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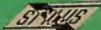
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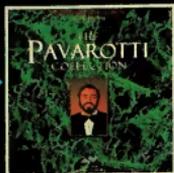
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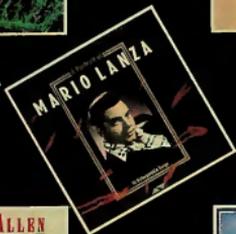


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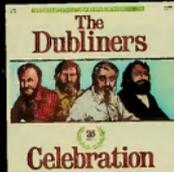
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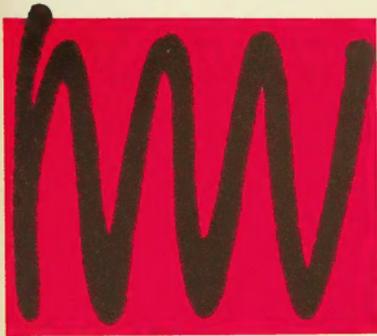
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## MUSIC WEEK



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## Radio One's 'sin bin' claims first victim

THE FIRST record to fall foul of Radio One's clampdown on unscheduled plays is being excluded from the airwaves.

When Will I Be Famous by Bros on CBS was included in a morning show despite not being playlisted. Now head of music Roger Lewis describes it as "the first record that has made its way into the sin bin".

"We are taking a look at how and why it took place and, when

we know that, the position will be reviewed. But for the time being it's not being played on the network," he comments. "However, it's worth stressing that the record was put forward at the regular playlist meeting and it was not considered strong enough for daytime play."

The unscheduled play was engineered by an independent promotions man, and Lewis says: "When I spoke to all the record

company representatives I think it was clear that these are the guidelines. Now I hope they would realise that it is not empty rhetoric and they are certainly not idle threats."

CBS managing director Paul Russell says he is not concerned by the decision. "They are entitled to run their radio station however they choose in the same way that we run our record company however we choose."

## DAT fears soothed as Sony bags CBS

THE NEW Sony-owned CBS Records remains committed to the music industry line on digital audio tape, despite now having both an

## Factory lines up 'first' DAT pop product

MANCHESTER-BASED indie label Factory is releasing what is claimed to be the UK's first pop product on DAT. Two thousand copies of The Durutti Column's *The Guitars And Other Machines* have been produced in Germany and will sell in the UK for around £20 each.

Managing director Tony Wilson comments: "We seem to have lots of orders. I think it's like compact disc video — there are for more people wanting to buy it than there are players in the country."

extensive catalogue and the ability to manufacture DAT equipment.

CBS UK managing director Paul Russell says Sony is unlikely to throw away the £1,100m it has paid for the company by releasing material on unrestricted DAT hardware. The music industry worldwide is opposed to DAT without the Copyright circuit which prevents digital-to-digital recording from compact discs.

Says Russell: "Here is the company that invented Copycode and still supports Copycode. Sony have bought a few buildings but what they have really bought is people and artists."

He feels that it will be "perfectly viable" for CBS to remain committed to Copycode even if Sony does not put its weight behind the system, at least in the short term.

Russell argues that the deal gives the two companies an opportunity for joint exploitation of the music market in the way that Philips and its subsidiary PolyGram have combined hardware and software

promotions.

He says the reaction at CBS to news of the deal is one of pleasure as it puts an end to the speculation that had been rife.

CBS Inc and the Sony Corporation reached final agreement on the sale of the CBS Records Group to Sony for approximately £1100m. The pact is subject to government approval, and is expected to be finalised in January.

Sony is understood to be paying £11.2m to CBS Records chief Walter Yetnikoff and a further £11.2m to other management executives to continue with the company. Yetnikoff's current CBS contract has about two more years to run.

Wall Street views the deal with varied opinions. Some think CBS Inc chief executive Laurence Tisch has underestimated the importance of the records arm over the next decade and beyond. But David Lansoner, an executive with major entertainment industry investment

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PICTURED AFTER the signing of the Music Box deal are BPI chairman Bob Dickens, Music Box head of sales and marketing Kate Mundle and show producers Andrew Sheehan and Tim Blackmore.

## Awards on TV — big deal

NEXT YEAR'S British Record Industry Awards will be seen in a minimum of 112 countries following a distribution deal between the BPI and Music Box.

The agreement is for all territories excluding North America and the UK and the BPI says a deal for those countries will be completed within two or three weeks.

The show, taking place at the Royal Albert Hall for the first time, is to be broadcast live on BBC 1 between 7.30 and 9 pm on February 8.

The countdown to the awards begins this week. Nomination

forms for the 13 categories have already been sent out to BPI member companies and must be returned by Friday (27). The leading five nominations in each category will then appear on voting papers to be sent out on November 30.

BPI press and PR manager Sarah Davis urges: "It is vital for the success of the awards that members return nomination and voting forms on time. This is a very important international event and we need all BPI members to play their full part."

● Music Week gives dealers a chance to have their say. See p12.

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Editor David Dalton Deputy Editor (Music Publishing) Simononogoy Nigel Hunter News Editor Jill Clark-Mitch Features Editor Dave King A&R Team: Jeff Clark-Mitch, David Dalton, Duncan Halford, Nigel Hunter, Karen Foss, Dave Long, Kay Sanchez, Chris White Features/Editing: Chris White Music Editor Sue Silton Production Editor Ray Sinclair Sub Editors: Duncan Halford Special Projects Editor: Karen Ross Contributors: James Hamilton and Barry Leaver (Dance & Record) Tony Smith (Records), Nicola Sisman (Classical), Doug Henderson (Theatricals), John Taylor, US Correspondents: Jack Le Moyne, 488 East 138th Street, Brooklyn NY 11276, USA (Tel: 718-669 9232), Barbara Lane (Newsmagazine), Janet Yeo, Graph Transcom. Advertisement Manager: Kelly Leopold. Ad Executives: Ruth Brackley, David Howard. Classified: Cathy Murphy (Inquiries) Ad Production Manager: Robert Clark, Publisher: Andrew Bean.

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## Five Star treatment

TWO NEW products from Five Star are to benefit from press advertising: a single, *Somewhere Somebody*, and a video, *Between The Lines*.

The single, distributed by BMG, will also be supported by flyposting and point-of-sale material.

TV advertising for the *Between The Lines* album and video is being discussed but in the meantime a press and in-store campaign is being mounted. The video is released by PMI on Monday (30).

● TIMELESS RECORDS is mounting a pre-Christmas catalogue campaign. Spicce has been bought in *Echoes, Blues & Soul* and selected fanzines to promote product which includes works from Frederick Knight, The Controllers, Anita Ward and C L Black.  
The company is also promoting its first four compact disc releases with advertising in *rm, The Face, Echoes, Blues & Soul* and a number of fanzines. The discs comprise one compilation and four single-artist albums.



## B R I E F S

GYPSY QUEEN'S debut album is to be backed by full-page, colour advertising in *Kerrang!* and *Metal Hammer*. The record is out on Loop Records, distributed through EMI.

PICTURE MUSIC International has bought press advertising to promote Queen: *Magic Years*, a three-volume video anthology of the

band (top). Released on Monday (30), the videos will be available individually or as a box set with a dealer price of £19.50. In-store promotional material will also be available.

THE CHEVALIER Brothers will be promoting their new single on Magnet, *Buona Sera*, during a 15-date tour.

JIVE IS releasing a single from *Damian, Time Warp 2* (right), to be in with a 40-club tour. The release is also being backed by press advertising and point-of-sale promotion.

A SINGLE from *Exposé, Let Me Be The One* (above), is being released by Arista to tie in with the band's 13-date tour which runs until December 14.

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16 Songs From The Heart

## Side One

- 1 CRAZY  
Patsy Cline
- 2 SOME BROKEN HEARTS NEVER MEND  
Don Williams
- 3 HAPPY ANNIVERSARY  
Slim Whitman
- 4 WHEEL OF FORTUNE  
Rosé Marie
- 5 SHE WEARS MY RING  
Solomon King
- 6 HURT  
Tina Turner
- 7 WITH PEN IN HAND  
Vicki Carr
- 8 DEVOTED TO YOU/EBONY EYES/  
LOVE HURTS (MIDLEY)  
The Everly Brothers



LP PLAT 021  
CASSETTE PLAC 021

## Side Two

- 1 SING ME AN OLD FASHIONED SONG  
Billie Jo Spears
- 2 HAVE I GOT SOME BLUES FOR YOU  
Charley Pride
- 3 I WILL LOVE YOU ALL MY LIFE  
Foster and Allen
- 4 PAL OF MY CRADLE DAYS  
Anne Breen
- 5 WHEN I LEAVE THE WORLD BEHIND  
Rosé Marie
- 6 I FALL TO PIECES  
Patsy Cline
- 7 ALL I'M MISSING IS YOU  
Don Williams
- 8 SO SAD (TO WATCH GOOD LOVE  
GO BAD)  
The Everly Brothers

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# Arden cleared

**ROCK IMPRESARIO** Don Arden was cleared of trying to extort £80,000 from his accountant Harold Patel at the Old Bailey last Thursday. It was the latest development in a long-running saga which has seen Arden, 59, charged under his real name of Harry Levy with blackmail and false imprisonment and found not guilty on December 7, 1983, and again on February 14, 1984.

Droma attended the case right till the end, with Arden alleging he was the victim of a corrupt bid to frame him. "Someone sent a letter to the judge trying to prejudice him against me," he said after being cleared. "I have no idea who it

was, and I have been told not to say what is in the letter."

The prosecution had alleged Arden hired American henchman to forcibly sack accountant Harold Patel into holding over money. It was said that Arden believed Patel had stolen money from his record company, Jet Records, but Arden told the court he had not threatened Patel or imprisoned him.

In evidence, he said Patel had agreed to come to his Portland Square office voluntarily after allegations of embezzlement were put to the accountant. Arden insisted he never abducted or threatened him.

# Oasis up for sale as receivers move in

**RACKING OPERATION** Oasis Merchandising Services is up for sale as a going concern after calling in the receivers, Terry Carter and the Surveys of Ernst & Whinney.

The Barry-based company was planning a new indie distribution network, which is still going ahead, and Terry Carter told MW that he

is hopeful of a quick sale. There are a lot of enquiries about the firm, including one from the Forst.

Oasis services 2,500 garages, supermarkets and other non-specialist music outlets with compact discs, tapes, records and other goods. It employs 52 people, including a national sales force, and its turnover exceeds £3m.

# New broom sweeps at MCA

**FOUR MORE** staff have left MCA in the wake of the appointment of Tony Powell as managing director. Following general manager Pat Tyson one marketing manager Mike Fay, product manager Tony Riley and Linda Groves and Paul Redmond from A&R. Fay resigned following Tyson's departure.

Riley comments: "I feel gutted. The people who are left there are all wondering where the axe is going to fall next. They're all very

worried. These are people who should not be sacked. The new broom always seems to sweep away good people with the bad."

Powell replies: "The type of person I want and the way I set about building my team I did in the same way at MCA as I did at Phonogram. There are certain things that had to be done and we have long-term objectives in mind."



JONATHAN KING: taking on the majors

# UK Records 'volunteers' build new Kingdom

**JONATHAN KING** is re-launching UK Records, the label to which 10cc were first signed, with a volunteer army of record pluggers. King says his 100-strong team, who are each working in return for a package of merchandise worth around £30, is an attempt "to break the stranglehold of the majors on the charts".

He chose the team from 3,000 applicants who responded to an article in his weekly column in *The Sun* and they are now working on three singles, 10cc's *The World Band* in *The World*, King's *Wild World* and Frankie by Briar.

King says: "They will be going to every shop they can and trying to interest everybody they can from the people in the shops to local DJs and hospital radio DJs. It has given each of the team £10 to cover expenses and has promised a £100 bonus if all the singles break into the top 40."

"They are not really a strike force because they are not giving out any money," he adds. "They are working because they are enthusiastic about music."

● UK Records is distributed by Panicle.

# Tape levy hope as Lords blame 'blemished' bill

**THE BPI** says it is encouraged by the broad sweep of support for a blank tape levy which was expressed in the House of Lords during the second reading of the Copyright Bill.

The omission of a levy was described as both "a blemish" and "astonishing" and the BPI is now hoping to build on that strength of feeling in pursuing what has become its main objective, protection for record companies from record rental.

During the bill's reading in the Lords, Lord Lloyd of Hampstead said of the dropping of levy proposals: "I think it is a sad day when there is such a blemish on a valuable piece of legislation."

Trade and industry secretary Lord Young, who introduced the bill, replied: "Does the noble Lord seriously argue that the payment of a levy of 10p should legitimise that of another person's copyright?" Later in his debate, the Earl of Winchelsea and Nottingham pointed out that in 1985 the music industry produced £400m in overseas exports for the UK and created 26,000 jobs.

Lord Willmots likened the absence of a levy to condoning the non-payment of television licences. "It is absolutely astonishing" that after the case made in the *White Paper* (for a levy) this should be left out of the bill, he said.

"We know that it's not a tax. It is a levy. The Government would not have to distribute it. There are perfectly adequate distributing agencies in this country."

Several peers broached the subject of rental, with Viscount Brentford questioning why the UK should not follow suit with the US and Japan in restricting the hiring of discs and tapes.

# Sony bags CBS

► FROM PAGE ONE  
banking house Wertheim & Co. believes compact disc sales will peak over the next two years, the remaining term of Yelinkoff's contract.

Landoner adds that if Yelinkoff decided not to renew his contract or made demands unacceptable to CBS, the company's value on the open market would have been less. He estimates the Records Group profit for this year will be £100.7m compared with £90.4m in 1986. Last year the CBS Records Group contributed 37 per cent of CBS Inc profits on revenues constituting only about 25 per cent of the company's business.

The vote of the CBS board of directors on the sale is said to have been unanimous. William Paley, founder and chairman of CBS and believed to have supported the sale until the stock market crash, says: "The offer we are acting on is clearly in the best interests of the corporation and its shareholders. In addition, since CBS Records has contributed so importantly to the history of music in our times, I am pleased to note that Sony has entered a global partnership for excellence and a company with which CBS has had a long and productive relationship."

# WORLD BRIEFING

**PARIS:** The dwindling number of specialist record shops in France are mounting a last-ditch bid to survive by establishing their own trade organisations, the Syndicat des Disques Français. Their strength is now estimated at only 350 compared with 8,600 stores in 1977.

They are offering from the bulk order discounts and preferential return deals, particularly on chart product, which are enjoyed by the major chains such as FNAC. Many of these use music as a loss-leader to stimulate store traffic while the independent shops find their margins squeezed and their prices undercut. MDEI president James Moreau lists the organisation's objectives as a voluntary support fund to assist modernisation of independent shops, central purchasing arrangements with small labels and eventually a collective buying scheme enabling members to obtain the same purchasing power and discounts as the large chains.

**MUNICH:** Independent radio's expansion in West Germany has been hampered by opposition from politicians and public broadcasting systems, according to Juergen Doetz, president of the German Radio and Television Federal Association at the latter's annual meeting here.

Doetz says that while commercial radio is prospering in Bonn, Cologne, Frankfurt, Berlin and Hamburg, in other regions the authorities are acting to preserve the dominance of state broadcasting. Bavarian minister of state Edmund Stoiber expressed concern over possible EEC moves to introduce a compulsory copyright licence and restrictions on the amount of advertising allowed on the air.

**NEW YORK:** 1988 will witness several new formats for recorded music being tested by major labels in retail outlets here. Artists will be taken to market cassettes that are longer than cassette singles but not quite the equivalent of EPs, and A&M will be trying out the new 3-inch compact disc.

The Arista test will reportedly involve Billy Ocean and Hall & Oates, with the cassettes veteran jazz saxophone player Lyle Lovett, to be distributed in the US by Northcountry Distributors of Redwood, NY.

The initial release of 11 Calligraph Records LPs by Lyle Lovett with Wally Fowler and Helen Shapiro and the Bruce Turner Band.

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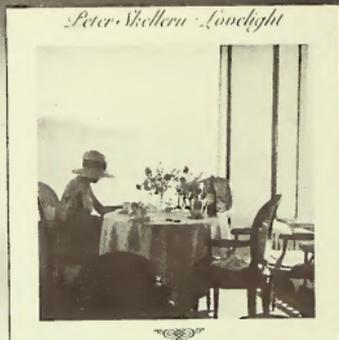
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## Economy of scale: the secret behind Conifer's £3.99 CDs

CONIFER RECORDS is giving a straightforward explanation of how it is able to produce compact discs which retail for £3.99: economy of scale.

Managing director Alison Wenham says the project would never have got off the ground had Boots not committed itself to a total order of 74m units.

The 50 titles in the Compact Selection series (MW November 21) are being launched by Boots with press and radio advertising this week. Wenham is reluctant to give a breakdown of the costs, but comments: "Everybody is very happy with the deal." The volume of sales has increased about five fold and pressing prices have tumbled and we've done this through economies of scale."

Wenham adds that if no more discs are sold when the range is made available to other retailers in the new year, her company and distributor Audio Merchandisers will still have made a profit. The proportions of profit going to retailer, record company and distributor are about the same as on a full price disc, she says.

No dealer prices have yet been fixed for when Compact Selection is opened up to the whole market

but Wenham expects the retail price not to rise above £3.99.

The 74m units for Boots were all pressed at Disclec in Sussex under what Wenham describes as "a very good deal" and costs were further assisted by a company partially owned by Conifer producing the inlay cards.

The idea for Compact Selection came from a conversation between Audio Merchandisers director Brad Aspers and Conifer on August 3 with product first appearing in Boots on November 16. Repertoire is a split between classical and MOR/nostalgic and Wenham says there has been a determination to keep standards high. "We rejected almost as much material as we accepted," she maintains.

She feels the appeal of the range will be widespread, particularly in a chain such as Boots which has a broad spectrum of custom.

Of the reaction from other people producing CDs, she comments: "Initially there will be a lot of unfounded criticism. After that period people will perhaps recognise what we are doing for the format."

Classical correspondent Nicolas Soames writes: "When the musicians appearing on The Compact Selection made their recordings,

they didn't know that their work would be available on CD at £3.99 so there was no reason for them to give a performance to match the price.

Therefore, it is not surprising to find that these recordings match one's expectations. Bela Kovacs, the Hungarian clarinetist, gives a perfectly acceptable performance of Mozart's Clarinet Concerto (recorded in 1978), with Lorand Kovacs similarly playing Mozart's two Flute Concertos pleasantly to provide a 73.07 minute CD — at the price, a true bargain.

The coupling of Mendelssohn's Violin Concerto and Symphony No 4 again in Hungarian recordings is listenable to, despite being recorded in 1965.

And the Golden Treasury Of Immortal Singers (Chalioqui, Gigli, Caruso, Robeson, McCormack) running for nearly 60 minutes is a collector's delight. There is only one full DDD recording in the set — Strauss Waltzes — but the analogue sound and remastering is of a standard to equal most £7.99 product elsewhere.

And the sleeve is much better than most of the £4.99 product — only marred by the lack of programme notes.



HITS AND PICS — Waugh's idea of extended packaging.

## Picture this, the future of music

NEW ATTITUDES to the packaging and presentation of tapes and discs could be the key to bringing music to a variety of new markets. James Waugh, the man behind Teleson's Hits And Pics series of book-and-cassette packages, argues that radical design concepts can broaden music's appeal and make it attractive to non-traditional outlets.

He contends that the most effective goods are the ones that combine an artist's music with a projection of their image and he points to Hits And Pics as an example.

"When you package a book and a tape together, its perceived value is far greater than its actual retail price of £5.99. People im-

mediately think they are getting a bargain," he says.

"What we are working on is exploiting music a little further than just selling to the buyer as a standard box or square package. We are trying to make the whole product on which people are spending their money more interesting."

Waugh, creative director of The Snap Organisation, is currently working on re-packaging the cassette single in conjunction with Sigh Records. He comments: "Our problem is that retailers do not take it as seriously as they should."

"We are trying to make it easier for retailers to display and become committed to cassette singles by extending the packaging."

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Mirage  
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The Smiths  
Rough Trade RT(1)198 (U/R)
- 4 THE CIRCUS (Remix)  
Various  
Mute (1) MUTE66(T) (U/R/SP)
- 5 PUMP UP THE VOLUME/ANITA (...)  
MARRS  
4AD(B) AD 707 (U/R)
- 6 BIRTHDAY  
Sugarcubes  
One Little Indian (12) 7777 (U/M)
- 7 WHO'S THAT MIX  
The Year's Blotter  
Debut DEBT(X)3034 (A)
- 8 FEMALES  
The Cookie Crew  
Rhythm King/Mute LEFT17(T) (U/R)
- 9 NEW FLYING  
Chaz & Dave  
Bounce 78UNI (A)
- 10 EAT THE RICH  
Wobblers  
GWR GWR6 (12) — SWT5 (A)
- 11 AVERLY HILLS COP  
The Big Z Crew  
Uptown 7U7RS (12) — 12U7RS (A)
- 12 THE PEEL SESSIONS  
Joy Division  
Strange Fruit SFPS035 (P)
- 13 BLUE WATER  
Fields Of The Nephilim  
Situation Two SIT48 (T) (U/R)
- 14 HOUSE REACTION  
T-Cub-F  
Koolhaat KOOL79 (A)
- 15 TRUE FAITH  
New Order  
Factory FAC 183/7 (12) — FAC 183 (P)
- 16 BEATS & PIECES  
Cold Cat featuring Floormaster Squeeze

- 17 GET DOWN  
Derek B  
Music Of Life NOTE 007 (P)
- 18 BLUE MONDAY  
New Order  
Factory FAC73 (P)
- 19 GIRL THERE IN A COMA  
The Smiths  
Rough Trade RT 197 (U/R)
- 20 LET THERE BE ROCK  
Outblast  
Under One Flag 2FLAC103 (P)
- 21 HOUSEMASTER GENERAL  
Housemaster General  
Flick & Romero FR001 (A)
- 22 BIG ROCK CANDY MOUNTAIN  
The Detroit Club Boy  
Rough Trade RT(1)210 (U/R)
- 23 HOUSE OF HELL  
Hollie  
Rhythm King/Mute LEFT17 (T) (U/R)
- 24 COMING THROUGH  
The Pastels  
Glass GLASS1(12)053 (U/R)
- 25 SAVIN' MYSELF  
Eric Fischer  
Saturday 75TD1 (12) — STD1 (A)
- 26 TEMPLE OF LOVE  
Sisters Of Mercy  
Mercury Release MR (X) 27 (U/R)
- 27 VICTIM OF LOVE  
Erosare  
Mute (12)MUTE 61 (U/R/SP)
- 28 THE PEEL SESSIONS  
The Patrol  
Strange Fruit SFPS028 (P)
- 29 HERE TODAY AND GONE TOMORROW  
JB 18(12)J20001 (A)
- 30 24 HOUR PARTY PEOPLE  
Happy Mondays  
Factory FAC19 (P)
- 31 AT THE GYM  
Man To Man  
Balls-BOLTS107 (12) — BOLTS101(P)
- 32 NEVER LET ME DOWN AGAIN  
Maze  
(12)BONG14 (U/R/SP)
- 33 PREACHER MAN  
Fields Of The Nephilim  
Situation Two SIT46(T) (U/R)
- 34 BIGMOUTH STRIKES AGAIN  
The Smiths  
Rough Trade RT(1)192 (U/R)

- 35 SHEILA TAKE A BOW  
The Smiths  
Rough Trade RT(1)196 (U/R)
- 36 BAREFOOTIN'  
Various  
Charly CY27121 (CH)
- 37 THESE BOOTS ARE MADE FOR WALKING  
Jessica Williams/Man To Man  
Diamond DM4 (T) 3 (SP)
- 38 GOTTA HAVE YOU (IN MY LIFE)  
Cloze Moore & Paul Young  
12(S)SQR001 (1)
- 39 BEAVER PATROL  
Pop Will Eat Itself  
Chapter 22 (12)CHAP16 (U/M)
- 40 SOMETIMES  
Eversure  
Mute (12)MUTE1 (U/R/SP)
- 41 SISTERS OF MERCY  
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Idea IDEA(T)208 (P)
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Situation Two SIT42(T) (U/R)
- 47 LOST AND FOUND  
Wire WR(M)5020 (I)
- 48 CAN'T TAKE NO MORE  
The Scary Dragons  
Row TV Products RTV (12)3 (U/R)
- 49 FUNKY SENSATION  
Gwen McRae  
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Mandy Smith  
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- 2 STRANGEWAYS HERE WE COME  
The Smiths  
Rough Trade ROUGH106 (U/R)
- 3 MY BABY JUST CARES FOR ME  
Nina Simone  
Charly CR30217 (CH)
- 4 BEST OF HOUSE VOLUME 3  
Various  
Serious BEHO 3 (A)
- 5 UPFRONT 8  
Various  
Serious UPFR8 (A)
- 6 JACKMASTER VOL 1  
Various  
DJ International JACKP100 (P)
- 7 SUBSTANCE  
New Order  
Factory FAC 200 (P)
- 8 HATFUL OF HOLLOW  
The Smiths  
Rough Trade ROUGH 76 (U/R)
- 9 GEORGE BEST  
Wedding Present  
Reception LEEDS001 (U/R)
- 10 BOX FRENZY  
Pop Will Eat Itself  
Chapter 22 CHAP18 (U/M)
- 11 NEW PLEASURES OF THE FLESH  
Eadad  
Music For Nations MFN21 (P)
- 12 THE WORLD WON'T LISTEN  
The Smiths  
Rough Trade ROUGH 101 (U/R)
- 13 MUSIC FOR THE MASSES  
Depeche Mode  
Mute MUTE 47 (U/R/SP)
- 14 HIP HOP '87  
Various  
Serious HIPHO87 (A)
- 15 THE QUEEN IS DEAD  
The Smiths  
Rough Trade ROUGH 96 (U/R)
- 16 THE MEETING  
Reckonisation  
Hiom HIAM94 (A)
- 17 LADY MIDNIGHT  
Nina Simone  
Connoisseur Collection V50PLP106 (P)
- 18 SATIN AND SOUL  
Barry Blue  
Connoisseur Collection V50PLP101 (P)
- 19 YOUNG AND CRAZY  
Tiger Lark  
Music For Nations MFN28 (P)
- 20 THE MAN — BEST OF ELVIS COSTELLO  
Elvis Costello  
Damon DEN252 (P)
- 21 MOTHER JUNU  
Gun Club  
Red Rhino REDLP84 (U/R)
- 22 THE SMITHS  
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Rough Trade ROUGH61 (U/R)
- 23 MEAT IS MURDER  
The Smiths  
Rough Trade ROUGH81 (U/R)
- 24 DAWNRAZOR  
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4 IF I GIVE MY HEART Johnnie Jackson Arista/AR 86	4 ORDINARY MAN Kerry Kelly Bobby Mass/PAL 03
5 HAD UP RACHELOR Suzanne Cross Arista/AR 82	5 SO AMAZING Janet Kay Bobby Mass/JAN 01
6 SARA Frankie Paul Saguenay/SUP 11	6 COME INTO THE LIGHT Adrian Tamen Love And Love/SAP 18
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10 BUBBLE ROCK Ike Cuba Yard Of YOOD 107	10 RUEL DANCAHALL Ruel Wym Solomon/SSP 11
11 TEARS FROM MY EYES Eric Burdon Cherry/CR 1233	
12 BLUEBERRY HILL Various Greenline/GRE 012	
13 HOLD ON TO YOUR MAN Eric Burdon Ten/TEN 009	
14 HIP HOP REGGAE Lynne Platter Muzik/MUZ 014	
15 MOVE UP LOVE Herman Jackson Five Star/5S 017	
16 BATTY GIRL Various Technique/WB 23	
17 DON'T WANT TO LOOSE Michael Green Five Star/5S 014	
18 YEAH MY BABY Adrian Tamen Crown/C 003	
19 NEVER FOUND A LOVE Various Five Star/5S 014	
20 TEARS Check Time Super Power/SP 18	

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Bobby Mass  
Oribon/OriPO 26
- LOVE AGAIN  
Suzanne Cross  
Arista/AR 87
- JUST A LITTLE LOVIN'  
Nina Simone  
Muzik/MUZ 0109
- LOVE THAT IS REAL  
Various  
Crown/C 003
- TOGETHER  
Nina Simone  
People Love/PL 01
- ROCK IN NEW YORK  
Lynne Platter  
Crown/C 003
- LET IT BE  
The Beatles  
Muzik/MUZ 01

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Various  
Adrian Tamen/MCIS 7
- DENNIS MCNALLY IN CONCERT  
Dennis McNally  
Arista/AR 0310 (P)
- UNITY  
Various  
Technique/WBP 1
- GIVE ME THAT FEELING  
Frankie Paul  
Arista/AR 86
- LOVE SOMEBODY  
Frankie Paul  
Bobby Mass/BB 018
- FORWARD RASTAMAN  
Various  
Ten/TEN 003
- IN THIS TIME  
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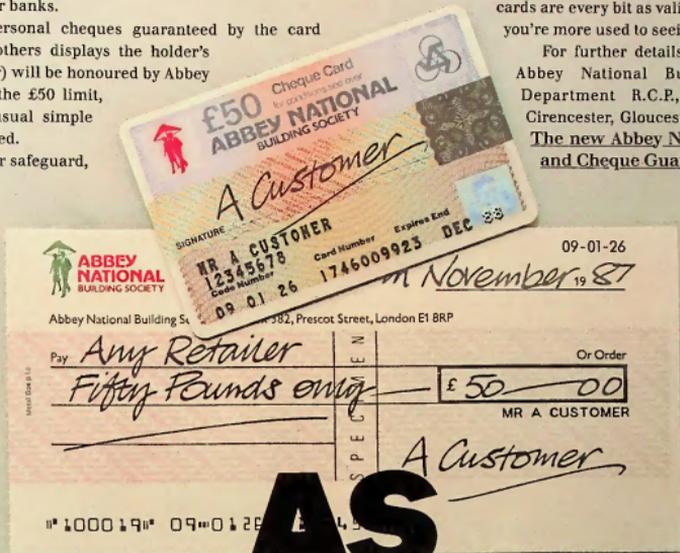
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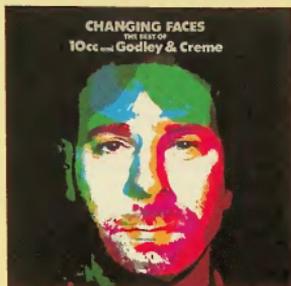


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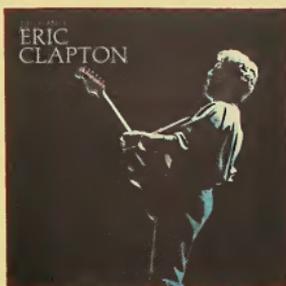
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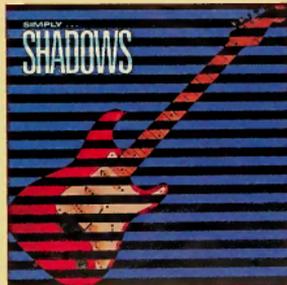
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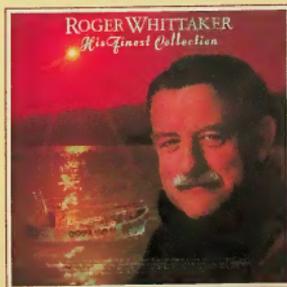
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# Toronto pronto: party mood at conference

by Karen Faux

THE FIFTH annual conference held in Toronto by *The Record* was characterised by an air of ebullience and that, along with its 100 panellists and 1,000-plus delegates made it the most successful one to date. As publisher David Farrell stated, the conference was intended not only as an opportunity to exchange opinions, gain new insights and put business roles in perspective, but was also the chance for a "damn good party".

While participants gathered from around the globe, the emphasis was on looking of issues from the Canadian industry viewpoint and over two days there was a comprehensive range of panels and workshops spanning A&R, the producers chart, radio, independents, contract negotiations, charts and how one of Canada's most successful acts — Glass Tiger — made it big.

The chart panel was the cue for Farrell's announcement of a new deal with *Billboard*, whereby it will link up with its information network and provide more detailed information about broadcast playlists and charts in both Canada and the US.

When Norman Patitz, head of US radio entertainment company Westwood One, kicked off the conference with a speech charting his company's success and underlining a future that lay in regional, commercial radio, he set the seal on what was to be a powerful topic of discussion throughout.

Radio and the enormity of its power in the US and Canada intruded on most of the seminars and its importance was aptly demonstrated by *The Record* giving 11 different radio awards which included adult contemporary radio station of the year, contemporary hit radio station, contemporary album radio air talent, country radio station, campus radio station and small-market radio station.

The only disorientating aspect of



CUT OFF in their prime? Canadian rock veterans the Guess Who were given a Juno Hall of Fame award but didn't get a chance to speak to their live or TV audiences.

*The Record's* awards was that they were held in the afternoon at the Westin Harbour Castle Hotel and everyone who got up on stage referred to "this evening's awards". Still, it fell like evening: the atmosphere was suitably celebratory with well-behaved funk band Tchouk providing the music and most of the visual appeal.



SAMANTHA FOX: too much?

Retail chain of the year award went to Sam *The Record* Man, A&R stars of the year went to Capitol, major marketing sales awarded between A&M and MCA, while Canadian marketing sales award went to Lindsay Gillespie. Major national promotion team of

the year was awarded to A&M while WEA picked up record company of the year.

The televised Juno Awards which followed the next evening (November 2) putting the artists in the spotlight, were competed by the incomparable, fast-talking comedian Howie Mandel. Votes were carried out by a combination of Canadian Academy Of Recording Arts And Sciences members and industry experts while a brand new award — Canadian entertainer of the year — gave the public a say at last.

An event like the Junos needs the headline talent to attract the TV viewers but is hamstringing to a certain extent by the fact that those artists who have made it big aren't so concerned about appearing. Bryan Adams, who won entertainer of the year and male vocalist, was conspicuous by his absence but found time to transmit a few words of thanks via satellite from London.

There were live performances from gutsy singer Luba — who scooped female vocalist — Gina Vornelli, Erroll Star, Celina Dion and Gowan. Members of The Guess Who were wheeled on stage after a video sequence highlighting their long and distinguished musical career but were cut off to make way for a commercial before they had a chance to address the audience.

Samantha Fox, on the other hand, had time to say rather too much in between opening envelopes.

The Junos represented a very fair spread of winners including vocalist Rita Macneil and popstar Kim Mitchell who have both been knocking around for years. Montreal rock singer Corey Hart, who was nominated in four categories, slipped through the net while Anne Murray was toppled from her seven-year reign as country singer of the year by rounchy K D Lang.

Hottest talent spotted in Canada was a female duo called Tu who performed at Much Music's Halloween party. Identical twins Amanda and Cassandra, who have had a hit single — Stay With Me on RCA — are infinitely more interesting than either Pops and Shilpa or Mel and Kim. Left's hope BMG ships them over.

# Dealers' choice

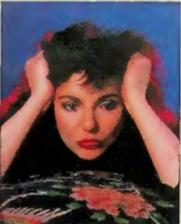
RECORD COMPANIES will soon have their say in assessing the stars of 1987 in a dozen areas of achievement. Now, through *Music Week*, retailers have their chance to nominate, strictly unofficially, their choices for the best of the year in the categories listed below.

Who have been the best newcomers? Bruce Willis perhaps, Rick Astley, Terence Trent D'Arby or Cusinski Killed The Cat who played at the last British Record Industry Awards ceremony? Alison Moyet, Kate Bush and Judy Boucher may vie for top spot among British female artists, while among the guys the field includes George Michael, Bryan Ferry, Cliff Richard and Chris Rea. Your top album may be a choice of Def Leppard's *Hysteria*, Pet

Shop Boys' *Actually* or George Michael's *Faith*, while contenders as single of the year could include Runn'n' In The Family and Star Trekkin'.

Producers who come to mind are Brian Eno and the seemingly ubiquitous Stock Aitken and Waterman, and those vying for international honours undoubtedly include Starship, Whitney Houston, U2, Michael Jackson, Madonna and Paul Simon.

You may not wish to put names in all categories, but please nominate as many as you can. Dealers, have your say, and if you would like to give a reason for your choice of who has made the most outstanding overall contribution to music, the reason judged the best could win you a magnum of champagne!



KATE BUSH and Peter Gabriel were among last year's award winners. Who do you think should be in line for honours this year?

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Best International Solo Artist \_\_\_\_\_

Best International Group \_\_\_\_\_

Best International Newcomer \_\_\_\_\_

Best British Newcomer \_\_\_\_\_

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Best Film or Musical Soundtrack \_\_\_\_\_

Outstanding Contribution \_\_\_\_\_

(stating reason for choice) \_\_\_\_\_

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MEAN AND moody Mike Levine of rock group Triumph sat in on the producers' panel. A&R people spend too much time in the studio was the general consensus of opinion.



# CBS

## CHRISTMAS & NEW YEAR

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30 MONDAY NOVEMBER 8.00-17.00	1 TUESDAY DECEMBER 8.30-17.00	2 WEDNESDAY 8.30-17.00	3 THURSDAY 8.30-17.00	4 FRIDAY 8.30-17.00	5 SATURDAY ANSAPHONE SERVICE	6 SUNDAY ANSAPHONE SERVICE
7 MONDAY 8.00-18.15	8 TUESDAY 8.30-18.15	9 WEDNESDAY 8.30-18.15	10 THURSDAY 8.30-18.15	11 FRIDAY 8.30-18.15	12 SATURDAY 15.00-19.00	13 SUNDAY 15.00-19.00
14 MONDAY 8.00-18.15	<p>“HAPPY CHRISTMAS TO ALL OUR CUSTOMERS!”</p>  <p>FROM CBS TELE-SALES - AYLESBURY</p>					15 TUESDAY 8.30-18.15
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18 FRIDAY 8.30-18.15						19 SATURDAY 15.00-19.00
20 SUNDAY 15.00-19.00						21 MONDAY 8.00-19.00
22 TUESDAY 8.30-19.00	23 WEDNESDAY 8.30-17.00	24 THURSDAY 8.30-12.00	25 FRIDAY ANSAPHONE SERVICE	26 SATURDAY ANSAPHONE SERVICE	27 SUNDAY ANSAPHONE SERVICE	28 MONDAY ANSAPHONE SERVICE
		29 TUESDAY 8.30-17.00	30 WEDNESDAY 8.30-17.00	31 THURSDAY 8.30-17.00	1 FRIDAY ANSAPHONE SERVICE	2 SATURDAY ANSAPHONE SERVICE



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# PolyGram seeks out the 'lost' retailer

POLYGRAM RECORD Operations has opened a campaign designed to "hit certain record stockists who may never have stocked video before" according to PRO national sales manager Nigel Hayward. The campaign involves the 16-strong PRO sales force selling in a selected list of 25 top Channel 5 titles, the majority of them music videos. These include Andrew Lloyd Webber's Requiem, David Bowie's Sensuous Moonlight Live,

Eric Clapton live '85 and titles from Status Quo (Rocking Through The Years), Dire Straits (Brothers In Arms and Alchemy Live) and the Sisters Of Mercy.

Hayward comments "Channel 5 has created the demand for sell through product and we are now putting every effort into satisfying it. Certainly the record stores will be missing out if they fail to stock Channel 5's product this Christmas".



**EURHYTHMICS LIVE**, the first concert video from the band, will be released on December 14. With a running time of 90 minutes, the video was recorded in Australia in February this year during the final leg of the Revenge tour.

The track listing includes such Eurythmics hits as *When Tomorrow Comes*, *Who's That Girl* and *Sweet Dreams* as well as Annie Lennox's *Sisters Are Doing It For Themselves*. The director was Geoff Wanton and the soundtrack has been digitally remastered. Distribution by PolyGram Music Video. *Eurythmics Live* has a dealer price of £10.42.

son with an almost telepathic bond will know that literally no-one ever can match the magnificence of such a live show. The good news is that this 1979 concert tour was of such a quality. The 10 tracks include eight classics carefully chosen from a catalogue of masterpieces, and the occasional off duty footage interspersed with live action is selected with equal care. An absolute must for Van fans.

Sales forecast: the biggest problem in the sell through age will probably be the £15.99 rrp, but that's a small price to pay for a genuine classic. **JT**

## R E V I E W S

**HEAT OF THE 30s. Masterpiece** MV 038. Running time: 44 minutes. Dealer price: £6.25.

Comment: A collection of clips from some of the earliest jazz filming in the Thirties, opening with Bessie Smith singing *St Louis Blues* and culminating with Honeydick Rose, *The Joint Is Jumpin'* and *Ann 'Mildred' performed with typical light-hearted lechery by Fats Waller. In between there's Eubie Blake offering Memories Of You, a very youthful Duke Ellington with the Cotton Club Orchestra doing Hot Feet, some Train and Black And Tan, dancing from the Nicholas Brothers, some Blues in the Night from Cab Calloway and Charlie*

Bornes' band playing *Redskin Rumba*, *My Old Flame* and *Allan Jay Jump*. The vintage of the material is reflected in its black-and-white flickering film, and muddy sound quality, particularly the Calloway clip, and the sequel of clips is rather disjointed.

Sales forecast: Definitely a jazz collector's item, and worth stocking if you have a keen clientele interested in the Thirties period of this idiom. **NH**

**VAN MORRISON IN IRELAND: Hending 2 061**. Running time: 57 minutes. Dealer price: £11.08.

Comments: Those fortunate enough to have seen Van Morris-

# MUSIC VIDEO

	Description (tracks)	Timings	Recommended Retail Price
1 3 2	<b>UB40: Best Of UB40</b> Compilation 1hr/£9.99		Virgin VWD 246
2 2 2	<b>IRON MAIDEN: 12 Wasted Years</b> Compilation 1hr 30min/£11.99		PMI MVN 99 1152 2
3 1 2	<b>MARILLION: Live From Loreley</b> Live 1hr 30min/£11.99		PMI MVN 99 1152 2
4 4 34	<b>U2: "Under A Blood Red Sky"</b> Live (12 tracks)/61min/£9.99		Virgin VWD 045
5 14 11	<b>PRINCE AND THE REVOLUTION</b> Live (19 tracks)/2hr/£9.99		Channel 5 CFV 01297
6 9 3	<b>QUEEN: Greatest Hits</b> Compilation (17 tracks)/1hr/£9.99		PMI MVP 99 1011 2
7 7 5	<b>FIVE STAR: Silk And Steel</b> Compilation (6 tracks)/27min/£9.99		RCA/Columbia RVT 11268
8 8 8	<b>MADONNA: The Virgin Tour</b> Anniversary (12 tracks)/26min/£14.99		WEA Music KRS181658
9 5 2	<b>THE CURE: Staring At The Sea</b> Compilation (17 tracks)/1hr 30min/£19.99		Palace PVC 2011M
10 5 22	<b>GENESIS: Visible Touch</b> Compilation (40min)/£9.99		Virgin VWD 204
11 1 1	<b>PAUL McCARTNEY: The Frog Song</b> Compilation (14 tracks)/36min/£6.99		Virgin VWD 029
12 6 8	<b>KISS: EXPOSED</b> Compilation (15 tracks)/1hr 30min/£14.99		PolyGram Music Video 041 489 2
13 1 1	<b>STATUS QUO: Rocking Through The Years</b> Compilation (26 tracks)/£9.99		Channel 5 CFV 05972
14 10 9	<b>KATE BUSH: The Whole Story</b> Compilation (14 tracks)/30min/£9.99		PMI MVP 99 1142 2
15 10 9	<b>STING: Bring On The Night</b> Compilation/1hr 30min/£9.99		A&M AM 839
16 20 4	<b>DIRE STRAITS: Alchemy Live</b> Live (10 tracks)/1hr 20min/£9.99		Channel 5 CFV 01022
17 19 2	<b>MICHAEL JACKSON: Making Thriller</b> Compilation 1hr 52min		Vestron MA 1109
18 16 2	<b>RUN DMC: The Video</b> Compilation (5 tracks)/30min/£9.99		Channel 5 CFV 04062
19 16 2	<b>THE CURE: IN ORANGE</b> Live (20 tracks)/1hr 42min/£14.99		PolyGram Music Video 041 554 2
20 1 1	<b>MADONNA: The Video EP</b> EP (4 tracks)/18min/£11.99		PMI MVN 3

Compiled by Gallup for Video Week Research © 1987

## IRON MAIDEN



**IRON MAIDEN**  
"12 WASTED YEARS"  
MVN 991152 2

## KATE BUSH



**KATE BUSH**  
"THE WHOLE STORY"  
MVP 991142 2

## QUEEN



**QUEEN**  
"LIVE IN BUDAPEST"  
MVN 9911462  
(VOTED BEST MUSIC VIDEO OF 1987)

# MUSIC VIDEO

	Description (tracks)	Timings	Recommended Retail Price
1 NEW	<b>MARILLION: Live From Loreley</b> Live 1hr 30min/£11.99		PMI MVN 99 1152 2
2 NEW	<b>IRON MAIDEN: 12 Wasted Years</b> Compilation 1hr 30min/£11.99		PMI MVN 99 1152 2
3 NEW	<b>UB40: Best Of UB40</b> Compilation 1hr/£9.99		Virgin VWD 246

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"LIVE FROM LORELEY"  
MVN 9911532

**PET SHOP BOYS**  
"TELEVISION"  
MVR 9900572



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# TOP 100 ALBUMS

28 NOVEMBER 1987

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



## BURRYTHMICS

## SAVAGE

ALBUM INCLUDES FREE COLOUR POSTER

- |           |  |           |  |
|-----------|--|-----------|--|
| <b>1</b>  | <b>NEW</b> WHENEVER YOU NEED SOMEBODY * CD<br>Rick Astley<br>KCA 17129     | <b>11</b> | FROM MOTOWN WITH LOVE *<br>Vernon<br>K&M NE 1381                         |
| <b>2</b>  | BRIDGE OF SPIES * CD<br>T-Pau<br>Sire/Virgin/SNUK 8                        | <b>12</b> | THE GREATEST HITS OF 1987 * CD<br>Vernon<br>T&A/S 154 239                |
| <b>3</b>  | THE BEST OF UB40 VOL 1 * CD<br>UB40<br>Virgin UBR11                        | <b>13</b> | SAVAGE * CD<br>Eurythmics<br>K&M R 7155                                  |
| <b>4</b>  | ALL THE BEST! * CD<br>Paul McCartney<br>Polygram PM11                      | <b>14</b> | BAD * * * * CD<br>Michael Jackson<br>Epic 692941                         |
| <b>5</b>  | <b>NEW</b> YOU CAN DANCE * CD<br>Madonna<br>Sire W178                      | <b>15</b> | LOVE SONGS * CD<br>19 Michael Jackson & Diana Ross<br>T&A/S 154 239      |
| <b>6</b>  | TANGO IN THE NIGHT * * CD<br>Fleetwood Mac<br>Wessex Barchus W15           | <b>16</b> | PET SHOP BOYS, ACTUALLY * CD<br>Pet Shop Boys<br>Parlophone PC20 184     |
| <b>7</b>  | THE SINGLES * CD<br>6 Pretenders<br>K&M/VEA W 13                           | <b>17</b> | SIMPLY SHADOWS *<br>12 The Shadows<br>Polygram 5840 1                    |
| <b>8</b>  | FAITH * CD<br>5 George Michael<br>Epic 610031                              | <b>18</b> | WHITNEY * * * * CD<br>23 Whitney Houston<br>A&M 288 141                  |
| <b>9</b>  | <b>NEW</b> FLOODLAND * CD<br>The Sisters Of Mercy<br>Meridian Brown MB 411 | <b>19</b> | CLOUD NINE * CD<br>11 George Harrison<br>DeLaWes/M&A W173                |
| <b>10</b> | BEST SHOTS * CD<br>8 Paul McCartney<br>Chrysalis M171                      | <b>20</b> | THE CREAM OF ERIC CLAPTON * CD<br>20 Eric Clapton/Cream<br>Polygram ECV1 |

- |           |  |
|-----------|--|
| <b>59</b> | THE PEOPLE WHO GRINNED ... * CD<br>The Housemartins<br>Golf Bros/ROUY                    |
| <b>60</b> | HYSTERIA * CD<br>59 Def Leppard<br>Blipson/Eel/Musco HRS21                               |
| <b>61</b> | BROTHERS IN ARMS * * * * * CD<br>55 Dire Straits<br>Virgin/Thomson VHR12                 |
| <b>62</b> | 39 CRAZY NIGHTS CD<br>Kiss<br>Virgin/Thomson VHR149                                      |
| <b>63</b> | LONDON CAST PHANTOM OF THE OPERA * * * CD<br>61 Vernon<br>Polygram R0079                 |
| <b>64</b> | WHITESNAKE 1987 * CD<br>57 Whitesnake<br>EMI EMC 538                                     |
| <b>65</b> | ALWAYS * CD<br>69 Vernon<br>K&M NE 1377  |
| <b>66</b> | <b>NEW</b> THE ETERNAL IDOL CD<br>Black Sabbath<br>Virgin/Thomson VHR151                 |
| <b>67</b> | MY FAIR LADY * CD<br>40 Keri Le Kontrow & Jeremy Irons<br>Decca/London M&1               |
| <b>68</b> | WONDERFUL LIFE * CD<br>48 Black<br>A&M 444 515   |
| <b>69</b> | <b>NEW</b> DANCE MIX '87 CD<br>Vernon<br>T&A/S 154 234                                   |
| <b>70</b> | ORIGINAL SOUNDTRACK 'WHOS THAT GIRL' * CD<br>45 Madonna/Victors<br>Sire W172             |
| <b>71</b> | BEST OF JAMES BROWN/GODFATHER ... * CD<br>51 James Brown<br>K&M NE 128                   |
| <b>72</b> | SIRIUS CD<br>53 Climax<br>K&M R 7153   |
| <b>73</b> | <b>NEW</b> SONGS OF LOVE CD<br>Richard Claydon<br>Decca/London SLS 1345                  |
| <b>74</b> | <b>NEW</b> HOT AUGUST NIGHT II CD<br>Neil Diamond<br>CBS 666681                          |
| <b>75</b> | A MOMENTARY LAPSE OF REASON * CD<br>73 Pink Floyd<br>EMI EMO 100                         |
| <b>76</b> | CHANGING FACES - VERY BEST OF ... * CD<br>58 TICC/Credley and Creme<br>RCA/RCA/MCA DCC 1 |
| <b>77</b> | SOLITUDE STANDING * CD<br>43 Suzanne Vega<br>A&M S2017                                   |
| <b>78</b> | GRACELAND * * * * * CD<br>71 Paul Simon<br>Wessex Barchus W157                           |



PARTY BOYS. Lancaster's new bombers from down under

## Breaking from the status quo

by Jeff Clark-Meads

ALAN LANCASTER is saddled with the fact that, no matter where his career takes him, he will always be described as "ex-Status Quo".

The question has to be asked, then, as to whether he was invited to join the Party Boys — one of Australia's longer-established rock bands — because of his name.

Band manager and minstrel Paul Christie makes no bones about it: "He's a bloody good bass player and that's why he's in the band."

Lancaster welcomed Christie's approach when it came, although he says: "I was with Quo for 25 years and up to the 24th I had never played with another band. I was very nervous about joining another band but there aren't many jobs for redundant rock stars."

Both men argue, though, that Lancaster's background is an advantage to his new venture. "When people hear Alan's name, it gives them a good idea of what they're in for," Christie contends.

Lancaster adds: "We've had fans fly from all over Europe to see us play in Australia. The word spread through Quo fans but they've seen that this band delivers. We find now that there's a healthy respect from the fans."

Christie is proud of the rhythm

section he's put together for The Party Boys and he feels that the combination of Lancaster with two drummers gives strength and drive. There is evidence of that on their debut single together, a cover of He's Gonna Step On You Again on Epic. Christie hopes that this will be



## Keep the pulse beating

by Paul Sexton

WITH MAXI Priest a top 20 resident for the first time and his producers Sly and Robbie more and more a part of the mainstream these days, things begin to look better for reggae in the marketplace, and those consumers who want a drop of the hard stuff at the Steel Pulse in 1987 are beginning to look towards Boss Dance.

The band was formed by former Pulse member Basil Gabbidon, (above) a naturalised Brummie originally from Jamaica who stayed with the Steel band for four LPs including the holycon Handsworth Revolution. "What happened with Pulse was what happened to all bands after a couple of years of doing well, they became safe, and I like a bit of energy," says Gabbidon. "But I'm still influenced by them."

The six piece, who include Basil's brother Cain on drums, have been turning out some promising demos, some of them including a good deal of pop crossover potential, and with a publishing deal via Jeff Chegwain's Working Music, a major signing looks, as they say, imminent. The punters who saw them give Third World a run for their money at the Britex Academy on the current Boss Dance tour would welcome it.

# Cain and able

by Karen Faux

RAISING CAIN — meaning to create havoc — might seem rather a self-consciously clever name but then founder members David Watson and Patrick Chamberlayne are clever chaps who have been playing together since their holycon Cambridge University days. In the face of the band's solid melodic sound one wonders if they're serious about the mythem bit — or are they aiming for subtle irony?

These imponderables aside, Raising Cain have been working hard over the last few months both on the London club circuit and in the studio. The net result is that they've gained tremendous confidence live and have a wealth of recorded material under their belts. On the hazy subject of image, Raising Cain are evasive. "We prefer to think in terms of identity rather than image and that comes down to confidence," says Chamberlayne. "It's whatever the band believes in. We're suspicious of bands who have coinciding opinions. We haven't got a collective eye to grind."

Neat little phrases like the latter flow easily from these two's lips, making them a great double act. Watson explains how the band's sound has evolved: "Initially when you start playing you intentionally tip off people but after a while you develop a style of your own. We've now arrived at the stage where individually everyone is very strong but blended into a seamless whole. The songs come about from everybody's input."

Raising Cain may be short on Gary Glitter shoulder pads but live they generate a lot of excitement which comes from their own enjoyment of the experience. The human element is all important, they claim, and the sophistication of technology in the studio is almost diametrically opposed to this. "It is important not to be bullied by new technology," says Chamberlayne. "It's easy to make slick chart sounds cheaply and simply, but we use it specifically to bring out what we want to see. It should be used to enhance your strengths — not cover your weaknesses."

Raising Cain, now five members strong, are currently looking for a major album commitment and will be keeping up the live pace until the end of the year. Their ability to create havoc is perhaps questionable, but they should succeed in creating more than a resounding ripple.

**'We prefer to think in terms of identity rather than image and that comes down to confidence'**



RAISING CAIN: creating havoc or resounding ripples?

# ZZON CD!

# Shadow play

CRITICISING **The Shadows** is about as constructive as running up a down escalator backwards — you get nowhere fast. Selling out the **London Palladium** for two nights is something this oldest established of all British groups could probably do once a month until the end of the century. But the reason for this recent tour was to promote the latest album, *Simply Shadows*, (Polydor) which is already in the top 20 and already gold.

There have been five members of the group in recording — Marvin and Welch, of course, followed old stager Brian Bennett, whose drum solo feature made it clear that neither of his feet are remotely near a graveyard, bass player Alan Jones and Cliff Hall on keyboards. They played *Walking In The Air* and the Bennett-composed *Pulsica* (a TV theme) from the new album, and maybe some more I didn't recognise. They included *Summertime Blues*, *La Bamba* and *Everything I Own* as vocal items, played both obvious and less predictable items from their extensive instrumental catalogue, and the audience (average age 40 plus) adored every old joke and every note they played.

Familiarity may be the real problem — we all know *Wonderland* and *Apache*, but trying to differentiate between their 20 plus other hits, mostly from 20 or more years ago, is becoming rather embarrassing. Nevertheless, a veritable institution.

JOHN TOBLER

# Anthrax infect

FROM the depths of cultdom as premier thrash metal merchants to more mainstream street-cred acceptance, **Anthrax** have played their cards slow and easy in a manner seemingly at odds with



ANTHRAX: THRASH, but a whole lot more.

their brand of reved-up street-wise rock. The sales of this seem to defy nothing less than a growth chart set to continue its progression all the way to stadium status. Whether or not Anthrax can climb higher than that depends on the band's continuing accessibility as well as any possible downsizing trend in the popularity of AOR, plus the attendant blandness of daytime radio. The odds aren't great, but Anthrax are better placed than most to capitalise.

Exactly a year ago, this New York five-piece topped main-cast *Metallica* not only at the **SFX Centre**, Dublin, but consistently throughout Europe. On this occasion, again at the SFX, Anthrax held court with such conviction that I was filled with new belief in their potential longevity. Songs like *I Am The Law* and *Indians* in particular exemplify a degree of humour and social concern not usually associated with HM acts, in turn bringing the group its most successful album to date, *Among The Living* (Island). Vocalist Joey Belladonna exuded the confidence behind Anthrax's onward march, hinging as it does on a crucial infusion and interaction between audience and band.

Among the superb visual nature of the show and the highly charged power-chords, Anthrax did a few bars of U2's *Bullitt* *The Blue Sky* in a manner possibly analogous to the Sex Pistols playing an excerpt from *Stairway To Heaven* in the middle of *Pretty Vacant* and I left the arena pondering not only the relevance of such a musical statement but also the sheer brilliance of their barn-burning-entire of *God Save The Queen*.

Anthrax are a band on the ascent.

PAUL O'MAHONY

# Boys will be boys

**MAMA'S BOYS** have an enviable talent for underpinning their gigs with a streak of coarseness. Their shows are consistently homely and friendly, which are admirable attributes when the band are in smaller halls. But, I can't help wondering whether that will preclude them from making a successful transition to the first division venues.

There is, though, no criticising their show at London's **Astoria** parading new vocalist Keith Murrell for the first time in the city, they offered a set that was full of life and energy.

Murrell's enthusiastic presence frees John McManus to concentrate on his bass-playing and the extro body on stage seems to add a new dynamism and robustness. Murrell is also a competent singer, displaying his strength and discipline best on tracks from the new live album, *Growing Up The Hard Way*.

Perhaps he was a little too clipped on older material — his rendition of the fans' favourite *Needle In The Groove* grated slightly — but overall he's given us new scope to the band's work.

Mama's Boys are, happily, back to a position where they can be relied upon to warm and excite. I suspect, though, that they'll find that venues the size of the **Astoria** are the places where their efforts will work best.

JEFF CLARK-MEADS

# Spud-u-like

IT COULDN'T happen at many other places. A big skinhead leaps on stage, joins in with some leaping vocals and yet no-one bats an eyelid.

But that just about sums up what **Potato 5** are all about — they are overflowing with a warm, homely looseness that comes through clearly even in the rather impersonal, less than packed **Astoria**. However, the Spuds certainly have something. Maybe it's the presence of Laurel Aitken, who gives them that little bit of authenticity us critics love, perhaps it is just

the sheer enthusiasm of everyone involved. Whatever the reason, they are irresistible live.

That said, for a while it looked as if it wasn't going to be one of their better nights.

The appearance, however, of Dick Cuthell (ex-Spicks side man) seemed to do the trick. He has just produced and played on Potato 5's new 12" and his soloing on *Burning Flames* blew some life into the rest of them.

With the **Go To Go** single showing they have the capability to play around with the traditional ska beat, these Spuds won't be coshing their chips just yet.

JOHN FERGUSON

# HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1		<b>CRAZY NIGHTS</b> <i>Cap</i>	Vanigo/Phonogram/VEH49 P
2		<b>MYSTERY</b> <i>Cap</i>	Budgays/Elektra/Phonogram/PH11 P
3		<b>PHIL LYNOTH &amp; THE LIZZY</b> <i>Phil Lynoth &amp; The Lizzy</i>	Island/ISL4225 (BMG)
4		<b>BACK FOR THE ATTACK</b> <i>Cap</i>	Dotm/BS 14286R
5		<b>WHITESNAKE 1987</b> <i>Island</i>	Island/ISL4219 P
6		<b>TRIUMPH AND AGONY</b> <i>Wax</i>	Vanigo/Phonogram/VEH55 P
7		<b>LIVE AT WEMBLEY</b> <i>Mercury</i>	Mercury/UMC802 (BMG)
8		<b>PERMANENT VACATION</b> <i>Mercury</i>	Mercury/UMC76 (BMG)
9		<b>RAISE YOUR HEAD</b> <i>Mercury</i>	Mercury/UMC806 P
10		<b>SLEEPER WHEN YOU'RE AWAKE</b> <i>Cap</i>	Vanigo/Phonogram/VEH58 P
11		<b>ROCKERS</b> <i>Mercury</i>	Mercury/UMC803 P
12		<b>LIVE IN THE RAW</b> <i>Cap</i>	Capitol/ESP340 (BMG)
13		<b>9 INTO THE FIRE</b> <i>Island</i>	Island/ISL4207 P
14		<b>LIVE IN ENDOHVEN</b> <i>Mercury</i>	Mercury/UMC728 (BMG)
15		<b>PLEASURES OF THE FLESH</b> <i>Mercury</i>	Mercury/UMC807 (BMG)
16		<b>17 AMONG THE LIVING</b> <i>Island</i>	Island/ISL3985 (BMG)
17		<b>HAPPETY FOR DESTRUCTION</b> <i>Cap</i>	Capitol/ESP342 (BMG)
18		<b>BAT OUT OF HELL</b> <i>Mercury</i>	Mercury/UMC804 P
19		<b>IN THE YIELD</b> <i>Mercury</i>	Mercury/UMC719 (BMG)
20		<b>13 SAINTS 'N' SINNERS</b> <i>Mercury</i>	Mercury/UMC805 P
21		<b>YOUNG AND CRUEL</b> <i>Mercury</i>	Mercury/UMC808 P
22		<b>PERFECT TWING</b> <i>Mercury</i>	Mercury/UMC809 P
23		<b>ELIMINATOR</b> <i>Cap</i>	Capitol/ESP343 (BMG)
24		<b>HITS OUT OF HELL</b> <i>Mercury</i>	Mercury/UMC810 P
25		<b>HYROKAMA</b> <i>Mercury</i>	Mercury/UMC811 P
26		<b>240 NEWS</b> <i>Mercury</i>	Mercury/UMC812 P
27		<b>SPREADING THE DISEASE</b> <i>Mercury</i>	Mercury/UMC813 P
28		<b>DREAM EVIL</b> <i>Cap</i>	Capitol/ESP344 (BMG)
29		<b>KILLERS</b> <i>Mercury</i>	Mercury/UMC814 P
30		<b>THE MASTER OF PUPPETS</b> <i>Mercury</i>	Mercury/UMC815 P
31		<b>GROWING UP THE HARD WAY</b> <i>Mercury</i>	Mercury/UMC816 P
32		<b>THE NUMBER OF THE BEAST</b> <i>Mercury</i>	Mercury/UMC817 P
33		<b>ONCE BITTEN</b> <i>Mercury</i>	Mercury/UMC818 P
34		<b>COME AND GET IT</b> <i>Mercury</i>	Mercury/UMC819 P
35		<b>THE FINAL COUNTDOWN</b> <i>Mercury</i>	Mercury/UMC820 P
36		<b>KILL EM ALL</b> <i>Mercury</i>	Mercury/UMC821 P
37		<b>GIRLS GIRLS GIRLS</b> <i>Mercury</i>	Mercury/UMC822 P
38		<b>RIDE THE LIGHTNING</b> <i>Mercury</i>	Mercury/UMC823 P
39		<b>24780U FAHRENHEIT</b> <i>Mercury</i>	Mercury/UMC824 P
40		<b>TERRIBLE CERTAINTY</b> <i>Mercury</i>	Mercury/UMC825 P

Compiled by Mike Wood Research/Group from a nationwide poll of 366 shops.

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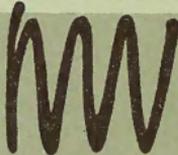
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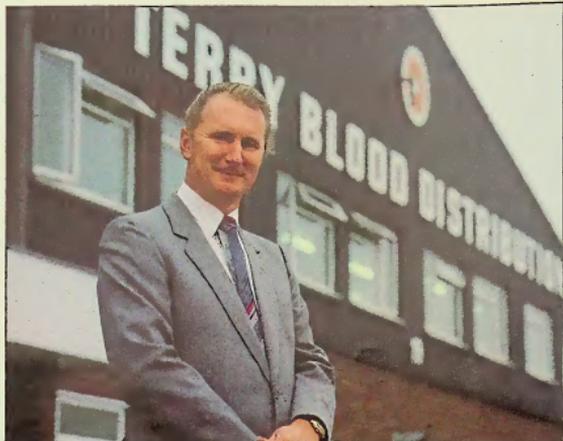
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# The personal touch pays off



SMITH: "WE set our targets as trying to do better than anyone else and we take our competitors very seriously."

**TERRY BLOOD Distribution has been successful when many of its contemporaries have failed. Norman Smith, the managing director, tells John Tobler how TBD has diversified and grown on the basis of impeccable service**

**N**ORMAN SMITH, managing director of Terry Blood Distribution, has been with the company for eight and a half years, having originally joined as company accountant, prior to which he had been employed by Philips both in retail and wholesale areas.

The state of the record industry when Smith joined TBD, was such that it needed a reliable top-up service, and although major chains tend to buy the majority of their product direct from manufacturers, it is still the case today.

In the early years, TBD's telephone sales orientated service was so successful that the com-

pany grew far faster than anybody could have expected. TBD could boast that "we would always double the previous year's turnover". However, TBD had been slow to diversify, concentrating purely on record and accessory products. In 1981 it moved into the full price video market, which has now developed into the video rental business.

In 1982, John Menzies, who had a major shareholding in the company, decided that the best way to gain control of the record business within its stores, was to change to a sole supply basis; and TBD was selected as supplier, as it realised the benefits of purchasing

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on a daily basis in order to minimise stock risk and take advantage of TBD's product knowledge in selecting new releases and ranges.

Nineteen eighty four saw TBD as a major force in music, but of lesser significance in video, which became a priority for that year. It was also the time when Terry Blood decided to sell his remaining shares in the company, and this led to Norman Smith being appointed managing director. This was a very important year for TBD, for as well as increasing its share of the record market and becoming established as a major video wholesaler, the company was also appointed a distributor of Sinclair Computer Hardware & Software. This led to it entering the field of computer software distribution, and was rewarded with it obtaining a contract with W.H. Smith & Son Ltd, to supply 50 per cent of its stores with its software requirements.

"The company doubled in size in a few short months," says Smith, "and although Sinclair has been sold to Mr Alan Sugar, TBD has continued to progress along the three basic lines of records, full price video and computer software, and within the last 18 months has added sell-through video as an additional product line.

Sinclair's crash and subsequent sale to the Amstrad head could have left TBD in an invidious position. "A new rule book left us in a difficult area in our dealings with 600 computer shops. But we managed to survive, retaining our integrity and we withdrew from computer hardware in the knowledge that we honoured all our obligations to customers and suppliers. This is why TBD has got such a highly respected name in the distribution field."

"The company's warehouse space has expanded dramatically since Smith's arrival and now runs to approximately 50,000 sq ft. Software uses around 10 per cent of this space, and full price and sell-through video around eight



TBD'S HEADQUARTERS is positioned between Manchester and Birmingham on the M6.

per cent each, although the latter is expanding fast as more retailers enter the field. "I see sell-through as a cherry-picking operation, running with 500 or 600 titles which will change monthly, but we'll need more space for stock."

Smith is not convinced that CDV will take off in the same way as the audio CD, citing the failure of the video disc as one reason, and also the fact that the video rental industry is committed to VHS video.

"Most people have their video and audio systems separate, often in different rooms, and it will need a huge sell to change people's way of life. Apart from the hardware, I suspect CDV software will be very expensive, and I doubt whether there will be enough volume business in the UK to support the industry. If you could adopt existing CD players, that might be different, but you can't and also many popular audio acts don't cross over to video.

"Personally, I'd like a fully integrated audio/video system, but it's an expensive concept which isn't such a natural progression as the move from black

vinyl to CD."

How about DAT? "Dat is a compact improved piece of software, whose technical qualities may be lost in cars and on personal stereo players, so we probably don't need it. Audio tape quality has improved to the extent that it has helped the transfer from vinyl to tape, because it's no longer regarded as inferior. You can't knock DAT from a technical point of view, but standard audio tape gives perfectly acceptable quality in relation to the market which uses it."

"The one area that is technically poor is the colour and sound quality of a VHS video tape, and we may not get more improvement, although stereo soundtracks are being introduced, and picture quality is acceptable if 200 or 300 other people haven't put it through their machines before you get it."

So, what does Smith see as the future for his customers? "We've tried to make it clear to our customers that failure to diversify wastes retail floor space. The leisure industry is about bringing people through doors. I'm obviously in a diffi-

cult position, because although music-related items are by far my strongest product range, my second is full price video, so although my first line of business is supportive of the BPI in selling to retailers who then sell on to customers, my second biggest customer base is actively employed in renting out anything which comes through the door.

"This causes some confusion, as I want to encourage video dealers to diversify, particularly where there's no local independent competition — personalised businesses in this trade win hands down against a multiple if they do it properly, and many dealers have proved they can get an extra £1 for a back catalogue album simply by showing an interest in the customer. The dealer has to broaden his product range, and therefore his customer base, and encourage people with disposable income to visit his shop regularly — the best way to do that is by variety of product.

"If the local newspaper can sell budget computer software and sell-through video, why can't the video library? Certain

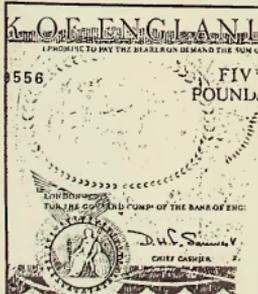
people in the rental business seem to think they've failed if a customer actually buys something, so many of them don't stock blank tapes, because they feel that the £5 spent on an E180 could be spent on renting two films. We have to get across that the consumer's needs must be catered for, and you can't dictate to him — if he wants to buy something and thinks you may have it, he may come in and buy it and also rent a film. We have to get 70 per cent of the people with video machines, who do not rent, into rental shops."

The image of the video rental library has not helped this state of affairs, although Smith feels that the introduction of many High Street outlets with family appeal is combating this problem with some success, especially as such shops also stock other lines like records, software, sell through and even drinks and confectionery.

"If it got to the situation where there was only a handful of multiples, there would be no need for a wholesaler like us, which has already happened to some extent in the record business, although with the introduction of CD, many electrical retailers have come back to records, which they abandoned some time before. Although my two largest customers are major retail chains, at the end of the day my heart is with the independent, and that's why we stock a broad range of product."

Customers get a daily telephone call, and as long as minimum order requirements are complied with, delivery is made by lunchtime on the next day (wherever they are situated on the British mainland — excluding Northern Scotland). "We published a newsletter last year, and featured a retailer on the Isle of Wight, who consistently receives his orders by 10.30 am on the day after he places them."

Why would he use TBD rather than a southern wholesaler? "We've always believed you have to work for



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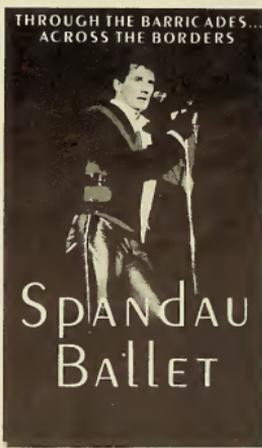
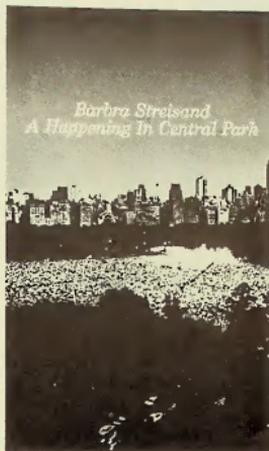
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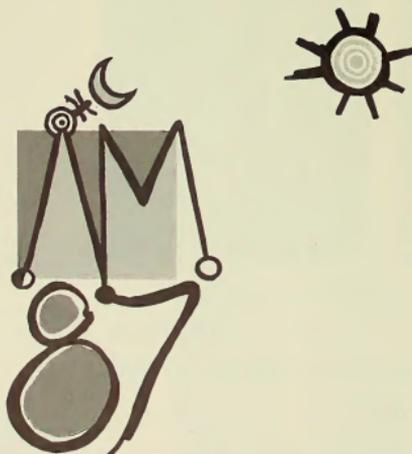
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a customer's goodwill, and apart from the Christmas period, over 90 per cent of our business comes from us ringing customers rather than them ringing us, and that has always been our policy.

Smith takes a very personal interest in the day to day activities, and takes complaint calls "on the rare occasions they occur." A dealer who only spends £70 with us on a Friday afternoon, who doesn't get his call at the right time, or whose delivery arrives late due to someone else's mistake, gets as much sympathy as a major, and we'll go to the trouble of double checking his order for the next few weeks to ensure that the same bug doesn't recur. Our tele-sales staff are trained in how to talk and react when customers are harassed, and I like to think the reason people come to us rather than to our competitors is that we try harder.

"We were pleasantly surprised when we were given the Music Week Award earlier this year." TBD was placed second in the Top Record Distributor category which *MW* described as a marvellous achievement. "We didn't even think we were in the frame, so it was our ordinary service that led our customers to nominate us. I've had dealers say to me that if they'd considered a wholesaler could win the distributor prize, they'd have voted for us instead of WEA, who came first. Even so, coming second to one of the strongest record companies of 1986 was very complimentary to us and a reward for services over many years past and to come."

TBD's geographical location in the Midlands is ideal for getting orders on their way, according to Smith. "We're between Manchester and Birmingham on the M6, which are very good points for channeling orders to the rest of the UK. Although the downside of that is that most of our suppliers are in the south east, and if a supplier goes out of stock, we suffer along with everyone else and get blamed for problems over which we have no control.

"We set our targets as trying to do better than anyone else, and we take our competitors very seriously. We have good working relationships with our suppliers and also aim to give the maximum customer satisfaction. We became the major record industry wholesalers many years ago and are now regarded in the same light by the video and computer software industries, and the only way we have got there and will stay there is on our range of product, completion and service being better than anyone else's."

Is TBD interested in undertaking exclusive distribution of

a label? "We're probably better placed to exclusively distribute a video label than a record label, because we have a 20 strong video sales force on the road. The problem with distributing for a label is that we might have to go into production as well as distribution, because many of the smaller labels don't have production facilities which meet our requirements, and they can't react quickly enough to demand.

"The reason we only claim a 90 to 92 per cent completion rate is nearly always because we're waiting for someone to deliver the product to us. None of the majors can guarantee 100 per cent same day delivery, and the record industry, I sometimes feel, would rather we went away — we're the first to suffer from shortage of supply and also the first to have our terms cut.

"The majority of the surviving independent retailers need us, because they can't afford to take quality risks, and have to operate on a day to day basis buying from us rather than directly from the majors. The only way they're going to survive is by the majors acknowledging the need for effective servicing of the independent retail sector, and we seem to be getting into the same kind of problems which have affected other industries, where a few big retailers wag the manufacturer's tail.

"It's just as important to the record industry as it is for us for the small retailer to survive, and I don't think the industry sometimes realises how necessary we are — as we've got bigger, we've been seen as a threat rather than a supporter, and I hope the record companies will understand what I'm saying, although I have my doubts."

"After a difficult year in '85, as a result of losing Sinclair computer distribution, TBD has continued to grow and will comfortably pass the £45m turnover figure in 1987, and is on target to break the magic £50m in 1988."

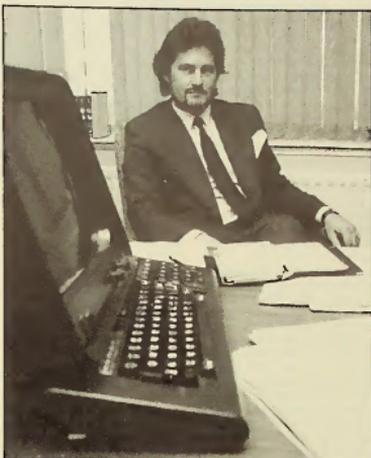
**'We have good working relationships with our suppliers and also aim to give the maximum customer satisfaction'**

# A smooth operator

**SALES AND marketing director Dave McWilliam is a great believer in establishing a strong direction and sense of team spirit for TBD**

**D**AVE McWILLIAM, TBD sales and marketing director, whose accent betrays his origins in the Wirral area of Cheshire, joined TBD almost exactly four years ago after a long and varied career in the record industry.

"Tandem was a new concept, and was almost bound eventually to outgrow itself," he says of that seminal period. In 1983, when McWilliam was made redundant, he initially decided to try his luck in the burgeoning video industry, but made little inroads towards a new job, until he approached Terry Blood, to whom he had sold in the past. Blood, the original founder of TBD, seemed to feel that McWilliam was after a middle management position, but since there were no



McWILLIAM: INTERESTED in both large and small customers.

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suitable vacancies, turned him down, after which McWilliam looked elsewhere. In life's typically unpredictable manner, he was no sooner offered another job when Blood offered him the post of Northern Area Manager, which he accepted with alacrity, only to discover when he joined the problems that he was about to inherit.

"I was given a team in the North, and I restructured the area and rationalised the sales team."

In September 1984, McWilliam was promoted to Field Sales Manager, and began to shape the sales force which exists today, by integrating it with a central overseer, and instilling national sales meetings twice yearly. "It was a fairly unsophisticated sales operation."

Attempts had been made to sell videos via telesales, which didn't work: "Video dealers don't operate that way — they require face-to-face selling and point-of-sale support, plus advice on what to stock, which other companies were already providing. Everything needed direction, as there wasn't a real system in operation."

Inevitably, new faces were needed as a result of the reorganisation. "A lot of people crossed from records into

video, and we launched a policy of employing people with a video pedigree, because it's an industry that builds up personalities — a salesman can get to be known and trusted by his customers, which is a great advantage. We kept an eye on our competitors and pinpointed people we'd like to join us, and started talking to them, gradually prising them away from their current jobs."

The result has been to gather what McWilliam calls "A good team, and that's not because we simply offer people more money to move. We've introduced a new salary structure with less anomalies than before with remuneration on results."

"The salesmen needed to know they were part of the TBD team as a whole, and we started a salesman's introductory course to explain the systems, show them around and introduce them to key people in various departments."

TBD's position in the market has clearly been consolidated by these various enhancements, and the company is now acknowledged by many of its suppliers as their biggest account. "They make that judgement on the basis of how much we buy from them, but we like to think that we're also

the best. We're the best in terms of overall service provided by some of the best people in the business out on the road, backed up by some of the best people and systems inside, and without doubt the best delivery service in the country."

McWilliam also emphasises the need for each facet of the operation to be as good as every other part. "We want to remain the best, and inevitably if we can do that, we'll also remain the biggest."

In terms of TBD's activities, records are the biggest single line, and will continue to be a substantial item, although new accounts are continually and actively sought. "We're interested in both large and small customers" says McWilliam. "There's still a lot of business out there and we mustn't rest on our laurels, so we're looking at other areas as well."

One such area is mail order — "It's a very different type of distribution, and we're working with some of the biggest mail order houses, for whom we despatch single items via the GPO, instead of the usual parcels of records, CDs, videos etc via securitor. A wholesaler's traditional role is to cater for demand as opposed to creating it, and we've taken a cou-

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THE TELESALERS team is specially trained to cope with harassed customers.

ple of sideways steps, of which mail order is one. Putting a team of merchandisers on the road is another, because it takes us into racking as opposed to wholesaling pure and simple.

John Menzies (of whom TBD is a subsidiary) is not unnaturally a major account, major account, but has now been joined in that category by Martin Retail Group (MRG), a recent acquisition for TBD from Record Merchandisers. "We've taken MRG on stream without any major hiccups, and we've learned a lot from that experience. We intend to apply these

lessons to other accounts who require this level of service."

Looking at TBD's product lines, McWilliam predicts continued growth for cassettes and CDs, especially as the latter should benefit from price reductions, while video rental seems to be polarising with a number of major choices growing.

"Sell-through video I personally think has no bounds, because the format is still largely unexplored — everyone has a special interest that could be featured on video, and most of the price structures seem to have settled at levels we ex-

pected. Budget software has been the growth area in the computer field, because prices are low enough to be regarded as disposable income. We talk to customers who are interested in sell-through video about software, because it's easy to handle, and it's a profitable product line in a massive market.

"Apart from our mail order involvement with major catalogue houses, for whom we despatch orders they send to us, we've also started limited activity in export business. It may never be a huge part of our business, but it could be significantly profitable. We're continually looking for new lines, like a man's cosmetic package and sports footwear from Europe, and we've also been approached by a company that's marketing a new condom, so we're open to things that aren't involved with our traditional business, although we're still very active there too. We've recently seen the re-emergence of the video game, for instance, and you can now play Cluedo on video.

"We felt also that the independent record and video dealer needed some help with CDs and sell through video. Not only with the choice of product, but also with the way

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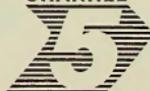
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it can be deployed. Consequently, we found a range of racks manufactured in Denmark both attractive in design and price, and we have picked up a sole UK distribution agreement. Our first year with these products has been successful, but now the interest is growing fast and also crossing over to multiples. The range of videoflex and audioflex racks will be extended this year with the addition of a new record rack and more CD and video

units.

"The great thing about TBD is that we have a terrifically solid team, and also the chance to move into new areas. In 1988, I'll have to make time to meet new people and introduce new lines," says McWilliam.

Such is his pride in the company which he has helped to organise and overhaul that Dave McWilliam will almost certainly make that time.

## Still enjoying the challenge

**D**IRECTOR OF operations Rowland Evans is responsible for the warehouse and the telephone sales team. Both of these are among his responsibilities, along with returns, distribution, goods in, maintenance and insurance or, as he puts it — "Anything to do with day-to-day routine."

His background was not in the record business, but rather production control and other aspects of the engineering industry. "Before I came here, I was materials manager, which was warehousing, buying and storage of engineering-related products, for Bamfords, an agricultural engineering company."

Evans says "I thought TBD offered a challenge, and that's what persuaded me to take the job. I've been here seven years, and a lot has changed."

For example stock control was unknown at TBD pre-Evans. The first three months, during which a form of stock control was introduced, meant that Evans rarely got home before 9pm, and when the Christmas period, which immediately followed it, was over, he vowed never again. "We're now totally computer controlled in terms of stock — we went on the computer five years ago, setting up the systems one by one. First, the product file, second the stock and so on. It was a hard six months or so, but probably the most useful six months we've ever had, because it got the stock under control."

The major innovation was replacing the previous handwritten orders with mechanisation, which resulted in orders being taken more legibly and "picked" in a quarter of the time because the location of each item in the warehouse could be pinpointed. This has also resulted in a 400 per cent increase in the quantity of different lines which can be controlled within the ware-

house, to 20,000. In his early days, Evans had his hands full, but three years ago also assumed responsibility for telephone sales.

"It's a very large part of our business — three-quarters of it," he says. "Our field salesforce is primarily pre-selling full price video, and the rest of it's done by telesales, although a lot of it is simply order-taking. Until two years ago, the telesales team was purely an order-taking function, and when there were no orders to be taken, nothing was done. We tried several managers to try to correct it, but now we've got Kate. The first thing I wanted her to do was turn that 30 per cent idle time into hard selling, so we put everyone through training to show them how to operate the machines correctly, how to talk to customers, how to sell, and also customer relations, which had never existed before."

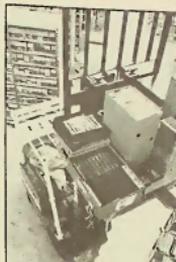
Subsequently, cold selling has also been introduced — Evans sets a target figure of new accounts for each year, and both the 350 target for 1986 and for this year have been achieved. "Because we carry a diverse range of products, we're not running out of outlets yet. CDs are big now, and we've got people exclusively selling them — we haven't attacked the electrical market yet."

"We also get a lot of people ringing us after they've been recommended to approach us. We send every new customer an introductory package, with information about everything here plus various catalogues, which we set up nearly two years ago."

Evans still has problems, although they are now on a very different scale from those which afflicted him at the start of the decade. Despite warehouse space increasing to around 50,000 sq ft, there is still insufficient space and casual labour is hard to come by at busy periods like Christ-



TBD'S WAREHOUSE space has now increased to 50,000 sq feet — and that's still not enough during the Xmas period.



ALL ORDERS are picked and packed on the same day that they're received.

mas — "Business trebles daily at that time of year".

Evans also sometimes has difficulty convincing customers that the unavailability of a product is usually the fault of the manufacturer and that TBD is doing the best job possible. Some idea of the scope of the operation can be appreciated in the following Evans prediction: "Our daily turnover is three times as much during the Xmas period as it is, for example, during October."

All TBD's deliveries of orders

are undertaken by Securicor, whose speed of completion has to be monitored constantly in order that every order is delivered on the working day after it is taken. "We're open six days a week, and we pick, pack and send every order on the day we take it, even if it isn't taken until 7pm. Yesterday, we picked 30,000 lines and sent them."

From his vantage point in the warehouse, Evans reports that CDs have been the fastest moving line this year, although

sell-through video is going well and budget priced computer software is "flying out of the doors".

However, TBD stocks what Evans calls "an incredible number of lines — 20,000 product lines in stock and 500 added each week."

"I've been at TBD for seven years, and when I arrived the annual turnover was around £10m. Next year, we'll be looking at £50m and we're looking forward to the day when it hits £100m."

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## Keeping an ear to the ground

"I'VE BEEN with this company for nine years, and in that time, it has changed drastically for the better," says Paul Bott, product controller for audio items.

After joining as a trainee manager, Bott rose through the ranks to a point where he had been involved with buying recorded music for some 18 months when original proprietor Terry Blood left the company to which he gave his name. Records, of course, were the original product sold by TBD, and they remain a major part of the company's business.

TBD services more than 1,800 independents, 120 music departments within John Menzies outlets, plus the recently acquired Martin Retail Group, which includes the RS McColl chain in Scotland and Lovell's, and incorporates 130 stores or departments.

Bott maintains that the company's total involvement with the market place is the key to TBD's success.

"I need to know what the priorities of the companies are, what their acts are doing, including tours, TV and radio exposure, which all make up the picture. Whatever might be said about it, Top Of The Pops is still the guide as far as the consumer goes, and weekend purchases in the main are strongly influenced by the show."

What about the other charts? "I watch them with interest personally, but I don't think any other charts have much effect on the man in the street. The BBC/Gallup chart in *Music Week* is the one that counts, and now it's come forward to Sunday in direct competition to the other national chart, it's even more important.

"The BBC chart was lagging behind when it came out on a Tuesday, had the television coverage on a Thursday and the first proper radio show on a Sunday, whereas the other chart was already into the following week's product. A new release on a Monday couldn't be featured in the chart for almost two weeks, but that's all changed now, and the *Music Week* chart is much more effective, because nearly all big labels release product on a Monday. That Sunday afternoon radio show is very important."

TBD uses the *Music Week* chart, and Bott calls it "An immense marketing tool for passing trade, that chart on the

will. *Music Week* is still our bible, and I don't think any other chart is making inroads into its importance."

Of course, it's not that simple, however influential the chart used might be: "All companies across the board have good and bad times — when a label gets hot today, it tends to run into stocking problems. It breaks a single, and when that single reaches the chart position the label set out to achieve, inevitably the record company is out of stock."

Bott is also not convinced that a reasonable track record necessarily guarantees future success, and stresses the necessity for some form of stock protection, such as sale or return, in the cases of new acts or TV advertised product.

On the overall audio market, Bott says "Black vinyl's declining and CD sales are increasing. A year ago, people were prepared to kill off black vinyl quite quickly, but 1987 has proved that it's too soon — product has been very good all the year, and has continued to sell on vinyl."

Cassettes are gradually growing and taking more of the vinyl market, but it will be many years before black vinyl disappears altogether.

Nineteen eighty six saw both album and single sales declining, but according to Bott, this year has produced no further drop in sales of singles, and only one per cent fall for albums, which is due to a lot of major acts releasing quality product, including U2, Whitney Houston and Fleetwood Mac, which has kept the market alive. He adds that the CD market is now largely chart related — "Catalogue still sells, but that's the better artists, like Queen's Greatest Hits or the Dire Straits repertoire, and the bulk of the market's Top 20 originated."

"In my opinion, it's pointless to issue 15 year old product at full price on CD, as some companies do. Back catalogue should retail for £7.99 on CD — full price back catalogue CD unless it's exceptional product, doesn't have a future. When the entire Queen catalogue was released on CD, the group's first two albums were on the Fame label through MFP, which means the LPs and cassettes were £3.29 and CDs £11.99.

"It's a big difference — all the majors have had mid-price LP and cassette catalogues for some time, but have tried to do

the same material on CD at full price, although some have now moved titles to mid price on CD. Motown were successful putting two LPs on one CD, and titles like Diana Ross & The Supremes Greatest Hits One & Two justified their retail price. I'd like to see other labels adopting that approach — it used to be that any CD would sell, but that's no longer true. New releases can be full price, but not some of the dated works that are being released."

Paul Bott has thoughtful and thoughtful provoking views on the record industry. What is his view of the future? "I see CD and cassette continuing to grow, and for the foreseeable future, there's room for all three formats. Singles are more difficult — if three or four happening singles are in the chart at the same time, it gets people into the shops, which reflects on the rest of the chart. There is a market for singles, both as promotional tools for albums and for those who can't afford albums every week but still want the new sounds."

"Cassette singles haven't been very good for us, and it's difficult to see where they fit in the market. Some companies tried very hard, but even with acts like U2, where everything in theory will sell, cassette sing-

les haven't — they're too short for the car. CD singles were interesting when they started, but TBD couldn't get quantities of the limited editions or short runs — now they're starting again and counting towards the chart again.

"CDV's not far away, and CD singles were quite well priced alongside 12 inch vinyl singles."

Asked to recommend an artist whose work is not yet widely known, Bott suggests Helen Watson, whose debut EMI album has just been released.

**'Cassettes are gradually growing and taking more of the vinyl market but it will be many years before black vinyl disappears altogether'**



ROWLAND EVANS: "I thought TBD offered a challenge and that's what persuaded me to take the job."



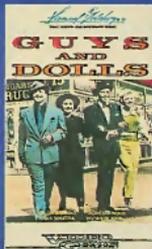
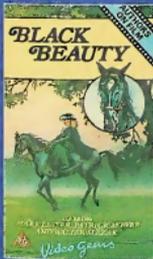
IN CONFERENCE (left to right): Software product controller Terry Jeffries, audio controller Paul Bott, product controller Steve Carless and merchandising manager Steve Bott.

## Who's who at Terry Blood distribution NORMAN SMITH (managing director)

DAVE McWILLIAM (sales & marketing director)  
PHIL RAY (financial controller)  
PAUL LITTLEHALES (computer operations manager)  
STEVE BOTT (field controller-merchandising)  
MIKE MANNY (warehouse manager)  
KATE SHERRATT (sales office manager)  
TREVOR BOOTHESTONE (returns manager)  
JANET ELLIOT (credit control supervisor)  
JOAN NICHOLLS (bought ledger supervisor)  
NORMA HUGHES (despatch dept)

ROWLAND EVANS (operations director)  
PAUL BOTT (product controller — records)  
STEVEN CARLESS (product controller — video)  
TERRY JEFFRIES (product controller — computers)  
MELVYN PHILLIPS (asst p.c. — records)  
TONY EATON (asst p.c. — records)  
WENDY LEIGH (asst p.c. — video)  
SIMON BRAMMER (asst p.c. — computers)  
DOUG SELDON (southern area manager)  
MIKE BRYAN (northern area manager)

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# It's a whole new game

**T**erry Jeffries, product controller, software, says a measure of the esteem in which TBD is held in this area is that it now supplies the entire WH Smith chain with software, after previously sharing this market with a rival. According to Jeffries, TBD now services the entire account "Because of the service we provide."

The department headed by Jeffries is far from simply involved with servicing orders. In an office housing half a dozen machines made by the likes of Commodore, Amstrad, BBC and Atari, Jeffries and an assistant personally evaluate new software, and currently TBD's catalogue includes around 3,000 software items. "We supply 265 Smiths stores, 107 John Menzies outlets, and over 100 Martin Retail Group shops, and altogether that gives us 40 per cent of the market."

Jeffries operates using three criteria — getting the best terms and conditions for TBD, giving the best possible service to those accounts for which he is responsible, and treating

suppliers with whom TBD deals as well as TBD expects to be treated by those it supplies.

Advancing technology has resulted in substantial changes to the software market, and Jeffries predicts that future moves will embody greater sophistication, as users become more discerning. He also notes that the major growth area is in what is known as budget software (retailing at £1.99 or £2.99), crediting as pioneers Mastertronics.

Some companies tried to reduce the price of existing software, but children in particular would far rather have original games than reissues, although reissued games are marketed as well by Mastertronics, who license them from other manufacturers. A lot of games work along similar principles, but the knock is to find something that's not the same as a current release — they keep coming up with them, like this game, from Infogramme, Bubble Ghost, we're evaluating."

"There are crucial aspects to software buying, relating to the lack of standardisation, including varying formats, different

sized disks and a variety of operating systems.

"I'm really looking forward to CDi (interactive CD based disks) which will get the software industry on one type of disk with a huge capacity — you can get the complete Encyclopaedia Britannica on one disk." CDi probably won't emerge until next year, and Philips will probably be the first company to produce it, as they're already effectively using it in a car navigation system which includes every location in the British Isles. It's very nice, but very expensive, and it uses satellites for navigation, like oil tankers do.

CDi research, according to Jeffries, is under way, and at a recent trade show, was enthusiastically supported, a change from the days when all the impetus came from the other side of the Atlantic. "Now we've developed sophisticated programmers in this country, and material's going back to the States."

Jeffries stresses that writing a program for a game is quite unlike other types of programming, and clearly he and his

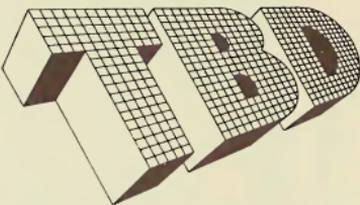


**ENSURING COMPUTER efficiency** (above) Paul Littlehales, computer operations manager and Mike Manby, warehouse manager. Phil Ray (right) is TBD's financial controller. He joined the company as assistant accountant and deputy to Norman Smith (now the company's managing director) in 1979. Ray was promoted to the post of financial accountant in 1983, and became financial controller in September, 1987.



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staff need to have substantial technical knowledge in order to be able to evaluate new software releases before presenting them to customers. "It must be very confusing for the public to see the huge range of machines available in the shops, and there have also been a lot of piracy problems in the past. Although manufacturers have tried to combat this, kids are incredibly clever and sophisticated these days."

A continuing problem is the number of software houses producing new material, which Jeffries feels has over-crowded the market up to now, but is showing signs of sorting itself out. He points out that whereas TBD's other two main product lines deal with a finite number of formats, software encompasses 10 separate types of system, adding that those who use software cannot passively start it, as they do with a record or a video, but also have to interact with it.

Jeffries finds it essential to keep abreast of technology, the better to service his customers. "We don't take anything on until an item is absolutely ready and available as a finished product. Sometimes, it's too easy to see the advantages produced by new technology without understanding the disadvantages."

## Enjoying life in the video fast lane

**T**HE NEWEST of the three product controllers (or buyers) working for TBD is Steve Carless, who has recently been promoted video product controller from his previous position as northern area manager.

His experience as a salesman on the road has given him a strong background for understanding the problems of retailers as well as appreciating the requirements of his employers. "As I've only been doing this job for two months, this is all very new to me, but when you're on the road, you learn that sell-through lends itself most to High Street chains, and video libraries, without a doubt, are still very reluctant to stock sell through, unless they buy a title to re-rent it."

"A re-release at a low price enables them to replace a copy of a film they already have, and they can make a lot of money out of doing that, but we sell far more through chains which are geared up to selling

rather than renting."

According to Carless, all types of sell-through subjects are selling strongly on virtually all the major labels, although not surprisingly, Video Collection and Channel 5 are currently predominant. Children's programming is singled out as a strong seller, due to its ability to entertain, which allows adults to deal with chores.

Music video is mainly sold through record shops and multiple chains, and Carless notes that with larger amounts of pocket money, the 16 to 18 age group hardly thinks twice about buying a video single for £4.

TBD as a wholesaler is inevitably subject to the dictates of supply and demand, and it is sometimes hard to acquire sufficient quantities of a title which is in demand. "Lizie Webb is doing a new Lifestyle video, and without a second thought, I've ordered a thousand copies, and that won't be enough. Jane Fonda

tapes whistle out of here, and while sports tapes can be a bit slow sometimes, I can't get enough of things like The Official History of Liverpool F.C. The supplier's out of stock at the moment, and I need 300 copies, but what can I do?"

Carless also feels that presentation makes a big difference to the appeal of a video, noting that a good sleeve will tend to enhance sales while a sketchy effort will probably be rather less successful. "If you go into a butcher's shop, and the meat is all over the place, you won't buy it, and things like dressing windows are very important for a retailer, particularly if there's a multi-chain competitor only yards away."

Carless adds that he will not commit TBD to a large purchase simply on the basis of a sleeve, but tries to find as much about it as he can without necessarily watching it through in every case. Posters and window stickers are frequently available as point-of-sale aids,

but in some cases, are virtually unnecessary. "Some films, like Crocodile Dundee or Top Gun, could be rented out in a paper bag, and it wouldn't make much difference."

Carless buys on TBD's behalf both rental and sell-through product. The latter is a much faster moving market, whereas with rental, while orders in initial quantities is fairly straightforward, repeat orders are rather more difficult. Carless is proud to report that TBD was able to keep Crocodile Dundee in stock for the crucial first six weeks of its release as a rental item, but also adds that demand for such a release can decline at immense speed, making, for example, a third or fourth repeat order harder to calculate than an initial quantity.

### MUSIC WEEK



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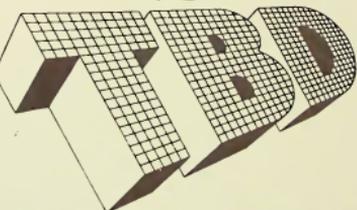
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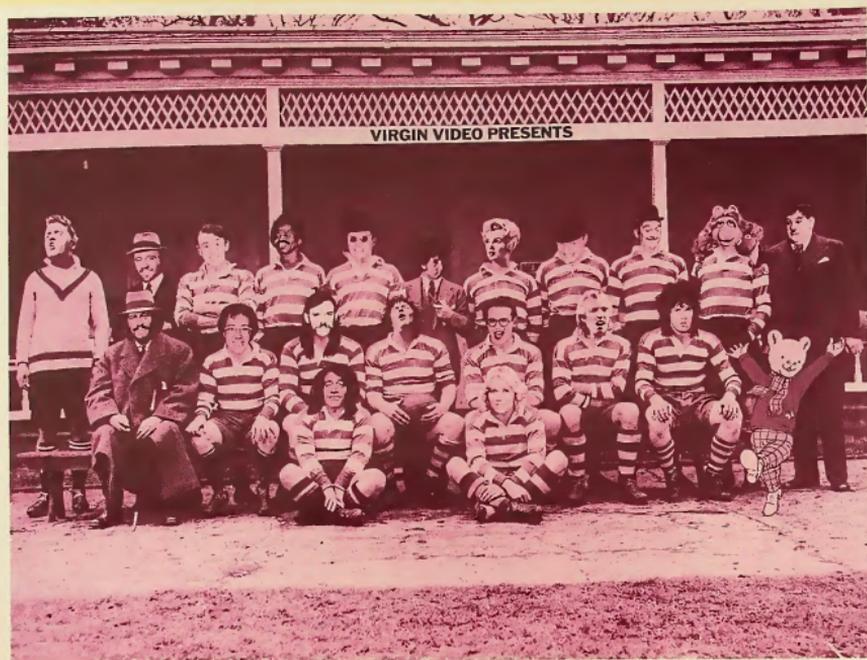
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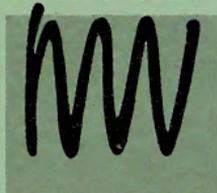
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## LP REVIEWS

### RICK ASTLEY: Whenever You Need Somebody, RCA 71529.

With two massive hit singles already there, are no prizes for guessing the sales potential of Rick Astley's debut album. Of more interest is the evidence this 10-track set provides for prognosticators of the singer's future. Is he just a three-minute photographic wonder, pumped up by the ubiquitous Stock Aidson Waterman? Not quite, is the verdict. Asley himself has written four of the tracks here and they show him to be a respectable if so for unexceptional writer. He also stretches his vocal chords on a credible and reverent re-creation of Nat King Cole's 'When I Fall In Love'. However, the immaculate tone of the album as a whole comes from SAW's production values, abetted by Ian Carnousi's Fairlight. **DL**

**BILLY JOEL: Kohoutek (Live In Leningrad), CBS 464007-1.** Even for those not addicted to Billy Joel, this live double-album was a disappointment. Covers of Back In The USSR and The Times They Are A-Changin' are of some interest, and the Russian choir on the opening track, 'Odoyo, has minor novelty value, but in between are 13 songs from seven previous Jol albums. Maybe five of these 13 might qualify as being among Joel's better-known repertoire, but the majority seem excessively mundane compared to Piano Man, It's Still Rock & Roll To Me, The Longest Time etc. An extremely disappointing album which, if it accurately reflects what Joel played in Russia, is unlikely to convince Mr Gorbachev that extending glasnost to rock music would be of any benefit to the Sergais and Olga among Russia's yuppies. **JT**

### STOCK IT

**BILLY CONNOLLY: Billy and Albert (Live), 10 Records DIX 65.** It's a sign of these censoring times, that this album comes with two sleeve warnings about potentially 'offensive' material inside. This turns out to be a sprinkling of four-letter adjectives and the Big Y's ruminations on the agonies of listening to other people's lovemaking through hotel room walls. The album was recorded in July this year during Connolly's six-night run of the Albert Hall in London and captures

the by now well-known range of his themes and obsessions. For his fans, this finds him at the top of his current form, but the album is unlikely to make many new converts to the Connolly way with comedy. **DL**

### STOCK IT

**GAYE BYKERS ON ACID DRILL Your Own Hole, Virgin V2478.** A gatefold sleeve, a positively psychedelic pic of Leicester's loves, and a record with no hole — in a limited edition first pressing. What's more? Well, the group are on tour, there's a 45-minute video of the LP for sale, later to be shown on MTV and Channel 4. Incentives? You bet! If kind of makes you wonder if the Bykers are so insubstantial that they can't break it without the approval of promos. No problem though, because Drill Your Own Hole is an excellent album. So they stray into Floyd and Groundhogs mode, so they get glam, so the music will claim they've heard it all before, but just think, there's a whole new generation of punters out there, just desperate to doubt GBOA across their leather jackets! **DEH**

**THE DREAM ACADEMY: Remembrance Days Blanco Y Negro BYN 12 LP/Cass/CD.** Dream Academy's second album seems to have slipped out rather quietly — a case of not wanting to lay on the hype, or rather not wanting to attract more critical flak in the music press! Following Life In A Northern Town, these days find the group living in and much smitten by America, where this album was made with Hugh Padgham and a helping hand from Fleetwood Mac's Lindsay Buckingham, although their fragile, classical folk pop will still rise those who find this kind of elegance too precious by half. Talking of halves, Remembrance Days is somewhat split between some supremely sophisticated pop, with Nick Laird-Crowes' lush and dreamy melodies caressed by layers of keyboards and car engines, and a tendency to come on like the new young Barclay James Harvest. Whatever, Dream Academy still aren't going to be the critics' darlings, but Laird-Crowes' face, voice and songs belie this softly-softhy approach. **Henn**

**PHENOMENA 2: Dream Runner Arista 208697.** Phenomeno 1, released in '85 was anything but phenomenal, so as a launching

pad for the new Phenomeno release it's pretty much a non starter. Dream Runner, Phenomeno 2, is a totally different ball game. It's certainly a mixture of artists; Roy Gilen and Kyoji Yamamoto, amongst others, inject fresh talent, while the likes of John Walton and Scott Gorham shower a wealth of experience. But forget the fact that the album contains a cast who either have been, should be, or might be — this album is most definitely packed with some dynamite tracks that are in grave danger of being overlooked purely because of the track record of its predecessor. This is no headbanger's album, rather a skillfully crafted rock album that would be just as at home in a bedsit as in a stockbroker's coffee table and the best thing to shake up the Phenomeno would be to pluck out a hit single. There's plenty to choose from. **MF**

### STOCK IT

**FRANK CHICKENS Get Chickened, Flying Records Str 1. Distribution: Revolver and the Carcel.** At times the Chicks are in grave danger of boxing themselves in the Roland Rat Rat Rappin' cul-de-sac but, thankfully, they've got enough in the way of songs and intelligence to escape such pitfalls. Over three-quarters of this LP is humorous, dance orientated western rap statement — which perfectly plays off the stereotype East/West confusion of character and charisma, and the result is a pop collection that's likely to break into all manner of record collections due to its construction and the duo's stylish mixed-media image. **DEH**

**THE PINK FAIRIES: Kill 'Em And Eat 'Em, Demon Fiend 105.** Ooh er, it's them again. What could've turned into a profoundly embarrassing experience neatly sidesteps time, taste and fashion and brings in an LP which is surprisingly good. Twink, Walleis, Dunky, Sanderson and even sleeve notes by Mick Farren, this is sort of rock and metal and pop, with what one hopes to be a fair degree of humour thrown in. (Taking LSD a serious song from 1987's). There's a bit of a mini-tour in progress as we write, a bit of media interest picking up and if they play Dingwells we can pretend none of this ever happened and we've still got a Labour government. **DH**

## SINGLES

Reviewed by Jerry Smith

**PAUL McCARTNEY: Once Upon A Long Ago (Parlophone 12JR 6170).** Christmas is gaining fast and here is an offering from a veteran of the seasonal hit, containing all the hallmarks to give him yet another, with its slushy mood, chord harmonies and violin solo from Nigel Kennedy. Collaborators will note the b-side, co-written by Ehs Castello.

**HOTHOUSE FLOWERS: Don't Go (London LON(X) 159).** Already much acclaimed, this Irish band make their major debut with this excellent slice of Gothic blues. Produced by Clive Langer and Alan Winstanley, this infectious romp should give them a highly successful start.

### STOCK IT

**XYMOX: Blind Heroes (A&B BAD 711).** Thoughly inventive, this three track single is in typical A&B style, with its mesmerising atmospherics and thundering rhythm in their previous offerings.

**ABC: King Without A Crown (Neutron/Phonogram NT(X) 113).** Yet another excellent track from the suave duo's latest album, Alphabet City, and as another smooth piece of sophisticated pop, its cool harmonies should give them another well deserved hit.

**PRINCE: I Could Never Take The Place Of Your Man (Paisley Park/WEA W 8288 (T)).** Arguably the very best track on the Sign 'O' The Times LP, it's a fine follow up to his recent hit with Sheena Easton. U Got The Look.

**PRETENDERS: Kid (Real/WEA ZY 156(T)).** Re-issue in remixed form for this hit from 1979 which looks sure to repeat the feat and boost sales of their essential new compilation, Pretenders: The Singles.

### STOCK IT

**SKIN GAMES: No Criminal Mind (Epic SGA(T) 2).** Skin Game take a less blatant pop approach with their second single but it proves none the less compulsive with a striking vocal and effective backing.

**ALISON MOYET: Love Letters (CBS MOYETT(E) 5).** Alison Moyet returns with a sparsely arranged

but very effective version of this classic song, a duet with Kathy Lester, which is strong enough to leave a mark.

**THE LUCY SHOW: New Message (Bigtime ZB 51603 (ZT 41604)).** Another gem of a track from their much underrated new LP Monie, but despite a stylish sound, with its catchy, loggier rhythms, it seems they'll have to break through in the States before being taken seriously here.

### STOCK IT

**BAM BAM AND THE CALLING: Scraping Off The Shine (Great GREAT 01).** This Northern Ireland band issues a hard and fast slab of fiery pop, full of spiky guitars and hard but heady vocals. Produced by That Petrol Emotion's Sean O'Neil, it's a promising debut.

**ONE THOUSAND VIOLINS: If I Were A Bullet (Then I'd Find A Way To Your Heart) (Report REPX 1(T)).** Wacky name and wacky title hides a sterling pop number with a powerful vocal swept along on a sea of sparkling guitars and a driving beat. Certainly one to watch!

**GENE VINCENT: The Last Session (1.10.71) (Nighthawks/Strange Fruit SFNT 001).** The first on the new Nighthawks series in this legendary Radio 1 session for the Johnny Walker Show. Gene Vincent's last recordings, including his one and only version of Distant Drums. A must and not only for collectors.

**SANDIE SHAW: The Janice Long Session (7.05.86) (Nighthawks/Strange Fruit SFNT 002).** Another peak into the BBC vaults with these four tracks from her comeback of last year, helped out by Steve Nieve on keyboards and Kevin Armbrong on guitar for the likes of Patti Smith's Frederick and Lloyd Cole's Are You Ready To Be Heartbroken.

**THE CHESTERFIELDS: The Janice Long Session (17.12.86) (Nighthawks/Strange Fruit SFNT 003).** Showing just what a range of goodies are in the BBC archives, as does the Peel Sessions, here's a short and snappy collection of tracks from the upcoming indie popsters. More reviews of Night-tracks to follow.

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## TRACKING

by Dave Henderson

HOW STRANGE the world is... Yes, it's easy to see just how mixed up one and all are with the remixed "special mix" of **Ofra Haza's** Galbi taking full honours above the majority this week. On the Ace offshoot, **GlobeStyle** (through Pinnacle), this eastern-world-meets-**The Cold Cut** top-lapping and possible crossover action. Ace itself has the usual batch of material there or thereabouts, which includes two just to 500 copies each, and there are 12 inch releases for the Sixx label from **Judy Clay** and **William Bell**, including the inextinguishable **Private Number**, **The Staple Singers'** Respect Yourself and **Heavy Makes You Happy**, on **Eddie Floyd's** 12-inch including **Knock On Wood**, **Jean Knight's** Mr Big Stuff and **The Dramatics'** In The Rain.

On Ace itself, **Nathan Aspinore**, a legend in cagan circles, turns out with an album called **Pine Grove Blues**, **BB King** has an LP called **Across The Tracks**, **Little Johnny Taylor** offers Part Time Love and there's a compilation called **Louisiana Cajun Music Special**. On Big Beat, there's **The Best Of The Damned** — released simultaneously with the group's double retrospective from their new label — while Kent have the **Chuck Jackson** selection **A Powerful Soul**.

**THE FLYING PICKETS** haven't done a capella music much good when you think about it. That **Spitting Image** sketch just about killed the whole thing off, but here we have the "real thing" from the US outfit **14 Karat Soul** on their **Discoface 45** (through Revolver). A double A sider, it features **This Boy** by that far off LP'ool combo **The Beatles** and **Ain't Too Proud To Beg** by the good old **Temps**... and it sounds just fine too. They'll be touring and appearing on TV during December to promote the record so that should create more than a touch of interest. Always ones in search of a bit of novelty, **Revolver** also have an album from **The Sorrows**, **Pink Purpule**, **Yellow And Red** on **Bamco** Catalogue, the mean scratch hip-hop **Welshness of Y Llywyr Lloethog** with **Yol** on **Anhrefn**, the punk lackness of **The Mighty Caesars** on their **Punk Rock Showcase** album on **Hangman** and a mini-album from **The Chesterfields** titled **Westward Ho!**, which features all of their fabby singles including **Ask Johnny Dee**... hooray!

SO WHO are **Kein Mehrheit For Die Miihied?** And what are they doing in my living room? Well, I suppose you guessed that they're not English, well not all of them, anyway... which they are pretty funky, a strapping dancey electronic unit who constantly short-circuit the senses with their

metallic assault which they describe as "bleat-buzz-groove-romance". Yes, well, if you want to sample this groovy pop noise, you can on the album **What Do You Know** **Deutschland 9** on **Sky**, through **Red Rhino** and the **Cartel**.

TALKING OF sexual idiosyncrasies as we almost were, **Frank 'Fud Gadget' Tovey** returns as part of **Miklure** on a new 12 inch record on **Mute** called **Immobilita**. It's got rhythm, sure enough, a great pounding, re-sounding, alarming spodge of it, that drips all over the platter leaving little or no room for those winces and muted grouchy lyrics to trickle through. It will probably not get onto the **Simon Bates** show. Neither will, for that matter, **Ivar Carter**, who releases another rather offbeat album on **Speakout** called **Life In A Scotch Sitting Room Volume 2** through **Nine Mile** and the **Cartel**. There's a book in support and a general feeling of gruteness in the air (ahem).

NOW WE all know that **Phillip Boa And The Voodoo Club** have signed to **Polydor** *sur le continent*, but he's sticking with **Red Flame**, through **Nine Mile** and the **Cartel**, over here in **Blighty**. His latest offering is the **John Leckie**-produced **Kill Your Ideals**... and it's a fine piece of angst-ridden anger. The tipside reveals a rather tortured version of **Arthur Brown's** **Fire**, too. **Link Records**, that always-bolshy independent announces this week that it's signed a whopping great deal with **Spartan** making its back catalogue and new releases more readily available. The newies are **Angelic Upstarts'** **Blond On The Terrace**, **The Exploited's** **Live And Loud**, **Vicious Rumours'** **Sickest Man In Town** and **A Few 4-Skins More Volume Two** by **The 4-Skins**. Their back catalogue consists of more of the same from **The Adicts**, **Accident**, **The Meteors**, **The Ruks**, **Sham 69** and... oh, you know the kind of thing. The **Ficknite** label gets back on the beam with **Hawkwind** this week and unleashes a boxed set, **The Official Picture Log Book**. Each box contains three pic discs that won't be available anywhere else plus



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MORE THAN a few people have loved uncontrollably about **LoveLife** and it sounds as if they'll have to get used to that crazed gesticulation-starter again as the end of November sees a virtual holocaust of releases from the **Spax**. First off the **Nightshift** label offers a seven and 12 inch single of **Eternity Road** — one of their finest cuts to date — the 12 inch entitled **Swirl**, **It Swings**, featuring different tracks. Pretty confusing stuff eh? Well, the interested and intrigued can find out more at **Fast Forward** who'll be distributing it through the **Cartel**. The **Nightshift** label also has a 12 inch EP from the **Pioneer Corps** called **Pioneer Boy**. It's their debut and it's acclaimed as "hard, danceable and commercial". And, still with **Nightshift**, **This Scarlet Train** have a rather enduring six track collection filled **Fantasia** which straddles a few fences from **Psyche** to pop and back again, via the charts perhaps.

FINALLY FROM **Nightshift**, **Fuel** have **The Back Of This Beyond**, an album which has already been roved over and acclaimed as a cross between **Todd Rundgren** and **The Beatles** with an electro beat. Pretty damn weird, huh? More from the **Fasty** **McForward** brothers comes in the shape of **The Roman He's** 12 inch EP **Castle In The Air** on **KDF World Service**. Who are the **Roman He's**? I hear a million throbbie people ask. Well, they're **Exploite Of Fools**, of course, in a **sophisto-Sisters** with keyboards ball game.

FROM FRANCE with whatever are **Les Thugs**, a rowdy and broadly set of chops whose seven track mini-LP, **Electric Troubles**, is their first UK release following several cut import tracks. It's on the **Vinyl Solution** label through **Pinnacle** as is the new product from both **The Space Muggots** and **The Stupidz** which I mentioned last week. Moving along to the **NY** label **What Goes On**, **Yo Lo Tengo** have a new LP, **New Wave Hot Dogs**, that's pretty wacky, and **The Seminal Rats** from Melbourne gives us **Omipotent**. None of the week might just go to **Bam Bam And The Calling**, but on the other hand, it's only... Monday... they debut in the big bad world with a single called **Scraping Off The Shine** which seems set to enhance their reputation of "best band in Ireland". What's more, it's an **On** through **Pacific** and was produced by **The Petrol Emotion**.

WHATEVER HAPPENED TO **Champion Jack Dupree** as a voice shouts from the back... yes, I've often wondered. Well, for the uninitiated there's a new LP, featuring all the old 45 sides from his time at **Vic** and **Groove**. **Shake Baby Shake**, is an **Delour Records**, through **Backs** and the **Cartel** and should have more than a few heads getting bluesy as it plays. More from the old school as the **Discussion** label continues its series of LP pic discs featuring interviews with the famous. This time it's **Bob Dylan** in the spotlight from a 1965 interview, and again it's through **Backs**, with the catalogue number **HIGHWAY 61**.



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10 Rush  
Virgin/Phonogram VERA 47
- 33 **CHARACTERS** • CD  
NEW Steve Wonder  
KCA 12 2781
- 34 **CONTROL - THE REMIXES** • CD  
21 Janet Jackson  
Rendezvous RMX 2.1
- 35 **NOTHING LIKE THE SUN** • CD  
26 Sing  
A&M A&M 542
- 36 **THE LOVE SONGS** • CD  
27 Randy Crawford  
Telar 51A 229
- 37 **KICK** • CD  
NEW INXS  
Mercury/Phonogram MERB 114
- 38 **BET NOIRE** • CD  
22 Bryan Ferry  
Virgin V 2474
- 39 **THE CHART SHOW** • CD  
NEW Various  
Chryslis A&D 1
- 40 **INTRODUCING THE HARDLINE ...** \* CD  
33 Terence Trent D'Arby  
Cap 42 511.1
- 41 **THE CHRISTIANS** • CD  
31 The Christians  
Headline HR 876
- 42 **SENTIMENTALLY YOURS** • CD  
50 Rose Moline  
Telar 51A 232

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41 U2  
Island U23
- 44 **CHRONICLES** • CD  
30 Steve Winwood  
Island ISM 7
- 45 **BETWEEN THE LINES** \* \* CD  
35 Five Star  
Telar KCA R 27355
- 46 **ESCAPE FROM TV**  
38 Jon Hammer  
MCA/MC 3107
- 47 **STRANGERS HERE WE COME** • CD  
42 The Smbles  
Rough Trade/ROUGH 156
- 48 **MAINSTREAM** • CD  
34 Lloyd Cole & The Communards  
Polygram POL 23
- 49 **GIVE ME THE REASON** \* \* CD  
47 Luther Vandross  
Epic 60 134.4
- 50 **SONGS FROM STAGE AND SCREEN** • CD  
NEW Michael Crawford/ISO  
Telar 51A 238
- 51 **TUNNEL OF LOVE** \* \* CD  
36 Bruce Springsteen  
Cap 42 523.3
- 52 **POPPED IN SOULED OUT** • CD  
27 Wet Wet Wet  
Mercury/Phonogram JMWML 1
- 53 **DANCING WITH STRANGERS** \* \* CD  
40 Chris Rea  
Nonesuch Nonesuch 597
- 54 **A PORTRAIT OF MARIO LANZA**  
56 Mario Lanza  
Sph 5 SM 741
- 55 **THE BEST OF PHIL LYNOTT & THIN LIZZY**  
64 Phil Lynott & Thin Lizzy  
Telar 51A 230
- 56 **MY BABY JUST CARES FOR ME** • CD  
66 Mino Simoni  
Chryslis CR 2037
- 57 **SIXTIES PARTY MEGAMIX ALBUM** • CD  
NEW Various  
Telar 51A 237
- 58 **NOW! SMASH HITS** \* \* CD  
43 Various  
EMI/Reggie/Phonogram NOSH 1

- 79 **EYE OF THE HURRICANE** • CD  
46 The Alarm  
I&S/MCA MISC 1023
- 80 **CLUTCHING AT STRAWS** •  
98 Merrilion  
EMI EMD 1002
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- 82 **BAD ANIMALS** • CD  
74 Heart  
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97 Furey & Barry Ashbur  
Telar 51A 223
- 84 **TRUE BLUE** \* \* \* \* CD  
67 Madonna  
Sire WYSC4
- 85 **ROBBIE ROBERTSON** • CD  
68 Robbie Robertson  
Capitol WRT 133
- 86 **HITS 6** \* \* \* \* CD  
78 Various  
CBS/MCA MHC HITS 5
- 87 **ALPHABET CITY** • CD  
79 ABC  
Mercury/Phonogram VYRMA 4
- 88 **INVISIBLE TOUCH** \* \* \* \* CD  
85 Genesis  
Virgin GENU 2
- 89 **THE COLLECTION - BREAD/GATES** • CD  
NEW Bread  
Telar 51A 230
- 90 **THE RIGHT NIGHT AND BARRY WHITE** • CD  
80 Barry White  
Rendezvous RMX 5154
- 91 **ALWAYS AND FOREVER** • CD  
NEW Various  
Telar 51A 230
- 92 **CONCEPT-LIVE IN LENINGRAD** • CD  
NEW Billy Joel  
Cap 44 007.1
- 93 **RUNDOUS** \* \* \* \* \* CD  
82 Fishbein/Mac  
Warner Brothers WBS34
- 94 **WOW!** • CD  
72 Bonhomme  
London BMM 4
- 95 **THIS IS THE STORY**  
94 The Producers  
Chryslis CR 182
- 96 **ORIGINAL SOUNDTRACK LA BAMBÀ** • CD  
70 Les Lobos/Variou  
London LOND 26
- 97 **SEDUCED AND ABANDONED** • CD  
62 Hie Hand Cry  
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- 98 **BEST OF HOUSE 3**  
77 Various  
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- 99 **WHITNEY HOUSTON** \* \* \* \* CD  
92 Whitney Houston  
A&M 56 978
- 100 **LOVE** • CD  
49 Acker Beka  
WEA WMT 28

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# TOP DANCE SINGLES

28 NOVEMBER 1987

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

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1	4	MY BABY JUST CARES FOR ME	Nina Simone	Chart: 273 (12)	—	CY2 (112) (CH)
2	3	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA PB 41567 (12)	—	PT 41568 (BMG)
3	4	CRITICIZE	Alexander O'Neal	Tobu 6572117 (12)	—	6512116 (C)
4	5	NEVER CAN I SAY GOODBYE	The Commodores	London LONX1 (15B) F		
5	7	SO EMOTIONAL (REMIX)	Whitney Houston	Arista R15T1 (43)		(BMG)
6	4	JACK MIX IV	Mirage	Debut/Position DEBT(X) 3025 (A)		
7	6	SOME GUYS HAVE ALL THE LUCK	Meat Pops!	10/Virgin TEN7 (19B) E		
8	4	PAID IN FULL (COLD CUT REMIX)	Eric B & Rakim	4th + B'way/Island (12) BRW 78 (F)		
9	12	DINNER WITH GERSHWIN	Danna Summer	Warner Brothers WB23721 (W)		
10	11	SHO' YOU RIGHT	Berry White	Breakout/A&M USA(T) 614 (F)		
11	8	THERE AINT NOTHING LIKE SHAGGIN'	The Tears	Virgin VS1T (1029) E		
12	9	LOVE IN THE 1st DEGREE/MR SLEAZE	Bonnamanna	London NANA 14 (12)	—	NANK 14 (F)
13	14	REBEL WITHOUT A PAUSE	Public Enemy	Def Jam 6512457 (12)	—	6512456 (C)
14	17	I WON'T CRY	Glen Goldsmith	Reproduction/RCA PB 41493 (12)	—	PT 41494 (BMG)
15	10	I DON'T THINK THAT MAN SHOULD	Roy Farkle Jr	Getfem GEF 271T (W)		
16	3	SO AMAZING	Luther Vandross	Epic LUTHT1 (4) C		
17	NEW	LET'S START OVER	Miles Jaye featuring Roy Ayers	4th + B'way/Island (12) BRW 81 (F)		
18	27	I WANT TO BE YOUR PROPERTY	Bliss Mercedes	MCA BONA(T) (1) F		
19	NEW	LET'S BE LOVERS TONIGHT	Sherick	Warner Brothers WB146 (12) (W)		
20	13	WALK THE DINOSAUR	Was Not Was	Fonitca/Phonogram WAS 3(2) F		

21	20	4	FEMALES (GET ON UP)	Conkie Crew	Rhythm King/Mute LEFT 12 (1) (RT)
22	16	10	THE REAL THING	Jellybean featuring Steven Danle	Chrysalis CHS (12) 3167 (C)
23	3	8	NO MEMORY	Scarlett Fantastic	Arista R15T (36) (BMG)
24	NEW	11	IN THE MIDNIGHT HOUR	Wilson Pickett	Melrose ZR41583 (12)
25	NEW	13	NEVER GONNA GIVE YOU UP	Rick Astley	RCA PB41447 (12)
26	15	2	BACK IN MY ARMS	Chris Paul	RCA PB41447 (12)
27	NEW	17	GO OUT CREATOR GO	LL Cool J	Def Jam LLCJ (1) (C)
28	23	3	FUNNY HOW TIME FLIES (When You're...)	Janet Jackson	Breakout/A&M USA(T) 613 (F)
29	NEW	19	COMMUNICATE	Full House	Epic FULL(T) (1) C

30	43	5	VOYAGE VOYAGE	Desireless	CBS DESH(T) (1) C
31	NEW	15	BODY ROCKIN'	Enid Brown	WEA Y2421 (1) (W)
32	NEW	16	GIRLS CAN JAK TOO	Zion	Supreme de CONSTRUCTION ZAN (1) (E)
33	10	10	CROCKETT'S THEME	Jim Hammer	MCA MCA(T) 1193 (F)
34	38	3	CAN U DANCE	Kenny "Jemini" Jason & "Fast" Eddie Sim	Champion CHAMP (12) 41 (BMG)
35	2	3	MY LOVE IS GUARANTEED	Sylk	Champion CHAMP (12) 55 (BMG)
36	22	18	I FOUND LOVIN'	Follock Band	Master Mix (12) CHE 840 (A)
37	31	3	RISIN' TO THE TOP (Give It All You Got)	Keri Burke	RCA PB49613 (12)
38	13	13	PUMP UP THE VOLUME/ANTINA...	M/A/R/S	4AD(B) AD 707 (RT)
39	28	8	DANCE LITTLE SISTER	Terence Trent D'Arby	CBS TRENT (1) (1) C
40	8	7	MAYBE TOMORROW	U840	DEF International/Virgin DEP 27(1) (E)
41	NEW	14	I CANNOT CARRY ON	Princas	Polydor POSP(X) 892 (F)
42	NEW	15	IT'S MY THING	Eve MID	Coolempa/Chrysalis COO(X) 156 (C)
43	21	3	FUNKY LIKE A TRAIN	Ego's	Club/Phonogram JAB(X) 58 (F)
44	21	4	SYSTEM OF SURVIVAL	—	CBS ESWF(T) 1 (C)
45	28	7	LOST IN EMOTION	Lisa Lisa and Cult Jam	CBS 6510367 (12)
46	NEW	16	WHO FOUND WHO	Jellybean featuring Eliso Fiorillo	Chrysalis JEL(X) 1 (C)
47	NEW	17	WHO'S THAT MIX	Tim Year's Blonde	Debut/Position DEBT(X) 3034 (A)
48	NEW	18	OVERNIGHT SUCCESS	Anita Pointer	RCA PB49615 (12)
49	NEW	19	LOOKING OUT FOR YOU	Rick Clarke	RCA PB41497 (12)
50	NEW	20	BAD	Michael Jackson	Epic 6511557 (12)

## TOP 10 ALBUMS

1	3	5	HEARSAY	Alexander O'Neal	Tobu 4592611/4593644 (C)
2	NEW	16	LOVE SONGS	Jackson & Ross	Telstar STAR2298/STAC2298 (BMG)
3	3	3	FROM MOTOWN WITH LOVE	Various	K-tel NE1381/CE2381 (C)
4	3	1	RUNNING IN THE FAMILY	Level 42	Polydor POLH42/POLHC42 (F)
5	12	8	BAD	Michael Jackson	Epic 4502901/4502904 (C)
6	NEW	5	CONTROL - THE REMIXES	Janet Jackson	Breakout/A&M (UK) P1/MXMC1 (F)
7	NEW	17	THE HIT FACTORY	Various	Sylis SMR740/SMC740 (STY)
8	4	2	THE LOVE SONGS	Randy Crawford	Telstar STAR2299/STAC2299 (BMG)
9	10	2	GIVE ME THE REASON	Luther Vandross	Epic 4501341/4501344 (C)
10	NEW	18	WHITNEY	Whitney Houston	Arista 208141/408141 (BMG)

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## TOP 10 BUBBLERS

1	I COULD NEVER TAKE THE PLACE OF YOU	Princa	Pasley Park/Warner Brothers WB228 (1) (W)
2	I LIVE FOR YOUR LOVE	Natalie Cole	Manhattan/EMI (12) M131 (E)
3	BEVERLY HILLS COP	Big X Crew	Uptown JUTR 5 (12)
4	MR JOHNSON	Yes No People	London LONX1 (15) F
5	JUST THAT TYPE OF GIRL	Midwest 8	Atlantic A9216(T) (W)
6	ANGEL	Angelo Winshaw	Club/Phonogram JAB(X) 60 (F)
7	HOUSE REACTION	T-CUT-F	Koolkat
8	HOUSE ARREST	kenz	Club/Phonogram JAB(X) 63 (F)
9	WE DO IT	R & J Stone	Soul City STY(T) 3 (A)
10	HOUSEMASTER GENERAL	Housemaster General	Frick & Kanero FFR001 (12)

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# Manhattan

C O L U M N

ANY RECORD company talent scouts on the lookout for Britain's next **New Order** or **Essence** type of group? **Do**—you do well to study the exciting home-grown "house" scene that is now rapidly spreading up, especially in its Midlands. I can't help but think that it is where any such future groups will emerge. Names that are already known include, from Manchester, **T-Coy** and their female soloist **Luzan**; from Nottingham, **Krush** and the sister-related **T-Coy's**; from the Huddersfield, **Hatline** (who have a couple Heavy Vibes-based remixes of their recent Full House now on the Rhythm King LEFF R17); from Birmingham, **Seoboy Swift** plus **Two Brummies** & **Cockney And A Mancunian**, and **Liss**, from Derby, **Best kept Secret**; from Wolverhampton, for, at any rate, on a Walsingham-based label, **Calin III** and **Remote**, from South Berleff is **Esax** (notably, the only Southern), **The House Master General**. All the above artists' releases have been reviewed in this column, but of space precluding a fully detailed recap, and are genuine, gut-felt, expressions of creativity rather than lyrical music-by-creations designed to cash in on a craze. That is the important differentiation, showing how a music style which is all too often ignored by radio has really made an impact on the kids—much as rap has done in London.

Half of the new reports in London, for instance, is **PUBLIC ENEMY** bring the Noise (Def Jam 44.07491), another remorselessly stirring and even more frenetic rap with a gripping background tone, actually like **THE BLACK FLAMES** are You My Woman?, a fascinating modern lurching adaptation of the old Temptations sound. Other imports include **M.A.I.R.'S Pump Up The Volume** (Epic—B-Way Music 452), UK smash now with new different bonus beats, **FRANKIE KNUCKLES' ULTIMATE PRODUCTION** featuring the vocals of Jamie **PRINCIPAL** Baby Wants To Ride (DJ International Records DJ-903), alternative (and actually clever!) pressing of the exact same controversial house track released on Tro as by Frankie Knuckles Presents, this one of each crediting the singer whose originally bootlegged version has been typed up as a royalty-free newer re-recording by Principal is due finally here on London). **HURBY'S MACHINE** featuring **Antoinette** I Got An Attitude (Sound Check NES50070), chunky bumping female rap with jungle flavor and more out-in by prolific producer **Harby Liv**; **3-B** On The Dope Side

(Hilip Hustlers HTH-002), heavily juddering rap with a continuous background loop. Like the first of Public Enemy, **EX-SAMPLE** And So It Goes (Wide Angle TWW 87133), powerfully driving house instrumental, **GUSTO** Materialistic Girl (Epic—8 Way B-Way 450), good wailed and rapped weaving jagged in sort of "rap ballad" style. **M.C. CLAY LIV & D.J. LEADER** I Silver Strippers (Beat Records BR 103), buoyant sizzly driving rap in scratch set to the O'Jays **For The Love Of Money** bassline. **FRED BROWN** House Whoo! Kickin' House #4359), boss synth studded skittery typical jack track.

An instant seller on import LP (an instant seller in the UK), **VARIOUS ARTISTS** Christmas Rap (Profile PRO1427), seasonal hip hop from the likes of Run-DMC, Deneé B. Snyder-D and Swazal Tie, while out here are the long delayed **MADONNA** You Can Dance (Sire WK 76), segued remixes including the all new Spotlight, and **STEVE WONDER** Characters (Molown 2172001), disappointingly dated and, on an obviously hit-bound bright pop duet with Michael Jackson apart, amazingly lacking on vinyl what most people agree are the star's two best tracks, which are only available on the CD and cassette versions [strictly for most disco DJs to play].

Out here on a 12-inch single is **MICHAEL JACKSON** The Way You Make Me Feel (Epic 6512758), his album's biggest floor-filler after **Bad**, a stylishly rolling track. **TEN CITY** Devotion (Atlantic AP 537), a quaterly-style scorching whinnied smooth house-style disco bouncer, in touch on cover pop. **WALLY JUMP JR & THE CRIMINAL ELEMENT** Tighten Up <I Just Can't Stop Dancin' > (Breakout USAT 62713) terrific thrashing melody of Archie Bell & The Drells' older, strongest still in its original LP version and in the fiercely transformed new Lighten Up dub mix scratched by Jozzy Joyce, **KOOL MOEDEE** How Ya Like Me Now (I've JIVE T1 56), strong ultra-styry tough rap cutting in James Brown beats; **KEVIN WILSON** Baby Workout (SMP SKM 12 11), broazy twister from 1983 in superb spoozy alien, but ramped by Robin Sallars' dreadful A-side remix (hopefully radio listeners will only hear the great original); **SUPERTRAMP** I'm Beggin' You (A&M A&M 415), excellent quite soulful (and) rky bouncer gaining diverse disco attention especially for its Phil Harding-remixed rock tracking instrumental flip (amazingly, I hear it's a low priority for A&M, who could be throwing away a smash).

## Posse from the West

by Barry Lazell  
LADBROKE GROVE-based indie label Positive Beat Records, celebrating its first birthday this month, has split its singles releases equally to date between soul and hip-hop from young UK talent. The label marked its anniversary with the recent release of its first album, billed **Known 2 Be Down**.

The set is a compilation album with 10 tracks, involving in all the efforts of some 25 or more young acts, with an average age of about 17, and covering a broad rap/hip-hop spectrum from slow soul raps to racing house tracks. **Soyz Positive Beat**. "The album features the various artists who, collectively, make up the loosely-defined Westside Posse. The concept for it was developed in



September, and it was recorded and mixed from then and through October, at the Addis Ababa studio on Harrow Road. The idea was to assemble the young Westside Posse talent, and give them the opportunity to prove that British rap is alive and kicking in West London.

Virtually all the tracks, from the opening Old School Style by Sir Drew and Friends, through to his closing Don't Take Away Our Hip-Hop (with Mel-O-Dee), offer rappers, scratchers, singers and groups of musicians in varied combinations, there can rarely have been a more democratic multi-racial project in terms of sharing out

the various performance duties. Full list of those involved is: Sir Drew, Kickizi Love, Turbo, the Fly-Girls, Raspi, Effs, Mr Maggo, MC Troc, DJ Rocky-K, MC Flex, DJ Den, Echo, DJ Chin, Betty Boop, She-Roc, Sweet P, DJ Streets-Ahead, Youssef, Popy Speng, DJ Loose, Beach, and Mel-O-Dee. (A lot of these are gathered in the accompanying photo by Adrian Beal.)

**Known 2 Be Down** is on Positive Beat PEP 1, and is distributed by both EMI and Jar Star. Positive Beat Records is based at 5 Tavistock Road, London W11 1AT, and the label's Andrew Perry can be contacted on (01) 727 2897.

## RADIO LONDON

A LIST

- WHITNEY HOUSTON**, *She's Out of Control* (Arista)  
**MILES TAYLOR** FEATURING **ROY AYERS**, *Let's Start Over* (A&M)  
**ALEXANDER O'NEAL**, *Concave* (Epic)  
**MASH** PRESENTS: *Some Guys Have All the Time* (WEA)  
**THE TEMPTATIONS**, *Whoever You See* (Sire)  
**LUTHER VANDROSS**, *So Awfully Close* (Mercury)  
**BARRY WHITE**, *So Close* (A&M/A&M)  
**ZURICH**, *Can You See Construction* (Mercury)

## CLINBERS

- DETROIT FRIENDS**, *Super Hits* (WEA Impact)  
**LELIE GRAYTON/GREG WALKER**, *Excuse Me* (Epic)  
**FIVE STAR**, *Somebody* (Twin/RCR)  
**DEBORAH GLASGOW**, *When Somebody Loves You* (UK/Rakim/Commodore)  
**MIKE JACKSON**, *The Way You Make Me Feel* (Epic)  
**MELISSA MORGAN**, *You Can Get It Can You* (Capitol)  
**BONNIE MANE/ELI FOUNTAIN**, *Unleash Love With You* (Epic)  
**CURTIS KID**, *Let's 23* (Epic)  
**JOYCE SIMS**, *Come Into My Life* (London)  
**WAS NOT WAS**, *The Best of a Good Thing* (Epic)  
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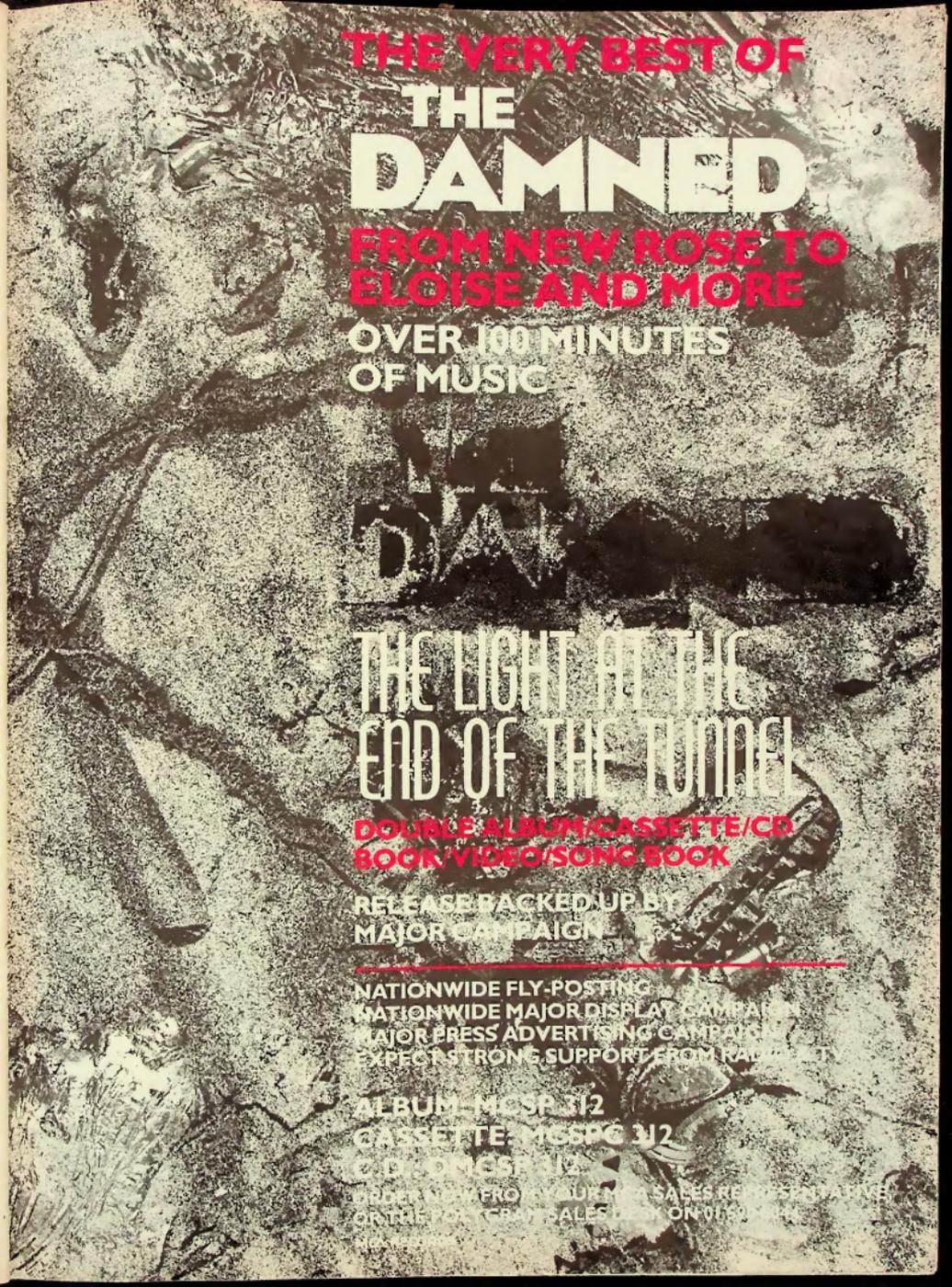


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# Hoyt Axton's bullfrog breed

by John Tobler

**T**HE MUSIC highlight of the year so far, at least for me and those who were there, has been the Peterborough Festival at the end of August. One of the best performers there was the criminally under-rated Hoyt Axton, maker of maybe two dozen albums during a career which has so far lasted 25 years as a recording artist.

Axton often seems to be in the shadow of his famous mother, Moe Boren Axton, who co-wrote Heartbreak Hotel for a hillbilly cat from Memphis, and because Hoyt's a

dutiful son, he lets his mum get near the cameras and microphones before he does. In fact, Hoyt has enjoyed a far more varied and interesting career than Moe, and is a very amusing person as well as being the size of a bungalow.

You seem to have been on a large variety of labels... "I've been looking for an honest record company all these years (wry grin). I own my own now, which started in 1979, and it's done very well for a one artist label. It's called Jeremiah Records, and is named after my friend Jeremiah the Bullfrog". Al which he pulls a rather superior enamelled frog shaped badge from his pocket — "This pin is guaranteed to improve your sex life, increase your income and trim your waist and hips, and I'm living testimony to that! Of course, I haven't worn it long enough yet to trim my waist..."

Jeremiah was a bullfrog" was the first line of one of Axton's most successful compositions. Joy To The World, a multi-million selling US chart leader in 1971 for Three Dog Night, who also recorded another Axton song, Never Been To Spain, which made the US Top 5 in 1972. In addition, he wrote The Pusher, a song recorded by Steppenwolf which is included on five gold LPs. The No No Song, a top three hit for Ringo Starr in 1975, and Greenback Dollar, a 1963 hit for the Kingston Trio, although probably his biggest hit as an artist was Della & The Dealer, which briefly charted here in 1980.

How does such a successful and obviously commercial songwriter manage to pen hits over so long? "I've always been an organic spontaneous writer. It's always come to me that way, and I've never tried to work it as a formula



HOYT AXTON, far once pushing his mother into the sidelines.

for getting myself started, it just happens — any place, any time. I've written a song in as little as two minutes and also taken as long as five years. The ones that were written quickly have been the most successful in terms of record sales, and the ones that took years to write have been a little more satisfying to my soul, somehow."

Probably very few people here own any of his albums, although many were released here, especially in the late Seventies. The good news is that Hoyt now has a representative in Britain, as a result of which his own version of Never Been To Spain has recently been released as a single by MCA. The bad news is that of his LP catalogue, there are probably only dubious budget albums of his early work available here at the moment, although I've got old UK pressings of Axton albums on five major labels. He's planning to return here for a tour in his new year, and he still plays all his hits, which is one reason why he makes such an impression on stage. Someone should license the Jeremiah catalogue for Britain, and anyone who sees him will want one of his albums (honestly). Surely a rousie or two isn't out of the question?

## TOP 10 COMPILATIONS

- 1 THE KENNY ROGERS STORY  
Kenny Rogers RCA/BMG ENTY 28 (E)
- 2 GREATEST HITS  
Dolly Parton RCA PL84422 (BMG)
- 3 ANNIVERSARY — 20 YEARS OF HITS  
Tammy Wynette Epic 450193 (E)
- 4 THE COLLECTION  
Beverly Sills Collector Series CCS07159 (BMG)
- 5 THE VERY BEST OF DOLLY PARTON  
Dolly Parton RCA PL87007 (BMG)
- 6 NINE HAZARD SINGS COUNTRY  
Merle Haggard Capitol LMS1253 (E)
- 7 MAGIC MOMENTS  
Jim Reeves RCA PL84842 (BMG)
- 8 THE VERY BEST OF JIM REEVES  
Jim Reeves RCA PL84842 (BMG)
- 9 THE VERY BEST OF DON WILLIAMS  
Don Williams MCA PG01407 (E)
- 10 THE GLEN CAMPBELL ALBUM  
Glen Campbell ABC/RS 341 (E)

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# TOP 20 ALBUMS COUNTRY

28 November 1987

- 1 DON'T FORGET TO REMEMBER Ritz RITZP0043 (E)  
Daniel O'Donnell C. RITZLCO043/CD-RITZCD105
- 4 I NEED YOU Ritz RITZLP 0038 (SP)  
Daniel O'Donnell C. RITZLC 0038/CD-RITZCD 104
- 3 TRIO Warner Brothers WX99 (M) C. WX99C  
Dolly Parton/Linda Ronstadt/Emmylou Harris C. 295 421-2
- 2 I PREFER THE MOONLIGHT RCA PL85484 (BMG)  
Kenny Rogers C. PK8484/CD-PD85484
- 5 HIGHER GROUND Epic 4511481 (C)  
Tammy Wynette C. 4511484
- 6 NEW TRACES Capitol EST2048 (E)  
Don Williams C. TCES72048/CD-CDP7480432
- 7 SWEET DREAMS MCA MCG 6003 (F)  
Patsy Cline C. MCGG 6003/CD-MCAD 6149
- 8 TWO SIDES OF DANIEL O'DONNELL Ritz RITZLP 0031 (SP)  
Daniel O'Donnell C. RITZLC 0031
- 9 ALWAYS AND FOREVER Warner Brothers WX107 (M)  
Randy Travis C. WX107C
- 10 NEW BLUE MOON OF KENTUCKY Capitol EMS1251 (E)  
George Jones C. TCEMS1251
- 11 JOHNNY CASH IS COMING TO TOWN Johnny Cash Mercury MERH 108 (F) C. MERH 108/CD-832 031-2
- 12 EXIT O Steve Earle & The Dukes MCA MCF 3379 (F)  
C. MCFC 3379/CD-MCF 3379
- 13 NEW STILL WITHIN THE SOUND OF... MCA MCF 3394 (F)  
Glen Campbell C. MCFC 3394/CD-MCF 3394
- 14 THE COUNTRY WAY RCA NLB9997 (BMG)  
Charley Pride C. NLB9997
- 15 RE LORD OF THE HIGHWAY Demon FIEND101 (P)  
Joe Ley C. FIEND CD101
- 16 RE GUITARS CADILLACS ETC ETC Reprise 9253721 (M)  
Dwight Yoakam C. 9253724/CD-925 372-2
- 17 THEY DON'T MAKE THEM LIKE... RCA PL85633 (BMG)  
Kenny Rogers C. PK85633/CD-PD85633
- 18 HILLBILLY DELUXE Reprise WX 106 (M)  
Dwight Yoakam C. WX 106/CD-925 567-2
- 19 GUITAR TOWN MCA MCF 3335 (F)  
Steve Earle C. MCFC 3335/CD-MCF 3335
- 20 GIVE A LITTLE LOVE RCA PL90011 (BMG)  
The Judds C. PK90011/CD-PD90011

Compiled by Gallup for the Country Music Association © 1987.

## LYLE LOVETT

MCA 1222  
A. COWBOY MAN  
B. GOD WILL PARTS DOWN THE LINE  
3 TRACK SINGLE FROM HIS ALBUM

## STEVE EARLE AND THE DUKES

MCA 1209  
THE RAIN GAVE DOWN  
INCLUDES 3 LIVE TRACKS  
I LOVE YOU TOO MUCH  
GUITAR TOWN AND NO. 29  
\* TRACKS TAKEN FROM THE ALBUM 'EXIT O'

## NANCI GRIFFITH

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B. FORD ECONLINE/ LONESTAR STATE OF MIND  
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MCA RECORDS

# Country toughens up for TV special

by John Tabler

TUESDAY DECEMBER 1, BBC-2, 23.10 (or 11.10pm) is the date, late and channel for VCR programming, and the duration is 90 minutes. The unique New Country Gettin' Tough, featuring the first UK television appearances of Nanci Griffith, the O'Kanes, and T Graham Brown, plus performance and interview footage of The Judds, Lyle Lovett, Randy Travis, Steve Earle and Dwight Yoakam, should not be missed.

Whether or not country music is of personal interest to either industry insiders or retailers, everyone who reads this column is urged to watch this collaborative effort be-

tween the BBC and the Country Music Association. While huge strides have been made over the past two years in improving and broadening the profile of country music, it could be said that there still remains a disbelief among certain sectors of the industry that country music is suitable for the commercial masses. The sheer variety of musical sub-styles, which are loosened together in the TV show from the R&B country of Brown, Earle and Yoakam, through the superior pop/country of Travis, the O'Kanes and the Judds, to the singer/songwriter/country of Griffith and Lovett) should catch the ear of a wide spectrum of punters.

Coinciding with the programme, MCA is releasing three specially packaged singles with gatefold sleeves. Nanci Griffith's single includes Ford Econoline and Lone Star State Of Mind (both of which she performs on the show) and Cold Hearts/Closed Minds, while Lyle Lovett's three tracker features Cowboy Man, God Will and Farther Down The Line. The Steve Earle package is a double single, with a studio recording of The Rain Come Down and live cuts of I Love You Too Much, Guitar Town and No. 29.



O'KANES MAKE a UK TV debut, plus T Graham Brown's R&B country.



## NEW PRODUCTIONS

REGULAR READERS of the MW country page may have noticed a distinct preference for the singer/songwriter, a surviving breed despite the efforts of various forms of music in the last 15 years to feed this poetic genre to the piranhas. A personal favourite among these minstrels is Guy Clark, who is on tour at the moment, but has no current record deal. There's a Guy Clark song, Virginia's Real, on Poor Folks Pleasure by The Whites (Sundown SLDP 052), originally released on Sugarhill in the US earlier in the decade, and it also includes a song by Karla Bonoff. Very good, as is an earlier LP by the same family, which is titled Buck White & the Down Home Folks (the name The Whites were using at the

time). The album, originally released in 1972 on County Records of Virginia, is the latest in the admirable series of bluegrassish reissues by Fundamental (distributed by Red Rhino/Cartel) and is numbered SAVE 33. The leader of The White family is singer/mandolin player Buck White. The Down Home Folks included his wife, Pat, and daughters Sharon and Cheryl, but now Pat is no longer involved musically. Cheryl plays bass as well as singing, while Sharon a singer/rhythm guitarist, is also Mrs Ricky Scaggs.

Another recent visitor to Britain was a friend of Guy Clark's, the somewhat eccentric Townes Van Zandt, probably best known for writing The Ballad of Pancho And

Lefty, which has been recorded by numerous major country stars, including Emmylou, Willie Nelson and Hoyt Axton. Van Zandt has had few UK releases in the past, but the recently launched Heartland label (distributed by Revolver/Cartel), has just released two albums by this Texan cult figure. At My Window (HLD 003) was released in America on Sugarhill (again) earlier this year, but the aptly titled Live And Obscure (HLD 004) has apparently never even been released in the USA, although it does include a version of Pancho And Lefty. Van Zandt can only be described as an acquired taste for the highly discerning overall, but his popularity is deservedly increasing. JT



RANDY TRAVIS: Superior pop/country.

AS SEEN ON TV

# NEW COUNTRY GETTIN' TOUGH

## LYLE LOVETT

A: COWBOY MAN  
B: GOD WILL/FARTHER DOWN THE LINE  
3 TRACK SINGLE FROM HIS ALBUM  
'LYLE LOVETT'



MCA 1222

## STEVE EARLE AND THE DUKES

THE RAIN CAME DOWN\*  
INCLUDES 3 LIVE TRACKS  
I LOVE YOU TOO MUCH\*  
GUITAR TOWN AND NO. 29\*

\* TRACKS FROM THE ALBUM 'EXIT O'



MCA 1209

## NANCI GRIFFITH

A: COLD HEARTS/CLOSED MINDS  
B: FORD ECONOLINE/LONESTAR STATE OF MIND  
3 TRACK SINGLE FROM HER ALBUM  
'LONESTAR STATE OF MIND'

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MCA RECORDS

**Chris White investigates the current nostalgia revival — with an eye on the Christmas market**

THIS YEAR has probably seen more pop and MOR nostalgia flooding the market than in any previous period.

As Pickwick marketing director Merlin Simpson points out: "The thing about nostalgia is that it is a pleasant emotion triggered off by something, and very often people associate memorable events with music."

BBC Records has enjoyed healthy sales and critical acclaim for the Classic Years series compiled by Robert Parker, and new releases are lined up for February, including *Swing Big Bands* with tracks by Benny Goodman, the Dorsey Brothers, Earl Hines, Paul Whitman, Duke Ellington and Jimmie Lunceford. Fans of the small groups from 1931-1936 will be catered for by releases featuring Benny Goodman, Red Nichols, Wingy Manone, Gene Krupa and Fats Waller. Film buffs will be able to wallow in nostalgia with soundtracks by Ginger Rogers and Fred Astaire, Al Jolson, Gloria Swanson, Shirley Chevalier, Mae West, Ruby Keeler and Dick Powell, Shirley Temple and Eddie Cantor.

# All our yesterdays

Over at CBS, the Nice Price Compact Discs series was recently introduced under the banner Breaking The Price Barrier. As Karen Meekins of CBS catalogue marketing pointed out at the company's autumn sales conference: "We may not be first in the mid-price CD market — but we can be the best." Certainly, the company had a strong initial release with mid-price CDs featuring Billy Joel, Abba, Santana, REO Speedwagon, ELO, Simon & Garfunkel, Carly Simon, Neil Diamond, Bruce Springsteen, Janis Joplin, Meat Loaf and the Jacksons.

At K&L marketing manager Nicky Blood reports: "Our Super Value CD series has some 50 titles now with a dealer price of £4.25 and approximately five titles are added to the range every month. Some of our most successful recordings have been nostalgia re-recordings such as Frank Sinatra Radio Years. Despite the age of the recordings, the compact disc gives a new vitality to the music."

The *Magnum Music Group* is also participating doing well this Christmas with early Frank Sinatra recordings. The *Radio Years* (1939-55) on Metron is the company's first box-set featuring six albums and 125 recordings all

completely re-mastered. Silvio Secrest is usually associated more with film soundtrack albums but Television's Greatest Hits is squarely in the nostalgia market featuring 65 TV themes — including those from Woody Woodpecker, The Munsters, Top Cat, The Flintstones, Perry Mason, Superman, Ironside, Star Trek, The Adams Family and Popeye.

Keith Yerushon has long been building up a strong catalogue of pop and MOR music via the Old Gold label. In time for Christmas is the re-release of Starsound's Stars-On-45 by Dutch producer Jaap Eggermont, which had considerable success worldwide six years ago. Yerushon says: "The uncanny interpretations of popular Beatles, Supremes, Abba and other memorable hits of the past were virtually impossible to tell from the originals. Stars-On-45 triggered a considerable number of re-issued oldies dance releases, none of which could compare to Eggermont's project which was undertaken with great care. Stars-On-45 is being released in all formats — as a seven and 12-inch single, an LP, cassette and CD."

Colin Miles and Mark Rye have more archival pop releases on their two labels, *See-For-Miles* (distributed through Pinnacle) and *C5* (distribution Counterpoint). C5's pre-Christmas schedule includes Judy Andrews' *The Sound Of Christmas*, which is packaged in a festive pastiche of *The Sound Of Music*, and was recorded 10 years ago.

Also on C5 are Laverne Baker's *I'm Gonna Get You* which includes three duets with Jackie Wilson, Don Lang & The Twisters' *20 Rock And Roll Twists*, produced back in the Fifties by Jack Good and which is a non-stop medley of rock and roll hits, Climax Blues Band's *Couldn't Get It Right*, *The Very Best Of David & Jonathan* (with Michelle and Lovers Of The World Unite plus songs that the duo — songwriters Roger Cook and Roger Greenaway — wrote for others), and Elkie Brooks — *The Early Years* featuring long-deleted mid-Sixties singles licensed from EMI and Decca.

*See-For-Miles'* catalogue is brought up to date with several new compilations, Rick Nelson *With The Stone Canyon Band* — *Come On, Aps*, B & King's *Blues Is King*, *Sixties Lost & Found Vol. IV* (with Bobby Shaftoe, Deke Arlon, Danny King, Hans Christian and Lemon Tree), *The Best Of Ace* (after the label had been bought by Shirley Collins' Sweet England, Tim Rose's *I've Gotta Get A Message To You*, Open Country (various artists including many rare tracks and US-only releases), and the re-issue of Hank Marvin's first solo album *Would You Believe It* from 1969.

CD-only company Object Enterprises — part of Freshly Hired — has released a batch of CD box-sets in time for Christmas, each containing four CDs and retailing for around £19.99. Frank Counterpoint's personal favourite pops up yet again with more early



A SELECTION of EMI's latest back-catalogue offerings on its Music For Pleasure label.

radio sessions recordings on the *Radio Sessions*, while the other releases — *Champion Hits Of The Sixties*, Glenn Miller, *This Is Soul* and *The Great Composers Series*. MD Phil Robinson says: "We have a target figure of 1.6m CDs in the next year, and I'm confident that it's going to be the first CD gift market Christmas."

Castle Communications' pop nostalgia releases in the *Collection* series (all double-albums) include an Abba hits compilation, plus early recordings by Elkie Brooks (licensed from A&M), The Pointer Sisters (MCA), Ike and Tina Turner (MCA), Buddy Holly (MCA) and Johnny Winter. The company's Unforgettable budget range has done particularly well with albums featuring material by Judy Garland, Cleo Laine, Tony Bennett, John Williams, Gilbert O'Sullivan, Dionne Warwick and Nat King Cole. "Nostalgia, both pop, rock and MOR, is a good market for us," says Castle's commercial director Jon Beecher. "We're releasing quite a lot of it on CD now, although we're careful in what we do release in that format because there is a danger of the market being over-saturated."

President Records, distributed through Spartan, has built up a solid catalogue of nostalgia releases including recordings from the Thirties, Forties and Fifties. David Kassner says: "Nostalgia and easy listening sells very consistently and to a wide range of people. It's broad and butter income for a lot of companies. We've re-released artists like Shirley Bassey, Mel Tormé and Eydie Gorme on compact disc and are constantly adding to our other series including 'Joy D' and the Bulldog label." Counterpoint's *Distributions* has just released its third batch of Deja

Vu compact discs. The Deja Vu label is already well-established in the pop/MOR nostalgia market and has built up a big catalogue of low-price titles. New mid-price CD releases (dealer price £4.86) include collections of material by legendary names like Judy Garland, Doris Day, Sam Cooke, Fred Astaire, Bessie Smith, Ben Deiberbeke, Bing Crosby (The Christmas Collection), Ella Fitzgerald and Charlie Parker.

New LP and cassette releases on *Deja Vu* (dealer price £1.82) are equally varied musically. Among them: Frank Sinatra, Johnny Cash, Nina Simone, George Gershwin, The Ink Spots, Dorothy Lamour, Mildred Bailes, Lightnin' Hopkins, Jimmy Witherspoon, Perry Como and Paul Whiteman.

International sales manager Malcolm Mills says: "The Deja Vu series has been a phenomenal success for us. All the nostalgia titles are in the best-selling half of the catalogue which now has more than 100 titles and has sold more than 1m units."

Initially the range was only available on LP and cassette but there are now some 30 titles on CD by artists like Al Jolson, Edith Piaf, Marilyn Monroe, Glenn Miller and Doris Day.

Mills is particularly excited with the *Cruisin' Series* (dealer price £3.89) which is a re-creation of American radio broadcasts from the Fifties and Sixties including adverts and newcasts, mixed with some of the top US hits of the particular year introduced by leading DJs of that era. The 14 titles cover the years 1955 to 1967, plus a Best Of Cruisin' compilation. "The packaging is very attractive and designed to catch the consumer's attention with an American-

TO PAGE 4 ►

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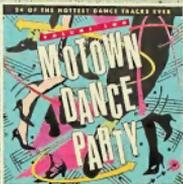
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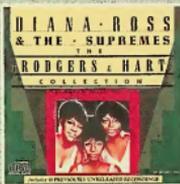
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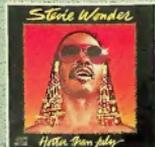


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**CAB CALLOWAY - THE COLLECTION**  
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**FRED ASTAIRE - THE COLLECTION**  
DVCDDVLP/DVIMC 2017  
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## FROM PAGE 40

features his early Decca hits Don't Stop The Carnival, Simon Smith And The Amazing Dancing Bear, The House That Jack Built and I Put A Spell On You.

Frank Sinatra — The Radio Years (NCD 5152) features 20 songs that became closely identified with Ol' Blue Eyes during the earlier part of his long recording year.

Conifer Records has a rich catalogue of nostalgia, both on its own labels: Saville, Hoppy Days and Conifer, and through distributed labels. Al Bowly — Time On My Hands (SVDL 003) in the Saville Doublet series has recordings by the British crooner whose career was cut short in 1941.

The Boswell Sisters' You Oughta Be In Pictures on the Conifer label (CHD 136) has 18 Thirties recordings, including Alexander's Ragtime Band, I Don't Mean A Thing (If It Ain't Got That Swing), Mood Indigo and There'll Be Some Changes Made, while early recordings by Bing Crosby and Fred Astaire are resurrected via Bing Crosby — Remembering (1927-34) on Conifer CHD 123 and The Inimitable Fred Astaire (Soville SVL 184) with many of the songs that featured in his classic films.

Diana Dors made a fine album in 1960 for Pye Records and Conifer has seized the initiative by re-releasing Swinging Dors which features her with the Wally Stott Orchestra, and includes a selection of great standards.

The Conifer-distributed label DRG (based in New York) has re-

leased Elisabeth Welch's Where Have You Been? Although born in the US, Welch has lived in the UK for more than 50 years and her most recent success was in the West End musical Jerome Goes To Hollywood. Her voice belies her age: wonderful interpretations of I Got It Bad And That Ain't Good, Mean To Me, Dancing In The Dark, How Little We Know and other standards.

More off-beat but finely packaged with a booklet insert is New World Records' Brother Can You Spare A Dime?, subtitled American Song During The Great Depression, and with 16 tracks by Crosby, Rudy Vallee, Shirley Temple, Dick Powell, Woody Guthrie, Gene Autry and Glenn Miller, it's not as depressing the title suggests. Distribution once again is through Conifer.

Motown is another company with a rich catalogue which has been worked into many permutations over the years, and it's good to see that the label is now actively promoting its back-catalogue on compact disc with many special-priced releases. Diana Ross & The Supremes — The Rodgers & Hart Collection (Tamla Motown WD72594) has the songs featured on the original Sixties album, and the bonus of another 10 previously unreleased recordings.

Three CD releases which will have immense potential are Motown Dance Party 1 and 2 (WD72591/72592) which have been specially selected for core, in-suit dancing and between them feature almost 50 Motown classics — too many to list, but all the top

names are here and these two releases must have particular appeal in the pre-Christmas market. Motown's Biggest Pop Hits (WD72450) has 18 of the songs which reached the pinnacle of the Billboard Hot 100, including Marvin Gaye's I Heard It Through The Grapevine and Let's Get It On and Diana Ross' Upside Down.

Two Steve Wonder classics of the Seventies, Fulfillingness' First Finale and Music Of My Mind (Motown WD2607 and WD72604), have also been re-released on CD.

Alma Cogan is an artist whose recording work was very much overlooked by both radio and record companies in the immediate years after her premature death in 1966 but the last few years have seen a resurgence of interest, and the new EMI double album Alma Cogan — A Celebration (EMI EM 1280) is a welcome release. It's a beautifully packaged double album featuring a montage of photographs covering Alma's 14-year recording career, plus tributes from Paul McCartney, Ian Dury, David Jacobs, Tommy Steele and Alan Freeman among others.

Two new albums very much in the nostalgia mood but which are actually new recordings are Chris Ellis' Vocal With Hot Accom. on the independent Dormouse Records label (DM 15) distributed by Chris Wellard, which features Ellis alongside musicians Digby Fairweather, Tiny Winters, Martin Litton and Paul Sealey.

New York-based pianist Michael Feinstein has just appeared with Liza Minnelli in Europe, and



**ALMA COGAN** — A Celebration, EMI Records' tribute to the singer who had more UK hits than any other female artist in the Fifties.

Michael Feinstein sings Irving Berlin on Elektra (960 744-1) has interpretations of Let Me Sing And I'm Happy, Better Luck Next Time, Alexander's Ragtime Band, How Deep Is The Ocean, plus Remember/Always/What'll I Do featuring Liza Minnelli. Finally, Music For Pleasure has four low-price CDs which are particularly nostalgic. Mot Monro features Born Free, Yesterday, Walk

Away and Softly As I Leave You and many other ballads performed by one of the UK's best song stylists. Rock On With Cliff Richard has some of his classic hits from the late Fifties/early Sixties, 24 No. 1's Of The Sixties includes Helen Shapiro, The Scaffold, The Hollies and The Animals, while 20 Original Country Gems has hits by Crystal Gayle, Glen Campbell, Dr Hook, Linda Ronstadt and Willie Nelson.

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1962

YRNR 62

- THE YOUNG ONES  
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- SPEEDY GONZALEZ  
Paul Simon
- THE LOCO-MOTION  
Lulu Lush
- GRANCE WITH THIR  
GUITAR MAN  
Diane Ditty
- SWEET LITTLE SIXTEEN  
Jerry Lee Lewis
- BREAKING UP IS HARD TO DO  
Axl Snake
- LET'S DANCE  
Chris James
- BOBBY'S GIRL  
Sam Morgan
- NORMAN  
Carol Drew
- HEY LITTLE GIRL  
Dale Gribble
- IT MIGHT AS WELL RAIN  
UNTIL SEPTEMBER  
Carol King
- DON'T EVER CHANGE  
The Cookies
- WONDERFUL LAND  
The Shadows
- A PICTURE OF YOU  
Julie Jones
- SEALDS WITH A KISS  
Brian Auger
- LANGUAGE OF LOVE  
John D. Loudermilk
- ISLAND OF DREAMS  
The Springfields
- ONCE UPON A DREAM  
(FROM PLAY IT COOL)  
Bobby Ferry
- TWENTY-TWO THE NIGHT AWAY  
Sam Cooke
- FORGET ME NOT  
Sara Kane
- VENUS IN BLUE JEANS  
Mandi Wynter
- LOVE LETTERS  
Kitty Loner
- AND AMONG  
Jim Reeves
- MOON BEVER  
Denny Williams

1964

YRNR 64

- YOU REALLY GOT ME  
The Beatles
- SHOUT  
Lulu and the Luvvers
- YEH YEH  
George Forme with the Blue Flames
- NEEDLES AND PINS  
The Searchers
- HAVE I THE RIGHT?  
The Searchers
- LEFT ALONE  
The Searchers
- DO YOU REMEMBER  
Marilyn Monroe
- FRIENDS - ALWAYS  
SOMETHING THERE TO  
REMEMBER  
Santitas Show
- TERRY  
Frankie
- HE'S IN TOWN  
The Searchers
- YOU'RE NO GOOD  
Young Blue Boys
- ISN'T IT WONDERFUL  
Frankie Clark
- A WORLD WITHOUT LOVE  
The Searchers
- LITTLE CHILDREN  
Billy J. Kramer and the Dakotas
- TELL ME WHEN  
The Appletons
- I UNDERSTAND  
Frankie and the Chimes
- I LOVE YOU BECAUSE  
I LOVE YOU  
The Searchers
- FERRY CROSS THE MERRY  
Gerry and the Pacemakers
- YOUR NEW WORLD  
Cilla Black
- JUST DON'T KNOW WHAT  
TO DO WITH MYSELF  
Dawn Springfield
- THE CRYING GAME  
Dawn
- MCKIN'S BIRD HILL  
Mighty
- JULETTE  
The Four Prentiss



1963

YRNR 63

- FOOT TAPPER  
The Shadows
- HUFFY HIPPY SHAKE  
Younger Blue Jeans
- I DON'T WANT TO BE  
WITH YOU  
Dawn Springfield
- THE NIGHT HAS A  
THOUSAND EYES  
Daddy Love
- RAD TO ME  
Billy J. Kramer and the Dakotas
- YOU'LL NEVER WALK ALONE  
Cory and the Pacemakers
- DO YOU LOVE ME  
Simon Patten and the Libertines
- WIFE OUT  
The Searchers
- IT'S MY PARTY  
Lesley Gore
- YOU NEVER MADE FOR ME  
Frankie and the Chimes
- THE FIRST TIME  
Adam Faith
- I'LL NEVER GET OVER YOU  
Johnny Kidd and the Pirates
- SHAMANOES  
Art Blakey and The Jazz Messengers
- TELL HIM  
Bibi Stenes
- SEARCHIN'  
The Soulmates
- RHYTHM OF THE RAIN  
The Cascades
- HELL LITTLE GIRL  
The Searchers
- SECRET LOVE  
Kathy Kirby
- BROWN EYED HANDSOME  
MAN  
Buddy Holly
- GOOD-GODLY MISS MOLLY  
Jerry Lee Lewis
- MR BASS MAN  
Johnny Cash
- LITTLE TOWN FLIRT  
Earl Robinson
- WELCOME TO MY WORLD  
Jim Reeves
- END OF THE WORLD  
Shirley Bassey

1965

YRNR 65

- THE WORKER BROTHERS  
The Searchers
- WE'VE GOT THAT LOVING  
FEELING  
The Righteous Brothers
- DON'T LET ME BE  
MISUNDERSTOOD  
The Beatles
- FOR YOUR LOVE  
The Searchers
- WOOLLY BULLY  
Sam the Sham and the Pharaohs
- I.S.I.  
Lem Berry
- TRIED OF WAITING FOR YOU  
The Searchers
- EYE OF DESTRUCTION  
Dawn Springfield
- CATCH THE WIND  
Dawn
- IF YOU GOTTA GO GO NOW  
Marilyn Monroe
- IN THE MIDDLE OF NOWHERE  
Dawn Springfield
- IT'S NOT UNUSUAL  
Tom Jones
- TO KNOW YOU IS TO LOVE  
YOU  
Percy and Gordon
- I'LL NEVER FIND ANOTHER  
YOU  
The Searchers
- YOU'VE GOT YOUR TROUBLES  
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# Ellis' island of dreams

Chris White talks to Chris Ellis, EMII's doyen of nostalgia.

**C**HRS ELLIS is the music business veteran who can probably lay the best claim to the title Mr Nostalgia. A full-time employee at EMII Music Publishing, where he is concentrating on re-activating that company's vast publishing catalogue, Ellis also manages to fit in a weekly nostalgia spot on Derek Jameson's Radio Two programme, compiles various nostalgia albums on a freelance basis, has regular bookings in his capacity as a singer specialising in vintage songs — and has just released his first-ever solo album!

While he has also always had a deep interest in dance band music and the work of such artists as Adelaide Hall, Elisabeth Welch, Alice Faye, Fats Waller, Fred Astaire and many others, Ellis' entry into the music business came at a relatively late age.

He was already in his early thirties when he joined EMII Records in December 1962, initially working in the general office answering enquiries.

Ellis' knowledge of catalogue soon earned him a reputation for better things. Chris was offered by Ron White, then EMII's deputy managing director, what he calls the "hot

potato" of handing the repertoire for the World Record Club as it then was.

WRC was then a mail-order only operation viewed with some suspicion by the retail trade. Ellis also became closely involved with the new budget label Music For Pleasure.

"Everyone was scared of it — the industry thought that a 12/6d label would undermine the whole price structure of the business. There was also the fact that the product was selling through non-traditional outlets," Ellis recalls.

He adds: "True, there was an almost boneless pit of EMII repertoire but there was the problem of what could be used — there were so many restrictions on what could go out on MFP. For example we weren't allowed to use any artists or acts that could be described as being 'contemporary', or any material that had been out less than two years, and it was also forbidden to use any stereo recording; it wasn't easy finding suitable repertoire."

In addition to MFP and World Records (his last become) Ellis also compiled the Parlophone Jazz Classics series as well as doing various nostalgia compilations for Capitol and MCA. At World Records (his last become) Ellis also compiled the Parlophone Jazz Classics series as well as doing various nostalgia compilations for Capitol and MCA. At World Records (his last become) Ellis also compiled the Parlophone Jazz Classics series as well as doing various nostalgia compilations for Capitol and MCA.

ties and Forties, and even had chart albums with Pennies From Heaven and More Pennies From Heaven.

Following the demise of World Records, in the early Eighties, Ellis found himself redundant and an anachronism; nostalgia and back-catalogue was out of fashion as many of the big record companies were concerned, and Ellis was himself turned down by several companies because he was "too old!" After six months I decided the only thing to do was go freelance. Then I was asked by Richard Armitage at the Noel Gay Organisation to work on reorganising their vast publishing catalogue which included many hit songs written by his late father Noel Gay.

"One of the projects I became involved with was the stage revival of Gay's Thirties musical *Me And My Girl* which has since gone on to become a hit on Broadway."

Later came the invitation from Ron White, then head of EMII Music Publishing, to join that company as catalogue exploitation manager. "I'm working on EMII's living Berlin catalogue for his 100th birthday celebrations next May."

Ellis' weekly nostalgia spot on the Derek Jameson programme has been bringing in quite a lot of mail from listeners wanting to know more about recording artists from before the Fifties, so some of their well-known (Donald Peers, Ade-

**'A well-crafted song given a good performance will always get a response from the public'**



laide Hall, Jeannette MacDonald and Nelson Eddy, Charlie Penrose and Steve Conway) and others rather more obscure. He has also "sat-in" for Radio Two's Alan Dell and Hubert Gregg when they have been away on holiday, and had his own Radio Two series, *Nostalgia Is The Name Of The Game*.

Asked why nostalgia has come back in such a big way, Ellis says: "It's never been away — all that's happened is that nostalgia fans are being better catered for by the record companies. Today's pop music has in some ways got itself into a corner."

"That's why your're seeing artists like Nina Simone back in the Top 10."

There you've got a class artist in the chart with a record made some 30 years ago, and the song itself was originally a hit back in the Thirties for Eddie Cantor!

Ellis adds: "There are literally

hundreds of other records like that which could be a hit again in the Eighties, given the necessary exposure."

Artists like Alison Moyet, Harry Nilsson, Linda Ronstadt and the US singer Susannah McCorkle have done a lot to bring the old songs to a new audience. The Irish singer Rose Marie is another excellent example.

He adds: "Ten years ago you couldn't have given away the music of the Fifties but now American singers like Margaret Whiting, Julie London and Jo Stafford, and our own Alma Cogan, are being discovered by wholly new audiences."

No one should underestimate the musical tastes of the younger generation. A well-crafted song given a good performance will always get a response from the public."

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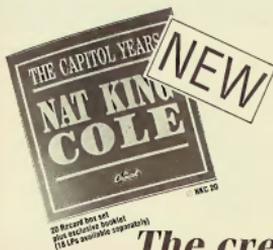
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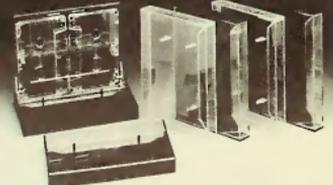


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# Brooks

## D I A R Y

FOYLES REPORTS that it has sold out of Japanese phrase books in the last few days. Can't understand why. Looking to beef up its profile, Phonographic Performance Ltd will have a full-time chairman and chief executive for the first time ever in the form of John Brooks who takes up the post next month. Brooks — with CBS since 1977 — has previously acted as the record companies' nominated chairman of PPL. General manager John Love is staying on... Arista has withdrawn Blue Zone's latest single *On Fire*, deeming it inappropriate after the King's Cross inferno... "I'm so relieved — it has reinforced my belief in British justice," quoth Don Arden on leaving court after having been cleared in his latest brush with the law (see p4)... Music Week has had calls from as far afield as Holland seeking more details on CDs of £3.99 (MW, November 21), making life for the range beyond *Beats* look rosy... Jukebox operators are said to have bought nearly 40 per cent of the singles sold in the US last year, according to the Amusement and Music Operators Association of its annual conference in Chicago, and they believe their buying power will keep the vinyl 45 viable as a format. Until the day of CD and DAT (jokeboxes)... Songwriters Barry Mann, Lionel Bart, Mike Batt, Lynsey de Paul, Mort Shuman and Don Gould are presenting an evening's entertainment at the May Fair Theatre on Sunday (29) directed by Frankie and Stella Vaughan, in aid of the Beethoven Fund For Deaf Children... Life at the top: Fintrax executives John Hall, Tim Hollier and Frank Rodgers were speed tidying away the empties along with the rest after the company's office celebration last Thursday... Rob Dickies DID YOU know that BPI and WEA chairman Rob Dickies "observes the two rules of successful bachelorhood: make the bed and never leave dishes in the sink"? Or that he wears a Harwood watch and keeps his Rolex at home? Or that when he took over WEA he had to choose between his most serious relationship to date and the new job, and he "picked the job". All these insights and more are in "A Day In The Diary Of Rob Dickies" in the latest issue of *Options For Men*. The feature on this "East Ham boy made grand" is some of the fruit of the appointment of Lynne Franke PR to help put across the music industry's views to parts of the public ordinary campaigns can't reach. And, leg-pulling aside it works in that he manages to slip in several references to the blank tape levy and there is a picture of him and John Deacon having lunch with a peer sympathetic to the cause. Hope the readers get the message... Looks like MCA plans to have no head of A&R as such, with the A&R team reporting direct to David Simone in his new, as yet unspecified, but definitely lofty role... Dave Arkey, Radio 501 producer in charge of promotions including the roadshows, is leaving to go it alone... Can't help noting that Lightning, newly-appointed distributor of Virgin condoms Mates, refers to "no-nonsense, effective distribution and reliable service". We hope that applies to the condoms as well.

**Congratulations to TPau on the success of their single 'China in Your Hand'**

**and to The Christians and Laurie Latham on the success of the album 'The Christians' from all at**



HMV, HMV Hue And Cry get ready to meet the fans at HMV Oxford Circus.



YOU'RE ONLY Young twice. New MCA pluggers Jeff Young gets friendly with his Radio 1 namesake.



ISLAND LIFE: Tom Hayes, Island's chief executive, presents Jamaican prime minister Edward Seaga with a silver disc to celebrate the 25th anniversary of the nation's independence.



PALLY AT the Palais: Capitol Radio's John Sachs presents a gold disc to Alexander O'Neal for Hearsay at a party at Le Palais.



SHARP DRESSED men: The formation of Sharp End Promotions is celebrated by its directors, David Howells, Robert Lemon, Ron McCreight and Pete Waterman.

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## COMMENT

And then there was one. As another great American trademark in music falls into foreign hands, never before has the music business been so truly international in terms of the control of its assets. That in itself should be a healthy development for the business as a whole but, quite naturally, immediate considerations focus on the implications for DAT, Copycode and, for some, even "Will I still have a job in January?" In glancing out a handsome \$2,000m Sony has gone to great lengths to give assurances of minimum interference in the running of the record operation. To help ensure continuity it has handed over massive "golden handcuffs" pay-outs to Walter Yetnikoff and other key executives.

That is paying a hefty price for loyalty, but it is the loyalty of the artists those executives signed as much as the executives themselves. Now if there are any predatory compiler record companies looking for rich pickings among the roster, the company can say to its artists: "Don't leave us, nothing has changed."

Has Sony bought CBS to spearhead a determined DAT drive? No, say spokesmen for both parties. And even neutral industry observers find it difficult to believe that Sony would jeopardise its massive investment in pre-recorded software in that way. Sony can point to the stance of the CBS/Sony record label venture in Japan which has refused to deliver product for exploitation on DAT.

After all, Sony is now in the intellectual property business in a big way and can be expected to

act as a responsible member of that fraternity. However, having expressed that pious hope, it seems inconceivable that Sony would meekly accept the imposition of Copycode now, even though it was CBS that invented the anti-copying device. Sony has stated that it will respect CBS's position as Copycode but that is probably as far as it will go.

So, if not to go full steam ahead with DAT, or to strap Copycode, why did Sony buy CBS? To promote its prestige product range perhaps, gaining the endorsement of the likes of Michael Jackson? Certainly the Japanese must be jealous of the way Philips has marshalled the resources of PolyGram to back its wider aspirations.

Surely the truth is more basic than any of the reasons already mentioned. Strategically, this deal catapults Sony into software in a big way, having dabbled in it for some years, and it also pitches the company into the vital US market with a new international profit source.

Chances like this don't come around too often. Sony has historical ties with CBS in Japan and if you have a chance to buy out your partner, business wisdom says: Grab it. Sony has done just that.

David Dalton



ROLL OUT the barrel: Gun Shy get acquainted with MCA Music after signing their publishing deal.



AMONG FRONTS: The Hothouse Flowers after signing their publishing deal with Warner Bros.

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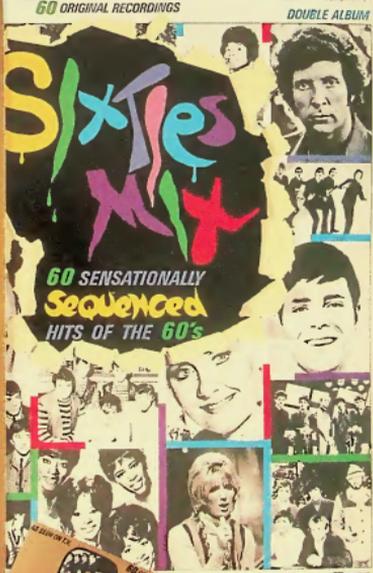
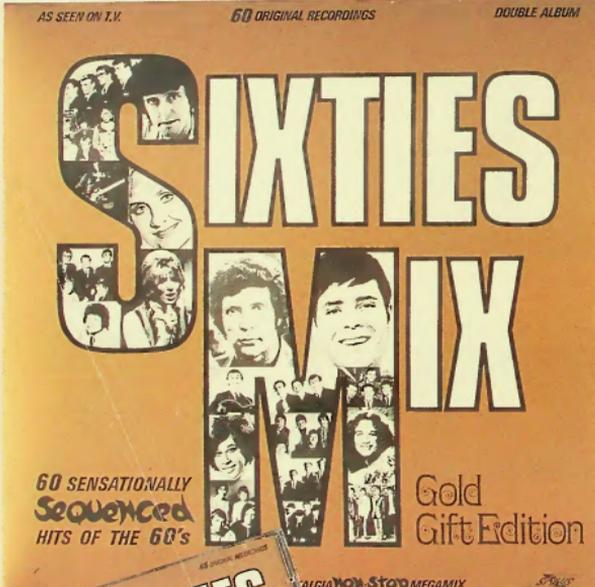
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