

MUSIC WEEK

ESTABLISHED 1959

£1.50

BPI campaign strikes positive note

UNDER A banner of "Life Sounds Better To Music", the BPI has announced its campaign to secure a greater share of the leisure market for the music industry.

Aimed specifically at "lapsed" record buyers, the generic ad campaign will be launched at the British Record Industry Awards ceremony on February 10 and will be spearheaded by a musical note logo (pictured). The promotion will come to immediate public attention as a three-dimensional form of the logo will form the artist award in the televised show.

The logo will also feature on posters, printed matter and in-store display material and in a series of 30-second TV commercials which will be previewed from the stage after the awards ceremony.

The BPI chose the Yellowhammer agency to design the promo-

tion, and campaign committee chairman Rob Dickins commented: "Generic advertising is not easy. The overall objective is to change the behavioural pattern of a large section of the potential market, and the campaign which Yellowhammer has put together for us is aimed primarily at the lapsed record buyer and at the buyer whose frequency of purchase can be increased by the right stimulus."

HMV is the first of the specialist music chains to commit itself to supporting the promotion, although W H Smith has also given an early indication of interest. Every HMV shop in the UK will take part and the Oxford Street window will be devoted to the campaign for a fortnight, starting a week before the awards show.

Details of how independent dealers can obtain the promo-



THE BPI's "little note man", the symbol for and spearhead of the generic ad campaign.

otional material will be announced by the BPI next week. The TV advertising campaign

will begin in the week after the awards in a test region where response will be monitored by

BMRB.

If the results are good, the ads will then roll out nationally.

Says Dickins: "The area we are looking to start the TV commercials in will have the right demographics for our purpose and an excellent cross-section of different retailers, including most of the major chains, of reasonably equal status."

"However, all retailers in the country can share in the awards-linked promotion if they wish."

The BPI is delighted that manufacturers and retailers are coming together to support the generic campaign, but a spokesman comments: "We hope that the wider music industry, including in particular music publishers, will become involved in the campaign as longer-term plans develop."

● See picture on Page 4.

Record-size MW ties in with Midem

WELCOME TO this bumper 128-page issue of *Music Week* — the biggest ever — timed to coincide with the Midem festival in Cannes.

The two specials which accompany the issue are a 44-page focus on WEA International and a 40-page guide to professional recording studios for industry readers to keep for reference.

WEA International is marking its substantial presence at Midem this year with this update on its worldwide activities.

The main issue includes a guide to UK exhibitors at Midem, starting on p20, as well as being packed with its usual essential ingredients.

Awards: 'second Xmas' for industry

FOUR TOP acts will face one of the biggest TV audiences of their careers when they perform live at next month's BPI Awards. The UK's Tears For Fears, Sade and Phil Collins, and Huey Lewis & The News from the US, have been chosen from the ranks of the nominated acts to give live performances during the awards presentation.

More than 100m viewers worldwide are expected to tune into the television show which pre-empt the US Grammy Awards by a full seven days, and apart from the four performing acts there will also be a special line-up of "surprise" presenters drawn from the

rock, film and political arenas.

Predicting that the event would be "like a second Christmas for the industry", executive producer Deke Arlen — who negotiated the deal with The Entertainment Network in Los Angeles for transatlantic transmission of the show — said: "The after-effects of last year's show took everybody by surprise — many of the acts featured re-entered the charts with product, and records suddenly started going up again. There was a dramatic effect on record sales. This time everybody's ready for it, and the record companies are all geared up."

Arlen added that there had been

tremendous competition for the live performance spots within the framework of the awards presentation. "Record companies and managers have been falling over themselves to be co-operative — the main criteria was that the acts had to be drawn from the ranks of the nominated ones. After last year's success, the whole industry was aware of what this year's show is all about. There has been so much enthusiasm and energy from everybody."

The UK's three performing acts have all enjoyed huge worldwide success during the last 12 months. Sade sold more than 9m units of

TO PAGE FOUR

The end of the road for live shows?

A CONCERT that is claimed to be the precursor of the end for traditional touring and live shows is due to take place at London's Hippodrome club next month.

The show, featuring John Parr and Squeeze, will be beamed live to 300 colleges across the US by the Dallas-based College Satellite Network which is considering a series of six programmes.

CSN chief Jack Calmes says:

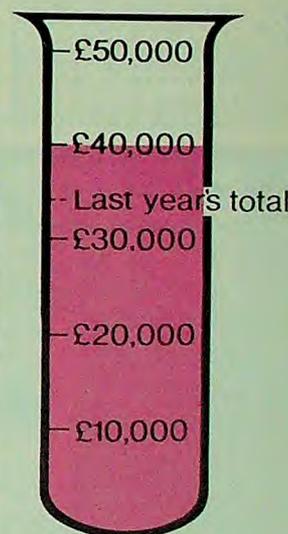
"We feel strongly that large-screen satellite concerts are the future of live entertainment. When I formed CSN two years ago with Dick Asher, now president of PolyGram, and Charles Benton, chairman of Films Incorporated, it was in the belief that the existing form of concert touring had to change."

The show is being transmitted on February 19 and the London production is to be run by Max

Headroom producer Peter Wagg.

Midem line-up

JOHN PARR, Matt Bianco, Simply Red, Belouis Some, King, Pete Townshend, Eric Clapton and David Gilmour head the UK artists' contingent at next week's Midem when they all take part in the respective gala concerts.



AD REVENUE in the souvenir brochure of the BPI Awards is nudging the £40,000 mark. Latest advertisers include: K-tel; London Records; Jive; Bee Gees; MU; Cliff Richard; Gelfand, Rennett & Feldman; Agfa-Gevaert; Lightning; Blitz; The Beat; BASF. Last-minute bookings: phone MW ad dept on 01-387 6611.

ON TOUR

MÖTLEY CRÜE
THE SINGLE
SMOKIN' IN THE BOYS ROOM
WITH
HOME SWEET HOME
(Remix)

SPECIAL LIMITED EDITIONS
3-TRACK 12" INCLUDES FREE TOUR POSTER ALSO AVAILABLE
2 INTERLOCKING SHAPED PICTURE DISCS
EKR33/T/PA/PB

MIKE RUTHERFORD
MIKE & THE MECHANICS
NEW SINGLE
SILENT RUNNING
(ON DANGEROUS GROUND)

AVAILABLE AS 7", 3-TRACK 12" & LIMITED EDITION SHAPED PICTURE DISC

wea
U8908/T/P

ELAINE PAIGE
NEW 7" SINGLE
FOR YOU · HE'S A DREAM
Plus 3-TRACK 12" SINGLE
FOR YOU · HE'S A DREAM
AND FIRST TIME EVER AVAILABLE AS A SINGLE,
ELAINE'S VERSION OF
DON'T CRY FOR ME
ARGENTINA

YZ52/T **wea**

NEWS

Talent the priority for shoestring Stiff

AFTER TWO years in the same boat as Island, Stiff is suddenly back to battling against the tide on its own.

From the company's new, rambling, converted-warehouse premises on the fringe of the City of London, Stiff MD Dave Robinson told *MW* news editor Jeff Clark-Meads of what he hopes the new year will hold.



DAVE ROBINSON: Back at first base.

many particular priorities for themselves that it is very difficult to get a definite statement out of them concerning the music.

"There are some quite political people there who have become executives and who are experts on how to put off anything dangerous or anything they don't agree with. You can make impassioned speeches but it is impossible to get any real change."

Real change for Stiff came at the very end of last year when it moved out of Island's headquarters, finally and physically severing their partnership. Robinson is adamant, though, that he jumped rather than being pushed. "I'm still on good terms with the people at Island. Chris Blackwell and I have been friends for years, but we haven't had dinner lately."

"We just felt that we should get out and Stiff is now starting afresh. We have a new start with our artists and a new start with our ambitions."

"It's true that we didn't come out of Island particularly flush, but we've got enough money to keep us going."

Long enough, Robinson hopes, for Stiff to take part in a punk-size revolution that he believes will hit in the next couple of years. And is he teasing or tantalising when he says Stiff could have two of the four bands that lead that revolution?

be classed with the majors because of its distribution agreement with EMI. Understandably, Robinson is not a subscriber to that view. "Distribution? What has that got to do with the independent record company scene? All we get from EMI is distribution and nothing else."

"In fact, Securicor actually do the distribution and in one envelope you can have a Stiff record, a Cherry Red record, an EMI record and a CBS record."

Robinson also has strong views on music industry lawyers — "They have started to base their fees on a percentage and they feel that their job is now in an A&R consultancy capacity" — and on the BPI council: "I have always found them very worthy and really trying but there are so

DAVE ROBINSON readily admits that Stiff isn't the richest record company in the world, but he also argues that cash in pocket isn't the most important factor in selling music.

The man with the baseball bat on his desk maintains that a company's strength — particularly an indie company — should lie in finding and nurturing new talent. He has no stomach for trying to out-bid another MD for a band's signature or for the spending of huge sums on promotions to back a record.

He says: "It can cost the majors £70,000 just to put a single out. A lot of people have got very smug."

"I just hate the smugness of the majors. People you know with their head together go to a major and within about 10 months they're coming out with the same old major cant."

There is an argument, generally voiced by other — less successful — indies, that Stiff should

American Commentary



Audio outlook flat

From BRIAN CHIN

NEW YORK: Although the compact disc continued to be a much-noted glamour product at the recent Consumer Electronics Show in Las Vegas, unit sales in every other category of audio hardware are expected to remain all but flat through this year.

According to Electronic Industries Association estimates for 1985 and 1986, one-brand component audio systems (including rack systems) will advance only marginally this year, with 1.7m units sold to dealers in 1986, compared with 1.6m in 1985. Compact audio system sales will fall by the same amount, with 1985 sales to dealers projected at 1.6m and 1986 sales estimated at 1.5m. Separate audio component sales are expected to hold about steady with 1.1m units sold in 1986, compared with 1m units in 1985. CD players will leap ahead to 1.5m units in 1986, from 850,000 in 1985.

Portable audio tape equipment, including radio/tape combinations, will gain slightly, with 31.5m expected to be sold this year, compared with 31m projected sales in 1985. Meanwhile, blank audio tape sales to consumer distribution will rise from 1985's 240m units to 250m units.

IN ANOTHER statistical breakout, Teen-Age Research Unlimited of Illinois reports that its survey of teenagers shows that total spending by the group was \$65bn in 1985, including 3m units of personal stereos, and yearly expenditures of \$1.5bn on pre-recorded video rental. TRU's research also showed teens listening to over nine hours of recorded music per week. Blank tape buying by teens, occurring in 34 per cent of the sample, was almost equal to the 39 per cent which reported buying records.

READERS AND Motown lovers should run, not walk, to the phone and have someone from the US send over *Where Did Our Love Go?*, Nelson George's searching, accomplished history of Motown — which culminates, as the title suggests, in the company's final move away from Detroit and the very environment that spawned great recordmaking.

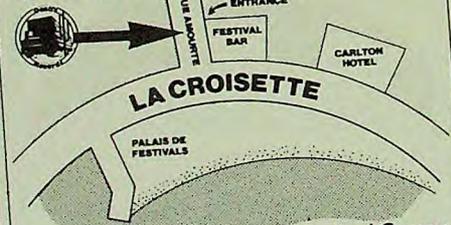
The St. Martin's Press book is full of the flavour of Hitsville's early days, as recalled by the musicians and singers rendered anonymous within the Motown hit machine. *Billboard* black music editor George incorporates all the fun trivia and nostalgia, but also draws out — in a profoundly moving journalistic synthesis — the human aspect (and cost) of the creative process that resulted in all those historic soul records.

AMERICAN AND international popular music have sustained two more losses in the deaths of Herb Magidson and Osvaldo Farres. Magidson, 79, who died on January 2 in Beverley Hills, penned the lyrics for Con Conrad's *The Continental*, which won the first Oscar award for best song in 1934. Among other Magidson compositions are *Enjoy Yourself (It's Later Than You Think)*, *Twinkle Twinkle Little Star* and *Here's To Romance*.

Cuban-born Farres, 83, who died in New Jersey just before Christmas, wrote several Latin-flavoured standards such as *Come Closer To Me*, *Perhaps Perhaps Perhaps* and *Without You*. His songs were recorded over the years by top stars including Bing Crosby, Frank Sinatra, Nat King Cole, Perry Como, Charles Aznavour and Maurice Chevalier.

GEOFF'S RECORDS INTERNATIONAL Ltd

While at MIDEM '86 visit us at our convenient location above the FESTIVAL BAR



Flat 108, Block A, 52 Residence Festival, Cannes
Telephone us now for appointment (93) 383560

for the *Swiftest Selling*
Records, Cassettes and Software

Owned label: **PLATINUM MUSIC**
looking to acquire exclusive licenses for 1986.

When in London visit us at:

UNIT 1, BAIRD ROAD, ENFIELD, MIDDLESEX EN1 1SJ
Telephone 01 804 8100 Telex 295944 GEOFFS G

When in Manchester visit us at:

5 WEST ASHTON STREET, STOWELL TECHNICAL PARK, ECCLES NEW ROAD,
SALFORD 5, GREATER MANCHESTER Tel. 061 736 5700

PLATINUM MUSIC HAS NO ASSOCIATION WITH PLATINUM RECORDS IN CERTAIN OTHER COUNTRIES

ISSN 0265-1548

A Morgan Grampian plc publication

MUSIC WEEK

Incorporating Record & Tape Retailer and Record Business.

Greater London House
Hampstead Road
London NW1 7QZ
Tel: 01-387 6611
Telex: 299485 MUSIC G

SUBSCRIPTION RATES:
UK £45, Eire £19.50, Europe \$108, Middle East, North Africa \$143, US, S. America, Canada, India, Pakistan \$168, Australia, Far East, Japan \$190

Subscriptions/Directory:
Jeanne Henderson,
Royal Sovereign House,
40 Beresford Street,
London SE18 6BQ.
Tel: 01-854 2200.

Printed for the Publishers by Pensord Press Ltd., Gwent. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Assoc. Ltd. and Audit Bureau of Circulation. All material copyright 1986 Music Week Ltd.

Music Week is sold on condition that the pages containing charts will not be displayed in such a way as to conceal any part of such pages and it may not be resold without the same condition being imposed on any subsequent purchaser.

EDITOR: David Dalton
DEPUTY EDITOR/
INTERNATIONAL MUSIC
PUBLISHING: Nigel Hunter
GROUP PRODUCTION
EDITOR: Danny Van Emden
NEWS EDITOR:
Jeff Clark-Meads

TALENT EDITOR: Chris White
SUB EDITOR: Duncan Holland
MUSIC VIDEO EDITOR:
John Best

RESEARCH: Tony Adler (manager),
Lynn Facey (assistant manager),
Janet Yeo, Gareth Thompson

CONTRIBUTORS: Jerry Smith,
Nicolas Soames, Alan Jones,
Barry Lazell, James Hamilton
US CORRESPONDENT: Ira Mayer,
c/o Presentation Consultants Inc,
2 West 45th St, Suite 1703, NYC
NY 10036. (Tel: 212 719 4822)

AD MANAGER: Andrew Brain
ASSISTANT AD
MANAGER: Kathy Leppard
AD EXECUTIVES: Phil Graham,
Tony Evans

CLASSIFIED MGR: Cathy Murphy
CLASSIFIED ASSISTANT:
Jane Norford

AD PRODUCTION MANAGER:
Karen Denham
PROMOTIONS EXECUTIVE:
Lise Barry
MANAGING DIRECTOR:
Jack Hutton
PUBLISHING DIRECTOR:
Mike Sharman

COMPACT disc DIGITAL AUDIO

- 1 **BROTHERS IN ARMS:** Dire Straits Vertigo/Phonogram
- 2 **ISLAND LIFE:** Grace Jones Island
- 3 **LOVE OVER GOLD:** Dire Straits Vertigo/Phonogram
- 4 **WORLD MACHINE:** Level 42 Polydor
- 5 **BE YOURSELF TONIGHT:** Eurythmics RCA
- 6 **SONGS FROM THE BIG CHAIR:** Tears For Fears Mercury/Phonogram
- 7 **PROMISE:** Sade Epic
- 8 **GO WEST:** Go West Chrysalis
- 9 **ICE ON FIRE:** Elton John Rocket/Phonogram
- 10 **THE DREAM OF THE BLUE TURTLES:** Sting A&M
- 11 **MAKING MOVIES:** Dire Straits Vertigo/Phonogram
- 12 **ONCE UPON A TIME:** Simple Minds Virgin
- 13 **FEARGAL SHARKEY:** Feargal Sharkey Virgin
- 14 **AFTERBURNER:** ZZ Top Warner Brothers
- 15 **LIKE A VIRGIN:** Madonna Sire
- 16 **EASY PIECES:** Lloyd Cole & The Commotions Polydor
- 17 **JENNIFER RUSH:** Jennifer Rush CBS
- 18 **PRIVATE DANCER:** Tina Turner Capitol
- 19 **HUNTING HIGH AND LOW:** A-ha Warner Brothers
- 20 **SONGS TO LEARN AND SING:** Echo & The Bunnymen Korova

Compiled by Music Week
Research © 1986

New companies prepare themselves for Midem week launches

Japanese acts hit UK

JAPANESE MUSIC is in line for a UK boost with the launch of three new labels. Behind the deal is LOE Entertainment, a company started 10 years ago and specialising in Anglo/Japanese recording, video, art and media projects both in London and Tokyo.

Japanese heavy rock music will be promoted on the new East Rock Records label, mainstream rock on the LOE label, and new age music (see *Music Week*, January 18) on Pan East Records. The first release is the heavy rock album *Cyclone* from Vow Wow on February 14, followed by four new age albums on Pan East in early April.

Heading the UK operation is John Pearson, ex-label manager for EG/Polydor, who says: "We're hoping the bands and their music will speak for themselves. A couple of years ago several major record companies made Japanese rock music their flavour of the month, but didn't stick with it long enough. The potential for Japanese rock music in the UK is enormous."

LOE is planning around eight album releases and 10 singles across its three labels during the next 12 months, and all releases on Pan East will also be released simultaneously on compact disc. The first 5,000 copies of the Vow Wow album *Cyclone* will include a free flexi-disc, and the chrome cassette equivalent will include an extra track.

Both the LOE and East Rock labels will be distributed through PRT, with Pan East going through Nine Mile and the Cartel.

LOE Records, 159 Broadhurst Gardens, London NW6 (01-328 6100).

News in brief...

NEW YORK: WEA International is launching an affiliate company in Switzerland, to be called WEA Records, S.A, writes Brian Chin. Heading the operation will be managing director Claude Nobs, who will report directly to WEA Europe president Siegfried E Loch.

Nobs had been founder and head of WEA's artist relations/video development office in Montreux. WEA's current Swiss licensee, Musikvertrieb, will continue distribution and marketing of WEA product from Zurich under direction from the Montreux office.

CONIFER RECORDS has launched its new nostalgia label, Happy Days, with two releases, Elsie Carlisle's *Talk Of The Town* and Crazy Weather by Billy Cotton and his Band. The albums mark what is to be a series of "popular but rare" nostalgia recordings and the albums will have a dealer price of £2.44.

SWEDISH INDIE label Mistlur has set up a UK office and has signed a distribution agreement with Nine Mile and the Cartel. First product is an album, *Field Of Fire*, from Richard Lloyd and the UK debut of Swedish band Imperiet. Mistlur is based at 35 Queen Anne Street, London W1M 9BF (01-631 1699).



DJM RECORDS has signed a new exclusive record licensing agreement for the Elton John catalogue with MCA Records for North America. The pact is for five years, and will enable MCA to release DJM's 12 Elton John albums on compact disc. Seen after the signing and commemorating a 16-year association between the companies are (from left) MCA Records international division president Lou Cook, DJM Records MD Stephen James and MCA Group president Irving Azoff.

Ex-Bronze acts for GWR

TWO EX-BRONZE acts, Motorhead and Girlschool, are to spearhead the new GWR Entertainment Corporation set up by Motorhead manager Doug Smith.

The bands, whose contracts have now been secured from Bronze, are signed to GWR Records, which is one of three labels under the umbrella organisation. Commercial product aimed at the singles market will be issued on Fifteen Records while the Home Run label will concentrate on back catalogues, compilations and rarities.

INSIDE →

- SINGLES CHART 17
 - ALBUMS CHART 28
- Airplay 14, 15. CD Chart 3. Classical 32. Disco news/chart 36, 34. Europarade 10. Indie news/chart 40, 38. LP Reviews 12, 30. Music On Video news/chart 10. Opinion 6. Publishing 30. Singles Reviews 10. Talent 8. US Charts 18, 27.

MR PAUL BOSTOCK

We thank all those kind people who have extended their sympathy to us in our bereavement, and acknowledge with gratitude the many floral tributes which were an expression of the respect and esteem people in the trade had for him.

GERALD & MARY BOSTOCK and WIFE BEVERLY and former wife LORRAINE and DAUGHTER JENNIFER

HERBERT OPPENHEIMER,
NATHAN & VANDYK
— SOLICITORS —

ENTERTAINMENT
MEDIA &
LEISURE GROUP

Brian Eagles heads our entertainment, media and leisure group. During MIDEM he'll be staying at the Majestic Hotel, Cannes.

HERBERT OPPENHEIMER, NATHAN & VANDYK

20 COPTHALL AVENUE, LONDON EC2R 7JH TELEPHONE 01-628 9611 TELEX 885240 CLIENT FAX: 01-638 2084 01-628 4729

NEWS

Line denies R2 crisis

NATIONAL PRESS reports last week of a crisis situation at BBC Radio Two were discounted by Frances Line, who was appointed head of music for R2 last year. Speaking to *Music Week*, she acknowledged that listening figures had fallen, but added that if they had increased, there would have been no press interest.

Line denied that the choice of journalist Derek Jameson in place of Ken Bruce from April 17 in the former Terry Wogan breakfast spot indicated any panic measures to save the situation. Questioned about disenchantment from R2 personalities Jimmy

Young and David Hamilton, she said both had contacted her to give their support for the new arrangements.

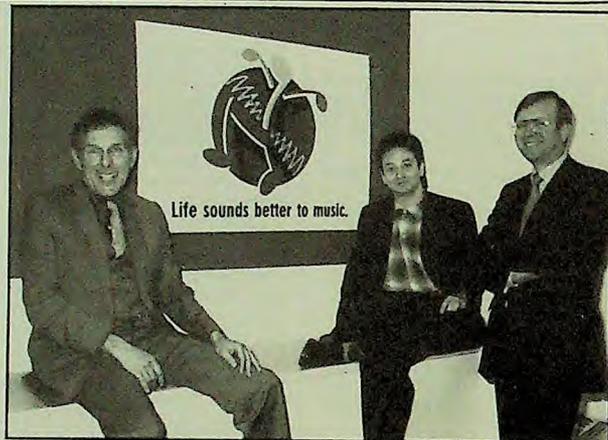
"Radio Two faces a lot of competition from breakfast TV, BBC local radio services and the ILR stations," said Line. "We may have lost listeners by playing material better suited to Radio One. But we are now concentrating on MOR in all its forms over a broad spectrum, with the emphasis on melody and excellence. There are over 22m people above the age of 45, and perhaps the youth market has been over-indulged."

Second Xmas for industry

FROM PAGE 1

her debut album, *Diamond Life: Tears For Fears' LP Songs From The Chair* went double-platinum in the US; and Phil Collins had a number one American hit with *One More Night*.

Huey Lewis & The News' album *Sport* has sold 8m units and the American band cracked the UK market last year with *The Power Of Love*. "They're a great rock and roll band, and by adding them to the show I believe we've given it a good balance," Arlon added. "We didn't want to pander too much to an American audience or a Japanese or Australian one for that matter. In any case although Huey Lewis is American, the band is signed to a UK company."



BPI CHAIRMAN Maurice Oberstein, director general John Deacon and generic ad campaign chairman Rob Dickens proudly pose by the "Life Sounds Better To Music" logo.

Airplay row drags on

THE COMPLEX legal wrangle between commercial radio and Phonographic Performance Ltd over payments for playing records on ILR has reached yet another inconclusive stage, with both sides claiming to be pleased at the outcome.

In a High Court hearing last week Mr Justice Harman remitted the case back to the Performing Right Tribunal for reconsideration of some key points in law on which the tribunal is judged to have erred.

Brian West of the Association of Independent Radio Contractors says that his members will be looking for a "substantial" reduction in the fees paid to PPL as a result of the court decision, though there could well be negotiations between the two parties before the tribunal sits again.

Further details of this latest round of the payment for airplay fight will be included in next week's issue.

CD dominates Electronics Show

From IRA MAYER
LAS VEGAS: Compact disc hardware dominated new product on

show at the Winter Consumer Electronics Show here January 9-12. Creating most interest, if not the most orders, was Sony's \$999 DiscJockey car system.

Featuring a changer that holds removable cartridges of up to six discs, the player is mounted in the car boot, with a remote control unit which attaches to the dashboard for making selections.

Options, as yet unpriced, include a specially designed tuner which is also permanently installed in the boot and operated from the single remote control unit.

Pistols' royalties — case settled*

A HIGH court battle over royalties between the Sex Pistols and manager Malcolm McLaren was resolved last week when McLaren handed control of his Glitterbest and Matrixbest companies to the surviving members of the band. The Pistols had sued for an estimated £1m in royalties tied up in the companies.

HARMONY

royalty systems & services for large & small firms

COMPUTER EXPRESS

69 Carter Lane EC4V 5EQ
01-248 5218

DOOLEY

UNDERLYING THE BPI's call for support for its generic ad campaign to woo back "lapsed" record buyers is the need for significant cash injections from all sectors of the business if the little note man is not to stumble early on. The equation "everyone will benefit, so everyone should contribute" seems to make sense... The race is on to release the UK's first commercially available CD single. *Jive's If You're Ready (Come Go With Me)* by **Ruby Turner** is currently four days ahead of *Island's Angelina* by **John Martyn** which is due on February 1. **Gallup**, faced with CD singles for the first time, has arbitrarily slapped a £4 upper limit on dealer price while awaiting a ruling from the BPI... Gallup came to the rescue of **Ken Crossley's** Ruislip Records who had £500 of gear pinched when his shop was broken into. One of the lads collared subsequently admitted to police that had it not been for the Gallup computer ringing the shop phone in the middle of the night and scaring them off, they would have removed a great deal more... **Greenpeace** is coming to the Albert Hall in April for a series of Sound Waves For Greenpeace benefit concerts and the tentative line-up already includes Big Country, Echo And The Bunnymen, Nik Kershaw, Madness and Thompson Twins... British drinking habits at Midem are obviously well known because a circular letter to UK firms from Belgium's **Antler Records** looks forward to meeting people at "the newt Midem"...

OPELIKA, ALABAMA, may sound like an unlikely candidate for one of the entertainment capitals of the world but that's the aim of **H D Norman Jr** who is launching a new worldwide high frequency stereo radio station — **NDXE Global Radio**. With a programme mix that will include live concerts as well as recorded music — totally different from the Voice of America, Radio Moscow or the BBC — he aims to capture an international audience... **Intrepid** (or is he just bonkers?) Virgin chief **Richard Branson** is planning another powerboat challenge to the Atlantic crossing record this summer... More than 300 people attended the Croydon funeral of session drummer **Graham Jarvis** who died of cirrhosis of the liver at the age of 35. Cliff Richard with whom he worked for 10 years, spoke during the service... **Hugh Padgham** the only Brit to be nominated in the best producer category in both the BPI and Grammy awards... We thank **PolyGram** for sending us half a dozen copies of their Christmas trading arrangements (last week!)... **Dave Robinson**, with his Stiff empire now based "on the fringe of the City" (though those who've been there would call it Hoxton), is critical of record companies here who sit back and wait for product to fall on their desks from American parents (can't think who he means), and he is enthusiastic about going out and finding a new Madness.

Conifer receives second writ from ex-MD

CONIFER RECORDS has received a second writ from former managing director John Deacon over the terms of his resignation from the company. Deacon, who quit Conifer in October 1984, is claiming £5,000. His first writ was issued in October last year (*MW* Oct 12).

PROMOTE YOUR BUSINESS AT THE BLACK MUSIC FAIR '86

THE BLACK EXPERIENCE ARTS PROGRAMME

THE IDEAL SITUATION HAS ARRIVED FOR EVERY BUSINESS, COMPANY, ORGANISATION AND INDIVIDUAL, ESTABLISHED OR OTHERWISE IN THE MUSIC INDUSTRY, TO DISPLAY THEIR PRODUCTS AND SERVICES AT THE PRESTIGIOUS BLACK MUSIC FAIR EVENT TO BE HELD ON 21, 22 AND 23 MARCH 1986. WE ARE OFFERING ATTRACTIVE QUALITY STALL SHOWROOMS AT PRICES EVERYONE CAN AFFORD. PUT YOUR BUSINESS ON DISPLAY BY CONTACTING US NOW AT, BLACK MUSIC FAIR (GLC RACE EQUALITY UNIT) ROOM 679, COUNTY HALL, LONDON SE1.

Tel 633 5824/7227.



BUSINESS BEHIND PERFORMANCE

MAGNUM MUSIC GROUP



TOP TEN



1 (→) RONNIE WOOD	'Cancel Everything'	TIBLC 2.034
2 (→) HALL & OATES	'Really Smokin'	TIBL 035
3 (→) MATCHBOX	'Going Down Town'	MFLP 034
4 (→) ALEXIS KORNER	'Testament'	TIBLC 2.026
5 (→) LORRAINE ELLISON	'Stay With Me'	BMFLP 025
6 (→) DENNIS BROWN	'Spellbound'	BMFLP 026
7 (3) JIMMY PAGE etc	'Smoke And Fire'	TIBLC 2.022
8 (→) FRANK SINATRA	'String Along'	MTM 014
9 (4) RICKY SKAGGS	'Family And Friends'	SDLPC 015
10 (→) SEDUCER	'Caught In The Act'	TIBL 016

NEW RELEASES

JORDANAIREs	Sing Elvis' Gospel Favourites	MFLP 033
MISSISSIPPI JOHN HURT	Shake That Thing	BMFLP 1.030
CHRIS FARLOWE	Out Of The Blue	TIBL 024
FLYING BURRITO BROS.	Live From Tokyo	SDLP 025
VARIOUS ARTISTS	Hollywood Cavalcade	MTM 016
VARIOUS ARTISTS	Thunderbolt Hard Rock	TIBL 999

Independent Distribution by SPARTAN

Enquiries: 0784-62426

Musical Chairs

AFTER EIGHT years at Stiff John Whyton is leaving to join Circa Records, the company set up by Ray Cooper and Ashley Newton as business affairs manager... Sue Thompson, creative services manager at WEA Records, who has been with the company for 11 years, has left to join her husband, Erskine Thompson, as a director at his Hot Licks group of companies which takes in promotion, publishing and management... Keith Swallow, formerly with Zomba, has joined Magnet Records as director of financial affairs... Paul Griff, a former member of Guys And Dolls, is now running Superwop Music... Gordon Birchall has taken over as head of the First Bell telephone sales operation and the First Strike promotion team... Three appointments at MCA: Steve Foord, previously assistant key accounts manager, as sales manager; Iain McLay from special projects manager to marketing manager and Jackie Giff to sales promotion manager... New representatives appointed at the Impulse Promotion Company: Kenny MacLeod (Scotland and North East), Andrew Morton (South Coast), Julie Young (Bristol and South West), Susan Maskell (East Anglia and Home Counties) and Joe McIlmurray (Northern Ireland). Ken Spencer and Kevin Rea have been promoted to Southern and Northern area managers respectively for Impulse's strike force. Mark Chapman has been promoted to distribution manager... Peter Haworth becomes national accounts manager at CBS from senior sales rep.



POLYGRAM EXECUTIVES got together to celebrate the worldwide signing of Andrew Lloyd Webber's new recording, *The Phantom Of The Opera*, which will open as a musical later this year, and the title track of which, featuring Sarah Brightman and Steve Harley, is climbing the Top 30. Pictured left to right, back row: Michael Kuhn (general council, PolyGram International), A J Morris (regional director, PolyGram Int.), Brian Broly of the Really Useful Company, Dick Asher (PolyGram US president) and David Fine (executive vice-president, PolyGram Int.); front, Richard Ogden (managing director Polydor Records UK), composer Andrew Lloyd Webber and Jan Timmer (president PolyGram International).



LEVEL 42 have signed a new worldwide deal with Polydor Records and frontman Mark King is pictured with PolyGram US president Dick Asher and UK chairman Maurice Oberstein following the re-signing. The group's latest album *World Machine* has just gone platinum in the UK.



SONGWRITER Mal Rushton (light jacket) poses with Avatar joint chairmen Jon Brewer and Robert Patterson and A&R manager Robert Starks after signing to the company.

Directory

RECENT MOVES: BBC Local Radio music adviser Angela Bond and assistant Sue Skinner to Room 203, Bank Buildings, Portland Place, London W1A 1AA (Tel: 01-580 4468, ext 3095, 01-927 5895 direct) from January 20... Glass Records to Linburn House, 342 Kilburn High Road, London NW6 (01-328 9521/624 0060)... Aura Records and Music to 274a King Street, London W6 0SP (01-741 3179)... Circa Records to 119 Preston Road, London W11 (01-243 0011/221 9101/221 9102).

Win a luxury weekend for two in Paris enter Cops' free competition NOW!



1st Prize: Luxury weekend for two in beautiful Paris, flying AIR FRANCE Club Class and staying at the sumptuous ★★★ de Luxe Hôtel PRINCE DE GALLES, just off the elegant Champs Elysees.

2nd Prize: A case of 12 bottles of MOET & CHANDON vintage champagne.

3rd/4th/5th Prizes: Fragrances by LORIS AZZARO of Paris.

COPS quality manufacturing services are offering all their U.K. Music industry colleagues the chance to win an unforgettable weekend for two in magical Paris, flying AIR FRANCE Club Class from Heathrow to Paris Charles de Gaulle airport and staying two nights mingling with millionaires at the famous ★★★ de Luxe class Hôtel PRINCE DE GALLES

Your trip to exciting, sophisticated Paris will include a day's sightseeing and, to help make it truly memorable, FF 1500 to spend as you will.

Alternatively, stay home and savour the delights of fine vintage champagne by MOET & CHANDON. A whole case could be yours as our second prize.

Three runner-up prizes of LORIS AZZARO fragrances.

Entry is free. All you have to do is answer the simple questions, fill in the rest of the coupon and mail to us by 20th January 1986 or hand to us at our MIDEM stand in Cannes by 28th January 1986. Remember, you must be employed in the U.K. music industry and

be 18 years old or over. The winners will be the first of the best answers out of the box at our MIDEM stand on 29th January 1986 at 12 Mid-day.

The judges' decision is final. No correspondence will be entered into. Only one entry per person. A full copy of the rules can be obtained upon application to COPS' offices.

Midem Stand No 21.07

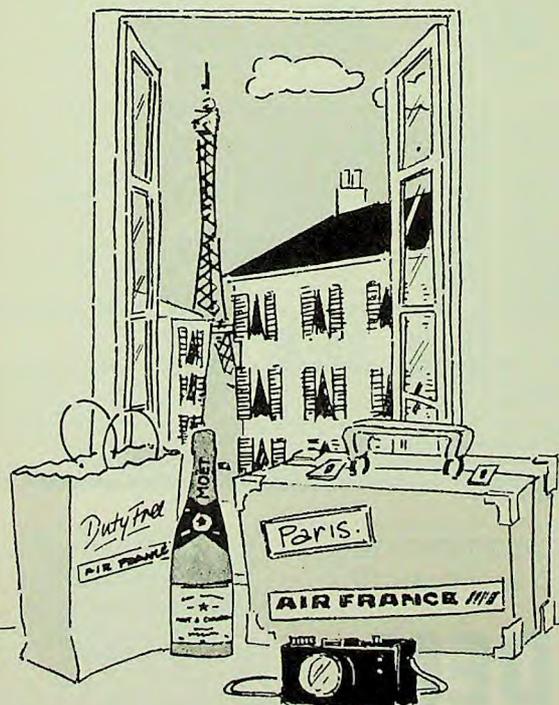
MAGICAL PARIS - COMPETITION ENTRY FORM

Please tick your answers:

- 1) What, within our industry, is "a mother"?
 - a. Matrice used to press records
 - b. Positive stage in metalwork processing between negative and stamper
 - c. A master tape in Mono
- 2) Which is heavier sleeve board?
 - a. 016
 - b. 400 gsm
- 3) What does © & © stand for?
 - a. Publishing and Copyright
 - b. Performance and Copyright
 - c. Pressing and Cassette
- 4) Lastly, suggest a name for a new Heavy Metal

rock group: _____
 NAME _____
 COMPANY _____
 ADDRESS _____
 TEL _____

I agree to the competition rules
 _____ Signature
 Please send me further details of COPS Quality Manufacturing Services C.3



PRESSINGS & LABELS · SLEEVES · CASSETTE DUPLICATION · COMPACT DISCS · PICTURE & SHAPED DISCS · FLEXIS
 The Studio · Kent House Station Approach · Barnmead Road · Beckenham · Kent BR3 1JD · Telex 916572 COPS G
 TELEPHONE 01-77-88-55-6

OPINION

Elton case: the lessons learnt

SAM SYLVESTER, an experienced lawyer in legal music matters who acted for the DJM group of companies in last year's dispute with Elton John, adds his thoughts to the legal position of the music industry following those expressed by John's Lawyer Frank Presland (MW January 11).

IN THE John/James case, the court considered, in effect, the legal chronology of the career of a very successful artist/composer from its inception, and reviewed the legal arrangements made against the prevailing industry practice. As a result, it appears that fundamental reconsideration must be given and an examination made of the contracts which have been accepted and acceptable in the industry. Indeed, so significant is the judgment, that much of the hitherto accepted established industry practice is now open to doubt. How does the publisher/recording company contract with the artist/composer? Certainly if

'So significant is the judgment, that much of the hitherto accepted industry practice is now open to doubt'

he is under 18 and almost certainly if he is over 18 and has not had some years of industry experience and legal advice, through a lawyer acting on behalf of the artist and experienced in the music field.

Relying on a parent's view of the agreement, as was done by James, is now not enough. Advising the artist to see a solicitor, as was done by James for the later agreements, may not be enough. Advising the parent and the artist to see a solicitor may avail the publisher and record company nothing if, years later, the now successful artist argues that the agreements made when he was unskilled and untried were unfair, notwithstanding the effort put in by the publisher and record company for him in the meantime.

Although in the John case, the court fully recognised the considerable contribution made to Elton's success by his publisher and record company, John, in fact, failed for other reasons in his attempt to recover his copyrights and masters, and failed in all his claims against Dick James personally.

What, then, is a fair agreement?

This is indeed difficult. We do know that the generally accepted views of the industry at the time the agreements were made that such agreements were fair, does not mean that the court will

necessarily agree. Even if, in effect, no better terms could have been obtained elsewhere in the industry.

The John/James publishing agreements were certainly as fair as any of their time according to independent expert advice.

While what is extremely unfair in an agreement should stick out like a sore thumb to all right thinking people, what is necessarily fair is not so simple to detect.

There are pointers now on the ground which were not available to the industry at the date the John/James agreements were made as to the length of the agreement, and the retention of the copyright. But, to borrow a phrase from another branch of the entertainment industry, the "seed money" for each new artist/composer is found from the profits of the past successful artist/composer, and unless the publishing/recording company can fairly retain sufficient profit for the next "unknown" in an industry where the investment in

How much is to be spent on promotion and is each penny (or only the pounds) first to be approved by the artist? What future for the catalogue deal? If it has a future, how is apportionment to be made among the "unknown" who, by reason of it, get their opportunity of overseas exploitation?

After all, it was the strength of the James catalogue that enabled the first overseas deals to be done for John and other unknowns, and that was one of the great advantages for the aspiring artist/composer going to the established publisher, whose success was attained by his judgment and skill.

There never has been in issue proper and fair accounting. The issue now is, can a publisher or recording company licence its own subsidiaries without, as it were, taking into account competing terms from outsiders, but not taking into account the fact that its subsidiary will do a better job more efficiently and may be prepared to invest more time and money than the competitors, whose interest in sub-licensed rights may be much less? That was the basis for the James sub-publishing.

From now on a conscientious publisher/recording company faced with this dilemma should first obtain the views (permission or better, written permission of the artist advised by his independent solicitors of experience in the music field) and if, after careful consideration of the fully disclosed facts by the publisher/recording company, written consent is given, then there should be no problems. This begs the question as to the time and money spent on obtaining consent to everything, which now appears to require it in the absence of a history of decided cases as what is and is not proper.

The heady days of the music industry of informal arrangements based upon trust between publishers and record companies on the one hand and artists and composers on the other have gone forever, and sadly with them, in some cases, a recognition of the risk taken and the contribution made by the publisher/recording company to the very considerable fortunes made by hitherto unknown artists in an industry where the failure rate so far exceeds the success rate.

Perhaps the irony of it all is that, in the John case itself, counsel of very considerable music business experience, who by the hearing had become a judge himself, advised John that his publishing agreements were indeed fair and proper. What has happened is the views of the law have changed, and the industry must keep up with them.



ELTON JOHN: the case continues to stimulate opinion

Piller from a different view

WE REFER to your article on the front page of the January 11, 1986 edition of *Music Week* regarding your report on the recent video piracy case in which our firm acted for a number of film companies against the defendant. We are of the opinion that the article did not present a fair picture of the result and we would respectfully draw your attention to the following points:

1. Our clients won the action by proving copyright in approximately 100 film titles and by proving that the defendant was a video pirate. Our clients were also granted an enquiry as to damages which we estimate will far exceed the £10,000 awarded to the defendant.
2. The apology tendered to the court by Tony Hoffman on behalf of our firm was in respect of one breach of the order resulting from the loss of 18 tapes from the basement storeroom of our premises, by a junior employee of the firm.
3. The article seems to imply that the order was wrongly served. This was just not so.
4. Whilst the defendant did close down the video library part of his business following the execution of the order, the library contained substantial numbers of pirate tapes. The judge also found that the defendant continued his manufacturing side after the execution of the order by the use of a "front man" and rejected the defendant's submission as to damages on that aspect.

In view of the long association of our firm with the music industry we felt it only right that we should bring these matters to your notice, in the hope that a correction will be printed.

HAMLIN SLOWE, Solicitors, Roxburge House, 273-287 Regent Street, London W1.

● **THE MAIN thrust of the article quite rightly centred on the judge's concern over the use of Anton Piller orders — widely used in audio anti-piracy — in what would otherwise have been a totally peripheral story for the music business. The article quite fairly pointed out that Chris Robinson was found to have pirated a large quantity of films, but also succeeded in another concurrent action. Your speculation as to damages will no doubt be vindicated or otherwise at a later date.**
THE EDITOR

1

NEW

SEE YOU AT MIDEM

ALPHA RECORDS

Please feel free to contact us at GRAND HOTEL or stand no. 19.12.

The editor welcomes all letters, but reserves the right to edit or shorten where applicable.

Send all letters to:
Music Week,
Greater London House,
Hampstead Road,
London NW1 7QZ.

Where to stay when you come to America

ascap
USA



Rolling Stones-PRS



Paul McCartney-PRS



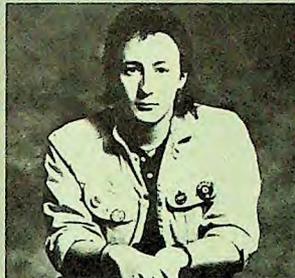
Phil Collins-PRS



Elton John-PRS



Michel Legrand-SACEM



Julian Lennon-PRS



Harold Faltermeyer-GEMA



Duran Duran-PRS



Corey Hart-CAPAC



Thompson Twins-PRS



Gilbert Becaud-SACEM



Dire Straits-PRS



Eurythmics-PRS



Charles Aznavour-SUISA



Culture Club-PRS



Maurice Jarre-SACEM

The above writers are among the members of foreign performing right organizations licensing their works through ASCAP in the USA.

ascap
American Society of Composers, Authors & Publishers

Home of Great Music.

Bringing new tidings of joy

A YEAR ago Floy Joy came out on top of a *Music Week* poll of some 40-odd music journalists as the band-most-likely-to-in-1985. And with a critically acclaimed — if severely under-bought — album and a near-hit single, *Until You Come Back To Me*, already under their belts, they seemed to have all but made it.

Since then, nothing. The buzz dissipated and the band almost disintegrated. But now they're back, with a new single, *Weak In The Presence Of Beauty*, an album on the way with the same name, a new singer and the tough task of shaking the shadow of the band-most-likely-to-in-1985, who didn't.

Only Mike Ward remains of the original nucleus, his brother Shaun having departed to pursue his own musical avenues. The immediate result of this is that the new material bears less the mutant-funk tag of their *Into The Hot* debut, and more a smooth soul-AOR veneer. This has lost them the friendship of fickle journalists (who never like what the public like as a matter of course), but is still a decent sized cut above much of what clogs the airwaves.

Floy Joy are quick to point out

that this classy veneer is just that, and that beyond it lie the spiky lyrical landscapes that first gave them a direct spiritual link with those Detroit masters of weirdness, Was (Not Was), whose *Don Was* produced both *Weak In The Presence* and *Into The Hot*.

"The new album is as abstract as the first one," says Ward. "But you've got to look a little below the surface, read the lyrics and listen to the album, then you'll get a complete picture."

But haven't people been de-trained from listening to the lyrics of soul through a lengthy heritage of extreme banality?

"Yes, but it never used to be that way. Look at Smokey Robinson. He's one of the greatest lyricists, and I think Was (Not Was) re-established a tradition of really brilliant lyrics. I realise that it's maybe not important to have a good lyric to have a hit record, but why not? Why stick with really banal clichés?"

Beats me. And Floy Joy contribute to the fight with songs of unemployment (*Penny In My Pocket*) and provincial violence (*Too Drunk To Funk*). I suggest that bands who can offer more than regurgitated pop fluff have a duty to do so.

"We're up against it all the

time," explains Ward. "But I couldn't do anything I didn't have some sort of belief in. I just couldn't do it."

Perhaps the greatest single change within the band, though — and the thing that has doubtless already alienated many one-time admirers is the departure of Carroll Thompson — *the voice of lovers rock*, considered by many to be Floy Joy — and the promo-

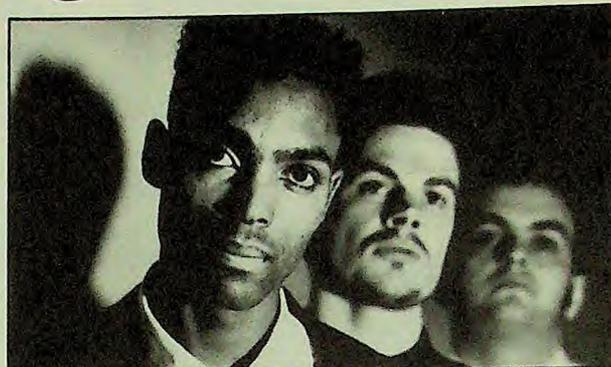
By
JOHN BEST

tion of the striking, angular looking Desy Campbell from backing singer/bassist to lead vocalist. It's not something that unduly worries them.

"Carroll's a great vocalist in her own field," says Campbell. "But I think she had a bit of difficulty grasping the concept of what Floy Joy were actively doing."

So Carroll left, and Desy became the sixth Floy Joy vocalist, but with one special difference; he was the first male.

"I'm dead keen on vocalists like Ronnie Spector," reveals Ward. "And I'd been trying to find a singer like that for four years.



FLOY BOYS, the new line up (left to right): Desy Campbell, Mike Ward and multi-instrumentalist Rob Clarke.

And then Desy joined the band — and it wasn't a case of consciously looking for a male vocalist — but he started singing and it was just right in the first person rather than through a girl."

Weak In The Presence Of Beauty would definitely sound wrong coming from a female vocalist.

"All the songs on this album would."

So Mike Ward has found his niche writing for his own gender and Desy Campbell is content to take the inevitable Carroll-was-

better flak, because he is still "touched inside" just to be singing in a band he loves so much.

Those who worry that the band have souled out, can take solace in the band's solemn promise that they never will.

Ward reckons there are four singles on the album, peppered with harder more bizarre elements. Laid back and uptight: something for everyone? Floy Joy, me and Virgin Records hope so.



THE ECSTASY of receiving a gold disc shows in the face of Lloyd Cole And The Commotions as Polydor marketing director Tim Read hands over the award for sales of their *Easy Pieces* album. Far right is band manager Derek McKillop.

Talent tips

Alternative Broadway

A NEW musical workshop will start in London early next month, prompted by US playwright and lyricist Lawrence Holofcener who "frustrated by the commercialism of Broadway" felt that there was more excitement coming out of the UK. He says: "I met dozens of composers here, most of whom were experienced in the pop field, wanted to write a musical, yet had little or no knowledge of how to go about it."

The 15-week Musical Workshop session starts next month at the London Central YMCA.

Further information from the YMCA director at 1 Whitehall Place, London SW1A 2HE. (0273 770401.)

THE SAVE Our Society Campaign has launched a competition, Musical Break, combining the musical world with the unemployed in the Midlands. The contest aims to give the winning band "the chance to become the new Duran Duran" and the first prize includes a week-long recording session abroad. Demo tapes, biogs and pictures should be submitted to:

Graham Thornton and Rickey McKay, Musical Break, 15 Albrighton House, Browns Green, Birmingham B20 1BG.

Chart newcomers

SUZANNE VEGA: *Small Blue Thing* (A&M Records A&MAM 294). US origin. Entered chart, January 18, 1986. Critically-acclaimed US singer, whose roots lie in New York's Greenwich Village, and following in the folk rock musical tradition of Joni Mitchell and Laura Nyro, debuts in the top 75 with a track from her chart album, *Suzanne Vega*.

Gardener's world

THE AVANT Gardeners, who released one EP on Virgin, have a new album *Are You Regular?*, featuring "humorous commercial rock and roll songs with a sprinkling of country and western". The band is now looking for a deal to licence to as many territories as possible. They have also featured on several compilation albums and have recorded Arnold Layne for an anthology of Syd Barrett covers, *Beyond The Wild Wood*, which is soon to be released by Dreamworld Records. The new LP was recorded at London's Elephant Studios.

Contact: Russell Murch, 79d Dorothy Road, London SW11 2JJ (01-223 6213).



FOLLOWING HIS UK tour which culminated in eight nights at Wembley Arena, Elton John was presented with a platinum disc by Phonogram managing director David Simone, to mark sales of more than 300,000 copies of his *Ice On Fire* album.

MERCHANDISING '86

Our spring-time look at who's who and what's what in merchandising.

Unveil your spring collection in *Music Week's* March 1st issue.

To advertise 'phone
Tony Evans on
01-387 6611

The British Record Industry Awards

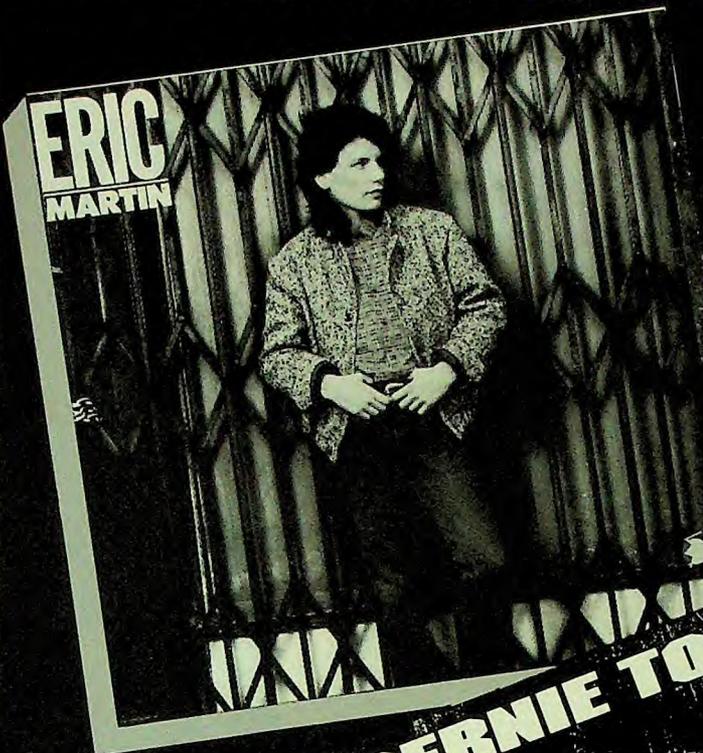
IN AID OF THE NORDOFF-ROBBINS
MUSIC THERAPY CENTRE

Grosvenor House Hotel,
Monday February 10, 1986

YOUR LAST CHANCE
TO RESERVE AN ADVERTISEMENT
IN THE SOUVENIR BROCHURE

RING NOW ON
01-387 6611

Reasons to be cheerful



1

MFN 57 ERIC MARTIN
"ERIC MARTIN"
includes the single "Information" KUT 119



2

RAWLPOLO BERNIE TORME
"BACK WITH THE BOYS"
RAWTC010 CASSETTE
(INCLUDES 6 PREVIOUSLY
UNRELEASED RECORDINGS)

ALSO WORTH STOCKING:
(C)ZEB1 "Electric Gypsies"
MZEB3 "Live" (mid price)
(C)ZEB6 "All around the world"



3

APK12 VENOM OFFICIAL BOOTLEG
(LIVE)
APKC12 CASSETTE

OTHER POPULAR TITLES INCLUDE:
NEAT1002 "WELCOME TO HELL"
NEAT1005 "BLACK METAL"
NEAT(C)1015 "AT WAR WITH SATAN"
NEAT(C)1024 "POSSESSED"

all successfully distributed by Pinnacle Records 0689 73144

MUSIC ON VIDEO

MUSIC Video

	Description (tracks) Timings/Rec. Retail Price	
1	1 MADONNA: The Virgin Tour Live (10 tracks) 50min £19.95	WEA Music K 38355
2	2 PAUL McCARTNEY: Rupert & The Frog Song Animation (3 tracks) 26 min £9.95	Virgin VVC 09
3	3 U2: The Unforgettable Fire Compilation (5 tracks) 50 min £14.95	Island Pictures/Lightning LUV2
4	4 WHAM!: Wham '85 EP (3 tracks) 19 min £9.95	CBS/Fox 307530
5	5 DURAN DURAN: Arena Music Concert Video (10 songs) 60min £14.95	PMI MKP 241092
6	8 THE STYLE COUNCIL: What We Did The Following Year Compilation (12 tracks) 50 min £14.95	PolyGram 041 3222
7	10 KATE BUSH: The Single File Compilation (12 tracks) 50 min £14.95	PMI MVP 99 10312
8	7 WHAM!: The Video EP (3 tracks) 19 min £9.95	CBS/Fox 307530
9	9 QUEEN: Greatest Flx Compilation (17 tracks) 60min £14.95	PMI MVP 99 10112
10	9 NOW, That's What I Call Music Video 6 Compilation (19 tracks) 1hr 17 min £6.99	Virgin/PMI MV NOW 6
11	6 QUEEN: Live In Rio Live (16 tracks) 34 min £14.95	PMI MVP 99 10792
12	12 THE CLASH: This Is Video Clash Compilation (11 tracks) 30 min £14.95	CBS/Fox 725251
13	20 GENESIS: Live — The Mama Tour Live (10 tracks) 3hr 42min £19.95	Virgin/PVG VVD 090
14	13 IRON MAIDEN: Live After Death Live (14 tracks) 1hr 30min £16.95	PMI MVN 99 10942
15	17 PRINCE & THE REVOLUTION: Double Live Double Cassette Package (16 tracks) 1hr 25 min	PolyGram 041 3082
16	16 THE DOORS: Dance On Fire Compilation (16 tracks) 1hr 50min £19.95	CIC VHR 1182
17	22 DIRE STRAITS: Alchemy Live Live (10 tracks) 1hr 20min £19.95	PolyGram 045 0932
18	24 JOHN LENNON: Imagine — The Film Compilation (16 tracks) 1hr 14 min	PMI MVP 99 11012
19	23 PAUL YOUNG: The Video Singles Compilation (5 tracks) 20min £14.95	CBS/Fox 616550
20	14 TEARS FOR FEARS: Scenes From The Big Chair Documentary (15 tracks) 1hr 30min £19.95	PolyGram 0412912
21	18 U2: Live "Under A Blood Red Sky" Live (12 tracks) 51min £19.95	Virgin/PVG VVD 045 PVG
22	RE DAVID SYLVIAN: Steel Cathedrals Short Film, 29min £9.99	Virgin Records/EMI VRSCL 1
23	11 TINA TURNER: Private Dancer Tour Live (13 tracks) 50min £14.95	PMI MVP 99 10852
24	15 DEPECHE MODE: Some Great Videos Compilation (10 tracks) 46 min £19.95	Virgin/PVG VVD 103
25	25 KING: From Steps In Time To Bittersweet Compilation (5 tracks) 25 min £14.95	CBS/Fox 040456
26	27 ELVIS PRESLEY: '68 Comeback Special Live (23 tracks) 1hr 16 min £14.95	Virgin/PVG VVD 052
27	26 AC/DC: Fly On The Wall Compilation (5 tracks) 32 min £13.75	Atlantic 750182
28	21 BILLY IDOL: Vital Idol Compilation (6 tracks) 26 min £14.95	Chrysalis CV316
29	RE ERIC CLAPTON: Live 85 Live (14 tracks) 1hr 20min £19.95	PolyGram 041 3002
30	RE LED ZEPPELIN: The Song Remains The Same Live (9 tracks) 2hr 7min £19.95	WHV FEV 61289

Compiled by Music Week Research © 1986



The Kid's play hour

KID CREOLE And The Coconuts — Live: The Leisure Tour is an hour-long record of the group's "extravaganza" of a show as performed at Le Zenith in Paris as part of the group's European tour last year. It is released next Thursday (30) by Embassy to coincide with the band's latest single, Caroline Was A Drop Out, which forms the finale to the video. Making up the track listing of 12 are: Don't Take My Coconuts, Male Curiosity, Table Manners, Mr Softie, Laughing, Mona, Lifeboat Party, Indiscreet and hits Annie I'm Not Your Daddy and Endicott. Live: The Leisure Tour was directed by Peter Orton and Produced by Phillip Goodhand-Tait. Catalogue numbers are EV 1229/EB 1229, and the dealer price, £13.50.

Live and well in London

TRILION PICTURES has recently completed the fourth series of Live In London for TV broadcast in the near future, taking the total number of shows filmed now to well over 60. Bands filmed were: Tokyo Blade, Warlock, The Sinatras, Danielle Dax, The Bruce Foxton Band, Wendy O'Williams, Judie Tzuke, Venom and UFO. And in keeping with the tradition of the best of the series being later made available on video, commercial releases of UFO and Wendy O'Williams are already in the bag, and Trilion points out that the rights to the rest are still up for grabs. Production has recently begun for a similar Live From Los Angeles series, as well as other specials from major cities around the world. And both Brian Dunham and Steve Webber from Trilion is currently attending Midem with a brief to seek out both major and emerging talent from around the globe for featuring in later programmes.



NOT A music vid as such, but produced by Motown boss Barry Gordy, with Prince protege Vanity (above) as co-star, is kung-fu-disco movie The Last Dragon, which is just out on CBS/Fox Video at a dealer price of £34.95. The soundtrack includes De Barge and Stevie Wonder.

THE IMPACT! video compilation of indie bands featured in last week's page is being distributed by Red Rhino and the Cartel.

SINGLES

Reviewed by JERRY SMITH

THE DAMNED: Eloise (MCA GRIM(T) 4, PolyGram). The Damned do to this Paul and Barry Ryan classic what they did to the Beatles' Help in 1976. A riotous version done in their inimitable style and should push them towards the top of the charts.

JBs ALLSTARS: The Alphabet Army (2 Tone/Chrysalis CHS TT (12)29, PolyGram). Bubbling Sixties style soul number from the band led by former Special's drummer Brad (JB) Bradbury. Featuring a passionate vocal from Dee Sharp, it should pick up both radio and club plays.

JANE WIEDLIN: Blue Kiss (IRS/MCA IRM(T) 1907, PolyGram). The debut solo release from former Go Go. An energetic dance beat based pop song featuring her fragile, quivering voice, which is also the title track to her forthcoming album.

VICIOUS PINK: Take Me Now (Parlophone (12) PINK 3, EMI). Steamy dance track sure to gain plenty of exposure. A passionate, breathy vocal combines well with the excellent synth dominated backing, all within a crisp production.

RUBY TURNER: If You're Ready (Come Go With Me) (Jive JIVE (T) 109, PRT). Renowned session singer turns in an excellent soulful number with help from respected guitarist Jonathan Butler and production courtesy of Billy Ocean. Commercial enough to pick up wide exposure.

BILLY OCEAN: When The Going Gets Tough, The Tough Get Going (Jive JIVE (T) 114, PRT). Very slick UK pop number taken from the forthcoming film The Jewel Of The Nile. Lacks substance and is barely saved by

Chart certs

MADNESS: Sweetest Girl (Zarjazz/Virgin JAZZ 8 (12), EMI)
SIMPLE MINDS: Sanctify Yourself (Virgin SM 1 (12), EMI)

Ocean's strong vocal performance.

JELLYBEAN: Sidewalk Talk (EMI America (12) EA 210, EMI). Famed producer John "Jellybean" Benitez recruits former beau Madonna to write and sing backing vocals on this, his debut single. As expected it is a polished dance number, but is unlikely to appeal outside of the clubs.

DOUG E FRESH: Just Having Fun (Streetwave (M) KHAN 64, PRT). Recorded before Fresh teamed up with the Get Fresh Crew, this standard electro rap track lacks the style and invention of The Show, even if he is The Original Human Beat Box.

ANGEL CHORUS: Devil On My Shoulder (10/Virgin TEN 90 (12), EMI). Former members of the now defunct Savage Progress release this exotic dance track as their debut single. The combination of a distinctive vocal, a memorable chorus and the Zeus B Held production, should ensure attention.

Please send any singles for review direct to Jerry Smith, rather than c/o Music Week, at the following address:
Jerry Smith,
7 Ranelagh Garden Mansions,
Ranelagh Gardens,
SW6 3UG.

THE MIGHTY LEMON DROPS: Like An Angel (Dreamworld DREAM 005, Rough Trade/Cartel). An excellent EP of bright, spiky pop tunes showing a definite Sixties undercurrent, especially with the Jim Morrison-like vocals. Has the most powerful, jagged guitar since Wah! Heat and they are definitely a band to watch.

PRINCESS TINYMEAT: A Bun In The Oven (Rough Trade RT 163, Rough Trade/Cartel). More esoteric disharmony from Binti, the former drummer with the Virgin Prunes. Is the follow up to last year's Slobland's single with a censored sleeve and is unlikely to win any new fans.

RAW-HO: Be Me (Roare Z 2222, MIS/EMI). A punchy, driving single that has a distinctive rockabilly edge to it, with reverberant guitar and vocals. With the rolling rhythm section they produce an energetic modern sound.

OPAL: Northern Line (One Big Guitar OBG 002 T, Pinnacle/Making Waves). An intriguing EP from this new band formed by David Roback, (who used to be in the Rain Parade). Features a range of material from the laid-back country of Northern Line, to the late night blues of Empty Bottles, to the dated, psychedelic meandering of Soul Giver.

DOUBLE: The Captain Of Her Heart (Polydor POSP (X) 779, PolyGram). Not a version of the classic number, but that rare thing, a Euro-pop song that doesn't rely on a tasteless disco beat. Instead a sparse arrangement of synths and a recurring piano motif is competently put together behind a dramatic vocal.

EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	3	12	NIKITA, Elton John
2	1	14	TAKE ON ME, A-Ha
3	2	9	I'M YOUR MAN, Wham!
4	5	8	SAY YOU, SAY ME, Lionel Richie
5	6	11	A GOOD HEART, Feargal Sharkey
6	10	4	WEST END GIRLS, Pet Shop Boys
7	4	8	IN THE HEAT OF THE NIGHT, Sandra
8	8	16	THE POWER OF LOVE, Jennifer Rush
9	9	3	JEANNY, Falco
10	18	3	BROKEN WINGS, Mr. Mister
11	7	19	PART-TIME LOVER, Stevie Wonder
12	11	7	SAVING ALL MY LOVE FOR YOU, Whitney Houston
13	24	3	RUSSIANS, Sting
14	14	26	INTO THE GROOVE, Madonna
15	17	12	DESTINY, Jennifer Rush
16	16	6	ALLES WAT ADEMT, Rob De Nijs
17	30	2	PICTURES IN THE DARK, Mike Oldfield
18	19	14	ALIVE AND KICKING, Simple Minds
19	13	6	SUN CITY, Artists United Against Apartheid
20	26	2	BAD BOY, Den Harrow
21	22	11	ELECTION DAY, Arcadia
22	27	3	HALLI HALLI HALLO, Johnny Reimar
23	25	8	JE TE DONNE, Jean J. Goldman & M. Jones
24	NEW	NEW	THANK YOU VERY MUCH MR. EASTWOOD, Dermot Morgan
25	34	12	RIGTIGE MAEND, TV-2
26	29	6	ET TU DANSES AVEC LUI, C. Jerome
27	NEW	NEW	LONELY BOY, Johann K.
28	NEW	NEW	THE SUN ALWAYS SHINES ON TV, A-Ha
29	36	2	HIT THAT PERFECT BEAT, Bronski Beat
30	32	4	EN L'AN 2001, Pierre Bachelet
31	31	17	CHERI CHERI LADY, Modern Talking
32	NEW	NEW	QUESTIONI DI FEELINGS, R. Coccianta & Mina
33	NEW	NEW	OP PA FAR'S HAT, Walter & Carlo
34	37	2	PAPA CHANTEUR, Jean-Luc Lahaye
35	33	8	GAMBLER, Madonna
36	NEW	NEW	P-MACHINERY, Propoganda
37	NEW	NEW	SUGAR SUGAR, Lorella Cuccarini
38	NEW	NEW	WALK OF LIFE, Dire Straits
39	35	4	CANTINERO DE CUBA, Sergio Y Estibaliz
40	28	6	BA BA BANKUBERFALL, Allg. Verunsicherung

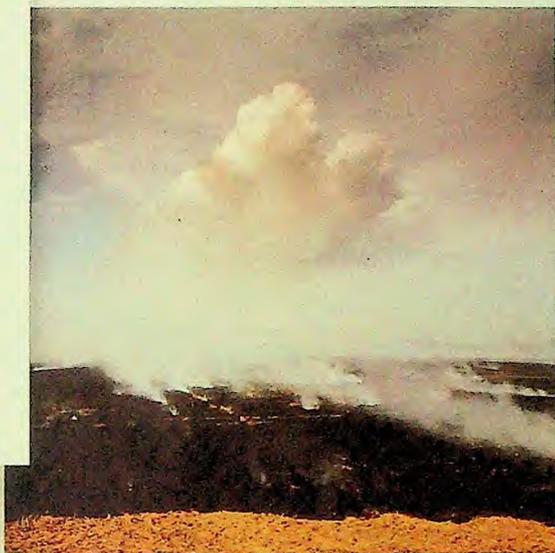
Key: A — Austria, B — Belgium, CH — Switzerland, D — West Germany, DK — Denmark, E — Spain, F — France, GB — United Kingdom, I — Italy, NL — Netherlands, IRE — Ireland
Compiled from 11 national charts by Trans-Radio, Hilversum, Holland.

LANDSCAPE

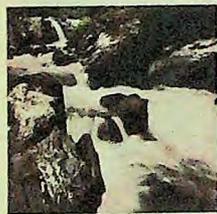
• s e r i e s •



MOON



JOHN THEMIS ATMOSPHERIC CONDITIONS



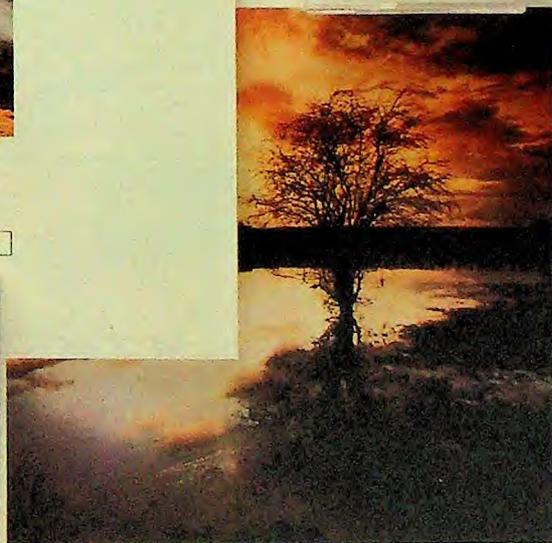
DASHIELL RAE
SONGS WITHOUT WORDS



STANDING STONES
A NEW AGE COMPILATION



JOHN THEMIS
ATMOSPHERIC CONDITIONS



TOM NEWMAN ASPECTS



DASHIELL RAE
SONGS WITHOUT WORDS



STEPHEN CAUDEL
WINE DARK SEA

NEW AGE MUSIC IS A NEW EXCITING MUSICAL DEVELOPMENT THAT APPEALS TO THOSE WITH MODERN VALUES AND TASTE FROM ENO TO ELGAR. INSTRUMENTAL IN MOST INSTANCES IT FOLLOWS THE CLASSIC TRADITIONS OF BEING ABLE TO EVOKE ATMOSPHERE AND EMOTION THROUGH THE PLAYING OF INSTRUMENTS

All available on album cassette and compact disc
Albums include a sixteen page booklet
Heavy duty polywrap with heavy weight embossed sleeve

Available from Coda Records, The First British New Age Label
Distributed by: WEA, Order Desk Telephone No: 998 5929

*Is a Beggars Banquet Communication Limited Label

AVAILABLE THIS MONTH	ALBUM	CASSETTE	COMPACT DISC
Atmospheric Conditions* John Themis	NAGE 1	NAGE C1	NAGE 1CD
Bayou Moon Tom Newman	NAGE 2	NAGE C2	NAGE 2CD
Classic Landscape Tim Cross	NAGE 3	NAGE C3	NAGE 3CD
Songs Without Words Dashiell Rae (Piano Solos)	NAGE 4	NAGE C4	NAGE 4CD
Standing Stones A New Age Compilation	NAGE 5	NAGE C5	NAGE 5CD
AVAILABLE NEXT MONTH			
Wine Dark Sea Stephen Caudel	NAGE 6	NAGE C6	NAGE 6CD
Aspects Tom Newman	NAGE 7	NAGE C7	NAGE 7CD
AVAILABLE FOLLOWING MONTH			
Voices Claire Hamill	NAGE 8	NAGE C8	NAGE 8CD
Eddie Hardin (Piano Solos)	NAGE 9	NAGE C9	NAGE 9CD
Country Airs Rick Wakeman (Piano Solos)	NAGE 10	NAGE C10	NAGE 10CD

* Contains tracks from Coda 3 and Coda 10

LP REVIEWS

• General

JAMES TAYLOR: That's Why I'm Here. CBS 25547. **Producer:** artist/Frank Filippetti. The voice is unmistakable in its warmth, comfort and ease, although maybe the songs themselves aren't so compelling. Features the usual endless list of contributing friends including J Mitchell, G Nash, D Henley. Pleasant and familiar: nothing more or less.

ALEXEI SAYLE: Panic. CBS 26767. **Producer:** Chas Jankel. Comedians unerringly seem to harbour musical ambitions and this proves that even alternative comedians shouldn't try it lightly. Panic is pointless: the musical pastiches aren't funny and some of the material is positively ancient.

RALPH McTELL: At The End Of A Perfect Day. Telstar STAR 2265. Sixteen-track compilation of favourites by McTell including his own Streets Of London and England, the traditional Beautiful Dreamer, and gentle versions of other songs like James Taylor's You've Got A Friend and Roger Whittaker's The Last Farewell. Should enjoy a long shelf life.

CHRIS FARLOWE AND THE THUNDERBIRDS: Out Of The Blue. Thunderbolt THBL 024. Not a Sixties re-issue but a fine new recording, produced by Mike Vernon, and proving that Farlowe is still in great voice. He tackles a mix of blues and soul songs to great effect. Farlowe will be promoting the album with a string of live dates.

LABI SIFFRE: The Labi Siffre Collection. Conifer CFRC 506. Siffre has vanished from the music scene seemingly, but this Conifer release showcases some of his best-remembered songs from the early Seventies including (Just) A Little More Line, It Must Be Love and Crying Laughing Loving Lying.

PALLAS: The Wedge. Harvest SHVL 850. **Producer:** Mick Glossop. Stirring, good quality pomp from the act whose debut LP The Sentinel nudged the Top 40. The Wedge is far classier, more melodic and less ponderous than its predecessor and should gain a wider audience, especially as it features the infectious single, Throwing Stones At The Wind (which could be followed by either Dance Through The Fire or Win Or Lose). A two-month tour progresses through February and March. Labelmates Marillion cracked open the market which is ready for others to join. Top 50.

• Indies

VARIOUS: Signature Tunes. Cocteau Records JC 13. **Distribution:** Pinnacle. The first sampler from the label which goes its own way, releasing quality material often on a "per project" basis rather than to long-term contract. The main attraction will be Cocteau boss Bill Nelson's own tuneful meanderings (although he has been quite prolific recently), but the contributions from jazzists Man Jumping, YMO's Yukihiko Takahasi, Flock Of Seagulls, Richard Jobson (singing with Nelson) and more are worth savouring. Catalogue item which should be pointed out to Nelson fans.

THE BUSINESS: Saturday's Heroes. Harry May Records. **Distribution:** Red Rhino/Cartel. The nth line up of the one-time Oil-sters turn up with an LP of the expected Cockney Sparrer-style anthems of rucks and ale. Too little too late.

THE LEATHER NUN: Alive. Wire Records. WRLP 002. **Distribution:** Nine Mile/Cartel. Ultra-heavy alternative black leather music from Swedish band currently acquiring a cult audience in the UK for their blurring of punk and metal. Sung in English and recorded live.

VARIOUS: The Zap Club. Zap Records. ZAP 001 LP. **Distribution:** Rough Trade. Compilation of 14 tracks recorded live at Brighton's "alternative arts" venue. Some of the acts are dire (Vagabond Kings Of England, Little Green Hondas, Big Ma Maghee) some are okay (comedians John Dowie and Peter Mc Carthy and Yazooists Gug & Julie) and some display the glint of potential (Uuugh!) There are even a couple of names in Robin "Pop Musik" Scott and Kathy Acker, but essentially a local interest venture.

GARY GLITTER: Always Yours. Dojo. DOJO LP 20. **Distribution:** Nine Mile/Cartel. Glitter continues to hang on to a residue of fans through some perverse kitsch value, but most will already have most of what's to be found here on the superior Leader LP. And the fact that these are live versions — and bad ones at that — supplemented by a few dodgy latter day studio recordings, makes small odds.

VARIOUS: The Cutting Edge. Razor. RAZ 516. **Distribution:** Pinnacle. Mod compilation matching known outfits such as The Purple Hearts, The Blades and Squire with others less familiar — San Diego's Manual Scan, Canada's Beat Direction and Jersey's Risk. Sounds thin and dated, but sizeable potential market remains in today's multiply fractured youth scene.

VARIOUS: This Time You've Gone Too Far. Human Records. HUMAN 001. Ten-track compilation of hopeful South Midlands bands, and an odd title considering the safe nature of what's to be found within. Most of the contributions are in the adult male rock/pop mode, and reach a level of competence that while not bad is in no way memorable either. Only 100 days try something different with their Cocteau-ish Countryman. Local interest.

• Golden oldies

VARIOUS: 50 Fabulous Million Sellers. Warwick Records WW 1003.

VARIOUS: Hit Action. Warwick WW 100.

VARIOUS: Yesterday When We Were Young. Warwick WW 1002.

NEW REFLECTIONS ORCHESTRA: Warwick WW 1004. WARWICK has recently moved into the lucrative box-set market and these initial releases show the wide range of music featured. Yesterday When We Were Young covers four decades of music — the Thirties are represented by the Phil Green Orchestra, and the Forties numbers are original recordings by the great dance bands of the day including Roy Fox, Jack Hylton, Ambrose and Joe Loss. The Fifties are represented by such Decca names as Vera Lynn, Dickie Valentine, The Beverley Sisters, Lita Roza and Joan Regan. 50 Fabulous Million Sellers and Hits Action are much more contemporary, featuring late Seventies/early Eighties hits licensed from labels like CBS, A&M and Jive — artists include Paul Young, Nena, Earth Wind & Fire, Shakin' Stevens, The O'Jays, Bonnie Tyler, Elkie Brooks, Billy Ocean, Wham!, Dead Or Alive and Styx. Sounds Beautiful by the New Reflections Orchestra is very much an easy-listening set featuring popular TV and film themes, and the music of Lionel Richie, Burt Bacharach, Henry Mancini and Lennon & McCartney. Each set has a bargain £6.99 tag.

*** (each set)

• CD—only

COCTEAU TWINS: The Pink Opaque. 4AD. CAD 513CD. **Distribution:** Rough Trade/Cartel/Pinnacle. The first venture into the format from a label whose entire output must be more suited to CD than almost any other. A compilation — out on vinyl in the US — featuring Pearry Dewdrops' Drops, Aikea-Guinea, Millimillenary, From The Flagstones, Wax And Wane, and others from all points of their career. One of the first big-selling indie CDs.

WHOLESALE IMPORT AND EXPORT COMPANIES

OVERSTOCK SPECIALISTS IN RECORDS & TAPES
VIDEO GAMES, COMPUTER SOFTWARE AND
HARDWARE



RECORDS LIMITED

AND



INTERNATIONAL LIMITED

Unit 11, Latimer Road Industrial Estate, London W10 6RG
Telephone: 01-960 7525/7494/7401/7346
Telex: 291989 DYNREC G.

IN FACT WE BUY AND SELL
ANYTHING AND EVERYTHING

Our motto is
"We aim to please"

CONTACT AT MIDEM
ROOM 55, HOTEL LE FOUQUET'S
2, Rd. POINT DUBOIS D'ANGERS
TEL: (93) 387581

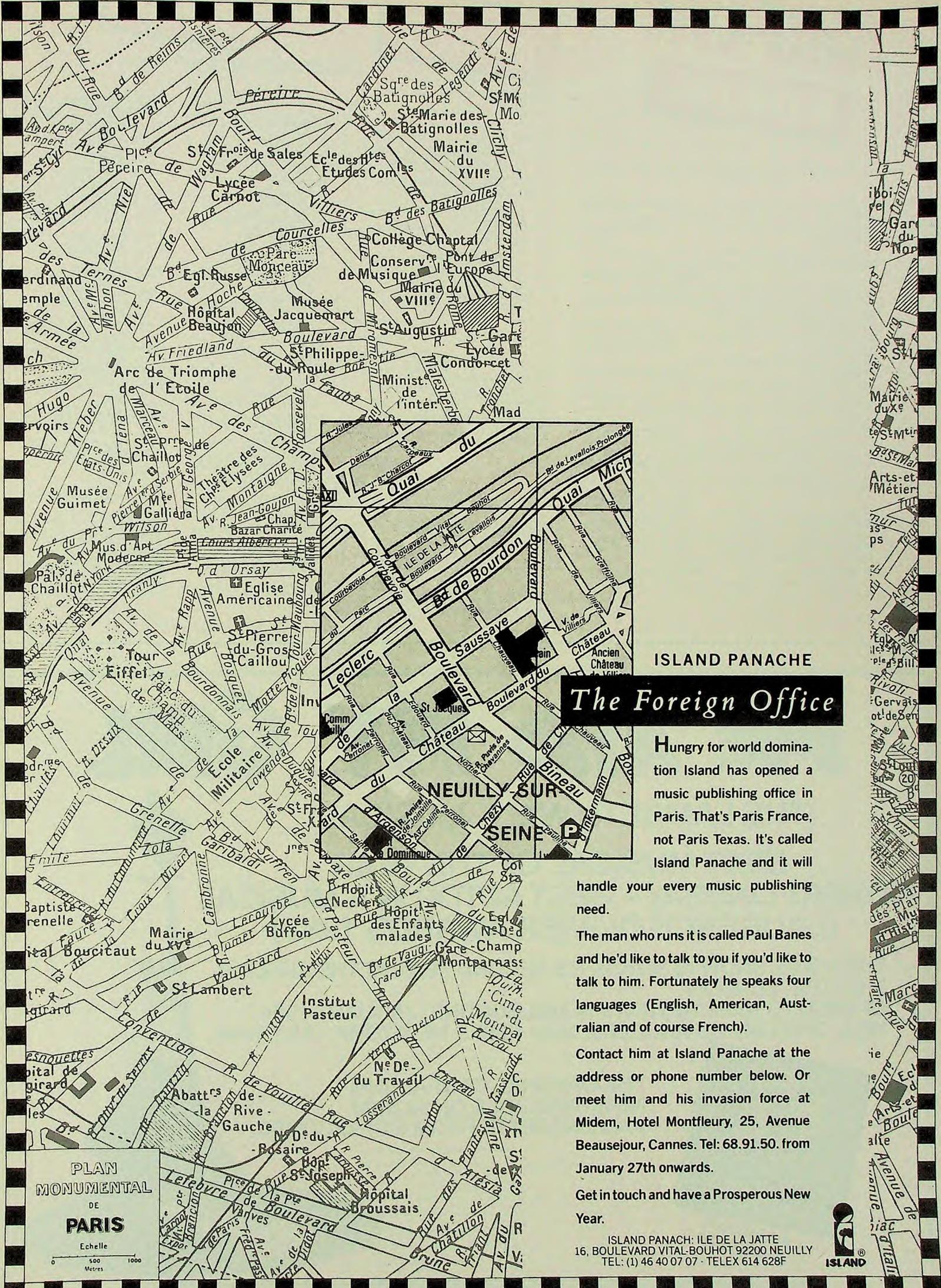
NEAT RECORDS
REPRESENTING HOT METAL/ROCK BANDS
On vinyl and video!

WAR FARE
ADMIRAL
war machine

AVENGER
TYSONDOG

BRINGING TOMORROWS METAL MUSIC TODAY

MIDEM '86 Stand No. 19. 06 Tel: 3162
NEAT RECORDS, MUSIC & VIDEO (D.W.E. Ltd.)
71 High Street East, Wallsend, Tyne & Wear, England Tel: (091) 2624999 Telex 537681 ALWRLD-G



ISLAND PANACHE

The Foreign Office

Hungry for world domination Island has opened a music publishing office in Paris. That's Paris France, not Paris Texas. It's called Island Panache and it will

handle your every music publishing need.

The man who runs it is called Paul Banes and he'd like to talk to you if you'd like to talk to him. Fortunately he speaks four languages (English, American, Australian and of course French).

Contact him at Island Panache at the address or phone number below. Or meet him and his invasion force at Midem, Hotel Montfleury, 25, Avenue Beausejour, Cannes. Tel: 68.91.50. from January 27th onwards.

Get in touch and have a Prosperous New Year.

ISLAND PANACHE: ILE DE LA JATTE
16, BOULEVARD VITAL-BOUHOT 92200 NEUILLY
TEL: (1) 46 40 07 07 - TELEX 614 628F



PLAN
MONUMENTAL
DE
PARIS
Echelle
0 500 1000
Metres

AIRPLAY BUBBLING

The following records are bubbling under the airplay grid on the opposite page

- 6 (—) **AC/DC**: Shake Your Foundations Atlantic A9474(T) (W)
BRMB, CBC, Forth, Luxembourg, Mercury, Plymouth.
- 6 (—) **BLOW, Kurtis**: If I Ruled The World Club/Phonogram
JAB(X) 26(F)
Essex, Hallam, Hereward, Capital, Mercury, Plymouth
- 6 (—) **BROWN, O'chi**: Whenever You Need Somebody
Magnet MAG(T) 288 (R)
Aire, Hallam, Mercury, Metro, Radio 210, Swansea
- 5 (—) **DAY, Morris**, The Oak Tree Warner Brothers W8899(T) (W)
Beacon, Clyde, Forth, Tay, Viking.
- 6 (—) **EUROGLIDERS**: City of Soul CBS (T)A6774 (C)
Chiltern, Hereward, Mercury, Plymouth, Southern, Tay
- 5 (—) **5TA**: Heaven Arista VTA (12)1 (F)
BRMB, Forth, Hallam, Southern, Trent.
- 5 (—) **FIREFOX**: Fire Atlantic A-9494(T) (W)
CBC, Beacon, Hereward, Mercury, Plymouth
- 7 (—) **FLIRTS, The**: You And Me Epic TA 6760 (C)
Aire, Beacon, Hereward, Mercury, NorthSound, Plymouth,
Wyvern.
- 7 (—) **MAINFRAME**: 5 Minutes On Polydor MAINA 1(F)
Aire, Forth, Hallam, Piccadilly, Plymouth, Radio 210, Signal.
- 5 (7) **PETTY & THE HEARTBREAKERS, Tom**: So You Want To Be
A Rock 'n' Roll Star MCA MCA 1028 (F)
Forth, Mercury, NorthSound, Plymouth, Severn.
- 5 (—) **PICNIC AT THE WHITE HOUSE**: We Need Protection
Portrait (T)A6783 (C)
Clyde, Downtown, Forth, NorthSound, Plymouth.
- 5 (—) **PUBLIC IMAGE LTD**: Rise Virgin VS 841 (12) E
Beacon, Capital, Luxembourg, NorthSound, Piccadilly.
- 6 (6) **WHITE, Robert**: Hold Me Tight Calibre CAB(L) 203 (A)
BRMB, Essex, Orwell, Southern, Trent, Tay
- 6 (—) **WIEDLIN Jane**: Blue Kiss IRS/MCA IRM (IRT)107(F)
Capital, Downtown, NorthSound, Plymouth, Southern,
Trent.

RADIO 2

Based on plays Monday-Friday
(6.00am-8.00pm)

- 8 (New) **LEO SAYER**: Unchained Melody
(Chrysalis)
- 7 (5) **TEDDY PENDERGRASS WITH
WHITNEY HOUSTON**: Hold Me
- 6 (5) **SACHA DISTEL**: Stronger Than
Before
- 6 (5) **NANA MOUSKOURI**: Only Love
- 5 (New) **DIRE STRAITS**: Walk Of Life
(Vertigo/Phonogram)
- 5 (5) **WHITNEY HOUSTON**: Saving
All My Love For You
- 5 (Re) **PATTI LUPONE**: I Dreamed A
Dream
- 5 (Re) **LIONEL RICHIE**: Say You, Say
Me
- 5 (5) **BARBRA STREISAND**:
Somewhere
- 4 (4) **HARVEY ANDREWS**: Golden
Pennies
- 4 (Re) **DEE C. LEE**: See The Day
- 4 (New) **RICKY SKAGGS**: Country Boy
(Epic)

OTHER FEATURED RECORDS

JOHN ANDERSON BIG BAND: Glenn
Miller Medley
CILLA BLACK: Surprise Surprise
CHAS & DAVE: You're Just In Love
DOUBLE: The Captain Of Her Heart
ENGLISH CHAMBER ORCHESTRA:
Monsignor Quixote
EXILE: Hang On To Your Heart
JENNIFER RUSH: Ring Of Ice

DAVID HAMILTON'S RECORD OF THE WEEK

**RUBY TURNER FEATURING JONATHAN
BUTLER**: If You're Ready (Come Go With
Me)

Radio 1 and Radio 2 guides compiled by
Sham Tracking (01-290 0129).

RADIO 1

Figures denote actual plays logged Sunday to Saturday in the
week preceding publication (6am-Midnight)

- 24 (20) **a-ha**: The Sun Always Shines
On T.V.
- 24 (22) **DIRE STRAITS**: Walk Of Life
- 23 (22) **FEARGAL SHARKEY**: You Little
Thief
- 23 (21) **PET SHOP BOYS**: West End
Girls
- 21 (14) **MR. MISTER**: Broken Wings
- 20 (New) **SIMPLE MINDS**: Sanctify
Yourself
- 17 (19) **ARETHA FRANKLIN**: Who's
Zooming Who
- 17 (16) **CHERELLE**: Saturday Love
- 17 (21) **EURYTHMICS**: It's Alright
(Baby's Coming Back)
- 16 (16) **FINE YOUNG CANNIBALS**:
Suspicious Minds
- 15 (22) **BRONSKI BEAT**: Hit That
Perfect Beat
- 14 (9) **DOUBLE**: The Captain Of Her
Heart
- 14 (18) **SOPHIA GEORGE**: Girlie Girlie
- 13 (11) **BILLY OCEAN**: When The Going
Gets Tough, The Tough Gets
Going
- 13 (New) **JAMES BROWN**: Living In
America, Scotti Brothers A6701
(C)
- 12 (12) **FIVE STAR**: System Addict
- 12 (16) **JENNIFER RUSH**: Ring Of Ice
- 12 (13) **KING**: Torture
- 12 (17) **LEVEL 42**: Leaving Me Now
- 12 (10) **STING**: Russians
- 12 (13) **TALK TALK**: Life's What You
Make It
- 11 (8) **FULL FORCE**: Alice, I Want You
Just For Me
- 11 (11) **STEVIE NICKS**: I Can't Wait
- 10 (9) **CACTUS WORLD NEWS**: Years
Later
- 10 (6) **CLANNAD**: In A Lifetime
- 10 (20) **ELTON JOHN**: Wrap Her Up
- 10 (7) **JOHN COUGAR**
- 10 (10) **MELLENCAMP**: Small Town
**LLOYD COLE & THE
COMMOTIONS**: Cut Me Down
(Come Go With Me)
- 10 (17) **RUBY TURNER**: If You're Ready
(Come Go With Me)
- 10 (10) **WHITNEY HOUSTON**: How Will
I Know
- 9 (6) **THE ALARM**: The Spirit Of 76
- 9 (New) **FLOY JOY**: Weak In The
Presence Of Beauty, Virgin VS
833 (E)
- 9 (6) **GRACE JONES**: Pull Up To The
Bumper
- 9 (6) **SARAH BRIGHTMAN & STEVE
HARLEY**: Phantom Of The
Opera
- 8 (8) **DRUM THEATRE**: Living In The
Past
- 8 (13) **GO WEST**: Don't Look Down —
The Sequel
- 8 (11) **LATIN QUARTER**: Radio Africa
- 8 (New) **MADNESS**: Sweetest Girl,
Zarijaz/Virgin JAZZ 8 (E)
- 8 (12) **STARSHIP**: We Built This City
- 8 (14) **WHAM!**: I'm Your Man
- 7 (14) **AMAZULU**: Don't You Just
Know It
- 7 (New) **THE DAMNED**: Eloise, MCA
GRIM 4 (F)
- 7 (New) **GRACE JONES**: La Vie En Rose,
Island CIS 240 (E)
- 7 (6) **JOHN PARR**: Naughty Naughty
- 7 (8) **MADONNA**: Borderline
- 7 (14) **MADONNA**: Dress You Up
- 7 (New) **NICOLE & TIMMY THOMAS**:
New York Eyes, Portrait A6805
(G)
- 7 (New) **PRIME MOVERS**: On The Trail,
Island IS 263 (E)
- 7 (7) **RAY PARKER JR.**: Girls Are
More Fun
- 6 (8) **ABC**: Ocean Blue
- 6 (New) **THE FLIRTS**: You And Me, Epic
A6760 (C)
- 5 (New) **5TA**: Shake Your
Foundations, Atlantic A9474
(W)
- 5 (8) **ARCADIA**: The Promise
- 5 (New) **THE ARMOURY SHOW**: Castles
In Spain, Parlophone R6109 (E)
- 5 (7) **ASWAD**: Kool Noh
- 5 (New) **AUDREY HALL**: One Dance
Won't Do, Germain DG 7 (JS/E)
- 5 (5) **BELOUIS SOME**: Imagination
- 5 (6) **DEE C. LEE**: See The Day
- 5 (New) **FRA LIPPO LIPPI**: Shouldn't
Have To Be Like That, Virgin VS
831 (E)
- 5 (New) **JELLYBEAN**: Sidewalk Talk,
EMI America EA 210 (E)
- 5 (New) **PAUL HARDCASTLE**: Don't
Waste My Time, Chrysalis PAUL
1 (F)
- 5 (New) **PUBLIC IMAGE LTD**: Rise,
Virgin VS 841 (E)
- 5 (6) **SADE**: Is It A Crime?

OTHER FEATURED RECORDS

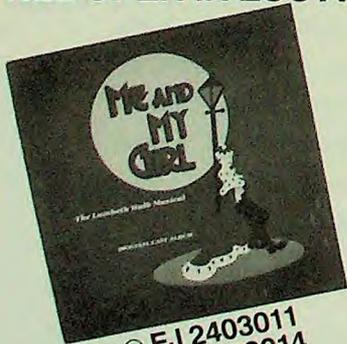
BILLY BRAGG: Days Like These
ELVIS COSTELLO: Please Don't Let Me Be
Misunderstood
WHITNEY HOUSTON: Saving All My Love
For You
PAUL McCARTNEY: Spies Like Us
ROBIN MCCAULEY: Eloise
MELISSA MORGAN: Do Me Baby
STARSHIP: Sara
SWING OUT SISTERS: Blue Mood
SUZANNE VEGA: Small Blue Thing

ME AND MY GIRL

(THE LAMBETH WALK MUSICAL)

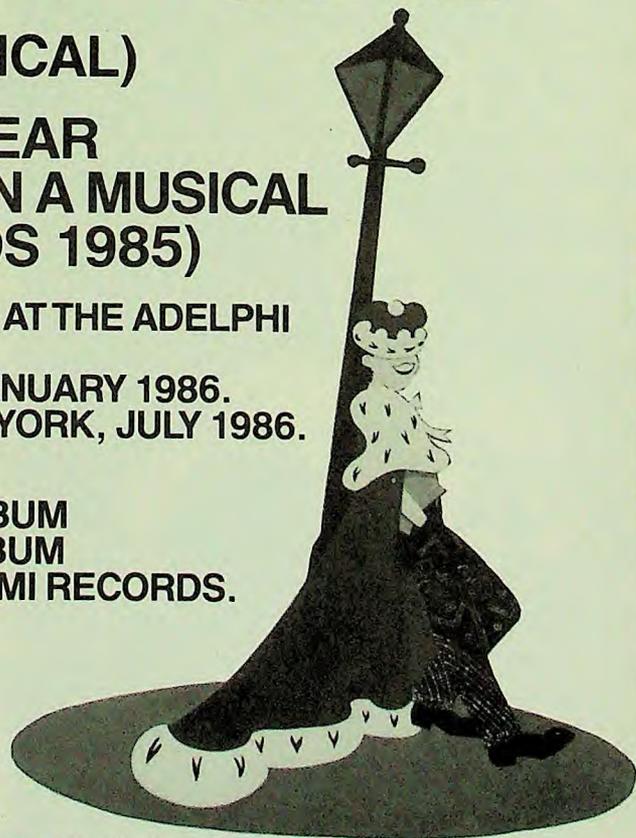
BEST MUSICAL OF THE YEAR
ROBERT LINDSAY – BEST ACTOR IN A MUSICAL
(LAURENCE OLIVIER AWARDS 1985)

- * THE STAGE SHOW IS NOW IN ITS SECOND YEAR AT THE ADELPHI THEATRE, LONDON
- * OPENED TO RAVE REVIEWS IN MELBOURNE, JANUARY 1986.
- * WILL OPEN IN LOS ANGELES, MAY 1986 & NEW YORK, JULY 1986.



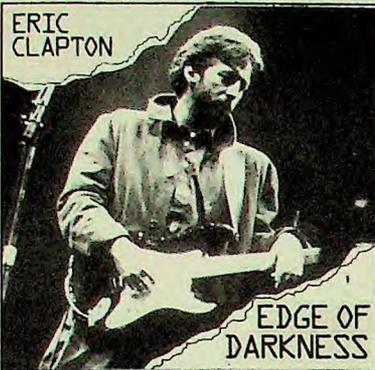
© EJ 2403011
EJ 2403014

THE ORIGINAL CAST ALBUM
NOW AVAILABLE ON ALBUM
AND CASSETTE FROM EMI RECORDS.



ORDER NOW FROM EMI TELEPHONE SALES – AREA A: 01-561 4648 SCOTLAND, NORTHERN ENGLAND, NORTH WALES, ISLE OF MAN – AREA B: 01-848 9811 MIDLANDS AND THE NORTH – AREA C: 01-573 3891 SOUTH MIDLANDS, SOUTH WALES – AREA D: 01-561 2888 LONDON, EAST ANGLIA, KENT – AREA E: 01-561 4422 SOUTH LONDON, SOUTHERN AND SOUTH WEST ENGLAND, CHANNEL ISLANDS.

ERIC CLAPTON



EDGE OF DARKNESS

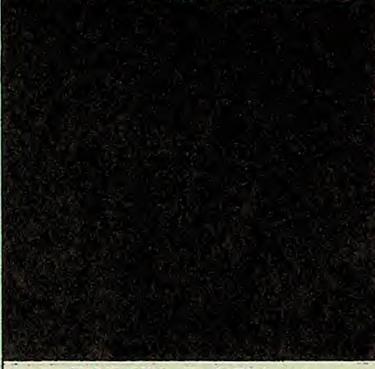
Now available on 7"
ERIC CLAPTON
 "Edge of Darkness"
 7" RESL 178 12" 12 RSL 178
 Cassingle ZRSL 178
BBC records

DANCE AND THE HAMBI

• JULIE • iPOP



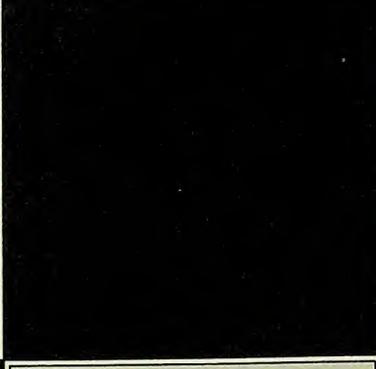
HAMBI
 "I Don't Want to Lose You"
 7" HAMB 1 12" HAMB 12 1



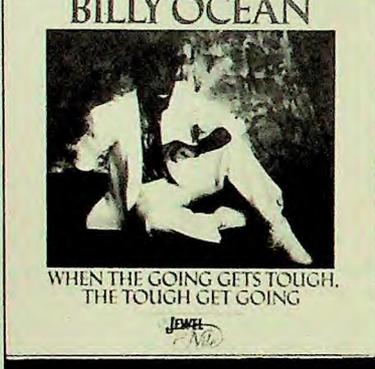
let the
**four winds
 blow**

DENISE LASALLE

DENISE LASALLE
 "Let The Four Winds Blow"
 7" MAL 0030 12" MAL 1230
MALCO



BILLY OCEAN



WHEN THE GOING GETS TOUGH,
 THE TOUGH GET GOING

JIVE

BILLY OCEAN
 "When The Going Gets Tough,
 The Tough Get Going"
 from the Soundtrack of
 "The Jewel of the Nile"
 7" JIVE 114 12" JIVE T 114
JIVE

THE RUBY TURNER E.P.
 featuring
 "If You're Ready
 (Come Go With Me)"
 7" JIVE 109 12" JIVE T 109
JIVE

90c SINGLE INSIDE

BABY LOVE

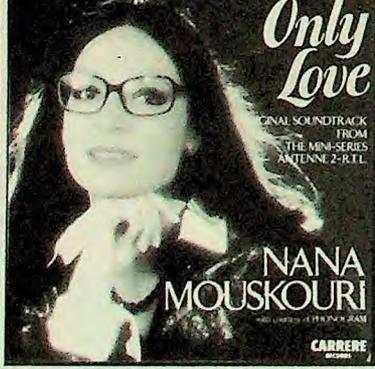


REGINA

HOT U.S. IMPORT NOW ON U.S. RELEASE!

REGINA
 "Baby Love"
 7" 7 MARV 01
 12" 12 MARV 01
FUNKY MARVELOUS RECORDS

Only Love



ORIGINAL SOUNDTRACK FROM THE MINI-SERIES ANTENNE 2-R.T.L.

NANA MOUSKOURI

NANA MOUSKOURI
 "Only Love"
 7" CAR 376 12" CART 376
 The Original Version
CARRERE

Mistral's Daughter
 ORIGINAL SOUNDTRACK



ONLY LOVE is performed by NANA MOUSKOURI

NANA MOUSKOURI
 "Mistral's Daughter"
 The Sound Track Album
 Record CAL 221
 Cassette CAC 221
CARRERE

ALL AVAILABLE FROM P.R.T.



ORDER DESK (01) 640 3344

Precision Records and Tapes Ltd., 105 Bond Road, Mitcham, Surrey CR4 3UT

MORRIS DAY THE OAK TREE

NEW 7" & REMIXED 12" SINGLE
OUT NOW! W8899/TP

DISTRIBUTED BY WEA RECORDS LTD. A WARNER COMMUNICATIONS COMPANY
ORDER FROM THE WEA TELE-ORDER DESK 01-998-5929 OR FROM YOUR WEA SALESMAN/TELE-SALES PERSON

TOP 25 SINGLES

ROCHELLE MY MAGIC MAN

NEW 7" & REMIXED 12" SINGLE
OUT NOW! W8838/T

DISTRIBUTED BY WEA RECORDS LTD. A WARNER COMMUNICATIONS COMPANY
ORDER FROM THE WEA TELE-ORDER DESK 01-998-5929 OR FROM YOUR WEA SALESMAN/TELE-SALES PERSON

★ = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales) RE Indicates a re-entry (S) Indicates title available in sheet music Key to distributor's code — see albums releases page

The Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
1	2	5	THE SUN ALWAYS SHINES ON T.V. A.Ha (Alan Tarney) ATV Music's	Warner Brothers WB846(T) (W)
2	4	3	WALK OF LIFE Vertigo/Phonogram DSTR 1212 (F) Dire Straits (Mark Knopfler/Neil Dornan) Random Music/Chance Music's	
3	1	10	WEST END GIRLS Pet Shop Boys (Stephen Hague) 10 Music	Parlophone 12R 6115 (E)
4	8	6	BROKEN WINGS Mr. Mister (Paul DeVilliers/Mr. Mister) Warner Bros. Music's	RCA PB 49545 (12 - PT 49546) (R)
5	5	4	YOU LITTLE THIEF Feargal Sharkey (David A. Stewart) Blue Gator Music/ASCAP	Virgin VS 840 (12) (E)
6	6	5	SATURDAY LOVE Cherelle With Alexander O'Neal (Jimmy Jam/Terry Lewis) CBS Songs	Tabu (TJA 6829) (C)
7	3	9	HIT THAT PERFECT BEAT Bronski Beat (Adam Williams) Bronski Music/William A. Bong	Forbidden Fruit/London BITE(X) 6 (F)
8	75	3	ONLY LOVE Nana Mouskouri (Andre Chagnelle/Vladimir Cosma) R.M.B. (MCA Music's)	Carriere CAR(T) 376 (A)/Philips PH 38 (F)
9	10	6	ALICE, I WANT YOU JUST FOR ME! Full Force (Full Force/Moore/Ford) Zomba Music	CBS (TJA 6640) (C)
10	17	3	SUSPICIOUS MINDS Fine Young Cannibals (Robin Millar) Screen Gems EMI Music's	London LON(X) 42 (F)
11	11	10	WHO'S ZOOMIN' WHO Aretha Franklin (Narada Michael Walden) Island Music/Carlin Music	Arista ARIST (12) 633 (F)
12	13	3	IT'S ALRIGHT (BABY'S COMING BACK) Eurythmics (David A. Stewart) RCA Music	RCA PB 40375 (12 - PT 40376) (R)
13	23	3	SYSTEM ADDICT Five Star (Billy Livsey) Chappell/Citylight Music	Ten/RCA PB 40515 (12 - PT 40516) (R)
14	12	8	RUSSIANS Sung (Pete Smith/Sting) Magnetic Publishing's	A&M AM(Y) 252 (F)
15	NEW		BORDERLINE Madonna (Reggie Lucas) Brampton Music	Sire W 9260(T) (W)
16	7	8	GIRLIE GIRLIE Sophia George (Ronald Chung) Shad Music	Winner WIN(T) 01 (J/S/E)
17	15	8	LEAVING ME NOW (RE-MIX) Live (Wally Badarou/Level 42) Chappell Music/Island/Visual Arts's	Polydor POS(PX) 776 (F)
18	14	7	RING OF ICE Jennifer Rush (Gunter Mendo/Candy de Rouge) CBS Songs	CBS A 4745 (12 - TX 4745) (C)
19	9	11	SAVING ALL MY LOVE FOR YOU Whitney Houston (Michael Masser) Warner Bros./Screen Gems EMI Music's	Arista ARIST 1127640 (F)
20	40	2	PULL UP TO THE BUMPER Grace Jones (Chris Blackwell/Alex Sadkin) Rydon Music	Island 121S 240 (E)
21	32	3	THE PHANTOM OF THE OPERA Sarah Brightman & Steve Harley (Mike Batt) The Really Useful Group's	Polydor PDS(PX) 800 (F)
22	29	2	SPIRIT OF 76 The Alarm (Mike Howlett) Illegal Music	I.R.S./MCA IRM(T) 109 (F)
23	41	2	LIFE'S WHAT YOU MAKE IT Talk Talk (Tim Friese-Greene) Island/Zomba Music	EMI EMI 5540 (E)
24	34	2	SHAKE YOUR FOUNDATIONS AC/DC (Angus & Malcolm Young) J. Albert & Son (UK)	Atlantic A9474(T) (W)
25	16	8	WRAP HER UP Elton John (Gus Dugdoo) Big Pig Music's	Rocket/Phonogram EJS 10121 (F)

The Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
26	19	10	SEPARATE LIVES Phil Collins & Marilyn Martin (Mardin/Collins/Padgham, Intersong/CBS/Rit & Ron. s)	Virgin VS 838 (12) (E)
27	23	3	TORTURE King (Richard James Burgess) CBS Songs/King Songs's	CBS (TJA 6761) (C)
28	NEW		WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING Billy Ocean (Wayne Braithwaite/Barry J. Eastmond) Zomba Music	Live JIVE(T) 114 (A)
29	NEW		IN A LIFETIME Clannad/additional vocals Bono (Steve Nye) Clannad Music/RCA Music	RCA PB 49535 (12 - PT 40536) (R)
30	18	3	WALKING IN THE AIR Aled Jones (John Altman/Jeff Wayne Music) Highbridge Music/Faber Music's	EMI 12(A)EAL 1 (E)
31	NEW		LIVING IN AMERICA James Brown (Dan Hartman) CBS Songs	Scotti Brothers (TJA 6701) (C)
32	21	8	DRESS YOU UP Madonna (Nile Rodgers) Warner Bros. Music's	Sire W 8248(T) (W)
33	27	10	I'M YOUR MAN Wham! (George Michael) Morrison Leahy Music's	Epic (TJA 6716) (C)
34	46	2	IMAGINATION Beavis Sone (Steve Thompson/Michele Barbiero) Tritac Music	Parlophone 12R 1996 (E)
35	24	11	WE BUILT THIS CITY Starship (Peter Wolf/Jeremy Smith) Intersong/Zomba/ATV Music/Copyright Control	RCA PB 49529 (12 - PT 49530) (R)
36	NEW		HOW WILL I KNOW Whitney Houston (Narada Michael Walden) Rondor Music (London)	Arista ARIST (12) 656 (F)
37	38	2	IF I RULED THE WORLD K'nis Blow (Kurtis Blow) MCPS	Club/Phonogram JAB(X) 26 (F)
38	45	2	CUT ME DOWN (REMIX) Lloyd Cole And The Commotions (Clive Langer/Alan Winstanley) CBS Songs	Polydor COLE(X) 6 (E)
39	28	10	DON'T YOU JUST KNOW IT Amazulu (Christopher Neil) EMI Music's	Island 12IS 233 (E)
40	30	12	AFTER THE LOVE HAS GONE Princess (Stock/Aitken/Waterman) Allboys Music	Supreme SUPE(T) 1.03 (A)
41	44	5	NEW YORK EYES Nicola with Timmy Thomas (Lou Pace) EMI Music	Portrait A 6805 (12 - TX 6805) (C)
42	20	8	MERRY CHRISTMAS EVERYONE Sherry Stivers (Dave Edmunds) EMI Music's	Epic (TJA)679 (C)
43	26	9	SPIES LIKE US Paul McCartney (Paul McCartney/Hugh Padgham/Phil Ramone) MPL Communications	Parlophone 12R 6118 (E)
44	38	18	TAKE ON ME A-Ha (Alan Tarney) ATV Music's	Warner Brothers W9060(T) (W)
45	33	12	SEE THE DAY Deo C Lee (Brian Robson) EMI Music's	CBS A 6570 (12 - TX 6570) (C)
46	57	2	GIRLS ARE MORE FUN Ray Parker Jr. (Ray Parker Jr.) Warner Bros. Music	Arista ARIST 112641 (F)
47	50	2	LEADER OF THE PACK Twisted Sister (Dietz Dieck) EMI Music	Atlantic A9478(T) (W)
48	35	31	THE POWER OF LOVE Jennifer Rush (Gunter Mendo/Candy de Rouge) CBS Songs	CBS A 5003 (12 - TX 5003) (C)
49	52	3	YOU'RE MY LAST CHANCE 52nd Street (Nick Martinelli) Island Music	10/Virgin TEN 89 (12) (E)
50	31	10	DON'T LOOK DOWN — THE SEQUEL Ge West (Gary Stevenson) ATV Music's	Chrysalis GOW(X) 3 (F)

The Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
51	59	2	OCEAN BLUE ABC (Marla Fry/Mark White) Neutron/D Music	Neutron/Phonogram NT(X) 119 (F)
52	31	15	A GOOD HEART Feargal Sharkey (David A. Stewart) RCA Music's	Virgin VS 80812 (E)
53	NEW		FUNKY SENSATION Ladies Choice (Doorn Brothers/A. Charles) Kenix Music	Sure Delight SD(T) 01 (J/S-E)
54	75	7	RADIO AFRICA Latin Quarter (Nigel Gray) Black & Gilbert/Chappell Music	Rockin Horse/Arista RH(T) 102 (F)
55	NEW		IF YOU'RE READY (COME GO WITH ME) Ruby Turner (featuring Jonathan Butler (Billy Ocean) Rondor Music (London)	Live JIVE(T) 109 (A)
56	NEW		ONE DANCE WON'T DO Audrey Hall (German) Beverley Music	Germani DGT(T) 7 (J/S-E)
57	54	3	ONE NATION Masquerade (Paul Phillips) Mathz/Intersong/Warner Bros/Ricks/Piscis	Streetwave (MKHAN 59) (A)
58	68	2	NAUGHTY, NAUGHTY John Parr (John Parr) Carlin Music	London LON(X) 80 (F)
59	NEW		THE CAPTAIN OF HER HEART Double (Doobie) ED Music	Polydor POS(PX) 779 (F)
60	43	5	DAYS LIKE THESE Billy Bragg (Edward De Bono) Chappell Music	Go! Discs GDD(X) 8 (F)
61	NEW		THE PROMISE Arcadia (Alex Sadkin/Arcadia) Tritac Music	Parlophone Odeon Series 12(NSR) 2 (E)
62	NEW		I CAN'T WAIT Steve Nicks (Rick Nowels/Jimmy Iovine) CBS Songs/Future Furniture Music	Parlophone 12R 6119 (E)
63	NEW		MY GUY, MY GIRL Ami Stewart & Dion Estus (Barry Leng) Jobete Music	Sedition/PRT EDIT(T) 3310 (A)
64	37	11	SAY YOU, SAY ME Lionel Richie (Lionel Richie/James Anthony Cameron) Warner Bros. Music's	Motown ZB 4042 (12 - ZT 4042) (R)
65	66	2	SMALL BLUE THING Suzanne Vega (Leony Kaye/Steve Addabbo) Rondor Music	A&M AM 294 (F)
66	42	8	SHE'S STRANGE Cameo (Larry Blackmon) Copyright Control	Club/Phonogram JAB(X) 25 (F)
67	NEW		BABY TALK Alisha (Mark Berry) Hub/MCA Music	Total Control 12(TCC) 8 (E)
68	36	7	LAST CHRISTMAS Wham! (George Michael) Morrison Leahy Music's	Epic WIAM 11(T) (C)
69	NEW		CHAIN REACTION Diana Ross (Barry Gibb/Karl Richardson/Alby Galante) Gibb Brothers Music	Capitol 12(C) 386 (E)
70	NEW		HOLD ME Teddy Pendergrats with Whitney Houston (Michael Masser) Warner Bros/MCA Music	Asylum EKR 32(T) (W)
71	61	3	GLENN MILLER MEDLEY John Anderson (Bill Band) G. Doherty/J. Anderson/P. Macario/EMI Music/Madness/San	Priority 132(G)EN 1 (E)
72	49	3	IS IT A CRIME Sade (Robin Millar) Angel Music	Epic (TJA 6142) (C)
73	NEW		IT DOESN'T REALLY MATTER Zapp (Roger Troutman) Copyright Control	Warner Brothers WB979(T) (W)
74	53	3	GUILTY Yarborough & Peoples (Simmons/Hamilton/Hayes) Minder Music	Total Experience/RCA BF 49905 (12 - FT 49906) (R)
75	56	16	ROAD TO NOWHERE Talking Heads (Talking Heads) Warner Bros Music's	EMI 12(E)MI 5530 (E)

THE NEXT 25

Panel Sales Increase... 17%
Top 75 chart entries year to date... 42

76	84	LIVING IN THE PAST Drum Theatre (Gary Logan) Point Music	Epic A 6758 (12 - TX 6798) (C)
77	72	FOR YOU Snowy White (Snowy White/Martin Adam) B&B/Snowy White Music/England Pub	R4 112(F)OR 3 (E)
78	96	SMALL TOWN John Cougar Mellencamp (Little Bastard/Don Gehman) Riva Music Riva (JCM) 5 (F)	
79	83	YEARS LATER Cactus World News (Chris Kimsey) Rondor Music	MCA MCA(T) 1024 (F)
80	62	THE HOUSE IS HAUNTED (BY THE ECHO OF YOUR LAST GOODBYE) Marc Almond (Mike Hedges) EMI Music	Some Bizzare/Virgin GLOW 1 (12) (E)
81	67	EDGE OF DARKNESS Eric Clapton with Michael Kamey (Michael Kamey) EC Music/Intersong Music	BBC (12 - 12RSL 178) (A)
82	51	BECAUSE Julian Lennon (Dave Clark) Spurs Music/Intersong Music's	EMI 5538 (E)
83	THINGS COULD BE BEAUTIFUL The Colour Field (Ian Broadie) Plangent Visions Music	Chrysalis COL(F) 5 (F)	
84	55	ABIDE WITH ME The Inspirational Choir with The Royal Choral Society (Jarrett/Reedman) Eaton Music	Parant A 497 (12 - TX 497) (C)

85	WHEN LOVE BREAKS DOWN Prefab Sprout (Phil Thornalley) Kitchen Music/CBS Songs's	Kitchenware/CBS SK 2112(T) (C)
86	RESCUE ME Zera One (Barry Blue) Chrysalis Music	Mercury/Phonogram MER(X) 205 (F)
87	SISTERS ARE DOIN' IT FOR THEMSELVES Eurythmics and Aretha Franklin (David A. Stewart) RCA Music	RCA PB 40338 (12 - PT 40340) (R)
88	GET LOOSE Aleem (T & T) Aleem, Burgess/S. Davoport) West Kenya Music/Praxex Music	Streetwave 12 - MKHAN 61 (A)
89	DO NOT YOU (FORGET ABOUT ME) Simple Minds (Keith Forsey) MCA Music's	Virgin VS 79 (12) (E)
90	WHENEVER YOU NEED SOMEBODY O'chi Brown (Waterman/Stock/Aitken) All Boys Music	Magnet MAG(T) 288 (R)
91	STARTING TOGETHER Su Pollard (Bill Kimber) Bill Buckley Music/MCPS	Rainbow RBR 4 (E)
92	REVOLUTION The Colt (Steve Brown) Chappell Music	Beggars Banquet BEG 152(T) (W)
93	THE OAK TREE Morris Day (Morris Day) Warner Bros. Music	Warner Brothers W8899(T) (W)

94	PARTY ALL THE TIME Eddie Murphy (Rick James) Stone City Music	CBS (TJA 4457) (C)
95	RAPPER'S DELIGHT/WE GOT THE FUNK Sugarhill Gang/Positive Force (Robinson/Au/Edmonds/Robinson/Jones (AA) Warner/Panama Nany	Sire/Wave 12 - SWAVE 6 (A)
96	HEART OF LOTHIAN Manilow (Chris Kimsey)	Manitow Music/Charisma Music/Chappell Music EMI 12(MAR) 5 (E)
97	RIPTIDE Robert Palmer (Bernard Edwards) United Partnership	Island 12IS 256 (E)
98	I CAN'T LIVE WITHOUT MY RADIO L.L. Cool J (Rick Rubin) Del Jam	Del Jam Recordings/CBS (TJA 6084) (C)
99	ALIVE AND KICKING Simple Minds (Jimmy Iovine) Bal Cleary/Quadrant EMI Music's	Virgin VS 81 (12) (E)
100	LYING Peter Frampton (Pain Sully/Peter Frampton) Weages/Hit And Run Music	

Compiled by Gallup for the BPI Music Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week

TITLES A — Z (WRITERS)

A Good Heart (M. McKee)	52	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Sisters Are Doin' It For Themselves (E. Leona, D. A. Stewart)	87	Torture (P. King)	27
Abide With Me (H. A. P. Jackman)	84	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Small Town (John Cougar)	78	Walk Of Life (M. Knopfler)	2
After The Love Has Gone (Stock/Aitken/Waterman)	40	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Small Town (John Cougar)	78	Walking In The Air (J. Shaker)	30
Alice, I Want You Just For Me! (Full Force/Moore/Ford)	9	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43	We Built This City (B. Taylor/M. Page/D. Lambert)	35
Alive And Kicking (Simple Minds)	99	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43	C. P. Wall	35
Baby Talk (G. Brown/L. Kroy)	67	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spirit Of 76 (M. Donaldson/M. Postor)	27	We Got The Funk (B. Reynolds/D. Williams)	95
Borderline (R. Lucas)	82	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43	Who's Zoomin' Who (N. M. Walden/P. Glass)	38
Broken Wings (R. Page/S. George/J. Lang)	4	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43	When Love Breaks Down (P. McAlbain)	13
Chain Reaction (B. R. & M. Gibb)	69	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43	When The Going Gets Tough, The Tough Get Going (W. Blackmore/B. Eastwood/R. Lange/B. Ocean)	28
Car Me Down (I. Cole)	82	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43	Whenever You Need Somebody (W. Watson/Stack/A. Arden)	58
Don't Look Down (P. Coak/D. Drumme)	89	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43	Who's Zoomin' Who (N. M. Walden/P. Glass)	38
Don't You Just Know It (S. Smith/V. Vincent)	53	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43	Wrap Her Up (E. John/B. Taggart/D. Johnston)	25
Don't You Just Know It (S. Smith/V. Vincent)	53	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43	Years Later (C. Welch/W. Newell)	39
Edge Of Darkness (E. Clapton/M. Kamey)	81	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43	You Little Thief (Belmont Teach)	19
For You (S. White/G. Pohill)	77	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43	You're My Last Chance	49
Funky Sensation (K. Roy)	53	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43		
Get Loose (L. Burgess/S. Davoport)	88	Girls Are More Fun (R. Parker Jr.)	46	Separate Lives (Phil Collins & Marilyn Martin)	26	Spies Like Us (P. McCartney)	43		

TOP US SINGLES

1	1	THAT'S WHAT FRIENDS	D. Warwick/Friends	Arista
2	2	SAY YOU, SAY ME	Lionel Richie	Motown
3*	8	I MISS YOU	Klymaxx	MCA/Constellation
4*	7	WALK OF LIFE	Dire Straits	Warner Bros
5*	12	ALIVE & KICKING	Simple Minds	A&M/Virgin
6*	11	WHEN THE GOING GETS TOUGH	Billy Ocean	Jive
7*	9	PARTY ALL THE TIME	Eddie Murphy	Columbia/CBS
8	5	I'M YOUR MAN	Wham!	Columbia/CBS
9	3	BURNING HEART	Survivor	Scotti Brothers
10*	13	GO HOME	Stevie Wonder	Tamla
11*	16	CONGA	Miami Sound Machine	Epic
12	4	TALK TO ME	Stevie Nicks	Modern
13*	14	SMALL TOWN	John Cougar Mellencamp	Riva
14	6	MY HOMETOWN	Bruce Springsteen	Columbia/CBS
15	10	SPIES LIKE US	Paul McCartney	Capitol
16*	17	HOW WILL I KNOW	Whitney Houston	Arista
17*	23	LIVING IN AMERICA	James Brown	Scotti Brothers
18	15	TONIGHT SHE COMES	The Cars	Elektra
19*	20	SIDEWALK TALK	Jellybean	EMI America
20*	22	THE SWEETEST TABOO	Sade	Portrait
21*	29	SARA	Starship	Grunt
22*	27	FACE THE FACE	Pete Townshend	Atco
23*	32	THE SUN ALWAYS SHINES ON T.V.	A-ha	Warner Bros.
24	18	IT'S ONLY LOVE	Bryan Adams/Tina Turner	A&M
25*	33	SEX AS A WEAPON	Pat Benatar	Chrysalis
26*	31	EVERYTHING IN MY HEART	Corey Hart	EMI America
27	26	A LOVE BIZARRE	Sheila E	Paisley Park
28	19	GOODBYE	Night Ranger	Camel/MCA
29*	39	HE'LL NEVER LOVE YOU	Freddie Jackson	Capitol
30*	40	KING FOR A DAY	Thompson Twins	Arista
31*	34	TARZAN BOY	Baltimore	Manhattan
32*	36	BROKEN WINGS	Mr. Mister	RCA
33	28	SEPARATE LIVES	Phil Collins & Marilyn Martin	Atlantic
34*	38	SECRET LOVER	Atlantic Starr	A&M
35	24	YOU'RE A FRIEND	Clemons/Browne	Columbia/CBS
36	21	KYRIE	Mr. Mister	RCA
37*	44	DIGITAL DISPLAY	Ready For The World	MCA
38*	45	SECRET LOVER	Atlantic Starr	A&M
39*	48	HE'LL NEVER LOVE YOU	Freddie Jackson	Capitol
40*	52	KING FOR A DAY	Thompson Twins	Arista

BULLETS 41-100

42*	51	DAY BY DAY	The Hooters	Columbia/CBS
43*	47	SOMEWHERE	Barbra Streisand	Columbia/CBS
45*	54	THESE DREAMS	Heart	Capitol
47*	58	RUSSIANS, ZZ Top	ZZ Top	A&M
50*	62	STAGES	Sting	Warner Bros.
51*	53	CARAVAN OF LOVE	Isley Jasper Isley	CBS Associated
54*	71	NIKITA	Elton John	Geffen
57*	59	OWN THE NIGHT	Chaka Khan	MCA
58*	66	BEAT'S SO LONELY	Charlie Sexton	MCA
59*	74	ANOTHER NIGHT	Aretha Franklin	Arista
60*	81	(HOW TO BE A) MILLIONAIRE	ABC	Mercury
61*	87	THIS COULD BE THE NIGHT	Loverboy	Columbia/CBS
64*	N	SANCTIFY YOURSELF	Simple Minds	A&M
66*	82	NIGHT MOVES	Marilyn Martin	Atlantic
68*	75	LET'S GO ALL THE WAY	Sly Fox	Capitol
73*	85	STRENGTH	The Alarm	I.R.S./MCA
77*	96	WHAT YOU NEED	INXS	Atlantic
80*	N	NO EASY WAY OUT	Robert Tepper	Scotti Brothers
83*	N	BOB	Dan Seals	EMI America
84*	88	THE SUPER BOWL SHUFFLE	Chicago Bears Shufflin' Crew	Red Label
86*	N	MANIC MONDAY	Bangles	Columbia/CBS
88*	N	LIVE IS LIFE	Opus	Polydor
89*	N	PLEASURE AND PAIN	Divinyls	Chrysalis
90*	N	JUST ANOTHER DAY	Oingo Boingo	MCA
94*	N	DO ME BABY	Melissa Morgan	Capitol
96*	N	PROVE ME WRONG	David Pack	Warner Bros.

NEW RELEASES
 MONDAY JAN 27
 TUESDAY JAN 28
 WEDNESDAY JAN 29
 THURSDAY JAN 30
 FRIDAY JAN 31
 SATURDAY FEB 1
 SUNDAY FEB 2

MONDAY JAN 27
 TUESDAY JAN 28
 WEDNESDAY JAN 29
 THURSDAY JAN 30
 FRIDAY JAN 31
 SATURDAY FEB 1
 SUNDAY FEB 2

ABRAMS, Colonel I'M NOT GONNA LET YOU/(Percapella Mix) MCA MCA 1031 Pic Bag, MCAT 1031 12" Pic Bag (F)
ARCADIA THE PROMISE (EXT) Rose Arcana/The Promise Parlophone Odeon Series 12NSR 2 12" Pic Bag (E)
AROMA DI AMORE ZONDER OMZIEN/Play It Again, Sam! BIAS 21 12" (I/Red Rhino)
BIG TOWN PLAYBOYS DOWN THE ROAD APICE/Play It Again, Sam! BIAS 103 12" (I/Red Rhino)
BLOODSPORT AGENT/On Ice Quiet QS 011 Pic Bag (I/Nine Mile)
BOOK OF LOVE I TOUCH ROSES/Lost Souls Sire W 8882 Pic Bag, W 8882T 12" Pic Bag inc extra track Happy Day (W)
 Correction to previous listing
BRAUN, Steve WHEN I SEE YOUR EYES/Out To Play Numa NU 10 12" Pic Bag, NUM 10 12" Pic Bag (A) Re-release
BROWN, D'chi WHENEVER YOU NEED SOMEBODY (COOL & DEADLY MIX)/I Play Games/Whenever You Need Somebody (7" Version) Magnet MAGT 288X 12" Pic Bag (R)
BUSINESS CONNECTION Bring You Down/Connections Hippodrome HIPPO 106 Pic Bag, 12HIPPO 106 12" Pic Bag (E)
CYRIL, Maxx TIME, TIME, TIME/When You Were Young Spartan SP 131 (SP)
BASH, Rosanne I DON'T KNOW WHY YOU DON'T WANT ME/When You Gonna Do About It CBS A6808 (C)
CLAPTON, Eric with Michael KAMEN GIRL OF DARKNESS/Shoot Out BBC RESL 178 Pic Bag (A)
COCOA TEA I WANT TO LOVE YOU/Isle Jasper Love Me True Gold Disc OH 16 12" only (JS)
CREOLE, Kid & The Coconuts CAROLINE WAS A DROPOUT/You Can't Keep A Good Man Down Sire W8785; W8785T 12" (W)
DAMNED, THE ELOISE/Temptation MCA GRIM 4 Pic Bag, GRIMT 4 12" Pic Bag inc extra track Beat Girl (F)
DEL FUEGOS I STILL WANT YOU/Don't Run Wild Slash/London LASH 6; LASHX 6 12" inc extra track Missing You (F)
DESI I WANT TO BE WITH YOU/I'm Much Too Shy Certain/Priority ACERT 5 Pic Bag, 12ACERT 5 12" Pic Bag inc extra track I Want To Be With You (Ext) (E)
DIAMOND, Jim HI HO SILVER (Inst) A&M AM 296 Pic Bag, AMY 296 12" (F)
DILLINGER COCAINE (REMIX) (Dub) Champagne CHS 12501 12" only (I/MW) Additional distributor
EXCEPTION SLAP YOU BACK/Play It Again, Sam! BIAS 1201 12" (I/Red Rhino) Additional distributor
FAITH, George SAY YOU, SAY ME (Version) Top Rank TRD 023 12" only (JS)
FLESH AND FELL HUNGER/Scarface SCAR 18T 12" (I/Red Rhino)
FRONT 242 TWO IN ONE/242 Records 24212 12" (I/Red Rhino)
GENTLES, Bill DANCE WITH ME (Version) Jama JADC 002T 12" only (JS)
GILLIAM, Roberta ALL I WANT IS MY BABY/All I Want Is My Baby Warner Brothers U8828; U8828T 12" (W)
GOLD A LITTLE CLOSER TO FREEDOM/Un Peu Plus Pres Des Etoiles WEA X8930; X8930T 12" (W)
GREEN, AI TRUE LOVE/You Brought The Sunshine A&M AM 302 Pic Bag, AMY 302 12" Pic Bag inc extra track Going Away (F)
GREY PARADE ASLEEP/House Of Steel Numa NU 10 Pic Bag, NUM 10 12" Pic Bag (A) Re-release
HOBBIES OF TODAY IN MY MINDS EYE/You Run Records CAST 02 (Hobby Communications - (0709) 580927)
HOMO KAM HARLEQUIN TEARS/To Sleep Numa NU 8 Pic Bag, NUM 8 12" Pic Bag (A) Re-release
HUSH SINGING THE BLUES/Don't Say Goodbye PVK PV 123 Pic Bag (SP)
IDLE EYES TOKYO ROSE/Uniform WEA X 9094 Pic Bag (W)
ISLEY JASPER ISLEY INSATIABLE WOMAN/Break This Chain Epic A6861; TA 6861 12" (C)
JACOBIETS (Nikki Sudden/Dave Kusworth) WHEN THE RAIN COMES/Isle Jasper Glass GLASS 045; GLASS 12045 12" (I/Nine Mile)
JARREAU, Al LET'S PRETEND/Let's Pretend Warner Brothers U8911; U8911T 12" inc extra track I Keep Callin' (W)
JB'S ALLSTARS ALPHABET ARMY/Al Arm 2 Tone/Chrysalis CHSTT 29; CHSTTT 29 12" (I/Red Rhino)
JONES, Spencer HOW TO WIN YOUR LOVE/Champion Champ 10 Pic Bag, CHAMP 1210 12" Pic Bag (A)
KICK, THE I CAN'T LET GO/Armaich Politician Countdown/Stiff VAIN 3 Pic Bag (E)
KLYMAXX I MISS YOU/Video Kid MCA MCA 1033 Pic Bag, MCAT 1033 12" Pic Bag (F)
LEE, Byron & The Dragonaires SOCA GIRL (CALYPSO VERSION OF GIRLIE GIRLIE)/Gimme Soca Dynamic D 191 12" only (JS)
LITTLE CLARKIE & THE OFFBEAT POSSE SELECT HIM GOOD/BLESS THE SELECTOR/Select The Rhythm Jah Tubbys JT 015 12" only (JS)
LODGE, Ian SHE'S MAKING MOVIES/There Is Only One Way Out ABR Records ABR 003 Pic Bag (SP) Re-promotion
LOFGREN, Nils SECRETS IN THE STREET/From The Heart Towerbell TOW 68 Pic Bag (E) Re-release
LUPONE, Patti I DREAMED A DREAM (FULL VERSION)/ROSE LAURENS: J'ai Reve D'une Autre Vie/FULL LONDON COMPANY: One Day More First Night SCORE 1 12" (P) Correction to previous listing
MARKS BROTHERS JOE JOE'S BAR/Ronnie 'B' Good Carrere CAR 381 Pic Bag (A)
MARLEY, Bob And The Wailers NATURAL MYSTIC/Version Daddy Kool DK 12/102 12" only (JS) Re-release
MARTIN, Marilyn NIGHT MOVES/Widest Dream Atlantic A9465; A9465T 12" (W)
MASQUEURADE featuring DINA CARROLL ONE NATION (ORIGINAL STREET MIX)/Set It Off (Original Full Version) Streetwave MKHAT 59 12" (A)
McCAULAY, Robin (Far Corporation) ELOISE/Don't Say Goodbye PRT 7P 338; 12P 338 12" (A)
McCREA, George LET'S DANCE/Never Forget Your Eyes President PT 542; PT 12542 12" (SP) Re-scheduled
McKENZIE, Tony LULITA/This Is The Night Of The Party Portrait A6857 Pic Bag, TA 6857 12" Pic Bag (C)
MEKONS, THE CRIME AND PUNISHMENT/Isle Jasper SIN 001 12" (I/Red Rhino)
MINIMAL MAN SEX TEACHER/Play It Again, Sam! BIAS 22 (I/Red Rhino)
MINOTT, Sugar I REMEMBER MAMA/The Sound Design SDS SDS 12 12" only (I/RE)
MORGAN, Brett EVERYTHING IT TAKES/If You Want It, You've Got It Lady LADY 1 (MIS)
MOTLEY CRUE SMOKIN' IN THE BOYS ROOM/Home Sweet Home Elektra EKR 33; EKR 33T 12" inc extra track Shout At The Devil (W) Re-release
MYSTRAL featuring KEVIN POWER PUSHING BACK THE HANDS OF TIME (Radio Mix)/Twilight T-Mac UEZT 2 12" (A) Re-scheduled
NEW MODEL ARMY BITTERSWEET/Betcha/Tension Quiet! QS 002 Pic Bag (I/Nine Mile) Re-release
OSBOURNE, Ozzy SHOT IN THE DARK/Rock 'n' Roll Rebel Epic QA 6859 Poster Bag (C)
PAIGE, Elaine FOR YOU/He's A Dream WEA Y252; Y2 52T 12" inc extra track Don't Cry For Me Argentina (W)
PAUL, Owen ONLY FOR THE YOUNG/Another Homeland Epic A6847 Pic Bag, TX 6847 12" Pic Bag (C)
PETTY, Tom And The Heartbreakers SO YOU WANT TO BE A ROCK 'N' ROLL STAR/American Girl MCA MCA 1028 Pic Bag (F)
POP ICONS, THE SAME OLD STORY/Devil And The Deep Blue Sea Vital Spark VSC 101 Cassingle (Self - 1 The Towers, Engel Park, Mill Hill, London NW7)
POTATO FIVE WESTERN SPECIAL/Big City Gaz's Rockin' Records/Stiff GAZ 001 Pic Bag (E)
POWER SOUL IN MY SHOES/Sad Boy Arista ARIST 649 Pic Bag, ARIST 12649 12" Pic Bag inc extra track Soul In My Shoes (Dance Mix) (F)
PREFAB SPROUT JOHNNY JOHNNY/Wigs Kitchenware SK 24 Pic Bag, SKX 24 12" Pic Bag (C)
RATT YOU'RE IN LOVE/Between The Eyes Atlantic A9502 (W)
RAW-HO BE ME/Pay The Mother Roarecords 2222 Limited edition of 500, Pic Bag plus sticker (MIS/E)
REAL LIFE FACE TO FACE/Flame (Inst) MCA MCA 1011 Pic Bag, MCAT 1011 12" Pic Bag (F)
RED BOX CHENKO/R IN A WEA YZ 59; YZ 59T 12" inc extra track Ain't Got No (W)
ROBINSON, Smokey HOLD ON TO YOUR LOVE/Train Of Thought Motown ZB 40553 Pic Bag, ZT 40554 12" Pic Bag (R)
ROCHELLE MY MAGIC MAN/Machine Gun Dub Warner Brothers W 8838 Pic Bag, W 8838T 12" Pic Bag (W)
RODGERS, Nile STATE OF MIND/Stayed Out Of The Light Warner Brothers W8921T 12" (W)
ROYAL FAMILY AND THE POOR WE LOVE THE MOON/Isle Jasper FAC 139 (P)
RUEFREX THE WILD COLONIAL BOY/Even In The Dark Sons Kasper/Stiff KAS 2 Pic Bag (C)
SAKAMOTO, Ryuichi & Thomas DOLBY FIELD WORK/Field Work 10/Virgin TEN 112 12" Pic Bag, TEN 112-12 12" Pic Bag inc extra track Exhibition (E)
SAVE US HISTORY TO THE WOMB/Man Out Of Context Quiet QS 010 Pic Bag (I/Nine Mile)
SEXTON, Charlie BEAT'S SO LONELY/Attraction MCA MCA 1026 Pic Bag, MCAT 1026 12" Pic Bag (F)
SHAKERS THE MISSING LINK/Isle Jasper WFT 025 12" only (I/RT)
SHINE, Brendan MY SON/Did You Miss Me Play PLAY 207 (SP)
SKAGGS, Ricky COUNTRY BOY/Wheel Hoss Epic A6189 Pic Bag (C)
ST. JAMES, Michael FEEL MY LOVE/Sad Song WEA Y258; YZ 58T 12" (W)
STEVENS, Shakim TURNING AWAY/Diddle I Epic A6819 Pic Bag, TA 6819 12" Pic Bag (C)
SURVIVOR BURNING HEART/Feels Like Love Scotti Brothers WA6708 Shaped Pic Disc (C)
SWIMMING POOL QUEUES PRETTY ON THE INSIDE/Blue Tomorrow in doublepack with PURPLE RIVERS/Bells Ring A&M AM 300 (F)
SYMBOLIC THREE NO SHOW/We're Treacherous PRT 7P 345; 12P 345 12" inc extra track Tell Off (A)
TALKING HEADS AND SHE WAS/Perfect World EMI 5543 Pic Bag, 12EMI 5543 12" Pic Bag (E)
TAXI GIRL AUSSI BELLE QU'UNE BALLE/Play It Again, Sam! BIAS 15; BIAS 16 12" (I/Red Rhino)
THOMAS, Philip MICHAEL JUST THE WAY I PLANNED IT/All My Love WEA B9581; B9581T (W)
THOMAS, Roddy & June LODGE TIME FOR LOVE/In The Summertime Greenleeves GRE 184 (JS/SP)
TODD, Leslie HEART TO HEART/Tender In The Dark Sonet SON 2295 Pic Bag (A)
TURNER, Tina BETTER BE GOOD TO ME/When I Was Young Capitol CL 338 Pic Bag, 12CL 338 12" Pic Bag (E) Re-release
VARIOUS IMPACT AUTO EDIT (Inc Hula, Sonic Youth, Portion Control) Impact IMST 2 12" (I/Red Rhino)
VIOLENT FEMMES CHILDREN OF THE REVOLUTION/Heartache Slash/London LASH 7; LASHX 7 12" inc extra track Good Feeling (F)
WAITE, John THE CHOICE/No Breaks EMI America EA 211 Pic Bag (E)
WEATHERMEN, THE DEEP DOWN SOUTH (THE REDNECK BLUES)/Play It Again, Sam! BIAS 17 (I/Red Rhino)
WEBB, John THE EXPERIMENT (OF LOVE)/Cry Of The Sea Numa NU 14 Pic Bag, NUM 14 12" Pic Bag (A) Correction to previous listing
WEDDING PRESENT ONCE MORE/Isle Jasper REC 002 12" (I/Red Rhino)
WESTERN PROMISE MY WAR/Stay Hungry/England Hot/I'll Tell You Something I Think You Should Know (Part 1) Midnight Music DONG 18 12" only (I/RT)
WHITE, Andy RELIGIOUS PERSUASION/Rembrandt Hat Stiff BUY 234 Pic Bag (E)
WHITE, Roy STRANGE TO BE WITH YOU/We Are America CBS CBS A6763 Pic Bag, TX 6763 12" Pic Bag (C)
WILSON, Delroy CHERISH (Version) Top Rank TRD 024 12" only (JS)
WINANS, THE LET MY PEOPLE GO (Part 2) Warner Brothers W8874; W8874T 12" inc extra track Let My People Go (Raw Inst) (W) Re-release
WRIGHT, Betty PAIN/Pain (The Rap) Cooltempa/Chrysalis COOL 117; COOLX 117 12" (F)
YOU MUST BE JOKING I'M A HOORAY HENRY/Are You A Hokey Hokey Hokey HRH 001 (SP)
ZEITGEIST FREIGHT TRAIN RAIN/Hill Country Theme DB/Stiff DBS 1 Pic Bag (E)

A Little Closer To Freedom G
 Agent B
 All I Want Is My Baby G
 And She Was T
 Asleep G
 Aussi Belle Qu'une Balle F
 Beat's So Lonely S
 Bittersweet N
 Bring You Down B
 Burning Heart S
 Caroline Was A Dropout C
 Cheno R
 Cherish W
 Children Of The Revolution V
 Cocaine D
 Country Boy S
 Crime And Punishment M
 Dance With Me G
 Deep Down South W
 Down The Road Apiece B
 Edge Of Darkness D
 Elose M
 Elose M
 Everything It Takes M
 Face To Face R
 Feel My Love S
 Field Work S
 For You P
 Freight Train Rain Z
 Harlequin Tears H
 Heart To Heart T
 Hi Ho Silver D
 History To The Womb S
 Hold On To Your Love R
 How To Win Your Love J
 Hunger K
 I Can't Let Go F
 I Don't Know Why You Don't Want Me C
 I Dreamed A Dream L
 I Miss You K
 I Remember Mama M
 I Still Want You D
 I Touch Roses B
 I Want To Be With You D
 I Want To Love You C
 I'm A Hokey Henry Y
 I'm Not Gonna Let You A
 Impact Auto Edit V
 In My Mind Eye H
 Insatiable Woman I
 Joe Joe's Bar M
 Johnny Johnny P
 Just The Way I Planned It T
 Let Me People Go W
 Let's Dance M
 Let's Pretend J
 Lolita M
 My Magic Man R
 My Son S
 My War W
 Natural Mystic M
 Night Moves M
 No Show S
 Once More W
 Only For The Young W
 Pam W
 Pretty On The Inside S
 Pushing Back The Hands Of Time M
 Religious Persuasion W
 Same Old Story P
 Say You, Say Me F
 Secrets In The Street L
 Select Him Good L
 Sex Teacher M
 She's Making Moves L
 Shot In The Dark O
 Singing The Blues H
 Slap You Back E
 Smokin' In The Boys Room M
 So You Want To Be A Rock 'N' Roll Star P
 Soca Girl S
 Soul In My Shoes P
 State Of Mind R
 Strange To Be With You W
 The Choice W
 The Experiment O
 Love W
 The Missing Link S
 The Promise A
 The Wild Colonial Boy R
 Time For Love T
 Time, Time, Time B
 Tokyo Rose I
 True Love F
 Turning Away S
 Two In One F
 We Love The Moon R
 Western Special P
 When I See Your Eyes B
 When The Rain Comes J
 Whenever You Need Somebody B
 You're In Love R
 Zonder Omzien A

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart courtesy Billboard January 25, 1986

Mon 27-Fri 31 Jan 1986
 Single Releases: 104

Year to Date
 (5 weeks to 31 January 1986)
 Single Releases: 311

See New
 Albums for
 Distributors
 Codes

Telstar STAR 2268
 Chris De Burgh

INCORPORATING LP
CD & CASSETTE SALES

Billboard

MUSIC
WEEKLY

Week-ending January 25, 1986

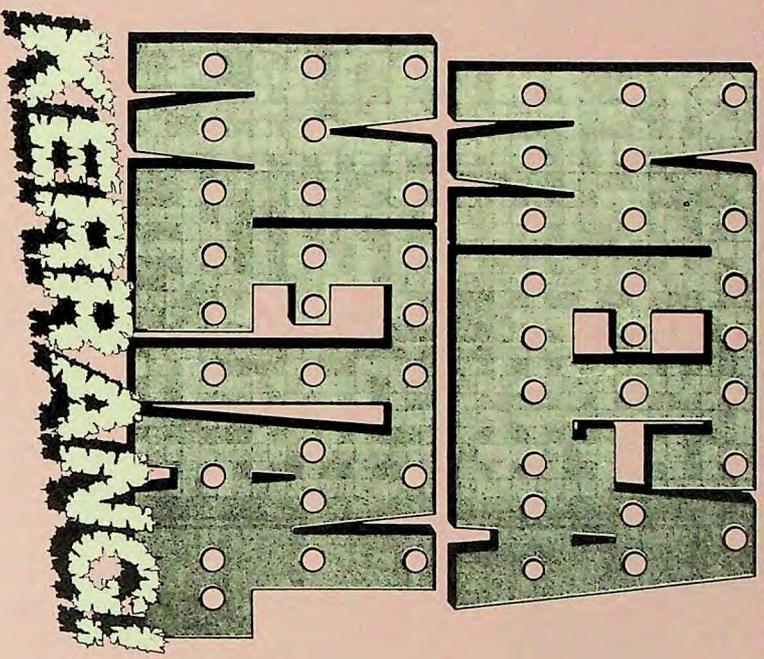
No. 1 BROTHERS IN ARMS ★★ ★★ CD

Dire Straits

Vertigo/Phonogram VERH 25

- | | | |
|----|--|-------------------------|
| 2 | HUNTING HIGH & LOW ● CD | Warner Brothers WX 30 |
| 3 | THE BROADWAY ALBUM ● CD | CBS 86322 |
| 4 | WORLD MACHINE ★ CD | Polydor POLH 25 |
| 5 | THE DREAM OF THE BLUE TURTLES ★ CD | A&M DREAM 1 |
| 6 | LIKE A VIRGIN ★★ ★★ CD | Sire WX 20 |
| 7 | ISLAND LIFE ● CD | Island GJ 1 |
| 8 | NOW, THAT'S WHAT I CALL MUSIC 6 ★★ ★★ | Virgin/EMI NOW 6 |
| 9 | GO WEST ★ CD | Chrysalis CHR 1495 |
| 10 | WHITNEY HOUSTON ● CD | Arista 206 978 |
| 11 | PROMISE ★★ ★ CD | Epic EPC 86318 |
| 12 | BE YOURSELF TONIGHT ★ CD | RCA PL 70711 |
| 13 | FEARGAL SHARKEY ● CD | Virgin V 2360 |
| 14 | JENNIFER RUSH ★ CD | CBS 26488 |
| 15 | FINE YOUNG CANNIBALS ● | London LONLP 16 |
| 16 | ONCE UPON A TIME ● CD | Virgin V 2364 |
| 17 | NEW HIGH PRIORITY | Tabu TBU 26699 |
| 18 | HITS 3 ★★ | CBS/WEA HITS 3 |
| 19 | THE SINGLES COLLECTION ★★ | Chrysalis SBTV 1 |
| 20 | NO JACKET REQUIRED ★★ ★★ CD | Virgin V2345 |
| 21 | THE FIRST ALBUM ★ CD | Sire WX 22 |
| 22 | THE CLASSIC TOUCH ● CD | Decca/Delphine SKL 5343 |
| 23 | EASY PIECES ● CD | Polydor LCLP 2 |
| 24 | PRIVATE DANCER ★★ ★ CD | Capitol TINA 1 |
| 25 | THE LOVE ALBUM — 16 CLASSIC LOVE SONGS ★ | Telstar STAR 2268 |

WE'LL GET YOU ROCKIN'!



Friday January 31, 1986 sees the unbridled unleashing of a new quarterly mega-zine from the Kerrang! stable.

It's titled **MEGA METAL KERRANG!** and it's exactly that: a large format, totally Metallic, bland-banned bastard off-spring of the ultimate rock fortnightly.

Mega Metal Kerrang! will be a 82-page bruiser of a book and the thick wraparound cover will utilise monstrous Metallic colours: a la the 100th edition of the regular Kerrang!

The editorial content will be straight between the eyes, dectel laden, completely nut-free, no messin' **HEAVY METAL** from the first page to the last. From the biggest noises in Metal (watch out for Metalica on the cover!) to the most merit-worthy ruminos, **Mega Metal Kerrang!** is aimed directly at the dedicated, dyed-in-the-wool HM fan! This could be the most ear-piercing event since the launch of Kerrang! itself!

LOUDER THAN THE REST!

ON SALE!

- | | | |
|----|---|------------------------------------|
| 58 | FACE VALUE ★★ ★ CD | Virgin V 2185 |
| 59 | MANILLOW | RCA PL 87044 |
| 60 | BITTER SWEET ● | CBS 86320 |
| 61 | BAGGARIDDIM ○ CD | DEP International/Virgin LP DEP 10 |
| 62 | RE VOICES FROM THE HOLY LAND ○ | BBC REC 564 |
| 63 | WHO'S ZOOMIN' WHO? | Arista 207 202 |
| 64 | THE JAZZ SINGER ★ CD | Capitol EAST 12120 |
| 65 | THE SINGLES 81-85 ● CD | Mute MUTEL 1 |
| 66 | BLUE SKIES ● CD | London KTKT 1 |
| 67 | THE KENNY ROGERS STORY ★ | Liberty EMTV 39 |
| 68 | ALF ★★ ★★ CD | CBS 26229 |
| 69 | MAKE IT BIG ★★ ★★ CD | Epic EPC 86311 |
| 70 | MACALLA CD | RCA PL 70894 |
| 71 | PSYCHOCANDY | blanco y negro/WEA BYN 7 |
| 72 | STREET SOUNDS EDITION 15 | Street Sounds STSND 15 |
| 73 | SO RED THE ROSE | Parlophone Odeon PCSD 101 |
| 74 | NEW BLACK AND WHITE | Epic EPC 26439 |
| 75 | RE COMMUNIQUE ★ CD | Vertigo/Phonogram 9102 031 |
| 76 | JAMBOREE BAG NUMBER 3 ● | Rockney/Towerbell ROC 914 |
| 77 | BOYS AND GIRLS ★ CD | EG/Polydor EGLP 62 |
| 78 | STEVE McQUEEN ○ CD | Kitchenware/CBS KWLP 3 |
| 79 | CAN'T SLOW DOWN ★★ ★★ CD | Motown STMA 8041 |
| 80 | SOUNDTRACK MUSIC 'BACK TO THE FUTURE' | MCA MCF 3285 |
| 81 | THE VERY BEST OF COMMODORES — 16 CLASSIC TRACKS | Telstar STAR 2249 |
| 82 | RE SUZANNE VEGA CD | A&M AMA 5072 |
| 83 | THE VERY BEST OF CHRIS DE BURGH ● | Telstar STAR 2248 |

MIDEM DIRECTORY

The majors are back in force and, in its twentieth anniversary year, this is planned to be the biggest Midem ever. If you want to know what's what and who's where in Cannes from January 27 to 31, just check it out in this special A to Z guide to UK exhibitors. See you there.

Majors flock to busy Midem

ACE RECORDS
Stand No 09.06 Phone: 3456
48-50 Steele Road,
London NW10 7AS.
Tel: 01-453 1311.
Contact: Ted Carroll.
Looking for overseas distribution deals for Ace's various labels which include Kent, Big Beat and Boplicity, and to make new contacts.

AMPHONIC MUSIC
Stand No 18.20 Phone: 3170
Kerchesters,
Waterhouse Lane,
Kingswood,
Surrey KT20 6HT.
Tel: 0737 832837.
Contacts: Sydney and Ian Dale.
Company specialising in easy listening and background music (particularly for TV and radio) is looking for new contacts, particularly among publishers.

APB MUSIC
Stand No 07.19 Phone: 3054
28 Ivor Place,
London NW1.
Tel: 01-723 9269.
Contacts: Chris Parry, Ita Martin and Foxtrox Sexton.
APB will be looking to place UK copyrights for its various signings — including The Cure, The Associates, SPK, Cast Of Thousands, Hard Corps and Wild Pleasure in various overseas territories.

ARTHUR YOUNG
Stand No 09.34 Phone: 3025
Rolls House,
7 Rolls Building,
Fetter Lane,
London EC4A 1NH.
Tel: 01-831 7130.
Contacts: Eric Longley, Larry Chrisfield.
The major accountancy firm will be using Midem to meet new business contacts and renew old friendships from all over the world. Arthur Young was the first major international accountancy firm to have an exhibition stand at Midem, and its clients include Paul McCartney, Duran Duran, Solid State Logic, PolyGram, ChapPELL's Warner Bros Music and WEA Records.

ATLAS LEISURE CORP
Stand No 05.09 Phone: 3045
Atlas House,
107 High Street,
Edgware,
Middlesex HA8 7DB.
Tel: 01-951 3422.
Contact: Paul Stead.

AVANTI RECORDS
Stand No 13.08 Phone: 3194
Unit 20,
Britannia Industrial Estate,
Doyle Road,
Colnebrook,
Berks SL3 0BH.
Tel: 0753 682794.
Contact: Naomi Krell.
Looking to do business deals with overseas contacts.

BBC TRANSCRIPTION SERVICE
Stand No 02.33 Phone: 3304
Kensington House,
Richmond Way,
London W14 0AX.
Tel: 01-743 1272.
Contacts: Ted Dougherty, Peter Jones (BBC Transcription Service), Humphrey Walwyn, Fred Faber (BBC Records), John Goodman (BBC English By Radio).
The Transcription Service will be in Midem to promote and sell BBC music and arts radio programming to radio stations worldwide and BBC English By Radio will similarly be offering English Language courses. BBC Records will be aiming to meet old and make new contacts.

BGS PRODUCTIONS
Stand No 09.27 Phone: 3060
Newton Street,
Kilsyth,
Glasgow G65 0JX.
Tel: 0236 821081.
Contacts: Dougie Stevenson, Bill Garden.
Record label dealing in exports hopes to meet potential licensees from overseas, and do deals.

BLUEBIRD RECORDS
Stand No 09.02 Phone: 3034
155 Church Street,
Paddington Green,
London W2 1NA.
Tel: 01-723 9090/402 6745.

Contacts: Billy Russell, David Drew.
General business including picking up overseas product for UK release (Bluebird is primarily a black music label) and doing import/export deals.

BRITISH PHONOGRAPHIC INDUSTRIES
Stand No 09.08 Phone: 3058
Roxburghe House,
273-287 Regent Street,
London W1.
Tel: 01-629 8642.
Contacts: Fred Kent, June Clark.
Representing its UK members at Midem.

CAROLINE EXPORTS
Stand No 13.15 Phone: 3020
56 Standard Road,
London NW10 6ES.
Tel: 01-961 2919.
Contacts: Catrina Mitchell, Tony Harris, Oliver Comberti, Martin Cobb, Steve Sparks.
Caroline Exports and several of the labels it does business with will be at Midem to meet their existing customers and look for new ones.

CBS RECORDS
Stand No 24.01 Phone: 3136
17-19 Soho Square,
London W1V 6HE.
Tel: 01-734 8181.
Contacts: Richard Rowe, Hugh Attwooll, Malcolm Eade.
Looking to renew worldwide contacts, and do product deals.

CBS SONGS
Stand No 24.03 Phone: 3135
3-5 Rathbone Place,
London W1P 1DA.
Tel: 01-637 5831.
Contacts: Richard Thomas, Sally Perryman, Des McCamley, Patricia Feldman.
Renewing contacts with business acquaintances from around the world.

CERTAIN RECORDS/CERTAIN MUSIC
Stand No 19.15 Phone: 3199
11 Ruston Mews,
London W11 1RB.
Tel: 01-221 6720.
Contacts: John Spiers, Andy Nazer.
Dance record label, recently formed in the UK, will be placing product by Clarence Carter, Slave, Chi-lites, Moottwist, Peter Cannon and others in overseas markets.

CHAPPELL MUSIC
Stand No 23.02/06 Phone: 3138
129 Park Street,
London W1.
Tel: 01-629 7600.
Contacts: Deborah Williams, Paul Jenkins.
Placing songs with record companies abroad, and maintaining worldwide contacts.

CHARLY RECORDS
Stand No 20.12 Phone: 3216
156-166 Iderton Road,
London SE15 1NT.
Tel: 01-639 8603.
Contacts: Jean Luc Young, Joop Visser, Bob Fisher.
Charly will be doing more international sales and licensing deals.

CHRYSALIS MUSIC
Stand No 21.05 Phone: 3154
12 Stratford Place,
London W1N 9AF.
Tel: 01-408 2355.
Contacts: Bruno Kretschmar, Jill Stean.
Looking for deals and overseas contacts, while renewing existing contacts.

CHRYSALIS RECORDS
Stand No 21.01 Phone: 3156
12 Stratford Place,
London W1N 9AF.
Tel: 01-408 2355.
Contacts: Chris Wright, Doug D'Arcy, Mike Allen.
Seeking overseas deals, and maintaining contacts.

CM DISTRIBUTION
Stand No 13.28 Phone: 3068
4 High Street,
Starbeck,
Harrogate,
North Yorkshire.
Tel: 0423 888979.
Contacts: Dave Bulmer, Neil Sharpley.
Distribution company specialising in folk music, and also blues and jazz, will be looking for new export deals for the various distributed labels.

CODA RECORDS
Stand No 03.32 Phone: 3005
17 Alma Road,
London SW18.
Tel: 01-871 2121.
Contacts: Nick Austin and Vicky Kerr (Coda), Martin Mills, Sara Cohen (Beggars Banquet), Andy Heath (Momentum Music), Chris Palmer (Musicalc).
Coda personnel will be meeting international licensees with the specific aim of doing overseas licensing deals for its New Age programme of album releases which will be on display on the stand.

COMPACT ORGANISATION
Stand No 13.24 Phone: 3191
31 Riding House Street,
London W1.
Tel: 01-580 1617.
Contacts: Paul Kinder, Tot Taylor.
Compact will be doing European licensing deals for the Dance With A Stranger soundtrack album, the new

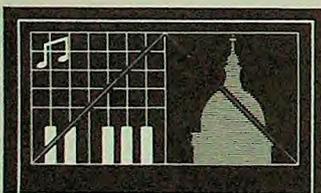
Virna Lindt LP Play/Record, and the first Alan Bleasdale film soundtrack album, No Surrender. Territories of particular interest are West Germany and Japan. The company will also be looking for deals for new signing Floyd who have been attracting a lot of press attention.

COMPLETE COMPUTER SERVICES
Stand No 11.24 Phone: 3064
16 Berners Street,
London W1P 3DD.
Tel: 01-636 0985.
Contacts: Ron Newman, Bob Katobsky, Mick Hidalgo and James Ware.
Computer software company will be looking for interest from record and publishing companies, and consolidating its previous US and European business.

COMPLETE MUSIC
Stand No 21.09 Phone: 3163
53 Kensington Gardens Square
London W2 4BA.
Tel: 01-229 8856.
Contact: M Costello.
Offering catalogue around the world, and looking to pick up good new product from all areas of music.

COPS
Stand No 21.07 Phone: 3128
The Studio,
Kent House,
Station Approach,
Barnmead Road,
Beckenham,
Kent.
Tel: 01-778 8556.
Contacts: Roger Bateson, Bobbie Dahdi, Julie Hefher.
COPS team will be promoting its French associates, substantial CD capacity available from last quarter 1986. At mid-day on Wednesday January 29 winners of Vive La France competition announced — entries by 6pm on the previous day.

COPYRIGHT CONTROL/Chord Records/London Music Management
Stand No 20.08 Phone: 3186
Top Floor,
60 Lillie Road, London SW6
Tel: 01-385 7956.



**Deloitte
Haskins+Sells**
Media Group

Accountants and financial advisers
to the music and recording industry

The Deloitte Haskins & Sells Media
Group
looks forward to seeing you at

MIDEM '86

A new company specialising in the Art
of the Acoustic Guitar
CATALOGUE

CRL 001 "AFTER THE LONG NIGHT"
LOREN AUERBACH BERT JANSCH
CRL 002 "PLAYING THE GAME"
LOREN AUERBACH WITH RICHARD NEWMAN
Special Guests: BERT JANSCH, GEOFF
BRADFORD, CLIFF AUNGIER, BRIAN KNIGHT
CRL 003 "POETRY, POLITICS AND THE ART OF THE
ACOUSTIC GUITAR"
RICHARD NEWMAN
CRL 004 "MAGNOLIA"
GEOFF BRADFORD (Coming soon)

Distributed UK by MAKING WAVES or obtainable direct
at £5.00 each + £1.00 p&p (record or cassette) from:

CHRISTABEL RECORDS
PO BOX 232 HARROW Middlesex HA1 2NN
(Telephone: 01-907 1905)

SOUND / always
sound-products / interested
hollandbv / in

**EXCELLENT
MASTERS**

MOR & Classical

At Midem contact:
G.T.K. van der Meent / Hans de Boer

Hotel Palma / Cannes

Sound-Products holland b.v.,
P.O.B. 88/1230 AB Loosdrecht - Holland
telex 43260

MIDEM DIRECTORY

Contacts: Brian Newman, J Tyrrell, Linda Tricker, Amanda Fitch.
Six-month-old TV/film music special-interest publishing company with separate label and management divisions. Looking to license overseas and meet existing licensees. Also looking for UK distribution deal and to expand label catalogue that includes Keith Emerson and others.

CREOLE MUSIC
Stand No 17.09 Phone: 3159
91-93 High Street,
London NW10.
Tel: 01-965 9223.
Contact: B White.
Music publisher seeking catalogues to represent in the UK and also seeking representatives for our catalogue in most major territories.

CREOLE RECORDS
Stand No 17.13 Phone: 3160
(Address as above)
A lot of disco-dance/reggae on offer, including Sophia George's *Girlie Girlie*, plus artists such as Peter Green. Also looking for product for TV compilation.

CRUSADER MARKETING
Stand No 03.28 Phone: 3031
Unit F2
Charles House,
Bridge Road,
Southall,
Middx.
Tel: 01-574 6969.
Contacts: Peter Riley, Stephen Southam.

Jazz wholesaler with 10 titles on own Crusader Jazz Masterwork label from Coltrane, Mingus, Modern Jazz Quartet, Bill Evans, Monk and Wes Montgomery. Also wholesaler of games and bankrupt/deleted stock.

CULTURE PRESS
Stand No 22.09 Phone: 3212
Giltspur Bullens House,
Elstree Way,
Borehamwood,
Herts WD6 1JQ.
Tel: 01-953 9831.
Contact: Enzo Hamilton.
Reggae album specialist seeking to both pick up and sub-license its product. Also has interest in MOR material.

DAMONT RECORDS
Stand No 09.30 Phone: 3015
Blyth Road,
Hayes,
Middlesex UB3 1BY.
Tel: 01-573 5122.
Contacts: Glyn Williams, Steve Fruin.
Promoting Damont record pressing and tape duplicating services which have a 25m unit capacity per year.

DARWIN INTERNATIONAL
Stand No 22.12/24.09 Phone: 3211
40 Triton Square,
London NW1 3HG.
Tel: 01-387 4599.
Contacts: Gavin Dare, Sue Marsh, Jamie Gottlieb.
Looking to sub-publish and sub-license product as well as acquire new product and expand our Masterlease clients.

DELOITTE HASKINS & SELLS MEDIA GROUP
Stand No 13.18 Phone: 3195
PO Box 207,
128 Queen Victoria Street,
London EC4P 4JX.
Tel: 01-248 3913.
Contacts: Nick Tate, Peter Hazell, Colin Newman, George Eccles, Alan Newman, Tricia Lovell.

Accounting and financial advisers to the music and recording industry offering services including advice on raising finance, corporate and personal taxation, marketing, management information systems, research and accounting and audit.

D I MUSIC
Stand No 08.36 Phone: 3285

JEWISH MUSIC on record or cassette

A new service to bring you the best of Jewish Music from ancient prayer chants to contemporary art music, by some of its finest exponents from this country and abroad.

Classical, Cantonal, Liturgical, Traditional and Israeli music
Please send for full catalogue to

**JEWISH MUSIC
(Distribution),**
P.O. Box 232, Harrow, Middx.
HA1 2NN
Tel: 01-907 1905

13 Bank Square,
Wilmslow,
Cheshire SK9 1AN.
Tel: 0625 527844.
Contacts: Irving Wilson, Joyce Wilson.
Producers of recordings and music publishers, particularly in the fields of radio/TV/films and background music. Will be promoting copyrights and publishing interests and offering product for licence. Also involved in classical/opera programmes for television.

ENGLISH BACH FESTIVAL
Stand No 12.06 Phone: 3381
15 South Eaton Place,
London SW1W 9ER.
Tel: 01-730 5925.
Contact: Ms L Lalandi.
Aim to present and promote baroque opera.

ENTERLEISURE CONSULTANTS (INSURANCE)
Stand No 13.13 Phone: 3021
5/7 New Street,
London EC2.
Tel: 01-283 8622.
Contact: Jim Day.
Meet existing clients and pick up new business.

EXPAN MARKETING
Stand No 05.23 Phone: 3056
East Marden,
Chichester,
Sussex PO18 9JE.
Tel: 024359 200.
Contacts: Bill Waite, Alan Watt.
Exporters of records, cassettes, compact discs, videos and record/video care accessories.

G.A.R.D.
Stand No 09.28 Phone: 3029
Unit 2,
Chapmans Park Industrial Estate,
378-388 High Road,
London NW10 2DY.
Tel: 01-459 8800.
Contacts: Nick Lassman plus 23 representatives from around the world.

GLOBAL MUSIC
Stand No 09.03 Phone: 3036
38 Biddulph Mansions,
Biddulph Road,
London W9 1HX.
Tel: 01-289 6337.
Contact: Peter Knight Jnr.
UK office of German publishers representing Madonna, Paul Simon, Paul Young, Depeche Mode, Justin Haywood and many others.

GREENHILL RECORDS
Stand No 11.27 Phone: 3063
Greenhill Studios,
Greenhill Road,
Greenhill,
Herne Bay,
Kent.
Tel: 0227 363820.
Contacts: Barrie Bethell, Mandy Baker.

New publishing/record company, founded in November, which has already had a Top 100 hit with 11-year old Shirley Anne, and is now looking for licensees for both publishing and recording outside the UK.
HAYWARD MILES & CO
Stand No 03.30 Phone: 3057
60 Weston Street,
London SE1.
Tel: 01-403 6066.
Contacts: Martyn Hayward, Nicholas Miles.
Insurance brokers specialising in the entertainment business, and offering non-appearance and many other sorts of insurance for acts.

HEAVY METAL RECORDS
Stand No 20.02 Phone: 3155
152 Goldthorne Hill,
Penn,
Wolverhampton.
Tel: 0902 345345.
Contacts: Paul Birch, Dave Roberts, Simon Picken.
Find new outlets for artists, licence acts and pick up some new product.

HOLBORN PUBLISHING
Stand No 07.28 Phone: 3001
Commonwealth House,
1-19 New Oxford Street,
London WC1 1NG.
Tel: 01-404 0700.
Contacts: David Curtis, Chris Power, David Flavell, Roy Carr, Colin Irwin.
As one of the largest music magazine publishers in Europe it's very important that we present a front for the group, promote our image and meet people at this major international event.

INNOVATIVE MUSIC
Stand No 26.03 Phone: 3153
50 Queen Anne Street,
London W1.

Tel: 01-200 7000.
Contacts: Garry Le Count, Monty Lewis, Michelle Davis.
Mid-priced CD outlet (£6.99) grown out of Pickwick's box-set specialist, seeking new distributors worldwide to assist in pushing its 20 classical and five pop releases on the IMP Red label.

INTERSONG INTERNATIONAL
Stand No 23.06 Phone: 3137
129 Park Street,
London W1.
Tel: 01-499 0067.
Contacts: Kathy Jackson, Paul Rich.
Aim to meet people we already represent around the world and hopefully to make new acquisitions and representations.

JIVE RECORDS
Stand No 10.10 Phone: 3302
Zomba House,
156-167 High Road,
London NW10 3SG.
Tel: 01-459 8899.
Contacts: Ralph Simon, Steven Howard, Jan Garner, Barbara Stanton, Barry Weiss (New York), John Briley (Holland), Pauline Schmitt (Holland).

K-TEL INTERNATIONAL
Stand No 26.05 Phone: 3150
620 Western Avenue,
London W3 0TU.
Tel: 01-992 8055.
Contacts: Martin Pierpoint, Peter Morris, Graham Williams, Peter Hunsley.
Looking to acquire product for domestic release and exploit own masters internationally.

KINGDOM RECORDS
Stand No 21.08 Phone: 3164
9/11 Monmouth Street,
London WC2H 9DA.
Tel: 01-836 4763.
Contacts: Terry King, Linda King, Suzanne King, Eddie Stevens, Freddie Packham, Mike Mingard.
Seeking overseas licensing deals and previewing new product to existing licensees.

LASGO EXPORTS
Stand No 09.24 Phone: 3030
Unit 2,
Chapmans Park Industrial Estate,
378/388 High Road,
Willesden,
London NW10 2DY.
Tel: 01-459 8800.
Contacts: Peter Lassman, Mark Ballabon, Geoff Kite.
Seeking to consolidate existing business relationships and promote the range of product it holds and the catalogues it represents.

LCM t/a SONDAUR
Stand No 07.23 Phone: 3044
Finance House,
19 Craven Road,
London W2 3BP.
Tel: 01-262 9040.
Contact: R Grierson

LISMOR RECORDINGS
Stand No 11.26 Phone: 3067
42 Kilmarnock Road,
Glasgow G41 3NH.
Tel: 041-632 9269.
Contacts: Andrew Harvey, Ronnie Simpson.
Seeking to exploit its catalogue of traditional Scottish music.

LONDON PRIDE MANAGEMENT
Stand No 07.32 Phone: 3002
166-168 Liverpool Road,
London N1 1LA.
Tel: 01-609 6131.
Contacts: John Collins, John Lyons, Dave Chapman, Mick Owen.
Band management company seeking recording and publishing deals for Alaska, Budgie and Statetrooper.

LONDON PUBLISHING HOUSE LTD
Stand No 15.20 Phone: 3196
114 Thornlaw Road,
London SE27 0SQ.
Tel: 01-761 2731.
Contacts: Mike Donovan, Rudolph Slezak.
Publishing company being re-launched at Midem and seeking new material and writers and new outlets for current catalogue.

LUBBOCK FINE
Stand No 07.27 Phone: 3033
3-5 Bedford Road,
London WC1R 4DB.
Tel: 01-242 9881.
Contact: J Gitter.

MAKING WAVES
Stand No 11.18 Phone: 3022
6-8 Alie Street,
London E1.
Tel: 01-481 9917.
Contacts: Barry Martin, Andy Frain,

Elaine Taylor.
Offering a range of manufacturing services and seeking licensing deals for material on its own label and publishing company.

MICRO SYSTEMS DEVELOPMENT
Stand No 05.15 Phone: 3061
11 Lansdowne Terrace,
Gosforth,
Newcastle-upon-Tyne.
Tel: 0912-853901.
Contacts: Norman Dunn, Tim Bayly.
Exhibiting its video jukebox and video DJ system for use in discos.

MIS DISTRIBUTION
Stand No 20.10, 22.07 Phone: 3214
38 The Broadway,
London EC15 0QS.
Tel: 01-519 1215.
Contacts: John Bassett, Nigel Henson, Paul White, Matt Rittner.
New company looking for product to distribute in the UK and seeking to licence product abroad.

MOBILE MERCHANDISING
Stand No 17.14, 17.08 Phone: 3181, 3182, 3183
12 Ossory Road,
London SE1 5AN.
Tel: 01-231 1191.
Contact: B Owen.

LIVE AID
Stand No 17.12 Phone: 3180
See Mobile Merchandising

MUSIC FOR NATIONS
Stand No 05.32 Phone: 3003
4th Floor,
8 Carnaby Street,
London W1.
Tel: 01-437 4688.
Contacts: Martin Hooker, Linda Rudock.
Seeking licensing deals for material on its five labels in territories in which it is not already represented and looking for new material to market in the UK.

THE MUSIC PUBLISHERS ASSOCIATION
Stand No 09.10 Phone: 3059
7th Floor,
103 Kingsway,

London WC2B 6QX.
Tel: 01-831 7591.
Contacts: Peter Dadswell, Janice Cable.
Representing the music publishing industry.

MUSIC RECORDS
Stand No 19.08 Phone: 3200
7a Wyndham Place,
London W1H 1PN.
Tel: 01-402 9887.
Contact: I Green.

MUSICALC
Stand No 05.31 Phone: 3006
19 Alma Road,
London SW18.
Tel: 01-870 9912.
Contacts: Chris Palmer, Nick Austin, Vicki Kerr.
Supplying royalty accounting computer software and launching a range of music-generating software.

NEAT RECORDS
Stand No 19.06 Phone: 3162
71 High Street East,
Wallsend,
Tyne And Wear NE28 7RJ.
Tel: 0912 624999.
Contacts: David Wood, Diane Davison, Richard Denton, Frank Rodgers.
Presenting latest signings and specialist heavy metal catalogue and seeking licensing deals in new territories.

NEIMAN MANAGEMENT
Stand No 12.06 Phone: 3341
407a Green Lane,
London N13 5HL.
Tel: 01-882 8322.
Contacts: Stephen Neiman, John Bickley.
Representing a number of classical orchestras, choirs and solo artists including The Sixteen and The Hanover Band.

OBJECT ENTERPRISES LTD
Stand No 09.25 Phone: 3032
Unit 10,
Brunswick Industrial Estate,
Waterfall Road,
London N11 1JL.
Tel: 01-368 1276.
Contacts: P H Robinson, M D Frey.

TO PAGE 24

BARSONGS Ltd.

MUSIC PUBLISHING & PRODUCTION and associated WOODENCAR LTD. (Music)

Meet ALAN BARSON at MIDEM at the Music Publisher's Association (MPA)
Stand 09.10 Ext 3059
London Office:
4 Cheniston Gardens, Suite B,
Kensington, London W8 6TQ
Tel: (01) 937 2252/937 9569. Telex: 263009

Representing For Sub-Publishing:
JONATHAN GREGG — The New LP on Tembo Records, Produced by John Ryan
DEREK HOLT — (Ex Original Climax Blues Band) forthcoming superstar LP with Stuart Copeland & Hal Lindes
PAZ — The New LP & Single "Always There" (Featuring Marianne Davidson) on Coda Records/Beggars Banquet. Plus catalogue LP "Look Inside"

Hotel in Cannes: Dauphins Verts
Tel: 39 45 82
(Phone between 8-10 am)



TOP 75
7 & 12 INCH

TOP 75 TOP 75 TOP 75 TOP 75

TOP 75

The British Record Industry Charts © Social Surveys (Gallup Poll) Ltd 1986. Publication rights licensed exclusively to Music Week, broadcasting rights to the BBC. All rights reserved.

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

No 1	THE SUN ALWAYS SHINES ON T.V. A-ha	Warner Brothers W8846(T)
2	WALK OF LIFE Dire Straits	Vertigo/Phonogram DSTR 12(12)
3	WEST END GIRLS ● Pet Shop Boys	Parlophone (12)R 6115 RCA PB 49945 (12" —PT 49946)
4	BROKEN WINGS Mr. Mister	Virgin VS 840 (12)
5	YOU LITTLE THIEF Feargal Sharkey	Virgin VS 840 (12)
6	SATURDAY LOVE Cherrille With Alexander, O'Neal	Tabu (T)A 6829
7	HIT THAT PERFECT BEAT ○ Bronski Beat	Forbidden Fruit/London BITE(X) 6
8	ONLY LOVE Nana Mouskouri	Carrere CAR(T) 376 (A)/Philips PH 38
9	ALICE, I WANT YOU JUST FOR ME! Full Force	CBS (T)A 6640
10	SUSPICIOUS MINDS Fine Young Cannibals	London LON(X) 82
11	WHO'S ZOOMIN' WHO? Aretha Franklin	Arista ARIST (12)633
12	IT'S ALRIGHT (BABY'S COMING BACK) Eurythmics	RCA PB 40375 (12" —PT 40376)
13	SYSTEM ADDICT Five Star	Tenn/RCA PB 40515 (12" —PT 40516)
14	RUSSIANS Sting	A & M AM(Y) 292
15	BORDERLINE Madonna	Sire W 9260(T)
16	GIRLIE GIRLIE Sophia George	Winner WIN(T) 01
17	LEAVING ME NOW (RE-MIX) Level 42	Polydor POSP(X) 776
18	RING OF ICE Jennifer Rush	CBS (12" —TX 4745)A 4745
19	SAVING ALL MY LOVE FOR YOU ● Whitney Houston	Arista ARIST (12)640
20	PULL UP TO THE BUMPER Grace Jones	Island (12)IS 240
21	THE PHANTOM OF THE OPERA Sarah Brightman & Steve Harley	Polydor POSP(X) 800
22	SPIRIT OF 76 The Alarm	I.R.S./MCA IRM(T) 109
23	LIFE'S WHAT YOU MAKE IT Talk Talk	EMI 5540
24	SHAKE YOUR FOUNDATIONS	

NEXT 25 THE NEXT 25 THE NEX

- | | | |
|-----|---|----------------------------------|
| 76 | (84) LIVING IN THE PAST, Drum Theatre | Epic A 6798 (12" —TX 6798) |
| 77 | (72) FOR YOU, Snowy White | R4 (12)FOR 3 (E) |
| 78 | (96) SMALL TOWN, John Cougar Mellencamp | Riva JICM(X) 3 |
| 79 | (89) YEARS LATER, Cactus World News | MCA MCA(T) 1024 |
| 80 | (62) THE HOUSE IS HAUNTED, Marc Almond | Some Bizzare/Virgin GLOW 1 (12) |
| 81 | (67) EDGE OF DARKNESS, Eric Clapton with Michael Kamen | BBC (12" —12RSL 178) |
| 82 | (51) BECAUSE, Julian Lennon | EMI 5538 |
| 83 | (—) THINGS COULD BE BEAUTIFUL, The Colourfield | Chrysalis COLF(X) 5 |
| 84 | (55) ABIDE WITH ME, The Inspirational Choir with the Royal Choral Society | Kitchenware/CBS SK 21(12) |
| 85 | (—) WHEN LOVE BREAKS DOWN, Prefab Sprout | Portrait A 4997 (12" —TX 4997) |
| 86 | (—) RESCUE ME, Zerra One | Mercury/Phonogram MER(X) 205 |
| 87 | (—) SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics and Aretha Franklin | RCA PB 40339 (12" —PT 40340) |
| 88 | (82) GET LOOSE, Aleem | Streetwave (12" —MKHAN 61) |
| 89 | (—) DON'T YOU (FORGET ABOUT ME), Simple Minds | Virgin VS 749 (12) |
| 90 | (79) WHENEVER YOU NEED SOMEBODY, O'chi Brown | Magnet MAG(T) 288 |
| 91 | (—) STARTING TOGETHER, Su Pollard | Rainbow RBR 4 |
| 92 | (—) REVOLUTION, The Cult | Beggars Banquet BEG 152(T) |
| 93 | (77) THE OAK TREE, Morris Day | Warner Brothers W8899(T) |
| 94 | (—) PARTY ALL THE TIME, Eddie Murphy | CBS (T)A 4457 |
| 95 | (78) RAPPER'S DELIGHT/WE GOT THE FUNK, Sugarhill Gang/Positive Force | Streetwave (12" —SWAVE 6) |
| 96 | (—) HEART OF LOTHIAN, Marillion | EMI (12)MARIL 5 |
| 97 | (85) RIPTIDE, Robert Palmer | Island (12)IS 256 |
| 98 | (—) I CAN'T LIVE WITHOUT MY RADIO, L.L. Cool J | Def Jam Recordings/CBS (T)A 6684 |
| 99 | (76) ALIVE AND KICKING, Simple Minds | Virgin VS 817 (12) |
| 100 | (—) LYING, Peter Frampton | Virgin VS 827 (12) |

JAMIES BROWN

THE GODFATHER OF SOUL ... IS BACK



38	CUT ME DOWN (REMIX) Lloyd Cole And The Commotions	Polydor COLEX(X) 6
39	DON'T YOU JUST KNOW IT Amazulu	Island (12)IS 233
40	AFTER THE LOVE HAS GONE Princess	Supreme SUPE(T)103
41	NEW YORK EYES Nicole with Timmy Thomas	Portrait A 6805 (12" —TX 6805)
42	MERRY CHRISTMAS EVERYONE ● Shakin' Stevens	Epic (T)A 6769
43	SPIES LIKE US Paul McCartney	Parlophone (12)R 6118
44	TAKE ON ME ● A-ha	Warner Brothers W9006(T)
45	SEE THE DAY ○ Dee C, Lee	CBS A 6570 (12" —TX 6570)
46	GIRLS ARE MORE FUN Ray Parker Jr.	Arista ARIST (12)641
47	LEADER OF THE PACK Twisted Sister	Atlantic A 9478(T)
48	THE POWER OF LOVE ★ Jennifer Rush	CBS A 5003 (12" —TX 5003)
49	YOU'RE MY LAST CHANCE 52nd Street	10/Virgin TEN 89(12)
50	DON'T LOOK DOWN — THE SEQUEL Go West	Chrysalis GOW(X) 3
51	OCEAN BLUE ABC	Neutron/Phonogram NT(X) 110
52	A GOOD HEART ● Feargal Sharkey	Virgin VS 808(12)
53	FUNKY SENSATION Ladies Choice	Sure Delight SD(T) 01
54	RADIO AFRICA Latin Quarter	Rockin' Horse/Arista RH(T) 102
55	IF YOU'RE READY (COME GO WITH ME) Ruby Turner featuring Jonathan Butler	Jive JIVE(T) 109
56	ONCE DANCE WON'T DO Audrey Hall	Germain DG(T) 7
57	ONE NATION Masquerade	Streetwave (M)KHAN 59
58	NAUGHTY, NAUGHTY John Parr	London LON(X) 80
59	THE CAPTAIN OF HER HEART Double	Polydor POSP(X) 779
60	DAYS LIKE THESE Billy Bragg	Go! Discs GOD(X) 8
61	THE PROMISE Arcadia	Parlophone Odeon Series (12)NSR 2

STARFORCE



Wwea International
44 PAGE SPECIAL ISSUE



FOCUS ON:

U.K.

JAPAN

FRANCE

CANADA

GERMANY

AUSTRALIA

Executive profiles:
Ertegun, Lopez,
Bruce, Loch, Dickins

In conjunction with **MUSIC WEEK**

I CAN'T WAIT
 SHAKE YOUR FOUNDATIONS

WEA START FORCE



A-HA
GEORGE BENSON
CHICAGO
CHRISTOPHER CROSS
JOHN FOGERTY
CHAKA KHAN
MADONNA
PRINCE
DAVID LEE ROTH
ZZ TOP



RUBÉN BLADES
JACKSON BROWNE
PEABO BRYSON
THE CARS
DOKKEN
MÖTLEY CRÜE
TEDDY PENDERGRASS
LINDA RONSTADT
STARPOINT
JOE LYNN TURNER



AC/DC
LAURA BRANIGAN
FOREIGNER
THE MANHATTAN TRANSFER
MARILYN MARTIN
ROBERT PLANT
RATT
SISTER SLEDGE
TWISTED SISTER
YES



BEVERLY HILLS COP SOUNDTRACK
GLENN FREY
NIK KERSHAW
MIAMI VICE SOUNDTRACK
NEW EDITION
NIGHT RANGER
TOM PETTY AND THE HEARTBREAKERS
READY FOR THE WORLD
CHARLIE SEXTON
KIM WILDE



ALPHAVILLE
MICHEL BERGER
ERIC CLAPTON
PHIL COLLINS
FRANCE GALL
GOLD
HONEYMOON SUITE
HUMPE HUMPE
AL JARREAU
MICHEL JONASZ
HOWARD JONES
HEINZ RUDOLPH KUNZE

LAM
MATT BIANCO
MARIUS MÜLLER-WESTERNHAGEN
AKINA NAKAMORI
PRETENDERS
MIKE RUTHERFORD
SHONENTAI
SIMPLY RED
DONNA SUMMER
PETE TOWNSHEND
SADAO WATANABE
EIKICHI YAZAWA

WEA INTERNATIONAL

THE HOME OF THE STARS
LOOKS FORWARD TO SEEING YOU AT

MIDEM 1986

STAND 25.01
TELEPHONE (93) 390101—EXT. 3140/3141

Ertegun, Lopez

Nesuhi Ertegun — at the helm for 15 years of success

One of the all time greats



NESUHI Ertegun

IF YOU have any regard for the history of popular music, entering the office of Nesuhi Ertegun, chairman of WEA International, will evoke memories of timeless records from the past 30 years and more.

Joe Turner, Ray Charles and innumerable others from the halcyon days when soul music was the soundtrack of the times and, in a more contemporary vein, the superb Roberta Flack — Nesuhi has personally worked with these and many other notable artists, especially when he was in partnership with his celebrated younger brother, Ahmet Ertegun, and Jerry Wexler during the heady first 25 years of Atlantic Records.

When the heads of Warner/Reprise, Elektra/Asylum and Atlantic — three successful and tasteful labels — joined forces in the US for certain administrative and marketing/manufacturing functions, the decision was also made that the labels should combine their strengths throughout the rest of the world and operate as a single company in each territory, under the US based umbrella of WEA International, over which the avuncular Nesuhi would preside.

That was in 1970, and 15 years later, Nesuhi remains dynamically at the helm of an international organisation which must be the envy of its competitors.

"This is not so different from what I was doing for Atlantic before WEA International was launched," reflected the great man. "Most of my time was spent producing records, but I was also handling the album department. Even more important to my current position, I had been responsible for all Atlantic's overseas licensing deals for 15 years. That's the reason, I guess, why they selected me to run this company and launch all the foreign WEA companies."

Ertegun still puts in as many flying hours as many pilots: "In the last ten years, say, I've spent six months of each year in our offices in either New York or California, and the other six months abroad, although that's not all at one go — I come and go practically every month. We have our own companies in 22 countries and licensees in 30 others, and I believe it's important to see peo-

ple face to face.

"It's a philosophy of work — some people think it can be done on the phone, or by mail or telex, but I believe it is important to see people, socialise with them, go out with them, so that is why I travel so much. I wouldn't say I thrived on it or felt better for it, but I don't suffer from jet lag and I do not mind travelling."

Ertegun can pinpoint crucial differences between his organisation and its competitors.

"We operate in a different way from the others," he says. "Firstly, we employ fewer people. I suspect that we have between a third and a quarter of the staff of an EMI or a Polygram, and surely less than half the staff of CBS, but we seem to be doing equally well, at least. I really believe in quality rather than quantity, and I don't think that many people are needed to run a record operation — whether you have a hit or a flop, you need the same number of people, and the idea that ten people make a company successful and five make it a failure doesn't apply to the record business."

"You need so many in promotion, so many in marketing, but if you sell 100,000 or a million copies, the staff will be the same. So I try to keep our staff level very small, but of high quality and hopefully well compensated for their work."

"For example, this New York office is staffed by between 20 and 25 people, and although it's not the only WEA International office, it's the head office of the company. That is the first reason, and secondly, as I mentioned before, there is the personal contact, the friendship. It sounds corny, but there is a strong feeling of togetherness in our companies — we enjoy being together, and I think we meet more than the other companies."

WHILE this friendly atmosphere is obviously advantageous, it is equally vital for the acts signed to WEA International that the company is seen to be making the most of the many talents which it has at its disposal, and that the company's interest is not purely fiscal.

The commitment of virtually every member of staff to the artist roster for which they are responsible seems almost too good to be true, but the loyalty and belief either results from some kind of corporate brainwashing — which is obviously not the case — or is totally genuine. From the cross section of the company's staff who contributed to this supplement, the latter is correct and it applies equally to Nesuhi Ertegun. He, as in all other facets of his company's operation, leads by example.

He says: "I remember a tour of England with Sam and Dave, Otis Redding, Rufus and Carla Thomas and some others, which played at the Hammersmith Odeon."

"It was extraordinary — that show took place in the Sixties, and it was the first really big organised soul tour in Europe. It made a huge impact and changed music and musicians all over Europe, including many great stars of today, who loved that music. I was with Wilson Pickett in London in 1966 or 1967, when we were signing a new licensing deal with Polydor for Atlantic, and I had asked Wilson to come with me because we wanted to have a big name there."

"After the signing, we went to the Scotch Of St James club and saw this young white kid playing blues guitar — Wilson Pickett went out of his mind, and said 'who the hell is that?'. I said I had never seen him before, and I had no idea who he was, but he was so good we could not believe it."

"Wilson said, 'I don't believe this kid's white — no white man can play like that unless they come from Alabama or Mississippi!'. He was wild with enthusiasm, so I asked a friend of



ERTEGUN with (l to r) George Benson, his manager Ken Fritz and Brian Avnet, manager of Manhattan Transfer at Artists' Anti-Piracy Challenge press conference

mine, Giorgio Gomelski, who the guitarist was, and he told me it was Eric Clapton. By this time, English music was coming up, and the first act of that type we got the rights to was Cream, which was an extraordinary group. I still remember the Madison Square Garden concerts — just three musicians, but as good as anything I have heard in that kind of music!"

A book, rather than this comparatively small space available here, would be appropriate to document Nesuhi Ertegun's reminiscences, but perhaps one more serious aspect of his activities now may make an impact as great, if not greater — anti-piracy.

He says: "I've been involved with anti-piracy since the beginning, because as soon as we saw the cassette as we know it — in the early days, there was the eight-track cartridge and the cassette, and you couldn't copy the eight track, but you could copy the cassette easily. From the very beginning, I was afraid that this would lead to all sorts of unfortunate excesses, and it has. I have been a board mem-

ber of IFPI (the International Federation of Phonographic Industries) since 1975, and I have always urged my colleagues in other companies as well as our own companies to raise money to fund anti-piracy activities."

"From 1979 to 1982, I was president of IFPI, and this summer I was elected for a second three-year term as president. I spend a lot of my time on anti-piracy, because I believe piracy can be defeated if you have enough funds to fight it. We have proved it in Hong Kong, we are about to prove it in Malaysia and we are also eliminating it in Turkey, where it was very bad. If we have an office, a lawyer, some government support, the right laws and some way of enforcing them, we can win this battle."

"We have offices in several countries, but we need many more — IFPI is greatly under-financed, and the bulk of the money comes from a few big record companies. There's not yet enough participation from publishers."

"In some countries, it is very good, in others not sufficient, and up until very recently, nothing

from the artists themselves, who are as big losers as we are. We are asking the big ones, that is to say Phil Collins, Bruce Springsteen, Duran Duran and the like, to donate about one half per cent of their royalty income — and then only the ones that can afford it — because we want to increase their royalty income by fighting the pirates. I think there will be a difference of at least 25 per cent in their income if we stop piracy."

Remarkable figures indeed, and it obviously makes sense for more acts to follow the few who now contribute (including George Benson and Manhattan Transfer). They can be very certain that Nesuhi Ertegun, the man at the head of the fight, will extend a great deal of energy in this endeavour, as he evidently does in every other undertaking.

Meeting him, you get a feeling of being in the presence of nobility. It is no coincidence that WEA International, under his inspiring leadership, is so unique and so successful in the highly competitive world of popular music.

Ramon Lopez, drawn by entrepreneurial quality

Mutual attraction at work

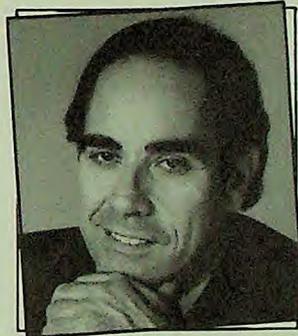
WHY WOULD an accomplished and respected executive of the stature of Ramon Lopez, formerly chairman and chief executive officer of PolyGram Leisure, leave such a post to become vice chairman and co-chief executive officer of WEA International, as he did in April last year?

The question resounds with much fascinating innuendo, but Lopez's response refuses to cater to such nether regions: "There were basically two factors which persuaded me to join WEA International. In the first place, the well-known entrepreneurial quality of WEA International."

"This is an organisation not overwhelmed by a superstructure or elaborate administrative procedures. We know these two points tend to be a frequent source of complaint by most record executives and members of the artistic community. The second and possibly more important of the two factors is that WEA International, having reached a dominant position in the international music market, now has to go forward by developing its operations in markets where it has either not been present or modestly present until now."

"Coupled with the challenge of performing even better with the repertoire from our US labels, that makes the foreseeable future — for many years to come — a very challenging prospect."

It must, presumably, have been



RAMON Lopez

a wrench to leave the womb-like confines of PolyGram? "When I left PolyGram, I left an organisation which I respect enormously and a group of people with whom I worked in a very happy atmosphere, and whom I was sorry to leave behind. Obviously, the origins of PolyGram and those of WEA International are very different, and those origins give PolyGram a company culture with a different emphasis."

"At this stage of my career, the perspective offered by WEA is more attractive to me. At the same time, if you look at both operations, they excel in different aspects of the music business. Having worked for the two major European companies, there is a challenge in working in an organisation with American perspective."

Those aware of the fields in which PolyGram and WEA operate will know that the former concern is closely involved with

hardware, while the latter concentrates totally on the software (or artistic side) of music. Lopez is adamant that his new job will not presage a move into the type of hardware associations in which PolyGram (who were responsible for launching the compact disc) is predominant.

"Absolutely not. WEA is a music operation and that is what we will remain. Music is at the heart of the corporate culture of WEA, and it will not change."

During his first months at WEA International, Ramon undertook numerous overseas trips to meet his new colleagues. "As this year was my first with the organisation, Nesuhi has been kind enough to accompany me to practically every country I have visited. To all intents and purposes, he and I have visited the world in eight months, which meant an intensive travelling programme, and one which will only become somewhat easier in the future. We both enjoy travelling and we both believe that close personal contact with our people and our artists round the world is essential, so we will both continue to travel."

WHAT DOES Lopez see as his main areas of concentration? "We will focus on segments of the market where we have either not been present or behind which we have not placed great emphasis, and I believe that one of my contributions will lie in adjusting the management process in keeping with the requirements of

TO PAGE 5

Thank You Nesuhi
And The Great **wea** Group.

Continued Success.

Warmest Wishes Always.

Donna Summer

Bruce, Loch



Loch and Bruce: extending the corporate sphere of influence

Double act that is hard to beat

THE two people near the peak of the WEA International pyramid who provide overviews of the company's activities in the world outside the US are Keith Bruce (senior vice president, Asia-Pacific Region) and Siegfried 'Sigi' Loch (president of WEA Europe), disciples of the Ertegun/Lopez school, while keeping their individuality. But their journeys to their current positions of prominence are diverse.

Bruce, an Englishman (but now with a distinct Antipodean accent), worked in many capacities for EMI in England, including the HMV Retail store in Oxford Street, Abbey Road Studios, and for that company's International Division. Then he was sent to Hong Kong, Nigeria, the Middle East and the Far East in various executive roles, culminating in his appointment as EMI's regional director for Asia.

During the latter part of his 18 years with EMI, Keith launched six affiliate companies in Asia, along with factories and recording studios, before joining WEA in 1975. During the following year, he was appointed managing director of Warner Pioneer in Japan, and in 1981 was transferred to his present position in Los Angeles with responsibility for the Far East, Australasia, Africa and South America. Or to put it another way, four continents!

"The two most important markets among all the territories I look after are Australia and Japan, but there are a lot of growth areas and some fairly difficult markets, what with piracy and other problems. But after all this time, I feel like an expert in dealing with them," he says.

Sigi Loch launched his career in 1961 as a salesman for EMI in Germany, having been recommended to that company by a record shop owner who was being driven to distraction by Loch's requests for obscure releases. At the time, Sigi was also drummer and occasional

saxophonist with an amateur band. But realising his musical limitations, decided he would probably do better as a record producer than a player. He next joined Phonogram as a label manager, getting the chance to try his hand at production when he worked with Klaus Doldinger, a jazz saxophonist with whom he is still connected today, and also becoming involved with the celebrated Star Club in Hamburg, from which a number of recordings launched by Loch resulted involving artists as notable as Jerry Lee Lewis.

At the age of 25, Loch was invited to form a German branch of Liberty Records as the youngest managing director in the business, but corporate shuffles and mergers led to him leaving that company in 1970, whereupon he was invited by Nesuhi Ertegun, whom he already knew through a mutual musician friend, to launch a German company for WEA.

This appointment lasted from the start of 1971 until he was selected to run the newly-formed WEA Europe in 1983.

"We realised it was important to meet the changing European situation, with the Common Market becoming much more of a reality.

But Loch's major achievement during his years with the German company was his work in overseeing the setting up of the first record manufacturing plant for Warner Communications anywhere in the world, which was (and is) at Alsdorf. Since it opened in 1975, it has supplied from a central point an increasing percentage of WEA's LP and cassette needs in Europe (including the UK).

A measure of the magnitude of this operation can be gleaned from Loch's answer to the obvious resulting questions: "Alsdorf does not serve absolutely every European country, and we do not do singles and 12in singles because they are comparatively fast-moving repertoire. We started pressing for several countries; there was some resistance to accepting product from a



SIEGFRIED Loch (left) and Keith Bruce discuss global strategy

central source, and it took a while to clarify the many advantages to everyone.

"Of course, we were concerned that it might be difficult to service the UK from Germany. But in fact, we have never had a problem, except during the 1984 dock strike, when we were worried for 48 hours, and decided to airlift the product."

While Sigi Loch tends to work in a similar manner to Ertegun and Lopez in terms of frequent personal contact with those under his wing, Keith Bruce has to operate differently.

He says: "I could not do the same sort of thing, because my territories are too far away and too far apart. The same applies to the central manufacturing process. In Japan, for example, there are big selling domestic acts like Akina Nakamori and you need to have records in the country where they are going to be sold. "Australia is very similar. You need records fast. In Europe, almost anywhere on that continent can be supplied from Alsdorf in a matter of hours, but we do not ship records to Australia by Concorde — yet!"

Keith also explains why more

than simply geographical distances make it impracticable for him to hold meetings of all his executives around a table on a more than occasional basis: "There is less point, because priorities are different in so many countries. We do have regional meetings, and I aim to do two or three each year with each region. But I spend every afternoon talking on the phone to the Far East, Australia, New Zealand and Japan. I talk to Africa in the morning, when I first get into the office, and Latin America is virtually in the same time zone, so I can do that in working hours from LA.

"Any good ideas can be passed around in that way. It is the English, and to some extent other European, repertoire that is most important to most of my companies — after the US acts, of course — and I pass on the news that way, which results in a number of successes which some might find surprising. The latest one is Strawberry Switchblade in Japan, and a-ha's breaking everywhere, so my territories have a great interest in what is going on in Europe. So we can not operate as they do in Europe, but we have

to disseminate a great deal of the information they have."

As both men obviously lead extremely busy lives, is it likely that there may be further subdivision of their territories?

Bruce: "We might sub-divide my territories, but that probably won't be true of Europe, because it is a very compact little entity geographically."

Loch: "It is becoming more of a unit politically, without countries giving up their individual identities. There is a European flag, which was introduced in 1956, but very few people, particularly in the UK, know about it. I choose to use it as an indication of the goals of our company, that European idea."

While WEA International evidently has its operation in most parts of the world running smoothly, both Bruce — with Argentina — and Loch — with the Iron Curtain countries — presumably experience certain difficulties, not least with the transfer of funds from these areas. Bruce in particular has problems with much of South America, if the reported experiences of others are anything to go by.

Not so, apparently: "We have specific experience in Argentina, where we used to operate through a Licensee. Eighteen months ago, we became so frustrated at the problems of getting money out of Argentina that we set up our own affiliate, which is now just over one year old. To my astonishment, the remittances from there are both excellent and timely, and the only problem I have experienced is that because I set up the company shortly after the Falklands incident, they would not give me a visa to go down there to meet the company I had started, but after six months of trying, I eventually got one. That company has been extraordinarily successful, going gold with Laura Branigan and platinum with Phil Collins. The new government there has worked very hard to stabilise the country's economy, and they have changed the currency from pesos to australs, which have

CONTINUED ON PAGE 7

Mutual attraction at work

LOPEZ FROM PAGE 3

WEA International in its future development, always being careful not to disrupt, but to enhance, the ethos of WEA as an entrepreneurial concern. Achieving that will be a matter of fine balance. WEA will become a somewhat more complex organisation — the range of repertoire sources we are going to handle will increase, and if we are to perform with our usual excellence in all of them, we will need a slightly different organisational structure. Let me give you an instance. Our presence in the Spanish-speaking market has not been traditionally strong, and it is Nesuhi's determination that we will create a presence there. It is a market which today numbers 290 million people, and it is expected to reach 600 million in the early years of the next century, so clearly that is a market in which we must make our presence felt

and build management teams and artist rosters. Naturally, this cannot be achieved overnight." Presumably, it is no coincidence that Ramon Lopez, as his name suggests, was born in Spain.

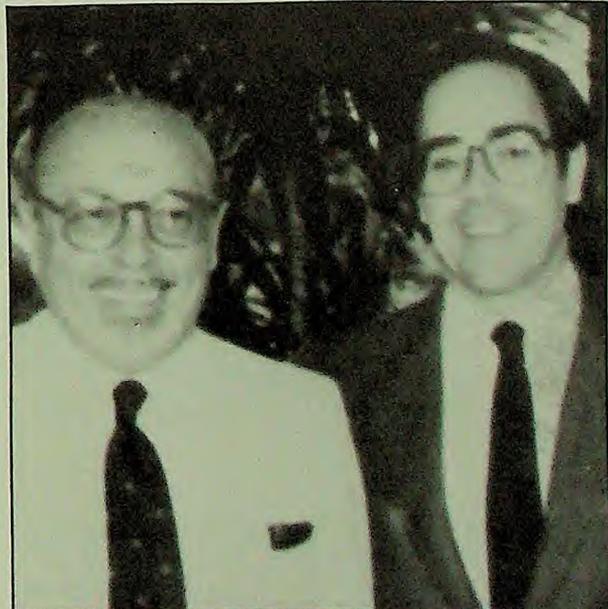
Obviously, the business side of things is well under control. But Ramon was also able to demonstrate his knowledge and love of that which has made WEA so successful when asked who he considered would become WEA's big names this year. "Naturally, there are a number of artists who could be big sellers, but at the end of the day, it depends, to a degree, on the quality of album, and timing (which is very important).

"Madonna's new album could break all records, but I do not think we're likely to have a Phil Collins solo album in '86, because he is working on the Genesis project. We could have a new album by Prince to return him to the top of the charts. A number of artists have made their presence

felt in the international market, and have already achieved considerable success in the US, such as Ratt, Twisted Sister, Motley Crue, and others, and we would expect acts such as Simply Red, Howard Jones, Matt Bianco and a-ha to make great progress.

"There are also a number of new artists who are still not very well known, but who we think could break big, such as Alphaville from Germany, Michel Jonasz from France — I could go on quoting names, but we are moving on all fronts! Of course, it is important to have big selling acts, but it is very exciting to develop existing and new artists' careers. This year will definitely be a year when we focus on bringing forward the careers of a number of artists from various countries."

The postscript that Nesuhi Ertegun and WEA International are superbly complemented by Ramon Lopez hardly needs to be added.



AHMET Ertegun, chairman of Atlantic Recording Corp, with Lopez (right)

ABBACADABRA - ADAMO - RICHARD ANTHONY - HUGUES
AUFRAY - GUY BEART - MICHEL BERGER - CERRONE - KAREN
CHERYL - HERVE CRISTIANI - RICHARD COCCIANTE -
CHARLOTTE DE TURCKHEIM - JEAN-PAUL DREAU - CLAUDE
DUBOIS - JACQUES DUTRONC - CLAUDE ENGEL - NINO FERRER -
CATHERINE FERRY - WALLIS FRANKEN - FRANCE GALL -
RICHARD GILLY - GIORGIO - BRUNA GIRALDI - GOLD - JEAN-
JACQUES GOLDMAN - FRANÇOISE HARDY - RENE JOLY -
MICHEL JONASZ - FRANCIS LAI - REGIS LARKO - ROSE
LAURENS - PHILIPPE LAVIL - MICHEL LEGRAND - THIERRY
LE LURON - JEAN-PIERRE MADER - ROLAND MAGDANE
- MALICORNE - THIERRY MATIOSZEK - ISABELLE MAYEREAU -
DANIELLE MESSIA - ALEX METAYER - JULIA MIGENES -
MIREILLE - ENNIO MORRICONE - JEAN MUSY - FRANK NOEL -
PACHACAMAC - VANGELIS PAPATHANASSIOUS - JEAN-CLAUDE
PASCAL - PASSION - THIERRY PASTOR - DENIS PEPIN - PIERRE
PERRET - JEAN-CLAUDE PETIT - MICHEL POLNAREFF -
PRESENCE - ALAIN PUGLIA - CLAUDE PUTERFLAM - PIERRE
RAPSAT - ZACHARY RICHARD - CLAUDE RIGHI - VERONIQUE
SANSON - GASTON SCHAEFFER - JEAN SCHULTEIS - CLAUDE-
MICHEL SCHONBERG - JEANNE-MARIE SENS - CAROLE
SERRAT - ROGER SIFFER - PAUL SLADE - MARTINE ST CLAIR
- ALAN STIVEL - STOCKS - DONNA SUMMER - THE SWEEPERS -
BERNARD SWELL - ANNE SYLVESTRE - THAI PHONG -
FABIENNE THIBEAULT - TITI - FRANÇOIS VALERY - JEAN-CLAUDE
VANNIER - COLIN VERDIER - IGOR WAKHEVITCH - WEEK-END
MILLIONNAIRE - GABRIEL YARED - MARCEL ZANINI...

... 15 ans déjà !

Merci d'avoir fait tout ou partie du chemin avec nous.

wea france

Bruce, Loch



Double act that is hard to beat

FROM PAGE 5

different values."

The Iron Curtain progress is less spectacular, but seemingly moving in the right direction, as Loch points out: "I do not think the Iron Curtain is quite what it was, although there is still a major problem of currency exchange. They have to buy much more important things than records from the rest of the world. We have an active licensee in Yugoslavia who exports to Russia, and we have licensees in some of the other countries. We are now talking to various people with a view to expanding our operations in that part of the world, and I feel that the head of our Austrian company is in good position strategically, as traditionally many commercial exchanges are started in Vienna."

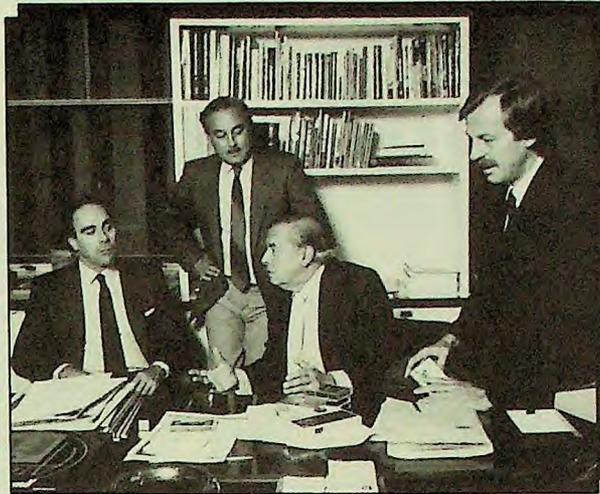
The suggestion that barter (other goods in exchange for records and tapes) might be one answer is apparently a problem because, as Bruce says: "We still have to pay artists' royalties, and that would be a very complex business."

Siggi Loch put the WEA International set up into some kind of perspective with a revealing explanation of the company's operations: "If you look at the people running the various WEA record outlets, you start with the

US labels. Warners was the first company acquired by Kinney, and Warners was then run by Mo Ostin, who has run it ever since. Kinney also bought Atlantic Records, which we all know was owned by three individuals, and Ahmet and Nesuhi Ertegun are still involved.

"There are no other major companies which are still being run by their founders, and when Jac Holzman sold Elektra to Kinney, it was his own choice to leave the record business. They all share the same common goal — to bring the best possible music in the highest number of recordings to the public. In doing that, you have to ensure that your employees share your goal, which is to sell great music to the public, but we do not go out to buy ready made big selling acts — we built our companies by creating a market place for the talents we discovered. It wouldn't be realistic for every company to adopt that approach, because each artist is a reflection of society at a given time. He is first a consumer before he becomes an artist, and there is a constant exchange between the artist and the consumer, so you have to balance the equation between the music and the business. If either aspect is too dominant, things start to go wrong."

So how much common ground



IN CONFERENCE: (l to r) Lopez, Bruce, Ertegun, Loch

do you find between the various European offices? "We believe in healthy competition, which is why the US labels have individual marketing departments. We could not make local decisions from London apply to France and Germany, but once we establish that there is common ground in different countries, based on the acceptance of an artist, that becomes a priority. Also we do not give priority to established acts over new signings. There is always that competition, which gives us the potential to break new acts quickly, which was true of both Alpha-ville and Howard Jones, and that is when the European office becomes involved."

For example, Chris Isaak is a new artist, who is not well-known

in the US. But the French company was enthusiastic about him and told one of our marketing workshops that they had good reaction and could see some potential. They were able to convince the rest of their colleagues, and we brought the artist over, and believe we have given him a very solid basis on which to launch the rest of his career.

"Another example is Al Jarreau, who was signed by Warner Bros. I brought him to Germany and he scored his first success there long before he broke through in the US, and the same is true of Manhattan Transfer. This way of doing it leaves the companies free to decide what they think is best for their market, and once something does happen, there is enough communica-

tion to ensure that the success will spread."

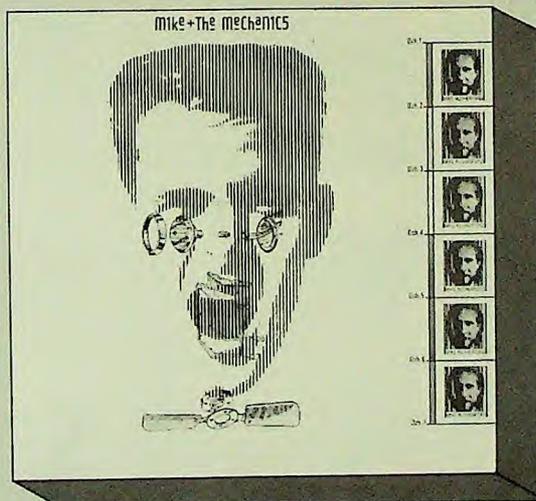
FINALLY, what do they see happening this year? Keith Bruce is in no doubt: "I see a huge expansion of the CD market, because so far we have lived in a world where demand has greatly exceeded supply. I believe that will be partially redressed in the year to come, so if we get the right records at the right time on a worldwide basis, I really think there is going to be an explosion, particularly in Japan, Australia and Europe."

CD represents a wonderful opportunity for the whole record industry to re-exploit past catalogue, but we can only do that when supply is readily available. When it is, we have incredible material like the old Atlantic jazz catalogue and outside the UK, that fantastic repertoire from the MCA catalogue."

Siggi Loch concurs to a certain extent: "I agree that CD has the biggest potential for growth, but it may mean the end of the black disc as we know it. Pre-recorded tapes has not developed in the same way in continental Europe as it has in the UK or the US, and dealers are not paying enough attention to cassettes. So we are trying to educate record dealers to convince them that there is a future in the sale of musicassettes alongside CD. If cassettes were to disappear, it could be very dangerous, and we are trying to get other companies to help us in this campaign."

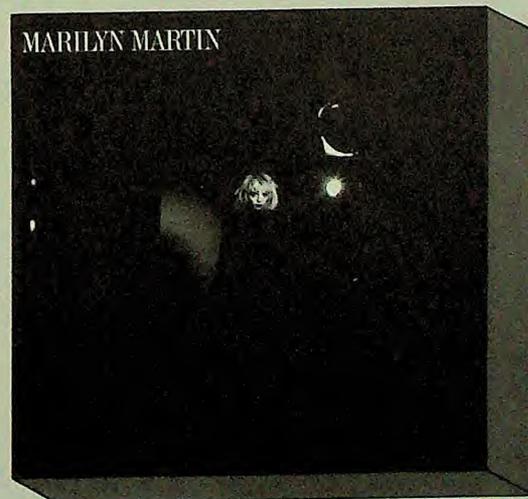
Even a comparatively brief period with Keith Bruce and Siggi Loch provided almost endless food for thought. Such wisdom appears to be in extremely short supply in the record industry.

we are YOUR PARTNERS IN PROMOTION!



Mike & The Mechanics - WEA
Surprising new group with superb album produced by Chris Neil. Singles Silent Running (already Top 40 in the USA) and All I Need Is A Miracle.

Marilyn Martin - Atlantic
Beautiful new rockstar already known from Separate Lives duet with Phil Collins. Major contributions from John Parr, Phil Ramone, Arif Mardin, Dave Stewart, Feargal Sharkey and others.



Europe's leading independent marketing and promotion company

Contact Jan Abbink,
Stadhouderskade 34 - 1071 ZD Amsterdam - The Netherlands - Tel. (20) 62 84 83 - telex 12938 flydu nl - E-mail DGS1114.

U.K.**WEA
STARFORCE**

A remarkable success story set for yet more growth

Dickins: putting the music first

Perhaps the most remarkable success story among the territories under the umbrella of WEA International is that of the company's UK operation run through the dynamic leadership of Rob Dickins, who was the youngest managing director of a major label in the UK on his appointment in 1983.

After a highly successful career running Warner Bros Music Publishing, which he joined in 1971, and of which he became managing director in 1974, he was made vice president of Warner Bros Music International in 1979, with responsibility for the world outside North America. During his years in music publishing, Warner Bros Music was top publisher individually and/or corporately for seven years.

His most notable signings during this period were Madness, Vangelis, The Sex Pistols, Echo And The Bunnymen, Teardrop Explodes, Howard Jones, Aztec Camera and Whitesnake, when he was given the job of reviving the dwindling fortunes of WEA UK, a company which through his Warner connection was close to his heart. He surprised the industry with both his youth and apparent lack of experience, many believing the task of reviving the company too much.

True to form, in a short period indeed, under his guidance WEA UK turned around to become one of the foremost majors. It becomes clear when talking to Rob Dickins that his philosophy of putting music first is totally in accord with WEA International as a whole and Nesuhi Ertegun in particular.

Dickins says: "When I joined Warner Bros Music it was a new and emerging publishing company and having been given the job of managing director when I was 24, after three years with the company, it was a great challenge to establish it as a major, I believe my youth and enthusiasm at the time made the company a real alternative to publishers who, at that time, were

fairly stuffy and not in touch with the music.

"Slowly building the company with a collection of both strong US acts and a growing UK A&R basis, Warner Bros Music went to the top of the publishing charts.

"Moving to WEA was a challenge I felt I needed, after so many years in publishing, to renew my enthusiasm for the business, although many friends advised me that WEA would be a rocky road after the security of my position at Warner Bros Music."

Making staff changes, Dickins's knowledge of the company helped him immensely, altering parts which were needed and keeping such real assets as Moira Bellas, head of press and publicity, who in her short period as Head of A&R signed The Pretenders, and Bill Fowler, one of the best known names in promotion.

He adds: "I kept the best of the old staff and tried to make them happier and more motivated with a new atmosphere and by adding key new members of staff. I believe the company became more attractive to artists and managers. There was a new style to WEA. Phil Straight headed up the American labels and Max Hole headed all UK activities, especially A&R. Together with my 'first signing', Paul Conroy from Stiff, we gave a spearhead to the company.

"The combination of Paul Conroy from an independent label and my own style from publishing gave the rather staid ways of WEA UK a shake-up.

"I was allowed a lot of time to organise the new company, especially on the creative side, with the back-up of the controller, Roger Brighten, who came from the publishing company with me, and Fran Nevrlka in the business affairs department."

It would, of course, be wrong to suggest that Dickins had little previous experience of running a record label, as during his years with Warner Bros Publishing he had launched Korova Records, which has been very successful over the last few years.

How did that come about? "I started Korova for various



WEA UK chairman Rob Dickins (second from left) with a-ha.

reasons. Firstly, I'd found Madness and wasn't able to get them a record deal. They ended up initially on The Specials' 2 Tone label with Warner Bros Music paying for their first single 'The Prince/Madness'. Eventually, when I couldn't get them the major deal I thought I could, they went to Stiff. I then found a band called Original Mirrors who signed to Phonogram. I saw that systematically not working by virtue of their relationship with the record company.

"Thirdly, at around the same time, I found Echo and The Bunnymen. Again, no one was interested, so at that point, mainly out of frustration, I formed Korova with help initially from Seymour Stein of Sire Records. Later, when he sold to Warner Bros, WB Music took the label over completely. It was very much a label put together to give the A&R interests of WB Music an outlet. The Bunnymen were the first and major signing to Korova, and formed the basis of my apprenticeship with a small label, which was incidentally distributed by WEA."

ON ARRIVAL at WEA Dickins and his cohorts looked at the existing artists' roster and trimmed it back to a very few, the most notable being The Pretenders, Billy Mack-

enzie's Associates and Elaine Paige. The Associates have yet to score, but are at this point critically acclaimed and The Pretenders have always been a major act for the label.

"Elaine Paige had recorded an album of show songs when I arrived, and for some strange reason it did not include her two biggest personal triumphs: 'Memory' and 'Don't Cry for me Argentina'. After a few phone calls and a little work, both these tracks were obtained, but as the album was very early in my new career and I believed it deserved a major TV campaign I felt the best thing to do would be to bring in specialists, so we licenced 'Stages' to K-Tel.

"Apart from the final A&R-ing, we took care of all the creative side including the photo session and sleeve, before handing it to K-Tel. The album went on to sell 700,000, and I am pleased to say that her latest WEA album 'Love Hurts', has sold 350,000 in the UK, after just two months.

"The UK artists roster was then built up from the beginning with such signings as Howard Jones (who has since sold over 3m LPs); Matt Bianco (who have sold 1m albums in Europe alone); Aztec Camera (silver in UK); and Strawberry Switchblade (now a major act in Japan).

"I was also very pleased to be able to stay with the career of Echo and the Bunnymen and to see their latest album, 'Songs to Learn and Song' become their biggest seller in the UK (approaching 200,000).

"I wanted to avoid the policy of my predecessors by keeping away from licenced labels. But I did break this rule once in order to obtain the unique talent of Geoff Travis. Geoff, the 'Godfather of independent labels and the owner of Rough Trade Records, has been instrumental in discovering many great British bands, such as Scritti Politti, Aztec Camera and The Smiths.

"I had known Geoff over the years and persuaded him to enter the world of major record companies with his label Blanco y Negro, a joint venture with WEA. Since the beginnings of Blanco y Negro, Geoff has brought to us Everything But The Girl, The Dream Academy, The Jesus and Mary Chain and new signings Sudden Sway. Blanco has its own identity but is very much a part of our A&R philosophy."

While it cannot be denied that WEA (UK) has produced remarkable results for the top acts on its domestic roster, how did the Dickins' regime plan to deal with the US acts which it would be

releasing?

Dickins says: "One of the attractions of the company when I came here, and one of the things I learned from the early days when I bought records, was that these three labels were the best signers of talent in the world; nothing had changed.

"With Prince, for instance, whose publishing I had signed in the early days, I could only stand and watch nothing happen. When I took over I felt that we had to work hard on certain artists, so we picked out certain US acts and went full out. The first two were Prince and ZZ Top, almost to the point where we were overspending to make sure they got the right start, because we felt that the upside was huge. Eventually both of them came through in a big way. ZZ Top's up to 750,000 albums and Prince about 400,000.

"The first single we did with Prince was a double A side of 1999 and Little Red Corvette, and although we didn't get it right in the first few months, we came back on it and so far it has become his biggest-selling record, so we have established him despite not having Purple Rain — The Movie to help us as it wasn't the major hit here it was in the US.

"When we move, we move as one, and ZZ Top and Prince were the first two acts we pursued with a united front. We then went on to do the same with Foreigner, The Cars and Madonna, who have all achieved their biggest sales in the UK under our supervision. Recently we have achieved similar success with a-ha."

SUCH ACHIEVEMENTS as those already mentioned should not be under-rated. But to many observers, WEA UK's most remarkable achievement during the reign of Rob Dickins was to join forces with the company who have traditionally been their biggest rival, CBS, and release a series of hit compilations which have sold prodigiously, with the latest in the series of double albums, Hits 3, released at the end of last year.

But how did these two apparently mutually exclusive companies manage to at least temporarily shelve their differences? "EMI and Virgin became so cavalier with the success of the Now That's What I Call Music series that began to treat every other label as if we must all crave to be on the next 'Now' because



KEN FRITZ (left) and Dennis Turner flank Rob Dickins and George Benson.

wea UK

OUT OF THE TWILIGHT ZONE

THE ASSOCIATES

VIRGINIA ASTLEY

AZTEC CAMERA

BRILLIANT

ECHO AND THE BUNNYMEN

EVERYTHING BUT THE GIRL

THE JESUS AND MARY CHAIN

HOWARD JONES

LITTLE RICHARD

JUAN MARTIN

MATT BIANCO

ELAINE PAIGE

THE PRETENDERS

JESSE RAE

RED BOX

SIMPLY RED

THE SCREAMING BLUE MESSIAHS

THE SISTERS OF MERCY

STRAWBERRY SWITCHBLADE

20 BROADWICK STREET, LONDON W1. TELEPHONE 01-434-3232

BEST WISHES
FROM THE
PRETENDERS
WORLDWIDE

SEE YOU IN SEPTEMBER....

U.K.

Dickins: putting the music first

FROM PAGE 9

they sold so many. At the time (during the second half of '84), CBS and WEA were both enjoying incredible success — I think we were the number one and two singles labels at that time — when we decided on Hits.

"It was following a BPI meeting, and I was getting a lift back to the office with Maurice Oberstein of CBS — again, ironically, the meeting had been at EMI — when I mentioned to him the possibility of us doing something together. A day later he called back and said that he was ready to go.

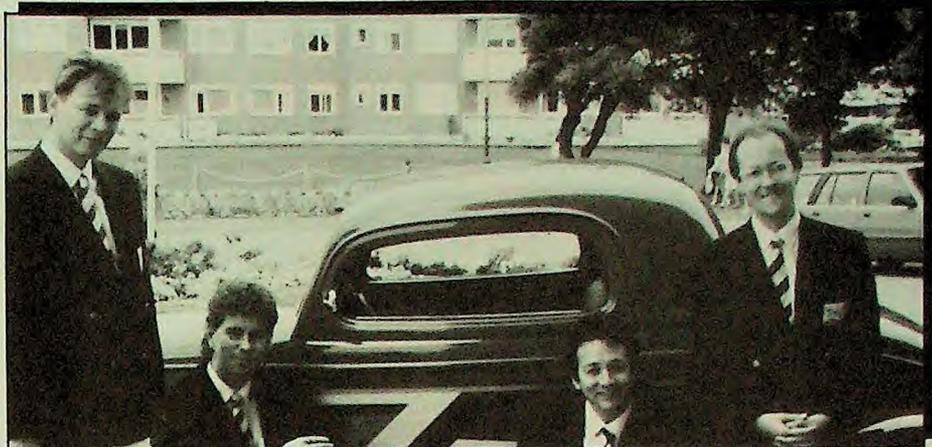
"Perhaps an equally important reason for us getting together was that not only were we both so successful, but our acts made a very compatible so it fell together in perfect running order. It wasn't just a hotch potch of singles. We are really the only two companies that could do that, so the rivalry had to take second place to the business sense of what a perfect album it would make. Of course, the rival-

ry still exists in other areas.

"The album was better musically than the Now record of that time, and that is how it happened. It was the biggest selling compilation album ever, I think, at 1.5m and that led to a oneoff relationship being sustained. It also led to the 'Now' companies taking a different attitude. Due to the success of the concept in this country, it has also been used profitably in other parts of Europe. I observed at the time that if CBS and WEA can work together successfully, there is still a chance for world peace."

WHEN ASKED about the hierarchy at WEA International, Dickins replied: "Warner Communications policy has always been to let talent have space to breathe and that policy continues. But the WEA Head Office keeps a watchful eye to make sure that certain areas are taken care of."

In fact, theirs was the eye which finished the old regime



WEA UK executives (l to r) Phil Straight, Paul Conroy, Rob Dickins and Max Hole pose with ZZ Top's Eliminator car.

and brought in Rob Dickins, by looking at the UK company and deciding that things were not going the way they wanted. So, after leaving it for a certain period of time, they stepped in and made the change.

"They have a greater overall view of things than our own sometimes tunnel vision of our country, and they make us more efficient by ensuring that we do not duplicate functions.

"I think the UK is substantial in any international market. It is historical that talent sources for pop music are the US, the UK, and, more recently, Australia. And as much as Dutch and Italian records sell in Germany, which gives a certain kind of cross-fertilisation. I do not think that our finding new talent is as much to do with us being WEA as the fact that this is the UK."

So you do not ask for any kind of special treatment compared to other countries... but isn't there some resentment from some of them that the streets of the UK seem to be paved with potentially gold groups? "Oh no, there's no resentment, only encouragement.

"They think that in certain respects, we are more in touch with the European market than the Americans are, and they have all seen successes with our acts, from Howard Jones to the spectacular success of Matt Bianco in Germany, Everything But The Girl which is happening in several countries, and Simply Red which is big in Italy. They see us as a talent source and provider of profits, so there is no resentment, and they would love to see more from us. There is a constant demand for new talent from the rest of the world, and the more we are providing the happier they are."

Does it result in your colleagues from other countries leaning on you to make their acts into hits? "Yes, because they

probably see success here as a springboard to the US apart from its intrinsic value. We had major success with Alphaville's Big in Japan, but of course they always want more. Take a-ha — had they been a Norwegian band signed by a Norwegian company, I do not think they would have had quite as good a launch. However, they were signed by Warner Brothers who put together that tremendous video and gave them a lot of promotional support.

"After that, the talent came through, thanks mainly to that tremendous push. A Norwegian company could not have afforded this, and neither could the UK company, come to that. It was the belief of the Americans in a Norwegian act that really led to success, whereas Alphaville was a home-grown German success. Historically even Nena's 99 Red Balloons didn't have a follow up hit. There are very few international acts other than Abba who have come through to a major success. Just as we expect the affiliates to do their best for us, we would love to do the same for their acts. There is Humpe Humpe, a major act in Germany which we will do our best for, although everyone understands that it is very difficult."

ONE ASPECT of the WEA operation in the UK which receives little publicity, although it is of vital importance to the company's success, is its distribution centre in Alperton, West London. Dickins is at pains to show his appreciation of their efforts: "When I arrived, the distribution was not in a very clever state, but it was sorted out by Dave Young, who was brought in from Hong Kong by WEA International. Over there he had been fighting piracy and he had also been in Mexico helping to sort out that company. He came here to sort out the distribution problems, rationalised the whole process and developed Phil Murphy to take over when he left at the end of '84.

"At that point, Phil assumed control

and has continued the success of the distribution company. There was a dealer survey in *Music Week* recently which indicated that WEA was the best distribution company in the UK, and all credit for that must go to Dave Young, who started the process, and to Phil Murphy, for carrying it on with the help of the efficient body of staff at Alperton who are so crucial to our success. 1.5m Hits albums in 1984, the Madonna phenomenon of the summer — with bad distribution, neither of those could have happened. I think when you are selling a million records, you need to have the best person in place. Phil Murphy is the best person, he is a great leader and he is important to our team at this office, as an outside member."

AT THE start of this year, with some success behind him, which are the new WEA signings that Rob Dickins hopes will continue and hopefully improve his company's status and fortunes? "We have certain strong projects under way. One of them is Stan Campbell, who was the lead singer of The Specials at the time of Nelson Mandela — he has a great voice and a great image and will be recording soon. We have a rock act called Ya Ya, who are recording in Los Angeles with Mike Chapman, and there is a one man group from Birmingham called Hollywood Beyond, discovered by 'The Tube' and being produced by Stephen Hague (Pet Shop Boys). Howard Jones is going to be produced by Arif Mardin to hopefully develop his career even further — the new songs I have heard are really exciting.

"Also, we have a mad Scotsman called Jesse Rae, a cross between Scottish folk and Funkadelic. Hopefully we will bring out both of these aspects in the recording. We are utilising the help of some of our US friends to make such recordings happen."

It would be fairly difficult to provide a more healthy and promising picture of a record company rising phoenix-like from its ashes. While it would be most surprising if the picture portrayed were pessimistic, to this relatively unbiased observer, it appears to be fundamentally honest and accurate, and the final words from WEA UK's inspirational and successful leader are more than simply the inevitable cliché: "Onward and upward" said Rob Dickins.



ELAINE Paige receiving a platinum disc for sales of her Cinema LP from WEA UK chairman Rob Dickins at a reception to launch her Love Hurts album.

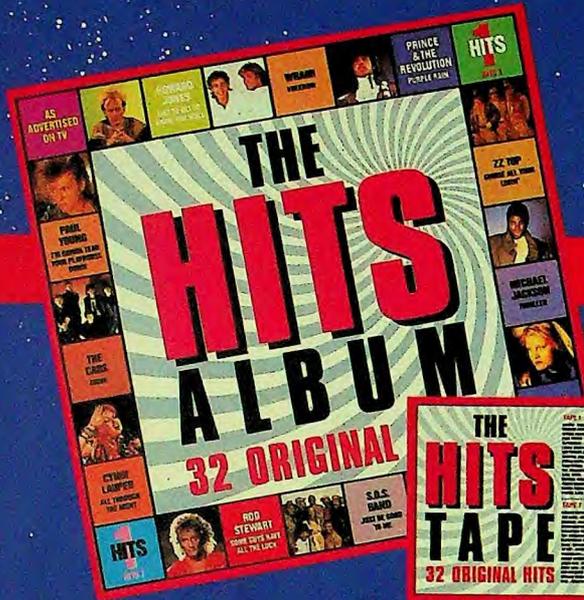
Congratulations from

STYLUS

Stylus Music · Media House · 21 Abbey Road Industrial Park · Abbey Road · London NW10 7XF · Telephone 01-453 0886

CBS/WEA

THE MULTI-PLATINUM COLLECTION



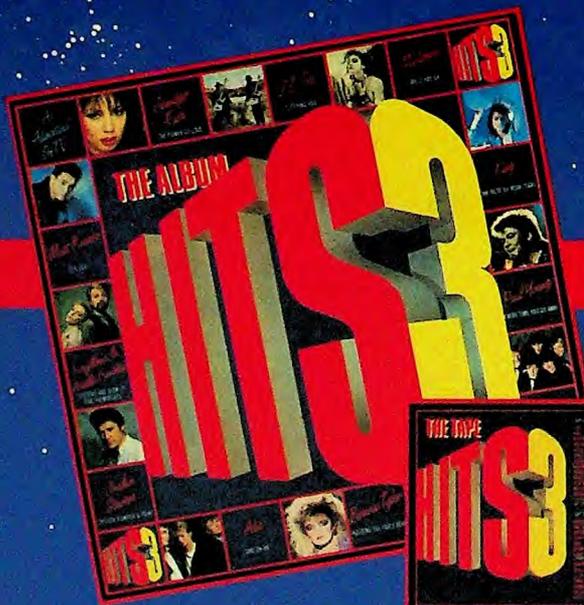
HITS 1

Ⓢ HITS 1 Ⓢ HITS C1



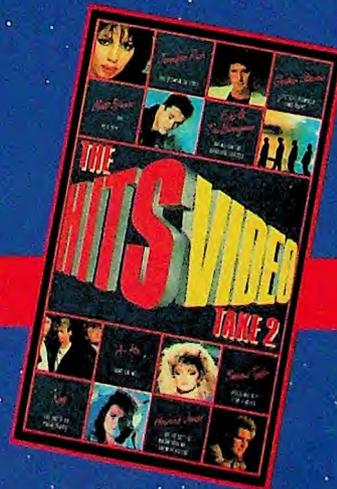
HITS 2

Ⓢ HITS 2 Ⓢ HITS C2



HITS 3

Ⓢ HITS 3 Ⓢ HITS C3



THE HITS VIDEO

VHS: WEAMV 1-3 · BETA: WEAMV 1-5
Stereo/Colour/Running Time 90 mins approx.

Great Music Videos From



FRANCE



Striking Gallic gold

FRANCE, a major European market for record sales, refuses to conform to the patterns of sales and success that apply to other countries.

Bernard de Bosson, vice president of WEA Filipacchi Music SA is not ashamed to admit it.

He says: "France is a difficult territory, but also a unique market. For example, neither Holland nor ourselves have been able to succeed with Sleeping Bag by ZZ Top, which I find very frustrating. But once acts are established here they tend to remain popular."

The French company was launched in February 1971, with a fashionable office. One of the earliest WEA offices in Europe, it started simply as a marketing operation, but within six months the company had also established its own distribution, which continues successfully today. Sales are roughly evenly split between domestic and international product, true for most of the past 10 years with minor fluctuations.

This leads to the assumption, rightly, that WEA Filipacchi Music has been able to break numerous home-grown acts. Bernard is proud of his artist roster, which brought the company seven gold discs last year to savour alongside as many provided by acts from other WEA companies.

Major international acts include Phil Collins, described by Bernard as "huge", and Madonna, who took longer to break in France than in many countries. But she is now, in de Bosson's opinion: "The number one foreign female artist".



BERNARD de Bosson (third from left) with husband and wife stars Michel Berger (centre) and France Gall (extreme left) celebrate the launch of Berger's Apache label with several associates.

Matt Bianco are tipped for major success in the future, though once again it took a year before French record buyers gave the act their whole-hearted support.

As well as the UK and US acts, WEA Filipacchi has managed to score huge successes with Alphaville and Modern Talking, the latter through a licensing deal from a German label.

But it is the roster of French acts which sets the company apart from its competition. There's France Gall, the top French female singer, whose De-branche LP achieved platinum status last year, while Live Au Zenith went gold. The lady has been having hits in France for over 20 years and won the Eurovision Song Contest on one occasion.

When WEA International launched its French operation, Gall was the first act signed. She was already a star, but in a slight decline until the late Seventies, when she teamed up with another French WEA act, Michel Ber-

ger, who had first been contracted as a staff producer and songwriter.

Berger wrote "La Declaration" for his new charge, who had been unsuccessfully searching for suitable material, and the recording changed Gall's entire market. It was broadened to the point where de Bosson notes that she is one of the two or three best-selling indigenous acts in France, with each album reaching at least 1/2m units. Today, Michel Berger and France Gall are married both professionally and in real life; Berger has focused again on his own recording career after several years of intensive producing activities with other artists.

This return occurred when Berger wrote a song he intended for Francoise Hardy, but was persuaded by de Bosson that he should release it. Berger was also working with another notable French female singer signed to WEA Filipacchi, Veronique Sanson, chiefly known outside France for Amoureuse.

ANOTHER NOTABLE item relating to Michel Berger, France Gall and WEA Filipacchi concerns the song Il Jouait Du Piano Debout. Elton John, in France to record an album in the late Seventies, contacted Bernard de Bosson, telling him that he considered the song a masterpiece and that he would like to record with France Gall and Michel Berger.

Several years later, Donner Pour Donner, written mostly by Michel Berger, but with some additional English lyrics by Bernie Taupin, was released, although not in the UK or US.

Berger also assisted French superstar Johnny Halliday to resume his hitmaking career after a considerable gap. Halliday asked to meet Michel Berger, and the result was an album (unfortunately on another label) which, according to de Bosson, returned Halliday to the top.

The story does not end there, either. Jean-Pierre Mader, an artist who is the subject of a co-production deal between WEA Filipacchi and Arena Records, scored a gold LP, a gold single and a silver single last year, and Bernard feels that he will become an even greater talent in the next three years. Then there is a group from Toulouse known as Gold, who have been signed to the company for some time.

Their initial releases did little, but then came Plus Pres Des Etoiles, which took eight months to break, but eventually went gold. Bernard describes them as similar to the Byrds or Crosby, Stills and Nash vocally, but with a heavy rhythmic backing, making Gold the first group of that type to succeed in France. Their new single Capitaine Abandonné is zooming up the chart.

Last, but certainly not least, of the local WEA talent is Michel Jonasz, who Bernard describes as the number one French artist of last year. Apart from going platinum with his LP Unis Vers L'Uni, Jonasz was nominated for six 'Victoires' awards recently, winning three categories: Best Song (for La Boîte de Jazz), Best Production (for the self-produced LP mentioned above) and Best Male Artist of last year. He is regarded in France as a

modern day Jacques Brel. There can hardly be a more flattering description.

While WEA Filipacchi obviously sold many copies of Hits Album 2 (a rough equivalent of the UK version of the same title, but with only half as many tracks) national regulations in France do not permit albums to be advertised on television, which is government controlled. This inevitably left fewer potential marketing angles, although the LP went gold anyway, selling over 200,000 copies. It seemed to open the floodgates for a host of hit compilation albums.

The recently released WEA Filipacchi follow-up, Hits Album 3 (which includes half-French and half-English tracks) sold 110,000 during its first two weeks of release.

Bernard de Bosson can be justifiably proud of his company's remarkable success story. But he still cherishes two particular acts which were broken in France before going on to international acclaim. The first, Donna Summer, used to frequently drop into the WEA Filipacchi office in 1974, and she and Bernard became great friends, as did Summer's record producer, Giorgio Moroder.

The record which resulted at the time (two years before Love To Love You Baby made the worldwide breakthrough) was The Hostage, which sold well over 1/2m in France. Also experiencing their first breakthrough in France were AC/DC.

Bernard has two main ambitions for this year. He says: "This is not being said to please the English, but we hope to break one or two more UK acts, because I think the UK is the most creative and fantastic source of talent in the world."

"We also hope to develop more great French acts, such as Kevin Arz—a new wave rock guitarist—a great group called Tokyo, whose lead singer is English, and Isabel Mayerault, who we want to put back at the top. She was once a great star, but we released an album by her last year which did not do as well as everyone hoped. There is going to be a new LP in the spring, and we hope that will change everything."

Blanco
y
Negro

Where the stars are

ALTHOUGH it is difficult to give a logical reason for it, it is interesting to note that the majority of Canadians who can be seriously regarded as international superstars either have been, or still are, signed to WEA companies.

Neil Young, Joni Mitchell, Gordon Lightfoot and more are on the roster, and Stan Kulin, president of WEA Music of Canada, believes that this tradition has been one of the contributory factors in keeping WEA either first or second in the pecking order among Canadian record companies since 1980.

The company was launched in 1967. The majority of its repertoire came from the US or the UK, but since Kulin — who joined the company in 1982 after gaining wide experience with RCA, United Artists and CBS — took over as president, WEA Canada's domestic artist roster has expanded considerably. So much so that it can boast a market share overall of around 25 per cent.

While inevitably many familiar international names have made immense contributions to this impressive percentage, the company takes special pride in a pair of local signings — Honeymoon Suite's eponymous debut album has exceeded double platinum status (equivalent to sales of 200,000 units), while Idle Eyes are close to going gold with their first LP. In addition, WEA Canada is pleased to be able to act on a consultancy basis for the labels in the WEA organisation. A recent example is A&R manager Bob Roper's working with K D Laing, in the process of signing with Sire Records in the US. WEA Canada also distributes a local label, Duke Street Records, among whose acts is Jane Siberry, who appears on the WEA Canada distributed Duke Street label, whom Kulin describes as "a pop per-

former, rather esoteric, whose second album has just gone gold. I believe that she'll soon have a worldwide career."

The company's list of major successes last year includes Laura Branigan's *Self Control* (double platinum), Heartbeat City by The Cars (five times platinum), Chicago's 17 LP (triple platinum), *Agent Provocateur* by Foreigner (triple platinum), *Volume One* by The Honeydrippers (triple platinum), Madonna's *Like A Virgin* album (seven times platinum), as is Prince's *Purple Rain* and *Stay Hungry* by Twisted Sister (five times platinum). And that is just a few of a vast list of certifications won last year.

The company also has rights to several well-known acts who are not normally associated with WEA all over the world, including Bryan Ferry, whose *Boys And Girls* LP went gold, as did Dio's *Sacred Heart* and Depeche Mode's *Some Great Reward*.

STAN KULIN has no doubt about a major contributory factor to this success story. He says: "It is the music, artists providing material with which we can achieve these figures. Added to this we have a very tight team in comparison with our Canadian competitors. When our people really believe in something, they get right behind it. That is why we were the only country in the world to go platinum with *Dream Into Action* by Howard Jones, and the first country outside Norway to go platinum with a-Ha.

"Madonna and Prince are obviously major success stories, and John Fogerty's *Centerfield* album is on the

verge of going four times platinum. Our team is extremely committed."

Kulin is quick to acknowledge the assistance provided by WEA International.

He says: "I think that the help they provide is vital. They are more than kind to us in providing sales tools such as videos and so on. Nesuhi Ertegun was here recently and was hopeful that our supply of compact discs will increase next year. This would be marvellous, because last year we were only able to fill about 40 per cent of our orders for CDs. In return, we are hoping to develop closer ties with other territories in coming years, as well as our relationships with the US and the UK.

"We would dearly love to break an act from Germany, such as Alphaville, or Australia — we are working hard on INXS at the moment — and France. We do not have a specific act from France that we feel could be the big one in Canada, but we are keeping our ears open.

"The phenomenal list of major international acts attached to WEA Music of Canada, which Kulin feels he should mention, is not complete yet. Phil Collins' *No Jacket Required* has passed 900,000 sales and looks certain to exceed a million. I think in Canada we sell more ZZ Top albums per capita than any other country in the world. *Afterburner*, which was released on the last day of October last year, went over 1/2m before the start of this year and since they have just completed a Canadian tour, we are confident of doing a million copies of that as well."

The album's predecessor, *Eliminator*, went seven times platinum.

RIGHT: (l to r, standing) Dave Betts and Johnny Dee, *Honeymoon Suite*; Garry Newman; WEA Canada vice-president sales; Ray Coburn, *Honeymoon Suite*; Stan Kulin, president, WEA Canada; Bob Roper, A&R manager; Tom Treumuth, producer; Steve Prendergast, manager; (l to r, kneeling) Derry Grehan, Gary Lalonde, *Honeymoon Suite*. Debut album was certified gold.



MADONNA in Toronto with Seymour Stein, president of Sire Records, with four platinum discs for sales of *Like A Virgin* in Canada

AS FAR as his hopes and predictions for this year go, Stan Kulin is quietly confident.

He says: "Having come off one of the best years ever for what has been recognised as Canada's number one record company, I thought this year was going to be a problem.

"But since I have seen the release schedules up until the end of May, I am a lot less concerned, because there is some dynamite product there from

all our labels, such as Julian Lennon, Twisted Sister, Jackson Browne and so on. I have also heard Honeymoon Suite's second album, which will be released all over the world at the end of January, and I have now listened to it about ten times.

"I think it contains at least five really great singles. So with that, *Idle Eyes*, and maybe a bigger CD supply, I think we are going to top last year."



1985 HAS BEEN THE DICKENS OF A YEAR...

...AND WEA'RE LOOKING FORWARD TO A BIG 1986 TOO.



SUPPLIERS OF RECORDED MUSIC TO

WOOLWORTH · ASDA · CARREFOUR · LASKYS · LEWIS'S
LITTLEWOODS · MARTIN RETAIL GROUP · MORRISONS · PREEDY · TESCO

OH, CANADA!

UK RELEASE OF "TOKYO ROSE"
COMING LATE JANUARY

JUNO AWARD WINNER — 1985's MOST
PROMISING NEW GROUP



IDLE EYES

HONEYMOON SUITE

WATCH FOR
"THE BIG PRIZE" ALBUM
SHIPPING LATE JANUARY

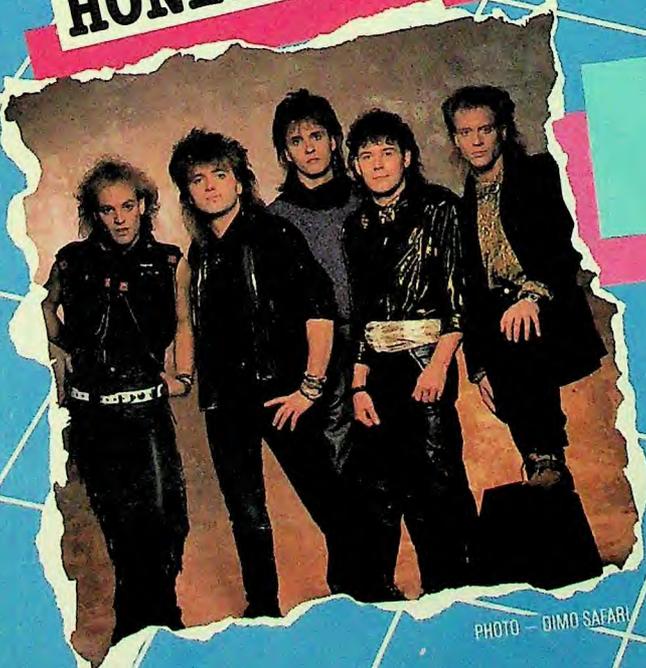


PHOTO — GIMD SAFARI

WATCH

FOR

THEIR

EUROPEAN

TOUR

JAN 30 BIRMINGHAM • JAN 31/FEB 1 LONDON • FEB 2 AMSTERDAM
• FEB 4 COPENHAGEN • FEB 6 OSLO • FEB 7 GOTHENBERG
• FEB 8 STOCKHOLM • FEB 10/11 MAINZ • FEB 12/13 PARIS
• FEB 14 ZÜRICH • FEB 16/17 HAMBURG • FEB 18 KIEL
• FEB 20 LUDWIGSHAFEN • FEB 21 KOELN • FEB 22 FRANKFURT
• FEB 23 FREIBURG • FEB 24 SAARBRÜCKEN
• FEB 25 STUTTGART • FEB 26 NUERNBERG
• FEB 28 MUENCHEN • MAR 1 ESSEN • MAR 2 BRUSSELS
• MAR 3-7 FRANCE TBA

MARKETED BY wea



The personal touch goes a long way Down Under

Total commitment

AN OUTSIDER'S first impression of WEA Records Pty, the Australian affiliate of WEA International, is likely to register the total involvement at all times of the company's founder and managing director, Paul Turner.

He makes sure that he works personally with every visiting artist, to judge from the many "rock star meets local label boss" photographs which always circulate. A first guess that this attention to business might be no more than lip service proved to be wrong. Paul Turner is obviously an enthusiast for music and enjoys his job to a degree most would envy.

Having spent 30 years in the record industry, half of them with Polygram before he was selected to launch WEA Records Pty, Paul was given the task of uniting three totally separate labels.

Warner Bros was handled by CBS in Australia, Atlantic by Festival Records, and Elektra by Astor Records before Paul brought them under the WEA umbrella in October, 1970, becoming one of the first WEA affiliates to be launched. When he took over, a number of major international acts were almost unknown in Australia.

These included, for example, Led Zeppelin and The Doors, and Paul's main priority during the

first five years of his company's existence was to establish such notable acts, a task where he was successful.

He says: "One of the main reasons for starting a WEA branch in Australia was to break the great acts we had access to through WEA, which the previous licensees had somehow not managed to do."

At a point when many other record companies seem to be largely subject to the dictates of lawyers and accountants, Paul is satisfied that every one of his executives, including those involved with data processing, is definitely involved with and enjoys the music. They are, as he says, "record men", which is a strength reflected in WEA staff around the world.

Local repertoire accounts for 20 per cent of WEA's Australian sales, with special reference to two groups — Cold Chisel (who have recently split up) and INXS. Both groups achieved platinum status with albums last year. Cold Chisel with *A Best Of* (Radio Songs) and INXS with *Listen Like Thieves*.

Paul predicts bright futures for two newly signed acts, Mark Edwards and a group picturesquely named Flotsam Jetsam.

Perhaps the best known Australian group internationally, AD/DC, are not available to WEA Australia (or New Zealand), as the band's own label, Albert Productions, has had a lengthy relationship with EMI on home territory, even though they are an Atlantic act worldwide outside Australia.

PAUL NOTES that among the dozen or so international acts who got gold or platinum status last year, he has taken special pleasure in the success of Howard Jones — "He did a great tour, which helped a lot" — Phil Collins and Madonna, whose *Like A Virgin* album is approaching sales figures of 300,000 copies. In Australian terms that is six times platinum!

Paul says: "This week, that album has gone up the charts again to 19 with a bullet, and it has been out for a year now. We have also just shipped her *Virgin Tour* video with 5000 units, which is exceptional in this market."

One of Paul's greatest delights is in the strength of the catalogue at his company's disposal.

He says: "That's one of the best things, to look at advance release information and see so many amazing acts with new releases due. And that must include MCA, which has one of the best catalogues in the world."

"We are going to do very well with Miami Vice and we went gold with *Beverly Hills Cop*. MCA is a fantastic label, and we are looking forward to having a lot more of their wonderful CD repertoire available before long."

Of compact discs in general, Paul remarks: "They're excellent. If only I could get some! The market has doubled since last year and there are around 50,000 CD players out there now, with a projection of another 75,000 for next year. It is not quite as big an explosion as the VCR revolution, but it is getting more and more healthy as more companies provided repertoire from their catalogues on CD."

Among his company's other successes with international acts, Paul mentions the John Fogerty album, *Centerfield*, which is still in the charts eight



TOP: (l to r) Paul Turner, managing director WEA Australia; Tony Smith, manager to Collins; Phil Collins; Peter Ikin, marketing director, WEA Australia.

ABOVE: (l to r) Peter Ikin; Richard Clayderman; Desmond Steen, classical/MOR repertoire.

months after release and has gone double platinum and produced three top 10 singles. He also singles out Prince, who has done especially well with *Purple Rain*, ZZ Top, who he describes as "huge".

"They are going to be touring here soon," he says, "and that's going to be great."

Then there is Richard Clayderman (two platinum LPs last year), whose work is licensed from the French Delphine label.

A recent success came with a ha's

Take On Me, which spent five weeks at number one and inevitably went gold. The group undertook a promotional trip down under last November, which resulted in several radio stations picking up on their second single, *The Sun Always Shines On TV*.

Yes, Paul Turner loves his job and results which WEA Records Pty consistently achieve seem to indicate that his approach is the right one for Australia.

As he says: "It is extremely rewarding in every way to work for WEA."

Humble thanks for the Job.

linards

P. LINARD & CO LTD
PRINTING

0 7 0 7 - 3 3 3 7 1 6

ELAINE PAIGE



Thanks WEA Records (especially but not exclusively Rob, Max, Paul and Anne-Marie) for four consecutive hit albums, the last three platinum.



"ELAINE PAIGE"

WEA K58385



"STAGES"

WEA/K-Tel NE1262



"CINEMA"

WEA/K-Tel N1282



"LOVE HURTS"

WEA WX28

**I look forward to negotiating my
new contract in 1987!**



Warner-Pioneer unearths an Oriental Madonna

Pioneering work in the East

WEA INTERNATIONAL in Japan is represented by the Warner-Pioneer Corporation, which was founded in 1970.

The company has more recently experienced great success under the inspired leadership of Tokugen Yamamoto, who assumed the reins when Keith Bruce, who held the job before, became a senior vice-president of WEA International. Tokugen remembers the date well — November 16, 1981.

He had worked previously for RCA for 25 years. When he took over at Warner-Pioneer, Yamamoto found that a new artist, girl singer Akina Nakamori, was in the throes of signing to the company. Yamamoto saw the signing through to completion, and happily reports today that Akina Nakamori, has played an important part in the growth of Warner-Pioneer's market share relating to domestic product, which has risen under intense competition from 4.5 per cent to 5.3 per cent.

She signed when she was 16, and Akina, no longer a teenager, has never sold less than 1/2m units of each single and LP/tape. Yamamoto likens her in both

appeal and popularity to Madonna, and she is considered to be the biggest selling Japanese artist now. She holds three platinum albums, Bitter And Sweet, D404ME and Silent Love, plus two platinum and two gold singles, won in 1985.

Since he joined the company, Tokugen Yamamoto has also added to its roster such names as Sadao Watanabe with his Maisha gold LP last year, internationally known heavy metal band Loudness and Masashi Sada. Tokugen rates the latter the most popular live concert attraction in Japan. Each of his 150 or so gigs last year sold out on the day tickets went on sale, and he is a singer/songwriter in the vein of the mid-Sixties folk/rock superstars. His songs are by turn socially aware and humorous observations on life. One single was about a chauvinistic husband, and sold over 1.5m copies.

In addition Eikichi Yazawa, Japan's big name in heavy rock, whose fortunes have recently soared with his smash hit Warner-Pioneer LP, Yokohama Hatachi-Mae. New signings of whom Yamamoto expects much in future include Sachiko Kobayashi, who plays a traditional Japanese music called Enka, which he likens to country and

western. Another addition is George Yanagi, a Ray Charles-like performer who has performed with The Genius.

A MEASURE of how successful Warner-Pioneer was last year is that in a recent award ceremony, the company collected 40 per cent of the first prizes, including Best Single (for Like A Virgin by Madonna), Best Female Artist (Madonna) and Best New Act (a-ha). Warner-Pioneer collected the most coveted award, for most consistently successful promotion of their artist roster — Glenn Frey and Phil Collins were included among the 10 most successful promotions of the year.

Such successes with international WEA acts are in addition to

Akina Nakamori's position as the most successful domestic act. Yamamoto says it's teamwork that accounts for his company's increasing success (sales have doubled since 1984): "We have a team that really works hard for us."

Apart from names already mentioned, Warner-Pioneer's biggest international acts include Prince, Howard Jones and Foreigner, while a-ha's debut album sold over 100,000 copies, remarkable for a previously unknown act. This kind of performance has led to the company's international repertoire market share leaping from 4.6 per cent in 1980 to 15.8 per cent now.

But Tokugen Yamamoto equally supports his domestic signings, singling out for special mention new group Shonentai, who specialise in acrobatic dancing as well as music. They are contemplating expanding their already highly successful local presence — their first single entered the chart at number one — by recording in future in the US.

Yamamoto is also proud of his company's high sales of video products — a live video cassette of Akina Nakamori has exceeded 20,000 sales, while Madonna's

Virgin Tour video has sold 10,000.

For a non-Japanese artist, according to Yamamoto, that is amazing. Both items will soon be available on video disc, and projected sales targets are 15,000 units for Nakamori and 20,000 for Madonna. This is remarkable when you consider that a video tape costs the equivalent of about £55 and a video disc the equivalent of about £27. As far as compact discs go, Warner-Pioneer, like everyone else in the field, simply cannot get enough to match demand.

ONE NOTABLE enterprise in which Tokugen Yamamoto is deeply involved is an attempt to formalise definite criteria for sales awards. Informal quantities are used. A domestic repertoire album is regarded as having achieved platinum status when it tops 200,000 sales, and an international act needs to sell 100,000 copies for the same status. This, of course, is in a country where retail price maintenance is still very much in operation, with LPs selling at the equivalent of about £10 with no discounts.

Warner-Pioneer, with five branch offices apart from its Tokyo headquarters, and 285 employees, is now ranked among the top five Japanese record companies, and aside from everything else, has recently formed Jared — in partnership with CBS/Sony, Toshiba/EMI, Pony/Canyon and Tokuma — a warehousing and distribution company.

His ambitions for this year? "To at least maintain our improved level of sales with international repertoire, and to increase our market share as far as local product goes by 5 per cent. We have a young, aggressive staff dedicated to music. Among their priorities in the new year will be to break ZZ Top in Japan, as they are not broken here yet and to do the same with a young guitarist on MCA, Charlie Sexton. We have a lot to work with, which makes our job easier and much more pleasant."



WEA High kicks from (l to r) Shonentai member Katsu, WEA International chairman Nesuhi Ertegun, Shonentai's Higashi and Nicky, WEA International vice-chairman Ramon Lopez and Warner-Pioneer president Tokugen Yamamoto.

SLATER WALKER

COMPUTERAD
POINT OF SALE

POSTERS

THANKS TO
wea
FOR
'MOVING'
WITH THE TIMES

THANKS
wea
FOR
'STICKING'
WITH US.

IF YOU HAVE NOT SEEN OUR
SCREENS IN RECORD SHOPS
SEE US ON STAND NO. 22.15

British  **Caledonian Airways** are proud of their association with **wea** Records, and during 1985 were pleased to fly, amongst others, such artists as George Benson, ZZ Top, Eric Clapton and Elaine Paige.

We look forward to flying your way in 1986.



British  **Caledonian Airways**

We never forget you have a choice.



JIM Caradine, WEA International senior vice president operations, accepts an award in his old post



MADONNA LIVE — The Virgin Tour, a big seller around the world

Entrusted with an investment for the future

New mechanisms for a new medium

WHEN WEA International decided to enter the comparatively new field of music video, it was necessary to appoint an expert for an area that has immense potential.

The choice was Jim Caradine, who previously enjoyed great success in the similar, but largely unconnected, field of what he calls "theatrical" video — feature films and so on.

When Warner Home Video decided that WEA International would handle its product outside the US, Caradine was the man who set up the mechanisms for the new medium around the world, launching a Warner Home Video division in each of WEA International's affiliate companies, organising manufacture, sales, distribution and so on.

Jim remarks: "The business took off like a rocket, which made it necessary to separate it from the normal WEA International operations."

Caradine, whose position in WEA International is senior vice president, operations, sees the launch of WEA Music Video as similar to what he did before with

Warner Home Video.

"Music Video is a new chapter, a brand new business," he says. "It is an investment in the future."

He takes pains to point out the difference between what he refers to as the "short" and "long" forms of the medium: "The long form can last up to about one hour, whereas the short form is basically a series of promotional video clips spliced together. A perfect example is Madonna. We first put out what we called a video EP, which was a compilation of promotional clips. But more recently, we have released The Virgin Tour, which was shot during her live performances."

By coincidence, as this is being written, the video in question has reached the top of the UK Music Video chart.

The only territory now that could claim to have a major market for music video is Japan, a country which also welcomes non-Japanese music video along with the success achieved by home-grown performers such as Akina Nakamori. Caradine says: "Japan spearheaded the music video market for international artists. At this point, most of WEA International's output comes

from its international signings, such as Al Jarreau or Phil Collins. But after the success of Akina Nakamori, and the music video which WEA UK released of Howard Jones, we are beginning to get product from other countries. After a music video is released domestically, we can then spread it around the world to our other affiliates."

Nevertheless, due to the high cost of product, which leads to a high retail price, Caradine feels that music video is not yet big business.

"The sales pattern is that if you have an act which is hot on record and you can get a video out fast enough, the video will be hot as well. On hit product, you can sell decent numbers, but if you are trying to delve into back catalogue and string together old promotional clips today, there is probably little commercial potential unless what you have is exceptional. But as the price of videos comes down through increased turnover, business will expand and it will become more feasible to investigate back catalogue items. For example, Claude Nobs, managing director of WEA Switzerland, who founded and runs the WEA Video Centre in

Montreux, has a video archive with thousands of pieces of promotional footage."

ONE OF the problems related to unearthing vintage promotional or concert clips is that until the last two or three years, artists were not signed by record companies for the film or video medium, and if such items exist, they are in most cases the property of the artist. Even today, acts such as Al Jarreau or Phil Collins produce their own video and then look for distribution, rather than there being a set pattern for marketing their work.

Caradine says: "If an act wants to initiate a long-form video now, and it is a new act without major financial backing, it is likely that the label and the act will split the costs of making the video and also the profits."

"But if it is a very new act, the company can finance a video rather like an advance against royalties. In some cases, it is even possible for outsiders to assist in the financing of a video — in the US, Home Box Office will participate in filming costs sometimes for exclusive rights to the product for a period. If MTV get exclusives, they are presumably also helping out to pay for the making of the video. At this point, videos are very expensive to produce, and although sales of video cassettes, video discs and now 8mm films are increasing, everyone is always looking for some way to recoup costs by showing the product on television."

Music video is evidently an area where rules and standards are still being formulated, but as Jim Caradine noted, it is certainly an investment.

What of the immediate future? Who can we expect to find with releases on WEA Music Video in the near future?

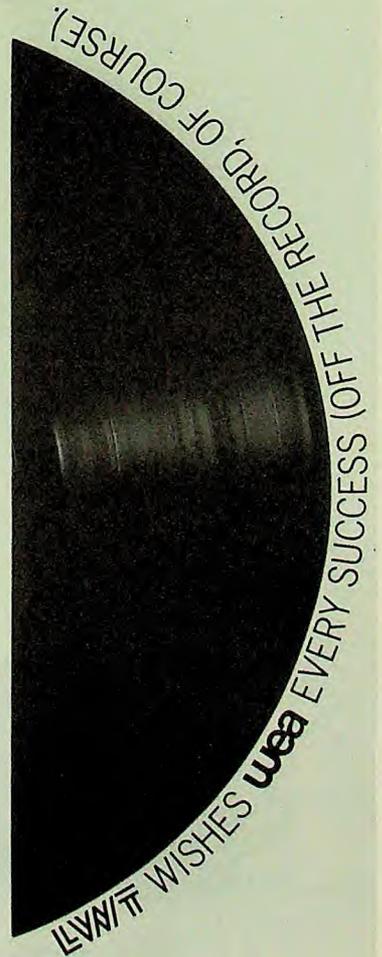
Caradine is not about to jeopardise any projects by being too definite, in view of the potential pitfalls which might develop at the last minute. "We are looking into product from some of our major artists, such as a-ha, Dream Academy and so on, but nothing is set yet."

But it is clear that where an opening exists, WEA Music Video will be ready to mobilise its powerful forces

**McCartney • Phil Collins
 David Bowie • The Cars
 Tina Turner • Tom Petty
 Madonna • Bruce Springsteen
 Billy Joel • Eurythmics
 Sting • Cyndi Lauper**

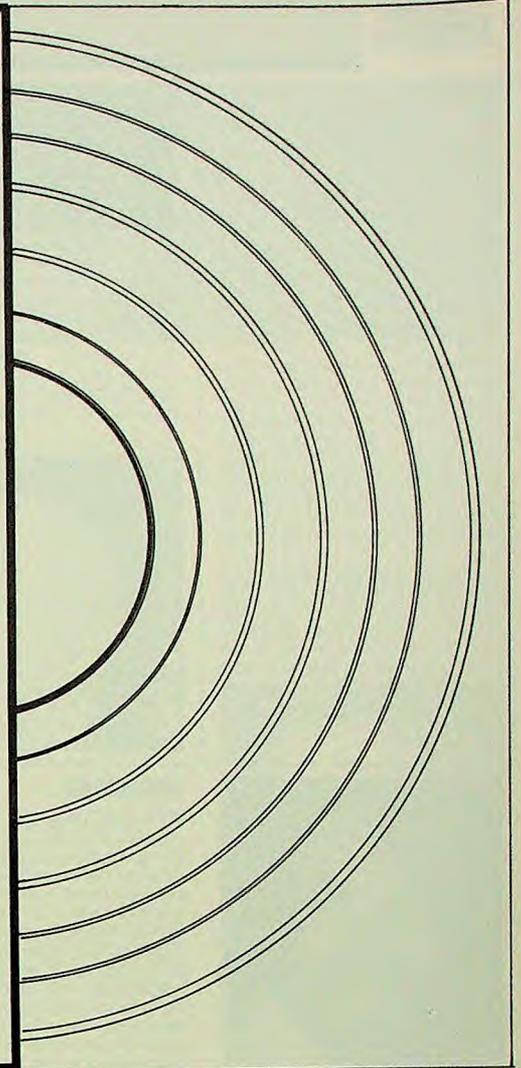
What are these people not doing with Pete Cornish?

**Call Anne-Marie Mackay
 01-240-7391**



SLEEVEPRINT

Britain's
specialist producer of print
for the audio
and video industries



100 Clapham Road, Bedford MK41 7PL
Tel: 0234 68661

MATT BIANCO and BONAIRE MANAGEMENT

WOULD LIKE TO TAKE

'Half a Minute'

TO SAY

THANKS A *'Million'*

TO WARNER BROTHERS UK AND OVERSEAS

FOR ALL THEIR CREATIVE EFFORTS

ABOVE AND BEYOND

THE CALL OF DUTY

IN

1985





AFFILIATES

IRELAND

WEA Ireland General Manager Clive Hudson (pictured with the company's major local artist, Christy Moore, left) has presided over one of the biggest increases in market share of any WEA affiliate.

After opening their office in Dublin in 1980 as a sales, promotion and marketing unit, the company moved into distribution two years later — from a 7 per cent market share in 1981, WEA Ireland has become the major market innovator today with a share of over 20 per cent.

As well as Christy Moore, local acts of note have included Moving Hearts and Big Tom. Major successes have been scored with numerous international acts, including a-ha, Madonna, Fleetwood Mac, Elaine Paige and ZZ Top.

Hudson remarks: "Since WEA commenced trading, the Irish economy has been in the doldrums with sales of recorded music declining each year, but 1985 has seen a reversal of this trend. WEA's position has improved each year to the point where we look set to become market leader."



"Our strength lies in the service we offer to customers which we believe is second to none, and this service will become even more critical as competition heats up. WEA is well equipped to meet the challenge — we expect the market recovery to continue, and confidently look forward to improving our share of it."



SPAIN

WHEN WEA Records SA began operations in Madrid in 1983, the new company controlled 3 per cent of the market. By 1985, under the leadership of Saul Tagarro (pictured) the company had increased its market share to 8 per cent, despite the music market being depressed overall. Both their rivals and the media now recognize WEA as the most glamorous and trendy company in the Spanish industry.

Local acts who have topped the chart recently include Antonio y Carmen, La Union and Objetivo Birmania, while their international counterparts



are Donna Summer, Rod Stewart, Prince, Christopher Cross, Madonna, Phil Collins and Frank Sinatra. Notes Tagarro: "The strong growth of WEA in 1985 is not an end but the beginning of our future development. WEA has doubled the quantity of international artists selling well in our market, and every artist signed by WEA in Spain in the last couple of years has reached the top position in the Spanish chart. An enthusiastic team of young, but experienced, people are ready and willing to break in the Spanish market every single artist that WEA breaks elsewhere, and to contribute with Spanish talent to the international roster of WEA in the rest of the world."

NEW ZEALAND

FORMED in 1972, Auckland-based WEA New Zealand is headed by managing director Tim Murdoch, who has seen the company steadily increase its market share since then. Today, it is the leader of the market, and is regarded as the premier company in the fields of marketing and artist promotions, with particular emphasis on tours — this has created a very high profile and, in Murdoch's words, "tremendous dealer loyalty".

Among the company's successes are, not surprisingly, several Australian acts, such as INXS, Mental As Anything, Air Supply and Cold Chisel, along with such major international names as a-ha, Nik Kershaw, Pretenders, Neil Young, Prince, New Edition, ZZ Top — the list is virtually endless, but Madonna rates a special mention as she was top of both the LP and singles chart for six weeks during last year! In addition, local acts like Pop Mechanix, Herbs, Peking Man and particularly Patea Maori Club, whose 'Poi-E' was the biggest selling single of 1984 there, have helped to create a rosy picture.

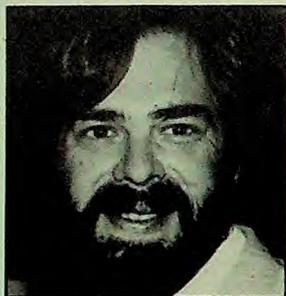


MEXICO

RENE Leon, managing director of Producciones WEA SA De CV in Mexico City hasn't done anything deserving of being threatened by Twisted Sister frontman Dee Snider! In fact, WEA Mexico has consolidated itself as number one company in Mexico, although no official statistics exist in the country.

Their entry into domestic repertoire, although quite recent, has resulted in chart successes by such acts as Rocio Banquells, El Tri, Cesar Costa (the first of these acts signed, in 1983), Ricky Luis and Comrock. On the international front, the familiar names of Madonna, Laura Branigan, Van Halen and Frank Sinatra are big sellers.

But, it is in the success of Rocio Banquells, whose first LP produced in Spain was the first domestic gold album awarded by WEA Mexico that Leon takes special pleasure in. He comments: "The strength of WEA Mexico on the international side of the business is unquestionable, and our goal is to achieve the same position with our domestic repertoire. That is what we are working for, without losing the number one position we have achieved in this country."



ARGENTINA

WEA International's affiliate company in Argentina, WEA Discos SRL, was launched in July 1984. From an initial 2 per cent market share, the company has grown dynamically under the leadership of managing director Roberto "Chacho" Ruiz to the point where it now controls 5.5 per cent of the local market. While no local acts are currently signed to the company, it has experienced major success with albums by Laura Branigan, Christopher Cross, Frank Sinatra's 14 Greatest Hits, Yes and Phil Collins, whose No Jacket Required LP won a platinum award to follow the gold award for Hello, I Must Be Going.

Ruiz (pictured left) comments: "We have developed a small but strong company trying, up to now, to grow in terms of international repertoire, having covered all aspects of promo work. We are now beginning a new era in which our target will be the building of a local artist roster that will give us big penetration in the market."

Advision

Are pleased to have taken part in Warners success



AFFILIATES

SWITZERLAND

WEA Records SA, opened this month. The Montreux office is headed by newly-appointed managing director Claude Nobs (pictured with legendary jazz superstar Miles Davis, recently signed to Warner Brothers), who has represented WEA International for more than a decade in the fields of international artist relations and audio and video planning. All product-related activities — distribution, promotion and sales — have and will be handled by WEA International's long-standing licensee, Musikvertrieb, based in Zurich. In Montreux, WEA's International Video Centre is unique within the record industry, incorporating vast numbers of LPs, singles, videos, concert recordings and even 78rpm discs going back many years. In 1985, Musikvertrieb scored three platinum albums (by Phil Collins, Alphaville and Madonna), while a-ha's



Take On Me topped the singles chart and Unis Vers L'Uni by Michel Jonasz reached the top of the LP chart. Remarks Nobs: "As almost everywhere, CD sales skyrocketed and units shipped were more than double the 1984 figure. We also expect great success from Heinz-Rudolf Kunze, Gold, Chris Isaak, Charlie Sexton and Brilliant in the year ahead. With the A&R power of the WEA companies in Europe, plus the American labels and MCA, we will be even stronger in 1986."



BRAZIL

SYRIAN-born Andre Midani began his career in Paris, where he worked at Decca Records and also led a small jazz combo. In 1955, he moved to Brazil, leaving only for a three year stint in Mexico, where he launched Capitol Records locally. He became managing director, WEA Discos Ltd, in 1977.

WEA Brazil's successes are many — from local hits with such names as Gilberto Gil, Lulu Santos and Kid Abelha, the company has taken numerous international acts into the country's charts, including Peter Schilling, Christopher Cross and Chaka Khan, Madonna, Phil Collins and Foreigner. This success came against a backdrop of economic unrest in Brazil, which saw inflation running at 150 per cent, interest rates at 220 per cent and the record market decreasing by 50 per cent.

Subsequently, WEA Brazil (based in Rio de Janeiro) has increased its market share from 6 per cent to 10 per cent, establishing itself as a trend-setter and market leader, which was reflected in the remarkable statistic that no less than half the acts performing at the Rock In Rio event were WEA artists.

Midani (above) notes: "We have worked for years to expand the rock market in Brazil, convincing radio, TV and dealers that we can build a consistent base for our artists. Now that it exists, we have certainly acquired a precious knowledge of how this market works — the trend is set, and our next task will be to design proper marketing strategies for a product which can no longer be regarded as an underground item."



HONG KONG

WEA RECORDS Ltd., Hong Kong, was launched in 1978, since when it has concentrated equally on domestic and international acts. As a result, the company now ranks second among local record labels, and can boast five major stars signed locally — Lam, Sally Yeh, Sandy Lamb, Julie Sue and Danny Summer — alongside such major international acts as Phil Collins, Madonna, a-ha and Foreigner, among others. Paul Ewing, managing director, WEA Hong Kong, who also supervises WEA South East Asia region, comments: "WEA's belief in the strength of local artists has paid off. We now have a very strong roster of

local artists in addition to our extremely strong international catalogue. I expect this strength in local repertoire to continue this year, as we have signed four new artists. The door to China is beginning to open, and we expect to build up our business relationship in the coming months. In Hong Kong, the compact disc market is already flourishing, and we expect to see an expansion of this area of the market in 1986."

Pictured above left to right: (front) Paul Ewing, Nesuhi Ertegun, Lam (back) Maggie Ng (promotion manager), Alvin Leong (manager, international repertoire), Virginia Ng (executive manager).



SOUTH AFRICA

BASED in Johannesburg, WEA South Africa was launched in 1975 with a handful of employees, and now ranks among the top three companies in the country with over 75 employees in a building known as WEA House. Among their best selling international acts are Elaine Paige and Alphaville (who both sold gold last year), plus an array of local signings such as Crocodile Harris, the Madlala Brothers and Lesley-Rae Dowling, all of whom have contributed to the company's 10 per cent market share. Derek Hannan, managing director of WEA South Africa (pictured above: left to right, Mike Oldfield, financial controller, Benji Mudie, marketing/A&R manager, Elektra/Asylum recording star Linda Ronstadt, and Hannan) observes: "In the early days, WEA South Africa started as an A&R/Marketing company, but today we are a major force in the South African marketplace and carry out all functions ourselves with the exception of manufacturing. Our DP department is the most sophisticated in the African record industry, and our distribution set-up ships over 20 per cent of the South African record industry's needs. Since our inception, we have been the industry leaders in our efforts to try to create a fair and just society in which all race groups can live in South Africa."

ITALY

WEA Italiana Spa managing director Marco Bignotti (right) reports: "WEA Italy is the youngest company among the majors, and so has more opportunity for growth in the future. Development of our existing and future human resources, coupled with the reinforcement of local repertoire, are the most important elements for our consolidation in the years to come. The main objective is to respond to the demand of the market place for any kind of music including classical, and so to share the prosperity generated by music with our "stakeholders": personnel, artists, composers, suppliers and the owners of the WEA International repertoire".

Plainly, this approach has been followed — local hitmakers including Loretta Goggi, Richard Sanderson,



Tiziani Rivale and 900, who topped the charts with Movin' On, have all enjoyed success, while numerous international acts, such as Simply Red, a-ha, Madonna, Prince and Frank Sinatra, have greatly assisted the Milan-based company to achieve a 10 per cent market share today.

WARNER BROS. MUSIC

WARNER BROS. MUSIC LTD. 17 BERNERS STREET LONDON W1P 3DD



After hitting new heights for global number ones, Warner Bros aims to top it in 86

Record year for global hits

LAST year was simply the best year in Warner Bros history, both domestically and internationally. It experienced unprecedented growth in sales, airplay, label recognition and in its ability

to discover, develop and deliver the best music anywhere in the world.

Artists who are making an impact in America and Europe have the same kind of effect in Asia or Australia, and that is another indication that music is an international language. At Warner

Bros that language is spoken fluently.

These are the views of Tom Ruffino, vice-president of international operations for Warner Bros Records, putting the company's recent extraordinary success into a global perspective.

Statistics support Ruffino's contention that last year was a new high water mark for a company that has historically set the pace for the rest of the record industry. Since its founding in 1958, Warner Bros and its family of labels have presented the highest quality and widest range of music of any major label in the world.

From Frank Sinatra to the Grateful Dead. From Peter, Paul and Mary to Prince. From Rod Stewart to Fleetwood Mac and beyond. The Warner Bros roster has a flavour and appeal that is truly international.

More recently, an impressive run of smash albums and hit singles, aggressive career development for a number of promising new artists and a close working relationship with WEA worldwide sales and distribution staff has enhanced the Burbank, California-based company's traditionally high profile. At the mid-point of the Eighties, Warner Bros Records can point with pride to accomplishments virtually unparalleled in the industry.

Nowhere is this more the case than on the international scene.

Ruffino says: "Our successes this year are really part of steady expansion and growth that has been taking place over the last three years. In that time we have seen Warner Bros artists and product take on a whole new stature in the international market."

"This is partly due to the exceptional nature of both our new and established artists. But it is also the result of well-coordinated and timely marketing, promotion and sales campaigns



ZZ Top — BPI International Band of the Year

worked out between WEA, our various affiliates and the home office

"The support we offer is carefully keyed to the individual needs of a specific market. By listening to what our local representatives are telling us, we are better able to make informed decisions about what product is going to have the most impact. At the same time, we are able to direct their efforts to artists who are making an impact elsewhere in the world."

It is a contention amply borne out by the list of recent Warner Bros artists who have reaped the benefits of the company's global approach.

"I think you'd have to look at Madonna to see how successful we have been in our attempts to promote artists worldwide," Ruffino says.

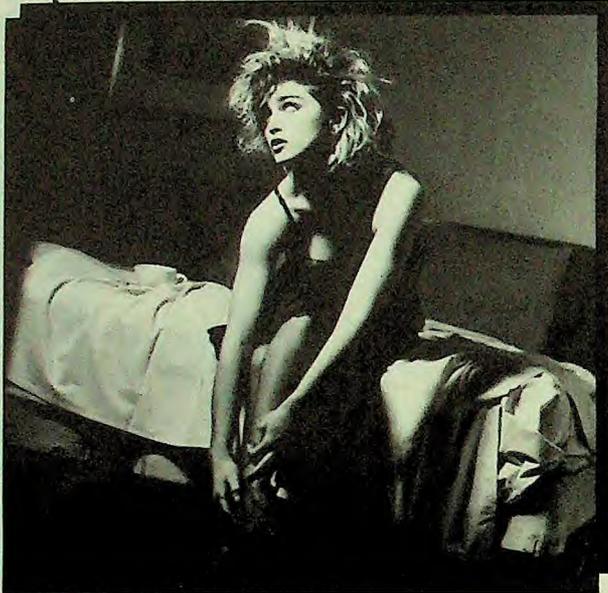
"There is no question that she is now the top female artist on the international scene. Her multi-platinum success in the US has been matched

overseas, where we have sold upwards of 4m copies of her Like A Virgin."

Other Madonna figures bear out Ruffino's claims. In Canada, for example, the LP has been certified septuple platinum while the smash single of the same title has also achieved platinum status. In Brazil, four of the singer's singles climbed straight to the top 20 against a backdrop of Madonna-mania that had one popular television programme, Cassino Do Chacrinha, running a Madonna lookalike contest.

In New Zealand, Like A Virgin, a quintuple platinum seller, was the number one album for three weeks running, while in Japan, where Madonna early last year completed a hugely successful concert tour, the Madonna clip compilation package was the top-selling video in that mar-

TO PAGE 27



MADONNA — a certified phenomenon

Every dog has his day.

From one top dog to another. Well done in 1985.



The World's Best Music Stores.





Dear WEA
You're terrific!
Love and Thanks!
Madonna ♡

WARNER BROS



FROM PAGE 24

ket, Germany, Holland and Spain all report record-breaking sales and air-play on the entire Madonna catalogue.

WHILE MADONNA presented WEA and Warner Bros Records International with the opportunity to capitalise on a certified phenomenon, the case of ZZ Top demonstrates the spectacular results of a carefully planned and executed campaign.

"We recognised ZZ Top's international potential as far back as 1980 with the release of *Deguello*, their first Warner Brothers album," continues Ruffino. "Ever since that time we have been laying the groundwork for a global assault. This year, we have seen ZZ Top go over the top."

In fact, the hard-rocking, Texas-based trio earned their world-class credentials with 1984's *Eliminator*, a smash LP that sold over 3m copies outside the US.

"Europe, Canada, Australia and New Zealand proved especially receptive to the band," Ruffino says. "In Canada particularly, we saw triple the

per capita sales of the US, which easily put the LP in the multi-platinum column for that country. The group also won the British Phonograph Industry award for International Band of the Year, which is really just the tip of the iceberg for ZZ Top's European success.

"In the UK alone, *Eliminator* was a top five LP and a tour of the country sold out dates everywhere, including the Donington rock festival and London's Wembley Arena."

The group's latest release, *Afterburner*, has already set a blistering pace on international markets. One week after its release, the LP featuring *Sleeping Bag* and *Stages* had racked up over 1m sales units, charting at number one in Ireland, number two in the UK and top ten in Norway, Sweden, Switzerland and, of course, Canada, where *Afterburner* has recently been certified triple platinum, with sales over 400,000. In Germany, the LP charted in the top 20, the highest ever for a ZZ Top album in that market.

George Benson, a Warner Bros Records International perennial, proved his enduring sales power in the UK



GEORGE Benson — British success prompts world release for *Love Songs*

with the release of *Love Songs*, a special compilation of some of the guitarist/singer/composer's work. The album, which sold over 700,000 copies in the UK, will soon be offered worldwide by the label.

Prince also established his global staying power with 3m-plus sales of his smash LP, *Purple Rain*, while the follow-up, *Around The World In A Day* has reached the million mark and is still climbing. The megastar has completed shooting his latest feature film in France while fans there were treated to some rare performances last year at various locations.

"We have been able to instill a consciousness of the international marketplace in many of our artists," Ruffino comments. "Christopher Cross, for example, has always evidenced enthusiasm for our efforts on his behalf. The title he chose for his latest album, *Every Turn Of The World*, says it all, I think."

Not only Warner Bros' heaviest hitters made a global impact last year.

"a-ha is, without a doubt, the essence of what we're trying to do on an international level," Ruffino continues. "We were able to break this act in record time, bringing them to major star status with an acclaimed video of *Take On Me* and a worldwide promotional tour that acquainted foreign

media with this group's enormous potential."

a-ha's debut album, *Hunting High And Low*, scored impressive sales figures in all major markets, including their native Norway, where one in every 25 Norwegians bought a copy of the LP.

"*Take On Me*, meanwhile, reached the top five in such markets as Canada, the UK, Japan, Austria, Switzerland and Germany, while the video was a television staple in Belgium, Ireland, Sweden and many other markets.

"a-ha's world tour this year will complete the first phase of their development as a major international act," predicts Ruffino.

Other developing artists who have seen promising worldwide response include singer/songwriter Chris Isaak. His first album, *Silvertone*, got an enthusiastic response in Europe and was bolstered by a timely promotional tour. Singer Chaka Khan has attained new heights in worldwide acclaim, according to Ruffino. Her latest album, *Chaka Khan*, sold well over 1m copies outside the US. Singer Patti Austin and UK ensemble *The Dream Academy* are two more artists listed by Ruffino as international contenders.

Warner Bros Records' relationship with its affiliate labels has also been

enhanced by the notable international showing of such artists as Madonna (on Sire Records) and Patti Austin (on Qwest Records). "We have been able to focus world attention on the unique qualities of both Sire and Qwest over the last year," Ruffino notes. "Primarily through the quality of product with which these companies are providing us. This year will see Geffen Records coming under WEA distribution and with such acts as Asia, Quarterflash, Pat Metheny, Joni Mitchell, Neil Young and Jennifer Holliday, this move can only serve to consolidate our worldwide reputation. It is a tremendously exciting new development for both Warner Bros and WEA's international operations."

Excitement is likewise the note struck by Warner Bros Records board chairman Mo Ostin.

"There is no question that Warner Bros has always taken a global view of music and the music industry," he remarks. "Our efforts, combined with the comprehensive WEA network, have allowed us to realise our goal of co-ordinated marketing and merchandising no matter where our product is being offered. When you consider the fact that we have never in our history had as many number one records around the world as last year, you know that something is going right. I consider our close co-operation with WEA to be integral to that success."

"Having a global approach to music has given us the opportunity to select the very best music being created anywhere," adds Lenny Waronker, president of Warner Bros Records. "The last few years have demonstrated that, aside from fundamental marketing considerations, taking the international view has provided us with an invaluable opportunity to pick and choose some of the finest artists in the world, whether it be a-ha from Norway, *Honeymoon Suite* from Canada or any number of UK bands now gracing our roster."

Last year was unquestionably the best year in the history of music's most prestigious label. This year seems destined to top that mark, with the kind of international effort that reinforces the vision of a global village.



CHAKA KHAN — new heights in worldwide acclaim

STARBLEND RECORDS AND WEA. CELEBRATING 20/20 VISION AT MIDEM'S 20TH ANNIVERSARY.

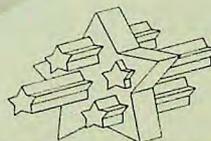
STARBLEND RECORDS WISH TO CONGRATULATE WEA ON YET ANOTHER OUTSTANDING YEAR AND LOOK FORWARD TO MANY MORE SUCCESSFUL YEARS TOGETHER.

IN AN INDUSTRY THAT NEVER STANDS STILL, IT IS ENCOURAGING TO WORK ALONGSIDE A COMPANY THAT HAS THE BUSINESS ACUMEN AND

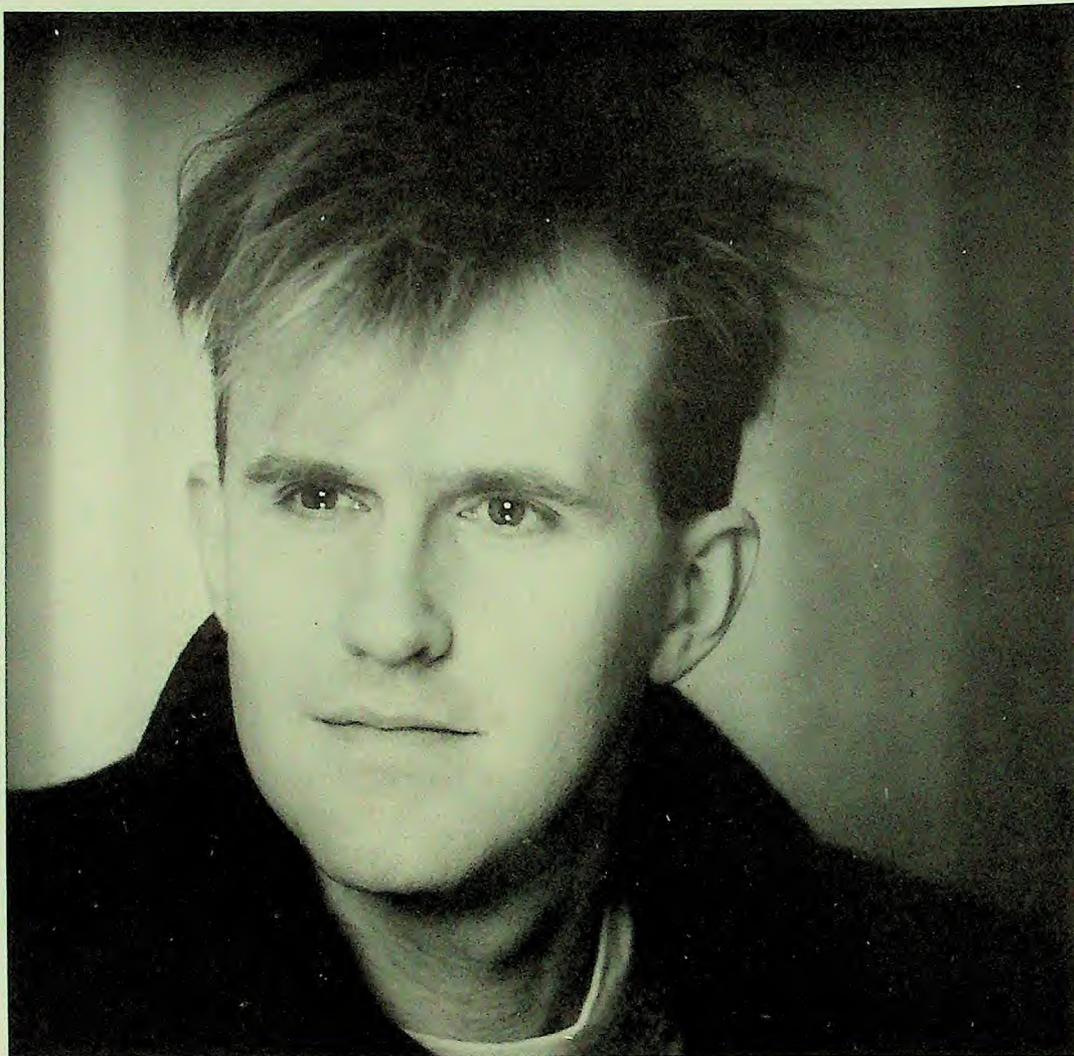
FORESIGHT TO KEEP ITS FINGER FOREVER ON THE PULSE.

WE CAN SINCERELY SAY, THAT WE LOOK FORWARD TO AN EVEN STRONGER BUSINESS RELATIONSHIP IN THE COMING YEARS.

AFTER ALL, WE'VE DISCOVERED IT'S NOT THAT MANY COMPANIES THAT SHARE 20/20 VISION.



STARBLEND RECORDS
30 LINGFIELD ROAD, WIMBLEDON VILLAGE
LONDON SW19



wea

“What sets this company apart from the rest is that from the bottom to the top it lives and breathes music . . .”

Howard Jones

ELEKTRA

Focused firmly on the future, Elektra goes for a bigger variety of music than ever.

Krasnow creed keeps emphasis on artists

ELEKTRA reflects the artistic times in which we live," says Bob Krasnow from his office overlooking St Patrick's Cathedral in New York. "In no

way is this proved more than by the performers the company has bought to a worldwide audience through WEA International."

From the Crossover Dreams of Ruben Blades, and the brilliant

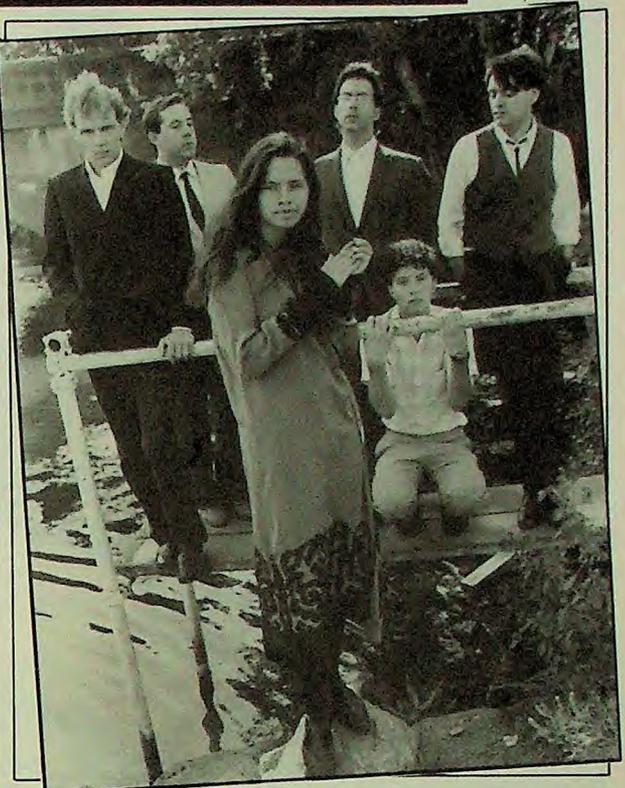
pop of The Cars, to the dance rhythms of Simply Red and the molten metal of Motley Crue, Elektra has eagerly embraced the widest variety of *au courant* musical styles.

Along with such perennial stars as Linda Ronstadt and Jackson Browne, the company has forged a new identity in the Eighties, centred around young, enthusiastic artists who weren't a part of the label two years ago. While appreciating its past heritage, Elektra today is focused firmly on tomorrow.

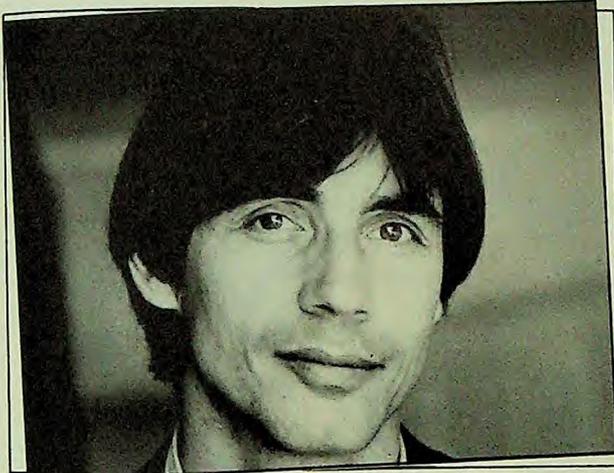
Blades' breakthrough has been most welcome, because he promises to unite the once-separated musical spheres of South and North America with that of the European continent. A multi-talented musician-actor-conceptualiser, his breadth of involvement is unique within the world of Latin music.

The Cars have not only swept the world charts with a succession of hit singles, but their innovative video techniques have broken new ground within the new musical forum of the Eighties, giving Elektra a strong foothold in a crucial medium.

Both Linda Ronstadt and Jackson Browne will be delivering



TYPICAL of Elektra's approach to the Eighties, futuristic folk-rockers 10,000 Maniacs have found favour in Britain.



JACKSON Browne, a vital part of the company's West Coast wave of the Seventies.

new albums this year, to the delight of their immense global audiences.

Hard rock has found an amped-up home at Elektra, with the relentlessly platinum Motley Crue leading the decibal brigade. Closing fast is Dokken, whose latest

album, Under Lock And Key, shows every sign of being the breakthrough effort for this powerful band.

Los Angelenos X have broadened their sound with Ain't

TO PAGE 31

Congratulations to all at WEA

THE NOMIS COMPLEX

- REHEARSAL STUDIOS •
- PRODUCTION SERVICES • • INSURANCE SERVICES •
- ARTIST MANAGEMENT • • MUSIC PUBLISHING •
- PRODUCER MANAGEMENT • • EQUIPMENT HIRE & SUPPLY •

45-53 Sinclair Road, London W14 0NS
Tel: 01-602 6351 Telex: 919534 COMPLX



CONGRATULATIONS TO OUR CHUMS AT BROADWICK STREET FOR HAVING A GREAT 1985. HERE'S TO '86, AND THANKS FOR LETTING US BORROW SOME OF YOUR CATALOGUE!
- THE DEMONS IN BRENTFORD -

WEA MATERIAL AVAILABLE NOW ON EDSSEL RECORDS

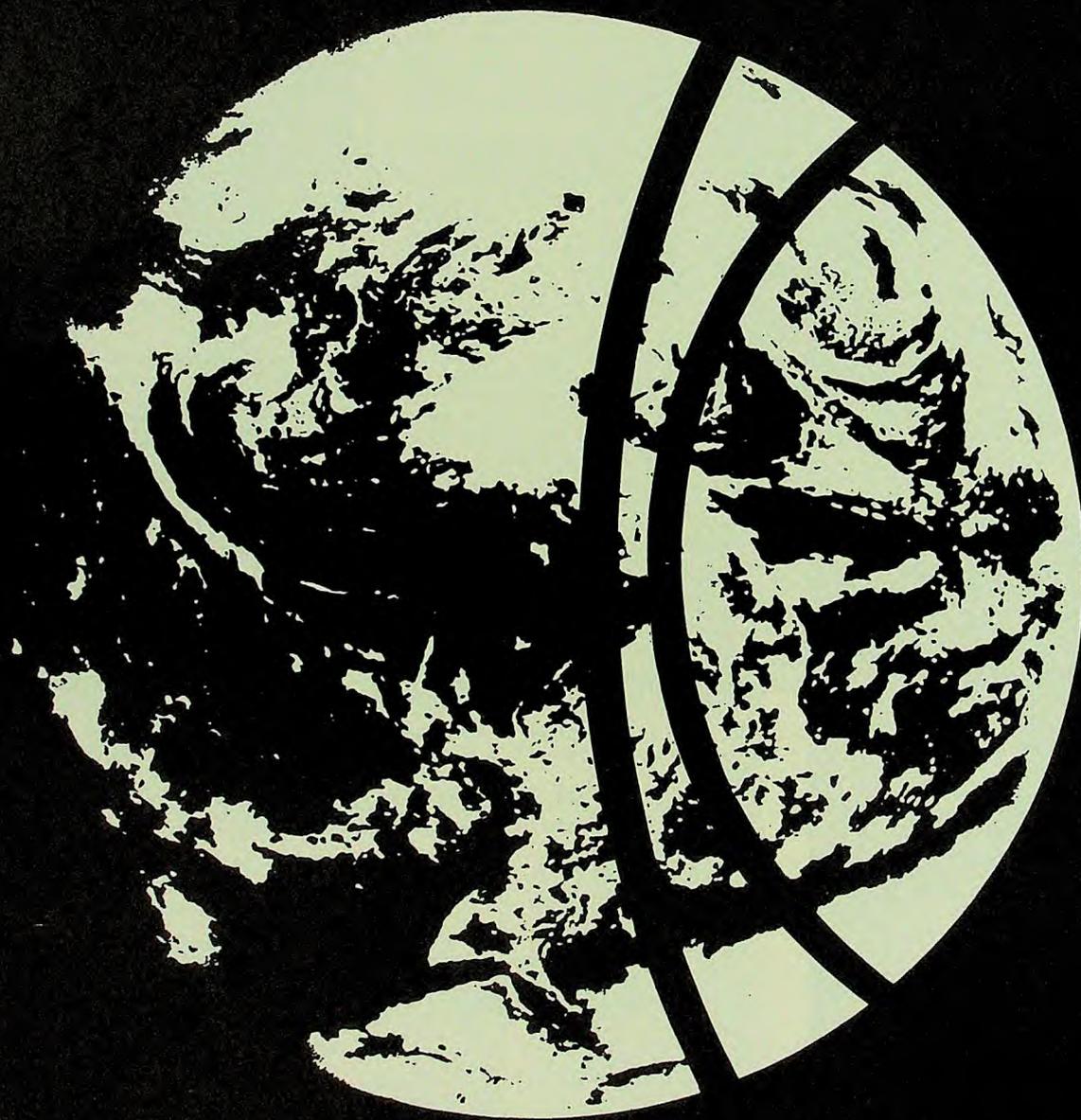
ED 125	Clarence Carter	Soul Deep
ED 126	The Clovers	Five Cool Cats
ED 127	Don Covay & The Goodtimers	Mercy
ED 128	Dr. John	I Been Hoodood
ED 129	John Hammond	Spoonful
ED 130	Albert King	Laundromat Blues
ED 131	Ben E King	Here Comes The Night
ED 132	Clyde McPhatter & The Drifters	Bip Bam
ED 133	Sam & Dave	Can't Stand Up For Falling Down
ED 134	Rufus Thomas	Jump Back
ED 150	The Paul Butterfield Blues Band	The Paul Butterfield Blues Band
ED 151	The Beau Brummels	Bradley's Barn
ED 152	The Ike & Tina Turner Show	Live
ED 153	Mose Allison	Mose Alive!
ED 154	Doug Sahm & Band	Doug Sahm & Band
ED 155	Allen Toussaint	Southern Nights
ED 156	The Coasters	Thumbin' A Ride
ED 157	The Shadows Of Knight	Ge-E-I-O-Are-I-Ay
ED 158	Lonnie Mack	The Wham Of That Memphis Man

COMING SOON

ED 175	Crazy Horse	Crazy Horse
ED 176	Moby Grape	20 Granite Creek
ED 177	Dan Hicks	It Happened One Bite
ED 178	The Lovin' Spoonful	Jug Band Music
ED 179	The Electric Prunes	Long Days Flight
ED 180	The West Coast Pop Art Experimental Band	Transparent Day
XED 181	The Fugs	It Crawled Into My Hand, Honest
XED 182	John Cale	The Academy In Peril
ED 183	The Flamin' Groovies	Roadhouse
ED 184	Captain Beelheart & His Magic Band	Mirror Man
ED 185	Sopwith Camel	Frantic Desolation

wea **International**

We think the World of You



K-tel International

The World's Greatest T.V. Merchandiser.

AT MIDEM '86 STAND NO 26.05, TELEPHONE 3150

K-tel International (UK) Ltd, 620 Western Avenue, London W3
K-tel International (Irl) Ltd, 31 Ballsbridge Terrace, Dublin 4, Ireland

ELEKTRA

FROM PAGE 29

Love Grand, bringing them new fans on both sides of the Atlantic, while guitar virtuoso Steve Morse (Stand Up) continues to amaze six-string aficionados with his technical mastery.

Simply Red made a stunning British debut with the hit Money's Too Tight (To Mention), and great things are expected from Mick Hucknall and company in the future. Similarly, Jon Anderson crafted a well-received transition from Yes with the universal Christmas greetings of 3 Ships.

Black music is firmly a part of the new Elektra. After an emotional appearance at Live Aid this past summer, Teddy Pendergrass has surely returned to form with Workin' It Back. Peabo Bryson and Starpoint also demonstrate the label's commitment to soulful sounds, the former with the Take No Prisoners album and the latest with a fresh Restless. From England, Steel Pulse carries the inarguable reggae message of "Save Black Music" on their Babylon the Bandit collection.

"What makes Elektra special,"

der, he borrowed \$600 to finance the first Elektra release, delivering it to shops on the back of his Vespa motor scooter.

THE ELEKTRA catalogue of 35 years later is one of the most respected and sales-worthy bodies of music ever assembled. The label's initial success began with folk artists like Jean Ritchie, Theodore Bikel, and Josh White; and Elektra's international scope could be seen in their recording of traditional music from Britain, France, Spain, Italy, Russia, Israel, Turkey, and many other "foreign" cultures.

Folk music led to the singer-songwriter revival of the early Sixties, when artists like Phil Ochs, Judy Collins, Tom Rush, and Fred Neil not only sang about the headlines but often starred in them, a youthful social upheaval in the making. Progressive rock became the soundtrack for a revolution in style and taste, and Elektra was among the first to emphasize the pop art of its late Sixties discoveries: the Doors,

Jac Holzman delivered the first record to shops on his own Vespa

Krasnow sums up, "is the artists we represent."

That simple statement has provided a credo for the company since its inception in 1951 by Jac Holzman, then a college student at St John's in Maryland. Seeking to combine a love of electronics and music while riding the wave of independent record companies spurred by the early Fifties invention of the LP and the practical application of the tape recor-

Love, the Stooges, and many psychedelic others.

In the Seventies, under David Geffen, Elektra moved spiritually from the east to west coasts, finding in southern California a mythology worthy of the Eagles, Linda Ronstadt, Jackson Browne, and Tom Waits. At the same time, they could similarly encourage a new wave, shown in the company's signing of Boston's Cars and New York's Television, acts



DOKKEN, a fast-rising new name among the decibel boys, whose current album, *Under Lock And Key* looks like a breakthrough.

whose influence would prefigure the sound of the Eighties.

Elektra moved back to Manhattan to welcome the new decade, and Krasnow took over the helm of a company he had long respected. "The men who have run Elektra have been extraordinarily far-sighted individuals," he notes. "My role is to make sure Elektra continues in the spirit of past creative régimes."

In that sense, Elektra nurtures such emerging acts as 10,000 Maniacs, Guadalcanal Diary, the Triplets (winners of the MTV Basement Tapes), Joe Lynn Turner, the Cars' Ben Orr, the Unforgiven (whose Wild West look has fostered a major cult in Los Angeles), Joni Peltz, the Call, Anita Baker, Shirley Murdock, and Jimmy Salvemini. The Maniacs, from upstate New York, have especially found favour in Britain,

where their futuristic folk-rock first received recognition. Turner, a vocalist who has seen service with such as Richie Blackmore's Rainbow, has also benefited from European exposure.

One of Elektra's most important offshoots over the years has been the Nonesuch label. Founded almost a quarter of a century ago by Holzman, who envisioned the idea of a budget classical label that could achieve an economical repertoire through European licensing, it is today run by Bob Hurwitz. Over the years, the emphasis has changed from providing thrifty versions of the classics to original, one-of-a-kind recordings.

"Basically we want to record music new and unique to the world," says Hurwitz. Releasing about 25 records a year, the label concentrates on four

areas: contemporary music, including works by Steve Reich (The Desert Music) and Philip Glass (his recent soundtrack for Mishima); early music; unusual works of better-known composers; and non-categorical projects. Among the recent latter are Nonesuch's highly-regarded Tango Project, William Bolcom & Joan Morris' Irving Berlin Songs, and the Brazilian guitar music of the Assad brothers, Sergio & Odair.

1986 will see Nonesuch release the first record by the celebrated Kronos Quartet; an album by avant-garde composer Scott Johnson; and Teresa Stratos' rendition of Theatre Songs of Kurt Weill.

It is not only the sum total of signed artists that reflect a record company's personality; it is also those who work within the label as well. "At Elektra," says Krasnow, "the people here are totally dedicated to our artists," a philosophy that has served Elektra well in the past, and will continue to provide drive, integrity, and inspiration in the future.



PLATEMAKERS TO THE STARS
ARE PROUD TO BE ASSOCIATED WITH

wea RECORDS



Atlantic & WEA: **THE BEST ASSOCIATION ON RECORD.**

AC/DC	Martee Lebow
Aleem featuring Leroy Burgess	Led Zeppelin
Steve Arrington	Limited Warranty
Bad Company	Malice
Bobby Barth	Manhattan Transfer
Idil Biret	Marilyn Martin
Blackfoot	Bette Midler
Laura Branigan	John Miles
Jenny Burton	İlhan Mimaroglu
Rachele Cappeli	Modern Jazz Quartet
Glen Campbell	Robert Plant
George Carlin	Jean-Luc Ponty
Suzanne Ciani	Radar
Eugene Crativich/George Flynn	Kenny Rankin
Crosby, Stills and Nash	Ratt
Rick Dees	Raven
Downs & Price	Paul Rodgers
Norman Dozier	Antony Rollé
Eddie and the Tide	Savatage
EQ	William Schimmel
Fiona	Sister Sledge
Fire Fox	Sissy Spacek
Roberta Flack	The Spinners
Foreigner	Tarzen
David Foster	Philip-Michael Thomas
Johnny Gill	Trash
The Honeydrippers	Twisted Sister
Freddie Hubbard	Vandenberg
Jakky Boy	Virginia Wolf
Ahmad Jamal	Yes
Kix	Zebra

ATLANTIC, ATCO & CUSTOM LABELS

© 1986 Atlantic Recording Corp. A Warner Communications Co.

ATLANTIC**WEA
STARTFORCE**

From black music giant to wide-ranging international success

40 years of trail-blazing

AS Atlantic Records approaches its 40th anniversary next year, the company can look back over four decades marked by unparalleled growth and a unique impact on the world of contemporary music. In 1947, a graduate student in philosophy, who was also an avid blues and jazz collector, decided to supplement his allowance by making and selling a few records on the side. The student was named Ahmet M Ertegun, and what began as a part-time vocation grew quickly into a full-time enterprise.

Atlantic Records literally expanded from a one-room operation into an international firm with a profound influence on the course of modern music. Today, the original independent, aggressive spirit of the Atlantic family remains very much in force. AC/DC, The Blues Brothers, Laura Branigan, Ray Charles, Chic, Crosby Stills & Nash, Phil Collins, Roger Daltrey, The Drifters, The Firm, Roberta Flack, Foreigner, Aretha Franklin, Genesis, INXS, Iron Butterfly, Led Zeppelin, Julian Lennon, Manhattan Transfer, Bette Midler, Modern Jazz Quartet, Stevie Nicks, John Parr, Wilson Pickett, Robert Plant, Jean-

Luc Ponty, Ratt, Otis Redding, The Rolling Stones, Sister Sledge, Pete Townshend, Twisted Sister, Yes — this is just a sampling of the artists who have helped establish Atlantic's

International in 1971. Thus, the bonds between the two organisations remain particularly strong.

Ahmet Ertegun comments: "In spite of the fact that WEA International is run by my brother, we have very cordial relations. All joking aside, in real-



FOREIGNER — after a decade of US stardom, Agent Provocateur made them a smash in 14 territories.

enduring position throughout the world.

Atlantic enjoys a special relationship with WEA International, beyond its day-to-day business ties. WEA International chairman Nesuhi Ertegun is not only Atlantic chairman Ahmet Ertegun's older brother, but he was also a senior executive of Atlantic from 1955 until the founding of WEA

ity WEA International is the strongest distributor of American and British product throughout the world, and they have broken innumerable artists for us internationally. Over the last few years, WEA has had great success with various local artists, but of course my main interest is the fantastic job they have been doing for Atlantic. I know every head of our affiliated com-

panies around the globe, and I can say that WEA International's roster of executive talent is second to none. I am particularly enthusiastic about the addition of Ramon Lopez to our group, as he is among the most admired people in our industry. I look forward to the continuation of the fruitful relationship between our two companies."

Atlantic vice-chairman Sheldon Vogel goes on to note: "As the record business grew in size and sophistication, it became clear that a unified worldwide system was essential. Contemporary music became a truly international creative force, and the formation of the WEA International network ensured that Atlantic would have a direct pipeline into the new global village. Not only can we disseminate our product much more rapidly and efficiently, but in turn the feedback we receive from our overseas affiliates allows for mutually beneficial exchange on every level. I would like to take this occasion to commend WEA International for their irreplaceable role in the success of Atlantic Records around the world."

Atlantic's international impact has been a two-way street. Not only has the label consistently delivered major talent from America and the UK to the rest of the globe, but it has simultaneously recruited talent from a number of other territories. Australia's AC/DC and INXS, Holland's Vandenberg, Sweden's Trash, Japan's Loudness, and the multi-national Tarzen are but a few examples of the label's global talent search. Atlantic's involvement with the international record community also encompasses such major producers as Germany's Jack White (Laura Branigan) and Dieter Dierks (Twisted Sister).



LAURA Branigan — international appeal.

ONE EARLY example of WEA International's power and importance was The Manhattan Transfer, who actually broke in Europe before achieving success in their native America. To this day, their international appeal remains undiminished. Another artist of truly international appeal.

TO PAGE 35

THANK YOU, WEA

FOR YOUR CONTRIBUTION TO THESE No.1 ALBUMS



ROD STEWART/Baby Jane
HOWARD JONES/New Song



MATT BIANCO/Get Out Of Your Lazy Bed
HOWARD JONES/What Is Love?



SISTER SLEDGE/Thinking Of You
HOWARD JONES/Pearl In The Shell
WOMACK & WOMACK/Love Wars



STEVE ARRINGTON/Feel So Real
SISTER SLEDGE/Frankie
SIMPLY RED/Money's Too Tight (To Mention)
THE COMMENTATORS/N-N-Nineteen Not Out
HOWARD JONES/Life In One Day



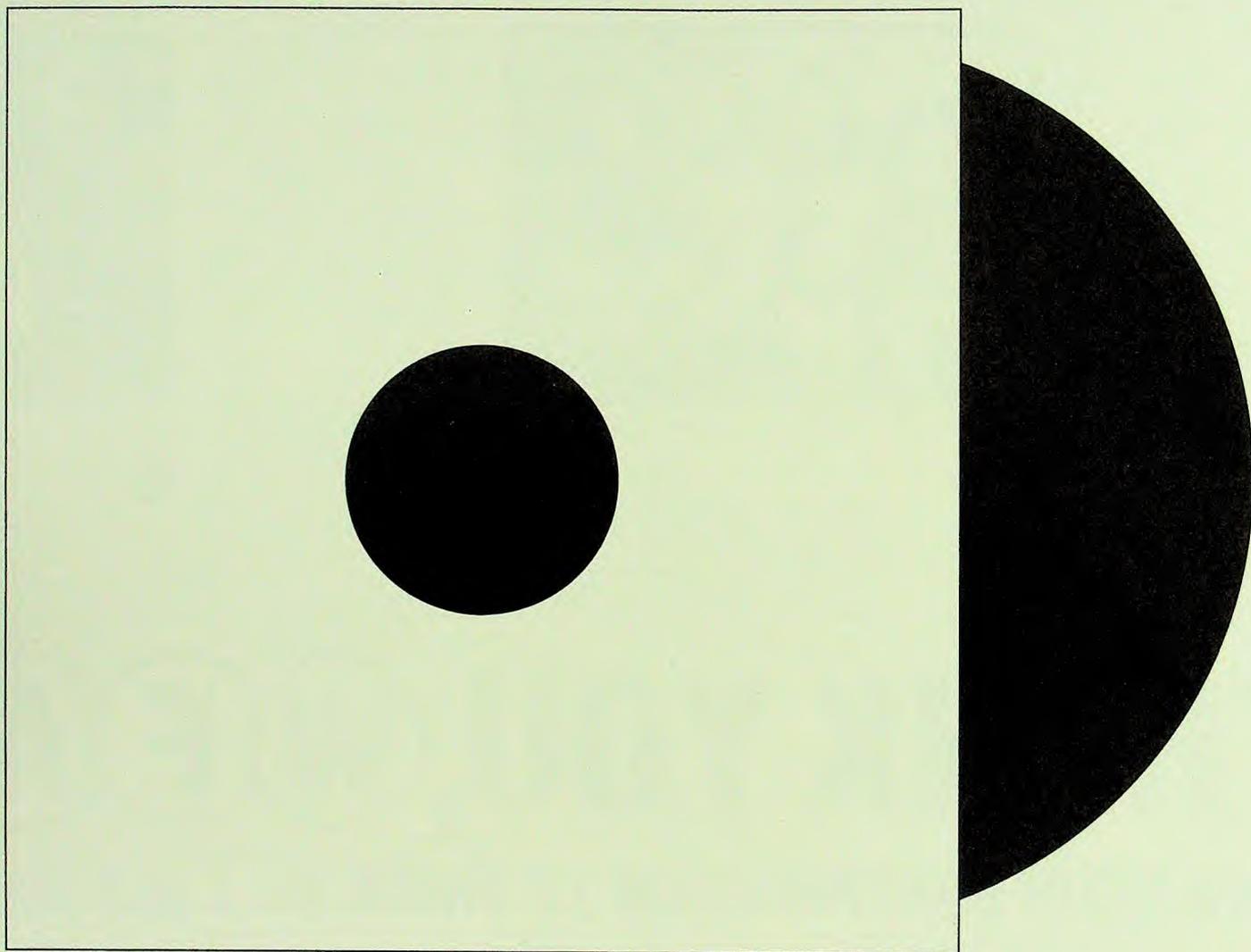
GREG LAKE/Believe In Father Christmas

HAPPY NEW YEAR

FROM YOUR FRIENDS AT EMI/VIRGIN



We produce 300.000 record covers per day. We are packaging specialists for records, cassettes, and video cassettes and have been business partners of WEA for many years. For more than 30 years we have supplied the record industry. Use our know-how to your advantage.



Druckhaus **Maack**

Druckhaus Maack KG
Postfach 21 40
5880 Lüdenscheid

Gutenbergstraße 22
Telefon 0 23 51/5 55-0
Telex 8 26 725
Telefax 0 23 51/5 25 75



ATLANTIC

FROM PAGE 33

tional appeal has been Laura Branigan. Her 1984 album *Self Control*, was a huge global success, breaking into virtually every area of the world, including Europe, Latin America, South Africa, Asia, and Australia. In Germany, for example, the *Self Control* single became the number one single of the year, while in Japan Ms Branigan won the prestigious Tokyo Music Festival.

1985 was the best year in the history of Atlantic Records, no mean feat considering the label's outstanding history. On the worldwide front, the year's biggest success story was the continuing emergence of Foreigner as a major global unit, following many years of North American prominence. This Anglo-American group's fifth stu-

dio album, *Agent Provocateur*, achieved platinum/gold/silver status in 14 international territories, hitting number one in many countries. The LP's smash single, *I Want To Know What Love Is*, reached the Top Ten in as many markets, with number one status in half a dozen of those. Reinforcing the group's record sales was a major concert tour which took in Europe, Japan, and Canada. As an added note, in the latter country *I Want To Know What Love Is* won the prestigious June Award as Single of the Year.

A major development in 1985 was the tremendous inroads made in breaking American-based hard rock bands on a global basis, a trend which will be reinforced by a major company thrust in 1986. As Atlantic President Doug Morris comments: "Our interna-

tional success with rock 'n' roll is a matter of public record, from Led Zeppelin to AC/DC. Now, the time has clearly come for several of our biggest domestic bands to cross the ocean in a very big way. In particular, two multi-platinum American groups, Twisted Sister and Ratt, are poised for international superstardom, due in no small part to the support we received from the fantastic WEA International team over the past year."

Twisted Sister, who made a major international impact with their last studio collection, *Stay Hungry*, travelled around the world for a series of promotional visits in 1985. As an interesting side note, that LP actually became the biggest-selling metal album ever in Sweden. The world was primed for their brand new LP, *Come Out And Play*, which will be followed by the band's first major European tour this spring. Coinciding with the release of their *Invasion Of Your Privacy* album, Ratt made their first European concert appearance in 1985, at the famed Castle Donington Festival. The group also received an ecstatic response in Japan, and will be returning to both Europe and Japan in '86.

Meanwhile, Atlantic's current international hard rock champions, AC/DC, are poised for their first European tour in nearly two years. With worldwide sales in the neighbourhood of 36m albums, it is important to note that this Australian-based unit actually broke in Europe before conquering America. In 1985, they confirmed their global reputation with two show-stopping performances at the massive Rock in Rio festival, playing for some 400,000 aficionados. The year also saw the release of the band's top-charted new album, *Fly On The Wall*.

The single longest-standing group on the current Atlantic/Atco roster is Britain's Yes, who have been recording for the label since their inception in 1968. In 1984, the group went number one around the world with their smash single, *Owner Of A Lonely Heart*, and the brilliant album, *90125*. The group's 1985 tour schedule included the aforementioned Rock in Rio festival, and the band's phenomenal momentum was continued with the recent release of the 9012



AC/DC — multi-national in personnel and appeal.

Live mini-LP. Excitement is running high with the expected release later this year of the next Yes studio album.

One artist in particular marks a unique bridge between Atlantic Records — past, present, and future. As lead singer for Led Zeppelin, Robert Plant occupied a pre-eminent role in rock 'n' roll in the Seventies. In the Eighties, he has begun a whole new phase of his career. The past year saw Plant represented by two diverse projects. Taking an unusual side jaunt, he paid tribute to his musical influences with *The Honeydrippers Volume One*, a collection of R&B classics. This was followed by the release of his latest solo endeavour, *Shaken 'n' Stirred*. Both aspects of Robert's musical persona will be further explored in the new year.

IN THE R&B arena, several items were of particular note in 1985. Firstly, Sister Sledge enjoyed great success with their single *Frankie*, whose achievements included four weeks at number one in the UK. The quartet played England and the Continent during the year, reaching many new markets. Steve Arrington, former member of Slave, earned international critical kudos for his *Dancin' In The Key Of Life* album, which featured *Feel So Real*. He was introduced to the European market with his first promotional tour, and the ground work was laid for greater success in 1986.

Atlantic's unparalleled role in the history of rhythm & blues has always been recognized around the world, where many of the label's classic re-

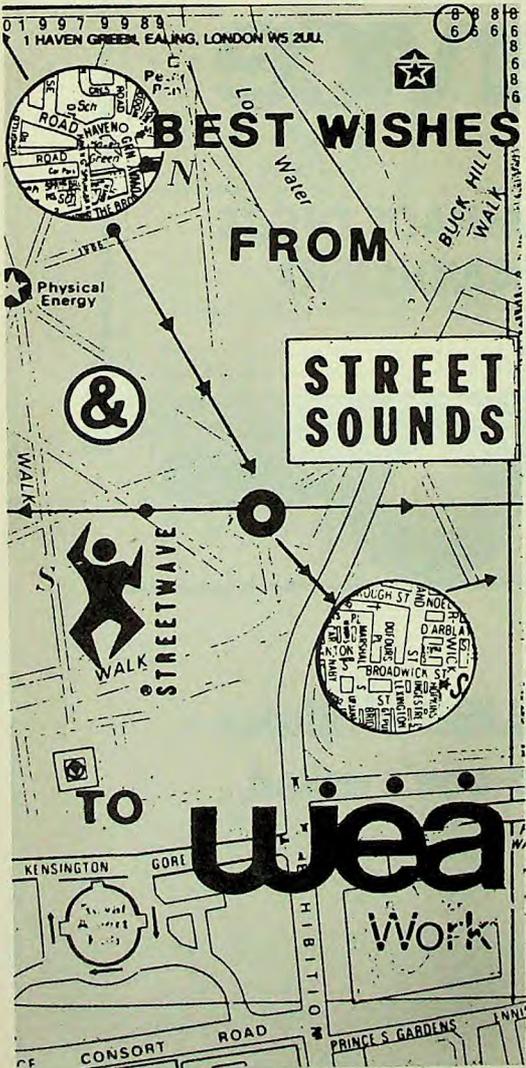
cordings remain in high demand. So it was a particular event when the company compiled the seven-volume *Atlantic Rhythm & Blues, 1947-1974*, just being released in markets around the world. An exhaustive, acclaimed collection, it stands as a unique testament to the label's unmatched presence in the development of this truly American music.

Motion picture soundtracks have also provided the label with great successes in recent months. This includes such global chart-toppers as *Against All Odds*, *St Elmo's Fire*, and *White Nights*. The latter introduced a remarkable new talent, Marilyn Martin, via her stunning duet with Phil Collins. *Separate Lives*. Ms Martin's debut solo album is among the company's major releases in early 1986.

Commenting on Atlantic's ever-increasing role in the international marketplace, Vice-president/ international manager Cheryl Mitchell noted: "As the world is made smaller by advances in technology as well as business, the relationship between Atlantic and WEA International becomes ever more significant. The next few months will see not only major releases from many established artists, but will find us working closely together to bring worldwide success to such developing performers as Marilyn Martin, John Miles, Fiona, David Foster, Philip-Michael Thomas, Virginia Wolf, and many more. With the expert assistance of the WEA International staff, we have been making global inroads on an unprecedented scale, and we look forward to even greater achievements in the months and years ahead."



SISTER Sledge — keeping the Atlantic R&B connection bright.



THINGS CAN ONLY GET (EVEN) BETTER!

(H. JONES WEA HOW 6 (T) — MARCH 1985)

wlea

Wishing you every success in 1986

MEDIA CAMPAIGN SERVIZES

**THE WEA
INTERNATIONAL
MANUFACTURER
IN EUROPE.
FROM ALSDORF TO
THE WORLD.**



**Specialising in service and quality to the WEA affiliates –
We've not reached Timbuktu yet, but no-one's asked.**

We'll gladly go anywhere.

GERMANY



WEA MUSIK Gmbh, based in Hamburg, began operations in 1971, soon after the incorporation of WEA International.

Previously, the three major labels had been involved in licensing arrangements both Atlantic and Elektra had been handled by Metronome/Polygram, while Warner Brothers was attached to Teldec.

Initially, the company's managing director was Siegfried Loch, who ran the company until early 1983, when he became president of WEA Europe. His successor was Manfred Zumkeller, who remains at the helm today.

Manfred's previous experience was largely gained with EMI, for whom he was head of A&R (and instrumental in the success of Kraftwerk and The Scorpions, among others) and also responsible for promotion and marketing in his position as number two in that company, which has been among the market leaders in Germany for many years.

Manfred's ambition, not surprisingly, is to move WEA Musik into the top position in this important territory from their present number four position.

The eighties have seen this ambition come closer to fruition with the signing of several acts who have crossed over from local fame to international recognition. Top of the list is Alphaville, an unlikely trio composed of a disc jockey, a bartender and a psychology student who create electronic masterpieces such as the worldwide smash hit Big In Japan.

Marian Gold, Bernhard Lloyd and new member Ricky Echolette



LEFT: (l to r) Gerd Gebhardt; Heinz-Gerd Lutticke, manager Alphaville; Ricky Echolette, Alphaville; Bernhard Lloyd, Alphaville; Frank Dietrich, A&R and international exploitation, WEA Musik; Detlev Kroemker, head of A&R WEA Musik; Marion Gold, Alphaville. In front, Manfred Zumkeller, managing director WEA Musik.

some territories). Ahete and Inge Humpe had performed, either separately or together, in noted German groups Neonbabies, Ideal and DOF before deciding to unite in 1984.

Their debut album (titled simply Humpe Humpe) was produced by Roma Baran (of Laurie Anderson fame) and included assistance from such luminaries as Daniel Miller (boss of Mute Records), Martin Gore of Depeche Mode and various sidemen who have worked with Madonna, Kid Creole and Joe Jackson.

Manfred Zumkeller is also active in the video field for WEA Musik. Apart from achieving well above average sales with internationally recognised acts such as Madonna and Howard Jones, he is especially proud of signing Peter Maffay, whose records are released by Teldec.

Maffay's Teldec LP, *Sonne In Der Nacht*, was transformed by WEA Musik into the best-selling video of the moment, selling more than 12,000 copies, which is outstanding.

This year, Manfred is looking forward to another advance in sales of compact discs, which tripled last year. His aim for the coming year is: To increase our domestic product share, further, although not at the expense of our big international success".

One major hope for the future among domestic signings is pop singer/songwriter Heinz-Rudolf Kunze, whose socially aware lyrics are starting to catch on, if the runaway success of his latest single, *Dein Ist Mein Ganzes Herz*, is anything to go by.

Sales have topped 100,000 in the first four weeks that the single has been released. The future certainly looks nothing less than extremely promising.

Foreign acclaim can be a key to national success

Crossing over to the international market

(who replaced Frank Mertens) are based in the small city of Münster, where they established their own studio in the cellar of a house.

Alphaville broke through with their international hit at the start of 1984, in Germany and after six months repeated their success in the UK and many other territories. At the beginning of last year they achieved a major hit in the US. Zumkeller then enjoyed seeing the group release three follow-up hits in Germany: *Sounds Like A Melody*, *Forever Young* and *Jet Set*, while their LP, *Forever Young* achieved diamond status in Norway, went

platinum in Switzerland and Sweden, gold in Germany, France and South Africa and silver in Denmark.

The trio now in the studio putting the finishing touches to their next album, due for March release.

SUCCESS OF this order has resulted in WEA Musik's sales being comprised of 20 per cent domestic product and 80 per cent international repertoire. Among the international acts who have made a major impact in Germany are Phil Collins (both *Face Value* and *No Jacket Required* were certified platinum

last year, Madonna, Prince, ZZ Top, Nik Kershaw and Foreigner, while UK act Matt Bianco sold substantially more records in Germany (where their *Whose Side Are You On* LP went platinum) than in the UK.

But Alphaville is not the only jewel in the German crown for WEA Musik. Also notable is Peter Schilling, the Stuttgart-born musician whose Major Tom single topped the charts in Austria, Belgium, Canada, and Switzerland as well as Germany, and also reached the US Top 20 in 1984.

Then there is Humpe Humpe (known as the Humpe Sisters in



The professionals
to the music industry

Berryhurst

'The cars of
the stars'

WISH WEA
EVERY SUCCESS

37 HARLEYFORD ROAD,
LONDON SE11 5AX.
Tel: 01-582 0244

BEST WISHES

TO
ALL OUR

FRIENDS
IN THE INDUSTRY
FOR '86

Damont Records

Blythe Rd, Hayes, Middx., UB3 1BY
Tel: 01-573-5122 Telex 934076.

TV, movie hits keep MCA ahead

IT MAY come as a surprise to students of the record industry familiar with inter-company connections in the UK, Ireland and North America, but WEA International and MCA Records are linked in the rest of the world, for the latter's products are distributed — with great success — by the former. . .

Originally established in 1934 as American Decca, MCA (Music Corporation of America) celebrated its 50th anniversary in 1984 by starting a new licensing deal with WEA for the world, excepting North America, the UK and Ireland. This has been an outstandingly successful arrangement for both partners, with achievements constantly being bettered to the pleasure of all concerned.

Irving Azoff, president of MCA Records Inc, says: "We are delighted with our association with Nesuhi Ertegun and WEA International. We are especially proud of the success of Beverly Hills Cop around the world, and look forward to further successes in 1986."

Last year was one of the most successful years on record for MCA and its artists. The company's continuing domination of the soundtrack market resulted in international sales of over 1/2m for Beverly Hills Cop, and generated for the company its two biggest international hits of the year, The Heat Is On by Glenn Frey and

Axel F by Harold Faltermeyer. As well as being the top soundtrack album of the year in the US, it was also soundtrack of the year in Europe.

Following a similarly successful path is Miami Vice, an album of music from the celebrated television series, despite the fact that it has yet to start its run in most territories. A taste of what can be expected in the near future is that the LP has already gone platinum in New Zealand, and enjoyed major success in the UK. The rest of the world looks set to fall into line.

ANOTHER hit soundtrack for MCA last year was Back To The Future from the hugely successful movie directed by Bob Zemekis with Steven Spielberg as executive producer, which is now ranked among the highest-grossing movies of all time. The soundtrack album has been a big seller in many territories.

Major international breakthroughs have been made by Glenn Frey, Ready For The World (whose single, Oh

Sheila, became a worldwide hit) and Colonel Abrams, particularly in Europe, while Tom Petty And The Heartbreakers enjoyed one of their most successful albums internationally with Southern Accents, a success which may even be eclipsed by the recently-released double album Pack Up The Plantation — Live! Another major US MCA act, Night Ranger, scored the company's first international number one LP in Japan with 7 Wishes.

UK artists Nik Kershaw and Kim Wilde have further established themselves in the international market place. Kershaw's The Riddle was another major worldwide hit last year, and he achieved several gold and silver awards in Scandinavia. His output was certified additionally in Portugal, New Zealand and Japan. Wilde sold more than 250,000 LPs in Europe alone, and also enjoyed three hit singles.

"When you see six MCA acts in the Australian charts, four in the German charts and four in the Japanese charts all at the same time, you know you've arrived," says MCA senior international director Stuart Watson. "Although it helps a great deal, it is no longer

necessary for an artist with international potential to break in the UK or the US before sales can be achieved in other territories. Working together with WEA International, an artist-orientated company like ourselves, we are able to focus our priorities and are breaking acts. Being a total entertainment company involved in cable, movies, television and video, we are able to draw our resources together for the benefit of our artists."

The past two years also saw many MCA acts touring the world. Night Ranger, The Crusaders, Giuffria, Nik Kershaw and The Fixx have all played in Japan, while The Fixx, Nik Kershaw and Tom Petty are either scheduled to visit Australasia or have already been there. In Europe, Night Ranger, The Fixx, Nik Kershaw, Kim Wilde and The Damned have all enjoyed successful tours in various territories, and one of the company's Nashville-based acts, The Oak Ridge Boys, made their first major European concert performance in France — as a result, their Step On Out album was released in 14 territories, after all MCA European product managers attended the group's sold out concert in Nice.

Since the beginning of the distribution arrangement with WEA International, MCA's most successful territories have been New Zealand, Germany and Japan, although the most Top 20 singles during the year were achieved by Holland, which was also the country where the company scored its first WEA-associated international chart-topping single, with Axel F by Harold Faltermeyer. Album-wise, New Zealand, Sweden and Australia celebrated most chart entries, but in terms of sales, the most successful territories were Japan and Germany. This no doubt reflects the fact that 1985 saw MCA taking an active part in the WEA roadshows which were held regional-

ly around the world in the autumn of 1985.

For 1986, MCA has some exciting projects, headed by guitarist Charlie Sexton, whose debut LP, Pictures For Pleasure, has been produced by Keith Forsey, whose previous credits include Icehouse and Billy Idol. Sexton is embarking on a three-week showcase tour of Europe, including Scandinavia, from mid-January, and a spring visit to Japan is planned. Glenn Frey is also seen as a major priority — currently filming a feature movie, Let's Get Hair, which is being shot in Mexico, Frey has a new solo album planned for mid-'86 release to follow up his successful contributions to both Beverly Hills Cop and Miami Vice. Ready For The World will be undertaking a promotional trip to Europe. The Fixx will have their fourth LP, Walkabout, released, a major campaign is being launched for New Edition to support their new LP, All For Love, and Tom Petty is touring the Far East and Australasia with Bob Dylan in February and March, while the Miami Vice TV series will debut in many more countries during the year.

New signings of which much is expected include Patti Labelle Irish group Cactus World News, who were discovered by U2 frontman Bono, and Ian Foster, who penned Five Star's international hit, Let Me Be The One. All three acts will have albums released in the early part of this year, Dan Hartman has a new LP due, while the same is true of Nik Kershaw and Kim Wilde, plus the long-awaited MCA debut album from Boston.

A buoyant situation, to say the least — as MCA International President Lou Cook notes, "1985 was a highly successful year for our US company, and in terms of growth, we are ahead of schedule. Our success in the US has provided further fuel for the WEA companies around the world to generate similar results".



THE Back To The Future soundtrack success toasted by music supervisor Bones Howe, executive producer Steven Spielberg, writer-director Robert Zemekis and MCA president Irving Azoff.

wea

Thank you

wea

for supporting us at



May 1986 be as
successful an
international year
for you as 1985.

WHEN YOU'VE GAVE IT
YOU DON'T NEED TO
SQUAT (FOR THAT) ABOUT IT

ALL THE BEST TO THE BEST
Beggars Banquet

MCA and WEA – BREAKING ARTISTS TOGETHER

Introducing

CHARLIE SEXTON

Debut Tour and Album

THE TOUR

- 17-1 OSLO The Circus
- 18-1 STOCKHOLM The Ritz
- 20-1 COPENHAGEN Montmartre
- 23-1 BOGUM Zeche
- 27-1 HAMBURG Markethalle
- 28-1 FRANKFURT Musichall
- 30-1 MUNICH Alabamahalle
- 1-2 BRUSSELS Beursschouwberg
- 3-2 AMSTERDAM Paridiso
- 4-2 PARIS Rex
- 8-2 LONDON Marquee

THE ALBUM · PICTURES FOR PLEASURE PRODUCED BY KEITH FORSEY

MCA/WEA 252656-1/4 (INTERNATIONAL) MCG(C) 6002 (U.K.)

MCA/WEA

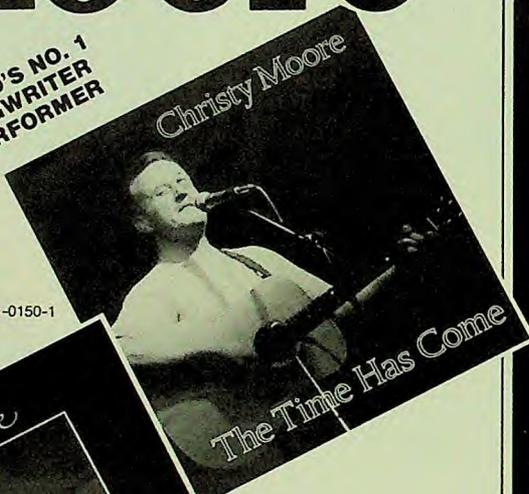
"When you hear this record, you're gonna see his face. You're gonna hear his persona, his character and his charisma. Charlie's delivering a picture to people through music."
— KEITH FORSEY



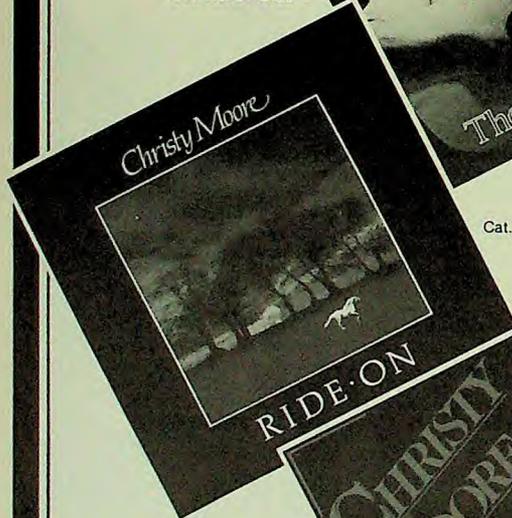
FROM A NO. 1 ARTIST

Christy Moore

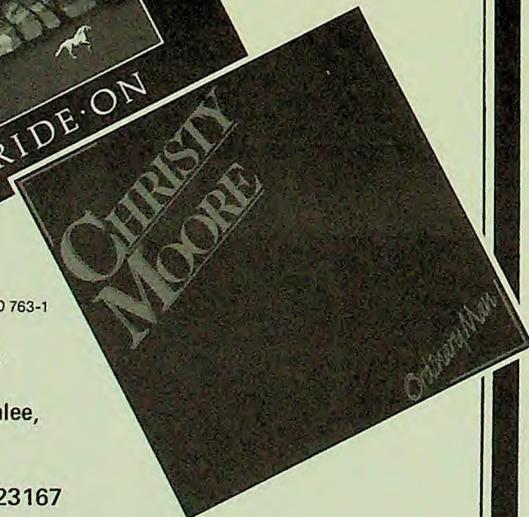
VOTED IRELAND'S NO. 1 SINGER/SONGWRITER AND LIVE PERFORMER



Cat. No. 24-0150-1



Cat. No. 240 763-1



Cat. No. 240 407-1

MANAGEMENT:
MATTIE FOX
Derryneel, Ballinalee,
Co. Longford
Ireland
Ph: 043 - 23165/23167

Available on
Album & Cassette



Irish music on VIDEO

Visions of IRELAND Series

Featuring

PADDY REILLY

JOHNNY McEVOY

THE FUREYS & DAVEY ARTHUR

THE DUBLIN CITY RAMBLERS

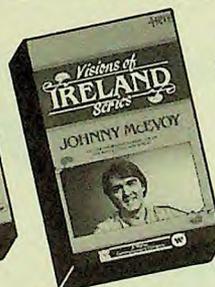
STOCKTON'S WING

THE MORRISSEYS

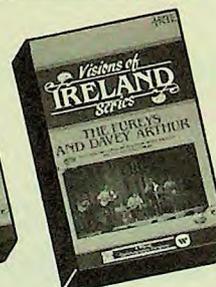
JIM McCANN



Cat No. VOIV 001
VOIX 001



Cat No. VOIV 003
VOIX 003



Cat No. VOIV 004
VOIX 004



Cat No. VOIV 006
VOIX 006



Cat No. VOIV 007
VOIX 007



Cat No. VOIV 005
VOIX 005



Cat No. VOIV 002
VOIX 002



WARNER MUSIC VIDEO

AVAILABLE ON VHS & BETAMAX

All available from WEA Records, 130 Slaney Road, Dublin 11. Phone Dublin 303700
FURTHER DETAILS AVAILABLE AT WEA STAND AT MIDEM

WEA
STARFORCE

AFFILIATES



BELGIUM

PHIL Collins, Madonna and Prince all achieved chart-topping LPs in Belgium last year, while a-ha's 'Take On Me' was a number one single for WEA International's Brussels-based affiliate WEA Records SA NV. Although the company has no local acts on its roster, their successful promotion of international acts has led to a market share of 10 per cent, a significant improve-

ment over past years.

Another of the company's major success stories, ZZ Top, are seen here being presented with gold discs for sales of their Eliminator album (l to r) ZZ Top's manager Bill Ham, WEA Belgium managing director Ted Sikkink, band members Billy Gibbons, Frank Beard and Dusty Hill. Sikkink remarks: "Whatever the medium the heart will be the music".



MALAYSIA

PAUL Ewing, managing director of WEA Records Snd Bhd, which is based in Kuala Lumpur, has overseen the company through a five year period, made difficult because of piracy, although the latter half of last year improved due to IFPI's successful anti-piracy battle which has resulted in dramatic increases of legitimate business compared to previous years.

With a repertoire equally divided between international, local product and Chinese product from Hong Kong, the last of which has been greatly successful of late. Ewing expects to do even better in 1986, particularly

with local Malaysian acts like Blues Gang and Sweet Charity (both acts sold gold with albums), Razis Ismail, Jay Jay and Ramli Sarip, plus immense local success from WEA Hong Kong's Danny Chan, Lam and Sally Yeh.

He comments: "There have been strong inroads in the fight against piracy, significantly towards the end of this year, although we have a long way to go, as pirated cassettes are still available in most parts of Malaysia. If and when piracy is controlled, WEA Malaysia will probably benefit more than any other company due to our strong repertoire."

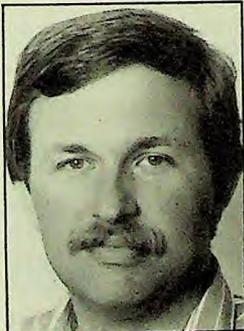
Pictured above (from left) are Eddie Goh (director of marketing), Abdul Nasser Abu Kassim (director of A&R), Ewing, and Siew Been Chang (financial controller).

HOLLAND

WEA Records BV is based in Hilversum, and is headed by managing director Hans Tonino (right). The company has improved its market share during the past five years from 7 per cent to nearly 12 per cent, enjoying success with a broad spectrum of acts, including not only Madonna, Phil Collins and Prince, but also Ry Cooder, Laurie Anderson, Simply Red and Everything But The Girl from the international roster, and local acts such as Jan Akkerman, Mathilde Santing and the Dolly Dots.

Tonino takes great pleasure in the platinum status of the debut LP of another local signing, Gerard Joling, and the ongoing success of Normaal, a group who sing in a local dialect. Along with acclaimed debut albums from Fatal Flowers, Heloise and Blue Murder, this array of talent has pushed WEA Holland to the position of market leaders domestically.

Tonino reports: "In 1975, we started out with ten employees in a big attic in a house in Hilversum. Now we have 35 em-



ployees operating from an impressive new office. When we started our market share was 3 per cent. Now it is just over 11 per cent, and the future looks very bright. We are developing a marketing plan to increase sales of music cassettes, because we feel there is further growth in this configuration alongside compact discs, which will give a big boost to the interest of consumers in sound carriers. In 1986, we will be giving heavy support to music video, which so far has been underdeveloped in our market. WEA Holland, we feel, is strong in every segment of the market."



Congratulations to the 'Starforce'
from ADC

A. D. CONSULTANTS 25 CHARLOTTE STREET LONDON W1P 1HB TEL (01) 580 3431/2/3



Hannibals continue to produce top quality sleeves, bags, labels, inlays and video wraps for the audio/visual industry. Also try us for p.o.s., posters and catalogues.

We are proud to be a supplier to WEA and congratulate them on their continued success.

For more details contact
John Smith, Sales Director.

E. Hannibal & Co Ltd

Pinfold Road Thurmaston Leicester LE4 8AP Tel (0533) 695413

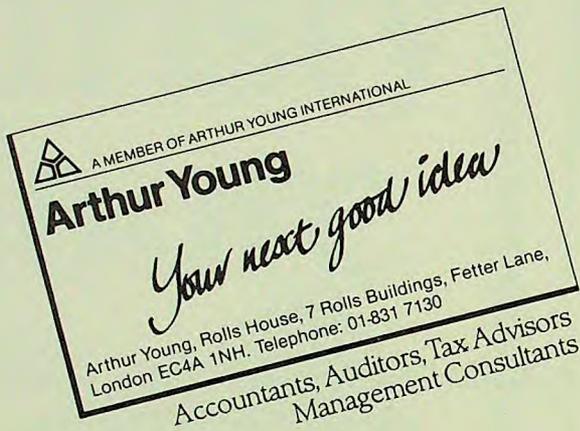


Arthur Young

ARE PROUD TO BE ASSOCIATED WITH

wea

AND LOOK FORWARD TO THEIR CONTINUING SUCCESS.



AFFILIATES



SWEDEN

PICTURED above are Robert Plant (left) and WEA-Metronome Records managing director Hans Englund. Founded in 1979 and based in Stockholm, the company was highly successful last year, almost becoming resident at the top of the album chart with LPs by John Fogerty, Foreigner, Twisted Sister, Howard Jones, Madonna, ZZ Top and Alphaville.

Although it has rarely been WEA International's habit to purchase existing record companies, its purchase of Metronome (which had been the previous licensee in Sweden for Atlantic, Elektra and Warner Brothers) has proved to be an

astute acquisition. Although of late domestic sales have dropped away in favour of international acts, the local stars who experienced success in the last five years have included Lill Lindfors, Gosta Linderholm and Magnus Brasse.

Englund comments: "WEA-Metronome has now become firmly established as the most important international record company in Sweden. With our aggressive marketing approach, we have set the standard for others to follow. Our next goal is to give local artists the recognition they deserve in Scandinavia and also in other countries. a-ha is not the only Scandinavian act with international potential."

AUSTRIA

MADONNA, who reached the top five in Austria with both the single and album of Like A Virgin as well as the Into The Groove single, is now the most successful act for WEA International's Austrian affiliate, WEA Music Gesmbh. Based in Vienna, the company has grown from a market share of less than 6 per cent in 1982 to over 10 per cent last year, with other major successes accruing to Matt Bianco, a-ha and Harold Faltermeyer.

Managing director Manfred Lappe (left) remarks: "WEA Austria's success in the last year was remarkable. Considering that this has been achieved with very limited local production, we will be able to extend our



performance even further by dedicating ourselves to more domestic product. Last year's most unexpected success came through our excellent relationship with Markus Spiegel, owner of Gig Records, whose product is distributed by WEA. Their outstanding artist Falco sold gold within one month and platinum within two, and double platinum is expected within only four months."

SINGAPORE

JIMMY Wee, managing director of WEA Records Pte Ltd, Singapore (pictured right), is pleased to report that while problems have assailed much of the local economy, the company he heads has enjoyed one of its best years since forming in 1978. This is particularly remarkable in view of the immense problem of tape piracy, which has resulted in many labels ceasing to record local artists.

WEA Singapore, however, can boast that a number of household names are signed to the company, including Sweet Charity, Gingerbread and especially Tokyo Square, who scored the hit of the year with a love ballad entitled Within You'll Remain. From slightly further afield, WEA Singapore have had success with Danny Chan, Sally Yeh and Lam (all from Hong Kong) and Akina Nakamori from Japan, while Madonna, Phil Collins, George Benson, Chicago, a-ha and many others have all helped to keep the com-



pany's profile high. Wee comments: "There is a hunger for music in Singapore, and WEA can presently claim about 16 per cent of the legitimate market. But sadly, there is little or no enforcement of copyright laws by the government. But, word is out that a new or improved copyright law will be introduced in 1986 to prevent unauthorised recordings, and IFPI are taking increasingly aggressive action. So, despite economic development faltering, WEA Singapore has not lost its zing, and will endeavour to achieve better yet this year."

VIVID CONGRATULATIONS TO WARNER BROTHERS ON THEIR SUCCESS OF 1985 — PROUD TO BE A PART OF IT ...

WITH FILMS FOR

ECHO & THE BUNNYMEN ... BRILLIANT ... STRAWBERRY SWITCHBLADE ...

LOOK FORWARD TO CONTINUING IT INTO 1986 WITH

TONY VANDEN ENDE ... ANDY MORAHAN ... ANTON CORBIJN ... NICOLAS ROEG ... JONATHAN DEMME

CONTACT LUC ROEG, VIVID 155-157 OXFORD STREET LONDON W1R 1TB TELEPHONE: 01-434 3886



AFFILIATES

GREECE

ION Stamboulieh (pictured right) is managing director of WEA Records SA, the Greek affiliate of WEA International. Launched in 1979 following licensing deals, the company has grown substantially in the interim to a point where it now controls over 8 per cent of the market.

Greece does not support an official chart, but among its major WEA stars are Alphaville, Phil Collins, AC/DC, Foreigner, The Doors, Yes, Fleetwood Mac and ZZ Top. Up to now, WEA Greece has concentrated on international acts to the exclusion of all but a very few local artists — thus their market share, when translated to only international repertoire, is over 17 per cent!



"Having now established a firm presence in the market with our international acts, we are now looking to develop and promote local talent so that we may 'exploit the 'other half' of the Greek market. After a volume growth of 40.3 per cent in 1984 and 62.8 per cent last year, we are looking to this year with the enthusiasm of a young but mature and successful record company," says Stamboulieh.

THANKS

SPECIAL thanks to all concerned in the preparation of this special issue, notably: Ingrid Barsch, Moira Bellas, Bill Berger, Tracy Nicholas Bledsoe, Manfred Borman, Andrew Brain, Steve Brennan, Theresa Brill, Horace Burrell, Paul Conroy, Perry Cooper, George Dassinger, Didier Deutsch, Deborah Jean Loughran, Anne Mansbridge, Ruby Merjan, Bob Merlis, Cheryl Mitchell, Juergen Otterstein, Tom Pientak, Tom Ruffino, Greta Schickersinsky, Melissa Sibbison, John Tobler, Stuart Watson.

MUSIC WEEK

Greater London House,
Hampstead Rd,
London NW1 7QZ
Tel: 01-387 6611
Telex: 299485 MUSIC G

Printed for the publishers by Pensord Press Ltd., Gwent, Member of the Periodical Publishers Association Ltd. All material copyright 1986 Spotlight Publications Ltd. ISSN 0265-1556.

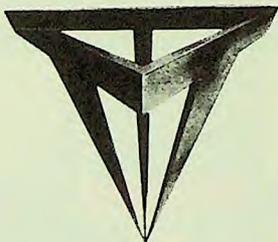
wea

IT WAS GREAT WORKING
WITH YOU IN '85'
MAY '86' BE AS SUCCESSFUL
FOR BOTH OF US!

CHANGE UP TO

 **PIONEER**[®]
CAR STEREO

TRIDENT
RECORDING STUDIOS



"WHERE
ARTISTS
RECORD"

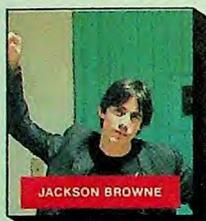
Good Luck to
WEA
at Midem

TRIDENT
17 St. Anne's Court, London W1
Tel: 734 9901/6
Telex: TRIMET 296356

Thanks to Foreigner,
Howard Jones, Steve Arrington,
Strawberry Switchblade and
all at WEA for their help in
making "The Greatest Hits of
1985" a number one album.



STAR FORCE



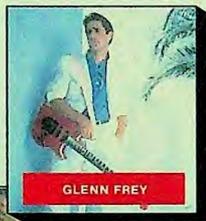
JACKSON BROWNE



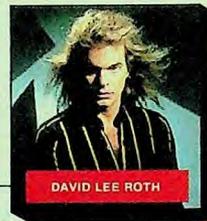
YES



HUMPE HUMPE



GLENN FREY



DAVID LEE ROTH



SHONEN TAI



PETE TOWNSHEND



DOKKEN



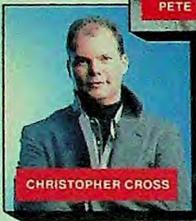
FRANCE GALL



MIAMI VICE



MADONNA



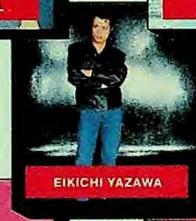
CHRISTOPHER CROSS



MICHEL BERGER



HEINZ RUDOLF KUNZE



EIKICHI YAZAWA



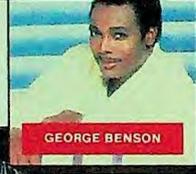
MATT BIANCO



MIKE AND THE MECHANICS



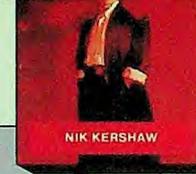
CHICAGO



GEORGE BENSON



RATT



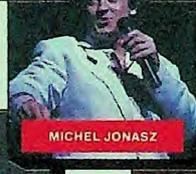
NIK KERSHAW



PEABO BRYSON



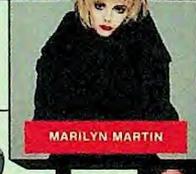
NIGHT RANGER



MICHEL JONASZ



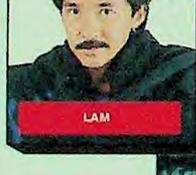
HONEYMOON SUITE



MARILYN MARTIN



AKINA NAKAMORI



LAM



SIMPLY RED



TWISTED SISTER



AL JARREAU



STARPOINT



ROBERT PLANT



JOE LYNN TURNER



VERONIQUE SANSON

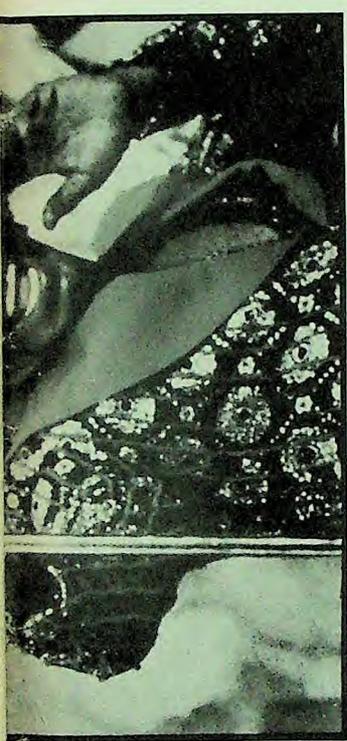


NEW EDITION



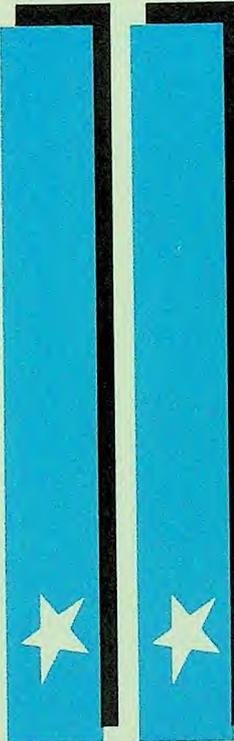
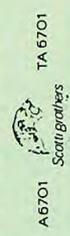
ERIC CLAPTON

02	Stevie Nicks	Parlophone (12)R 6110
63	NEW MY GUY, MY GIRL Amii Stewart & Deon Estus	Sedition/PRT EDIT(L) 3310
64	37 SAY YOU, SAY ME (Title song from "White Nights") Lionel Richie	Motown ZB 40421 (12"—ZT 40422)
65	66 SMALL BLUE THING Suzanne Vega	A&M AM 294
66	42 SHE'S STRANGE Cameo	Club/Phonogram JAB(X) 25
67	NEW BABY TALK Alisha	Total Control (12)T0C0 6
68	36 LAST CHRISTMAS ★ Wham!	Epic WHAM 1(T)
69	NEW CHAIN REACTION Diana Ross	Capitol (12)CL 386
70	NEW HOLD ME Teddy Pendergrass with Whitney Houston	Asylum EKR 32(T)
71	61 GLENN MILLER MEDLEY John Anderson Big Band	Priority (12)JGLEN 1
72	49 IS IT A CRIME Sade	Epic (T)JA 6742
73	NEW IT DOESN'T REALLY MATTER Zapp	Warner Brothers W8879(T)
74	53 GUILTY Yarborough & Peoples	Total Experience/RCA FB 49905 (12"—FT 49906)
75	56 ROAD TO NOWHERE Talking Heads	EMI (12)EMI 5530



LIVING IN AMERICA

From The Original Soundtrack Of ROCKY IV



SINGLES *twelve inch* SINGLES

1	(2) SATURDAY LOVE, Cherrelle with Alexander O'Neal	20	(9) GIRLIE GIRLIE, Sophia
2	(4) ON TV, A-ha	21	(13) RUSSIANS, Sting
3	(1) WEST END GIRLS, Pet Shop Boys	22	(New) LIFE'S WHAT YOU MAKE IT, Talk Talk
4	(3) ALICE, I WANT YOU JUST FOR ME, Full Force	23	(18) LEAVING ME NOW, Level 42
5	(8) WALK OF LIFE, Dire Straits	24	(New) FUNKY SENSATION, Ladies Choice
6	(6) HIT THAT PERFECT BEAT, Bronski Beat	25	(27) YOU'RE MY LAST CHANCE, 52nd Street
7	(10) BROKEN WINGS, Mr. Mister	26	(21) ONE NATION, Masquerade
8	(5) WHO'S ZOOVIN' WHO, Aretha Franklin	27	(New) IN A LIFETIME, Clannad
9	(20) PULL UP TO THE BUMPER, Grace Jones	28	(New) ONE DANCE WON'T DO, Audrey Hall
10	(New) BORDERLINE, Madonna	29	(14) SAVING ALL MY LOVE FOR YOU, Whitney Houston
11	(7) SPIRIT OF 76, The Alarm	30	(17) AFTER THE LOVE HAS GONE, Princess
12	(12) SYSTEM ADDICT, Five Star	31	(25) SHAKE YOUR FOUNDATIONS, AC/DC
13	(11) YOU LITTLE THIEF, Feargal Sharkey	32	(New) HOW WILL I KNOW, Whitney Houston
14	(23) IF I RULED THE WORLD, Kurtis Blow	33	(36) IMAGINATION, Belouis Some
15	(New) LIVING IN AMERICA, James Brown	34	(New) BABY TALK, Alisha
16	(19) SUSPICIOUS MINDS, Fine Young Cannibals	35	(New) IF YOU'RE READY, (COME GO WITH ME), Ruby Turner
17	(16) IT'S ALRIGHT (BABY'S COMING BACK), Eurythmics	36	(34) LEADER OF THE PACK, Twisted Sister
18	(New) WHEN THE GOING GETS TOUGH, THE TOUGH GET TOUGH, Billy Ocean	37	(28) EDGE OF DARKNESS (EP), Eric Clapton and Michael Kamen
19	(15) NEW YORK EYES, Nicole with Timmy Thomas	38	(24) I'M YOUR MAN, Wham!
		39	(22) SHE'S STRANGE, Cameo
		40	(37) RING OF ICE, Jennifer Rush

Week-ending January 25, 1986

24	AC/DC	Atlantic A9474(T)
25	16 WRAP HER UP Elton John	Rocket/Phonogram EJS 10(12)
26	19 SEPARATE LIVES Phil Collins and Marilyn Martin	Virgin VS 818(12)
27	23 TORTURE King	CBS (T)JA 6761
28	NEW WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING Billy Ocean	Jive JIVE(T) 114
29	NEW IN A LIFETIME Clannad/additional vocals Bono	RCA PB 40535 (12"—PT 40536)
30	18 WALKING IN THE AIR Aled Jones	EMI (12)ALED 1
31	NEW LIVING IN AMERICA James Brown	Scotti Brothers (T)JA 6701
32	21 DRESS YOU UP Madonna	Sire W 8848(T)
33	27 I'M YOUR MAN Wham!	Epic (T)JA 6716
34	46 IMAGINATION Belouis Some	Parlophone (12)R 1986
35	24 WE BUILT THIS CITY Starship	RCA FB 49929 (12"—FT 49930)
36	NEW HOW WILL I KNOW Whitney Houston	Arista ARIST (12)1656
37	58 IF I RULED THE WORLD Kurtis Blow	Club/Phonogram JAB(X) 26

THE NEW SINGLE ALBUM AND TAPE FROM

BEAK IN THE PRESENCE OF BEAUTY

7 SINGLE VS833 · 12" SINGLE VS833-12 · ALBUM V2368 · TAPE TC V2368

fra lippo lippo
fra lippo who?
great new single
'shouldn't have to be like that'
picking up lots of airplay

VS 831/12

MARGARET THATCHER

HILARIOUS COMEDY TRACK ON SOHO RECORDS, by LION

7" & 12"; SORE 102, SORE (12) 102

Order from: EMI AREA DISTRIBUTION OUT NOW!

MIDEM DIRECTORY

FROM PAGE 21

Offering over-stocks and deletions for export and seeking to exploit its own catalogue of music.

PACIFIC RECORDS

Stand No 13.05 Phone: 3042
51 Islip Street,
London NW5 2DL.
Tel: 01-267 2917.
Contacts: Glenn Fidell, Nigel Reveller, Berni Dollman, Jim Snowden, Marty Scott.

Seeking licensing deals for territories outside the UK and looking for product to market within the UK.

PASSION RECORDS

Stand No 23.05 Phone: 3139
South Bank House,
Black Prince Road,
London SE1.
Tel: 01-735 8171.

Contacts: Anne Plaxton, Nigel Wright, Robin Sellars, Sandra Browne, Les McCutcheon.

Seeking to licence music in territories where not currently represented and looking to acquire dance material, from soul to Hi-NRG.

PICKWICK INTERNATIONAL

Stand No 26.01 Phone: 3151, 3152
The Hyde Industrial Estate,
The Hyde,
London NW9.
Tel: 01-200 7000.

Contacts: Garry Le Count, Monty Lewis.

Offering range of CDs, from classical to pop, for distribution outside the UK and seeking new material.

PRECISION RECORDS & TAPES (PRT)

Stand No 21.12/23.09 Phone: 3204/
3205

ACC House,
17 Great Cumberland Place,
London W1A 1AG.
Tel: 01-262 8040.

Contacts: Julian Appleson, Robin Blanchflower, Paul Carr, Lyn Thomas, Tilly Rutherford, Elizabeth Lockwood. Renewing acquaintances and licenses, looking for licensees in some territories, and interested in good product.

PSYCHO PRODUCTIONS

Stand No 11.30 Phone: 3073
6 Erskine Road,
London NW3.
Tel: 01-586 3831.
Contact: David Green.

RCA/ARIOLA

Stand No 19.03 Phone: 3161
115 Shaftesbury Avenue,
London WC2H 8AD.
Tel: 01-240 8705.

Contacts: Malcolm Brown, Peter Robinson, Chris Stone, Dennis Colopy. Establishing RCA/Ariola in European publishing and seeking representation in a number of countries for RCA Music.

RECORD SHACK RECORDS

Stand No 10.10 Phone: 3281
12 Berwick Street,
London W1.
Tel: 01-439 9183.

Contacts: Jeff Weston, Paul Savory. Selling product, leasing masters and setting sub-publishing deals around the world and looking for masters.

RHINO RECORDS

Stand No 17.07 Phone: 3158
91-93 High Street,
London NW10.
Tel: 01-965 9223.

Contact: Ron Heyworth. Distributor of reggae, soul and all types of dance music.

ROCKSONGS MUSIC PUBLISHING

Stand No 20.06 Phone: 3149
152 Goldthorne Hill,
Penn,
Wolverhampton.

Contacts: Gerry Cott, Paul Birch. Formerly Heavy Metal Music now under the auspices of one-time Boomtown Rat Gerry Cott. Expanding company's profile as "very active" and "very artist involved" and seeking to supplement a roster which already includes Lee Aaron and Canadian artists Larry Gowen and Bruce Cockburn.

SATELLITE TELEVISION

Stand No 03.14/05.13 Phone: 3039
31-36 Foley Street,

London W1V 7LB.

Tel: 01-631 0410.
Contacts: David Ciclitira, Annie Read, Ian Wiener. Offering Sky Track pop music satellite via cable music programming already seen by 12m viewers on Sky Channel network in Europe.

SATRIL RECORDS

Stand No 11.23 Phone: 3062
444 Finchley Road,
London NW2 2HY.
Tel: 01-435 8063.

Contacts: Henry Haddaway, Mike Seaman, Beverley King. Offering Frankie Vaughan TV-advertised album for the world, plus new artists Ronnie Douglas, blues singer John L Watson, Frances Ruffelle (Les Miserables cast member) and Michelle, and newly signed label Big Red specialising in female acts such as Lovely Previn and Soho.

SHIGAKU TRADING

Stand No 11.29 Phone: 3041
3rd Floor,
The Metrostore,
3-10 Eastman Road,
London W3.

Tel: 01-749 2277.
Contact: Seth Redman. Distribution/import/export and own record label with product on offer.

SLATER WALKER ELECTRONIC POSTERS

Stand No 22.15 Phone: 3213
Unit 4,
255-265 Cricklewood Broadway,
London NW2 6NX.

Tel: 01-452 5221.
Contacts: Terry Slater, Eve Slater, David Michael.

SONET RECORDS & PUBLISHING

Stand No 11.19 Phone: 3017
121 Ledbury Road,
London W11.
Tel: 01-229 7267.

Contacts: Rod Buckle, Dee Sparrow, Steve Tims, Alan Whaley.

SONY BROADCAST

Stand No 02.04 Phone: 3298
Belgrave House,
Basing View,

Basingstoke,

Hants RG21 2LA.
Tel: (0256) 55011.
Demonstrating Sony company disc mastering system.

SP&S RECORDS/COUNTERPOINT

Stand No 09.30 Phone: 3015
Wharf Road,
London E15 2SU.
Tel: 01-555 4321.

Contacts: Peter Stack, Trevor Reidy, Tony Harris, John Glockler. Buying and/or selling deleted or over-stock records. Counterpoint is promoting its distributed lines and looking for more

SPIRIT RECORDS

Stand No 22.05 Phone: 3169
Fulmer Garden House,
Fulmer,
Bucks SL3 6HF.

Tel: (02816) 2143.
Contacts: Ben Findon, Lynda Findon, Cliff Smith. Offering record and publishing catalogues and looking for customers.

STARBLEND RECORDS

Stand No 15.16/17.15 Phone: 3167
30 Lingfield Road,
London SW19 4PU.
Tel: 01-879 1222.

Contacts: Tony Harding, Chris Harding, Judy Head, Roland Deighton. Expanding music publishing base, building catalogue by acquiring masters and seeking artists for recording TV advertised albums.

STOY HAYWARD

Stand No 17.20 Phone: 3198
8 Baker Street,
London W1M 1DA.
Tel: 01-486 5888.

Contacts: Mike Haan, Phil Rusted, Chris Turner. Accountancy firm with specialist departments dealing with the music industry, including royalty audits.

STREETWAVE

Stand No 21.13 Phone: 3203
1 Haven Green,
London W5 2UU.
Tel: 01-997 9989.

Contact: Krissie Jaywardena.

STUDIO TIMELINE

Stand No 13.26 Phone: 3192
16 Gradfield Street,
London SW11.
Tel: 01-585 1751.

Contacts: Tim Thompson, Georgina Barker. Promoting total recording packages in the UK for foreign clients.

TROJAN RECORDINGS

Stand No 11.16 Phone: 3049
12 Thayer Street,
London W1M 5LD.
Tel: 01-935 8323.

Contacts: Colin Newman, Frank Lea, Patrick Meads, Lindsay Williams.

VALENTINE MUSIC GROUP

Stand No 05.22 Phone: 3007
7 Garrick Street,
London WC2.
Tel: 01-240 1628.

Contacts: John Nice, Martin Grinham, Jed Kearse. Negotiating further licensing for Band-leader military band records.

VIRGIN MERCHANDISING

Stand No 11.12/13.11 Phone: 3065/
3066

2-4 Vernon Yard,
Portobello Road,
London W1 2DX. Tel: 01-727 8070.
Contact: Robert Smith.

WEA RECORDS

Stand No 25.01 Phone: 3140/3141
20 Broadwick Street,
London W1. Tel: 01-434 3232.

Contacts: Rob Dickins, Paul Conroy, Max Hole, Anne-Marie Nichol, Carl Gant.

WINDSONG RECORD EXPORTS

Stand No 07.29 Phone: 3004
159 Stafford Road,
Croydon, Surrey CR0 4NN.
Tel: 01-680 9010.

Contacts: Steve Mason, Sean Sullivan.

ZOMBA MUSIC PUBLISHING

Stand No 10.06 Phone: 3306
Zomba House,
165-167 High Road,
London NW10 3SG.

Contacts: Ralph Simon, Steven Howard, Barry Weiss (US), Jan Garner, Barbara Stanton, John Briley (Holland), Pauline Schmidt (Holland).

We Come From
a Land

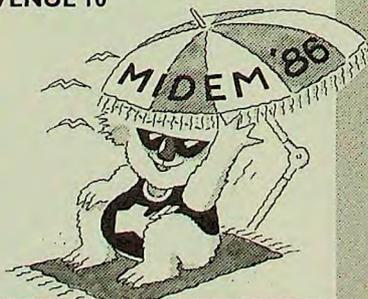
DOWNUNDER



Hammar TV. Productions
J&B Records Ltd.
MCA Music/Chris Gilbey Pty. Ltd.
MMA Music
Mushroom Records Pty. Ltd.
Ocker Records
P. C. Stereo Pty. Ltd.
Penjane Music (Aust.) Pty. Ltd.

P. G. Records
Powderworks Records Pty. Ltd.
RCA Limited
Rondor Music (Aust.) Pty. Ltd.
Stuart Ziegler
2CH Good Music
Warner Bros. Music (Aust.) Pty. Ltd.

COME AND SEE US AT
THE AUSTRALIAN STAND
AVENUE 10



QANTAS
THE SPIRIT OF AUSTRALIA

AUSTRALIA Music to the World!

ANNOUNCING THE

SOUNDS

WINTER WARMER

SOUNDS is on promotion every week during February to help our readers keep the Winter Blues at bay.

Come rain, sleet or snow, we promise to deliver four action-packed issues featuring cover-mounted gifts and big-prize competitions. Here's what's in store...

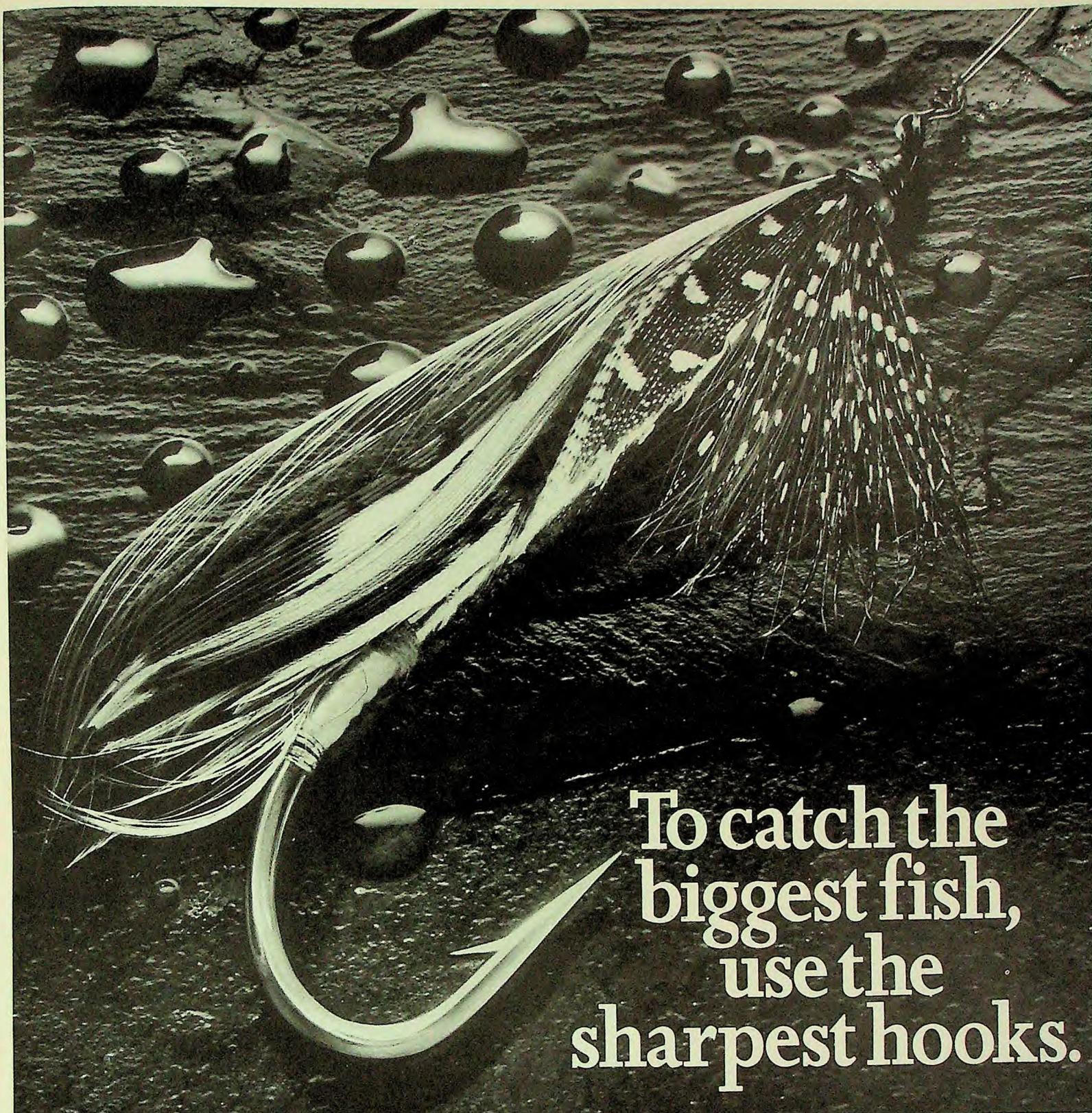
FEBRUARY 1 comes with a cover-mounted hard vinyl EP featuring four hot EMI acts, including Saxon. And young bands will be offered the chance to win a free, professional promo video shoot - of themselves.

FEBRUARY 8 comes with a free cover-mounted colour magazine on the blockbuster Rocky films, tying in with the release of Rocky IV and boasting a full interview with Stallone himself. And we'll be giving away a Philips stereo TV and other goodies in our competition.

FEBRUARY 15 carries a second free colour mag on the cover. Called *Psycho Killers*, it's a spectacular illustrated history of rock weirdos and crazes. Backing it up will be a competition to win an amazing £2,500 worth of Roland hi-tech musical equipment.

FEBRUARY 23 is fronted by a double-sided full colour poster and offers an opportunity for this issue's competition winner to acquire an enviable record collection overnight, courtesy of a leading retail chain.

So don't be left out in the cold in February - get in on the hottest act in town by advertising in **SOUNDS**. Call our advertisement department now on 387 6611.



To catch the
biggest fish,
use the
sharpest hooks.

If you want to reel in your business targets with the minimum of waste and maximum effect, use the business press.

It's the only way that you can be certain you're fishing in the right pool.

You'll find that there's a specialist business and professional publication to cover every industry or job function. In many areas, competing titles can

PUT YOUR MONEY

WHERE YOUR

MARKET

IS

give you extra efficiency, resulting in even more precise targeting.

You'll be using the most attractive bait, too. With its regular supply of news, informed editorial, vital facts and figures,

the business press is a medium that your customers are hooked on. So when they see your good ideas in their favourite publication, they'll bite.

BUSINESS AND PROFESSIONAL PUBLICATIONS

Issued by the British Business Press, a group of 21 leading publishers within the Periodical Publishers Association. British Business Press, Imperial House, 15-19 Kingsway, London WC2B 6UN.

JANUARY 31

26	17	SUNGS FROM THE BIG CHAIR ★★	CD	Mercury/Phonogram MERR 58
27	34	LUXURY OF LIFE ○	CD	Tent/RCA PL 70735
28	29	ICE ON FIRE ★	CD	Rocket/Phonogram HISP 26
29	20	THE LOVE SONGS ★★	CD	K-tel/WEA NE 1308
30	27	HOUNDS OF LOVE ★	CD	EMI KAB 1
31	32	BORN IN THE U.S.A. ★★	CD	CBS 86304
32	36	RECKLESS ●	CD	A&M AMA 5013
33	25	THE GREATEST HITS OF 1985 ★	CD	Telstar STAR 2269
34	40	HEART AND SOUL ○	CD	K-tel NE 1316
35	28	GREATEST HITS VOLUME I AND VOLUME II ★	CD	CBS 88666
36	39	THE UNFORGETTABLE FIRE ★	CD	Island U2 5
37	37	DIAMOND LIFE ★★	CD	Epic EPC 26044
38	35	SONGS TO LEARN AND SING ●	CD	Korova KODE 13
39	31	QUEEN GREATEST HITS ★★	CD	EMI EMTV 30
40	42	ALCHEMY — DIRE STRAITS LIVE ★	CD	Vertigo/Phonogram VERY 11
41	38	MISPLACED CHILDHOOD ★	CD	EMI MRL 2
42	55	U2 LIVE "UNDER A BLOOD RED SKY" ★★	CD	Island IMA 3

43	48	LITTLE CREATURES ●	CD	EMI TAH 2
44	64	ALL THROUGH THE NIGHT ●	CD	BBC BEH 569
45	51	ROCK A LITTLE	CD	Parlophone PCS 7300
46	49	LOVE HURTS ★	CD	WEA WX 28
47	54	LOVE OVER GOLD ★★	CD	Vertigo/Phonogram 6359 109
48	33	BEST OF INCANTATION: MUSIC FROM THE ANDES ○	CD	West Five GODA 19
49	44	GOLD ★	CD	K-tel ONE 1312
50	45	LEAVE THE BEST TO LAST ★	CD	Polydor PROLP 7
51	58	THE SECRET OF ASSOCIATION ★★	CD	CBS 26234
52	43	THE COMPLETE MIKE OLDFIELD ○	CD	Virgin MOC 1
53	57	LOVE ●	CD	Beggars Banquet BEGA 65
54	50	MAKING MOVIES ★★	CD	Vertigo/Phonogram 6359 034
55	46	AFTERBURNER ●	CD	Warner Brothers WX 27
56	68	DIRE STRAITS CD	CD	Vertigo/Phonogram 9102021
57	56	THE POWER OF CLASSIC ROCK ●	CD	Portrait PRT 10049

84	85	WAR ★	CD	Island ILPS 9733
85	73	THE CARS GREATEST HITS ○	CD	Elektra EXT 25
86	96	THE BEST OF ANDREW LLOYD WEBBER — OVATION ○	CD	K-tel ONE 1311
87	97	ALED JONES WITH THE BBC WELSH CHORUS ●	CD	10/BBC AL1
88	74	ELVIS PRESLEY — BALLADS 18 CLASSIC LOVE SONGS	CD	Telstar STAR 2264
89	RE	ROCK ME TONIGHT	CD	Capitol FRED 1
90	89	HELLO, I MUST BE GOING! ★	CD	Virgin V2252
91	71	REMINISCING — THE HOWARD KEEL COLLECTION ●	CD	Telstar STAR 2259
92	100	STOP MAKING SENSE ●	CD	EMI TAH 1
93	75	STREET SOUNDS ELECTRO 10	CD	Street Sounds ELEGST 10
94	NEW	DOUBLE TROUBLE — LIVE	CD	Epic EPC 88670
95	RE	SEVEN THE HARD WAY	CD	Chrysalis CHR 1507
96	RE	NO PARLEZ ★★	CD	CBS 25521
97	52	PICTURE BOOK ○	CD	Elektra EKT 27
98	RE	NEW GOLD DREAM (81, 82, 83, 84) ●	CD	Virgin V 2230
99	92	WEST SIDE STORY ●	CD	Deutsche Grammophon 415253-1
100	RE	SLAVE TO THE RHYTHM	CD	Island GRACE 1

TOP 30 TOP 30 TOP 30 *covers* TOP 30 TOP 30 TOP 30

1	1	BROTHERS IN ARMS	CD	Vertigo/Phonogram VERHC 25
2	4	HUNTING HIGH AND LOW	CD	Warner Brothers WX 30C
3	5	THE BROADWAY ALBUM	CD	CBS 40-86322
4	7	WORLD MACHINE	CD	Polydor POLHC 25
5	3	LIKE A VIRGIN	CD	Sire WX 20 C
6	2	NOW, THAT'S WHAT I CALL MUSIC 6	CD	Virgin/EMI TC NOW 6
7	10	GO WEST	CD	Chrysalis ZCHR 1495
8	8	WHITNEY HOUSTON	CD	Arista 406 978
9	9	THE DREAM OF THE BLUE TURTLES	CD	A&M DREMC 1
10	13	ISLAND LIFE	CD	Island GJCI

11	6	HITS 3	CD	CBS/WEA HITSC 3
12	24	BE YOURSELF TONIGHT	CD	RCA PK 70711
13	12	JENNIFER RUSH	CD	CBS 40-26468
14	11	PROMISE	CD	Epic EPC 40-86318
15	21	FEARGAL SHARKEY	CD	Virgin TCV 2360
16	16	NO JACKET REQUIRED	CD	Virgin TCV 2345
17	19	THE CLASSIC TOUCH	CD	Decca/Delphine KSKC 5343
18	RE	FINE YOUNG CANNIBALS	CD	London LONC 16
19	15	THE SINGLES COLLECTION	CD	Chrysalis ZSBTV 1
20	14	THE LOVE ALBUM — 16 CLASSIC LOVE SONGS	CD	Telstar STAC 2268

21	30	ONCE UPON A TIME	CD	Virgin TCV 2364
22	27	PRIVATE DANCER	CD	Capitol TC TINA 1
23	RE	THE FIRST ALBUM	CD	Sire WY22C
24	17	THE GREATEST HITS OF 1985	CD	Telstar STAC 2269
25	18	LOVE SONGS	CD	K-tel/WEA CE 2308
26	RE	QUEEN GREATEST HITS	CD	EMI TC EMTV 30
27	20	SONGS FROM THE BIG CHAIR	CD	Mercury/Phonogram MERRC 58
28	RE	BORN IN THE U.S.A.	CD	CBS 40-86304
29	22	ICE ON FIRE	CD	Rocket/Phonogram REWMD 26
30	NEW	LUXURY OF LIFE	CD	Tent/RCA PK 70735

Artist Title Label LP No/Cassette No Dealer Price (Distributor) * Import Compact Disc **

A CERTAIN RATIO THE OLD AND THE NEW Factory FACT 135/— (I/RT/P)
 *ANDERSON, Ernestine MISS ERNESTINE ANDERSON Capitol Nostalgia Import EMS 1141/TC EMS 1141 £2.43 (E) Jazz
 ARMSTRONG, Louis LOUIS ARMSTRONG LEGEND 1927-28 Retrospect SH 406/TC SH 406 (E)
 ARROW DEADLY Arrow 025/— (JS)
 AUSGANG MANIPULATE FM WKFMPL 52/— First 2,000 with free 8 page booklet (E) re-listed with additional detail
 BEIDERBECKE, Bix THE STUDIO GROUPS — LATE 1927 Retrospect SH 414/TC SH 414 (E)
 BLACK, Mary WITHOUT THE FANFARE Dara DARA 016/— (GM/MW/PROJ)
 BLURT POPPYCOCK Toeblock TBL 002/— £2.50 (I/RE)
 BOURBONENSE QUALK PREPARING FOR POWER Recluse Organisation LOOSE 010/— £3.45 (I/RT)
 BOYS DON'T CRY BOYS DON'T CRY Legacy LLP 105/LK 105 £3.65 (A)
 BRAVE COMBO PEOPLE ARE STRANGE Rogie FMST 4007/— (6 track 12" 45) £2.31 (MW/PROJ)
 CALLOWAY, Cab JUMPING & JIVING 1930-37 Swingtime ST 1001/— (MW)
 *CARR, Georgia SOFTLY BABY Capitol Nostalgia Import EMS 1143/TC EMS 1143 £2.43 (E)
 CATLEY, Marc THIS IS THE BIRTH OF CLASSIC ACUSTIC ROCK Plankton PCN 115 (Cassette) £2.10 (Self) 01 534 Cassette
 CLAIM, The ARMSTRONGS REVENGE AND 11 OTHER SHORT STORIES Trickbag TBR 001/— £2.43 (I/Red Rhino)
 CLAYTON, Buck with HUMPHREY LYTTLETON BUCK CLAYTON WITH HUMPHREY LYTTLETON VOLUME 2 — 1964 Harlequin 3005/— (H/HS/IRS/MW/SW)
 *CLUSTER & ENO OLD LAND SKY (Germany) SKY 105/— (MW)
 CROKER, Brendan & THE 5 O'CLOCK SHADOWS A CLOSE SHAVE Unamerican Activities BRAVE 1/— (I/Red Rhino/HS)
 CROSS, Tim CLASSIC LANDSCAPE Coda Landscape NAGE 3/NAGEC 3 (W)
 *DINNING SISTERS, THE VOLUME 2 Capitol Nostalgia Import EMS 1144/TC EMS 1144 £2.43 (E)
 ETON CROPS IT'S MY DOG, MAESTRO! Grunt G GAGG 2/— £2.43 (I/Backs)
 FEAR OF DARKNESS THE VIRGIN LAND Embryo EMLP 3/— £2.10 (I/RE)
 FRAMPTON, Peter PREMONITION Virgin V 2365/TCV 2365 (E)
 GERRY & THE PACEMAKERS THE HIT SINGLES ALBUM EMI EMS 1125/TC EMS 1125 £2.43 (E)
 GRAY, Glen & Casa Loma Orchestra SOLO SPOTLIGHT Capitol EMS 1147/TC EMS 1147 £2.43 (E)
 GUN CLUB FIRE OF LOVE New Rose GUN 1/— £3.65 Limited Edition of 3000 in blue vinyl (I/RT)
 *HACKETT, Bobby and JACK TEAGARDEN JAZZ ULTIMATE Capitol EMS 1134/TC EMS 1134 £2.43 (E)
 *HAMMILL, PETER ENTER K/PATIENCE Spartan SPDP 1/SPDC 1 £3.99 Gatefold Doublepack (SP)
 HAWKINS, Coleman HAWK VARIATIONS Swingtime ST 1004/— (MW)
 HAYES, Tubby WHERE AM I GOING LIVE 1969 Harlequin HQ 3006/— (H/HS/IRS/MW/SW)
 HERE AND NOW BAND CHARTBUSTERS Here And Now Here 1/HEREC 1 (SP)
 JAMES AND HIS ORCHESTRA, Harry MORE HARRY JAMES IN HI-FI Capitol EMI EMS 1148/TC EMS 1148 £2.43 (E)
 JAZZ GILLUM JAZZ GILLUM 1938-1947 Travelin' Man TM 808/— (H/HS/IRS/MW/SW)
 JESUS COULDN'T DRUM ER ... SOMETHING ABOUT A COW Lost Moment LMLP 004/— £3.25 (I/Backs)
 JOHNSON, Wilko WATCH OUT Waterfront WFO 24/— £2.43 (I/RT/PROJ)
 KENTON, Stan STAN KENTON IN HI-FI Capitol EMS 1149/TC EMS 1149 £2.43 (E)
 LEGENDARY PINK DOTS, The ASYLUM Play It Again, Sam! BIAS 12/— (ZLP) (I/Red Rhino)
 LUNCH, Lydia IN LIMBO Widowspeak WSP 6/— £2.70 Red Vinyl (I/RT)
 LYLES THE BOX SET New Rose LYLES 001/— £8.99 (I/RT)
 MANFRED MANN THE SINGLES ALBUM EMI EMS 1121/TC EMS 1121 £2.43 (E)
 MIRACLE LEGION THE BACKYARD Making Waves SPIN 302/— (MW)
 MISSISSIPPI JOHN HURT SHAKE THAT THING Blue Moon BMLP 1.030/— (SP)
 MORSE, Ella Mae SENSATIONAL Capitol Nostalgia Import EMS 1145/TC EMS 1145 £2.43 (E)
 *NEWMAN, Tom BAYOU MOON Coda Landscape NAGE 2/NAGEC 2 (W)
 NORFOLK JUBILEE QUARTET 1927-1938 Heritage HT 310/— (H/HS/IRS/MW/SW)
 ORIGINAL PARIS CAST RECORDING LES MISERABLES "HIGHLIGHTS" First Night/Safari SCENE 2/SCENE C 2 £3.25 (P) related with additional detail
 *ORIGINAL SOUNDTRACK RED SONJA (ENNIO MORRICONE) JMP (West Germany) JMP 4011/— (SIL)
 *ORIGINAL SOUNDTRACK HALLOWEEN 1 (JOHN CARPENTER) Celine (West Germany) CL 0008/CLTC 0008 (SIL)
 *ORIGINAL SOUNDTRACK HALLOWEEN 2 (JOHN CARPENTER) Celine (West Germany) CL 0009 (SIL)
 *ORIGINAL SOUNDTRACK THE BLACK CAULDRON (ELMER BERNSTEIN) Colosseum (West Germany) CST 8009/— (SIL)
 PABLO, Augustus RISING SUN Greenleaves GREL 90/— (JS/SP)
 PETER & GORDON THE HITS AND MORE EMI EMS 1146/TC EMS 1146 £2.43 (E)
 PHRANC FOLKSINGER Stiff SEEZ 60/— (E)
 PSYCHE INSOMNIA THEATRE New Rose ROSE 78/— (two 12" 45rpm discs) (I/RT)
 RAE, Dashiell SONG WITHOUT WORDS Coda Landscape NAGE 4/NAGEC 4 (W)
 REVOLUTIONARIES, The OUTLAW DUB Trojan TRLS 169/— £3.34 (A)
 SAVAGE PUBLIC TRUDGE Play It Again, Sam BIAS 11/— £2.10 (mini LP)
 SAXON DENIM & LEATHER Parlophone EMS 1163/TC EMS 1163 £2.43 (E)
 SAXON SAXON Parlophone EMS 1161/TC EMS 1161 £2.43 (E)
 SAXON STRONG ARM OF THE LAW Parlophone EMS 1162/TC EMS 1162 £2.43 (E)
 *SCHUTZ, Dieter VOYAGE Sky (Germany) SKY 102 (MW)
 SINATRA, Frank NEW YORK, NEW YORK Warner Brothers WX 32/WX 32C (W)
 STARZ PISS PARTY Heavy Metal America HMA SP 50/— £3.18 limited edition yellow vinyl (E)
 *STREETMARK DREAMS Sky (Germany) SKY 101/— (MW)
 SWINGING BLUE JEANS, The SHAKE! THE BEST OF ... EMI EMS 1123/TC EMS 1123 £2.43 (E)
 THEMIS, John ATMOSPHERIC CONDITIONS Coda Landscape NAGE 1/NAGEC 1 (W)
 THOMPSON, Lucky TEST PILOT Swingtime ST 1005/— (MW)
 TRISOMIE 21 CHAPTER 4 Scarface FACE 16/— (W)
 UNIVERSITY SIX VOLUME 1, 1925-1926 Harlequin HQ 2036/— (H/HS/IRS/MW/SW)
 VARIOUS A DIAMOND HIDDEN IN THE MOUTH OF A CORPSE (Huster Du, Cabaret Voltaire etc...) related with additional detail
 VARIOUS BUFFALO BOP, VOLUME 39 Buffalo Bop (Germany) BBLP 2051/— (MW)
 VARIOUS BUFFALO BOP, VOLUME 40 Buffalo Bop (Germany) BBLP 2052/— (MW)
 VARIOUS BUFFALO BOP, VOLUME 41 Buffalo Bop (Germany) BBLP 2053/— (MW)
 VARIOUS PSYCHO ATTACK OVER EUROPE Rockhouse KIX (4) 4U 3335 (P)
 VARIOUS RADIO FAVOURITES — COUNTRY VOLUME 1 Ritz RITZ SP 411/RITZ SC 411 (SP) Re-promotion
 VARIOUS RADIO FAVOURITES — EASY LISTENING VOLUME 2 Ritz RITZ SP 412/RITZ SC 412 (SP) Re-promotion
 VARIOUS RADIO FAVOURITES — IRISH FOLK VOLUME 3 Ritz RITZ SP 413/RITZ SC 413 (SP) Re-promotion
 *VARIOUS SCHWINGUNGEN (NEW AGE MUSIC) Sky (Germany) SKY 2/103/4 (MW)
 VARIOUS SCREAMING SAXOPHONES VOLUME 1 Swingtime ST 1002/— (MW)
 VARIOUS SIGNATURE TUNES Cocteau JC 13/TC JC 13 (P) correction to cat. no
 VARIOUS STANDING STONES Coda Landscape NAGE 5/NAGEC 5 (W)
 VARIOUS THE DANCE HITS ALBUM (Inc. Princess, Dazz Band, Conway Brothers etc) Towerbell TVLP 8/ZCTV 8 (E)
 VARIOUS THE GREAT GATES 1949-1952 (EARLY WEST COAST R&B) Krazy Kat KK 7435/— (H/HS/IRS/MW/SW)
 VARIOUS THIS IS OH! (A STREET PUNK COMPILATION) Di Records DIR 004/— £2.50 (I/RE)
 VARIOUS TIME FOR LOVERS Spartan SPMP 104/SPMC 104 £2.44 (SP) re-promotion
 VARIOUS TIME FOR FAVOURITE HITS Spartan SPMP 105/SPMC 105 £2.44 (SP) re-promotion
 VARIOUS TIME FOR THEMES Spartan SPMP 106/SPMC 106 £2.44 (SP) Re-promotion
 WARNER'S SEVEN ACES 1923-1927 (WHITE JAZZ AND HOT DANCE FROM ATLANTA) Harlequin HQ 2030/— (H/HS/IRS/MW/SW)
 WILLIAMS, Cootie TYPHOON Swingtime ST 1003/— (MW)
 YES 790125 LIVE — THE SOLOS Atlantic 790 474-1790 474-4 (W)

COMPACT DISCS

**BADAROU, Wally ECHOES Island CID 104 (Compact Disc) £6.70 (SP)
 **BECK, Jeff FLASH CBS CD 26112 (Compact Disc) £7.29 (C)
 **COCTEAU TWINS THE PINK OPAQUE 4AD CAD 513CD (Compact Disc Only) £6.50 (I/RT/P) CD only
 **CROSS, Tim CLASSIC LANDSCAPE Coda Landscape NAGE 3CD (Compact Disc) £6.50 (W)
 **CURE, The BOYS DON'T CRY Fiction/Polydor 815 011-2 (Compact Disc) £6.79 (F)
 **CURE, The FAITH Fiction/Polydor 827 687 2 (Compact Disc) £6.79 (F)
 **FRAMPTON, Peter PREMONITION Virgin CDV 2365 (Compact Disc) £6.70 (E)
 **HART, Corey BOE IN THE BOX EMI CDP 746 166-2 (Compact Disc) £6.95 (E)
 **HOOKER, John Lee BOOGIE CHILLUN Charly CD CHARLY 4 (Compact Disc) £7.29 (CH)
 **INSPIRATIONAL CHOIR, The SWEET INSPIRATION Portrait CD 10048 (Compact Disc) £7.29 (C)
 **LEWIS, Jerry Lee FERRIDAY FIREBALL Charly CD CHARLY 5 (Compact Disc) £7.29 (CH)
 **LONDON SYMPHONY ORCHESTRA/Royal Choral Society THE POWER OF CLASSIC ROCK Portrait CD 10049 (Compact Disc) £7.29 (C)
 **NEWMAN, Tom BAYOU MOON Coda Landscape NAGE 2CD (Compact Disc) £6.50 (W)
 **RAE, Dashiell SONGS WITHOUT WORDS Coda Landscape NAGE 4CD (Compact Disc) £6.50 (W)
 **REED, Jimmy BIG BOSS BLUES Charly CD CHARLY 3 (Compact Disc) £7.29 (CH)
 **ROLLING STONES, The LET IT BLED London 820 052-2 (Compact Disc) £6.79 (F)
 **ROLLING STONES, The AT THEIR SATANIC MAJESTIES REQUEST London 820 129-2 (Compact Disc) £6.79 (F)
 **STREISAND, Barbra THE BROADWAY ALBUM CBS CD 86322 (Compact Disc) £7.29 (C)
 **THEMIS, John ATMOSPHERIC CONDITIONS Coda Landscape NAGE 1CD (Compact Disc) £6.50 (W)
 **TORME, Mel LULU'S BACK IN TOWN Charly CD CHARLY 5 (Compact Disc) £7.29 (CH)
 **VARIOUS STANDING STONES (A NEW AGE COMPILATION) Coda Landscape NAGE 5CD (Compact Disc) £6.50 (W)

Distributor Codes

A — PRT 01 640 3344
 ADS — Advance 01 771 3904
 BACKS — 060326221
 BM — BiBi Magnetics 01 575 7117
 BU — Buller 08894/76316
 C — CBS 01 960 2155
 CA — Cadillac 01 836 3646
 CAS — Castle 01 871 1419
 CH — Charly 01 639 8603
 CM — Celtic Music 0423 889379
 CON — Comifer 0895 441 422
 C.P. — Counterpoint 01 555 4321
 DIS — Discovery 067 285 406
 DS — D Sharp 0689 39329
 E — EMI 01 561 8722
 ERT — Earthworks 01 833 3952
 F — PolyGram 01 590 6044
 FAL — Falling A 0255 74730
 FOL — FolkSound 0203 711935
 FP — Faulty 01 727 0734
 FPS — 77 45512
 G — Lightning 01 969 8344
 GY — Gypsy 01 994 8048
 GRI — Geoff's Records International 01 804 8100
 GY — Greyhound 01 385 8146
 H — HR Taylor 021 622 2377
 HS — Hotshot 0532 742106
 I — Cartel (Backs, Rough Trade) and Fast Forward 031 225 9287
 Probe — 051 236 6591
 Nine Mile — 0926 88129/881293
 Red Rhino (Nhi) — 0904 641415
 Revolver — 0272 541291
 IKF — 01 381 2287
 IMP — Impex Musik 01 229 5454
 IMS — Import Music Services (via PolyGram) 01 590 6044
 INV — Inventa Audiovisuals 0533 712121
 IRS — Independent Record Sales 01 850 3161 (Chris Wellard)
 J — Jungle 01 359 9161
 JS — J-Star 01 961 5818
 JSU — Jazz Services Unlimited 0422 64773
 K — K-tel 01 992 8000
 KS — Kingdom — 01 836 4763
 LO — Londisc 0206-271069
 M — MSD — 01 961 5646
 MMG — Maqnum Music Group 0784 65333
 MIS — Music Industry Services 01 519 1215
 MK — 0292 521241
 ML — Mainline 01 683 0330
 MO — Mole Jazz 01 278 0703
 MW — Making Waves 01 481 0593
 N — Neon 0785 41311
 O — Outlet 0232 222826
 OR — Orbitone 01 965 8292
 P — Pinnacle 0689 73146
 PAC — Pacific 01 267 2917/8
 PID — Private Independent Distributor
 PK — Pickwick 01 200 7000
 PR — President 01 839 4672
 PROJ — Projection 0702 72281
 R — RCA 021-525 3000
 RA — Rainbow 01 589 3254
 RC — Rollercoaster 01 390 3711/0453 886252
 RE — Revolver 0272 541291
 REC — Recommended 01 622 8834
 RH — Rhino 01 965 9223
 RL — Red Lightnin' 037 988 693
 RM — Record Merchandisers 01:848 7511
 ROSS — Ross 08886 2403
 RT — Rough Trade 01:833 2133
 SIL — Silva Screen 01 430 1317
 SM — Starr Marketing Services 01 892 1377
 SO — Stage One 0428 4001
 SOL — Solomon & Peres 0494 32711
 SP — Spartan 01 903 8223
 ST — Studio Import 01 580 34389
 STY — Stylius 01 453 0886
 SW — Swift 0424 220028
 T — Trojan 935 8323
 TB — Terry Blood 0782 620321
 TE — Tent 0788 751881
 TR — Triple Earth 01 995 7053
 V — Vista Sounds 01 953 1661
 VFM — VFM Cassette Distributors 08447 731/0296 37307
 WEA — WEA 01 998 5929
 WRD — Worldwide Record Distributors 01 636 3925
 X — Clyde Factors 041 221 9844
 Y — Relay 01 579 6125

TOP US ALBUMS

TITLE	ARTIST	LABEL
1 2 THE BROADWAY ALBUM, Barbra Streisand	Barbra Streisand	Columbia/CBS
2 1 MIAMI VICE; Soundtrack		MCA
3 4 HEART, Heart	Heart	Capitol
4 3 SCARECROW, John Cougar Mellencamp	John Cougar Mellencamp	Riva
5 7 PROMISE, Sade	Sade	Portrait
6 6 BROTHERS IN ARMS, Dire Straits	Dire Straits	Warner Bros
7 5 AFTERBURNER, ZZ Top	ZZ Top	Warner Bros
8 9 KNEE DEEP IN THE HOOPLA, Starship	Starship	Grunt
9 13 WELCOME TO THE REAL WORLD, Mr Mister	Mr Mister	RCA
10 8 BORN IN THE U.S.A., Bruce Springsteen	Bruce Springsteen	Columbia/CBS
11 12 WHITNEY HOUSTON, Whitney Houston	Whitney Houston	Arista
12 10 IN SQUARE CIRCLE, Stevie Wonder	Stevie Wonder	Tamla
13 11 SONGS FROM THE BIG CHAIR, Tears For Fears	Tears For Fears	Mercury
14 14 ROCK A LITTLE, Stevie Nicks	Stevie Nicks	Modern
15 16 ONCE UPON A TIME, Simple Minds	Simple Minds	A&M/Virgin
16 15 GREATEST HITS, The Cars	The Cars	Elektra
17 18 THE DREAM OF THE BLUE TURTLES, Sting	Sting	A&M
18 20 WHITE NIGHTS, Soundtrack		Atlantic
19 24 ROCKY IV, Soundtrack		Scotti Brothers
20 19 NO JACKET REQUIRED, Phil Collins	Phil Collins	Atlantic
21 21 RECKLESS, Bryan Adams	Bryan Adams	A&M
22 29 FRIENDS, Dionne Warwick	Dionne Warwick	Arista
23 20 SO RED THE ROSE, Arcadia	Arcadia	Capitol
24 17 POWER WINDOWS, Rush	Rush	Mercury
25 28 WHO'S ZOOMIN' WHO, Aretha Franklin	Aretha Franklin	Arista
26 27 HOW COULD IT BE, Eddie Murphy	Eddie Murphy	Columbia/CBS
27 22 ROCK ME TONIGHT, Freddie Jackson	Freddie Jackson	Capitol
28 30 MEETING IN THE LADIES, ... Klymaxx	Klymaxx	MCA/Constellation
29 32 WHITE CITY — A NOVEL, Pete Townshend	Pete Townshend	Atco
30 25 HERE'S TO FUTURE DAYS, Thompson Twins	Thompson Twins	Arista
31 37 READY FOR THE WORLD, Ready For The World	Ready For The World	MCA
32 31 EMERGENCY, Kool & The Gang	Kool & The Gang	De-Lite
33 38 PACK UP THE PLANTATION, Tom Petty	Tom Petty	MCA
34 36 ALL FOR LOVE, New Edition	New Edition	MCA
35 26 SEVEN THE HARD WAY, Pat Benatar	Pat Benatar	Chrysalis
36* 41 7 WISHES, Night Ranger	Night Ranger	Camel/MCA
37 35 LIVE AFTER DEATH, Iron Maiden	Iron Maiden	Capitol
38 39 HUNTING HIGH AND LOW, A-Ha	A-Ha	Warner Bros
39 40 ASYLUM, Kiss	Kiss	Mercury
40 42 THAT'S WHY I'M HERE, James Taylor	James Taylor	Columbia

BULLETS 41-100

42* 57 NERVOUS NIGHT, The Hooters	The Hooters	Columbia
44* 47 UNDER LOCK AND KEY, Dokken	Dokken	Elektra
47* 51 LISTEN LIKE THIEVES, Inxs	Inxs	Atlantic
48* 55 MAKE IT BIG, Wham!	Wham!	Columbia
51* 54 STRENGTH, The Alarm	The Alarm	I.R.S./MCA
52* 68 MIKE & THE MECHANICS, Mike & The Mechanics	Mike & The Mechanics	Atlantic
55* 56 COME OUT AND PLAY, Twisted Sister	Twisted Sister	Atlantic
58* 76 PICTURES FOR PLEASURE, Charlie Sexton	Charlie Sexton	MCA
59* 63 THE HEART OF THE MATTER, Kenny Rogers	Kenny Rogers	RCA
61* 65 BOY IN THE BOX, Corey Hart	Corey Hart	EMI-America
63* 64 RESTLESS, Starpoint	Starpoint	Elektra
65* 87 THE DREAM ACADEMY, The Dream Academy	The Dream Academy	Warner Bros
66* 67 TA MARA & THE SEEN, Ta Mara & The Seen	Ta Mara & The Seen	A&M
67* 85 PRIMITIVE LOVE, Miami Sound Machine	Miami Sound Machine	Epic
75* 78 7800 FAHRENHEIT, Bon Jovi	Bon Jovi	Mercury/Polygram
80* — AS THE BAND TURNS, Atlantic Starr	Atlantic Starr	A&M
83* — JEWEL OF THE NILE, Soundtrack		Jive/Arista
86* — A CHORUS LINE — THE MOVIE, Soundtrack		Casablanca
97* 108 CARAVAN OF LOVE, Isley/Jasper/Isley	Isley/Jasper/Isley	CBS Associated

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart courtesy Billboard January 25, 1985

Mon 27-Fri 31 Jan 1986
 Album Releases: 91
 Compact Discs: 21

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units) ● = GOLD (100,000 units) ○ = SILVER (50,000 units) **NEW** = NEW ENTRY **RE** = RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	1	36	BROTHERS IN ARMS ★★ ★ Dire Straits (Mark Knopfler/Neil Dorrman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25, CD: 824 499-2
2	2	12	HUNTING HIGH AND LOW ● a-ha (Tony Mansfield (7)/Alan Tarney (2)/John Ratcliff/a-ha (1))	Warner Brothers WX 30 (W) C: WX 30C, CD: 925 300-2
3	4	2	THE BROADWAY ALBUM ● Barbra Streisand (B. Streisand/P. Matz (6) B. Streisand/Others (2) R. Baskin (2)/D. Foster (1))	CBS 86322 (C) C: 40-86322, CD: 86322
4	6	14	WORLD MACHINE ★ Level 42 (Wally Badarou/Level 42)	Polydor POLH 25 (F) C: POLHC 25, CD: 827487-2
5	8	31	THE DREAM OF THE BLUE TURTLES ★ Sting (Sting/Pete Smith)	A&M DREAM 1 (F) C: DREMC 1, CD: DREMD 1
6	5	62	LIKE A VIRGIN ★★ ★ Madonna (Nile Rodgers (9) Madonna/Steve Bray (1))	Sire WX 20 (W) C: WX20C, CD: 925181-2
7	7	7	ISLAND LIFE ● Grace Jones (Chris Blackwell/Alex Sadkin (6)/Tom Moulton (3)/Trevor Horn (1))	Island GJ 1 (E) C: GJC 1 CD: CID 132
8	3	8	NOW, THAT'S WHAT I CALL MUSIC 6 ★★ ★ Various (Various)	Virgin/EMI NOW 6 (E) C: TC NOW 6
9	13	42	GO WEST ★ Go West (Garry Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495, CD: CCD 1495
10	9	7	WHITNEY HOUSTON ● Whitney Houston (Jermaine Jackson (3)/Kashif (2)/M. Masser (4)/N. M. Walden (1))	Arista 206 978 (F) C: 406 978
11	10	11	PROMISE ★★ Sade (Robin Millar (7)/Robin Millar/B. Rogan/M. Pela/Sade (1))	Epic EPC 86318 (C) C: 40-86318 C: WX 22C, CD: 923867-2
12	21	38	BE YOURSELF TONIGHT ★ Eurythmics (David A Stewart)	RCA PL 70711 (R) C: PK 70711, CD: PD 70711
13	15	10	FEARGAL SHARKEY ● Feargal Sharkey (David A. Stewart)	Virgin V 2360 (E) C: TC V 2360 CD: CDV 2360
14	12	11	JENNIFER RUSH ★ Jennifer Rush (Gunter Mende/Candy de Rouge)	CBS 26488 (C) C: 40-26488, CD: 26488
15	19	6	FINE YOUNG CANNIBALS ● Fine Young Cannibals (Giff/Cox/Steeler/Millar/Pela)	London LONLP 16 (E) C: LONC 16
16	22	13	ONCE UPON A TIME ● Simple Minds (Jimmy Iovine/Bob Clearmountain)	Virgin V 2364 (E) C: TC V 2364, CD: CDV 2364
17	NEW		HIGH PRIORITY ● Cherelle (Jimmy Jam/Terry Lewis)	Tabu TBU 26699 (C) C: 40-26699
18	11	8	HITS 3 ★★ Various (Various)	CBS/WEA HITS 3 (W) C: HITS3 C
19	14	11	THE SINGLES COLLECTION ★★ Spandau Ballet (Swain/Jolley/Spandau Ballet (8) Burgess (6) Burgess/Horn (1))	Chrysalis SBTV 1 (F) C: ZSBTV 1
20	16	48	NO JACKET REQUIRED ★★ ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TC V 2345, CD: CDV 2345
21	30	27	THE FIRST ALBUM ● Madonna (Reggie Lucas)	Sire WX 22 (W) C: WX 22C, CD: 923867-2
22	24	10	THE CLASSIC TOUCH ● Richard Clayderman (O. Toussaint/G. Salles)	Decca/Delphine SKL 5343 (F) C: KSKC 5343
23	23	9	EASY PIECES ● Lloyd Cole And The Commotions (Clive Langer/Alan Winstanley)	Polydor LCLP 2 (F) C: LCMC 2, CD: 827670-2
24	26	83	PRIVATE DANCER ★★ ★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC TINA 1, CD: CDP 746041-2
25	18	11	THE LOVE ALBUM ★ Various (Various)	Telstar STAR 2268 (R) C: STAC 2268
26	17	47	SONGS FROM THE BIG CHAIR ★★ Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58, CD: 824300-2
27	34	4	LUXURY OF LIFE ● Five Star (Nick Martinelli (5)/Steve Harvey (3)/Various)	Tent/RCA PL 70735 (R) C: PK 70735 C: PD 70735
28	29	11	ICE ON FIRE ★ Elton John (Gus Dudgeon)	Rocket/Phonogram HISP 26 (F) C: REWND 26, CD: 826213-2
29	20	15	THE LOVE SONGS ★★ ★ George Benson (Various)	K-tel/WEA NE 1308 (K) C: CE 2308
30	27	18	HOUNDS OF LOVE ★ Kate Bush (Kate Bush)	EMI KAB 1 (E) C: TC KAB 1 CD: CDV 164-2
31	32	85	BORN IN THE U.S.A. ★★ ★ Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt)	CBS 88304 (C) C: 40-88304, CD: 86304
32	36	48	RECKLESS ★ Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013, CD: CDA 5013
33	25	11	THE GREATEST HITS OF 1985 ★ Various (Various)	Telstar STAR 2269 (R) C: STAC 2269
34	40	6	HEART AND SOUL ● Barry White (Various)	K-tel NE 1316 (K) C: CE 2316
35	28	28	GREATEST HITS VOLUME I AND VOLUME II ★ Billy Joel (Various)	CBS 88666 (C) C: 40-88666, CD: 88666
36	39	68	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: U2C 5, CD: CID 102
37	37	79	DIAMOND LIFE ★★ ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044, CD: 26044
38	35	10	SONGS TO LEARN AND SING ● Echo & The Bunnymen (Various)	Korova KODE 13 (W) C: CODE 13, CD: 240767-2
39	31	133	QUEEN GREATEST HITS ★★ ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30, CD: CDP 746033-2
40	42	58	ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERVC 11, CD: 818243-2
41	38	31	MISPLACED CHILDHOOD ★ Marillion (Chris Kimsey)	EMI MRL 2 (E) C: TC MRL 2, CD: CDP 746160-2
42	55	113	U2 LIVE "UNDER A BLOOD RED SKY" ★★ ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
43	48	31	LITTLE CREATURES ● Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAHTC 2, CD: CDP 746158-2
44	64	31	ALL THROUGH THE NIGHT ● Aled Jones with BBC Welsh Symphony Orchestra & Chorus (Bob Coles/Helfin Owen)	BBC REN 569 (A) C: ZCR 569
45	51	7	ROCK A LITTLE ● Stevie Nicks (Jimmy Iovine)	Parlophone PCS 7300 (E) C: TC-PCS 7300
46	49	11	LOVE HURTS ★ Etaine Paige (Tony Visconti)	WEA WX 28 (W) C: WX 28C, CD: 240796-2
47	54	5	LOVE OVER GOLD ★★ ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109 CD: 800 088-2
48	33	5	THE BEST OF INCANTATION ● Incantation (Incantation/Alan O'Duffy/Nick Sykes)	West Five CODA 19 C: ZDOM 19
49	44	10	GOLD ★ Barbara Dickson (Pip Williams/Various)	K-tel ONE 1317 (K) C: OCE 2317
50	45	20	LEAVE THE BEST TO LAST ★ James Last (James Last)	Polydor PROLP 7 (F) C: PROMC 7, CD: 827393-2

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	58	8	THE SECRET OF ASSOCIATION ★★ ★ Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234, CD: 26234
52	43	13	THE COMPLETE MIKE OLDFIELD ● Mike Oldfield (M. Oldfield all 16 tracks with David Hentschel (4) Simon Phillips (3) Tom Newman (1))	Virgin MOC 1 (E) C: CMOC 1; CD: CD MOC 1 C: 7150 034 CD: 824 856-2
53	57	14	LOVE ● The Cult (Steve Brown)	Beggars Banquet BEGA 65 (W) C: BEGC 65
54	50	5	MAKING MOVIES ★★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034 CD: 824 856-2
55	46	12	AFTERBURNER ● ZZ Top (Bill Ham)	Warner Brothers WX 27 (W) C: WX 27C, CD: 925342-2
56	68	3	DIRE STRAITS ★ Dire Straits (Muff Winwood)	Vertigo/Phonogram 9102021 (F) C: 7231015, CD: 800 051-2
57	56	11	THE POWER OF CLASSIC ROCK ● London Symphony Orchestra/Royal Choral Society (Jeff Jarratt/Don Reedman)	Portrait PRT 10049 (C) C: 40-10049 CD: 10049
58	53	33	FACE VALUE ★★ ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC V 2185, CD: CDV 2185
59	60	2	MANILOW ● Barry Manilow (Various)	RCA PL 87044 (R) C: PK 87044, CD: PD 87044
60	47	10	BITTER SWEET ● King (Richard James Burgess)	CBS 86320 (C) C: 40-86320
61	52	20	BAGGARIDDIM ● UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 10 (E) C: CADEP 10, CD: DEPCD 10
62	RE		VOICES FROM THE HOLY LAND ● BBC Welsh Chorus/Aled Jones (Trebble) conductor J. H. Thomas (H. Owen/B. Coles)	BBC REC 564 (A) C: ZCM 564
63	90	2	WHO'S ZOOMIN' WHO? ● Aretha Franklin (Narada Michael Walden)	Arista 207 202 (F) C: 407 202
64	65	2	THE JAZZ SINGER ★ Neil Diamond (Bob Gaudio)	Capitol EAST 12120 (E) C: TC EAST 12120, CD: CDP 746026-2
65	62	14	THE SINGLES 81—85 ● Depeche Mode (Daniel Miller/Depeche Mode (all 13 tracks) with Gareth Jones (3))	Mute MUTEL 1 (I/R/SP) CD: CD MUTEL 1 C: C MUTEL 1
66	63	14	BLUE SKIES ● Kiri Te Kanawa/Nelson Riddle & His Orchestra (Paul Myers)	London KTKT 1 (F) C: KTKC 1 CD: 414 666-2
67	70	27	THE KENNY ROGERS STORY ★ Kenny Rogers (Various)	Liberty EMTV 38 (E) C: TC-EMTV 39
68	79	6	ALF ★★ ★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229, CD: 26229
69	41	10	MAKE IT BIG ★★ ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311, CD: 86311
70	91	2	MACALLA ● MacAla (Steve Nye)	RCA PL 70894 (R) C: PK 70894, CD: PD 70894
71	77	3	PSYCHOCANDY ● The Jesus And Mary Chain (The Jesus And Mary Chain)	blanco y negro/WEA BYN 7 (W) C: BYNC 7
72	59	6	STREET SOUNDS EDITION 15 ● Various (Various)	Street Sounds STSND 15 (A) C: ZCST5 15
73	69	8	SO RED THE ROSE ● Arcadia (Alex Sadkin/Arcadia)	Parlophone Odeon PCSD 101 (E) C: TC PCSD 101
74	NEW		BLACK AND WHITE ● Terraplane (Liam Henshall)	Epic EPC 26439 (C) C: 40-26439
75	RE		COMMUNIQUE ★ Dire Straits (J. Wexler/B. Beckett)	Vertigo/Phonogram 9102 031 (F) C: 7231 021 CD: 800 052-2
76	86	12	JAMBOREE BAG NUMBER 3 ● Chas & Dave (Chas & Dave)	Rocknyle/Towerbell ROC 914 (E) C: ZCROC 914
77	78	33	BOYS AND GIRLS ★ Bryan Ferry (Rhett Davies/Bryan Ferry)	EG/Polydor EGLP 62 (F) C: EGMC 62, CD: 825 659-2
78	87	6	STEVE McQUEEN ● Prefab Sprout (Thomas Dolby (10)/Phil Thornalley (1))	Kitchenware/CBS KWLP 3 (C) C: KWC 3, CD: 26522
79	72	118	CAN'T SLOW DOWN ★★ ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (C) C: CSTMA 8041, CD: MCD 06059
80	84	3	MUSIC FROM THE SOUNDTRACK 'BACK TO THE FUTURE' ● Various (Various)	Elektra EKT 25 (W) C: EKT 25C CD: 960464-2 MCA MCF 3285 (F) C: MCFC 3285
81	67	12	THE VERY BEST OF COMMODORES ● Commodores (Various)	Telstar STAR 2249 (R) C: STAC 2249
82	RE		SUZANNE VEGA ● Suzanne Vega (Lenny Kaye/Steve Addabbo)	A&M AMA 5072 (F) C: AMC 5072 CD: CDA 5072
83	66	3	THE VERY BEST OF CHRIS DE BURGH ● Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
84	85	2	WAR ★ U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733, CD: CID 112
85	73	12	THE CARS GREATEST HITS ● The Cars (Roy Thomas Baker (8)/Robert J. "Mutt" Lange/The Cars (4) The Cars/Shelby (1))	Elektra EKT 25 (W) C: EKT 25C CD: 960464-2 MCA MCF 3285 (F) C: MCFC 3285
86	96	12	THE BEST OF ANDREW LLOYD WEBBER — OVATION ● Various — including Barbara Dickson/Paul Nicholas/Rebecca Stodel (Del Newman)	K-tel ONE 1311 (K) C: OCE 2311
87	97	10	ALED JONES WITH THE BBC WELSH CHORUS ● Aled Jones with the BBC Welsh Chorus (Helfin Owen & Bob Coles)	10/BBC AJ 1 (E) C: CAJ 1, CD: AJCD 2360
88	74	16	ELVIS PRESLEY — BALLADS ● Elvis Presley (—)	Telstar STAR 2264 (R) C: STAC 2264
89	RE		ROCK ME TONIGHT ● Freddie Jackson (Barry Eastmond)	Capitol FRED 1 (E) C: TC FRED 1
90	89	2	HELLO, I MUST BE GOING! ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TC V 2252, CD: CDV 2252
91	71	12	REMINISCING — THE HOWARD KEEL COLLECTION ● Howard Keel (James Fitzgerald)	Telstar STAR 2259 (R) C: STAC 2259
92	100	2	STOP MAKING SENSE ● Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1, CD: CDP 746064-2
93	75	6	STREET SOUNDS ELECTRO 10 ● Various (Various)	Street Sounds ELST 10 (A) C: ZCELC 10
94	NEW		DOUBLE TROUBLE — LIVE ● Molly Hatchet (Pat Armstrong/Andy de Ganahl)	Epic EPC 88670 (C) C: 40-88670
95	RE		SEVEN THE HARD WAY ● Pat Benatar (Neil Giraldo (8)/Mike Chapman/Mike Whittman (1))	Chrysalis CHR 1507 (F) C: ZCHR 1507
96	RE		NO PARLEZ ★★ ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521, CD: 25521
97	82	3	PICTURE BOOK ● Simply Red (Stewart Levine)	Elektra EKT 27 (W) C: EKT 27C, CD: 960 452-2
98	RE		NEW GOLD DREAM (81, 82, 83, 84) ● Simple Minds (Peter Walsh)	Virgin V 2230 (E) C: TC V 2230 CD: CDV 2230
99	92	14	WEST SIDE STORY ● Various — Leonard Bernstein/Kiri Te Kanawa/Jose Carreras/Tatiana Troyanos (John McClure)	Deutsche Grammophon 415253-1 (F) C: 415253-2 CD: 415253-3
100	RE		SLAVE TO THE RHYTHM ● Grace Jones (Trevor Horn)	Island GRACE 1 (E) C: GRACE 1

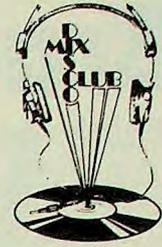
ARTISTS

A-Z

A-Ha	2
ADAMS, Bryan	32
ARCADIA	73
*BACK TO THE FUTURE	80
(Soundtrack)	80
BBC Welsh Chorus	62
BENATAR, Pat	95
BENSON, George	29
BERNSTEIN, Leonard	99
BUSH, Kate	30
CARS, The	85
CHAS & DAVE	76
CHERELLE	17
CLANNAD	70
CLAYDERMAN, Richard	22
COLE AND THE COMMOTIONS	23
Lloyd	20, 58, 90
COLLINS, Phil	20, 58, 90
COMMODORES	81
CULT, The	53
DE BURGH, Chris	83
DEPECHE MODE	65
DIAMOND, Neil	64
DICKSON, Barbara	49
DIRE STRAITS	1, 40, 47, 54, 56, 75
ECHO AND THE BUNNYMEN	38
EURYTHMICS	12
FERRY, Bryan	77
FINE YOUNG CANNIBALS	15
FIVE STAR	27
FRANKLIN, Aretha	63
GO WEST	9
*GREATEST HITS OF 1985, The	33
*HITS 3	18
HOUSTON, Whitney	10
INCANTATION	48
JACKSON, Freddie	89
JESUS & MARY CHAIN	71
JOEL, Billy	35
JOHN, Elton	28
JONES, Aled	44, 62, 87
JONES, Grace	7, 100
KANAWA, Kiri Te	66, 99
KEEL, Howard	91
KING, James	50
LEVEL 42	4
*LLOYD WEBBER, Andrew —	86
BEST OF	86
LONDON SYMPHONY	57
ORCHESTRA with the	57
Royal Choral Society	57
*LOVE ALBUM, The	25
MADONNA	6, 21
MANILOW, Barry	59
MARILLION	41
MOLLY HATCHET	94
MOYET, Alison	68
NICKS, Stevie	45
*NOW, THAT'S WHAT I CALL	8
MUSIC 6	8
OLDFIELD, Mike	52
*OVATION — THE BEST OF	86
ANDREW LLOYD WEBBER	86
PAGE, Elaine	46
*PERFORMANCE — THE VERY	86
BEST OF TIM RICE AND	86
PREFAB SPROUT	78
PRESLEY, Elvis	88
QUEEN	39
RICHE, Lionel	79
ROGERS, Kenny	67
RUSH, Jennifer	14
SADE	11, 37
SHARKEY, Feargal	13
SIMPLE MINDS	16
SIMPLY RED	97
SPANDAU BALLET	19
SPRINGS' TEEN, Troyano	31
STING	5
*STREET SOUNDS EDITION 15	72
*STREET SOUNDS ELECTRO	10
STREISAND, Barbra	3
TALKING HEADS	43, 92
TEARS FOR FEARS	26
TERRAPLANE	74
TURNER, Tina	24
UB40	61
U2	36, 42, 84
VEGA, Suzanne	82
*WEST SIDE STORY	99
WHAM!	69
WHITE, Barry	34
YOUNG, Paul	51, 96
ZZ TOP	



DISCO MIX CLUB



THE WORLD'S LARGEST DJ ORGANISATION

CONGRATULATES

* LES 'MIXDOCTOR' ADAMS

('Best Megamixer' – James Hamilton's Hammy Awards)

** ALAN 'THE JUDGE' COULTHARD

('Best Remix 1985' for Amii Stewart "Knock on Wood" – T.V.D.J.A.)

*** SANNY 'X'

('Top DJ Mixer' – Disco International Poll)
('Remix of the Week' – N.M.E.)

Here's a few other people who've applauded these three
hot, YOUNG, in-tune producers:

- | | | |
|--------------------|----------------------|--------------------------|
| ** Wham | *** Heaven 17 | *** Alien Sex Fiend |
| ** Shalamar | * Brothers Johnson | * Modern Romance |
| ** Wilton Felder | *** Shakin Stevens | * Black Lace |
| **/* Crusaders | ** La Fox | *** Bryan Adams |
| ** Dayton | *** Sweet | **/**** Rick Springfield |
| ** Nik Kershaw | *** Ray Parker Jr. | ** Michael Jackson |
| ** Lefturno | ** Whitney Houston | ** Aretha Franklin |
| ** Jermaine | *** Pat Benetar | **/**** Jermaine Jackson |
| ** Ian Page | *** David Cassidy | * Sharon Redd |
| ** Freeez | *** Elton John | * Bananarama |
| ** Hush | *** Deep Purple | ** Blancmange |
| *** T.Rex | *** Billy Ocean | ** Gloria Gaynor |
| *** Latin Quarter | *** Jimmy the Hoover | ** Change |
| *** Melle Mel | * Steve Arrington | * Cameo |
| *** Slick (Sweden) | **/**** Amii Stewart | |

And coming soon: * Grace Jones Megamix, * ABC Megamix, *** Maxi Mania (Teldec),
** Sister Sledge "When the boys meet the girls" (remix) and ** Haywoode Megamix.

Sole representation: Tony Prince, Disco Mix Club,
P.O. Box 89, Slough, Berkshire.
Tel: 06286 67276/7 or 06286 63227

P.S. The 3rd International DJ Convention is confirmed for Sunday, March 16th, Hippodrome, London. Last year we launched Whitney Houston for Arista, Phyllis Nelson for Carrere, Loose Ends for Virgin, The Cool Notes, Direct Drive, Richard Jon Smith and Haywoode. This year 2000 dj's will be there to witness the future!

PUBLISHING

Edited
by
NIGEL HUNTER

A Brand new start

JOHN BRANDS is preparing himself for his first Midem as head of the UK office of MCA Music.

The Dutchman joined the London operation last July in succession to Cyril Simons, but it was far from being an unknown quantity to him. Brands had been associated with the MCA catalogue for 20 years in Holland, and was familiar with the MCA people around the world.

"It was still a challenge when Leeds Levy offered me the London job," he said. "Hits in Holland seldom travel beyond the border, but English hits nine times out of 10 go international."

"Leeds Levy had turned the company around in the US over six years, and I was very impressed with what we'd seen over that period. We're trying to emulate what's been done in the US, building the catalogue in an almost old-fashioned way, signing writers and developing them into writer-producers."

Centrepiece of this activity is MCA Music's 16-track recording studio in its Piccadilly premises compatible with its equivalents in Nashville and Los Angeles. MCA writers are international in scope, with Americans coming here to work with British signings and the latter visiting the US for the same purpose.

Two Brits, Robin Smith and David Grant, have collaborated with US counterparts Carl Sturken and Evan Rogers on songs for George Benson, Marilyn Martin, Jennifer Holiday and Hot Chocolate. Smith also wrote All Fall Down by Five Star, Oh Louise by Junior, and a track on Phil Bailey's album, Chinese Wall. Another local writer is John Lodge, currently finishing a new Moody Blues album.

Among MCA Music's leading

American writers are Brock Walsh, who has penned hits for James Ingram, Barry Manilow, Pointer Sisters and Jeffrey Osborne, and is presently producing a number of acts; Glen Ballard, whose hits include material recorded by Pointer Sisters, Randy Crawford and De Barge; Mark Goldenberg, whose hit tally has names like the Pointers, Olivia Newton-John and Chicago; Kashif, a successful artist-producer-writer, whose work has been covered by Whitney Houston, and the aforementioned Sturken and Rogers.

"Things are different here compared with the US," remarked Brands. "There's not such a demand for songs, and most British acts write their own, whereas in the US a lot of artists are looking for songs."

"There's a tremendous amount of talent here, and the difference in quality between simple home-made demo tapes I've heard here is tremendous compared with Holland."

Like most publishers, Brands is "a little worried" about the kind of deals being done nowadays, which he believes are eroding the publisher's position to some extent.

"If an act can show me they've sold 10m units, I can understand them wanting a very good deal. But newcomers and their lawyers should realise they can't go for superstar deals. Obviously I know what we offer for something, and if we don't get it, I wonder exactly what kind of deal has been done."

"I try to make every deal work for itself. We're luckily not in a stress situation because of our great back catalogue, and I can take time to make realistic deals."

Brands is enjoying the experience of working here, and is moving his family over soon from Holland to a house in Surrey. He is particularly pleased to have been elected to the council of the Music Publishers Association — and about the 22 chart entries scored by MCA Music since he joined last July.



JOHN BRANDS (centre) with MCA Music UK writers David Grant (left) and Robin Smith.

Barsongs sign Holt

DESPITE "STIFF competition" Barsongs has signed Derek Holt to a worldwide long-term exclusive publishing contract.

The first project is participation in a commission by George Lucas Films for the supply of title and incidental music for the Ewoks animation, initially a 13-week cartoon TV series based on Star Wars and set for international distribution. Barsongs director Alan Barson stated that much of the project stemmed from a collaboration with Stewart Copeland, and there would be a "superstar" LP to tie in with the series.

Holt is also involved with Jonathan Gregg's debut album for Tembo Records, produced by John Ryan of Animation fame. Holt was a long-serving member of the Climax Blues Band, and penned their song, I Love You.

Worldwide Roker roar

RON ROKER'S Roker Music, incorporating Geronimo Music, has signed a worldwide administration deal with Global Music, negotiated by Roker with Global's UK manager, Peter Knight Jr.

The pact continues a long association between Roker and Global chief Peter Kirsten in Germany through Roker's previous connections with ATV Music and Rondor Music.

Roker is currently producing several acts including Rony Jackson, and the recent Dan Ackroyd film theme, Love At First Sight, was one of Roker's compositions recorded by Dionne Warwick. He is writing with Brad and Stewart James for the latter's act Hot Property. The Roker catalogue has songs written by Anne Dudley, the arranger/synth player with The Art Of Noise signed to China Records.

Chelsea curiosity

CHELSEA MUSIC, a new publishing enterprise headed by Eddie Levy, is administering for the world Curio Sounds, the publishing company of Curiosity Killed The Cat, recently signed by Phonogram.

Chelsea is also representing for the UK Larry Shayne Enterprises incorporating the old Compass Music catalogue and standards such as Que Sera, the Bonanza theme and co-publishing of A Chorus Line, whose film soundtrack is to be released by Casablanca. Chelsea is also representing Gordon Lightfoot's catalogue for the UK.

Jess/Robin merger ready for Midem

JESS MUSIC and Robin Song Music have merged, and are represented at this year's Midem by their joint owners Mike Collier and Jack Robinson. The latter has been based in Paris for many years, and has written hits such as I Love To Love, Strut Your Funky Stuff, Saddle Up and Do Or Die (featured on Grace Jones' latest album, the compilation, Island Life) with total sales exceeding 20m. The Robin Song catalogue is available for sub-publishing worldwide excepting France and the UK.

Jess Music celebrates its fourth anniversary at Midem, and continues to administer Jeff Weston's Record Shack Music and Henri Bebe's Scorpio Music, which scored in the UK charts with High Energy, Street Dance and YMCA.

George Seymour

GEORGE SEYMOUR, long-serving publishing personality with Irwin Dash Music and Campbell Connelly, has died aged 73. He started as a pageboy at Lawrence Wright Music, and then joined American Irwin Dash's company in 1932 which was bought out later by Campbell Connelly.

Seymour, who served with the RAF during World War 2, leaves a widow, Alma, and a daughter, Carol.

LP REVIEWS

FROM PAGE 12

• Country

VARIOUS: Country Rainbow. Warwick WW 1001.

JOHNNY CASH: Rainbow. CBS 26689. Producer: Chips Moman. **CHARLIE RICH: Original Hits & Midnight Demos.** Sun CDX 10. Compilation: Hank Davis, Martin Hawkins.

Distribution: Charly.

Country Rainbow is a three-LP box set with a galaxy of stars heard at their peak including Willie Nelson, Dolly Parton, Billie Jo Spears, Johnny Paycheck, Carl Perkins, Johnny Cash, Don Williams and Faron Young. Johnny Cash is also at his unique best in Rainbow, with that dark-brown voice extracting the utmost in meaning from some good songs such as Easy Street and the sharp-edged Unwed Fathers. Charlie Rich straddles country, jazz and rock in an agreeable two-LP set containing 39 songs and covering all the original singles he made for Phillips International in Memphis between 1957 and 1962 and also demos and unissued takes from that period.

*** (all albums)

• Theatrical

VARIOUS: Are You Lonesome Tonight? First Night Records CAST 1.

Distribution: Pinnacle. The cast recording of the hit West End musical, based on the last days of Elvis Presley, has the potential to sell to Presley fans who haven't even seen the show. Martin Shaw (of The Professionals fame) and Simon Bowman do vocal justice to many of Presley's best-known songs, set in the framework of Alan Bleasdale's play. Those who have seen the production will enjoy the LP, but it does stand up in its own right as a tribute to the King.

VARIOUS: The Cradle Will Rock. That's Entertainment Records TER 1105.

Digital recording of Marc Blitzstein's satirical work (he wrote the English lyrics to The Threepenny Opera) which was staged for a brief season in London last summer, by the Acting Company of America. Patti LuPone (the US Evita) stars. Also available on compact disc.

**

VARIOUS: Les Miserables. First Night Records ENCORE 1.

Distribution: Pinnacle. Lavish 2LP recording of the current West End stage hit. Herbert Kretzmer has penned the English lyrics to Claude-Michel Schönberg's original music. Patti LuPone's I Dreamed A Dream, currently picking up a lot of Radio Two airplay, could be the key to success for this package.



• MOR

VARIOUS: Grand Military Concert. Grasmere GRALP 6. Producer: B Laing.

MORRISTON ORPHEUS CHOIR: You'll Never Walk Alone. Grasmere GRALP 7. Producer: Bob Barratt.

PONTARDDULAIS MALE CHOIR: Softly As I Leave You. Grasmere GRALP 8. Producer: Bob Barratt. Distribution: EMI.

The Grand Military Concert features massed military bands from the British armed forces and guest bands from France and the US, plus the Morrision choir, performing material associated with the UK countries, France, Germany and the US, and was recorded at last year's Berlin Summer Festival. The Morrision album covers opera, Welsh hymns, operetta, spirituals and its title song from Carousel, and the Pontarddulais choir also sings Welsh material as well as old ballads and pop standards. Both choirs bring the unique richness of the Welsh choral tradition in full measure to their material.

*** (each album)

STEPHANE GRAPPELLI/DIZ DISLEY: Violinspiration. Memoir MOIR 110. Producer: Mike Hennessey.

ELLA FITZGERALD: Love Songs. Memoir MOIR 111.

BROOK BENTON: Songs I Love To Sing. Memoir MOIR 112.

SARAH VAUGHAN: Vaughan And Violins. Memoir MOIR 113.

ROSEMARY CLOONEY & THE HI-LO'S: Ring Around Rosie. Memoir MOIR 114.

Distribution: PRT. More excellent re-issues organised by Gordon Gray for his Memoir label. The Grappelli LP, recorded at the MPS Black Forest studio in 1975, typifies the happy jazz of this unrivalled fiddle star; Ella's love songs date from MCA sessions in the early and mid-Fifties, and constitute a collector's item, as do Benton's stylish balladeering recorded in 1960 and the Vaughan 1959 set with arrangements and accompaniment in the capable hands of Quincy Jones. The Clooney efforts with The Hi-Lo's, recorded in the late Fifties when they were doing a TV series together, is outstanding, and sounds as fresh and invigorating now as ever it did.

*** (each album)

DIANA DORS: Swingin' Dors. Conifer Records CFRC 501. The first release on the new Conifer label, and it's a worthy re-issue of the late Diana Dors' 1960 album originally released by Pye. With the help of the Wally Stott Orchestra she brings breathy charm to The Gentleman Is A Dope, Point Of No Return, Imagination and many other easy-listening favourites.

BEVERLEY SISTERS: Sparkle! K-tel ONE 1315. New recordings of old favourites by the perennial trio including their trademark song Sisters. The Sultan, Little Drummer Boy and I Saw Mommy Kissing Santa Claus. TV advertised.

GARY NUMAN · BAUHAUS · CHAZ JANKEL · MORRISSEY MULLEN · PIERCE TURNER · WAYNE HERNANDEZ · THE COCTEAU TWINS ·

INCANTATION · PETE MURPHY

THIS MORTAL COIL · DEAD CAN

DANCE · JOHN ROCCA · FREEZE · LOVE AND ROCKETS · MODERN ENGLISH · ROY HARPER · CLAIRE HA

momentum MUSIC LTD

THE NEW MAJOR ALTERNATIVE

BEGGARS BANQUET MUSIC
HEATHWAVE MUSIC
STATION MUSIC
STRANGE MUSIC

CONTACT

ANDY HEATH NICK AUSTIN MARTIN MILLS

AT

MIDEM ON STAND 03.32 (SOUTH BAR)

17-19 ALMA ROAD LONDON SW18 1AA
TELEPHONE 01 · 871 2121 TELEX 915733

NICO

ROCKY WINTERS · WOLFGANG PRESS · RORY GALLAGHER · TOM NEWMAN · MAN JUMPING

RCA takes on Eurodisc titles

IN DIRECT contrast to the continued separation of the RCA/Ariola pop catalogues following the merger of the companies last July, the classical catalogue of Ariola is to be handled by the RCA's classical department.

However, this will for some time involve only selected titles — much of the back catalogue and some of the new titles will continue to be imported by companies such as Target.

"We have been preparing to take on the Eurodisc catalogue for this territory for some time now," said Keith Shadwick, RCA's classical manager.

"We have had lengthy discussions about how to present the catalogue because it has been so widely available on import and we have decided to concentrate on the new releases and gradually take control of the back catalogue as time goes by."

The collaboration begins this month with five new Eurodisc titles all at £3.69 (dealer price), a complete version of Grieg's Peer Gynt incidental music conducted by Christopher Eschenbach, a pianist who is increasingly turning to conducting. The orchestra is the Bamberg Sym-

phony, the soprano is Helen Donath (207 047), and it becomes a direct competitor to the established 1979 Unicorn recording which is on two LPs instead of Eurodisc's one.

Among the other releases are Mozart's Symphonies Nos 33 and 36 with Bamberg Symphony Orchestra under Jochum (206 715) and Strauss' Don Juan tone poem with the same forces (207 038).

Opera buffs will also be interested in the new recording of Don Giovanni by Mozart conducted by Rafael Kubelik (302 485 3LPs).

And operas will form an important part of the back catalogue campaign, for Eurodisc is currently reprinting the librettos for 10 of its opera boxes (originally intended for the German market only and therefore printed in one language) for the international market. These will then be issued in the UK by RCA.

"We do have a 100 per cent commitment to the Eurodisc catalogue as our own product," said Shadwick.

He estimated that the Eurodisc catalogue handled by RCA will reach 50 titles within six months, following a regular series of releases. But he acknowledged that some new recordings would not be handled by RCA because they would be too obscure. This kind of material, he commented, could still be handled by an import specialist like Target.

Reviews

Symphony No 2, the Resurrection, Mahler. Frankfurt Radio Symphony Orchestra, Eiahu Inbal. Denon. Distribution Harmonia Mundi. 60C37-7603.

The choice of Resurrections on CD is building gradually. In the LP market, Inbal would have been outweighed by the main European conductors, but with CD only offering Solti, Slatkin and Tennstedt, he stands a better chance. What's more, appreciation of Inbal in the UK is growing following a series of articles in the *Gramophone* and other journals — and understandably so, for he has a strong Mahlerian character. Unlike Solti or even Tennstedt, he is quite extreme in his view of the work, bursting into the opening bass figure yet finding the sustaining power in a much slower tempo later. Worth listening to.

Symphony No 40, Mozart/Symphony No 44, Haydn. Orchestra Of St John's Smith Square, John Lubbock. IMP Red Label, PCD 820.

Haydn's symphonic strengths are in no way lessened by close proximity to the greatest works of Mozart, as this attractive coupling amply demonstrates. This is particularly the case where the vigorous temperament of the Orchestra of St John's, Smith Square is given quite a free rein as here, producing performances that lean more towards Classical presentation rather than heady emotional intensity as Lubbock's uncluttered direction of the Andante in Mozart's G minor Symphony shows. Otherwise, this recording is acceptable without being particularly memorable.

Pictures at an Exhibition, Mussorgsky/The Firebird, Petrushka, Stravinsky. Geoffrey Saba, piano. IMP Red Label, Contour Classics. PCD 818.

Despite the opulence of the more popular orchestral version of the Pictures, the piano original retains an effect of its own — in the right hands, it is certainly no weaker because of its reduced forces. This is clearly felt by Geoffrey Saba, an articulate rather than eloquent player. All the virtuosic passages in both the Pictures, and Agosti's interesting transcription of Firebird (only the three last movements are played here) are presented with ease of execution.

Symphony No 5, Schubert/Symphony No 49, Haydn. Orchestra of St John's, Smith Square, John Lubbock. IMP Red Label, Contour Classics PCD 819.

The warm flute line in the opening moments of Schubert's Fifth Symphony sets the tone for this performance, as the Orchestra of St John's, Smith Square gives a strongly affectionate yet clearly phrased account; in fact, the C major Symphony is notable throughout for distinguished wind playing. Haydn's La Passione relies on a nimble body of strings and the Orchestra gives a distinguished performance.

Harpichord Recital, Bach. Robert Aldwinckle. IMP Red Label, Contour Classics PCD 817.

The strength of this recording lies as much in the programme itself as the performance, for it provides the catalogue with an attractive but varied introduction to the harpichord music of Bach. Major works such as the Chromatic Fantasy and Fugue, the Fifth French Suite and, most popular of all, the Italian Concerto are given in reliable accounts.



Supertenors' opera pops

SUPERTENORS Luciano Pavarotti and Placido Domingo (above) both have new titles out this month. Pavarotti features on his third volume of Neapolitan love songs, called Passions (417 117, LP/MC/CD), while his Spanish rival offers The Best of Domingo — arias from Aida, La Traviata, Turandot and other popular Italian operas, a CD version of one of his best-selling LP compilations.

Classics for value

DECCA's World Of series offers increasingly good value as three new additions to the catalogue show. Vaughan Williams' A Sea Symphony in a classic performance by the LPO under Boult with Isobel Baillie runs for 65 minutes, yet is contained on one LP/tape (414 642).

And the Grimethorpe Colliery Band conducted by Elgar Howarth, play four of the main works written by English classical composers for the medium — Holst, Ireland, Elgar and Bliss (414 644, LP/tape).

The third is a re-issue of Stuart Burrows' You Are My Heart's Delight, a collection of operetta favourites sung by the popular Welsh tenor (414 643 LP/tape) The Decca World of Series has a dealer price of £2.12.

Wunderkind recording

THE 21 year-old German violinist Frank Peter Zimmermann has signed an exclusive contract with EMI Electrola and his work is highlighted by the first recordings issued in the UK under this contract this month.

He plays Mendelssohn's Violin Concerto in E minor, coupled, unusually with the earlier concerto in D minor. The performance is given with the Berlin Radio Symphony Orchestra conducted by Gerd Albrecht (EL 2703661 and on cassette).

The second release demonstrates the violinist's virtuosic capabilities with Paganini's 24 Caprices (EL 2702771 and on cassette).

CLASSICAL COMPACT disc DIGITAL AUDIO

- 1 **THE PLANETS:** Holst. AS/LSO/Previn EMI CDC 747 160 2 (E)
- 2 **SYMPHONIS FANTASTIQUE:** Berlioz. Berlin Concertgebouw/C. Davis Philips 411 425 2 (F)
- 3 **SYMPHONIES 6 & 9:** Beethoven. VPO/Bohm Deutsche Grammophon (2 CDs) 413 721 2 (F)
- 4 **VIOLIN CONCERTO:** Elgar. Kennedy/LPO/Handley EMI CDC 747 210 2
- 5 **SYMPHONIES 1-9:** Beethoven. Leipzig Gewandhaus/Masur (6 CDs) Philips 416 274 2
- 6 **SYMPHONY 5:** Mahler. Philh/Sinopoli Deutsche Grammophon 415 476 2 (F)
- 7 **SYMPHONY 4:** Brahms. VPO/Kleiber Deutsche Grammophon 400 037 2 (F)
- 8 **REQUIEM:** Fauré. City Of London Sinfonia/Rutter Conifer CFRA 122 (CON)
- 9 **THE ART OF THE PRIMA DONNA:** Joan Sutherland Decca Grandi Voci (2CD) 414 450 2 (F)
- 10 **1812-OVERTURE:** Tchaikovsky. Cincinnati SO/Kunzel Telarc CD 80041 (CON)

Compiled by Paul Roberts Hi Fi
(CD only specialists)

Companies exploit CD to the full with varied and inventive releases

Callas, Britten head big-name CD issues

TWO of the greatest operatic voices of recent times, plus a historical recording of Benjamin Britten are among the large and varied CD programmes next month as companies exploit the medium to the full.

Maria Callas can be heard in two of her greatest roles on new EMI CDs. Her recording of Carmen was made with the tenor Nicola Gedda and conducted, in Paris, by Georges Pretre (CDS 7473138 3CDs).

But of equal interest will be her compilation of Mad Scenes and Bel Canto Arias, where EMI has made use of CD length by bringing together material from two LPs (CDC 7472832).

Prize Chopin from CBS

THE SOCIETY Frederic Chopin in Warsaw has awarded its first Grand Prix du Disque Frederic Chopin to CBS Masterworks' recording of Chopin's Piano Concerto No 2 in F minor with the pianist Cecile Licad and the LPO conducted by Andre Previn (IM 39153). The jury was chaired by the composer Penderecki.

Elizabeth Schwarzkopf, who visited the UK at the close of last year to give a series of masterclasses, is the second soprano and her outstanding performance of Hanna in Lehár's operetta The Merry Widow conducted by Maticic, will be very welcome (CDS 7471788).

Among Decca's CD only release in February is the premiere recording of Britten's Peter Grimes, with Sir Peter Pears conducted by the composer (414 577 3CD's).

There is an inventive, rather specialist, CD coupling from Decca of Mussorgsky's Pictures at an Exhibition in both the piano version and the orchestral arrangement. Both feature Vladimir Ashkenazy, and interestingly, his own orchestration of the work, rather than the more commonly heard version by Ravel (414 386 2).

The perennially popular Double LP of Julian Bream's and John Williams' LIVE should now take on a new lease of life following its release on one CD by RCA (RD 89645) next month.

Other old recordings are appearing on CD in February as companies capitalise on the desire of many new CD owners to replace their favourite LPs by CD versions.

The centenary of the birth of the German conductor Wilhelm

Furtwangler is being celebrated by many orchestras and DG is bringing out six CD releases this month, covering the conductor's recordings of music by Beethoven, Schubert, Bruckner, Wagner and Haydn.

Most feature the Berlin Philharmonic Orchestra, which Furtwangler conducted from 1922 to his death in 1954, and include some recordings never issued commercially before. Among these are Beethoven's Symphonies Nos 7 and 8 (CD 415 666 2), which also indicates that the company is making the most of CD's playing time capacity.

Among the other recordings most demand will probably fall on Brahms Symphony No 1, coupled with Haydn Variations (415 662 2).

This Furtwangler release follows a similar Bruno Walter release by RCA at the beginning of the year.

New recordings also get a look-in this month too. EMI has two interesting box sets: one a recording of all Mozart's Piano Sonatas, played by Daniel Barenboim (CDS 7473368 3CDs), and the other the CD release of the much-praised version of Monteverdi's L'Orfeo with Nigel Rogers and the London Baroque (CDS 747 1428) which was issued on LP and tape last year.

CBS STUDIOS W1



CBS Studios W1

INTO THE GAP

• MAKE IT AT CBS STUDIOS W1 •

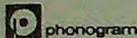
ARCADIA • PAUL HARDCASTLE • KING
ELVIS COSTELLO • DEPECHE MODE • JENNIFER RUSH
PREFAB SPROUT & JONI MITCHELL DID!

CBS STUDIOS W1

31-37 WHITFIELD STREET LONDON W1P 5RE • TELEPHONE - 01-636 3434

out now

7" & extended 12". JAB 26, JABX 26.



kurtis blow

if i ruled the world



DISCO

and dance



25 January, 1986

THIS WEEK
LAST WEEK
WEEKS ON CHART

TOP 75 SINGLES

1	1	SATURDAY LOVE	Tabu (TJA 6829) (C)
2	2	ALICE, I WANT YOU JUST FOR ME!	CBS (TJA 6640) (C)
3	4	WHO'S ZOOMIN' WHO	Arista ARIST (12)633 (E)
4	6	GIRLIE GIRLIE	Winner WIN(T) 01 (J/S/E)
5	3	NEW YORK EYES	Portrait A 6805 (12) — TX 6805 (C)
6	35	IF I RULED THE WORLD	Club/Phonogram JAB(X) 26 (F)
7	12	ONE NATION	Streetwave (MKHAN 59) (A)
8	5	SAVING ALL MY LOVE FOR YOU	Arista ARIST (12)640 (F)
9	10	MY MAGIC MAN	Warner Brothers W8838(T) (W)
10	7	AFTER THE LOVE HAS GONE	Supreme SUPE(T) 103 (A)
11	21	FUNKY SENSATION	LGR — (LGR 010) (J/S)
12	8	SHE'S STRANGE	Club/Phonogram JAB(X) 25 (F)
13	13	GET LOOSE	Streetwave—(MKHAN 61) (A)
14	18	YOU'RE MY LAST CHANCE	10/Virgin TEN 89(12) (E)
15	23	WHENEVER YOU NEED SOMEBODY	Magnet MAG(T) 288 (R)
16	11	MR D.J.	Fourth & Broadway/Island (12)BRW 40 (E)
17	29	SYSTEM ADDICT	Tent/RCA PB 40515 (12) — PT 40516 (R)
18	9	WARRIOR GROOVE	10/Virgin—(DAZZ 45) (E)
19	14	CARAVAN OF LOVE	Epic (TJA6612) (C)
20	NEW	IT DOESN'T REALLY MATTER	Warner Brothers W8879(T) (W)
21	17	100%	Lovebeat International LOV 1(T) (G/SP)
22	26	LIVING IN AMERICA	Scotti Brothers (TJA 6701) (C)
23	27	IS IT A CRIME	Epic (TJA 6742) (C)
24	16	LOVE'S GONNA GET YOU	Warner Brothers/Jellybean 020283 (Import)
25	25	LEAVING ME NOW (RE-MIX)	Polydor POSPI(X) 776 (F)
26	13	DRESS YOU UP	Sire W8848(T) (W)
27	31	THE THINGS THAT MEN DO	Epic 4905319 (Import)
28	NEW	PULL UP TO THE BUMPER	Island (12)IS 240 (E)
29	22	UPTOWN EXPRESS	Streetwave (MKHAN 62) (A)
30	19	THE SHOW	Cooltempo/Chrysalis COOL(X) 116 (F)
31	15	INSPECTOR GADGET	Champion CHAMP(12)6 (A)
32	40	NO FRILLS LOVE	Geffen A6736 (C)
33	20	DON'T YOU JUST KNOW IT	Island (12)IS 233 (F)
34	42	BABY LOVE	Steinar 7MARV 1 (12) — 12MARV 1 (A)
35	36	FREAK IN ME	Panoramic PR 1-12-10 (Import)
36	39	YOU ARE MY LADY	Capitol (12)CL 379 (E)
37	NEW	WE CAN MAKE IT HAPPEN	Electric Ice EL 104 (Import)
38	5	DO ME BABY	Capitol (12)CL 385 (E)
39	NEW	THE OAK TREE	Warner Brothers W8899(T) (W)
40	46	GIRLS ARE MORE FUN	Arista ARIST (12)641 (F)
41	24	SAY YOU, SAY ME (Title song from "White Nights")	Motown ZB 40421 (12) — ZT 40422 (R)
42	NEW	IF YOU'RE READY (COME GO WITH ME)	Jive JIVE(T) 109 (A)
43	28	MATED	EMI (12)JAKI 6 (E)
44	NEW	JUST HAVING FUN	Streetwave (MKHAN 64) (A)
45	50	HOW TO WIN YOUR LOVE	Champion CHAMP (12)10 (A)
46	30	LOVE SO FINE	Elite—(DAZZ 38) (A)
47	NEW	RAPPER'S DELIGHT/WE GOT THE FUNK	Streetwave (12) — SWAVE 6 (A)
48	51	ALL I WANT	Sudo SUD 036 (Import)
49	38	TELL ME (HOW IT FEELS)	10/Virgin TEN 74(12) (E)
50	57	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	Jive JIVE(T) 114 (A)
51	32	OH LOUISE	London LON(X) 75 (F)
52	NEW	I'LL BE YOUR FRIEND	Jive JIVE(T) 105 (A)
53	33	RAISE THE ROOF	10/Virgin TEN 83(12) (E)
54	56	YOU DON'T KNOW	Important/Towerbell TAN(T) 8 (E)
55	53	WHAT'S YOUR NAME	WEA X8956(T) (W)
56	58	KEEP ON	Profile PRO 7085 (Import)
57	60	SHE'S NOT A SLEAZE	Capitol (12)CL 38 (E)
58	NEW	MY MIND IS MADE UP	Stadium STA 303 (Import)
59	49	YOUR PERSONAL TOUCH	RCA PB 49915 (12) — PT 49916 (R)
60	54	AIN'T YOU HAD ENOUGH LOVE	BlueBird/10 BR 19(T) (E)
61	47	LET MY PEOPLE GO	Qwest W8874(T) (W)
62	65	TRAPPED	MCA MCA(T) 997 (F)
63	NEW	SKIPS A BEAT	Motown 455MG (Import)
64	37	MUSIC IS THE ANSWER	PRT 7P 336 (12) — 12P 336 (A)
65	59	WALKING IN RHYTHM	Streetwave—(SWAVE 3) (A)
66	NEW	OFF THE WALL	Ace Beat AB 91113 (Import)
67	44	CHIEF INSPECTOR	Fourth & Broadway/Island (12)BRW 37 (E)
68	34	THE TRUTH	MCA MCA(T) 1022 (F)
69	45	LOVE OASIS	MDM/Siren—(MDM 121) (E)
70	NEW	PAIN	Cooltempo/Chrysalis COOL(X) 117 (F)
71	41	(I NEED SOME) SUNSHINE	DDR 7DRD 3 (12) — DRD 3 (A)
72	NEW	CHAIN REACTION	Capitol (12)CL 386 (E)
73	NEW	BOTH SIDES NOW	Wide Angle TTW 8563 (Import)
74	6	IS THIS THE FUTURE/WICKY WACKY	Important/Towerbell TAN(T) 7 (E)
75	NEW	SHO YUH RIGHT	CTED TDE 3007 (Import)

ONE NATION MASQUERADE
FEATURING DINA CARROLL

2 CLUB HITS ON ONE
DOUBLE "A" SIDE 12"

TO ORDER see your man from PRT
or call STREEWAVE or
STREET SOUNDS TELESales on
01-648 7000 (x 214) or 01-640 3344

MKXAT 59

SET IT OFF

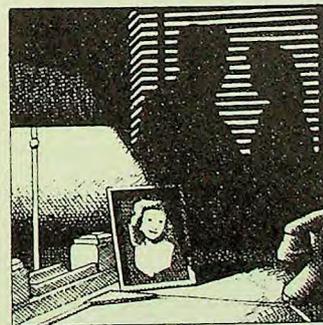
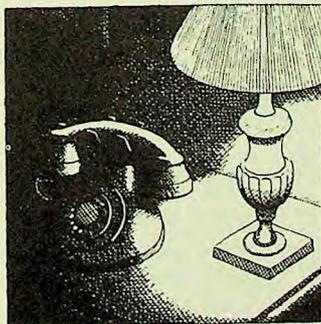
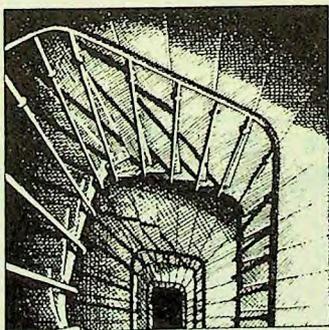
See us at MIDEM '86 Stand No. 21/13



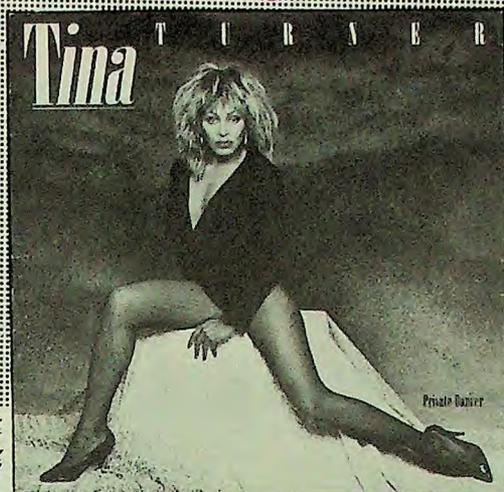
PETER & RICHARD, JOHN GLOVER AND ALL AT BLUE PRINT MANAGEMENT WOULD LIKE TO SAY A BIG THANK YOU TO CHRYSALIS RECORDS FOR POINTING US IN THE RIGHT DIRECTION. 🖐️ 🖐️



400,000 ALBUM SALES
🖐️ 🖐️ 🖐️ 🖐️
FOUR HIT SINGLES.
🖐️ 🖐️ 🖐️ 🖐️
WE CLOSE OUR EYES,
🖐️ 🖐️ 🖐️ 🖐️
CALL ME, GOODBYE GIRL
🖐️ 🖐️ 🖐️ 🖐️
DON'T LOOK DOWN.
🖐️ 🖐️ 🖐️ 🖐️



Just to put the record straight...



RUPERT HINE

would like to congratulate
fellow producers

**TERRY BRITTEN CARTER
& MARTYN WARE/GREG WALSH**

And thank

ALL

those studios and engineers
who contributed to making

TINA TURNER'S

» **“PRIVATE
DANCER”** «

an unstoppable worldwide success...

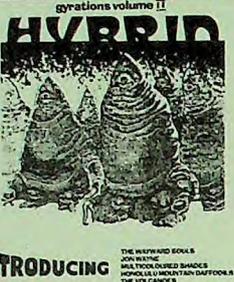
• **ABBNEY ROAD & CBS** •
GREG WALSH, WALTER SAMUEL &
BOB ARENDSE
“Let's Stay Together” & “1984”

• **FARMYARD** •
STEPHEN W TAYLER & ANDREW SCARTH
“I Might Have Been Queen”
“Better Be Good To Me”

• **MAYFAIR** •
JOHN HUDSON
“What's Love Got To Do With It”
“Show Some Respect”
“I Can't Stand The Rain”

• **WESSEX & GOOD EARTH** •
HUMBERTO GATICA
“Steel Claw”
“Private Dancer”

• GRAMMY AWARD WINNERS

<p>GYRATIONS VOLUME 2</p>  <p>HYBRID 2</p>	<p>GIANT SANDWORMS</p>  <p>"DON'T TURN AWAY" OBG001</p>	<p>OPAL</p>  <p>"NORTHERN LINE" OBG002T</p>	<p>CAST OF 1000'S</p>  <p>"SUBTLE SUNGLASSES" WANT 4</p>	<p>LEDERNACKEN</p>  <p>"SHIMMY & SHAKE" SBR8T (12")</p>
---	--	--	---	--

SUCCESSFULLY DISTRIBUTED BY PINNACLE RECORDS
0689-73144

TOP SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	RECORDS
1	1	2	DAYS LIKE THESE Billy Bragg	Go! Discs GOD(X) 8 (F)	
2	6	6	ECHOES IN A SHALLOW BAY (EP) Cocteau Twins	4AD—(BAD 511) (I/P/RT)	
3	10	23	SHE SELLS SANCTUARY The Cult	Beggars Banquet BEG 135(T) (W)	
4	3	8	TINY DYNAMINE (EP) Cocteau Twins	4AD—(BAD 510) (I/P/RT)	
5	5	5	KICK OVER THE STATUES The Redskins	Abstract Dance/Priority AD 6(E)	
6	146	6	BLUE MONDAY New Order	Factory—(FAC 73) (I/RT/P)	
7	4	7	REVOLUTION The Cult	Beggars Banquet BEG 152(T) (W)	
8	18	10	LET THEM EAT BOGSHED Bogshed	Vinyl Drip—(DRIP 2) (I/Backs)	
9	8	10	CAN YOUR PUSSY DO THE DOG? The Cramps	Big Beat NS(T) 110 (P/MW/I/J/SW/J/S)	
10	22	28	REVOLUTION Chumba Wumba	Agipop AGIT 1 (I/Red Rhino)	
11	19	2	DRINKING AND DRIVING The Business	Diamond DIA(EL) 011 (I/RE)	
12	11	11	THE BATTLE CONTINUES (EP) Conflict	Mortarhate—(MORT 15) (I/J)	
13	13	5	DESIRE Gene Loves Jezebel	Situation Two SIT 41(T) (I/P)	
14	15	5	NO PLACE CALLED HOME The June Brides	Intape IT(T) 24 (I/Red Rhino)	
15	27	11	UPSIDE DOWN Jesus and Mary Chain	Creation CRE 012 (I/RT)	
16	14	8	IT WILL COME The Woodentops	Rough Trade RT(T) 169 (I/RT)	
17	28	18	ALL DAY LONG The Shop Assistants	Subway Organization SUBWAY 1 (I/RE)	
18	12	52	SPIRITWALKER The Cult	Situation Two SIT 35(T) (I/P)	
19	9	4	NEEDLE GUN Hawkwind	Fickknife FLS(T) 032 (SP)	
20	17	12	CRUISERS CREEK/LA The Fall	Beggars Banquet BEG 150(T) (W)	
21	32	12	RAIN The Cult	Beggars Banquet BEG 147(T) (W)	
22	RE	RE	L.A. RAIN The Rose And Avalanche	Lil 1LIL 12 (I/Red Rhino)	
23	20	5	BRAINBOX (HE'S A BRAINBOX) The Three Johns	Abstract (12)ABS 036 (P)	
24	21	11	V2 That Petrol Emotion	Noise A Noise NAN 1(T) (I/RT)	

ADVERTISEMENT

JET STAR REGGAE CHART

TOP 20 REGGAE DISCO 45s

1	ONE DANCE WON'T DO	Audrey Hall	German REC DGT 7
2	GIRLY GIRLY	Sophia George	Winner WIN T01
3	SWEET REGGAE MUSIC	Nitty Gritty	Unity
4	YOU'RE LYING	Sandra Cross	Ariwa ARI 45
5	PARTY NITE	Undivided Roots	Entente ENT 001
6	KOOL NOH	Aswad	Simba 12SIM 10
7	SAVING ALL MY LOVE	Pauline Thomas	N.K. Records
8	GOTTA FIND A WAY	L. Gee	Ariwa
9	TIME FOR LOVE	Ruddy Thomas	Greensleeves
10	GIMME SOME OF YOUR SOMETHING	Nitty Gritty	Greensleeves
11	GLAD YOU'RE AROUND	P. Taja	Exclusive
12	SPECIAL LADY	N. Joseph	Fashion
13	TROUBLE IN AFRICA	Papa Levi	Island
14	WHAT ONE DANCE CAN DO	Beres Hammond	Revue
15	UNDER COVER	LOVER J. Wales	Scomrees
16	GET UP STAND UP	Barrington Levy	Omega
17	STROLLING ON	Maxi Priest	Virgin/Ten
18	MUSIC LESSON	O. Wailers	Tuff Gong
19	SOUND DOCTOR	Mickey General	Fashion
20	EXIT	Dennis Brown	Tads

TOP TEN REGGAE ALBUMS

1	WILD FIRE	Dennis Brown & John Holt	Tads
2	STRUGGLING	Mighty Diamonds	Live and Learn LLP015
3	REGGAE HITS 2	Various Artists	Jet Star JELP 1002
4	FEVER	Tennorsaw	Blue Mountain BMLP 013
5	CULTURE IN CULTURE	Culture	Virgin Records RECS DIX 11
6	YOU'RE SAFE	Maxi Priest	Natty Congo NC004LP
7	WAKE UP	Dennis Brown	Time TRLP 003
8	HERE I COME	Barrington Levy	Scom BDL001
9	RIPE MANGO	Frankie Paul	Witty MM003
10	CLASH	Cocoa Tea/Tennorsaw	

NEW RELEASES

SELECTOR HIM GOOD 12"	Little Clarke/Offbeat Posse	Jah Tubby JT015
HAPPY TO BE WITH YOU 12"	Lloyd Robinson	Jah Tubby JT016X
THE KING AND I	Eek A Mouse	Original Sounds OSLP1001
AFRICA WE'RE GOING HOME	Frankie Paul	Gold Disc OH17
DANCING TIME	Aisha	Ariwa AR148
LOVERS MEDLEY	Heptones	Paradise PDIS515
I WANNA LOVE YOU GIRL	Cocoa Tea	Gold Disc OH16
BABYLON THE BANDIT	Steel Pulse	Elektra 60437-1

FOR ORDERS RING THE JETSTAR HOTLINE,
 ACCOUNTS CAN EASILY BE ARRANGED.
 78 CRAVEN PARK ROAD, LONDON NW10 4AE. Ring 01-961 5818.

25	7	6	SLAMMERS King Kurt	Stiff BUY(T) 235 (E)
26	25	7	GREEN BACK DOLLAR The Men They Couldn't Hang	Demon D 1040(T) (MW/P)
27	37	18	BUBBLING Aswad	Simba (12)SIM 101 (JS/E)
28	33	10	FLAG DAY The House Martins	Go! Discs GOD(X) 7 (F)
29	35	7	WALK ON GILDED SPLINTERS The Flowerpot Men	Compost 702 (P)
30	16	9	SUB-CULTURE New Order	Factory FAC 133(T) (I/RT/P)
31	39	2	LIKE AN ANGEL The Mighty Lemon Drops	Dreamworld—(DREAM 005) (I/RT)
32	NEW	NEW	WHISTLING IN THE DARK Easterhouse	Rough Trade—(RT 164) (I/RT)
33	31	9	CRAWFISH Johnny Thunders & Patti Palladin	Jungle JUNG 23 (I/J)
34	44	8	MAKES NO SENSE AT ALL Husker Du	SST SST 051 (P)
35	23	4	PEARLY DEWDROPS-DROPS Cocteau Twins	4AD AD 405 (I/RT/P)
36	NEW	NEW	RISE Into The Circle	Arcadia—(ARC 001) (I/RT)
37	38	4	KEEN That Petrol Emotion	The Pink Label PINKY 004 (I/RT)
38	43	2	BAR ROOM BOP The Adicts	Fall Out—(FALL 12038) (I/J)
39	30	6	EDIE The Adult Net	Beggars Banquet BEG 148(T) (W)
40	45	37	RESURRECTION JOE The Cult	Beggars Banquet BEG 122(T) (W)
41	NEW	NEW	DEEP IN THE MIND OF THE PURPLE THINGS (EP) Purple Things	Media Burn—(MB 4) (I/RT)
42	29	3	WHIMPEEZ Peter And The Test Tube Babies	Trapper EARS 3 (I/Red Rhino)
43	24	11	THE WIND OF CHANGE Robert Wyatt with The SWAPO Singers	Rough Trade RT(T) 168 (I/RT)
44	34	33	THE PERFECT KISS New Order	Factory—(FAC 123) (I/RT/P)
45	36	2	AIKEA-GUINEA (EP) Cocteau Twins	4AD (B)AD 501 (I/RT/P)
46	40	2	DON'T TURN AWAY Beki Bondage	Communique (12)I (BACKS)
47	41	5	FOUR A'S AT MAIDA VALE Marc Riley with The Creepers	Intape IT(T) 25 (I/Red Rhino)
48	49	7	THE HOP Theatre Of Hate	Stiff—(BUYIT 237) (E)
49	46	5	PLUNDER THE TOMBS Fur Bible	New Rose—(NEW 61) (I/RT)
50	26	11	TOWER BLOCK ROCK (EP) Twenty Flight Rockers	ABC ABCS 008(Y) (P)

TOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	RECORDS
1	1	11	LOVE The Cult	Beggars Banquet BEGA 65 (W)	
2	10	4	BACK IN THE D.H.S.S. Maff Man Hall Biscuit	Probe Plus PROBE 4 (I/Probe)	
3	4	4	FRANKENCHRIST Dead Kennedys	Alternative Tentacles VIRUS 45 (I/RT)	
4	3	7	1979-1983 Bauhaus	Beggars Banquet BEGA 64 (W)	
5	2	11	THE SINGLES 81 — 85 Depeche Mode	Mute MUTEL 1 (I/RT/SP)	
6	5	19	RUM, SODOMY & THE LASH The Pogues	Stiff SEEZ 58 (E)	
7	7	19	DREAMTIME The Cult	Beggars Banquet BEGA 57 (W)	

8	8	8	THE CHRONICLE OF THE BLACK SWORD The Black Knights	Aherp 033 (SP)
9	23	4	QUE SERA, SERA Johnny Thunders/Jungle	FREUD 9 (I/7)
10	18	2	THIS NATION'S SAVING GRACE The Fall	Beggars Banquet BEGA 67 (W)
11	14	14	FALSE ACCUSATIONS The Robert Cray Band	Demon FIEND 43 (MW/P)
12	17	6	NAIL Scraping Foetus Off The Wheel	Self Immolation/Some Bizarre WOMB FIP 4 (I/RT)
13	9	2	LIFE'S A RIOT WITH SPY VS. SPY Billy Bragg	Go! Discs UTIL 1 (F)
14	RE	RE	STOMPING AT THE KLUB FOOT VOLUME 2 Various	ABC ABCLP 6 (P)
15	12	2	NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang	Imp/Demon FIEND 50 (MW/P)
16	11	12	ONE POUND NINETY-NINE Various	A MUSIC SAMPLER Beggars Banquet BBC 1 (W)

17	RE	RE	SPLEEN AND IDEAL Dead Can Dance	4AD CAD 512 (I/P/RT)
18	15	5	FROM LUBBOCK TO CLINTWOOD EAST Terry & Gerry Intape	17 22 (I/Red Rhino)
19	RE	RE	HELD DOWN TO VINYL . . . AT LAST! The Guana Batz	ID Records NOSE 4 (I/RE)
20	19	2	THERE ARE EIGHT MILLION STORIES June Brides	The Pink Label PINKY 5 (I/RT)
21	6	59	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH 76 (I/RT)
22	13	5	TREASURE Cocteau Twins 4AD	CAD 4/2 (I/P/RT)
23	16	6	BAD INFLUENCE The Robert Cray Band	Demon FIEND 23 (MW/P)
24	20	10	LOW-LIFE New Order Factory	FACT 100 (I/RT/P)
25	21	2	GARLANDS Cocteau Twins	4AD CAD 211 (I/RT/P)

BMI.

If you're good, you'll do better with us.

BMI.

**WE GO TO THE MAT FOR
CYNDI LAUPER.**



Call and find out why you should be a BMI affiliate, too.

Wherever there's music, there's BMI.




*BMI.
Michael Jackson thinks
you can't beat it.*



Wherever there's music, there's BMI.

Call and find out why you should be a BMI affiliate, too.

**BMI. WE WORK
FOR DOLLY PARTON 9 TO 5
AND 24 HOURS A DAY.**



Call and find out why you should be a BMI affiliate, too.




Wherever there's music, there's BMI.

BMI.



**WE HELP
BARRY
MANILOW
FIND
PARADISE.**



Wherever there's music, there's BMI.

Call and find out why you should be a BMI affiliate, too.

**BMI. Where Billy Joel
is Keeping the Faith.**



Call and find out why you should be a BMI affiliate, too.



Wherever there's music, there's BMI.

**BMI. WHERE
KOOL AND THE GANG
BRING ALL THEIR
FUNKY STUFF.**



Call and find out why you should be a BMI affiliate, too.



Wherever there's music, there's BMI.

BMI is the world's largest performing rights organization.

It's the only one that rewards successful songs with bonus payments. For the life of the copyright. □ It's the only one that pays all its worldwide affiliates at the same time. Quicker than anyone else. □ It's the only one that's *always* encouraged new talent in *every* area of music. □ If you're good, it's the only one for you.

Wherever there's music, there's BMI.



INDEPENDENT LABELS

QUIET RECORDS JANUARY RELEASES

DISTRIBUTED BY NINE MILE: 0926-881292/3

BLOODSPORT
NEW - AGENTION ICE 7" QSO11
RECENT - CLASS STRUGGLE
3 track OSTO06 12" EP

NEW MODEL ARMY

BITTERSWEET/BETCHA/TENSION 7" QSO02

SAVE US
DEBUT 7" - HISTORY TO THE WOMB
MAN OUT OF CONTEXT QSO 10

Double boost for regional labels and artists Promotion for out of town indies

A NEW company aiming to provide promotion facilities for indies "at a realistic price" has been launched in Doncaster, South Yorkshire, as an off-shoot of Native Records.

Kevin Donoghue of Strike Force which is concentrating on regional club and radio promotion, Native Records said: "Native was conceived and set up with the aim of providing regional retail promotion for the independent trade, and we have developed close relationships with the prime indie retail outlets in the regional areas."

"The Strike Force is aiming to work closely with the independent labels which

enables us to act quickly and efficiently to radio and club reactions and develop a strong sales base. We guarantee personal calls on more than 200 retail outlets in the Midlands and the North — we concentrate on the trade and spend our time in the shops merchandising records."

Native also has a mail-out service "to help fill the gaps", which caters for small labels who have no immediate need for the company's other services.

● **Native Record/Strike Force**, 3 Durnford Road, Doncaster, South Yorkshire (0302 20501).



TRACEY CARMEN'S revival of the Fontella Bass 1965 hit *Rescue Me*, (MWW, January 11) released by the new Liverpool label *InfraStructure* two weeks ago, has been picking up good radio and club reaction, and is also being promoted with a video shot on location in Carmen's native Liverpool.

The label itself has been set up by Liverpool DJ and record producer Greg Wilson, previously head of marketing with *Ryker Records*, and he's been joined by Carmen (above) in the venture. Wilson started work on the label project last summer and says now: "We hope to provide the North with a base of expression which will cover the dual angles of dance and alternative music."

InfraStructure has signed a distribution deal with *MIS/EMI*, and will be releasing more product soon.



BLACKWING

THE RECORDING STUDIO

TELEPHONE 01 261 0118



The TEAM behind *Citybeat*: Brian Harris, Tim Palmer and (seated) Mark Jolley.

Dance label launched

AFTER SEVEN years managing the Groove Records shop in London's Soho — a family business specialising in dance and disco music — Tim Palmer has set up his own label *Citybeat Records*.

"I felt the time was right to spread my wings and follow up on some of the many tapes that arrived on my desk each week from budding UK artists and producers," he says.

"One such tape came from producers Mark Jolley, resident engineer at Trident Studios, and Brian Harris who

have formed their own production company called *Reproduction*. I found it difficult to ignore their natural enthusiasm for dance music, and we've released a single *Slap You Back* by female trio *Exception* under the *Citybeat/Reproduction* banner which is available through the usual dance specialist labels while distribution is set up."

● **Citybeat Records**, 48 Brigstock Road, Thornton Heath, Surrey CR4 8RX (01-684 9170).

Precious pop on parade

GLASGOW INDIE label The Precious Organisation, starts the year with its own tour featuring *Wet Wet Wet* and *Kick Reaction*, as well as the release of two 12-inch singles from *Kick Reaction* (*Yesterday Today And Tomorrow*) and *Goodbye Mr Mackenzie* (*Candlestick Park*).

Label boss Elliot Davies says: "I started the label because I was looking for pop music that had been missing in the Eighties. All of the Precious bands, which also

include *The Floor*, fit the label's basic criteria of good songs and good singers, rather than a fancy for the latest fad."

Working alongside him are Jim Mitchell (administration), Andrea Miller (publicity) and Ken Donald (art direction). "Our campaign to promote the tour and records is ambitious but we intend to use the media to its fullest," adds Davies.

● **The Precious Organisation**, 614 Pollockshaws Road, Glasgow G41 2PJ.



BEGGARS BANQUET has signed *The Go-Betweens*, the acclaimed UK-based Australian band previously with *Elektra*. Their first single is due next month, followed by an album in March and some live dates in April.

TRACEY CARMEN

RESCUE ME

the first single

InfraStructure

distribution MIS/EMI

291357319455

THE SHIGAKU Trading Company (3rd Floor, The Metroscore, 5-10 Eastman Road, London W3) is distributing a new compilation album, *A Diamond Hidden In The Mouth Of A Corpse*, released on Gioeno Poetry Systems Records — a non-profit foundation started 20 years ago. Amongst the acts featured are: *Husker Du*, *David Johansen* (ex-New York Dolls), *Sonic Youth*, *Cabaret Voltaire* and *Coil*... *Wes McGhee's Thanks For The Chicken!* tour, begun last August to co-incide with the release of his double live album of the same name on TRP Records, but cut short because of the singer's throat infection, recommences in February with some 20 dates around the

Tracking...

country. In the meantime, TRP (28 Gondar Gardens, London NW6 1HG — 01-368 3683) has signed a long-term sales and distribution deal with *Charly Records*.

RAS RECORDS' first single release in the UK is *Conviction Or Fine* by *Black Uhuru*. The band have recently recorded a new album which is being re-mixed in New York by Arthur Baker, and will be released in the UK later this year... Yorkshire band *Hobbies Of Today* have their third single, *In My Mind's Eye*, out on their own *Rune Records* label and

"due to lack of interest from independent distributors" have formed their own distribution company, based at 27 Kelvin Street, Mexborough, South Yorkshire S64 9HB... *The Unholy Trinity*

Sonic Youth.



— otherwise the half of *The Sid Presley Experience* who didn't become *Godfathers* — have their debut disc, a six-track 12-inch called *Rise To The Occasion*, out now on *Communique Records* through *Backs and Cartel*... *Making Waves* has taken over exclusive distribution of the New York jazz label *Gramavision*.

NEW ROSE Records' first release of the year is an album packaged as two 12-inch 45rpm discs, called *Insomnia Theatre* by Canadian band *Psyche*. Imminent releases from the label include a new LP *Sound Hole* from *The Primevals*, plus an album by *The Fugs*. Distribution: *Rough Trade* and the *Cartel*.

BUSINESS FOR SALE

For sale
TWO EXCELLENT RECORD STORES

Anticipated turnover this year £1,000,000.

No time wasters please.

Box No. MW 1386.

CASSETTE DUPLICATION

MAYRON

the one stop audio cassette duplicator and manufacturer

- * CASSETTE DUPLICATION — music, education, religion, language, spoken word, etc.
- * QUALITY SONIC OR SCREW TYPE C-0
- * QUALITY NORESCO BOXES
- * QUALITY BULK AND PANCAKE TAPES

Prompt services. Ask for our price list today!!

MAYRON PTE LTD
101 Defu Lane 10,
Singapore 1953
Telephones: 2847782/2847591
Telex No: IMD R525466

MERCHANDISING

THE PRICE IS RIGHT WITH MISTER TEE!!

Mister Tee Promotions for Button Badges, Crystals, Patches, Studs, Oils, T-shirts and all the latest in rock paraphernalia.

Contact Mister Tee on (0562) 515291 or 68457 today! Mister Tee Promotions, 66 Blackwell Street, Kidderminster.

OFFICE WANTED

WANTED FURNISHED OFFICE

reasonable rent in London area.

Ring Marie
01-903 4753

MERCHANDISING

OFFICIAL TOUR T/SHIRTS

posters, programmes, books etc. from the recent tours including Marillion (85/86), Siouxsie, Ozzy (85/86), Madonna (USA tour), Paul Young, Tina Turner, Dio, Tears for Fears, Sade, Iron Maiden, Motley, Crue, Frankie, plus many others.

Ring Brian Weston on 091-4786369 or write to:

FSM MERCHANDISING
48/50 Wordsworth St.,
Gateshead, Tyne & Wear,
NE8 3HE.

Export enquiries welcome.



THE BEST

Designs — Over 400 Titles
Delivery — Fast Service
Decision — You've Made!!

The largest range of officially licensed pop/rock T shirts in Europe. Leading Trade Suppliers.

Outer Limits
20 Kingly Street London W1
01-439 2306 & 734 4101
Telex: 8951182 Gecom G

STUDIO WANTED

Existing 24 Track Studio want to expand to larger premises.

Central London area.

BOX No MW1387

EQUIPMENT HIRE



Studio Hire

Full range of effects, keyboards and drum computers etc. Phone for a competitive quote.

e.g. Publison IM 80, Linn 9000, Emulator II, Yamaha DX1/TX816/DX5 Rev 1/Rev 7

Phone Paul Tattersall on 01-640 8487, 01-646 3137.

RECORD SHOP for sale WEST MIDLANDS

Records, tapes, CD's, stationery, gifts, toys, etc.

£17,000 + S.A.V. for very quick sale, good lease.

Early retirement forces sale.

Box No. MW 1385

RECORD PRESSING PLANT

Seven inch, twelve inch and picture disk capability.

Semi-automatic presses. Present capacity 50,000 units per week.

Location: North West England. Offers around £50,000.

Box No. MW 1382

STUDIO

THE YARD RECORDING STUDIOS

Due to short notice cancellation of block booking, The Yard have time available in their excellent 24-track facility in West London for up to four weeks at attractive reduced rates.

38 channel Amex + automation, AMS, Lexicon, Bels etc. etc.

Please call 01-571 4591 for details

FAIRLIGHT C.M.I. 'Hands-On' Time

Available by the hour with programmer. SRC provided.

01-794 7908

Hire also available.

BUSINESS MANAGEMENT DIRECTORY

LEGAL SERVICES

TEACHER STERN SELBY Solicitors

Music work of all types, viz: production agreements — distribution agreements — artist recording agreements — producer agreements — management/agency agreements

Modern word processors

Phone 01-242 3191 (ref. RAS) or telex 268313 Tersit G

Barry & Co.

Solicitors

BAY TERRACE, PEVENSEY BAY, Nr. EASTBOURNE, EAST SUSSEX BN24 6EE
Telephone Eastbourne (0323) 766370/768382/768855

Most types of legal work undertaken

Contact reference DJSB — John Barry

ACCOUNTANTS

F M L

accountants and financial advisers to the music industry

everything from basic manual or computerised book-keeping through to royalty audits and international tax planning

CONTACT: NORMAN LAWRENCE AT MIDEM:
GRAY D'ALBION (93) 48 54 54

Financial Management Limited

35 Britannia Row, London N1 8QH, UK.

Tel: (01) 226 3377, (01) 359 0579. Telex: 268279 'Britro G'.

accounting, book-keeping, financial advice, administrative services, VAT returns, payroll and PAYE administration, taxation services, tour accounting, royalty accounting, royalty audits, company secretarial services, annual accounts.

BUSINESS SERVICES

Comins & Co

Chartered Accountants and Business Counsellors
22 St. Andrew Street, London EC4A 3AN
Telephone: 01-353 5691

Specialists in music and entertainment industries. International financial and business management. Book-keeping + VAT etc. and all aspects of taxation. Please contact Roy Smith, Paul Bouquet or Jon Askew.



guy rippon & partners accountants

ACCOUNTANTS TO THE MUSIC INDUSTRY
TEL: 01-788 8844 5 TOKEN YARD
TELEX: 8813271 PUTNEY HIGH STREET
Contact: Guy Rippon MA, FCCA, AIB LONDON SW15 1SR

HARKNESS STONE & SEMMENS SOLICITORS

48 Chandos Place, Covent Garden, London WC2

Solicitors to the Music Business.
Phone David Semmens on 01-240 7067

macpherson associates

122-126 Kilburn High Road, London NW6 4HY, England.
Telephone: 01-624 0672 — Telex: 264987 LYBNE G
Also at: Cloud House, Downs Road, Studdal, Dover, Kent CT15 5DB, England
Representation for: Topper Heaton, Henry McCulloagh, The Thoughts, Bobby Tench, Concert Promotion and live entertainment.
Andrew MacPherson is at the Hotel Mimosas, Cannes from 26th-28th January. Enquiries welcome.



GEORGE HAY & COMPANY ACCOUNTANTS

170 High Road East Finchley London N2 9AS
Phone Melvyn Singer on 01-444 4136

83 Cambridge Street Pimlico London SW1 4PS
Phone Norman Christy on 01-630 0582

Specialising in the Music Industry

TO ADVERTISE IN MUSIC WEEK BUSINESS MANAGEMENT DIRECTORY PLEASE PHONE CATHY OR JANE ON

01-387 6611

MARKETPLACE

DISCS



Looking for an extra line with no outlay?

If you are located in the shaded area, write or ring Anthony or Jack Lewis for details of our Oldie Records Racking Services, where we leave a selection of Oldie singles at your premises on sale or return. Further areas will come on stream in due course.

OLDIES UNLIMITED (Dept Y)

Dukes Way, St Georges, TELFORD, Shrops TF2 9NQ
Tel: TELFORD (0952) 616911



bullet records ltd

Unit 9, Power Station Road, Rugeley, Staffs WS15 2HS.
Telephone: Rugeley (08894) 76316

No. 1 FOR EEC CHART ALBUMS & CASSETTES

Phone now for your copy of our latest weekly catalogue, listing chart and best selling back catalogue at bargain prices.

WHY PAY MORE! WE ARE CHEAPER!

Midland Record Company

Chase Road, Brownhills, West Midlands WS8 6JT. 0543 378222

Telex 338212 Chacom G Code Recass
WHOLESALE/IMPORT/EXPORT OF RECORDS AND CASSETTES

Budget/deletions/overstocks/computer software etc.

Cash always available for purchases.

All exporters contact:

John Skidmore.

Please telex or write for full information or catalogue.

CHEAP! CHEAP! CHEAP!

We Undersell All Importers

See For Yourself

Send For Our Lists

TO-DAY

GLOBAL RECORD SALES

3 Chepstow St.

Manchester

(061-236 5369)

EQUIPMENT FOR SALE

EMI/ARJAY RECORD SHOP FITTINGS

Two 5 x 3 tier double-sided LP browsers £40 each
One 5 x 3 tier single-sided LP browser £30
Three 3 1/4 x 3 tier single-sided LP browsers £25 each
One 2 1/2 x 3 tier single-sided LP browser £20
Two 5 x 10 shell cassette displays (free-standing) £25 each
One 3 1/4 x 10 shell cassette display (wall-mounting) £15
One 5 x counter (with LP storage) £25
Two 2 1/2 counters (with LP storage) £15 each
Two 7 x 2 1/4 LP storage (1100 units each) £40 each
Two 7 x 2 1/4 7 x single storage £25 each
One NCR cash register £50
Four 8 x Concord lighting tracks & 10 spotlights £30
One record & tapes perspex fascia sign £20
One projecting sign (perspex panels only) £15
£550 the lot (separately)
Tel: 01-977 0348 or 01-958 2171

EQUIPMENT

DIVIDER CARDS THAT SELL!



MOVE MORE MERCHANDISE with pressure-sensitive vinyl strips • that cover up old titles • are highly visible and easily applied •

FOR FREE SAMPLES CALL OR WRITE

GLOBAL RECORD SALES
3 CHEPSTOW STREET
MANCHESTER
Tel. 061-236-5368/9

APPOINTMENTS

MAJOR ENTERTAINMENT ORIENTATED COMPANY

Involved extensively within the record and video business requires a

NATIONAL KEY ACCOUNTS SALES EXECUTIVE

Exciting position with great prospects, for self motivated applicant.

Top salary and car available.

Apply Box No. MW 1381

MAN/GIRL FRIDAY

A fast-growing classical distribution company needs a young, energetic, outgoing, literate, numerate person with an enormous capacity for learning.

Experience in general office procedures and a sound musical knowledge are important.

Please write with cv and target salary to:
The General Manager, D Sharp, Unit 2, Orpington Trading Estate, Orpington, Kent BR5 3SR

EQUIPMENT

POSTING RECORDS?

WILTON OF LONDON

- * Envelopes and cardboard boxes to post LPs, singles and cassettes
- * Postal tubes and jiffy bags

COMPETITIVE PRICES AND QUICK DELIVERY

Contact: Kristina 01-341 7070 (6 lines)
Stanhope House, 4/8 Highgate High Street, London N6 5JL

PROTECTIT

QUALITY CLEAR PVC RECORD ALBUM COVERS

AT COMPETITIVE PRICES

Made to suit 12" L.P., 7" E.P. & Double Albums in 500 gauge, glass clear, flexible PVC for hader Wearing. 12" L.P. Covers also available in 600 & 800 gauge PVC and 400 gauge high density polythene.

VIDEO CASSETTE LIBRARY CASES

Tri-format video cassette library cases available to accommodate VHS, Betamax, and V-2000 cassette formats in a variety of colours plus standard black.

For further details, prices and samples please apply to: —
PANMER LIMITED, Unit 12, Woodside Place, Woodside Avenue, Alperton, Middlesex HA0 1UW. Tel: 01-903 7733.

ADVERTISING BAGS & CARRIERS

AIRBORNE

the Specialists

Bealrice Rd, Leicester
0533-536136

BROWSER DIVIDERS

For LPs and Singles in Plastic and Fibre board - also DISPLAY TITLES

FREE SAMPLES FROM
01-640 74078

SOUNDS

ADVERTISEMENT REPRESENTATIVE

SOUNDS, the UK's leading rock music weekly, is looking for an experienced Advertisement Representative to handle clients and agencies at all levels.

This is a key appointment demanding great enthusiasm, a strong commitment, a proven track record and an interest in contemporary music and youth lifestyle.

The position offers an excellent salary, commission and a car together with the usual benefits of a major publishing company.

Applications with CV to:

Jon Newey
Advertisement Manager
SOUNDS
Spotlight Publications Ltd
Greater London House, Hampstead Road
London NW1 7QZ

CAN YOU BREAK RECORDS SELLING CASSETTES?

James Yorke, the leading manufacturer of cassette tape and cassettes in the UK, is now seeking to expand its professional sales force. Experience of selling to High Street multiple chains and the music industry would be useful. Location flexible.



Please submit CVs to Ben Morris, Sales Manager, James Yorke Limited, Yorke House, Corpus Street, Cheltenham, Gloucestershire, GL52 6XH.

JACOBS STUDIOS

seek

A HEAD OF MAINTENANCE

Accommodation/car plus top salary. Also part-time maintenance staff required.

Contact Julia Rowlandson or Bryony Headley on (0252) 7124846 or 723518.

APPOINTMENTS WANTED

ENGINEER/PRODUCER

with limited capital seeks situation with 8/16 track recording studio or person with suitable premises. London area.

Replies to Box No. MW 1383.

ANNOUNCEMENT

BRIGHTON RECORDS FAIR
BRIGHTON CENTRE
Sunday 2nd February

Admission
50p — 1pm-5pm
(£1.50 11am-1pm)

Everything for the record collection.
Records, badges, posters, videos, cassettes etc.

EQUIPMENT FOR SALE

RECORD RACKS for sale

All hand finished in white laminate. Cost £350 each. Almost new £150 each.
Phone
Walton on Thames (0932) 231011

APPOINTMENTS

OPPORTUNITIES AT PATHFINDERS in Music and Film

PA/SEC - Music Manager	£9,500
Sec - International Film Man.	£9,000
General Asst (some Accounts)	
- Film Studio	£9,000
Sec - TV Network (Sales)	£8,700
Sec - Film Producers	£8,500
Sec - Video Chief	£8,500
PA/Sec - International Chief	£8,500
Sec - International Video	£8,000
Bookkeeper - Music Managers	
	£8,000
PA/Sec - Films	£7,500
Trainee Production Asst	
- Audio Studio	£7,500
Sec - Music Publishers	£7,000
Sec - TV Producers	£8,000
Recep - Audio/Visual Studio	£7,500
Recep - Video	£6,500 +

TEMPS

A huge selection of assignments in TV, Films, Music, Advertising etc. Call Kim or Kate on 01-629 3132 and become a Pathfinders Temp - you'll love it!

Pathfinders PERSONNEL SERVICES LTD.
 32 MADDOX STREET, W1
 TEL: 629 3132
 London's Leading Recruitment Specialists to the Communications and Entertainment Industries since 1969



THE ZOMBA GROUP OF COMPANIES

ASSISTANT TO PUBLISHING COPYRIGHT MANAGER

required for this busy, compact NW10 based company. Ability to work on own initiative, accurate typing and knowledge of publishing copyright/registration essential. Salary negotiable.

Please apply in writing to Ms. G. Whelan
ZOMBA MUSIC PUBLISHERS LTD.,
 165, Willesden High Road, London NW10.

SOUND ENGINEER

needed for

RECORDING STUDIO IN USA

Work with rock band on upcoming album. Full time, long term position in Texas suburb. Excellent salary and full benefits. Relocation expenses paid. Send work history and sample tapes to: Allan Smith, 73 Copthorne Road, Croyley Green, Rickmansworth, Herts.

MANAGEMENT WANTED

Ex-Thompson Twin and female partner seek

PROFESSIONAL MANAGER

Contact Michael White
 0865-249856 (weekdays)
 0865 715297 (evenings and weekends)

APPOINTMENTS WANTED

Talented & hardworking professional with good A&R track record seeks position with publishing/record company.

Box No. MW 1384

SALES REPRESENTATIVE

An exciting opportunity to join the most professional field force in the record business

If you are part of a Sales and Promotion team, are considered to be one of the best and have flair and talent, you now have the opportunity to apply not only for a position in the WEA Sales Promotion team, but to apply for the most prestigious area in that team.

London's West End

You will need to be dedicated, very hard working and able to communicate with people at all levels in what is the most competitive area in record retailing.

You will need a good music knowledge as you will be selling and promoting such diverse acts as

**AHA & Z.Z. TOP
 MADONNA & THE JESUS AND MARY CHAIN**

**ELAINE PAIGE & PRINCE
 MADONNA & THE JESUS AND MARY CHAIN**

and you will need to be able to gain the most for these acts and others like them both in selling and merchandising.

In return we offer a generous five figure salary, plus an attractive range of benefits which include a company car, lunch allowance, out of pocket expenses, five weeks holiday, pension scheme and free life assurance.

Think you can measure up to our standards? Then write immediately with details of age, career to date and current salary to The Personnel Department, WEA Records Ltd, Alperton Lane, Wembley, Middx. HA0 1FJ.



WANTED

INTERNATIONAL/MEDIA A&R CO-ORDINATOR

An established recording company with ambitious plans for international expansions require an exceptional person for a demanding and highly specialised position.

The person we are seeking will boast a proven track record with top international acts. They will also be able to produce clear evidence of top line contacts at all levels of media, particularly the American and Australian markets, as well as boasting of crucial A&R decision making in the recruitment and development of acts at the very highest levels.

This highly specialised senior appointment is not for an aspiring genius anxious for the chance to prove it. You already have, and the salary package will reflect this.

Unless you're the best, don't waste our time or yours.

Reply To
 Box Number MW 1376

MCA MUSIC LTD.

Require a person to work in our copyright department with a minimum of 2-3 years previous experience in a copyright department of a music publisher.

Applicants must have a good basic knowledge of copyright and be able to work on a copyright database and royalty computer.

Excellent typing ability is also required. Salary negotiable.

Please 'phone Mark Fiori on 01-629 7211.



EXCITING CAREERS IN RECORD STORE MANAGEMENT

STORE MANAGERS

With the experience and energy to run a busy record store, to motivate staff and produce profits.

ASSISTANT MANAGERS

To support managers and possess the drive and enthusiasm to achieve rapid promotion.

We are continuing our expansion programme and need the above personnel for our new stores opening throughout The Midlands, South Wales and The South West of England.

Applications in writing please, giving full details of career to date to:

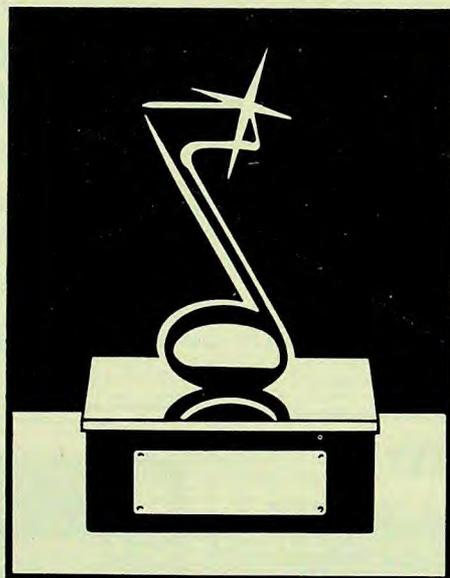
**T McAulisse
 Music Market
 Head Office
 North Bar
 Banbury, Oxon
 OX16 0TD.**

All applications will be treated in strictest confidence.



ANNOUNCING

== THE ==
MUSIC
WEEK
AWARDS



== 1985 ==

CONTACT LISE BARRY AT MUSIC WEEK FOR
TABLE RESERVATION FORMS ON 01-387 6611

TAKING PLACE AT
THE DORCHESTER
WEDNESDAY
19 FEBRUARY 1986

MUSIC WEEK

GREATER LONDON HOUSE, HAMPSTEAD ROAD
LONDON NW1 7QZ