7" (7) 4142 (7) (M)
43	32	4 HOURGLASS	ABM/AM 12" (12) 400 (12) (M)
44	48	4 HEART AND SOUL	See Virgin 58 4132 (12) (M)
45	27	4 WISHING WELL	CBS 1267 (12) - 27 4132 (12) (M)
46	27	4 UPSIDE YOUR HEAD (87 MIX)	Club/Phonogram 1265 (12) 54 (12) (M)
47	NEW	47 SEATTLE	FIL (Gory Logan) 10" (10) 10 (10) (M)
48	28	4 LITTLE GOOLIE WOOGIE (IN THE BACK OF...)	Epic 3847 (12) (M)
49	3	4 SHOE	Shirley Stivers (Barry J. Eastmond) Zomba Music. Jive 12" (12) 11 (12) (M)
50	42	4 I WANNA DANCE WITH SOMEBODY WHO LOVES ME	Atco 8571 (10) (M)
51	53	4 PERSONAL TOUCH	Erno Brown (Tony Swain/Steve Jolley) Warner Bros. Music. 12" (12) 1207 (12) (M)
52	0	4 THE LIVING DAYLIGHTS	Warner Bros. Music 8305 (12) (M)
53	34	4 LIPS LIKE SUGAR	Echo 8 & The Citymen (Laurie Laflam) Warner Bros. Music. 7" (7) 1447 (7) (M)
54	NEW	4 JUST GIVE THE DJ A BREAK	Dynasty II (Fasting) Top Togg (The Markers) Warner Bros. Music. 7" (7) 1447 (7) (M)
55	NEW	4 CASANOVA	Levine (Keggie Calloway) Chappell Music. Atlantic 4212 (12) (M)
56	18	4 JUMP START	Manhattan 6811 (12) 247 (12) (M)
57	24	4 NOT IN THE HOUSE OF LOVE	Fantasia/Phonogram Was 1322 (12) (M)
58	37	4 CHAIN-GANG SMILE	Bertin (Richard James Burgess) Sonix Outside. Polygram 12 (12) 648 (12) (M)
59	39	4 SWEETEST SMILE	Debut (Dave Dill) Copyright Control. ABM AM 12" (12) 394 (12) (M)
60	2	4 IF THERE WAS A MAN	The Pretenders For 307 (J. Barry P. O'Duffy) SBK/Hush House Of Hits/CBS Music. EMI 12 (12) 647 (12) (M)
61	37	4 SUGAR MICE	Meridian (Kris Kinsey) Meridian Chorus/MCA Music. EMI 12 (12) 646 (12) (M)
62	NEW	4 I'M NOT IN LOVE	Johnny Logan (Paul Horvath) St. Annas Music. Epic 12 (12) 72 (12) (M)
63	62	4 LOVE POWER	Debut (Anita Rishi) 27 (12) (M)
64	NEW	4 THE RHYTHM DIVAS	Tell Tailor (Jeffrey Osborne) Mercury/Phonogram 1265 (12) 53 (12) (M)
65	12	4 TELL TAILOR	Meridian (Shirley Stivers) MCA Music. ABM 12" (12) 400 (12) (M)
66	NEW	4 MARY'S PRAYER	Danny's Prayer (Dave Bascombe) Copyright Control. Virgin 58 4132 (12) (M)
67	NEW	4 CHANGE	David Grant (David Grant/Roy & Bob Carter) Top Cat/PolyGram. Virgin 58 4132 (12) (M)
68	37	4 WHO'S IT TO YA	Robbie Nevil (John Sadkin/Philip Thornalley) MCA Music. Atlantic 4212 (12) 647 (12) (M)
69	51	4 MY BOY LOLLIPOP	Melanie (Ernst Rangl) Polygram-Nom. Island 12 (12) 647 (12) (M)
70	NEW	4 SPECIAL FX	Whispers (Leon F. Sylvers III) Zomba Music. EMI 12 (12) 648 (12) (M)
71	41	4 I'M PRETTY ONE	Cliff Richard (Alan Tarney) Morrison Leach Music. EMI 12 (12) 648 (12) (M)
72	49	4 THE BAMBAs	Debut (The Bamba) RCA 7" (7) 4142 (7) (M)
73	NEW	4 LOVE ME TENDER	Epic 3847 (12) (M)
74	NEW	4 WHY ME WHY	This Way (Roy Hay) Virgin Music. Virgin 58 4132 (12) (M)
75	2	4 HOW SOON WE FORGET	Colson Abrams (Colson Abrams) MCA Music. MCA 12 (12) 1179 (12) (M)

Top 75 chart entries to date (22 weeks) - 5000
 Past 100 chart entries to date - 51

Album and view of music's space and success

THE RECENT launch of MTV Europe, the latest 24-hour music television cable channel, has hotted up the competition in the potentially lucrative satellite TV market where original programming appears to be the key to attracting subscribers. Chris White talks to MTV Europe, Music Box and Sky Channel about their programming strategies

EXACTLY SIX years after MTV launched in the US, MTV Europe went on air earlier this month to an initial 1.6m subscribers. The eventual target viewing figure for Europe is around the 1.2m mark. To achieve this figure, "the new network will be based on the MTV concept which has been so successful in the US but will be tailored to the musical tastes, lifestyles and sensibilities of European audiences," says Mark Booth who is heading the European operation.

Booth admits that the new TV cable channel has a formidable task ahead but is confident that MTV Europe will make its mark: "Our basic programme policy is to play a wide range of music and create a special environment which will give a strong bond with the people watching."

"We want the people watching us to feel involved in MTV Europe so there will be plenty of competitions and promotions, and other ideas that haven't even been done by MTV back in the US."



Booth acknowledges that industry observers will be looking for comparisons between MTV USA and MTV Europe, but says: "We're going to be entirely different — we have to be. At one point we thought the format could be as in the States but we realised that, in the long run, it just wouldn't work. European audiences have very different interests from Americans."

"Visuals will be a strong part of the MTV Europe format. Because of the different European languages we have to get ourselves over in a way that transcends the various frontiers," he says. "The visuals are also very important, they're the human bond and we've

chosen them with great care. Two of them are American but one grew up over here and the other lived in Europe for four years so they are sensitive to European audiences."

Booth hopes that MTV Europe will help to build major new pop and rock acts. "But at the end of the day it's the public that decides. In the UK in particular, if you're not in the chart it's difficult getting your video played on TV. We want to give a chance to pop acts who normally find it difficult getting their video shown."

He is confident that MTV Europe will hold its own this side of the Atlantic. "There's a TV revolution going on in Europe, in line with the spirit of free enterprise. We're already seeing it in the UK with breakfast TV and late-night TV."

"MTV Europe isn't competing against Sky and Super Channel, it's competing against people's use of TV. We're not here for the general TV viewing public, we're here for people who like music and that's why MTV Europe has to be good at what it does."

Quality is the essential ingredient in Music Box's programming philosophy. The company provides most of Super Channel's pop and rock programmes and also distributes programmes as far afield as Argentina, Japan, Hong Kong and the US.

Managing director Rob Jones says: "We've no grand musical policy other than to produce quality programmes which stand up in their own right. Music Box makes programmes that get shown on Super Channel, but also that will be saleable and attract big ratings on an international level."

"While markets like Japan are obviously very lucrative, Jones admits that it is important not to forget the home markets of Germany and Holland. "Germany is coming up real strong now, they're cobbling up like there's no tomor-

row and households are coming in on a daily basis. I'd love to be able to say the same about the UK market — I'd like to be able to programme with the British viewers in mind but to be honest, it's just not important enough. There are nearly as many homes in Luxembourg as there are in the whole of the UK who get cable TV."

Having said that, Jones admits that when Music Box programmes were being shown on Yorkshire TV earlier this year, they were made more with the Brits in mind than the Germans and Dutch. "And it didn't do us any harm at all in those two countries. On the other hand I don't know that the British would particularly want to watch a French TV rock show."

"On the whole, though, I think that the kids like to see something from outside their own territory. It's rather like the pirate radio days — there's a certain excitement about it. It's just a shame we don't get more music TV in the UK but when we still only have one national pop radio station you can imagine how long it's going to be before TV pop music stations are going to be commonplace."

Music Box has been responsible, though, for breaking certain records. "10 Records released one of Stephen Duffy's singles in Holland because of the reaction the video got but unfortunately we dropped the video the week the record came out and everybody stopped asking for the record!"



"When Europe's single came out, Music Box programmes were being shown on YTV and it became a regional hit. There was nothing happening with the record elsewhere in the country but CBS stuck with it because it was selling like hot cokes in Yorkshire. Three months later the record became a major hit."

He adds: "What I would like to do are tighter budgets with videos because the ones that impress us the most at Music Box are the ones made on a relatively low budget because they tend to be far more creative."

Like MTV's Mark Booth, Jones is also a wallpaper policy with video programming: "We produce three programmes a week which don't rely on videos at all — they do feature them but they are there as an illustration rather than on the main part of the programme. The programmes aren't built around them."

"I'd certainly like to see far more



SKY CHANNEL head. *Andy Sheldon, Pat Sharp, Linda De Mol, Gary Davies, Sighthan Leargard, Anthea Turner, Ania Chellemah, Tony Blackburn, Deadly Earnest, TJ & DJ, Crocker & Snoot*

original programming in the future, and that is the way Music Box is heading. We'll also be doing more live concerts and maybe even promoting them."

He welcomes the arrival of MTV Europe: "Let's face it, the arrival of any new cable channel has to be good for everyone and I don't think that there is going to be any conflict — if anything I'd like to think that there may be occasions when Music Box will do programmes for them, although it's unlikely they'll have Music Box written all over them!"



Sky Channel claims to be the pioneer of satellite broadcasting in Europe — the first TV station dedicated to complete family entertainment across the Continent, providing an average of 18 hours' programmes a day. It recently celebrates its fifth year of broadcasting and fourth year of music production. By July this year, more than 9.5m homes in 19 countries could tune into Sky with a potential 26m viewers. And the reach is expected to increase to 10m homes by the end of the year.

"Pop and rock music is obviously an important part of Sky Channel's total output — four years ago we realised that there was a huge teenage market in Europe which was not being used properly, so we pioneered daily pop music programming on European television with the programme Cable Countdown in autumn 1983," says Sky's Fone Walters.

"Our second pop music series, Sky-Fi Music, followed in July 1984 and there were also daily shows hosted by Pat Sharp, Gary Davies and Tony Blackburn. The third generation of Sky pop music programming, Sky Trax, made its screen debut in January 1985, and wasn't merely a sequence of videos but a series of specially produced programmes made every week of the year, and designed to suit all musical tastes."

The music policy of Sky Trax is unashamedly hit oriented. "Every old or potential hit — British, European or American — has a place

within the schedule," she says.

Walters points out: "Sky Channel has a commitment to European pop and rock acts as well as to the British music scene. We had A-ha on the show before they were internationally famous, and Sky was probably the first to show the video for Frankie Goes To Hollywood's Relax. Samantha Fox is somebody else who was given her first European exposure via Sky and there are other acts like Cack Robin and German singer Sandra whose success owes a lot to Sky."

How does Sky view the arrival of MTV Europe? "It's good for the whole satellite and cable industry to have as many strong stations as possible, so the arrival of MTV in Europe can only be a very positive thing," Walters says. "If we're going to convince potential advertisers that it is worthwhile taking TV time then they must be able to see that cable and satellite TV is a strong and thriving industry."



'Our policy is to play a wide range of music and create a special bond with the people watching'

MARK BOOTH
MTV EUROPE

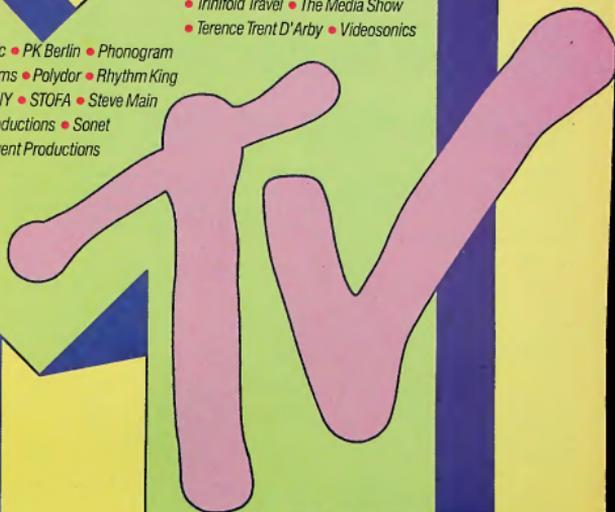
'I'd like to programme for British viewers but they're not important enough'

ROB JONES
MUSIC BOX

- AIRtv • Animation City • Atlantic
- A & M • Arista • Breakmarket Ltd.
- Benetton • British Telecom
- Basys • British Cable Services
- Big Audio Dynamite • Chrysalis
- Cable Camden • CBS • CAI Westland
- Capital TV • Colour Film Services
- Cine Europe • Complete Video
- Coultts & Co. • Chalkie Davis
- Dick Dale • Double Vision • Durrants
- Dirty Work Work • David Zeffman
- Deloitte Haskins & Sells • EMP
- EMI • Elton John • Frere Cholmoeley
- Field of Vision • Ferret & Spanner
- Firehouse • Felix Film • GEB Rotterdam
- Grosvenor Bureau • Harbottle & Lewis
- Harvey Goldsmith • IFPI • Island
- John Henshall • Jive • JDC Studios
- KTAS Cable TV • KTA Amsterdam
- Lyonnaise Eaux • Levis • London
- Maria Morgan • Molinare • MCPS
- Mirror Group Newspapers • MCA
- MTV Network • Malcolm Walker
- Maria Djurkovic • Magnet • Motown
- Mute • Original New York Selzer Company

- Panic Music • PK Berlin • Phonogram
- PRS • Pimms • Polydor • Rhythm King
- RCA • SONY • STOFA • Steve Main
- Stanley Productions • Sonet
- Stefan Sargent Productions
- Televerket

- Tony Johnson • Technomatic
- TVI • True Pictures • Tony Russell
- Trifold Travel • The Media Show
- Terence Trent D'Arby • Videosonics



- Viacom International Inc.
- Virgin • VPL • WEA

MUSIC TELEVISION®

*Thanks to all the people
who helped make
MTV Europe happen!*

**PLUS SPECIAL THANKS TO FAMILIES & ASSOCIATES
AND OTHERS TOO NUMEROUS TO MENTION**

Sweden decides who wins battle of the sky

ADVERTISING IS what keeps satellite TV on its feet and now that MTV has joined the European fold, the competition for advertisers is set to hot up. But are large companies confident enough to pour money into pan-European slots on programmes that are still only seen by a fraction of TV viewers? Brian Oliver reports on the future

WITH MUSIC Television Europe planning to spend a seven-figure sum on advertising over the next few months, the interest and excitement likely to be generated by such an aggressive assault on the market could help lift consumer awareness of satellite TV sky high.

And if MTV is as successful here as it is in the US where it boasts more than 30m subscribers and advertisers and advertising revenue of \$100m a year, it may also help to convince sceptical European companies that pan-European satellite TV is a viable advertising medium.

Sky Channel, MTV Europe and Superchannel are all supported locally by advertising.

That means they have to be able to provide pan-European advertisers with the right size and quality of audience.

So how do they set about getting their message across to potential viewers and advertisers?



According to the latest results of PETA (Pan-European Television Audience Research), satellite TV in Europe is now beginning to view over a sizeable audience. An estimated 14m individuals watched commercial satellite stations during the year (which was conducted by AGB Television International). This accounted for about 1.6 per cent of subscribers' total TV viewing in the Netherlands, West Germany, Denmark, Belgium, Switzerland, Sweden, Finland, Norway, Austria, Luxembourg, France and the UK.

The study shows that Sky Channel is the front-runner — with 92 per cent penetration of all European homes which have access to satellite TV.

During the period of the survey, it was watched by some 9,24m viewers 12 countries — compared to 5.67m individuals who watched Superchannel (which has a penetration of 74 per cent).

In contrast, MTV Europe started on August 1 with a small subscriber base.

As well as maximising viewing figures among present subscribers, these stations' future growth will depend on the expansion of existing cable networks — or an increase in the number of homes with satellite dishes (although the latter hinges on a substantial fall in the cost of dishes, which is unlikely to happen for a couple of years).

As a result, the stations are pursuing a two-pronged strategy.

At the consumer level, they are aiming to stimulate interest among potential viewers with a mixture of

advertising, on-air promotions, lavish competitions and extensive PR activities.

On the advertising front, the satellite stations are striving to produce detailed audience research and ratings information in order to convince advertising agencies and their clients that commercial satellite stations can deliver both large audiences and segmented groups of viewers.

Like Sky Channel and Superchannel, MTV sets ties-up with established cable networks as the fastest way of building up its audience, although it is on a different satellite from the others and there is some speculation that only the biggest cable operators will be prepared to buy an additional dish in order to hit MTV's Intelsat 5).

As a result, MTV's initial advertising campaign will major in parts of Europe which boast the largest cable networks, such as the Netherlands, Denmark, Belgium, West Germany and Scandinavia.

With its diet of 24 hours a day, seven days a week, non-repeated music programming, MTV is aiming to attract a local audience of affluent, upwardly-mobile Europe in the 12-34 age group. However, all the other satellite TV channels are targeting the "youth" market is not its prime objective.

"Age is not what is important," says MTV Europe's advertising director, Zed Zowada. "MTV is not just a teen channel. Our viewers are people of all ages who are very heavy consumers of recorded music and whose lifestyles reflect that. We are making our programmes here in order to reflect that European lifestyle."

Zowada says initial record company advertisers on MTV include Virgin and Chrysalis — although most ads are coming from Japanese and US corporations with experience of TV in the US.

"We are a natural vehicle for record company advertising," he says. But MTV is also attractive to companies who are selling a wide range of products to 12-to-34-year-olds and who want to do it in a fashionable and relevant environment."



In order to reach Europe's committed music fans, MTV's advertising campaign in Europe is based on the theme "I Want My MTV". The Dire Straits song is being featured in radio advertising — while the slogan also appears on posters and in youth magazines and national press. Television advertising was ruled out because, in a number of countries, TV spots

would have had to be booked 12-18 months ago — before MTV's European launch had even been decided.

"It is a heavy campaign in terms of media weight — with a very aggressive message," says Zowada.

"In cable areas where consumers do not have access to MTV, the advertising tells the youth of Europe to phone their local cable operator and demand their MTV."

Kate Mundle, Music Box's head of sales and marketing, believes that MTV will be the going "very tough" in Europe: "Getting cable distribution in Europe is much more complex than in the US. You have to negotiate with national ministries of culture and local authorities before being able to put a foreign channel on to local cable networks."

Many advertising agencies feel that Music's early experience has already shown that the teenage and young adult audience is too narrow to generate sufficient advertising revenue to fund a high quality music channel.

At the end of last year, after three and a half years as a 24-hour cable channel, the original Music Box company went to Superchannel — along with its satellite and cable network. Today, a new company — Music Box Limited — concentrates on producing specially-tailored, high-quality music programmes and distributes them to broadcast TV companies around the world (although about 40 per cent of Music Box's total audience still comes from its daily programmes on Superchannel).

Says Mundle: "As a cable channel, we used to fill 24 hours a day with music videos aimed at a young audience. It got us consistent ratings — but they were too low to attract pan-European advertisers."

Sky Channel has had a similar experience. Fiona Waters points out that four years ago, Sky was the first station in Europe to offer daily pop shows. Over the past year, however, it has reduced its music output. "The main reason we started pop music shows was to help us overcome a slight awareness problem," she says. "But you don't build ratings with music shows."

Sky has positioned itself as a family entertainment channel and now draws viewers from every age group. It currently attracts multinational advertisers such as Unilever, Procter & Gamble, Philips, Ford, Nissan and IBM (with many of its ads booked direct from the US or Japan).

Record company advertising accounts for only a small proportion of its ad revenue at present. According to Graham Johnson, media director at David Pilon Advertising (PDA) — which hand-



SKY TRAX VI Anita Chelleman showed the frontier-beating potential of satellite TV when she interviewed Matt Bianco in Budapest, Hungary.

les CBS Records' advertising — the satellite channels are not doing enough to put across their message to advertisers.

"They seem to have narrowed their launch phases, there has been a decrease in the number of times we hear from them or see ads from them."

"They seem to have narrowed their nets to major multinational advertisers like McDonald's and Coca-Cola. I'm surprised they are not continuing to push ad agencies much harder."

Johnson believes that the most important benefit of satellite TV advertising is its immediacy. While TV advertising is not allowed in a number of European countries and spots have to be booked 12-18 months in advance in other territories, he points out that most satellite TV commercials can be on-air within 72 hours (12 hours in the case of MTV). "This is very important for a fast-moving business like the record industry," he says.

However, Johnson points to the limited viewing audience in some countries. "In terms of its coverage of European homes, satellite TV is still in the early stages of development. Holland and Belgium are the only areas where there is a good penetration of homes. But it can still be a cost effective medium when measured against major TV channels in each country — provided you can target the people you're trying to reach."

Bob Blatchford, a director of the London Media Company — which handles media planning and buying for a number of record companies — feels that MTV's strength is its ability to provide an audience of committed music fans.

But Blatchford agrees that low viewing figures are the biggest problem. "At present, MTV's strength is too low. There could be a lot of wasteage unless you have a simultaneous pan-European release."

Stuart Watson, vice president of MCA Records International, points to the shortage of demographic information from the satellite channels as a major problem.

"Without realistic demographic and market penetration figures, they are going to have to rely on advertising from other industries — especially since it's not always possible to market records on a pan-European basis. Some releases tend to go down better in different countries and you may be better off advertising on a territory-by-territory basis."

Watson adds: "MTV Europe can score by offering special deals on advertising in Japan and Australia where they also broadcast. That's an option that Sky and Music Box don't have."

Watson wants to see the satellite stations doing more to stimulate greater demand in Britain by educating UK consumers: "Instead of spending money on advertising, they should be building enthusiasm by word of mouth — for example, by providing free dishes to places where a lot of people gather every week, such as clubs, hotels and pubs."

Paul Burger, director of marketing and sales for CBS Records International, acknowledges that the satellite channels are reinforcing his company's long-standing pan-European release strategy. He sees the growth of satellite TV as part of an overall trend towards more pan-European releases — with TV as the primary medium.



"We are running various product campaigns and competitions on all three channels," says Burger. "Satellite TV is still in its infancy in Europe. But the channels' subscriber base is growing and they are becoming more interesting to advertisers."

BHUNDU BOYS. *It set for 'Jive'*

Boys at their best

by Andrew Beevers

BACK IN their native Zimbabwe, The Bhundu Boys are pretty massive. They have had three number-one hits. Hattisone held the top spot for three months, while Simbimbo was the record that ended an even longer reign by Michael Jackson's Thriller.

So it would seem strange for the group to relocate to Britain and restart from scratch by spending a year playing countless pubs, clubs and colleges all over the country. But the hard graft has paid off and led to the recent signing of a contract with WEA and the forthcoming release of an LP produced

'We used to spend three days recording an LP in Zimbabwe, whereas here it took three weeks and even that was seen as being short'

in Zimbabwe, whereas here it took three weeks and even that was seen as being short', declares Tembo. "It was a real eye-opener and led to much more professional results than we could expect at home."

But with Sade's producer at the controls and the Bhundu Boys now singing in English, rather than their native tongue, some purists may regard the whole affair as a sell out. However, Tembo believes that the group is very determined and will argue its case when it thinks things should be done differently. "When it comes to our music, it is a matter of exchanging ideas and not being told what to do", he says.

The end result bears him out. *Slick* though it might be, *Jit Jive* still has that very distinctive Bhundu Boys sound. Added brass gives the song an extra catchiness and provides it with a Soca-type summer feel.

It is difficult to disagree with Tembo when, for once, his modesty is forgotten and he says: "The new single has all the right ingredients — I can't see people resisting it."

It's a Laugh innit?

by Martin Aston

LAUGH I nearly went out and bought Paul McCartney's Frog Chorus.

"Our new single is intended as a message to the hapless, hopeless, already forgotten bands of today, and those of Paul McCartney's stature, content to wallow in the security of their previous successes along with the majority of today's bands who seem satisfied basking in the shadow of their idols."

So says Manchester's Laugh, whose new single Paul McCartney has just been released on the Remorse label (through Rough Trade and the Cartel). The single's sentiment is indicative of the group's desire to keep things moving — to work against complacency and stagnation.

"There are so many soundalikes in independent music," says Martin Middel and Wright, Laugh's respective singer/guitarist and bassist. "Every time there's a new thing, there's always 30 bands who'll do

'Every time there's a new thing, there's always 30 bands who'll do exactly the same, while every single is just a variation on the last'

exactly the same while every single is just a variation on the last. Innovation is what's lacking. We're probably more interested in what's going on in the mainstream charts, and that's diabolical!"

Laugh are happily an exception because their brand of guitar-pop is a sort of Jack Daniels compared to the usual milk-and-honey brew. Laugh songs tend to be burning furnaces of pop with a dance-prog on behind them that recalls more than a hint of Northern Soul, as well as a fistful of Punk's energy. So are Laugh innovative then?

"We're not saying we are, but we're trying to be, which most indie bands aren't," admits an honest Martin W. "We are trying to make a niche for our own sounds. We used to be just another guitar band, but one of the reasons why we've taken this new direction is that gigs seem harder and harder to get because so many bands were alike."

"But we also wanted to change and to try something different. That's one of the good things about the band being together for a couple of years — we've constantly tried to work away from what we began with."

One former member of Laugh was Craig Carlton, who left to become the (temporary) fifth Smith. Craig's mate Ian replaced him, so to Laugh's satisfaction as Ian fits in better and "we're not so worried about somebody leaving all the time to do session work."

And anyway, would a pro like Craig be hip to the Laugh method of road-testing each single in the studio?

Martin W. "Whatever the guitars are doing, we try and make the drums and bass get a real dance feel, because we all like dancing and think dancing's really important because it's equated with having a good time. When we recorded Paul McCartney, me and Martin went into the other room to see if we could dance to it — if it was in the right time and all that. That's how we judged it."

Laying down the folk lore

1987'S SUMMER folk festival season is certainly the most important of this decade so far as the general public seem to discover that pop/rock/disco have somewhat lost their way. Two recent festivals showed that while there are exciting newcomers breaking through, some tried and trusted older names have returned to contention after periods in the wilderness.

ANDY WHITE. *Bob who?*

Trowbridge's Village Pump Festival saw such notable newcomers as cousin band **Le Rue** (several members of Queen's side's band), Australian group **Mera** and Scottish electro-folkies **Tonight At Noon**, while among those who were returning to the festival fray and gave a good account of themselves were **The Strawbs** and exceptional singer/songwriter **Harvey Andrews**. All these acts have a new album out on indie labels, and all of them ought to be snapped up by majors on the strength of these albums. Both Andrews and The Strawbs have released albums comparable with their best work in the past — Andrews' remarkable PG particularly deserves attention.

The following weekend, the **Cambridge Folk Festival** saw several acts from Trowbridge strutting their stuff for a bigger audience. Le Rue (exceptionally strong album on Uni-American Activities) and **Give Greagan & Christine Collier** (Cooking Vinyl) provoked vast sales at the Projection Records stall offer their performances. **Mary Coughlan's** products only local albums to sell out after her brilliant performance. Of the known quantities, **Richard Thompson**, **Paul Brady**, **Michelle Shocked**, **Dick Gaughan** and the **Albion Band** shifted a lot of vinyl over the weekend, although **Andy White**, **Yad Hawkins** and **Brendan Croker** seemed to attract some-what narrower appeal. Even so, each clearly attracted new fans, as did **The Fureys & Davey Arthur** and another **Cajun act**, **Beauséant**. Before the festival, **Beauséant** had been a strong feeling abroad that budgetary restrictions had turned Cambridge into just



LAUGH: snickering along with Paul McCartney

another folk festival, which the paucity of non-local stars seemed to confirm **John Prine** and **Holly Near** seemed to be the only known quantities from America who rarely perform in Britain). Fears that the unique atmosphere and sense of occasion would be lost forever because of an unspriced bill were proved groundless, and an audience with an average age of around 25 quite obviously enjoyed themselves immensely. A fascinating fortnight, with a great deal of exciting and in many cases highly commercial music produced a welcome antidote to the sterility of the charts. Folk and roots music has languished quietly among the independent labels for a long time, and managed to survive being as unfashionable as trombone quartets. Having seen an opening like the **Grand Canyon** appearing as a new generation's pop music, but failing to have universal appeal, this supposedly minority music is ready to take the reins, but it will need a far more adventurous approach from retailers than currently seems the case. Why not try **(sax) Mary Coughlan**, **Harvey Andrews** (both also available) I sound much better in the shop than — I don't be specific, **JOHN TOBLER**

The Velvet underbelly

MANY YEARS ago, at the turn of the decade, two young men independently embarked on their recording careers. Both were severely influenced by the Velvet Underground, which may seem like an obvious choice now, but at the time it was pretty adventurous.

Seven years on and these two men are, perhaps inevitably, signed to Alan McGee's Creation and Elevation labels. Both also recently shared the same bill at Kenish Town's **Town and Country Club**.

But **Edwyn Collins** and **Felt** maintain Lawrence, have little else in common.

Right through from his time with Orange Juice to his current solo slot, Edwyn Collins has always had a light-hearted approach — his jocular irreverence has touched every recording, every concert and every interview. By contrast Lawrence is serious to the point of being obsessive about his music. His masterplan is uncompromising, embracing both the pure pop of **Ballad Of The Day** and the cerebral farground instrumentals of **Let The Snake Drink Their Heads To Death**.

Whereas Edwyn wants to be manipulated and needs to be a rock star right now, Lawrence will never sell out and longs to be a revered poet and a rock legend, maybe rediscovered and appreciated 10 or 20 years from now.

The differences in style were clearly reflected in the two live sets. Felt's workmanlike and studied approach may lack humour or excitement but it is all quality stuff. The six-string line up is the largest yet and it seemed to be achieving the live sound that Lawrence has long been striving for.

While Felt deliberately distanced themselves from the audience, Edwyn Collins used his between-

song-buffoonery and his tongue-in-cheek rockist antics to build up a lively rapport. Even at their zenith, Orange Juice rarely attracted an audience as enthusiastic or as large as this.

But look a little deeper and Edwyn's songwriting is rather slapdash compared to Lawrence's. And, although slightly underpinned by a very strong rhythm section, the more-rock, less-pop sound became too heavy-handed for the task in hand.

Label-mates, the **Weather Prophets**, tend to suffer from a similar, unsuitably overbearing live sound, but in the more disciplined studio environment they have produced some classic records. Although not as good as these, Edwyn's first solo single, **Don't Shilly Shilly**, has benefited in the same way. It will be interesting to hear whether the rest of the set can be similarly salvaged to make a decent LP.

ANDREW BEEVERS



FELT: Big hat bigger dreams

Night of the dancing dead

THE GREATEST strength of high-profile indie 4AD has always been in its recognition of extraordinary



DEAD CAN DANCE'S Spinning Lisa

voices — and **Dead Can Dance**, who recently released the mammoth **Reclams Of A Dying Sun LP** for the label, boasts two of the widely differing tones of Lisa Gerrard and Brendan Perry.

A packed **Town & Country Club** put its respect in the pin-drop silence that fell during some of the spiraling vocal sequence in Gerrard's songs which reach as far and wide as the Middle East and Far East, Africa and India for their rich sense of inspiration.

The reverse of the coin came in Perry's songs; ominously-building minimalist rhythms fleshed out by his enormous voice — one which at some time or other should be unleashed on to a big pop production.

Technically perfect, Perry and Gerrard, along with an expanded line-up which allowed for brass and extra drums and keyboards, breathed life into what's sometimes misperceived as a cold sound through the use of a lengthy set, each the other's perfect foil — Perry in his workaday, Fair Isle pulch, the wraithlike Gerrard mesmeric in spectral white robes.

And if the attention did begin to wander even so slightly it was finally focused by an electrifying volley of percussion for the encore, astirkingly concluding **Dead Can Dance's** apocalyptic musical vision.

DANNY VAN EMDEN

Could cry harder...

IT SHOULD be clear by now that **Cry Before Dawn** are displaying their talents towards the so-called 'serious' rock arena but rather the subtle and gradual infiltration of the pop charts. In such a context, if they do indeed have much to offer, less blatant lyrics than one would expect of the Irish swamped genre with a dance beat possessing the required pop's and Irish traditional instrumentation. The overall sound is one of distinctive never yet decidedly MOR-ish as their previous single **Gone Forever** and current 4AD **The Seed Has Been Sown** exemplify.

Their set at the **Olympia Theatre** in Dublin was predominantly taken from their debut album **Crimes of Conscience** (Epic), but if the rather mid-tempo ploddishness of that platter is uninspiring through pleasant listening, then the new songs performed on the night illuminated the depth and variety to their former material. I Only Want Your For Your Soul showed considerable promise as a future single, founded, on an excellent funk riff over which the song's obvious humour dominated. At this point, this number could well take CB4'd home though the lower regions of the top 100.

A venue less than half-full implies that **Cry Before Dawn** have much ground to cover even in their native country, and that situation will not be fully rectified until some of the burden is laid off singer **Brendan Wade** who looked uneasy fronting what appeared more like a group of expressionless and uninteresting sessionmen than a bona fide functioning band. Good songs and musical proficiency were never enough in the pop equation.

PAUL O'MAHONY

MUSIC VIDEO

Rank	Artist	Description (track)	Timing	Recommended	Retail Price
1	21	MEL & KIM: F.L.C.	Video #17	Wendover Video Collection	VC 0037
2	8	GENESIS: Viable Touch	Video #17	Virgin	VS 0028
3	10	U2: Under A Blood Red Sky	Video #17	Virgin	VS 0029
4	3	FIVESTAR: Silk And Steel	Video #17	RAI/Columbia	VC 11339
5	7	KATE BUSH: The Whole Story	Video #17	PWI	MAP 99 1142Z
6	6	GEORGE MICHAEL: I Wanna Your Sex	Video #17	CBS/CA	CS 0100
7	30	NOW THAT'S WHAT I CALL MUSIC'S	Video #17	Virgin	VS 0029
8	13	BON JOVI: Breakout	Video #17	Cherry	CH 0100
9	16	MADONNA: The Virgin Tour	Video #17	WEA Music	MS 0101
10	4	HITS 6	Video #17	CBS/CA	CS 0100
11	20	QUEEN: Live At The Bowl	Video #17	WEA Music	MS 0101
12	13	TYRA BURKE: With You Tears...	Video #17	WEA Music	MS 0101
13	10	QUEEN: We Will Rock You	Video #17	WEA Music	MS 0101
14	25	TOM JONES: The Best Of Tom Jones	Video #17	Video Collection	VC 0100
15	8	SWING OUT SISTER: And Why Not?	Video #17	Cherry	CH 0100
16	—	IRON MAIDEN: Live After Death	Video #17	PWI	MAP 99 1051Z
17	15	15104	Video #17	PWI	MAP 99 1051Z
18	12	DIESTYRATS: Highway Live	Video #17	Cherry	CH 0100
19	—	PHIL COLLINS: No One To Keep	Video #17	WEA Music	MS 0101
20	—	TINA TURNER: Private Dancer Tour	Video #17	PWI	MAP 99 1051Z
21	10	MICHAEL JACKSON: Making Thriller	Video #17	Victor	MS 1100
22	14	GENESIS: Live At The Marquee	Video #17	WEA Music	MS 0101
23	9	MEAT LOAF: Hit Out Of The Sky	Video #17	CBS/CA	CS 0100
24	18	UB40: CCCP The Video Mix	Video #17	Virgin	MS 0100
25	14	ALICE COOPER: The Nightmare Returns	Video #17	Harding	MS 1000
26	23	MARILLION: 1982-1986 The Videos	Video #17	PWI	MAP 99 1123Z
27	12	THE MISTY: Live At The Marquee	Video #17	Cherry	CH 0100
28	8	JUDAS PRIEST: Live At The Marquee	Video #17	Virgin	MS 1100
29	3	THE DOORS: Dance On Fire	Video #17	CIC	MS 1100
30	17	ERASURE: Live At The Seaside	Video #17	WEA Music	MS 0101

Compiled by Music Week, Research 01 1987

EUROPARADE

Rank	Artist	Description (track)	Timing	Recommended	Retail Price	
1	1	2	5	WHO'S THAT GIRL	ABSOLOUT/EMI	
2	1	8	IT'S A SIN	ABSOLOUT/EMI		
3	6	—	1	I GOT YOUR EYE LEAVING YOU	ABSOLOUT/EMI	
4	3	10	1	MY TOWN	ABSOLOUT/EMI	
5	5	9	5	NOTHING'S GONNA STOP ME NOW	ABSOLOUT/EMI	
6	4	3	13	1	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	ABSOLOUT/EMI
7	7	7	5	ALONE	ABSOLOUT/EMI	
8	8	6	6	THE LOVING LIGHTS	ABSOLOUT/EMI	
9	10	9	4	LA BAMBOLA	ABSOLOUT/EMI	
10	9	25	8	CALL ME	ABSOLOUT/EMI	
11	11	8	9	VOYAGE VOYAGE	ABSOLOUT/EMI	
12	27	—	2	TRUE FAITH	ABSOLOUT/EMI	
13	30	—	2	I LOVE TO LOVE	ABSOLOUT/EMI	
14	13	10	6	PARA OCEANO	ABSOLOUT/EMI	
15	12	17	7	JET SETTERS	ABSOLOUT/EMI	
16	20	17	8	SWEET SIXTEEN	ABSOLOUT/EMI	
17	17	—	2	LABOUR OF LOVE	ABSOLOUT/EMI	
18	15	16	3	MEMORIE	ABSOLOUT/EMI	
19	16	14	17	LEVING IN A BOSS	ABSOLOUT/EMI	
20	28	24	2	MAI BELLA	ABSOLOUT/EMI	
21	23	26	9	GETTING ON YOUR FEET	ABSOLOUT/EMI	
22	22	19	20	LET IT BE	ABSOLOUT/EMI	
23	21	30	4	JOLE L'ITALIA	ABSOLOUT/EMI	
24	25	20	13	THE NIGHTMARE	ABSOLOUT/EMI	
25	24	22	17	THEY'RE GONNA GET YOU	ABSOLOUT/EMI	
26	14	11	20	LA ISLA BONITA	ABSOLOUT/EMI	
27	27	21	1	I'M NOT IN LOVE	ABSOLOUT/EMI	
28	26	28	5	ONE AUTUME HISTOIRE	ABSOLOUT/EMI	
29	39	35	7	IN THE ARMY NOW	ABSOLOUT/EMI	
30	32	21	8	BELLA VITA	ABSOLOUT/EMI	
31	21	21	1	GET ONLY THAT SMOUL STEPHAN	ABSOLOUT/EMI	
32	21	21	1	MISSING YOU	ABSOLOUT/EMI	
33	26	—	2	HOLDIN' ON	ABSOLOUT/EMI	
34	24	23	20	VIENS BOIRE UN PETIT COFFEE	ABSOLOUT/EMI	
35	33	31	4	BA BOCCA	ABSOLOUT/EMI	
36	31	27	4	WHY DON'T YOU TAKE ME	ABSOLOUT/EMI	
37	27	27	2	SHATTERED DREAMS	ABSOLOUT/EMI	
38	38	31	1	DAMURS	ABSOLOUT/EMI	
39	39	31	1	RIGHT NEXT DOOR	ABSOLOUT/EMI	
40	38	1	1	BOYS	ABSOLOUT/EMI	

Key: A=Artist, B=Belgium, C=Canada, D=Denmark, E=Spain, F=France, G=Germany, H=Holland, I=Italy, J=Japan, K=Korea, L=Luxembourg, M=Mexico, N=Netherlands, O=Other, P=Portugal, R=Romania, S=Sweden, T=Turkey, U=USA, V=Venezuela, W=West Germany, X=Xenia, Y=Yugoslavia, Z=Zimbabwe

TOP 75 SINGLES

MUSIC WEEK



Compiled by Gallup for the BPI, *Music Week* and BBC, based on a sample of 500 record outlets. Incorporating 7, 12 & Cassette sales.

- 1** I JUST CAN'T STOP LOVING YOU
Michael Jackson/Siodhan Garrett Epic 650207/12 — (6078) 6
- 2** CALL ME
Spagna CBS 65079/12 — (6027) 6
- 3** NEVER GONNA GIVE YOU UP
Rick Astley RCA FR 4147/12 — PT 4148
- 4** TOY BOY
Sintie Fontana 121 PAN 12
- 5** TRUE FAITH
New Order Factory FAC 183/12 — FAC 183
- 6** ANIMAL
Def Leppard Bluebird/Bella/Phonogram/EPIC 1
- 7** LA BAMBА
Los Lobos Shink/FERU/London/LASPER 13
- 8** SOMEWHERE OUT THERE (from "An American Tail")
Linda Ronstadt and James Ingram MCA/MCA/T 112
- 9** SWEET LITTLE MYSTERY
The Pretzels The Pretzels Organisation/Phonogram/EPIC 120
- 10** WHAT HAVE I DONE TO DESERVE THIS?
Pat Sharp/Boys and Duty Springfield Polygram 128 618
- 11** FUNKY TOWN
Pseudo Echo RCA FR 4915/12 — PT 4916
- 12** LABOUR OF LOVE
Hue & Cry Capricorn/Virgin/VEP 14
- 13** GIRLFRIEND IN A COMA
The Smiths Rough Trade/RT 197
- 14** ALONE
Hearn Capitol 127C/L 48
- 15** WHO'S THAT GIRL
Madonna Sire WB31/17
- 16** ROADBLOCK
Stock Aitken Waterman Briston/AMUSA/P 811
- 17** ALWAYS
Atlantic Starr Warner Brothers/WB 855/17
- 18** WHENEVER YOU'RE READY
Five Star RCA FR 4147/12 — PT 4148
- 19** U GOT THE LOOK
Prince Paisley Park/Warner Brothers/WB29/17
- 20** BRIDGE TO YOUR HEART
Wax RCA FR 4145/12 — PT 4146
- 21** I'M SAY GOODBYE
Boy Juv Virgin/Phonogram/OW 121



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



- 53** LIPS LIKE SUGAR
Echo & The Bunnymen WEATZ 144/17
- 54** JUST GIVE THE DJ A BREAK
Dynamite II Featuring: Too Tough Tee
Cushinpa/Cygnus/COOLX 151
- 55** CASANOVA
Alfonse APT/171
- 56** JUMP START
Natalie Manhattan/EMI 12UM/22
- 57** SPY IN THE HOUSE OF LOVE
West-Don West Fontana/Phonogram/WAS 2112
- 58** CHAIN-GANG SMILE
Brother Beyond Polygram 128 616
- 59** SWEETEST SMILE
Black A&M/AM/1 394
- 60** IF THERE WAS A MAN
The Pretenders For 007 Real 12 18/17
- 61** SUGAR MICE
Mellotron EMI 121 848/1 7
- 62** I'M NOT IN LOVE
Johnny Logan Epic 106/17 2
- 63** LOVE POWER
Dionne Warwick & Jeffrey Osborne Arista BS 571 27
- 64** THE RHYTHM DIVINE
Yello featuring Shirley Bassey
Mercury/Phonogram/MERCY 153
- 65** STAR TREKKIN'
The Firm B&B 121 THEK 1
- 66** MARY'S PRAYER
Dorothy Wilson Virgin VS 954/12
- 67** CHANGE
David Grant Polygram/POPTA 871
- 68** WOT'S IT TO YA
Robbie Nevil Manhattan/EMI 121 MIT 24
- 69** MY BOY LULLIPOP
Millie Island 121WV9 65/4
- 70** SPECIAL F/X
Whispers S&W/MCA/MCA/T 1178
- 71** MY PRETTY ONE
Ciff Richard EMI 123E/44
- 72** LA BAMBА
Riche Valens RCA FR 4145/12 — PT 4146
- 73** LOVE ME TENDER IF I CAN DREAM
The Four Tops RCA Victor/ABCN 122

Johnny Logan

THE CLASSIC SINGLE

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Bon Jovi
Verlag/Phonogram 107.1 (10)
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The Jesters And Merry Chain
Hercules y negro/WEA (REG 25) (1)
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Boogie Boy High
Horchback TBOS 4 (1) 2 - 4055 4
- 27** **NEW** **THE 5.98 EP - GARAGE DAYS RE-VISITED**
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Vertigo/Phonogram - (METAL) 12
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Epic LHM (1) (1)
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Freddie McGregor
Garnica DGC (1) 24
- 33** **NEW** **WONDERFUL LIFE**
Block
A&M AM (1) 402

YELLO
featuring
SHIRLEY BASSEY
THE RHYTHM DIVINE
ON SEVEN (MER 253) AND TWELVE (MERX 253)

Order from: Polygram Record Operations on 01-590 6044

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The Original Hit Recording
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REC'D & TAKES
OLD GOLD

CAT No: 00 5084

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Reviewed by Jerry Smith

THE SMITHS: *Girfriend In A Coat* (Rough Trade RTT 1) At the beginning of the end of an era, this superb melodramatic drama, produced by the now split Morrissey and Marr with "fifth" Smith, Stephen Street, is as infectious as morbid pop gems get and should go right to the way top along with their forthcoming LP, *Strangeways, Here We Come*.

BLACK: *Wonderful Life* (A&M AMY) 402) The wonderful track that gave Colin Vearncombe his latest major deal is reissued in a re-recorded version that is now assured of following Sweetest Smile into the top 10.

THE KANE GANG: *What Time Is It?* (Kitchenware/London SKX) 32) More rock and sophisticated soul from their brilliant new album, *Marode*, this slick number deserves to do well, but their hometown didn't fulfill its short potential.

STOCK IT

ORBIT: *Love My Way* (I.R.S./MCA WOR) 1) One of the '80s' Psychedelic funk most endearing songs is given an irresistible, haunting treatment that deserves mass exposure just like their last but sadly ignored, single, *Feel Like Jumpin'*. If you haven't already, investigate their excellent LP.

PET SHOP BOYS AND DUSTY SPRINGFIELD: *What Have I Done To Deserve This?* (Parlophone 12) 6153) Sixties heartache throbs *Eightsies* pop machine with predictable results as a moodily polished Stephen Hague production is, despite being rather cluttered, sure to be very popular.

P.I.L.: *Seattle* (Virgin VS 988/12) Public Image Limited returns with characteristic throbbing rhythms offset by John Lydon's distinctive rant for a song that reflects more on Seattle than anything else.

DAVID BOWIE: *Never Let Me Down* (EMI America 12) EA 239) The title, and one of the best tracks from the current Bowie LP, this powerful ballad will no doubt suffer under the weight of ridicule for its recent foray into the advertising world.

STOCK IT

WENDY AND LISA: *Waterfall* (Virgin VS 999/12) For a guitar revolution issue their first solo single and this excellent, atmospheric number, distinctive due to its lack of popfulness, should be made their own, very lovely, mark.

FRA LIPPO LIPPI: *Angel* (Virgin VS 924/12) Slightly disappointing after the haunting songs LP but this upbeat track, produced by Walter Becker, could give this Norwegian duo the pop hit they need.

SOCIETY: *Saturn Girl* (Big Life BLR 11) Having dropped the *Danse*, a much-revitalized Society return with this hard, pumping track making a welcome change to this wimp pop they started to churn out at Ansto, but it will be hard to regain their old cult following.



STEPPING RAZOR: *Latin Tears* (Rough Trade RTT 208) Yet another Liverpool-based with a good ear for an atmospheric, poignant song and this evocative anti-American missive certainly bodes well for their future.

STOCK IT

DUB SYNDICATE: *Night Train* (IDL/Centepa LACER W1) More marvellous, loping dub from the talented production desk of Adrian Sherwood and well worth searching for as a moodily sound-track for the summer that never was.

THE FLAMING MUSSOLINI: *Girl On A Train* (Epic MUZ 1) Having turned from authentic rock to quality pop, The Flaming Mussolini returns with a number hailing made for mass exposure with its catchy, unforgettable harmonies and slick production.

ANDY GILL: *Dispossession* (Survival SUR 12039) Ex-Gang Of Four guitarist releases his first solo single, written with Anthony More, but sadly disappointing despite flashes of his distinctive guitar style.

LOGGERHEADS: *Four Ways To Cook A Goose* (Antenna BUG 2) An EP of four quirky tracks that range from the slyish dramatics of *Breaking Hearts* to the avant garde jazz of *Vikings Go Pumping!*, all worthy of attention.

DAVID JOSEPH: *No Turning Back* (4th + B-Way/Island 12) BR 66) Ex-Hi Tension singer returns to his solo career after three years with this near-instrumental, rhythmic electro track but although pleasant it leaves little impression.

THE VALENTINE BROTHERS: *No Better Love* (EMI America 12) EA 235) The brothers famous for *Money's Too Tight (To Mention)* issue this slick loping soul number which should whet the appetite for their forthcoming album, *Picture This*.

GENERAL KANE: *Girl Pulled The Dog* (Motown ZB 41433/2T) This bizarre track, with its hard throbbing beat and novel



rop, could find wide appeal not only in the clubs and it taken from their forthcoming second LP *Wide Open*.

STOCK IT

THE PRIMITIVES: *Thru The Flowers* (Lazy LAZY 06/LT) Another highly engaging indie pop gem with its Sixties-inspired melodies enhanced by a thoroughly Eighties style, mesmerising production from a band well worth watching out for.

A PRIMARY INDUSTRY: *Heart Of Glass* (Sweetbox 5) [S]OX 022. *Blondie's* *Heart Of Glass* gets a radical reworking turning it into a hard, raging industrial funk number that leaves an engaging feeling.

POISON: *Cry Tough* (Music For Nations 12)KUT 127). US glam rocker, having caused a stir with the tame but suggestive soft rock of *Talk Dirty To Me*, look to the charts with this predictable pop number.

GENERAL

STOCK IT

10CC AND GODLEY & CREME: *Changing Faces - The Best Of 10CC* (Phonogram PR TV TGCLP 1). Despite the humble packaging, quite a gem this one. The peerless Cry, the milestone classic of *Fun Not In Love*, G&C's underated Under Your Thumb and so forth. Fully warranting it's extensive PolyGram campaign (see p3) as an excellent representation of post 10cc as well as a tidy reminder of some of the finer moments of old. A band whose art frequently interfered with its heart, but won through in sheer craft. **DH**

STOCK IT

WAX: *American English*, RCA PL 71430. Producer: Christopher Neil. Wax is Andrew Gold, a Seventies hitmaker, and Graham Gouldman, a writer of hits since the early Sixties, and 25 per cent of 10cc. Their first LP was a big success in Europe but was unjustly ignored here — Systematic should have been a hit single in Britain like it was around the rest of the continent. This time, *Bridge To Your Heart* is already a UK hit, and the rest of the tracks here are polished, often lyrically as well as musically, and could be singles. Reminiscent of Bread, but without the wimp factor, Wax is a high class pop act which could sell prodigiously now radio has given it a time to shine off its pace. **JT**

UNDES

THE BODINES: *Played Pop/Magnet BODL 2001* (ZCBO 2001). Adding further to the great mid-pop tradition of Manchester is this quite startlingly brilliant debut LP from the very fine Bodines. Ian Brodie's wide, sweeping production has brought the best out of their bright, frothy guitar sound from the infectious, hip shoking rhythms of their latest single, *Skankin' Queens*, right through old favourites like the superb *It's a Shame* and *Clear and on the fabulous Star Trekkin' William Shatner!* This looks like its going to be big. **JS**

STOCK IT

RORY GALLAGHER: *Defender*, Cap/Demo FIEND 98 (cassette: FIENDCASS 98, CD: FIEND98). Producer: Artis. Distribution: Pinacote. It's been five years since the second most famous Irish rocker (after Van Morrison) has made a new album, and he's about to have overtaken in the Celtic popularity stakes by Bono, Sir Bob et. The five years seem not to have changed him much — the same rhythm section as last time around remains, although the new player Mark Fullham (ex Nine Below Zero) is on hand as well. Mostly Rory originals here, with the usual rock/R&B mix, lots of guitar,

little single potential and a waiting audience of old fans and perhaps an army of new ones. The music rock music fans will almost certainly chart this comeback album. **JT**

TOT TAYLOR: *My Blue Period*. London Popular Arts. Total 5. Composer Tot Taylor notches up another somewhat idiosyncratic number to add to his collection. There's a tongue-in-cheek charm to his wistful, jazz meanderings and a kitsch appeal which is beautifully exemplified by the sleeve depicting him at home "about to compose a disastrous day at the track..." His lyrics have been carefully put together and are delivered with an earnestness that is either endearing or profoundly irritating. Great stuff. **KF**

STOCK IT

BOGSHED: *Brutal*. Shellfish SHELFISH 4. Distribution: Backs and the Cartel. The sound of *Bogshed* has developed, though some of its mightily innuvicate of indie reissuers (the others are *Demon* and *Ace*, of course) has compiled two albums selling for under £2 to publicise its extensive catalogue of R&B. The recipe seems to be to combine some famous names with rather more unknown quantities, a concept with a certain safety factor built in. Of the sort's similar 1.6 tracks, five are familiar to me, and the same is true of the similarly constructed blues LP, but many of the previously unheard tracks would seem to be obscure classics which might be enjoyed in the current climate. Stock 'em and play 'em in the shop — at £1.99, the passing trade could chortle one or both of these. **JT**

STOCK IT

VARIOUS ARTISTS: This Is Charly Soul. Charly SAM 1. **VARIOUS ARTISTS:** This Is Charly Blues. Charly SAM 2. With the current interest in roots music, one of the mighty innuvicate of indie reissuers (the others are *Demon* and *Ace*, of course) has compiled two albums selling for under £2 to publicise its extensive catalogue of R&B. The recipe seems to be to combine some famous names with rather more unknown quantities, a concept with a certain safety factor built in. Of the sort's similar 1.6 tracks, five are familiar to me, and the same is true of the similarly constructed blues LP, but many of the previously unheard tracks would seem to be obscure classics which might be enjoyed in the current climate. Stock 'em and play 'em in the shop — at £1.99, the passing trade could chortle one or both of these. **JT**

SAD LOVERS & GIANTS — The Mirror Test. Midnight Music — Chime 00 30 S. Ignored in the UK, but with a growing following on the Continent, Sad Lovers & Giants — reformer after a recent split — unveil their new album. The *Mirror Test* with which they hope to achieve a higher price here at home. A five piece guitar/drum/keyboard outfit, while relying a little heavily on early Cure, SLAG ing in a fresh locking in many of today's similar releases. But is that enough in the current pop climate? **KH**

T R A C K I N G

by Dave Henderson

SO, SUMMER come and went, Pakistan won the Test series and still the independent ocean kept on a-flowing. Forward in Scotland, we've adopted a real line advertising their manufactured gems, proclaiming them as devil-to-the-wind rock 'n' roll, and who can blame them! It's just what we need. They boast numerous drossy releases, **The Vaselines'** Son Of A Gun 12 inch, a fobby sounding compilation on a Chess/Bloose Rose cassette, **A Primary Industry**, **Wolfgang Press**, **Legendary Pink Dots**, **Band Of Holy Joy**, the wonderful **Heads On Sticks**, **La Huerte** and other notables — that's called Percutaneous and should not be missed — plus they're also wrestling with ex-Green Telescope people **Flames** and seven track EP **Gay Girl** on DDT, plus a novel novelty gem, **No Sleep Till Bedtime** from **The Bedtime Boys** on Def Jam. Yep, they're hoping for a **Wright** empty quote on that one.

IT'S A big ten-4 from **Backs** in East Anglia, who, under the weight of exciting new methods of windsurfing and Norfolk Broads special trips, are doing a bundle of new things that are more than intriguing, better than sunbathing and worth checking out. Don your Raybans for **Katie Perks** — a lady who I'm sure I've seen around my rock 'n' roll haven in Barmstaple/Muswell Hill. She has an album on the sporadically together Plastichead label and it's really their good. **Shine The Light** is Katie's second LP, her first was acclaimed by **Tom Robinson** as "the most exciting indie LP I've heard this year". Aye, And Tom knows a scoop when he hears it. **Nitzer Ebb**, who're currently pummeling all manner of Euro disco (and general hardcore dance) charts, have their back pages laced through on **The Warsaw Ghetto Remixes**, a 12 inch on **Power Of Voice**, while **Catapult** — a London based outfit, have their fantastic Summary single on **ST1** taken up for bigger distribution. It's real good says our columnist **Mr Henderson**, who's still slipping in the fridge for a cool pitcher of Australian white **Chardonnay**, actually. Anyway, you don't want to know that, you don't want to check my Norfolk Broads holiday snaps, you want

to hear that **Backs** are also doing **Bogshed's** new album, **Brutal**. Who's more? I'll tell you, it's bleeding brilliant. Yes, **Backs** goes have finally bridged that gap and **Brutal** tells a tale between their weird raucous explosions, their love of everything **Doris Day** and pop music — you know and love it ... don't miss this one.

ON THE re-release front, there's more than a **Dither** in the air, with **Edsel** resurrecting **The Faces'** First Step, **Charly** presenting a couple of £1.99 (retail) albums covering their soul — This is **Charly Soul** — and blues — This **Charly Blues** — catalogues, **Down of Revolver**, the **Five Hours Back** label have **Casting The Runes** from ex-**12th Floor Elevators** front person **Roky Erickson**, while on **Chess** through **Charly**, there's a double album of **Chuck Berry** Rareties, **Diogenes** of **Smallville**, **Rock 'n' Roll Music** and a veritable goldrush of gems.

THE **FOOD** label, who've spawned everyone from **The Woodentops** and **Brilliant** to **Zodiac Mindwarp** and **Voice Of The Beehive**, lazily roll into their autumn offensive with two 12 inches through **Rough Trade** and **The Cartel**, **Crazyhead's** **Baby Turpentine** is finally with us and should be steeped in press adulation, front covers and the like, while new **Food** signings, **Diesel Park West** after the kind of stadium track that could prove to be **Food's** most colossal capture to date, on **When The Hoodoo Comes**, **With the Demise Of The Smiths** as a **Morrissey/Marr** union, the **Girifanti** in **A Cama** single is finally released on **Rough Trade**, and through **Roulette** **Trade** distribution, there's many an odd query, as well as the **Food** stuff, ready to set hearts and cheque books a-flutter. **Lederknocken** — those German metallic percussion/dance-floor extraverts have the **Boogaloo**, which is already doing well in the States and is to be followed by an album later in the year. That's on **Strike Back**.

THE **RISK'S** new album on **Unicorn** — a much raved about classic duo from **Guernsey** — is called **An Introduction To The Blues** and it wanders far and wide away from the usual track that the so-called "mod"



KATIE PERKS: rather good second LP, despite being spotted near Henderson's house

nykes might at first expect from **One Little Indian**, through **Rough Trade** again, there's an excellent single from **The Sugar Cubes** — a band who seem to be from Iceland — in their **Birthday 12** inch. Who's more I've secured a tape of their next single, **Cold Sweat**, and I reckon that lots of people will be raving about them, and the **Little Indian** label whose recent roster — **Very Things**, **Flux**, **Loudspeaker**, **Annie Anxieties**, **AR Kane** — is just brilliant. That's all.

OK, SO it's SST frenzy down at **Pinnacle**. Extra headbands, crazed afternoons slouching on the sunny slopes of **Mount Olympus** — well, you'll just see what SST have out this week! Aha, yes the self-titled **Universal Congress Of** features members of both **Saccharine Trust** and **October Faction**, and they play something that's bracketed as punk-fusion ... sounds frightening if you ask me. Also on the table this week is the weird and wonderful over the top sound of **Crazy Backwards Alphabet** on their self-titled album, **Henry Kaiser's Devil In The Drain** (he's a gutter pun!) plus a brace of **Zooz Rift LPs** including **Idiots Of The Miniature Golf-course**, **Amputees In Limbo**, **Inferno Resurgence** and **Ipecac**. **The Descendants** put in an appearance with three albums, **Milo Goes To College**, **I Don't Want To Grow Up** and **Two Things At Once** joining their excellent **All Platter**.

FINALLY, THERE'S **Tar Babies**, a group hailed as "three blokes from Wisconsin". **Wow! SST** also have a couple of **Santa Youth** records, an LP called **Confusion Is Sex** and an EP called **The Sonic Youth EP** (near title huh!), **Moving onto another Pinnacle handled campaign**, **Ace** have a new **3 Mustaphis 3** album entitled **Shopping**, and in their reworking of the **Stax** catalogue they've also got **Lean High!** **Mr Big Stuff**. After picking up the **US Fantasy** catalogue, **Ace** also re-release all of the **Creedence Clearwater Revival** albums — **Bayou Country**, **Green River**, **Cosmos Factory** etc.

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Live survivor celebrates

THE READING Rock Festival has reached its 25th anniversary despite the shifts in location and musical style, and even two missing years. John Tobler charts the making of this institution

cessfully negotiated to hold a garden party there on behalf of the NLF and the Marquee, which in those far off days was primarily a jazz club.

The first two years saw a largely refined audience of jazz fans enjoying a rhythmic weekend, although in 1962, police discovered 64 beatniks sleeping under bushes in nearby Old Deer Park. In 1963, the Sunday bill included a young R&B group who had caused a great deal of interest at the Marquee, the Rolling Stones.

The reaction to Jagger and co was such that in 1964, Pendleton added a Friday night devoted to R&B with the Stones headlining, while acts of a similar musical inclination such as the Yardbirds, Manfred Mann and Georgie Fame shared the Saturday and Sunday bills with the likes of Humphrey Lyttelton and Chris Barber. After the 1965 event when the crowds attracted by acts such as The Who, the Animals and the Spencer Davis Group became too large for the venue, the Crown (which administered the Richmond site) asked Pendleton to find an alternative.

Windsor racecourse became the new home for the festival, by this time known as the National Jazz & Blues Festival. The jazz part was becoming smaller as the years passed and the main event of 1966 was undoubtedly the appearance of Cream. The famous trio appeared playing together but without using their familiar top of the milk epithet, while Keith Moon of The Who provided an equipment smashing finale.

Nineteen-sixty-seven was the second and final year at Windsor, and was a relatively undisturbed occasion, save for the power being cut after only

a short portion of the scheduled set by The Small Faces, but this was only a foretaste of what was to transpire the following year.

According to Pendleton, the local council was afraid that the Queen would not be too keen on a festival so close to the Castle — a similar judgement to that made by Americans who assume that Windsor Castle is sited where it is to be close to Heathrow Airport. No doubt Princess Di would have insisted on the festival continuing at Windsor as long as Duran Duran and Dire Straits were among the headliners, but since our future Queen was only an infant at the time...



TO PAGE 38 ▶ VIRGINIA WOLF chose Reading for their first UK gig.

Nineteen-eighty-seven is the 25th anniversary of the Reading Rock Festival, one of the hardy perennials of the British rock scene. It began in 1961, which is more than 25 years ago, and was held in Richmond — items which deserve some clarification.

The founder of this institution, Harold Pendleton, who is still involved as chairman of the National Jazz Federation and another long running musical venue — London's Marquee Club — recalls that the idea was for an open air jazz festival along the lines of Lord Montagu's Beaulieu Jazz Festival which had been discontinued following a riot.

Pendleton had been involved in the Beaulieu organisation, and when he noticed the possibilities presented by the grounds of the Richmond Athletic Association on the Great Chertsey Road, he suc-



STATUS QUO returning to headline the anniversary.

ASTLEY'S DRAWINGS.

I MADE LOVE TO AN ALIEN!

♥ A Surrey farmer claims to have had an extra-terrestrial experience of an intimate nature. Brian Astley, 29, says he was abducted by a female alien on December 2nd at about 12.30 in the afternoon. ♥

▷ "I was powerless to resist, held in the grip of some invisible force. I was beamed aboard the alien ship, which was disguised as a first floor flat above the Kai Fong chinese take-away in the high street"

▷ Inside the ship, Mr Astley claimed he was offered a drink called Moosehead which he found difficult to describe.

▷ The close encounter of the

fourth kind took place at about 1.15pm. He was then manhandled out of the ship and left stark naked in the high street. Mr Astley was taken to the police station and made a full report. A police spokesman said, "I know it sounds far fetched, but

▷ WOULD ANYONE INVENT A BEER THAT'S BREWED AS AN ALE, GOES DOWN LIKE A LAGER AND COMES FROM CANADA?"

◀ FROM PAGE 37

Nineteen-sixty-eight's site was another racecourse, Kempton Park, at Sunbury. The jazz content of the bill was minor in comparison with a host of rock stars — Jerry Lee Lewis, Deep Purple, Traffic, Jethro Tull and many more — and Arthur Brown. Pendleton remembers: "I always feel sad

'The reaction to Jagger and co was such that in 1964, Pendleton added a Friday night devoted to R&B with the Stones headlining'

thinking about Arthur, because we knew him very well before he became famous, and we virtually finished his career for him.

"His managers, Kit Lambert and Chris Stamp, wanted to do something special for him. How special and spectacular? I believe — this tremendous crane lumbered up to the festival gate at Windsor, and was

set up behind the stage. Arthur had a dish clamped round his head which was filled with petrol, and he had a throat mic.

"The idea was that he would be lowered on stage performing Fire. I was standing backstage chatting to my father-in-law who had recently retired as chief fire officer of Richmond. He was standing talking to me with a pint of beer in his hand backstage when Arthur started singing, sounding like a man in pain. My father-in-law swung round and saw a man apparently on fire.

"Being a good fire officer, he immediately extinguished the fire with his beer. The crane had already started lifting him, so poor Arthur was lifted up into the air spluttering with his hair all over his face, the pint of beer running down his neck and the flames, the great effect, doused by a competent fireman!

"The sad sequel was that for the following year's festival at Kempton Park, Kit and Chris decided that they would really make up for it by bringing in a hundred performers, circus clowns and a brass band," continues Pendleton. "God knows why they were trying to do so — this tremendous entry of the gladiators thing for whatever the record was. Around the ground at Kempton was a



ARTHUR BROWN having trouble with technology.

covered walkway leading from the station to the back of the stage area. It was only designed to keep people dry, and was rather flimsy, but lots of local loonies had climbed on the roof to watch the show.

"The security guards kept telling them to get down because it wasn't safe, but they paid no attention, and what was worse, they started banging their feet in time with the

music, which weakened it even further. Soldiers are supposed to break step when crossing a bridge.

"Just as the compere announced Arthur Brown, the walkway fell down, and all the spotlights swivelled away from the stage where Arthur had just leapt out with arms akimbo and everyone's attention switched to the back of the arena. So we did it to him a

second time, and his career never seemed to recover, I'm sorry to say."

Kempton Park was a temporary site, and in 1969 and 1970, the festival took place at Plumpton, yet another racecourse and yet another brief stay since a particularly vociferous local resident was also an MP. During this brief period, the Nice appeared backed by a 40-piece symphony orchestra and the cast of Hair were forbidden to remove their clothes on stage. By 1971, the festival finally arrived at Reading, where it has remained (more or less) ever since.

It was about this time that Harold Pendleton handed over the reins to Jack Barrie, who was previously the festival's catering manager and also the licensee of the Marquee. Pendleton, whose first love was jazz, felt that he was no longer in touch with the kind of acts which would draw the crowds, whereas Barrie, who worked at the Marquee, would be better placed to book suitable attractions.

During the early years of the Seventies, the list of famous names who played Reading increased — Genesis, Status Quo, Lindisfarne, Ten Years After, Rory Gallagher, The Faces, Alex Harvey, 10cc, Steve Har-

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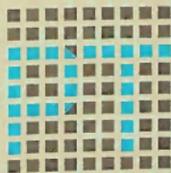
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◀ FROM PAGE 38

ley, Thin Lizzy, Focus, Soft Machine, John McLaughlin, Supertramp, AC/DC, Eddie And The Hot Rods, Yes, Dr Feelgood—in fact a virtual who's who of mid-Seventies British rock.

The emphasis moved more recently towards hard rock/heavy metal, although this was not a deliberate change of direction, according to Barrie, but more a question of availability coupled with acts' success at the Marquee.

Slade owe their renaissance to the Reading Festival—in 1980 Noddy Holder and Co were late replacements for Ozzy Osbourne's Blizzard of Ozz and, much to everyone's amazement, captured the hearts of the crowd to the extent that they eventually capitulated to audience demands to hear Merry Xmas Everybody—in August!

Among other Eighties heroes to play Reading have been Def Leppard, Iron Maiden, The Kinks, The Thompson Twins, Dave Edmunds, The Stranglers, Marillion and Big Country. But the continuous run of festivals ended in 1983, when Reading council told Pendleton that it was embarrassed that the Thameside site occupied by the

festival was required for a new leisure centre. Alternatives were offered, but these were all unsuitable, usually because they were too small, and no festivals were arranged in either 1984 or 1985. However, the farmer who owned the land adjacent to the site vacated in 1983, informed Pendleton that because of reduction in milk production quotas, he would have a 100-acre site available for the 1986 festival if Pendleton would like it.

The letter was overjoyed, of course, and in 1986, the 24th festival took place, with a bill including latterday notables like Dr & The Medics, The Mission and Zodiac Mindwarp. This year's silver jubilee festival will feature as usual a well chosen combination of stars from the past like Status Quo, making their fourth Reading appearance, The Stranglers, The Mission and Zodiac Mindwarp again, Magnum, The Fall and FM, while American visitors are the legendary Alice Cooper and up and coming hopefuls the Georgia Satellites and Lee Aaron.

Two radio specials have been planned to celebrate the 25th anniversary. Local ILR station Radio 210 will be broadcasting a two-hour special with the title 25 Years Of Reading Rock—The Story, presented



LIZZIE BORDEN joining the line-up of bands new and old for this year's celebration.

by local resident Ian Gillon of Deep Purple, who has himself played the festival no less than six times.

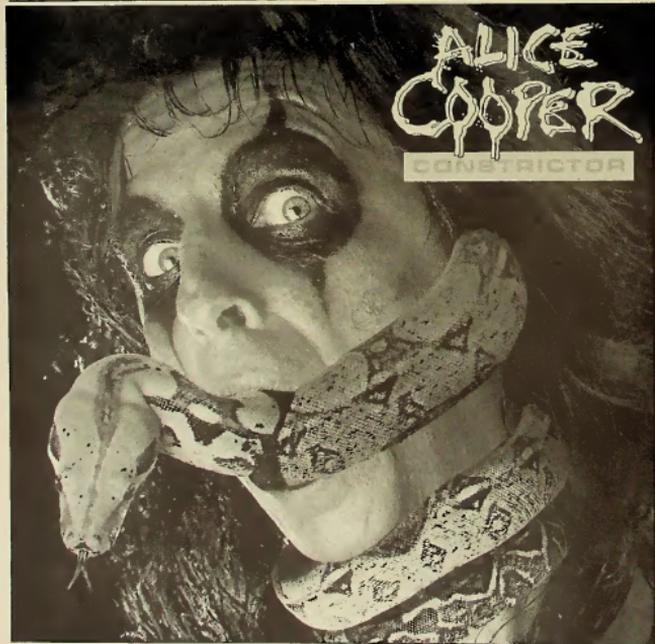
Among those being interviewed by producer Brian Pithers are Quo, Alice Cooper, David Coverdale, Jon Anderson and the holder of the record of appearances, Rory Gallagher, who has been on the bill seven times so far. The show, sponsored by Harp Beat,

is available to be networked, and Pithers suggests that at least half the ILR network stations will take it.

Pithers, who is producer/presenter of 210's Saturday night Rock Show, will be broadcasting live from the backstage area on the Saturday night of the festival. Over on Radio One, Tommy Vance will be fronting two one-hour specials on the history of the

Reading Festival, with music from many of the acts which have graced the festival stages since 1961 and comments from Pendleton, Barry and John Peel, who worked as compere at Reading for many years.

Pithers notes of the work which went into the ILR special: "It was one of the most tiring but rewarding experiences of my life."



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READING

Stage on way to

A READING engagement is prized, as some of this year's newcomers and veterans tell Maggi Farran

A PPEARING AT Reading has been a highlight of the careers of many acts, and the kudos of a Reading booking remains today, as several of the acts on this year's bill confirm. Kooga's lead vocalist Neville Macdonald admits to being quite overawed by this opportunity. "Reading is a very important gig for us," he says. "We consider it to be a big step in our career, and the publicity will also help us to get a record

deal, if we give it our best". Virginia Wolf have chosen Reading as their debut UK gig, after touring in America. Drummer Jason Bonham, son of the late John Bonham of Led Zepplin, notes: "There are only two really important festivals in Britain, and unlike Donington, which is now becoming more of a closed shop to new bands, Reading allows an act like us to perform for a large crowd."

Chariot look poised to sign a major deal soon, and vocalist Jeff Braithwaite says: "For us, the Reading Festival is the jackpot. We've been playing festivals in Europe, but the competition to play Reading is enormous, even for the opening slot, so we ain't gonna waste one second of our set". Kyoji Yamamoto of Japanese band Wow Wow also sees Reading as a major opportunity: "We've played a lot of open air festivals in Japan, but nothing compares to the Reading Festival. It's quite simply the best, and it really has the best atmosphere."

Another foreign visitor, Lee Aaron, adds a similar overseas viewpoint: "The festival is regarded in the States and Canada as a very important and prestigious event on the touring calendar. The great thing about Reading is the atmosphere among all the acts, unlike the festivals I've played in North America where the backstage bitching and fighting is horrendous."

Veterans of Readings past also seem to have a place in their hearts for the National Chief Festival. Chief Motorheader Lemmy says: "If the weather's great, then you're in business. I always have a good time there because usually I can't remember a thing about it by Monday, so for me that's a good indication that it was a great atmosphere. But for me, really the best time I had was when Hawkwind played there — that was magic."

Steve Howe has played Reading with several different bands, including Yes, and

TO PAGE 44 ▶

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◀ FROM PAGE 42

notes: "The Reading Festival has always had an atmosphere of its own. It epitomises the English festival, and as a performer, the big plus is that everyone senses the occasion

'Francis Rossi asserts: Reading has always been seen as hugely important by bands at all stages of their careers'

and it's special. The minuses are if it's rainy and wet, which can make playing an electric guitar a big dodgy. The festival's also about the right size — anything over 10,000 people makes it a festival, but anything over 35,000, and things can get out of hand."

This year's headliners, Status Quo, are clearly looking forward to their latest Reading engagement. Francis Rossi asserts: "Reading has always been regarded as a hugely important show by bands at all stages of their careers. If a young band steals the show at

Reading, its career automatically steps up a notch, not only in the UK, but throughout Europe.

"We feel an affinity with the Festival because it was one of the first major festivals we ever headlined, so we're delighted to be asked to headline the jubilee event which features a really strong line up throughout the three days."

Rossi's longtime Quo partner, Rick Parfitt has a slightly different point of view: "For me, the finest memories of Reading must be the dedication of the audience. Even in the most adverse weather conditions, the punters don't give an inch. The atmosphere is always electric, and the audience makes the show become one huge party."

Up and coming Midlands rock band Magnum select different qualities. "Reading has the most welcoming and friendly atmosphere. Everyone is on equal terms backstage, which is unusual for such a big event, where tempers and egos can get very easily frayed. For new bands, it's an exceptional shop window, because so many agents and promoters attend from Britain and Europe.

"We're lucky this year, because as special guests, we're on late enough to enable us to



VOW WOW are glad to be at Reading. "It is quite simply the best."

have a decent light show. I know Reading can be a bit hard on the bands who open, but I don't know any new bands who would turn it down!"

Famed disc jockey John Peel, who one might not

associate with the Reading Festival in current musical terms, has in fact compered the festival on several occasions. Peel reflects: "Something that people often overlook is the fact that there have always been a vast number of lesser known

bands on at Reading, many of whom have disappeared without trace, but it's a credit to the organisation that they do try to give these lesser known bands some sort of audience, even if it is an inattentive and slightly resentful audience at times."

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TOP DANCE SINGLES

22 AUGUST 1987

WEE
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WEEKS ON (LAST)

WV

- 1** **ROADBLOCK**
Steak Aiken Waterman Breakout/A&M USA (F) 611 (F)
- 2** **NEVER GONNA GIVE YOU UP**
Rick Astley RCA PB 41447 (12—PT 41448) (BMG)
- 3** **JUST CAN'T STOP LOVING YOU**
Michael Jackson/Sade/la Garett Epic 6502927 (12—6502926) (C)
- 4** **CALL ME**
Spartan CBS 6502797 (12—6502794) (W)
- 5** **JUST CALL**
Sherrick Warner Brothers WB380(T) (C)
- 6** **TOY BOY**
Santino Fanfare (12/FAN 12) (A)
- 7** **WHO'S THAT GIRL**
Madonna Sire WB341(T) (W)
- 8** **JUST GIVE THE DJ A BREAK**
Dynamite II Featuring Too Tough Tee Cooltempo/Chrysalis COOL(X) 151 (C)
- 9** **PAPA WAS A ROLLIN' STONE**
The Temptations Motown ZB 41431 (12—ZT 41432) (BMG)
- 10** **U GOT THE LOOK**
Fence Paisley Park/Warner Brothers W 8289(T) (W)
- 11** **LIES**
Jonathan Butler Jive JIVE (T) 141 (BMG)
- 12** **I REALLY DIDN'T MEAN IT**
Luther Vandross Epic LUTH (T) 3 (C)
- 13** **ALWAYS**
Atlantic Stars Warner Brothers WB455(T) (W)
- 14** **CASANOVA**
laVort Atlantic A9217(T) (W)
- 15** **F.L.M.**
Mal & Kim Supreme SUPE(T) 113 (A)

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- 16** **JUMP START**
Natie Cole Manhattan/EMI (12)MT 22 (E)
- 17** **SPECIAL F/X**
The Whippers Solar/MCA MCA(T) 1178 (F)
- 18** **DOWN TOWN**
Eric Burdon Capitol (12)CL 453 (E)
- 19** **HOW SOON WE FORGET**
Lafayette Abramo MCA MCA(T) 3179 (F)
- 20** **LOW POWER**
Dianze Warwick & Jeffrey Osborne Arista R15(T) 27 (BMG)
- 21** **CHANGE**
David Grant Polydor POSP(X) 871 (F)
- 22** **FUNKY TOWN**
Freddy Foch RCA PB 49705 (12—PT 49706) (BMG)
- 23** **HAVE A NICE DAY**
Kozanne Shante Cold Chillin'/EMI (T) 612 (F)
- 24** **WHENEVER YOU'RE READY**
Five Star Tent/RCA PB 41477 (12—PT 41478) (BMG)
- 25** **I JUST DON'T WANT TO BE LOGNY**
Freddie McGregor German D LON(T) 24 (J/E)
- 26** **FIRE**
Sis & Robbie 4th - B'Way/Island (12)BRW 71 (F)
- 27** **OOPS UPSIDE YOUR HEAD '87 Mix**
The Gap Band Club Phonogram JAB(X) 54 (F)
- 28** **SHE'S ON IT**
Beastie Boys Def Jam BEAS(T) 702 (C)
- 29** **I CAN'T FORGET**
Mal Lee Breakout/A&M USA(T) 607 (F)
- 30** **DIDN'T WE ALMOST HAVE IT ALL**
Whitney Houston Arista R15(T) 31 (BMG)
- 31** **LOVE IS A HOUSE**
Force M.D. & Tommy Boy/WEA UR852 (T) (W)
- 32** **SONGBIRD**
Kenny G Arista R15(T) 18 (BMG)
- 33** **POINT OF NO RETURN**
Expos Arista R15(T) 22 (BMG)
- 34** **PUR THE NEEDLE TO THE RECORD**
Crescent Element Orchestra Cooltempo/Chrysalis COOL(X) 150 (F)
- 35** **SERIOUS**
Ship 10/Virgin TEN(T) 132 (E)
- 36** **YOU'RE GONNA GET YOURS**
Public Enemy Def Jam 650975 (12—650975) (C)
- 37** **JIVE TALKIN'**
Boogie Box High Hardback 7B05S 4(12—BOSS 4) (A)
- 38** **YOU CAUGHT MY EYE**
July Beacher Oriole OR 722 (12—OR 1222) (J/E)
- 39** **SPY IN THE HOUSE OF LOVE**
Wes Not West Fanfare/Phonogram WAS 21(2) (F)
- 40** **LOVE'S A SALSA**
Off Sonet SON(L) 2323 (A)
- 41** **THE GODFATHER**
Spoonie Gee Tuff City TUF 128019 (Import)
- 42** **NO TURNING BACK**
David Joseph 4th - B'Way/Island (12)BRW 66 (E)
- 43** **WIPEOUT**
Fat Boys & Beach Boys Urban/Polydor URB (X) 5 (F)
- 44** **NEVER GONNA LET YOU GO**
Chandra Simmons Fresh FRE 0013X (Import)
- 45** **THE LAST TIME**
Imagination RCA PB 41471 (12—PT 41472) (BMG)
- 46** **DON'T STOP THE LOVE**
Tanque in Check Criminal—(BUST 4) (2S)
- 47** **LAST NIGHT**
Kid a Fly Cooltempo/Chrysalis COOL(X) 148 (C)
- 48** **ARE YOU RECEIVING ME**
2nd Street 10/Virgin TEN(T) 163 (E)
- 49** **SERIOUS MIX**
Mirage Debut/Passion DEB(T) 3028 (A)
- 50** **I FOUND LOVIN'**
Follock Band Master Mix (12)CHE 8401 (A)
- 51** **CHASIN' A DREAM**
Guthrie Def Jam 650359 (12—650359) (C)
- 52** **SHATTERED GLASS**
Laura Brannigan Atlantic A9P21 (T) (W)
- 53** **WISHING WELL**
Terence Trent D'Arby CBS TRENT (T) 2 (C)
- 54** **MY BOY LULLIPOP**
Milla Island (12)WIP 6574 (E)
- 55** **HAPPY (REMIX)**
Surface CBS 650393 (12—650393) (C)
- 57** **MY LOVE IS GUARANTEED**
Sylbil Champion CHAMP (12)55 (BMG)
- 58** **CARINO**
T-Coy DeConstruction M6222 (A)
- 59** **PERSONAL TOUCH**
Ereel Brown WEA YZ 130(T) (W)

- 60** **THE B FATS**
B Fats Roofrap RT 005 (Import)
- 61** **JODY**
Tatal Contrast London LON(X) 142 (F)
- 62** **I HEARD A RUMOUR**
Banarama London NANA 13 (12—NANX 13) (F)
- 63** **NO ONE'S GONNA LOVE YOU**
Toni Cali Intouch—TWELVE 003 (SP)
- 64** **WHITE LINES (DON'T DON'T DO IT)**
Grandmaster Flash & Melle Mel Bronx BLAT(T) 121 (A)
- 65** **I WANNA DANCE WITH SOMEBODY**
Whitney Houston Arista R15(T) 7 (BMG)
- 66** **HOW COULD YOU BREAK MY HEART**
Bobby Womack Arista R15(T) 17 (BMG)
- 67** **LOVERBOY**
Chairman Of The Board featuring Cheryl Johnson Syncopate/EMI (12)SY 4 (E)
- 68** **WHO FOUND WHO**
Jellybean featuring Eddie Fowlkes Chrysalis 439089 (Import)
- 69** **CHUNKY BUT FUNKY**
Heavy D And The Boys MCA MCA(T) 1173 (F)
- 70** **SIMPLY MAGIC**
Feedback Production House PNT(T) 007 (A)
- 71** **HARD HITTING LOVE**
Nightmare MARES 19 (A)
- 72** **SURRENDER**
Marie McElroy Milline ML 5004 (Import)
- 73** **WISH ON A STAR**
Oliver Chodoman Champion CHAMP (12)40 (BMG)
- 74** **I FOUND LOVIN'**
Steve Walsh A.1. (12)A1299 (A)
- 75** **NO BETTER LOVE**
Vocalaine Brothers EMI America (12)EA 235 (E)

FAT BOYS
and
The Beach Boys
WIPEOUT
THINK FAT...
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Bobby's best is back

by Barry Lazell

NE OF Philadelphia's legends, songwriter/producer/guitarist Bobby Eli, is back in the news thanks to Freddie McGregor's chart-smashing new version of his co-written Just Don't Want To Be Lonely, which was originally an American million-seller for the Main Ingredient in 1974.

Subsequent major hit com-



LEGEND: Bobby Eli

positions by Eli have included Fat Larry's Zoom, Barry Biggs' Showdown, and Booker Newberry III's Love Tone, top UK pop hits as well as being big dance successes.

Probably his most successful composition of all has been

'It will be interesting to see whether any other acts pursuing the revivals trend check out the Bobby Eli back catalogue'

Love Won't Let Me Wait—a smash in 1975 for Major Harris, ex of the DeLanicos for whom Eli was the guitarist on their own hits) and subsequently also cut by acts as diverse as Johnny Mathis, Deniece Williams, the Lettermen and jazz-maniac Hank Crawford.

Eli began his professional career as a session guitarist, working with Gamble and Huff in their formative years and playing as a part of MFSB, whose appropriately-titled The Sound Of Philadelphia was a US number one in 1974.

These days, he is most active as a producer, with credits ranging widely between the likes of Rose Royce, Animal Nightlife, Atlantic Starr and even Engelbert Humperdinck.

His recent work has centred very much on UK-based talent and has included singles for the Cool Notes, Big Supreme, Dollar and the Lewis Sisters.

He produced the track Breaking Hearts for Anita's new UK funk signing, Funkwax. Also for Anita he has worked on an album worth of material with Helene Springs, including her current single Paper Money.

Currently, he is back home in Philadelphia working with Jean Carne on the tracks for her next album but the chances are that Eli will be back in a UK studio before very long.

In the meantime, it's gratifying to see one of his best songs back in the charts again, and it will be interesting to see whether any other acts pursuing the trend for revivable older check out the back catalogue of Bobby Eli compositions.

COLLUMN

YOU MAY be now be familiar with the catchy new single by **SYRIL**, My Love Is Guaranteed, which is a very good mix (Champion CHAMP 1255) is a Hi-NRG-ish contriver. This has been smoothed out by **PHIL HARDING** with some **Mel & Kim**'s influence in the FWL Mix (CHAMPX 1255), but this rapid remix has already been superseded (on white label, anyway) by **Phil Harding & Pete Waterman**'s brand new Red Hot Mix (CHAMPX 1255), which is totally re-structured, briefly bouncing, and—in a scam that out-runs the lot—based quite blatantly on the previously mentioned **M.I.A.R.S.** Pump Up The Volume, before that is even properly cut. I don't know about Red Hot, but I do know some more likely, as surely this means war? The **M.I.A.R.S.** record (A&P DAS 707) was only on Discworld promo, and not available in shops despite immense demand. As the time was copied, which I suppose means it was "published" An interesting situation. Incidentally, Phil Harding was also responsible for the excellent Two Grooves Under One Name Remix of **MEL & KIM** FLM (Supreme SUPLEX 113), which he turned more into a mixture of Jack Your Body and Do It Properly than the girls' own song, ending with a segue into Le Freak—and, now, strictly just on WEA promo, he has returned the compliment to Le Freak's originator, **CHIC**, by giving them the same "pocket"-up treatment in a Jack Le Freak remix of their classic song!

Starting the reviews with a continuation of last week's opening theme, an import, **D.J. SHORT & MAX ZEKI** My Phone (Helechomance HE 101) is a rap that actually drops in James Brown's Sex Machine brought out another "rare grove" type tune. However, the most innovative scratchers are British this week: **LUNGY D. AND CUT MASTER M.C.** Hip Hop Reggae (Big One VV 865 5), who OI-486 5353) is a brilliant and amusing fusion as the life suggests with real hit potential. **COLDCUT** featuring **FLOORMASTER SQUEEZE** Beats + Pieces (Ahead Of Our Time Ahead 1201) is an excellent exciting marathon scratch session; **PRIVATE PARTY** Tenants (JAWM 1201), who Red House/Carle) is a rap in praise of a bare brand, but the Thunderbirds on the Muppets-scratching Puppet Capers-B side is much more commercial fun. **PRINCE BUSTER** Al Capone (Spinnin' Spinnin' SPIN 12150/2) amazingly finds Roger Johnson giving sixes like his thar-

oughly modern and clever scratch treatment, not maybe for dancing but another possible gimmick hit. Two new albums currently dominate the black music scene, on UK releases, the consistently good self-titled debut by hot name of the moment, **SHERKICK** (Warner Bros WX 118) and an import the hunky movement as ever **COLNER ABRAMS** You And Me Equals Us (MCA Records MCA-42229). Other singles on import include **INTROQUE** Together Forever (Coletempo 4V9 43140), soulful soul shuffling ragler, **WAX MASTER TROY** Pop Sox (3 Bay Records BR 4725), simple light jazzy sax instrumental featuring the Brude of a rap called **Hot Season: THE CONTROLLERS** Alone (MCA Records MCA-2375), lively lush gentle soul swayer, **PAULI CARLAN** The Heat Of The Night (Columbia 44 04873), very polished if unoriginal soul ragger, **MARIE MALLOY** I Surrender (Merline ML-5004), dated jogging rattle getting attention from soul fans tired of rap and house. Speaking of which, currently selling import pack tracks include **DALLIS** Rock (Stacy Trax TX144), **THOMPSON & LENOR** Can't Stop The House (House Records HIA 870001), **"FAST EDDIE" SMITH** Jack The House (House Records HIA 870001), **KELLY CHARLES** You're No Good For Me (Next Plateau NP50066), and **MASTERS AT WORK** Alright! Alright! (Fourth Floor Records FF 587).

Other singles out here include **ATLANTIC STARR** One Lower Al (A One (Warner Bros WB3771), blatantly commercial Madonna-picked pop poster, **HERB ALPERT** Mixing Love In The Room (Breakout USAF 606), slow slinky soulful, the final album track to feature Janet Jackson, **COLNER ABRAMS** How Soon We Forget (MCA Records MCAAT 1179), typical "house"-inspiring bouncer, **DIAMOND** Fresh Beats (Urban URBX 19), ultra-psychedelic funk, **KELLY** go beats, and a little girl singing **Red Neck Paddywax** **ZUCK** I'm A Survivor (Club J&B 56), girl-led over-produced but bright jittery black pop jumper; **T.J. CURTIS** and **T.JAM JACK** (Bama) (Big One VV 872C 009-4), all the song about spacemen coming to study Michael Jackson's don't-lets new makes things clearer by sampling a bar from The Miller and waltzing on about the guy; **TROUBLE** Funk Trouble (Fourth & Broadway 436W 41), funk-jazz pop go production for a gambling groove produced by Bobby Collins; **BROS** I Owe You Nothing (CBS ATWCM 1), new commercial sort of male Mel & Kim, mixed by Seth Peterson.

RADIO LONDON

A LIST	
JONATHAN BUTLER, Los	Jaw
NATALIE COLE: Jump Start	Mechanition EM
DAVID GRANT: Change	Pulsar
WHITNEY HOUSTON: Didn't We Almost Have It All	Atlantic
MICHAEL JACKSON/SEADAH GARRETT: I Just Can't Stop Dancin' Now	Epic
PRINCE: Got The Lead, Peaky Peak/Human Bottoms	Mercury
SHERKICK: Just Call	Warner Brothers
TENTATIONS: Paper Miles & Roll: Roll	Mercury
DIONNE WARRICK & JEFFREY OSKORE: Love Love	Atlantic
WHISPERS: Special Fit	Sals/MCA

CLIMBERS	
HERB ALPERT: Mixing Love In The Room/Breakout	ARM
KELLY CHARLES: You're No Good For Me	White Label
NIGHTSIGHT: Love Train	Cosmo
JAMES INGRAM: Better With	MCA
STEPHANIE MILLS: (She's Back) & Rub On Me	MCA
NOIRMOOD: Stand Here Beating Together	MCA
SALMAHAR: Commercial Success	Sals/MCA
SPARK PARTS: Hey! Hey! Be Bop	Bury Boy Import
STAY: My Love Is Guaranteed	Champion
ZUC: I'm A Survivor	Mercury

As featured on the **TONY BAKURIN** Show, Radio London from 17 noon Monday-Friday 20/04/87

DISCO TOP ALBUMS

1	ALEXANDER O'NEAL: Hearty	Toto 450 934 (C)
2	TERENCE TRINT D'ARREY: The New Year's Eve	CBS 454913 (C)
3	VARIOUS: Kick In The Old Jan. Semper	De Luxe/DK 4013 (C)
4	VARIOUS: Up Front?	Series DPF 7 (A)
5	VARIOUS: Street Sounds: West 17	Street Sounds: WEST 17 (A)
6	VARIOUS: Street Sounds: Kick 19	Gulfair 194 143 (A)
7	WHITNEY HOUSTON: Whitney	Atlantic 204 161 (BMG)
8	REGINA ELLE: At 19	CBS 450 988 (C)
9	MADONNA/VARIOUS: When You Tell	Capitol/Sals/MCA
10	JOHN WHITE: Single People	Gulfair 194 143 (A)
11	STEPHANIE MILLS: (She's Back)	MCA 402 325 (C)
12	KENNY K: Duets	Atlantic 202 793 (BMG)
13	KRIC B. & KARIM: Real & Full	Brooklyn BROT 4065 (Import)
14	VARIOUS: Best	Challenger/Chrysalis CTP 4 (C)
15	LUTHER VANDROSS: Captain Jack	Epic 454 134 (C)
16	JAMES ROBINSON: Gully	Toto 482 4282 (Import)
17	VARIOUS: Street Sounds	Street Sounds: SOUND 1 (C)
18	VARIOUS: Capital Collaborative	Capital EST 2089 (C)
19	LUTHER VANDROSS: Forever For	Epic/PCP 29013 (C)
20	ANICE KALLUCK: Don't Stop A Four	Wills: Wills 3025 (Import)

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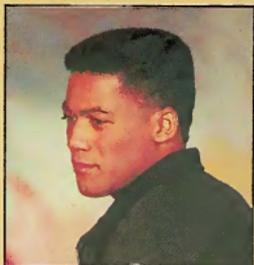
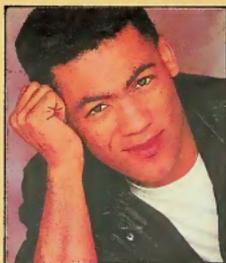
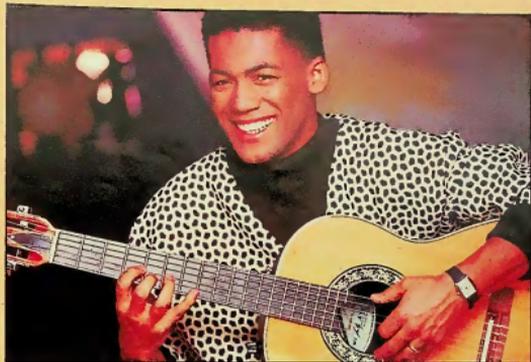
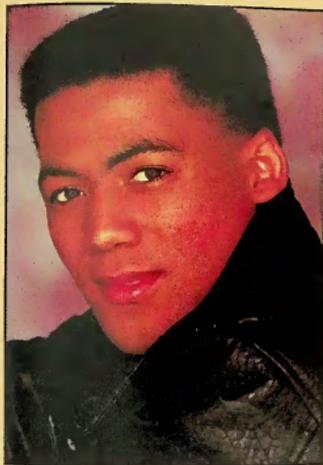
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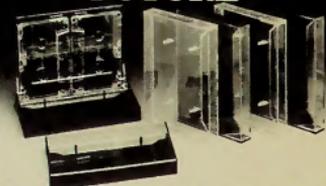
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Dooley's DIARY

HOW DO you fancy being UK managing director? Or maybe president of Europe? Or perhaps even overlord of the known universe? It seems the sky's the limit and money is almost no object when it comes to the chivalrously astute Irving Azoff wanting to raise the international profile of MCA through the appointment of a high flying executive (David Simone, for instance) to head the London arm of the company. Whoever finally takes the job in this long running saga will be under tremendous pressure to perform and one can't help but sympathise with present nominal MD Dave Ambrose who finds out more about his likely future from outside the environs of Brewer Street... While on such rumours, EMI's Rupert Perry dismisses suggestions that he may be elevated to some sort of chairman's role, or is contemplating a move back to the States... One appointment that is definitely happening is that of industry veteran Derek Everett as MD of the new record division of the Really Useful Group... Watch out if you have any skeletons in the cupboard. A new rival to *Private Eye* — unsubtly entitled *The Digger* — is being launched on October 8 and the music business has already been targeted as being a juicy area of gossip to exploit... Piccadilly Radio has hit back at what it sees as CBS's unfair attempts to restrict airplay of the new Michael Jackson album by banning airplay of CBS releases between August 26 and September 30. CBS pluggers are not welcome at the Manchester station during the ban...

PRESSURES ON shop space and doubts about the advisability of introducing yet another format into a soggy sales situation seem to explain the retail trade's lack of enthusiasm for the cassette single (story p4). Coupled with equal apathy from some BR companies it will be sufficient to postpone indefinitely any SP industry initiative on the format. Key to the RIAA campaign's encouraging start in the US appears to be the provision of a display unit for all stores participating... Disappointed about the cassette single campaign non-starter here, Oble is deriving comfort from eight PolyGram acts in the US Top 100... It will be intriguing to see how the IMPACT crusade against the Warner-Chappell merger develops (story p1). SBK, the central element behind the group, swallowed CBS Songs without a hiccup, and was a keen bidder in the battle for Chappell. Its UK headfollies in the anti-merger movement are staying coyly anonymous at present. Not all BR publishers are so concerned, however. One told Dooley he reckons digesting Chappell's catalogue will slow down Warner Bros Music so much it will be to everyone else's advantage... Our stablemate Kerrang! points out that Metal Hammer is not the only metal mag to pull on circulation this year as claimed in its old west week... Sad to report death of Amadeus Quartet viola player Peter Schidlöf, 65, from a heart attack, which means the abandonment of this world-famous string quartet.



ROVERS RETURN: BMG/RCA senior staff surround business affairs director Dennis Kellman at a farewell party on his return to his native America.



MAGIC BUS: A Variety Club Sunshine Coach dedicated to the memory of Dick James is presented to a London children's project by Frances Susan and Stephen James.



COLE COMFORT: Natalie Cole relaxes in the company of Tony Blackburn, manager Dan Cleary and EMI's Andrew Pryor at a reception in her honour.



DON'T FRET: Duane Eddy presents one of his guitars to the manager of the Hard Rock Cafe for its collection of rock memorabilia.

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COMMENT

Soon after the Towerball crash when *Music Week* focused on a new business venture undertaken by Bob England, the Towerball founder telephoned to protest that we had given the impression he was in some way hiding from people or doing something underhand, whereas he was simply getting on with looking after his wife and child. Again at the weekend, when talking of his latest proposed venture, England was reported as saying: "I've got a family to support and they must come first."

So is Bob England a fervent disciple of Norman Tebbit? On your bike, said the Prime Minister's right hand man when advising the unemployed how the head of the household should find work. Thing is, England seems to have peddled so hard, he's found himself in Antigua. A very pleasant spot, I'm told.

Business failures characterised by the Towerball mess — whoever was to blame — are the sort we can do without and serve only to reinforce a commonly held view of the music business as one peopled by heroes and villains, with the scheming villains consistently ripping off the hapless heroes. One positive way in which that view of the music business can be improved is if the financial investigation into Towerball is concluded quickly and acted upon. Being the kind of charitable, uncynical chap that I am, I fully expect Bob England to come back and face the results of the investigation into the business.

activities of Towerball and accept whatever conclusions it may come to.

Who among you will share my faith?

One way of securing a better image for the music business is through the good it is seen to bring about via the charitable work of the people in it. The progress of the music industry's own charity Music Therapy has seemed like a story of unremitting success, though not without some stumbling blocks and damned hard work along the way. However, that success can be double-edged — royal patronage, a swanky annual bash at a top London hotel and interim donations from special invitation-only events all go towards creating an impression of exclusivity, almost elitism in giving.

Conscious of that image, the Music Therapy fund raisers want to involve others — particularly retailers — who benefit from music. The Special Record Retailers Day is an opportunity for dealers and others to get involved in supporting your own industry's charity. Some have been quick to pledge their commitment. Music Week would like to be able to report that multiples and indie alike are doing their bit to help on October 31 and will be printing the names of those shops participating during the build up to the special day.

Javis Dalton



DON'T TOUCH THAT DIAL: Imaginaton settle in the studio after signing to BMG following a three-year hiatus in recording.



CIRCUS ACT: The Jack Rubies belt it out at HMV Oxford Circus.



WATER PERFORMANCE: The cast of Granouille found an appropriate method of arriving for their performance at Greenwich.



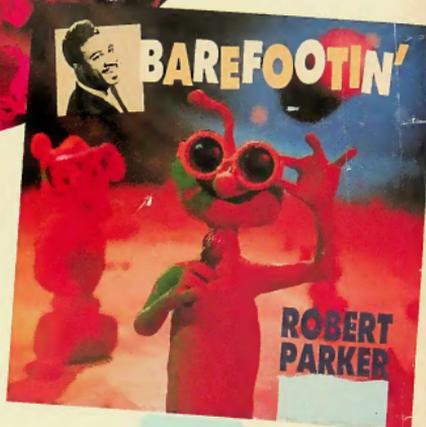
IF YOU WANT TO GET AHEAD: The Staff of Q throw one of their legendary all-nighters to celebrate their first circulation figure.

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