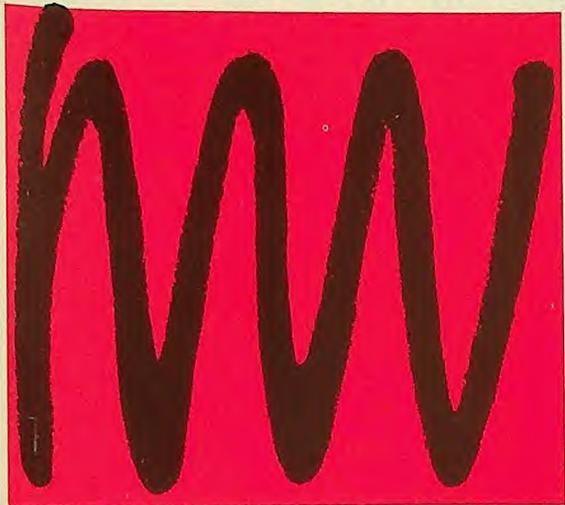
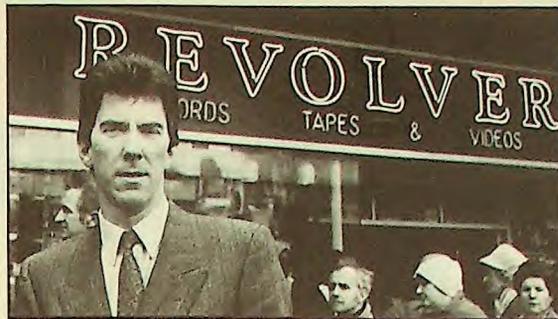


MUSIC WEEK



£1.50 U.S.\$5

ISSN 0265-1548



IAN DUFFELL outside Revolver's Birmingham store, one of the chain's 12 shops.

'Watershed' indie sale

RECORD RETAILING hit a watershed with last week's sale of the 12-shop Revolver group to HMV, reckons HMV managing director Ian Duffell, who warns: "The industry will never be the same again."

Duffell is convinced that only shops backed by the marketing power of a large organisation are going to survive in the increasingly competitive music market. He

argues, though, that the expanding chains are going to be a good thing for record retailing as a whole.

HMV paid £2.7m for Midlands-based Revolver, one of the UK's last independent chains. Revolver owner Roger Beaumont has relinquished all links with the group although he will stay on as a consultant for three months.

Duffell says that Revolver's name and format will remain and there will be no change of style even where, as in Nottingham, HMV and Revolver shops face each other across a street. He said he could not guarantee that there would be no job losses as some rationalisation would have to take place, but he hoped redundancies would be kept to a minimum.

The HMV chief regards the acquisition as the most significant single event in the company's history and reckons that stores based on distinct formats will take the place of the "rough and ready" shops of the past. Duffell explains his vision of the retailing future in the Retailing section of next week's issue.

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NARM sets out to unite UK dealers

THE AMERICAN record retailers' association, NARM, is looking to set up a UK affiliate to unite dealers here and give them their first effective voice in years.

The initial moves were made when the organisation held its first board meeting in London during January and since then several UK chains have expressed a cautious interest in joining.

Speaking from NARM's offices in Washington, executive vice-president Mickey Granberg says: "What we need is to get together with the heads of all the major companies in retailing and establish whether people feel there is a real need for an association."

"The main advantage of an association is that people have an opportunity to communicate and exchange ideas."

"They can discuss their mutual problems with one another and, hopefully, come to some sort of

solution. They may also agree to exchanging information with the aim of regulating the business."

In the US, NARM runs seminars specifically aimed at helping smaller dealers and there is a feeling in the UK that the time has never been more appropriate to establish an organisation to assist the indie retailers.

NARM hopes to hold another board meeting in London during the summer and that will probably be the rallying point for interested companies.

Wham! to go solo

ONE MORE Wham! single and one solo single are planned by George Michael before the official split of the chart-topping duo in three months time. After that Michael plans to take a considerable amount of time off to write and record a solo album for release in 1987.

Partner Andrew Ridgeley will continue to be managed by Nomis, the company set up by Simon Napier-Bell and Jazz Summers, and after a season of motor racing in France, he plans to embark on a movie career with a film to be shot in Hollywood.

Woolworth denies RM buy out

RUMOURS THAT EMI has sold its shares in Record Merchandisers as a preliminary to RM being bought by its main customer, Woolworths, have been denied by all three companies involved.

EMI says categorically that its shares have not been sold, and RM managing director Hasan Akhtar calls it "pure speculation", while Woolworths chief record buyer Paddy Toomey comments: "I think I would know about it if it was hap-

pening. These rumours are emanating from the fact that we are reviewing our entire record operation."

"I don't know what our consultants are discussing because I haven't seen their report yet, but we have been looking into direct supply for years."

RM is jointly owned by PolyGram and EMI and is currently chaired by the UK head of PolyGram, Maurice Oberstein.

Sales figures still up

THE LAST quarter of 1985 confirmed earlier trends and optimism for the general state of the music market, according to BPI statistics for trade deliveries over that period. Cassettes and compact discs maintained their strength, and singles and LPs also contributed to total turnover.

Over the year, 55.4m cassette deliveries were recorded, an increase of 22.3 per cent compared with 1984, with average prices only 1 per cent up, giving a total value of £128.4m or 23.5 per cent better than the previous year.

The BPI states that contraction in the singles market of 4 per cent or

3.2m units "simply reflects the extraordinary performance of the Band Aid record a year ago". Volume was 73.8m units, and value increased by 4 per cent to £82.1m. The ratio of 7-inch/12-inch sales over 1985 seems to have altered very little. LPs were "resilient", 2 per cent down at 53m units with receipts of £145.4m (3 per cent increase).

The value of trade deliveries was 13.2 per cent up at £156.5m compared with £138.3m for October-December 1984. Cassettes were 5m units ahead, and have bypassed LP deliveries in the "comparatively light third quarter".

STRANGE CRUISE

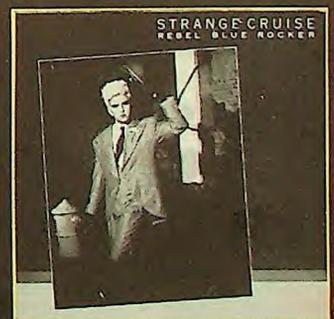
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Subscription rates: UK £45. Eire £1rsh57. Europe \$198. Middle East, North Africa \$143. US, S America, Canada, India, Pakistan \$168. Australia, Far East, Japan \$190.

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

TV campaign for EMI hymns album

EMI IS mounting a television advertising campaign in support of The Hymns Album, a collection of 18 hymns performed by the Huddersfield Choral Society.

The promotion begins on Wednesday (5) in the Yorkshire, Harlech and Granada regions with time being bought on ITV and Channel Four.

The album will also be backed by press advertising and point-of-sale material.

An hour-long television special on the Huddersfield Choral Society has been recorded by Yorkshire Television and will be networked on ITV on Easter Sunday. The show marks the society's 150th anniversary, celebrations for which also include a performance in the Royal Festival Hall on March 10 in the presence of the Prince and Princess of Wales.

The Hymns Album was recorded in Huddersfield Town Hall.

Peel sessions licensed for 12" single releases

SESSIONS FROM John Peel's influential Radio One show are to be released as 12-inch singles by Strange Fruit Records which has licensed the material from BBC Enterprises.

Strange Fruit, launched by industry veteran Clive Selwood, a former colleague of Peel's at Dandelion Records, is planning an initial batch of four releases. Each record will appear in a sleeve carrying notes and recording details and will have a recommended retail price of less than £3.

Peel is to be consulted on each

release, all of which will bear his stamp of approval, and regular, monthly issues are planned for what Selwood hopes will become an unofficial archive of bands on such a broad basis as T Rex, Siouxsie & the Banshees, The Smiths, Jethro Tull — and a few who didn't make it.

As a reflection of Peel's acknowledged "A&R man to the nation" function, Selwood is offering acts currently emerging on Peel's show a "no-strings" release "to give them a better shot at a contract with a major company".



THE KING of Oxford Street? Elvis Costello mounted the throne in the window of Virgin's flagship Megastore to promote his King Of America album.

Zappa albums for EMI reissue

EMI RECORDS is re-releasing several albums by Frank Zappa as part of a campaign, Zappa — The Collection, which will include press advertising and in-store posters. All the albums in the promotion have been digitally re-mastered by Zappa himself and are available on LP and XDR cassette. First five titles available are Sheik Yerbouti, Tinsel Town Rebellion, You Are What You Is, Ship Arriving Too Late To Save A Drowning Witch and The Man From Utopia, and there is also a new Zappa album, Frank Zappa Meets The Mothers Of Prevention.

Ad backing for Browne product

WEA IS backing the release of Jackson Browne's new single and album with a music press and national newspaper and magazine advertising campaign.

In-store material will also be available and will include a Statue of Liberty cut-out display for counters and windows. A competition for customers is also to be run, with the winners receiving a trip to New York.

The single, For America, will be available as a Statue of Liberty-shape picture disc.

Metal bands on Soundtrack

HEAVY METAL Worldwide is releasing the soundtrack to Creepers, Dario Argento's horror film due to make its debut in the UK this month. The album features contributions by Iron Maiden and Motorhead.

Jive's Jewel out

THE SOUNDTRACK of The Jewel In The Nile, which features Billy Ocean's When The Going Gets Tough, The Tough Get Going, is being released by Jive to coincide with the film's UK opening in April.

● GARY MORRIS, who is to appear in Dynasty II: The Colbys on March 23, releases a greatest hits album on WEA as his UK debut on Monday (3).

Blind Faith CD plus extra tracks

BLIND FAITH, the eponymous album from the band featuring Eric Clapton, Stevie Winwood, Ginger Baker and Rick Grech, is being released on CD by Polydor. It will include two previously unreleased tracks, Exchange And Mart and Spending All My Days.

Teaser promo for King Kurt

A TEASER ad campaign in the rock press is being launched by Stiff in support of King Kurt's Big Cock album, based around the slogan "Never mind the bollocks, here's King Kurt's Big Cock".

Two versions of the album sleeve, one highlighting the title and the other more subdued, will be available. The band are currently on a nationwide tour and PA promotion.

Temptations — single due

A TEMPTATIONS single is to be released by Motown Records to coincide with the band's UK tour which begins on April 16.

WEA Prime Cuts

WEA's FIFTH batch of Prime Cuts mid-price albums, all dealer-priced at £2.12, is being backed by in-store videos, sampler albums, posters and leaflets. Twenty LPs are included and feature artists ranging from ZZ Top to Talking Heads.

Bowie Beginners

VIRGIN RELEASES the title song from the film Absolute Beginners on Monday (3). The single has been written and is performed by David Bowie.

Also set for special promotion through association with a film is the first single I Do What I Do from Duran Duran's John Taylor, an arrangement of which appears in the movie 9½ Weeks, starring Mickey Rourke and Kim Basinger.

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Promos recouping only 5 per cent of 10m spend

RECORD COMPANIES are still recouping only five per cent of the estimated £10m they spend each year on music promos, according to figures compiled by the Association Of Independent Producers. The AIP says that over 500 promos were made in the UK last year, with budgets ranging between £8,000 and £175,000, and at an average cost of £20,000. But

despite growing opportunities for exploitation of clips — TV, cable, satellite, video jukeboxes, compilations, cinema shorts — the record industry will still be lucky to make back more than a twentieth of its outlay.

The sales market for long-form music videos scarcely paints a brighter picture, with the AIP predicting that a sector currently worth less than a tenth the revenue from singles, will continue to grow slowly and not even match the sales of albums before the mid-Nineties.

The future remains a minefield, with the debate still raging over whether promo clips represent free programming for television or free advertising for record companies.

"If they are promotional tools for the record companies the fact that they return only five per cent of production costs is irrelevant," says AIP's Sally Davies. "Companies producing a commercial and buying space on television are not seeking a return on the production cost of the commercial, they are looking for profit derived from the sale of records as records."

According to AIP, of the major European countries only television networks in the UK, Spain and Portugal now broadcast promos without paying some sort of tariff.



NEW SALES directors have been appointed at WEA and A&M. At WEA, Jeff Beard (above) has been promoted from general manager of sales promotion to the post after 15 years with the company. He has also been national account manager.

At A&M, Alan Firth moves up from head of sales. Also in the sales department, Kathy Hill is promoted to strike force manager from southern area supervisor.

Virgin Aussie staff in mass resignation

SYDNEY: THE entire staff of 11 at Virgin Records Australia has resigned in the wake of the resignation of managing director Moira Bennett. This followed the announcement that expatriate Australian Laurie Dunn, head of Statik Records in the UK, is returning here to take over the Virgin operation, writes Gail Cork.

Virgin was launched here in June 1983, and Bennett's resignation has puzzled the Australian music industry. Virgin has scored well with local artists Do Re Mi, Beargarden and Samurai Trash, and recently made number one in the chart with Feargal Sharkey's A Good Heart.

Virgin Records UK managing director Simon Draper says that Bennett was told at the time of her appointment that eventually a supremo for Virgin's operations in Australia would be appointed. He confirms that Laurie Dunn has been named for this post.

"Moira Bennett has not been required to resign," says Draper, "and we hope that she will stay."

COMPACT disc DIGITAL AUDIO

- 1 1 BROTHERS IN ARMS, Dire Straits *Verigo/Phonogram*
- 2 6 NO JACKET REQUIRED, Phil Collins *Virgin*
- 3 3 BE YOURSELF TONIGHT, Eurythmics *RCA*
- 4 2 WHITNEY HOUSTON, Whitney Houston *Arista*
- 5 10 HOUNDS OF LOVE, Kate Bush *EMI*
- 6 13 HUNTING HIGH AND LOW, a-ha *Warner Brothers*
- 7 7 WORLD MACHINE, Level 42 *Polydor*
- 8 8 THE DREAM OF THE BLUE TURTLES, Sting *A&M*
- 9 4 ISLAND LIFE, Grace Jones *Island*
- 10 14 THE BROADWAY ALBUM, Barbra Streisand *CBS*
- 11 5 PROMISE, Sade *Epic*
- 12 — ROCK A LITTLE, Stevie Nicks *Parlophone*
- 13 17 SONGS FROM THE BIG CHAIR, Tears For Fears *Mercury/Phonogram*
- 14 9 ONCE UPON A TIME, Simple Minds *Virgin*
- 15 — LIKE A VIRGIN, Madonna *Sire*
- 16 11 LOVE OVER GOLD, Dire Straits *Verigo/Phonogram*
- 17 — DIAMOND LIFE, Sade *Epic*
- 18 — UNFORGETTABLE FIRE, U2 *Island*
- 19 15 FEARGAL SHARKEY, Feargal Sharkey *Virgin*
- 20 18 FINE YOUNG CANNIBALS, Fine Young Cannibals *London*

Compiled by Music Week Research

C4 black music show

A NEW weekly black music show is to be launched by Channel Four on March 27. Called The Mix, the 30-minute programme will be broadcast on Thursdays at 8.30. An initial series of 12 is planned.

Groves joins PolyGram

IAN GROVES, formerly with EMI, Epic, RCA and Magnet, has been appointed as commercial director at PolyGram Record Operations.

Hardcastle, Duran, Tears head 1985 Ivor Novello nominations

PAUL HARDCASTLE, Tears For Fears, Duran Duran, Elaine Paige & Barbara Dickson, and Tina Turner are prominent among the final nominations for the 1985 Ivor Novello Awards announced last week. Hardcastle's 19 appears in three categories, and recorded songs by the others each have two nominations.

The full nominations are as follows.

- Best Contemporary Song: 19, recorded by Paul Hardcastle, written by Paul Hardcastle, Mike Oldfield, Bill Couturie & Jonas McCord, Oval Music/Virgin Music; Money For Nothing, Dire Straits, Mark Knopfler & Sting, Virgin Music/Rondor Music/Chariscourt; We Don't Need Another Hero, Tina Turner, Graham Lyle, Terry Britten, Rondor Music/Goodsingle/Myaxe Music, and Running Up That Hill, Kate Bush, Kate Bush, EMI Music Publishing/Kate Bush Music.

- Best Song Musically/Lyrically: Nikita, Elton John, Elton John & Bernie Taupin, Big Pig Music; I Want To Know What Love Is, Foreigner, Mick Jones, Warner Bros Music; Everybody Wants To Rule The World, Tears For Fears, Roland Ozabal, Ian Stanley & Chris Hughes, Virgin Music/10 Music, and I Know Him So Well, Elaine

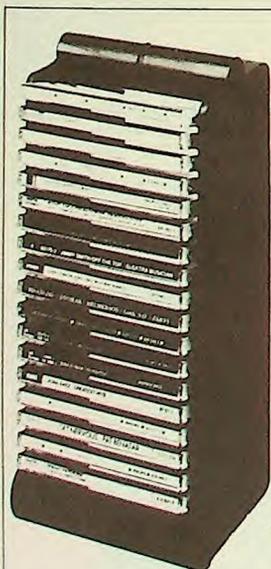
Paige & Barbara Dickson, Tim Rice, Bjorn Ulvaeus & Benny Andersson, Bocu Music.

- Best Theme From A TV/Radio Production: The Last Place On Earth, written by Trevor Jones, published by Island Visual Arts; Edge Of Darkness, Eric Clapton & Michael Kamen, Chappell Music, and EastEnders, Leslie Osborne & Simon May, ATV Music/CBS Songs.

- Best Film Theme/Song: We Don't Need Another Hero, Graham Lyle & Terry Britten, Rondor Music/Goodsingle/Myaxe Music; Hit That Perfect Beat, John Foster, Steve Bronski, & Larry Steinbachek, Bronski Music/William A Bong; and A View To A Kill, Duran Duran & John Barry, CBS Songs.

- Best Selling A Side: I Know Him So Well, Elaine Paige & Barbara Dickson; 19, Paul Hardcastle, and Easy Lover, Phil Collins. International Hit Of The Year: 19, Paul Hardcastle; Shout, Tears For Fears, and A View To A Kill, Duran Duran. These last two categories are decided statistically.

- The Ivor Novello Awards luncheon, organised by BASCA and sponsored by the PRS, takes place on April 7 at London's Grosvenor House Hotel.



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World BRIEFING

NEW YORK: A suit filed early this month by CBS music publishing wing (CBS Catalogue Partnership) accuses CBS/Fox Video — itself a CBS, Inc joint venture with 20th Century-Fox — of violating an agreement to make payments analogous to mechanical royalties, on music contained in home video releases.

CBS Catalogue Partnership contends that the home video industry has now achieved a standard by which to calculate such compensation for music use.

LONDON: EMI Music Europe & International has made two senior appointments within its international chain. Charles Andrews is named Latin American regional director, with responsibility for EMI Music companies in Mexico, Brazil, Argentina, Chile and the recently opened EMI Music Latin office located in Miami. Andrews will be based in Mexico City.

David Snell becomes EMI Music Australia MD with effect from March 17, succeeding Rupert Perry who is returning to Capitol Industries-EMI Inc in Los Angeles. Snell was previously EMI's MD in New Zealand.

NEW YORK: The reopened Apollo Theatre, where such Brits as George Michael, Joe Cocker and Boy George have already walked the boards is making its video facilities available for overseas and TV-syndicated productions.

According to the Apollo's Chuck Sutton, a jazz TV special tailored for Europe has already been produced there, as well as a Brazilian programme for Latin American markets.

A regular programme based on the legendary Amateur Nights and a late-night variety show are also on the drawing board.

Sutton says that when finally completed, the Apollo's TV and Video production facilities will be unrivalled in the US, except for Nashville's Grand Ole Opry.

LISBON: WEA International has formed an affiliate company here which will be headed by Daniel Sousa, a 25-year industry veteran whose previous posts include PolyGram marketing manager, Radio Triunfo general manager and deputy manager of Edisom.

The new company has set a long-term production and distribution agreement with EMI-Valentim de Carvalho.

NEW YORK: Qwest Records has laid off its marketing, promotion and A&R staffers this week, in a move assumed to precede Qwest's merger into distributing label Warner Bros.

The label outlet of Quincy Jones' production company is expected to continue in name as a subsidiary label of Warners. Its roster includes New Order, and Patti Austin.

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Bootleggers' big Sting

THE BPI's Anti-Piracy unit is investigating the case of a cheeky bootlegger who has been offering fans of Sting the chance to obtain a "souvenir live recording" of any of The Police frontman's recent solo concerts at London's Royal Albert Hall.

Before Sting's first night concert had even finished, leaflets were being distributed outside the venue claiming that recordings had been made "of an exceptionally high

standard and direct from the sound system". For £10.50, fans would be sent the show of their own choice on two chrome tapes — and they would feature the entire concert with no songs omitted or cut. Cheques or postal orders were to be sent to an address little more than a stone's throw from the Royal Albert Hall.

Among those who were handed the "Sting In Concert" leaflets were alarmed A&M Records executives to whom Sting and of course The Police are contracted, and *Music Week's* Chris White who was reviewing the event. White sent postal orders and three weeks later two poor-quality tapes with handwritten inlay cards arrived recorded delivery.

"We've obviously been making investigations into these illicit recordings and I can confirm that they were not taken from the sound system," says A&M's commercial director Tony Clark. "The promoter, Harvey Goldsmith, made sure that it was checked every night, and there's no way the recordings could have been fed off the system. Unfortunately there was nothing that we could do about the people distributing the leaflets since they weren't committing a crime. What does seem certain is that the recordings were made by someone sitting in the auditorium."

The investigation was handed over to the BPI's anti-piracy unit, and spokesman Derek Varnalls said that enquiries were continuing.

Pinnacle turnover up by 150 per cent

PINNACLE RECORDS' winter sales conference opened on a note of high optimism last week with the news from chairman Steve Mason that turnover in both January and February this year was up almost 150 per cent on the same period last year.

Revealing the increased turnover, Mason said: "The whole music industry is looking to us, and what we have managed to do in the last 12 months. These figures are indicative of what we have achieved, and 1986 will be our year to consolidate on this success. At Pinnacle we try to make everyone feel part of the business, and the small new label is every bit as important to us as the larger more established ones."

● A report on product presented will appear next week.



JAMIESON AND Harris: minding their Ps and Ds.

Management moves at Hayes

A RESTRUCTURING of management at EMI's much-criticised manufacturing and distribution plant at Hayes is the latest step towards the improvement of service demanded by Peter Jamieson.

The EMI Records MD warned in September that his company might take its manufacturing contract from Hayes if things did not get better, but this week he said: "That statement was made at a pretty low point in the reorganisation of the distribution centre when the improvements we were making were interfering too much with the day-to-day business."

Jamieson says that he intends to

have the overall re-organisation complete by April and adds: "EMI Records, as a customer of EMI MADS, is extremely happy with the service it is receiving."

The new management structure is aimed at making the company more accessible to its customers and at streamlining procedures. MD Ted Harris remains in overall control with deputy MD John Simmons now also assuming the title of director of operations. Director of business development Kerry Humphries will be responsible for ensuring good contact between customers and the P&D operation.

MUSICAL

Chairs

EMI Records has appointed Malcolm Hill as general manager of the Capitol/EMI America/Manhattan labels. He is replaced as head of promotion, EMI label, by Doug Kean. Taking over from Kean as head of promotion, Parlophone label, is Steve Hayes. Jane Evans is promoted to senior product manager for Capitol/EMI America/Manhattan... Two appointments in Island's A&R department: Bernie Griffiths from Polydor and Saul Galpern from Elektra... Gerard Farnham has left WEA A&R to join Polydor as A&R manager... Graham Carpenter, formerly with Rondor Music, has joined WEA's A&R department... Erica Echenberg has left Keith Altham Publicity and has been appointed music sector account executive at Lynne Franks PR.

Creatures credit

IN LAST week's Music Week Awards supplement (page 8), the sleeve design of the Top Music Week Advertisement Award (mono) winner, Little Creatures by Talking Heads, was inadvertently credited to The Artful Dodgers. The latter's Keith Peacock designed the advertisement, and the sleeve was designed by M&Co, New York.

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Massive Streetsounds ad spend to expand sales base

Streetsounds has announced details of the company's biggest ever advertising campaign, under the banner 'Rock The House'. The campaign, in support of the 'StreetSounds 16', 'Electro/Hip Hop 11' and 'Artists 4' albums - plus the 'Streetsounds Picture Box' dance music video collections - includes TV, Press and Radio promotion.

Explaining the decision to mount "the biggest and most exciting advertising campaign StreetSounds has ever undertaken", MD Morgan Khan stressed the label's commit-

ment to expand its sales base beyond the established hardcore specialist market...

"We've been monitoring the effectiveness of TV advertising since 'StreetSounds 12'," observed Khan, "and we know that the right sort of advertising, slotted in relevant youth orientated programming, substantially increases our sales beyond the loyal hardcore audience.

"We're now going to maximise on that fact by dramatically increasing our TV ad spend, so that on 'StreetSounds 16', 'Electro/Hip Hop 11', 'Artists 4' and 'Street-

Sounds Picture Box' we'll be spending as much on TV alone as we previously spent on TV, Press and Radio combined.

"At the same time, our Press spend, both trade and consumer, is being substantially increased and for the first time will incorporate page ads in titles like Smash Hits and The Face alongside Record Mirror, Street Scene and Echoes.

"We calculate this campaign will increase our sales base by some 35%, giving us sales at unprecedented levels and taking us into a whole new area of success."

Full details of the 'Rock The House' campaign - plus a breakdown of supporting In Store promotional activity - will appear in a full colour, double page spread ad in next week's Music Week (cover date March 8).

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01-648 7000 (x214) or 01-640 3344

NEW ALBUMS

STREET SOUNDS HIP/HOP ELECTRO II LP-ELCST II	CASS-ZCEL2 II	7th March 1986
STREET SOUNDS EDITION 16 LP-STSD 16	CASS-ZCST5 16	14th March 1986
STREET SOUNDS THE ARTISTS 4 LP-ARTIS 4	CASS-ZCART 4	14th March 1986
STREET SOUNDS GOTTA GO GO LP-SSGO 1	CASS-ZCGO 1	21st March 1986
STREET SOUNDS EUROBEAT LP-HINRG 18	CASS-ZCNRG 18	21st March 1986
STREET SOUNDS P-FUNK LP-PFUNK 1	CASS-ZCFNK 1	28th March 1986
STREET SOUNDS JAZZ JUICE 2 LP-SOUND 2	CASS-ZCSND 2	28th March 1986
STREET SOUNDS CLUB TRAX LP - MUSIC - 3	CASS-ZCMUS3	4th April 1986

MUSIC ON VIDEO

STREET SOUNDS PICTURE BOX VHS-SSPBV 1	BETA-SSPBB 1	28th March 1986
STREET SOUNDS PICTURE BOX VHS-SSHHV 1	BETA-SSHHB 1	4th April 1986
HIP/HOP ELECTRO		

ROCK THE HOUSE

STREET SOUNDS

Vestron gives music video new boost



THE VESTRON team: (from left) Nick Hill, Colin Bayliss and Stephen Moore.

MUSIC VIDEO forms one of three key product areas identified by Vestron in its aggressive new attack on the video market. Plans are

headed by the formation of Vestron Video (UK) Ltd, a new field and tele-sales team which will be pushing the label's expanding

catalogue of music, film and kids titles to the trade as of March 15.

The move is in direct contrast to the conservative climate currently gripping the industry, which has recently seen companies such as Embassy Home Entertainment give up their sales teams as part of general consolidation.

Vestron Video (UK) will be headed by managing director Stephen Moore and sales manager Nick Hill. The sales team, meanwhile, will comprise six regional representatives and two tele-sales operators, as well as a wholesale coordinator.

Moore says the expansion of Vestron's music video catalogue will continue apace, with upwards of eight titles planned for each year. The accent, he says, will be firmly on variety.

March 15 will also bring a change of distribution for Vestron to CBS Records.

The video of the record of the tour of the band

POLYGRAM IS to release the first video from UK supergroup Yes at the end of March. Made with a budget of £980,000, 9012 Live is a 67-minute film of the band's concert in Edmonton, Canada in 1984, and is being simultaneously released with a mini-album, 9012 Live — The Solos (WEA), which highlights the musicianship of each Yes member and has primarily been produced as a marketing tool for the release of the video.

9012 Live features nine tracks, including I've Seen All The Good People and a special 14-minute

version of Starship Trooper. Founder members Jon Anderson, Chris Squire and Tony Kaye are reunited on the laser-lit stage and joined by Trevor Rabin and Alan White.

The video was produced by the band and Tony Dimitrades, and directed by Steven Soderberg.

4,000 A2 specially designed posters are being made available to promote both the video and LP.

9012 Live will carry a dealer price of £13.50 when it is released on March 27. Catalogue number: 041 352/2(VHS)/4(Beta).

MUSIC VIDEO

This week	Last week	Description (tracks)	Timings/Rec.	Retail Price
1	3	TALKING HEADS: Stop Making Sense Live (19 tracks)/1hr 39min/£19.95	Palace/PMI PVC3010M	
2	9	MADONNA: The Virgin Tour Live (10 tracks)/50min/£19.95	WEA Music K.831063	
3	3	ELVIS PRESLEY: Aloha In Hawaii Live (25 songs)/1hr 15min/£19.95	Virgin/PVG VVD 092	
4	4	WHAM!: Wham '85 EP (5 tracks)/19min/£9.99	CBS/Fox 3075.50	
5	7	U2: The Unforgettable Fire Compilation (5 tracks)/51min/£19.99	Island Pictures/Lightning UV2	
6	13	IRON MAIDEN: Live After Death Live (14 tracks)/1hr 30min/£14.95	PMI MVN 99 1024.2	
7	8	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£19.99	PolyGram 040263.2	
8	5	QUEEN: Greatest Hits Compilation (17 tracks)/60min/£4.99	PMI MVP 99 1011.2	
9	11	PAUL McCARTNEY: Rupert & The Frog Song Album (2 tracks)/26min/£9.95	Virgin VYG191	
10	6	QUEEN: Live In Rio Live (16 tracks)/1hr £14.99	PMI MVP 99 1079.2	
11	11	KATE BUSH: The Single File Compilation (12 tracks)/30min/£4.99	PMI MVP 99 1031.2	
12	15	THE DOORS: Dance On Fire Compilation (16 tracks)/1hr 5min/£19.99	CIC VHR 1182	
13	10	U2: Live "Under A Blood Red Sky" Live (12 tracks)/61min/£19.95	Virgin/PVG VVD 045 PVG	
14	12	WHAM!: The Video EP (5 tracks)/21min/£4.99	CBS/Fox 3048.50	
15	19	DURAN DURAN: Arena Music Concept Video (10 tracks)/60min/£14.95	PMI MKP 991029.2	
16	22	MARILLION: Reclad Of The Script Live (5 tracks)/55min/£15.99	PMI MVP 99 1036.2	
17	7	THE STYLE COUNCIL: What We Did The Following Year Compilation (7 tracks)/30min/£4.95	PolyGram 041 322.2	
18	18	PHIL COLLINS: No Jacket Required EP (5 tracks)/30min/£11.95	Virgin/PVG VVC 095	
19	21	GENESIS: Live — The Mama Tour Live (10 tracks)/1hr 42min/£19.95	Virgin/PVG VVD 090	
20	14	FRANK SINATRA: Portrait Of An Album Video Album (10 tracks)/1hr 5min/£19.95	MGM/UA UMV 10648	
21	28	DEPECHE MODE: Some Great Videos Compilation (10 tracks)/46min/£19.99	Virgin/PVG VVD 103	
22	23	TEARS FOR FEARS: Scenes From The Big Chair Documentary (15 tracks)/1hr 30min/£19.95	PolyGram 041 290.2	
23	27	JOHN LENNON: Imagine — The Film Compilation (1hr) £4.99	PMI MVP 99 1101.2	
24	16	MADONNA: The Video EP EP (4 tracks)/18min/£11.95	Warner Music WMS 3	
25	24	TINA TURNER: Private Dancer Tour Live (13 tracks)/58min/£14.99	PMI MVP 99 1085.2	
26	—	HALL & OATES: Live At The Apollo Live (7 tracks)/30min/£10.95	RCA/Columbia KVI 10877	
27	26	NOW, That's What I Call Music Video 6 Compilation (19 tracks)/1hr 17min/£16.99	Virgin/PMI MV NOW 6	
28	20	THE SCORPIONS: World Wide Live Live (11 tracks)/62min/£14.95	PMI MVP 99 1113.2	
29	29	LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr 7min/£19.95	WHV PEV 01389	
30	—	PHIL COLLINS: Live At Perkin's Palace Live (10 tracks)/1hr £14.95	PMI MVP 99 1043.2	

Compiled by Music Week Research © 1986

Reviews

ROBIN GEORGE: dangerous Music. Virgin VVD 100. Running time: 47 minutes. Dealer price: £13.91.

Track listing: Showdown, Shoot On Sight, No News Is Good News, Spy, Hitlist, In The Night, History, Heartline, Dangerous Music, Go Down Fighting, Shout, Don't Turn Away.

Comment: A disappointment on every level. Clever production is rather wasted when a man is trying to deliver blood-and-guts hard rock and the emphasis on pretty boy George's good looks doesn't help him cultivate an air of aggression.

Solid musician though he is, George is not the most out going man in the world and throughout he looks as uncomfortable as he probably feels.

His problems become compounded when the sound and the vision slip out of synchronisation and make him look as though he might be miming.

Sales forecast: Forget it. Better and longer product from this man cannot be far behind. JC-M

WEATHER REPORT: Japan Domino Theory. Hendring. HEN 2 030 D. Running time: 61 minutes. Dealer price: £13.91.

Track listing: D Waltz, Dust (Improvisations), Where The Moon Goes, 8:30, Black Market, Elegant People, Swamp Cabbage, Badia, A Remark You Made, Birdland.

Comment: In occupying a certain grey area between jazz and rock, Weather Report have succeeded in receiving the full backing of both camps. However, this live concert in Tokyo finds the band firmly in the domain of jazz, and quite superb is the playing throughout. But why a video? Visually this remains unexciting, bands such as Weather Report don't really go in for the glamorous approach, and don't really need to. The music is eloquent enough, visuals are redundant. Purely and simply a standard recording of a live concert.

Sales forecast: People who like Weather Report, probably have videos and might buy this, but music aside, they'll learn nothing new. DH

RONNIE HAWKINS: The Hawk In Concert. MMG MMGV 003. Running time: 45 minutes. Dealer price: £13.99.

Distribution: PRT/Spartan. **Track listing:** Crazy Music, Matchbox, Forty Days, What'cha Gonna Do, Dizzy Miss Lizzy, Bo Diddley, Ruby Baby, Wild Little Willie, Whole Lotta Shakin', I've Got My Mojo Working, Johnny B Goode/Roll Over Beethoven, The Weight.

Comment: Wherein Big Ron and his curious looking band rock on down in Arkansas. As something of a minor league rock 'n' roll legend Ronnie Hawkins is content to let his reputation and band do all the hard work, while he sort of supervises things from centre stage. A likeable man, The Hawk brings an affectionate touch of rehashes of rock standards and only falls down on an ironically leaden version of The Band's The Weight.

A live performance of some intimacy, the video works, is well paced and not without a certain retrogressive charm. Firmly American in approach and execution, this does convey the atmosphere and excitement of the original concert.

Sales forecast: Severely limited potential of course, but fans should find it entertaining. DH

GREGORY ISAACS: The Cool Ruler. Palace PVC 3021M. Running time: 58 minutes. Dealer price: £13.91.

Track listing: Includes his best loved songs, Night Nurse, Cool Down The Pace and Number One.

Comment: A good sales pitch is that at one point this performance, at Brixton's Academy, looked as though it could be the last by Isaacs, who was facing a firearms conviction in Jamaica. That wasn't the case, of course, but the situation meant that the Cool Ruler, resplendent in white suit and fedora, was in electric form, the excitement — for once on a live video — reflected in the audience's reaction.

Sales: Much wider than the usual reggae circle, a definite charter for this enduring crossover crooner. DVE

Video actors told agreement close

A THREAT by actors union Equity to black all music videos seems to have been avoided, with members of the Music Film And Video Producers Association (MFVPA) pledged to enter into negotiations with the Equity Council to reach an agreement "very shortly".

Equity organiser Jack Eliot had warned the industry at an AIP pop promo workshop earlier in the month that members of his union would cease working on promo clips unless an agreement was made, offering an ultimatum to the several music video organisations present to ring him the following morning.

This led to an informal meeting between Eliot and chairman of the MFVPA Sidney Lanier, described by Lanier as "very productive". And discussions on ending the current *ad hoc* method of determining conditions for Equity members in music promos are expected to get underway in the near future.

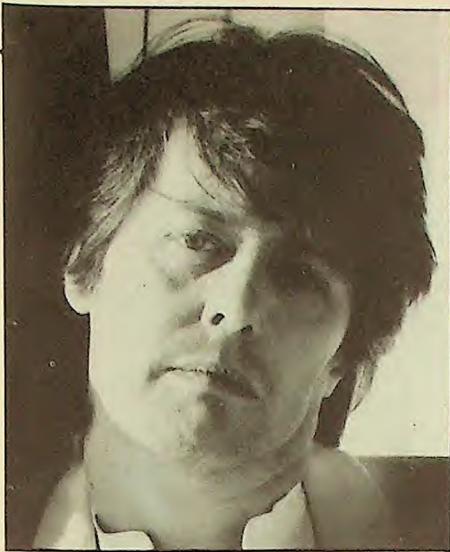
"I can't say what the outcome's going to be," said Lanier. "But at least we're going to talk about it."

Reorganisation for PolyGram

POLYGRAM RECORD Operations is now exclusively responsible for selling the group's music video titles into all record outlets, under a new agreement with the video division which took effect last week. This leaves the PolyGram Video sales force free to concentrate on servicing the specialist video trade, and will say PolyGram provide a more "dynamic and comprehensive sales service to all outlets".



GREGORY ISAACS: crossover crooner

TOM NEWMAN: from the *Bells* to the *Bayou*

NEW AGE music — the trend for 1986, or just the flavour of the month? Chris White talks to those currently championing the latest musical fashion which had such humble beginnings.



WILL ACKERMAN: new age mentor

Windham Hill heralds the brave new age

GUITARIST WILL Ackerman is the man whose label Windham Hill gave birth to the New Age music movement. Back in 1977 he borrowed \$300 from friends to record his own album, *In Search Of The Turtle's Navel*, which he then sold for \$5 a copy. Since then his label has grown up to be a multi-million dollar business and the news that A&M Records has teamed up with hi-fi manufacturer Marantz to launch Windham Hill in the UK indicates the commercial aspirations of a music which has been, perhaps unkindly, described as "musik" in some quarters.

The most remarkable aspect of the success of new age music is that it has so far been virtually achieved by word of mouth — no massive record company promotion campaigns, little media promotion and an almost singular lack of radio airplay. Yet the albums have gone on to sell hundreds of thousands of copies.

Will Ackerman recalls the modest start of his label. "I'd recorded my own album and wanted to have around 100 pressings to sell to friends — I'd no ambitions at all about reaching a wider record-buying public, it never occurred to me there would be wide sales potential. In fact I had to have several hundred albums pressed up because the pressing plant involved had a minimum order, and I did the LP sleeves myself, pasting them by hand."

Ackerman's break came when a friend sent several of the albums to various West Coast Californian radio stations. When he called round the stations soon afterwards, he found that they'd all been playing them. Orders started flowing in

to Ackerman for copies of the record, and it wasn't too long before the major distributors also began to take notice of what was happening.

Windham Hill now releases some dozen albums a year, and A&M has released 12 of the best from the catalogue, along with a sampler, *An Invitation To Windham Hill*. The albums actually came out last November with the characteristic minimum of fuss and promotion. A&M's marketing director Howard Berman admits that it was a deliberate policy to give the label such a low-key launch. "We wanted to take advantage of the pre-Christmas traffic flow through the shops, to create awareness of Windham Hill, while at the same time holding back the launch to later in the new year. The signs have been encouraging — there have been lots of enquiries from the public about the label and its background, what's available and even whether there is a book featuring the photographs seen on the sleeves."

Phase two of the Windham Hill campaign has included a visit to the UK by Ackerman to do radio, press and TV promotion, plus leaflets and in-store posters. There will be selective advertising in audiophile and national newspapers. "We're taking full advantage of the media base created," Berman continues.

Berman's optimism seems well-placed. Dealer reaction so far has been "very positive" and not just from the indie dealers who could be expected to specialise in new age music. Multiples like HMV, Virgin and Our Price have stocked the series and reported considerable consumer interest.

"I think that the secret of Win-

dham Hill's success is to rack it as a label — we're marketing it that way and not as a series of artists, and those dealers who have taken the trouble to give its own generic display are the ones who are getting the best results."

Ackerman himself is pleased with A&M's marketing of his label creation: "They and Geffen were the two labels most interested in the project, and A&M seemed to be the most enlightened of the two."

Nick Austin, managing director of *Beggars Banquet*, is another champion of new age music — his *Coda* label has released the first titles in a series of albums which have been recorded in the UK. He first heard about new age while in the US a couple of years ago and went to the US to investigate this musical phenomenon which was selling in vast quantities, and not just through conventional channels like records shops, but also book and health food shops.

Austin admits that he was cynical about new age, but after travelling the US, he was converted. "New age music is instrumental and broadly speaking covers a wide range of styles and interests, from Eno to Elgar. It's been 'underground' in the US since the Seventies but has started breaking through in the last 18 months."

Coda launched the new Landscape series with an initial five titles including *Bayou Moon* by Tom Newman (of *Tubular Bells* production success), *Tim Cross' Classic Landscape* and *John Themis' Atmospheric Conditions*. The albums are all available in lavish sleeves, featuring naturally enough

landscapes, and Austin is planning to add at least two titles every month.

He welcomes the advent of new age: "It's exciting again, like the punk era — new age has caught the hearts and minds of many of the American record buyers who have been force-fed a diet of disco music, and want an alternative. Some people have described new age as being nothing more than elevator music but they can't deny that the music is selling millions of albums."

Nick Austin feels that new age has the potential to cross-over into the classical music market and compete in the youth market. "It has a very long shelf life, research in the US points to less than two per cent returns there. The music has to be promoted properly however — in-store plays are very important and it helps if dealers rack the product separately. We've got our own racks for this reason."

The US is not the only country to be seduced by new age, — Japan has also proved to be a lucrative market, and a new London based label *Pan East* will be releasing examples of the music from the land of the rising sun. The label is part of the *LOE Group*, an operation which aims to release a regular pattern of singles and albums consisting solely of Japanese acts.

Four new releases by Seigen Ono, Ichiko Hashimoto, Masahide Sakuma and Yoshio Suzuki mark the launch of *Pan East* next month. They will all be available on LP, chrome cassette and compact disc, and the initial promotion campaign is geared towards press features, co-operative advertising, consumer catalogues and in-store posters.

Says John Pearson, who is running *Lae's* London office: "With *Pan East* we're attempting to fill the true category of new age music which is designed and recorded for an older discerning market with music which is either ambient, systems music, neo classical or discerning MOR. All our releases originate in Japan where the MOR market for new age is fully exploited and all *Pan East* releases have been top sellers in Japan. Two in particular, by Seigen and Sakuma, have already appeared on import in small amounts and have sold to this market at a price tag of £16."

Pearson has doubts however about his new age competitors. "The successes of Windham Hill and ECM in the US and Germany were followed by dealer oriented campaigns and cautious consumer response in the UK, and in many cases the misuse of the term new age. The essence of the term is accessibility and we feel that campaigns must be consumer oriented and not dealer oriented."

Making Waves managing director Barry Martin is someone watching the growth in popularity of new age with close interest: the indie distribution company was one of the first to become involved in handling new age product: "in fact before *Making Waves* even started, I can remember buying Windham Hill albums from Will Ackerman when he used to write his own invoices," Martin says. "I've always believed that the market for new age music could be enormous, and it does seem to be coming into its own now, probably because a major company [A&M] has finally got behind it. The media hasn't been too interested until now because the pop press is so much geared towards fashions and trends."

Martin feels that one of the contributory factors to the success of new age is the fact that there is so much pressure in people's lives nowadays. "It's a similar thing to the huge appeal of *Dire Straits'* music. The age group is similar and you could say it appeals to the 'yuppies'."

He finds it ironic that it has taken a major company's involvement in new age to bring it to the attention of a wider market. "When we were bringing in the Windham Hill releases nobody took us seriously because we were an indie, and apart from that catalogue we have also been involved with many other new age releases."

"We handle Peter Van Hooke's (guitarist for Van Morrison) label MMC and there have been a lot of high quality releases through that, including albums by Ian Lynn, Herbie Armstrong, David Defries and 20th Century Blues, and imminent releases from Mitch Dalton (Alison Moyet's guitarist), RMS, Ian Lynn and Rod Argent."

NEW SINGLES

TOP US SINGLES

Rank	Artist	Label
1*	KYRIE , Mr. Mister	RCA
2	HOW WILL I KNOW , Whitney Houston	Arista
3*	SARA , Starship	Grunt
4	LIVING IN AMERICA , James Brown	Scotti Brothers
5	THE SWEETEST TABOO , Sade	Portrait
6	WHEN THE GOING GETS TOUGH . . . , Billy Ocean	Jive
7	LIFE IN A NORTHERN TOWN , Dream Academy	Warner Bros
8*	SILENT RUNNING , Mike & The Mechanics	Atlantic
9*	SECRET LOVERS , Atlantic Starr	A&M
10*	THESE DREAMS , Heart	Capitol
11	A LOVE BIZARRE , Sheila E	Paisley Park
12*	KING FOR A DAY , Thompson Twins	Arista
13	TARZAN BOY , Baltimore	Manhattan
14	BURNING HEART , Survivor	Scotti Brothers
15	CONGA , Miami Sound Machine	Epic
16*	RUSSIANS , Sting	A&M
17*	R.O.C.K. IN THE USA , John Cougar Mellencamp	Riva
18*	DAY BY DAY , The Hooters	Columbia/CBS
19*	NIKITA , Elton John	Geffen
20	THAT'S WHAT FRIENDS . . . , D. Warwick/Friends	Arista
21*	SANCTIFY YOURSELF , Simple Minds	A&M/Virgin
22*	STATES , ZZ Top	Warner Bros.
23*	WHAT YOU NEED , Inxs	Atlantic
24	I'M YOUR MAN , Wham!	Columbia/CBS
25*	THIS COULD BE THE NIGHT , Loverboy	Col/CBS
26*	BEAT'S SO LONELY , Charlie Sexton	MCA
27*	(HOW TO BE A) MILLIONAIRE , ABC	Mercury
28	DIGITAL DISPLAY , Ready For The World	MCA
29*	ROCK ME AMADEUS , Falco	A&M
30*	LET'S GO ALL THE WAY , Sly Fox	Capitol
31*	ANOTHER NIGHT , Aretha Franklin	Arista
32	THE SUN ALWAYS SHINES ON T.V. , A-ha	Warner Bros
33*	MANIC MONDAY , Bangles	Col/CBS
34*	NIGHT MOVES , Marilyn Martin	Atlantic
35	HE'LL NEVER LOVE YOU . . . , Freddie Jackson	Capitol
36*	GOODBYE IS FOREVER , Arcadia	Capitol
37*	NEEDLES AND PINS , Petty/Heartbreakers/Nicks	MCA
38*	NO EASY WAY OUT , Robert Tepper	Scotti Brothers
39*	TENDER LOVE , Force M.D.'s	Warner Bros/Tommy Boy
40*	CALLING AMERICA , Electric Light Orchestra	CBS Associated

BULLETS 41-100

41*	KISS , Prince and The Revolution	Paisley Park
43*	I'M NOT THE ONE , The Cars	Elektra
44*	BOP , Dan Seals	EMI America
46*	ADDICTED TO LOVE , Robert Palmer	Island
48	I CAN'T WAIT , Stevie Nicks	Modern
53*	LIVE IF LIFE , Opus	Polydor
56*	I THINK IT'S LOVE , Jermaine Jackson	Arista
58*	LE BEL AGE (THE BEST YEARS) , Pat Benatar	Chrysalis
59*	LET ME BE THE ONE , Five Star	RCA
60*	YOUR LOVE , The Outfield	Col/CBS
62*	OVERJOYED , Stevie Wonder	Tamla
65*	JIMMY MACK , Sheena Easton	EMI-America
66*	SO FAR AWAY , Dire Straits	Warner Brothers
67*	THE POWER OF LOVE , Jennifer Rush	Epic
69*	SATURDAY LOVE , Cherrille with Alexander O'Neal	Tabu
71*	WEST END GIRLS , Pat Shop Boys	EMI America
72*	FOR AMERICA , Jackson Browne	Asylum
73*	SOMETHING ABOUT YOU , Level 42	Polydor
75*	WHAT HAVE YOU DONE FOR ME LATELY , Janet Jackson	A&M
77*	ALL THE KINGS HORSES , The Firm	Atlantic
81*	IT'S ALRIGHT (BABY'S COMING BACK) , Eurythmics	RCA
87*	THE MEN ALL PAUSE , Klymaxx	MCA/Constellation
88*	HEART'S ON FIRE , John Cofferty	Scotti Brothers
89*	A LITTLE BIT OF LOVE (IS ALL IT TAKES) , New Edition	MCA
90*	IN MY DREAMS , Dokken	Elektra
92*	I FOUND SOMEONE , Laura Branigan	Atlantic
93*	TWIST MY ARM , Pointer Sisters	Planet
94*	NOW AND FOREVER (YOU AND ME) , Anne Murray	Capitol
95*	WHERE ARE YOU NOW? , Synchrony	Col/CBS

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart courtesy Billboard March 1st, 1986

Artist	A-Side/B-Side	Label	7"; 12" Number	(Distributor)
ABRAMS, Colonel	I'M NOT GONNA LET YOU (EXT/Ext Dub)/(Percepella mix)	MCA	MCAX 1031 12" Remix Pic Bag (F)	
ADEBAMBO, Jean	PAIN/Aches And Pains New Generation	NG 005	12" (JS)	
ALTERNATIVE TV	WELCOME TO THE END OF FUN/ibo Noiseville	V001T	12" only Pic Bag (I/RT)	
AMAZULU	THE THINGS THE LONELY DO/Ses Who Island	IS 267	Pic Bag (first 20,000 in limited edition poster bag);12IS 267 12" Pic Bag (E)	
ARNIE'S LOVE	NATURAL WISH/(Inst) PRT 7P	351 Pic Bag;12P 351 12" Pic Bag (A)		
ARROWS	TALK/TALK/Street	A&M	298 (F)	
B PROJECT	WAR — THEME FROM ROCKY IV/War — The Fan Fare Certain	ACERT	7;12ACERT 7;12" (P)	
BAKER, Carroll	IT ALWAYS HURTS LIKE THE FIRST TIME/ibo Tembo	UK TML	113 (IMS)	
BEAUVOIR, Jean	FEEL THE HEAT/Standing In The Line Of Fire	Virgin	VS 834/VS 834-12 12" (E)	
BEKI OUT OF THE DARKNESS/ibo Communicate	LITTLE 5;12LITTLE 5	Cassingle (I/RE)		
BLAND, Bobby	MEMBERS ONLY/Straight From The Shoulder/Sweet Surrender	Malaco	MAL 1231 12" (A)	
BLUE ZONE, The	LOVE WILL WAIT/There Was I Rockin'	Horse/Arista	RH 107 Pic Bag;RHT 107 12" Pic Bag (R)	
BOWIE, David	ABSOLUTE BEGINNERS/Absolute Beginners	Virgin	VS 838 Pic Bag; VS 838-12 12" (E)	
BYRD, Donald DOMINOS (LIVE)/Mind Parade	Streetswore	SWAVE	7 12" (DJ Limited Edition)	
CAMEO	A GOODBYE (LONG VERSION)/I've Got Your Image in double pack with JUST BE YOURSELF/It's Serious	Club/Phonogram	JABX 28 12" (R)	
CARGO	DONT STOP YOUR LOVE/(7" Version/Cover Me Carogold)	CG 1025	12" only Pic Bag (GY/LIG/Record Import — 01 965 221-4)	
CHAIK	IMAGINATION WHO NEEDS A BETTER LIFE/(Inst)	MCA	FON 2 (F)	
CHUMBA WUMBA	STATE OF MIND/We Are The World? Agit Matter	AGIT	2 (I/RR)	
CINNAMON	I NEED YOU NOW/ibo JIVE	36;JIVET 36 12" (A)		
CIRCUS CIRCUS	CIRCUS BUTCHER BITCHES/Six Gears To Heaven/Wooden Man	3 Records/Priority	12 BB 1 12" (E)	
CLARK, Anne	TRUE LOVE TALKS/ibo Ink/Red Flame	INK	1218 12" (I/NM)	
CULTURE CLUB	MOVE AWAY/Sexuality	Virgin	VS 845/VS 845-12 12" (E)	
DAMIAN	THE TIME WARP/Dancin' Sedition	EDIT	3311;EDIT 3311 12" (A)	
DICKSON, DON	PRAYING MANTIS/Wake Up/When A Man Loves A Woman/Andy Demon	D1041T	12" only Pic Bag (MW/P)	
DIRECT DRIVE	featuring Stan SULTZMAN OH YEAH!(Midnite Mix)	Direct Drive	GOT 1 12" only (Limited Edition) (A)	
DIRTY ROSEANNE	DIRTY ROSEANNE/ibo Deep	DEEP	33003 12" only Pic Bag (I/RT)	
EK-A-MOUSE	DE-DI-DOO/ibo Original	International	OS 005 (JS)	
FAGIN, Joe	BACK WITH THE BOYS AGAIN/ibo Towerbell	TOW	84 (A)	
FLORIDA SUN	I'M SORRY/Florida Rock Sparkle	SPK	3 (P)	
400 BLOWS/23 SKIDOO	G.I. Sederal	SLS	12002 12" (I/NM)	
FOX	SET ME FREE/Where Have All The Boys Gone	Malaco	MAL 1232 12" (A)	
FRUITS OF PASSION	LOVE'S GLORY/ibo Siren/Virgin	SIREN	14;SIREN 14-12 12" (E)	
HARRIS, Sam	ID DO IT ALL AGAIN/The Rescue	Motown	ZB 40571;ZT 40572 12" inc extra tracks (Head Mix)/(Foot Mix) (R)	
HAWKIND	ZOROZINA/Assault And Battery	Flicknife	FLS 033 Pic Bag;FLST 033 12" Pic Bag inc extra track Sleep Of A Thousand Tears (S)	
HEAT	THESE DREAMS/If Looks Could Kill (Live Version)/Shell Shock	Capitol	12CL 394 12" Pic Bag (E)	
HERE'S JOHNNY	LOVE YOU TO DEATH/Turn On The Charm	RCA	PB40563;PT 40564 12" (R) Rescheduled	
HITLIST	INTO THE FIRE/Total Isolation	Virgin	VS 756/VS 756-12 12" (E)	
HOT CHOCOLATE	HEARTACHE No 9 (EXT RE-MIX)/(Dub)/One Life	Rak	12RAK 386 12" Pic Bag (E)	
HUGHES, Howard & TWA	WEST OF PECO'S/ibo Abstract	ABS	039;12ABS 039 12" (P)	
IRIE, Tippa	HALLO DARLING/(Inst) UK Bubbler/Greensleeves	TIPPA	4;TIPPAT 4 12" (JS/SP)	
JACKSON, Janet	WHAT HAVE YOU DONE FOR ME LATELY/Young Love	A&M	AM 308 Pic Bag;AMY 308 12" (F)	
JAZZ BUTCHER, The	HARD/Grooving In The Bus Lane	GLASS	046;GLASS 12046 12" (I/NM)	
JOHNSON, JMR.	FRANKIE WHENEVER YOU CALL ME (RE-MIX)/(Inst Remix)	Debut/Passion	DEBTR 3003 12" Pic Bag (A)	
JONES, Kim	GUESS WHO CARES/Anywh Own	OWN	1 Pic Bag (MIS/E)	
JONES, Ronnie	THE CAPTAIN OF HER HEART/(Is Dance Mix)	Sublime	LIME 102 Pic Bag;LIMET 102 12" Pic Bag inc extra track Lovin' You (A)	
KILL UGLY POP	THE CHURCH OF BLOODY DECEPTION (EP)	Fever	FEV 6 12" (I/NM)	
KITT, Eartha	THIS IS MY LIFE/(Inst) Record	Shack	SOHO 61 12" (A)	
LENNON, Julian	STICK AROUND/Always Think Twice	Chaisma/Virgin	CB 420;CB 420-12 12" Pic Bag (E)	
LES THUGS	RADICAL HYSTERY/ibo Closer	CLO	761 (I/NM)	
MASAKI	DA-BA-DA/Lost Control	LOE	ROSH 50 12" (A)	
MEMBRANES	EVERYTHING'S BRILLIANT/ibo Intape	IT	029;ITI 029 12" (I/RE)	
METALLICA	CREEPING DEATH/ibo Music For Nations	TKUT	112 (P)	
MIAMI SOUND MACHINE	FALLING IN LOVE (UH-OH)/Surrender	Paradise	Epic	A6956 Pic Bag;TA6956 12" Pic Bag (C)
MORGAN, Dermot	THANK YOU VERY MUCH MR EASTWOOD (BARRY MCGUINAN SONG)/(Version)	Stiff	BUY 246 (E)	
MY BLOODY VALENTINE	MY BLOODY VALENTINE (EP)	Fever	FEV 5 12" (I/NM)	
NEIGHBOURS	WHOLE IN YOUR LIFE/ibo Closer	CLO	752 (I/NM)	
NELSON, Bill	WILDEST DREAMS/Self Impersonation	Portrait	A6928 Pic Bag;TA6928 12" Pic Bag (C)	
NICKS, Stevie	TALK TO ME/One More Big Time	Rock 'n' Roll Star	Paraphone	R6124;12R6124 12" inc extra track Imperial Hotel (E)
NITTY GRITTY	MAN IN A HOUSE/False Alarm	Greensleeves	GRE	195 12" (JS/SP)
O'NEAL, Alexander	IF YOU WERE HERE TONIGHT/(Soft Version)	Tabu	QA 6391 (C)	
OUTSKIRTS	TOO BAD/ibo Glass	GLASS	047 (I/NM)	
PAL	TALK WE DONT/(Inst) Motown	ZB	40561 Pic Bag;ZT 40562 12" Pic Bag inc extra tracks (Club Mix)/(Tribal Mix Inst)/(Safon Max)/(Jungletalk Mix) (R)	
PET SHOP BOYS	LOVE COMES QUICKLY (DANCE MIX)/That's My Impression (Disco Mix)	Paraphone	12R6116 12" Pic Bag (E)	
PRINCE CHARLES & THE CITY BEAT BAND	WE CAN MAKE IT HAPPEN (VOCAL MIX)/(Radio Live)/(Chaka Beal)/(Saxxy Licks)	PRT	112P 348 Picture Disc (A)	
REA, Chris	IT'S ALL GONE/Bless Them All	Magnet	MAG 283;MAGT 283 12" inc extra tracks Crack That Mold/Look Out For Me/Let's Dance;ZCMAG 283 Cassingle (R)	
REACTION, Junior	C. BETTER MUST COME/Dub Version	Cooltempo/Chrysalis	COOL 120;COOLX 120 12" (F)	
RICHEAL	LESCLAVE ENDORMI/ibo 4AD	BAD	601 12" (P)	
ROLLING STONES	THE HARLEM SHUFFLE/Had It With You	CBS	A6864 Pic Bag (C)	
SCATTERED ORDER	ESCAPE VIA CESSNOCK/ibo Ink/Red Flame	INK	1217 12" (I/NM)	
SHARA	CANT GET OVER YOU/(Inst Mix)	Greensleeves/Priority	UNST 1 (E)	
SIGN LANGUAGE	BELIEF AND OTHER CAUSES (EP)	Fire	FIRE 6 12" (I/NM)	
SKELETAL FAMILY, The	RESTLESS/What Goes Up	Chrysalis	CHS 2970;CHS 122970 12" (F)	
STRAIGHT, George	THE CHAIR/In Too Deep	MCA	1036 (F)	
STRANGERS AND BROTHERS	SENSATIONAL/ibo Magnet	KILT	1 (R)	
STREISAND, Barbra	SEND IN THE CLOWNS/Being Alive	CBS	A6988 Pic Bag (C)	
STUMP	GRAB HANDS (EP)	Ron Johnson	ZRON 6 12" (I/NM)	
STURM AND DRANG	RIVER/ibo Torso	TORSO	12012 12" only Pic Bag (I/RT)	
SURVIVOR	CANT HOLD BACK/Burning Heart	Scotti Brothers	A6989;TA6989 12" (C)	
TALK TALK	LIVING IN ANOTHER WORLD/For What It's Worth	EMI	5551 Pic Bag;12EMI 5551 12" Pic Bag (E)	
TAYLOR, John	I DO WHAT I DO/Jazz (Inst)	Paraphone	R6125 Pic Bag (E)	
TERRY & GERRY	RESERVATION/ibo Intape	IT	27;ITI 27 12" (I/RE)	
THIS FUTURE	YOUNG DOGS/ibo Press	P1207	12" (I/NM)	
THREE DEGREES, The	THIS IS THE HOUSE/(Inst) Supreme	SUPE	104 Pic Bag;SUPET 104 12" Pic Bag (A)	
TUFF, Tony	HOLD THEM/Tell Me	Top Rank	TRD 020 12" (JS)	
TUXEDOMOOD	NO TEARS (EP)	Crambo	COY 7070 12" (I/NM)	
VEGA, Suzanne	MARLENE ON THE WALL/Small Blue Thing (Live)	A&M	AM 309 Pic Bag;AMY 309 10" inc extra tracks Neighbourhood	
WALLACE, Michelle	YOU OUGHT TO KNOW/(Dub Mix)	Lovebeat	International	LOV 2;LOVT 2 12" (A)
WAX	ANIMAL (F. LIKE A BEAST)/ibo Music For Nations	112KUT	109 (P)	
WAX RIGER	BETWEEN THE EYES/Only A Tembo	UK TML	112 (IMS)	
WHITTAKER, Roger	GENIUS OF LOVE/ibo Tembo	UK TML	112 (IMS)	
WIN	YOU'VE GOT THE POWER/Unamerican Broadcasting	Swamplands/London	SWPP 8;SWDX 8 Double Pack;SWXX 8 12" inc extra track In Heaven (Ladies In The Radiator Song) (F)	
WOLFHOOUNDS	CUT THE CAKE/ibo Pink	PINKY	8 12" only Pic Bag (I/RT)	

** previously listed in alternative format

Mon 3-Fri, 7 March Single Releases: 85

Year to Date (10 weeks to 7 March, 1986) Single Releases: 761

A Goodbye	C
Absolute Beginners	B
Animal (F. Like A Beast)	W
Belief And Other Causes	S
Better Must Come	R
Burchar Bitches	C
Can't Get Over You	S
Creeping Death	M
Cut The Cake	W
Da-Ba-Da	M
De-Di-Do	E
Diamond	T
Dirty Roseanne	D
Dimones	B
Don't Stop Your Love	C
East Vie Cessnock	S
Everythin's Brilliant	M
Falling In Love	M
Feel The Heat	B
Genius Of Love	F
G.I.	W
Grab Hands	S
Guest Who Cares	J
Hallo Darling	J
Hard	J
Heartache No. 9	H
Hold Them	T



I Can't Hold Back	S
I Do What I Do	T
I Need You Now	C
I'd Do It All Again	H
If You Were Here Tonight	O
I'm Not Gonna Let You	A
I'm Sorry	F
Imagination (Who Needs A Better Life)	C
Into The Fire	H
It Always Hurts Like The First Time	B
It's All Gone	R
It's Elave Endorm	R
Living In Another World	T
Love Will Wait	B
Love You To Death	H
Loves Comes Quickly	P
Love's Glory	P
Man In A House	N
Marlene On The Wall	V
Members Only	B
Move Away	C
My Bloody Valentine	M
Natural Wish	A
No Tears	T
Oh Yeah!	D
Out Of The Darkness	B
Pain	A
Praying Mantis	D
Radical Hyster	L
Reservation	T
Restless	S
Right Between The Eyes	W
River	S
Send In The Clowns	S
Set Me Free	F
State Of Mind	C
Stick Around	L
Talk To Me	A
Talk To Me	N
Talk We Don't	P
Thank You Very Much Mr Eastwood	M
The Captain Of Here Heart	J
The Choir	S
The Church Of Bloody Deception	K
The Harlem Shuffle	R
The Things The Lonely Do	A
The Time Warp	D
These Dreams	H
This Is The House	T
This Is My Life	K
Too Bad	O
True Love Talks	C
Wax — Theme From Rocky IV	B
We Can Make It Happen	P
Welcome To The End Of Fun	A
West Of Peco's	H
What Have You Done For Me Lately	J
Whenever You Call Me	J
Whole In Your Life	N
Wildest Dreams	N
You Ought To Know	W
Young Dogs	T
You've Got The Power	W
ZoroZima	H

See New Albums for Distributors Codes

NEW ALBUMS

Distributor Codes

A—PRT 01 640 3344
 ADS—Advance 01 771 3904
 BK—Bucks 0603 26221
 BN—B&B Magnetics
 01 675 7177
 BU—Bullet 08894 76316
 C—CBS 01 960 2165
 CA—Castille 01 836 3646
 CAS—Casta 01 871 1419
 CH—Charly 01 639 8603
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CP—Counterpoint
 01 555 4371
 DIS—Discovery 067 285 406
 DS—D Sharp 0689 39329
 E—EMI 01 561 8722
 ERI—Earthworks 01 833 3952
 F—PolyGram 01 590 6044
 FAL—Falling A 0255 74730
 FOL—FolkSound 0203 711935
 FP—Faully 01 727 0734
 FS—77 4512
 GI—Gypsy 01 994 8048
 GRH—Gross Records
 International 01 804 8100
 GY—Greyhound 01 385 8146
 H—HR Taylor 021 622 2377
 HS—Hotshot 0532 742106
 I—Cartel (Bucks, Rough Trade)
 and Fast Forward
 031 225 8297
 Probe—051 236 6591
 Nine Mile—0926 881292/
 8811293
 Red Rhino (Ntn)
 0904 64145
 Revolver—0272 541291
 IKF—01 381 2287
 IMP—Impex Musik
 01 229 5454
 IMS—Import Music Services
 (via PolyGram) 01 590 6044
 INV—Invicta Audiovisuals
 0533 71211
 IRS—Independent Record
 Sales 01 850 3161
 (Chris Wellard)
 JETZ—Jettisoundz
 0253 712453
 J—Jungle 01 359 9161
 JS—Jester 01 961 5818
 JSJ—Jazz Services Unlimited
 0422 64773
 K—K-tel 01 992 8000
 KS—Kingdom 01 836 4763
 LG—Lightning 01 969 8344
 LO—London 01 522 2936
 M—MSD 01 961 5646
 MMG—Magnum Music
 Group 0784 65333
 MS—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
 NM—Nine Mile (see I)
 O—Outlet 0232 22826
 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
 PVG—Palace Virgin and Gold
 01 539 5566
 R—RCA 021 525 3000
 RA—Rainbow 01 589 3254
 RC—Rollercoaster
 01 390 3711 (0453) 886252
 RE—Revolver 0272 541291
 REC—Recommended 01 672
 8834
 RH—Rhino 01 965 9223
 RL—Red Lightnin' 037 988 693
 RM—Record Merchandisers
 01 848 7511
 ROSS—Ross 08896 2403
 RR—Red Rhino (see I)
 RT—Rough Trade 01 833 2133
 SIL—Silva Screen 01 430 1317
 SM—Star Marketing Services
 01 891 6487
 SO—Stage One 0428 4001
 SOL—Soloman & Peres
 0494 32711
 SP—Spartan 01 903 8223
 ST—Studio Import
 01 580 3438/9
 STY—Stylus 01 453 0886
 SW—Swift 0424 220028
 T—Trojan 935 8323
 TB—Terry Bolder 0782 670321
 TE—Tent 0708 751881
 TR—Triple Earth 01 995 7059
 V—Vista Sounds 01 953 1661
 VFM—VFM Cassette
 Distributors
 08447 731/0296 37307
 W—WEA 01 998 5929
 WRD—Worldwide Record
 Distributors 01 636 3925
 X—Clyde Factors 041 221 9844
 Y—Relay 01 579 6125

Artist Title Label LP No/Cassette No Dealer Price (Distributor)

BANGLES DIFFERENT LIGHT CBS 26659/40-26659 (C)
BLADES, The RAYTOWN REVISITED Reekus RKLP 3/— £3.25 (I/NM)
BLUBBERRY HILLBELLIES CAFE BLUR Flicknife BLUNT 034/— (SP)
BOONE, Pat BABY OH BABY Bear Family/Rollercoaster BFX 15185/— £4.41 (MW/RC/SW)
BOONE, Pat JIVIN' PAT Bear Family/Rollercoaster BFX 15230/— £4.41 (MW/RC/SW)
BROWN, Sawyer SHAKIN' Capitol EST 2001/TC-EST 2001 (E)
BUTLER, Jonathan INTRODUCING JONATHAN BUTLER Jive HIP 31/HIPC 31 (A)
CANNIBALS THE REST OF THE CANNIBALS GMG GVG 75004/— £4.20 (I/RT)
CHAMELEONS THE FAN AND THE BELLOWS Hybrid CHAMPL 1/CHAMC 1 £3.45 (P)
CHARIOT BURNING AMBITION Shades SHADE 4/— (P)
CRAZY HORSE CRAZY HORSE Edsel ED 175/— £3.45 (MW/P)
CREW CUTS, The ROCK AND ROLL BASH Bear Family/Rollercoaster BFX 15206/— £4.41 (MW/RC/SW)
DANIELS, Maxine EVERY NIGHT ABOUT THIS TIME Calligraph CLGLP 7/— £3.20 (A)
DIRECT HITS THE HOUSE OF SECRETS Make MAKE 1/— £3.25 (I/NM)
DISTRICT SIX LEAVE MY NAME AT THE DOOR Wave WAVE 029/— £3.95 (IMS)
ELECTRIC LIGHT ORCHESTRA BALANCE OF POWER Epic EPC 26467/40-26467 (C)
FLOY JOY WEAK IN THE PRESENCE OF BEAUTY Virgin V 2368/TCV 2368 (Chrome Cassette) £3.65 (E)
GRAY, Gregory THINK OF SWANS CBS 26655/40-26655 (C)
GREEN, Al GREEN IS BLUES Hi UK HIUKLP 401/— £3.45 (MW/P)
GREEN, Al GET NEXT TO YOU Hi UK HIUKLP 403/— £3.45 (MW/P)
HAWKWIND ANTHOLOGY VOL II Samurai SAMR 039/TCSAMR 039 £3.25 (P)
HELOISE COSMOGONY WEA International 2407551/— (W)
HICKS, Dan IT HAPPENED ONE BITE Edsel ED 177/— £3.45 (MW/P)
HUDDERSFIELD CHORAL SOCIETY THE HYMNS ALBUM EMI EMTV 40/TC-EMTV 40 (E)
ISLEY BROTHERS/ISLEY JASPER ISLEY/QUINCY JONES THE ARTISTS VOL 4 Street Sounds ARTIS 4/ZCART 4 (A)
JACQUET, Illinois ILLINOIS FLIES AGAIN Arco ARCD 503/— 2LP £4.60 (CH)
JIMMY JIMMY HERE IN THE LIGHT Epic EPC 26713/40-26713 (C)
JUICY IT TAKES TWO Epic EPC 26886/40-26886 (C)
JUNIOR ACQUIRED TASTE London LONLP 14/LONC 14 £3.69 (F)
LEE, Brenda WIEDERSEHN IST WUNDERSCHON Bear Family/Rollercoaster BFX 15186/— £4.41 (MW/RC/SW)
LES THUGS RADICAL HYSTERY Closer CLO 068/— £2.70 (I/NM)
LYDD, Richard FIELD OF FIRE Mistler MLR 048/— £3.65 (I/NM)
LYTTLETON, Humphrey HUMPHAT THE CONWAY Calligraph GILGP 6/— £3.20 (A)
MEYNELL, Anthony & SQUIRE HITS FROM 3000 YEARS AGO Hi-Lo LO 1/— £3.25 (I/NM)
MINIMAL COMPACT RAGING SOULS Crammed Discs CRAM 042/CRAMC 042 £3.45 (I/NM)
MORRIS, Gary SECOND HAND HEART WEA 9253921/— (W)
NAKED PREY UNDER THE BLUE MARLIN Zippo/Demon ZONG 011/200GZONG 011 £3.45 (MW/P)
NATIONAL YOUTH JAZZ ORCHESTRA CONCRETE COWS NYJO NYJ 006/— £3.69 (IMS)
NUMAN, Gary/VARIOUS NUMA RECORDS YEAR 1 Numa NUMA 1004 (shrinkwrapped with Italian Import single 'My Dying Machine'); NUMAC 1004 (inc extra track My Dying Machine) £3.70 (A)
ORIGINAL SOUNDTRACK SPIES LIKE US (Music by Elmer Bernstein) That's Entertainment TER 1110/— £3.60 (P)
ORIGINAL SOUNDTRACK AGNES OF GOD (Music by Georges Delerue) That's Entertainment TER 1108/— £3.60 (P)
ORIGINAL SOUNDTRACK JAGGED EDGE (Music by John Barry) That's Entertainment TER 1107/— £3.60 (P)
ORIGINAL SOUNDTRACK MUSIC FROM THE "BILL COSBY SHOW"—HOUSE FULL OF LOVE CBS 26826/40-26846 (C)
ORIGINAL SOUNDTRACK MUSIC FROM THE BBC TV SERIES 'ANNO DOMINI' BBC REB 561/ZCF 561 £3.45 (A)
PABLO, Augustus RISING SUN Greensleeves GREL 90/— £3.49 (IS/SP)
PEEBLES, Ann TEAR YOUR PLAYHOUSE DOWN Hi UK HIUKC 422 (MW/P)
PLAN 9 KEEP YOUR COOL Enigma ENIGMA 2034-1/— £5.00 (I/RT)
PRIME MOVERS, BOSTON, The MATTERS OF TIME Closer CLO 059/— £2.70 (I/NM)
RED LORRY YELLOW LORRY PAINT YOUR WAGON Red Rhino REDLP 65 (first 5,000 inc free single PAINT YOUR WAGON/More Jipp). REDC 65 (inc extra tracks Chance/Spinning Round/Paint Your Wagon) £3.45 (I/RR)
REDSKINS NEITHER WASHINGTON NOR MOSCOW... Decca FLP 1/FC 1 £3.69 (F)
REPLACEMENTS, The BOINK Glass MGALP 16/MGLAMC 16 £2.70 (I/NM)
ROOM, The NEMESIS Red Flame RF 47D £3.96 (I/NM)
SCATTERED ORDER CAREER OF THE SILLY THING Ink INK 17/— £3.45 (I/NM)
SINATRA, Frank HIS GREATEST HITS—NEW YORK, NEW YORK Reprise WX 32/WX 32C (W)
SUDDEN, Nikki WAITING ON EGYPT Abstract ABT 003/— £3.25 (P)
TALL, Tom HOT ROD IS HER NAME Bear Family/Rollercoaster BFX 15189/— £4.41 (MW/RC/SW)
TANGERINE DREAM IN THE BEGINNING (6LP Box Set inc GREEN SEQUENCE/ELECTRONIC MEDITATION/ALPHA CENTAURI/ATEM) Jive Electro TANG 1/— £8.99 (A)
THORGOOD, George & The Destroyers GEORGE THORGOOD & THE DESTROYERS Demon FIEND 55/— £3.45 (MW/P)
THORGOOD, George & The Destroyers MOVE IT ON OVER Demon FIEND 58/— £3.45 (MW/P)
THORGOOD, George & The Destroyers MORE GEORGE THORGOOD & THE DESTROYERS Demon FIEND 61/— £3.45 (MW/P)
TOTAL CONTRAST TOTAL CONTRAST London LONLP 15/LONC 15 £3.69 (F)
VARIOUS STREET SOUNDS EDITION 16 Street Sounds STSND 16/ZCSTS 16 (A)
VARUKERS, The ONE STRUGGLE, ONE FIGHT LIB LIB 1/— £2.43 (I/NM)
WANGFORD, Hank LIVE Cowpie COW TWO/— £2.70 (I/RT)
WAT, Angor GENERAL STRIKE Cor GURT 8/— £2.50 (I/RE)
WILLIAMS, Don NEW MOVES Capitol EST 2004/TC-EST 2004 (E)
WILLIAMS JNR., Hank ARE YOU SURE HANK DONE IT THIS WAY Warner Brothers 240518-1 (W)
WIPERS LIVE Enigma ENIGMA 2026/— £5.00 (I/RT)
WIRE TRAIN BETWEEN TWO WORDS CBS 26670/40-26670 (C)
ZAWINUL DIALECTS CBS 26813/40-26813 (C)
ZAZOU, Hector REVAIX AU BONGO Made To Measure/Crammed Discs MTM 2/— £3.45 (I/NM)

COMPACT DISCS

**CHEAP TRICK LIVE AT THE BUDOKAN Epic CDEPC 86083 (Compact Disc) £7.29 (C)
 **COSTELLO, Elvis THE MAN Demon FIENDCD 52 (Compact Disc) £7.29 (MW/P)
 **DYLAN, Bob SLOW TRAIN COMIN' CBS CDCBS 86095 (Compact Disc) £7.29 (C)
 **DYLAN, Bob STREET LEGAL CBS CDCBS 86067 (Compact Disc) £7.29 (C)
 **EASTON, Sheena DO YOU EMI CDP 746 200 2 (Compact Disc) £6.95 (E)
 **JONES, Rickie Lee MAGAZINE Warner Brothers 925117-2 (Compact Disc) £7.99 (W)
 **KITARO Silk ROAD Polyord 823 736-2 (Compact Disc) £6.79 (F)
 **NICKS, Stevie ROCK A LITTLE Parlophone/Modern 746 201 2 (Compact Disc) £6.95 (E)
 **PEPPER, Art BLUES FOR THE FISHERMAN Mole CDMOL 001 (Compact Disc) £7.29 (IMS)
 **SIMONE, Nina BEST OF NINA SIMONE Philips/Phonogram 822 846 2 (Compact Disc) £6.79 (F)
 **SCAGGS, Box SILK DEGREES CBS CDCBS 81193 (Compact Disc) £7.29 (C)
 **TOTAL CONTRAST TOTAL CONTRAST London 828 002 2 (Compact Disc) £6.79 (F)

* Import
 ** Compact Disc

TOP US ALBUMS

Rank	Artist	Title	Label
1*	2	WELCOME TO THE REAL WORLD, Mr Mister	RCA
2	1	PROMISE, Sade	Portrait
3*	4	WHITNEY HOUSTON, Whitney Houston	Arista
4	3	THE BROADWAY ALBUM, Barbra Streisand	Columbia/CBS
5*	6	SCARECROW, John Cougar Mellencamp	Riva
6	5	HEART, Heart	Capitol
7*	8	KNEE DEEP IN THE HOOPLA, Starship	GrunT
8	7	BROTHERS IN ARMS, Dire Straits	Warner Bros
9	9	AFTERBURNER, ZZ Top	Warner Bros
10*	11	ONCE UPON A TIME, Simple Minds	A&M/Virgin
11	10	ROCKY IV, Soundtrack	Scotti Brothers
12*	13	FRIENDS, Dianne Warwick	Arista
13*	19	THE ULTIMATE SIN, Ozzy Osbourne	CBS Associated
14	14	ROCK A LITTLE, Stevie Nicks	Modern
15	15	BORN IN THE U.S.A., Bruce Springsteen	Columbia/CBS
16	16	IN SQUARE CIRCLE, Steve Wonder	Tamla
17	17	SONGS FROM THE BIG CHAIR, Tears For Fears	Mercury
18	18	MEETING IN THE LADIES... , Klymaxx	MCA/Constellation
19	12	MIAMI VICE, Soundtrack	MCA
20*	24	NERVOUS NIGHT, The Hooters	Columbia/CBS
21*	22	THE DREAM ACADEMY, The Dream Academy	Warner Bros
22*	30	PACK UP THE PLANTATION—LIVE, Tom Petty	MCA
23*	23	READY FOR THE WORLD, Ready For The World	MCA
24	25	WHO'S ZOOMIN' WHO, Aretha Franklin	Arista
25*	35	AS THE BAND TURNS, Atlantic Starr	A&M
26	21	THE DREAM OF THE BLUE TURTLES, Sting	A&M
27	26	WHITE CITY—A NOVEL, Pete Townshend	Alco
28*	29	MIKE & THE MECHANICS, Mike & The Mechanics	Atlantic
29	20	HERE'S TO FUTURE DAYS, Thompson Twins	Arista
30	28	GREATEST HITS, The Cars	Elektra
31	31	HUNTING HIGH AND LOW, A-Ha	Warner Bros
32	32	UNDER LOCK AND KEY, Dokken	Elektra
33*	40	LISTEN LIKE THIEVES, INXS	Atlantic
34*	41	PRIMITIVE LOVE, Miami Sound Machine	Epic
35*	37	PICTURES FOR PLEASURE, Charlie Sexton	MCA
36	36	ROCK ME TONIGHT, Freddie Jackson	Capitol
37	34	NO JACKET REQUIRED, Phil Collins	Atlantic
38*	60	MEAN BUSINESS, The Firm	Atlantic
39	39	STRENGTH, The Alarm	I.R.S./MCA
40	27	RECKLESS, Bryan Adams	A&M

BULLETS 41-100

41*	42	LOVIN' EVERY MINUTE OF IT, Loverboy	Columbia/CBS
42*	43	HOW TO BE A ZILLIONAIRE, ABC	Mercury
43*	47	STEREOTOMY, The Alan Parsons Project	Arista
45*	46	OUT OF AFRICA, Soundtrack	MCA
46	50	DIFFERENT LIGHT, Bangles	Columbia/CBS
50*	51	RADIO, LL Cool J	Columbia/CBS
51*	54	ROMANCE 1600, Sheila E	Paisley Park
55*	57	JEWEL OF THE NILE, Soundtrack	Jive
58*	64	LUXURY OF LIFE, Five Star	RCA
60*	62	LIVING IN THE BACKGROUND, Baltimora	Manhattan
64*	N	GREATEST HITS, Alabama	RCA
66*	68	STREET CALLED DESIRE, Rene & Angela	Mercury
67*	71	ICE ON FIRE, Elton John	Geffen
68*	89	HIGH PRIORITY, Cherrelle	Tabu
69*	86	DO ME BABY, Mel'sa Morgan	Capitol
73*	81	PLAY DEEP, The Outfield	Columbia/CBS
75*	75	THE HEAD ON THE DOOR, The Cure	Elektra
76*	97	IRON EAGLE, Soundtrack	Capitol
79*	95	ANOTHER PLACE, Hiroshima	Epic
80*	87	ROCKIN' WITH THE RHYTHM, The Judds	RCA/Curb
81*	85	SAM-I-AM, Sam Harris	Motown
82*	106	RIFTIDE, Robert Palmer	Island
87*	104	PREMONITION, Peter Frampton	Atlantic
88*	107	WON'T BE BLUE ANYMORE, Dan Seals	EMI-America
89*	90	LOVE, The Cult	Sire
91*	94	WHAT A LIFE, Divinyls	Chrysalis
96*	98	SEVENTH STAR, Black Sabbath Feat. Tony Iommi	Warner Bros
98*	N	FALCO, Falco	A&M
100*	113	BORN YESTERDAY, Everly Brothers	Mercury

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart courtesy Billboard March 1, 1986.



SALOMON STRING Quartet play Mozart

Japan offer eases pressing problems

By Nicolas Soames

IN VIEW of the current CD pressing shortages, no one was more surprised than Ted Perry, owner of Hyperion, to receive an unsolicited telex from Nippon Phonogram last week offering to press one of his recordings on the Japanese company's own allocation.

"I was rather surprised," admits a delighted Perry, particularly as Nippon Phonogram was also prepared to let him have as many CDs as he wanted for worldwide distribution, so long as it could distribute the recording in Japan.

The recording in question is the highly praised basset clarinet version of Mozart's Clarinet Concerto and Clarinet Quintet played by Theo King and The English Chamber Orchestra under Jeffrey Tate, as well as members of the Gabrieli String Quartet.

In fact, Perry was aware of its CD potential, and had already assigned part of his allocation on the Sanyo presses to a CD of the Mozart. However, he swiftly substituted another Hyperion recording — of choral music by Bruckner — and gave the Mozart to Nippon Phonogram.

"They said they were extremely interested in it, and wanted it as soon as possible," explains Perry, who hopes that the first CDs of the Mozart Clarinet Concerto will arrive in the UK by early summer.

Like most UK independents, finding CD capacity has been a nightmare for Perry, and currently he has just six of his 100 recordings out on CD.

But he reports that there will be a substantial increase on that figure by April, with no less than 20 back catalogue items scheduled for release, among them being Victoria's O Quam Gloriosum and Ave Maria Stella, which won the Renaissance Gramophone Award last year and other leading Hyperion sellers.

The full list will be advertised in the April edition of *Gramophone*, but Perry comments that some will be arriving early — Britten's *Rejoice In The Lamb* and other choral works with the Croydon Singers (CDA66126), Brahms' Cello Sonatas played by Stephen Issleris (CDA 66159) and Bruckner's Motets (CDA 66062) have already arrived.

Next month will also see an active LP and cassette release of new Hyperion recordings, with 14 new titles, some of which are continuations of existing series. The Salomon String Quartet play more Mozart quartets on original instruments and there is another Songmaker's Almanac recording, this time of Spanish music.

ASV early music series accents on authenticity

A NEW early music series with performances on authentic instruments in authentic period style is being launched by ASV this week with four recordings.

Called *Goudeamus*, and featuring two UK and two US releases, the series will have a corporate identity distinguished from the standard ASV releases by a floral border which will be maintained on all covers, along with a *Goudeamus* logo.

It will be full-price, and cover the range of early music from the late Middle Ages, through to the Renaissance and the Baroque, and will include both vocal and instrumental music.

The first four titles are headed by a trio led by one of the most respected Baroque violinists currently recording, the English player Monica Huggett.

Her Trio *Sonnerie* (she plays with Sarah Cunningham, viola da gam-

ba, and Mitzi Meyerson, harpsichord) plays *Concerts Royaux* by Francois Couperin (GAU 101 LP/ZCA GAU 101 tape).

Both this recording, and a volume of *Suites and Variations* for harpsichord by Dietrich Buxtehude (GAU 102 LP/ZCA GAU 102) played by Mitzi Meyerson were recorded in the UK by Nicholas Parker, while the two other recordings involve US licensed material.

The Cappella Nova, a US choir which specialises in Renaissance choral music, sing Johannes Ockeghem's *Missa Prolationum* under the direction of Richard Taruskin (GAU 103 LP/ZCA GAU 10 tape). And Haydn's *Four Baryton Trios* are played by John Hsu (GAU 104 LP/ZCA GAU 104 tape).

The long-awaited compact disc of Mozart's Clarinet Concerto played by Emma Johnson, the BBC Young Musician Of The Year 1984 is now available on CD DCA 532.

Melodies top Chandos sales

TOPPING SALES on the Chandos LP/tape catalogue is *The World's Greatest Melodies* featuring the cornet player from the Black Dyke Mills Band, Philip McCann, and this is expected to be matched by the CD cover which is now in stock (CHAN 8441).

It is one of a number of CDs being issued this month by Chandos. Among the others are two symphonic cycles undertaken for the label by Neeme Jarvi and the Scottish National Orchestra.

He is coming to the end of the Prokofiev symphony cycle. Symphonies Nos 3 and 4, released on LP and tape already, are now available on one CD (CHAN 8401), and No 7 is issued this month on all three mediums (ABRD/ABTD 1154/CHAN 8442). This leaves just Symphony No 5.

It means that Jarvi and the SNO can concentrate on the Shostakovich cycle. Symphonies Nos 1 and 6 have already appeared on LP and tape, and this month are released on CD (CHAN 8411).

Top pianists start series

TWO LEADING pianists — Vladimir Ashkenazy and Murray Perahia — open new piano concerto series this month for different labels, but both, coincidentally, accompanied by the Concertgebouw Orchestra under Bernard Haitink.

Ashkenazy records Rachmaninov's Piano Concertos for the second time with Decca starting this month with Nos 2 and 4 on one LP/tape/CD (414 475).



MURRAY PERAHIA ready for Beethoven

Perahia is following his extremely successful Mozart series with Beethoven's Piano Concertos, starting with Nos 3 and 4 (IM 39814) and, for the first time, CBS turns to Teldec's direct metal mastering process, which allows a playing length of 69 minutes. The CD will follow later.

Weissenberg volume due

FIRST fruits from a new contract signed last year by the Bulgarian-born pianist Alexis Weissenberg and DG appear this month — a volume of Debussy, including the *Suite Bergamasque* (415 510 LP/tape/CD) and *Sonatas* by Scarlatti (415 511 LP/tape/CD).

Weissenberg is not well-known in this country, but DG will be working to raise his image, for the contract includes a complete cycle of Rachmaninov and Chopin Piano Concertos with Ozawa, as well as Brahms' Piano Concerto No 2 with Karajan.

CD club combats Our Price threats

By Chris White

THE IMMINENT arrival of an Our Price branch in Bognor Regis, Sussex, had an unexpected side-effect for a local record retailer. Trevor Flack and his wife Hazel, who run *The Woods* in the town centre, were aware of the competition they would face from the ever-expanding Our Price chain and they hit on the idea of supplementing their business by selling compact discs by mail-order. And so successful have they been that they now have more than 4,000 members nationwide.

Flack admits to being "completely taken by surprise" by the response to the Compact Disc Club which he runs from his shop. "It was in February 1984 that we got wind of Our Price moving into Bognor, and realised that we'd have to do something. It was about the time that CDs were beginning to appear on the scene, and for several months I'd been compiling a list of CDs available for our customers, with an up-date every month. At the same time I'd been keeping a list of local people who I knew were interested in compact discs, and from that the idea for the club was born. It was only a matter of time before the whole thing snowballed."

Initially Flack advertised in several hi-fi magazines, including *Hi-Fi For Pleasure* (now *Which Compact Disc?*), and sat back expecting just a few dozen replies — in fact he received 250 from all around the country. In the last 12 months alone he has added another 1,000 members and altogether membership is between four and five thousand. There are members from as far apart as Penzance in Cornwall and the Orkney Islands.

Flack charges no membership fee but the club offers various facilities, including special offers every month. There is a bonus scheme which operates on a voucher basis; there is 10 have been collected there is £10 off the next order.

There's a second-hand CD exchange (two old ones for a new one) and regular newsletters sent out. Usually Flack has around 1,000 CD titles in stock at any time, and subject to availability orders are despatched the same day.

"We're trying to offer a service to the public," Flack says. "The first thing members receive is a catalogue of every CD title that we know about, and every month there is a letter sent out which includes all the latest releases as well as news about what's happening in the CD market generally. There are also special offers, and members are invited to write in and air their 'grievances' or otherwise. And apart from UK compact disc releases, there is also the opportunity to buy imported ones, in many cases CDs that have never had a release here."

So rapidly has it grown that apart from Flack and his wife, *The Woods* also has three other full-time staff and four part-time. "I believe that we're providing a useful service," Flack adds. "There are plenty of cowboys in this business but we are doing something legitimate, and people seem to like what we're doing. Since Christmas the whole CD market has boomed — so many people must have got the hardware then — and we're getting up to 40 membership applications a day."

Aussie deal for Noranks

UK SHOPFITTING equipment manufacturer Noranks Systems has landed its first agency agreement with an Australian company, London Merchandisers of Newcastle, New South Wales, who will manufacture and distribute under licence items from the Norank Systems range which is currently used by Virgin Records and Our Price.



EPIC RECORDS recently set up a dealer competition to tie-in with the release of Ricky Skaggs' new album *Live In London*, and Eric Carroll, a partner in Hot Wax Records of Edinburgh, was the winner of the first prize, an all expenses paid trip to London to see Skaggs' concert at the Royal Albert Hall. Skaggs (left) is pictured with Carroll.

Harpist stays sharp

By Barry Lazell

CORKY HALE is probably not a familiar name to many outside jazz aficionado circles in this country, but she does have an album which is ticking over very nicely at the moment wherever jazz/funk imports are sold, as well as finding a radio champion in Robbie Vincent, plus several specialist presenters around the country who have been hooked by the subtle funk appeal of some of its tracks.

All this is perhaps even more surprising when it is borne in mind that Corky has been in the business



since the Fifties, counts Billie Holiday, Mel Tormé, James Brown, Barbara Streisand and even Liberace among the major names with whom she has worked on stage and record, and — although she's also known as a pianist and plays the flute and cello with equal prowess — Corky's instrument on this particular album is the harp.

The LP Harp Beat, released on the New York jazz label Stash Records, was a very conscious attempt "to do something different with the harp on record", as Corky herself explained during a recent

London stopover to discuss possible release plans for it in the UK (following a busy week at Midem with husband Mike Stoller — yes, that Mike Stoller — for similar purposes.)

Although she is recognised as a jazz harpist, Corky recognises that in many people's minds this might mean merely trilling at a bit of Duke Ellington in a hotel lounge rather than playing something classical. So, when she decided to record the album, her first for many years, she was determined to push the point that she plays her harp in essentially the same way as she plays the piano, and that what she plays is essentially jazz fusion.

"I wanted to make a conscious effort to give the record that soulful, dance edge", she says, and to that end asked her producer Susan McCusker to bring in musicians for the session who were recognised in the field of fusion/dance crossover, and she found a soulful vocalist in Joe Coleman.

The material was also carefully chosen, and includes Al Jarreau's Roof Garden, Corky's own Paradise, a Leiber/Stoller song (naturally) entitled The Best Thing, Jerome Kern's standard Yesterdays, and several Bugatti & Muster compositions including So Much In Love, which has also been released as a single in the US and is a very commercial black radio ballad spotlighting a soul vocal by Coleman.

The album is about the furthest thing in the world from a lady quietly playing polite jazz on a solo harp; it's the work of a particularly strong fusion/dance ensemble, and Corky has clearly achieved the vision she had when planning the project.

British release plans are not finalised as yet, but there seems little doubt that the album could easily find wider favour here than in the more musically-compartmentalised US environment where, on a specialist jazz label, it would be unlikely to break out of that field. British audiences into bands like Shakatak and American acts like Al Jarreau will need to make very little adjustment to go for Harp Beat.

She would, in fact, be marvellous for UK TV: if Terry Wogan were looking for an attractive musical guest whose music would have wide family appeal, and who as a chat guest has a fund of memories and amusing stories about some of the biggest names in American music without parallel, he need look no further than Corky Hale.

Streetwave launches £13.99 video series

WITH THE continued expansion of the music video market — likely to mushroom still more soon when several more lines retailing at well under £10 (including a series featuring PolyGram music material) join the Woolworths Video Collection on the major store chains — it was only a matter of time before the dance music field also got into the act.

Obviously, there have been videos commercially available featuring black and dance-orientated acts in the past, though with the obvious exception of Michael Jackson's The Making Of Thriller, and Lionel Richie's All

Night Long, nothing has received much of a concerted push.

The company about to leap with both feet forwards into the dance video arena is, perhaps inevitably, Streetwave, which this month launches a Streetsounds Picture Box series, as a natural adjunct to the so-successful Street Sounds dance and Electro compilations.

Like the albums, it is hoped to maintain a monthly release schedule to foster the collecting habit which has clearly been an important factor in the consistent sales performance of the vinyl series.

Price is also a vital factor here, and Picture Box is likely to be £13.50 RRP, making it cheaper than virtually anything else on the video market except the Woolworths series.

With an eye on likely sales through specialist record shops and the major record retailing

chains, the series will be distributed, like Streetwave's vinyl, by PRT.

Video outlets will also be targeted, however, and to this end a distribution deal with an as-yet unnamed "major video distributor" is also soon to be announced. The launch of the series will be accompanied by a multi-media consumer advertising splash, including the TV and radio slots of which the Street Sounds series has made judicious and effective use in the past.

As for content, each cassette will take a magazine approach, combining up-to-date dance music promos (many of which miss out on TV exposure, particularly in the UK), together with familiar flashback filmclips. No details of specific content for the first release have yet been announced. Each tape will be an hour in length, with stereo Hi-Fi sound, and cash will carry between 10 and 14 tracks.

UK CLUB PLAY CHART

Rank	Artist	Title	Label
1	ROCHELLE	My Magic Man	Warner Brothers
2	KURTIS BLOW	If I Ruled The World	Club/Phonogram
3	COLONEL ABRAMS	I'm Not Gonna Let You	MCA
4	CHERRELLE WITH ALEXANDER O'NEAL	Saturday Love	Tabu
5	JAMES BROWN	Livin' In America	Scotti Brothers
6	PAUL HARCASLE	Don't Waste My Time	Chrysalis
7	WHISTLE	(Nothing Serious) Just Buggin'	Champion
8	TAVARES	Heaven Must Be Missing An Angel/Whodunnit	Capitol
9	BILLY OCEAN	When The Going Gets Tough, The Tough Gets Going	Jive
10	MANTRONIX	Ladies	10/Virgin
11	FULL FORCE	Alice, I Want You Just For Me	CBS
12	JUICY	Sugar Free (Remix)	Epic
13	REGINA	Baby Love	Funkin' Marvellous/Steiner
14	JELLYBEAN	Was Dog A Doughnut/Sidewalk Talk	EMI America
15	ALISHA	Baby Talk	Total Control
16	PRINCE CHARLES & THE CITY BEAT BAND	We Can Make It Happen	PRT
17	LADIES CHOICE	Funky Sensation	Sure Delight
18	BETTY WRIGHT	Pain	Cooltempo
19	DURELL COLEMAN	Do You Love Me	Fourth & Broadway/Island
20	SHEILA E	A Love Bizarre	Warner Brothers

Compiled from nationwide DJ returns. Unless otherwise stated all records are 12-inch singles released in the UK.

RADIO LONDON

Artist	Title	Label
COLONEL ABRAMS	I'm Not Gonna Let You	MCA
CHERRELLE	Will You Satisfy?	Tabu
DURELL COLEMAN	Do You Love Me	Fourth & Broadway/Island
ARETHA FRANKLIN	Another Night	Arista
AUDREY HALL	One Dance Won't Do	Germain
WHITNEY HOUSTON	How Will I Know	Arista
JUICY	Sugar Free (Remix)	Private I/Epic
MAI TAI	Female Intuition	Hot Melt/Virgin
ALEXANDER O'NEAL	If You Were Here Tonight (Remix)	Tabu
DIANA ROSS	Chain Reaction	Capitol

CLIMBERS

TRACEY ACKERMAN	Don't Want It	Polydor (White Label)
ANITA BAKER	Watch Your Step	(US Import-White Label)
BROTHER D BACKED BY BLACK ROOTS & MIDNIGHT RIDER	Nenggh Nenggh	(Jamaican Import)
TOPPER HEADON	I'll Give You Everything	Mercury/Phonogram
LONNIE HILL	Galveston Bay	10/Virgin
EVELYN 'CHAMPAGNE' KING	High Horse	(White Label)
RALPH MacDonald	You Need More Calypso	Polydor (White Label)
SEPTEMBER	Slowly	10/Virgin
SHADY	Get Right Next To You	(US Import-Emergency)
STEVIE WONDER	Overjoyed	Motown

As featured on the **Tony Blackburn** Show Radio London 9am-12 noon Monday-Friday (20am-9.45 VHF)

DISCO TOP ALBUM

1	PASSION	William Bell	White WIL 3001 (Import)
2	WHITNEY HOUSTON	Whitney Houston	Arista 206 978 (R)
3	HIGH PRIORITY	Cherelle	Tabu TBU 76699 (C)
4	ROCK ME TONIGHT	Freddie Jackson	Capitol FRED 1 (E)
5	DO ME BABY	Melissa Morgan	Capitol ST 12434 (Import)
6	ISLAND LIFE	Grace Jones	Island GJ 1 (E)
7	ALEXANDER O'NEAL	Alexander O'Neal	Tabu TBU 76485 (C)
8	IT TAKES TWO	Juicy	Private I/BPZ 40098 (Import)
9	COLONEL ABRAMS	Colonel Abrams	MCA MCG 6001 (F)
10	THE DANCE HITS ALBUM	Various	Towerbell TVLP 8 (E)
11	LUXURY OF LIFE	Five Star	Tent/RCA PL 70735 (R)
12	MANTRONIX	Mantronix	Sleeping Bag TLR 6 (Import)
13	CONTROL	Janet Jackson	A&M SP 5106 (Import)
14	WORLD MACHINE	Level 42	Polydor POLN 25 (F)
15	WHO'S ZOOMIN' WHO	Aretha Franklin	Arista 202 202 (R)
16	RADIO: L.L. Cool J	Del Jam Recordings/CBS DEF 26745 (C)	
17	THIS LOVE'S FOR REAL	Chapter B	Beverly Glen BG 10007 (Import)
18	SMOKE SIGNALS	Smiley Robinson	Tamla 615 TC (Import)
19	PEACE WITH WOMAN	James Girls	Philadelphia International PZ 36767 (Import)
20	PROMISE	Sade	Epic EPC 86318 (C)

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Disco AND DANCE

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	12	3	LADIES Mantrax	10/Virgin TEN 11 6(12) (E)
2	1	7	WHEN THE GOING GETS TOUGH . . . Billy Ocean	Jive JIVE(T) 114 (A)
3	11	5	SUGAR FREE (Remix) Jucy	Private U/Epic (T)A 691 7 12" (C)
4	8	3	IF YOU WERE . . . (Remix) Alexander O'Neal	Tabu (Q)TA 6391 (C)
5	6	4	DON'T WASTE MY TIME Paul Hardcastle	Chryslis PAUL(X) 1 (F)
6	3	8	LIVING IN AMERICA James Brown	Scotti Brothers (T)A 6701 (C)
7	13	6	CHAIN REACTION Diana Ross	Capitol (12)CL 386 (E)
8	7	5	HOW WILL I KNOW Whitney Houston	Anista ARIST (12)656 (R)
9	9	4	(NOTHING . . .) JUST BUGGIN' Whistle	Champion CHAMP (12)12 (A)
10	29	6	WE CAN MAKE . . . Prince Charles/City Beat Band	PRT 7P 348 (12P 348) (A)
11	43	2	WILL YOU SATISFY? Cherrelle	Tabu (T)A 6927 (C)
12	38	2	HEAVEN MUST BE MISSING AN ANGEL Tavares	Capitol (12)TAV 1 (E)
13	2	12	MY MAGIC MAN Rochelle	Warner Brothers W8838(T) (W)
14	17	5	ONE DANCE WON'T DO Audrey Hall	Germani DGI(T) 7 US(E)
15	15	3	I'M NOT GONNA LET YOU Colonel Abrams	MCA MCA(T) 1031 (F)
16	53	4	ROCK ME TONIGHT (For . . .) Freddie Jackson	Capitol (12)CL 358 (E)

THE WALKERS

hey!
don't
waste
my
time



new single

7" and extended 12"
JAB 27 JAB 27

phonogram

17	5	6	PAIN Betty Wright	Cooltempo/Chryslis COOL(X) 117 (F)
18	4	7	IF I RULED THE WORLD Kurtis Blow	Club/Phonogram JAB(X) 26 (F)
19	10	7	SATURDAY LOVE Cherrelle with Alexander O'Neal	Tabu (T)A 6829 (C)
20	16	7	SYSTEM ADDICT Five Star	Tent/RCA PB 40515 (12" - PT 40516) (R)
21	NEW		ANOTHER NIGHT Aretha Franklin	Anista ARIST (12)575 (R)
22	18	7	HOW TO WIN YOUR LOVE Spencer Jones	Champion CHAMP (12)110 (A)
23	14	6	IF YOU'RE READY (. . .) Ruby Turner feat Jonathan Butler	Jive JIVE(T) 109 (A)
24	20	5	BORDERLINE Madonna	Sire W 9260(T) (W)
25	27	3	PARTY FREAK Cash Flow	Mercury 884454/1 (Import)
26	50	6	SKIPS A BEAT Warp 9	Motown ZB 40503 (ZT 40504) (R)
27	21	4	SIDEWALK TALK Jellybean	EMI America (12)EA 210 (E)
28	49	2	INSATIABLE WOMAN Isley Jasper Isley	Epic (T)A 6861 (C)
29	19	7	BABY LOVE Regina	Funkin' Mervellous 7MARV 1 (12" - 12MARV 1) (A)
30	NEW		UNSELFISH LOVER Full Force	CBS A 6929 (C)
31	31	2	YOU CAN DO IT EASY Dina Terrell	New Image NIR 1122 (Import)
32	24	8	FUNKY SENSATION Ladies Choice	Sure Delight SD(T) 01 (US/E)
33	34	3	I MISS YOU Klymaxx	MCA MCA(T) 1033 (F)
34	23	6	LA VIE EN ROSE/PULL UP TO . . . Grace Jones	Island (12)JS 240 (E)
35	NEW		DO YOU LOVE ME Durell Coleman	4th & Broadway/Island (12)BRV 42 (E)
36	36	4	RADIO AFRICA Latin Quarter	Rockin' Horse RH(T) 102 (F)
37	25	5	HOLD ME Teddy Pendergrass with Whitney Houston	Elektra EKR 32(T) (W)
38	33	7	ALL I WANT IS MY BABY Roberta Gillam	Warner Brothers U882(T) (W)
39	27	9	NEW YORK EYES Nicole with Timmy Thomas	Portrait A 6805 (TX 6805) (C)
40	26	3	YOU BLEW MY MIND Milton Smith	Roulette RD 201 6 (Import)
41	28	6	IT DOESN'T REALLY MATTER Zapp	Warner Brothers W8879(T) (W)
42	56	2	FEMALE INTUITION Mai Tai	Hat Melt/Virgin VS 844(12) (E)
43	62	2	DOUBLE DEFRESH Hard Rock Soul Movement	Elektra DAZZ 46 (A)
44	32	4	COLD SHOULDER Evelyn Thomas	Record Shack SOHO(T) 60 (A)
45	35	5	BABY TALK Alisha	Total Control (12)TOCO 6 (E)
46	30	4	LOVE ITCH Rochelle Fleming	Prelude PRLD 700 (Import)
47	NEW		DON'T STOP THAT GO GO BEAT Electron	MDM MDM 512 (E)
48	48	5	I CAN'T LIVE WITHOUT MY RADIO L. L. Cool J	Del-Jam/CBS (T)A 6684 (C)
49	45	4	COLDER ARE MY NIGHTS The Isley Brothers	Warner Brothers W8860(T) (W)
50	59	2	THE RIVER Total Contrast	London LON(X) 83 (F)
51	37	4	A LOVE BIZARRE Sheila E	Warner Brothers W8890(T) (W)
52	46	3	IN THE MIDDLE OF . . . Taka Boom	Boiling Point/Polydor POSP(X) 763 (F)
53	39	14	ALICE, I WANT YOU JUST FOR ME! Full Force	CBS (T)A 6640 (C)
54	47	6	BOTH SIDES NOW Viola Wills	Wide Angle TTW 8563 (Import)
55	55	2	BEST FRIENDS Eddie Townes	Total Experience TED 1-2631 (Import)
56	44	12	WHO'S ZOOMIN' WHO Aretha Franklin	Anista ARIST (12)633 (R)
57	74	2	GOT TO FIND A WAY Ross Brown	Jump Street JS 1001 (Import)

58	58	2	CAN'T GET CLOSE TO YOU Nicci	Debut/Passion DEBT(X) 3002 (A)
59	51	3	HOLD ON TO YOUR LOVE Smokey Robinson/Malawn	ZB 40553 (ZT 40554) (R)
60	69	6	I'LL BE YOUR FRIEND Precious Wilson	Jive JIVE(T) 105 (A)
61	41	5	FIRE Fire Fox	Afantic A 9494(T) (W)
62	NEW		ALL AND ALL Joyce Sims	Sleeping Bag SLX 17 (Import)
63	61	10	GIRLIE GIRLIE Sophia George	Winner WIN(T) 01 (US/E)
64	52	10	ONE NATION Masquerade	Streetwave (MK)KXN 59 (A)
65	72	17	100% Caprice	Lovebeat International LOV 1(T) (G/SF)
66	75	2	WHAT HAVE YOU DONE FOR . . . Janel Jackson	A&M AMY(T) 308 (F)
67	57	24	GET LOOSE Aleem	Streetwave-(MK)XN 61 (A)
68	NEW		WHEN THE BOYS MEET THE GIRLS Sister Sledge	Afantic A9486(T) (W)
69	66	2	COME ON OVER Junior	London LON(X) 84 (F)
70	54	7	YOU'RE MY LAST CHANCE 52nd Street	10/Virgin TEN 89(12) (E)
71	42	3	STEP BY STEP Audrey Wheeler	Prelude PRLD 696 (Import)
72	84	9	DO ME BABY Mel'sa Morgan	Capitol (12)CL 385 (E)
73	40	3	NO SHOW Symbolic Three featuring DJ Dr. Shack	PRT 7P 345 (12P 345) (A)
74	NEW		DON'T YOU WANT MY LOVE Nicole	Portrait (T)A 6933 (C)
75	63	5	IF YOU SHOULD EVER . . . Val Young	Gordy ZB 40577 (12"-ZT 40578) (R)



whistle

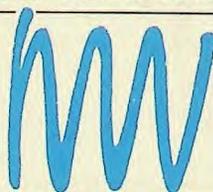
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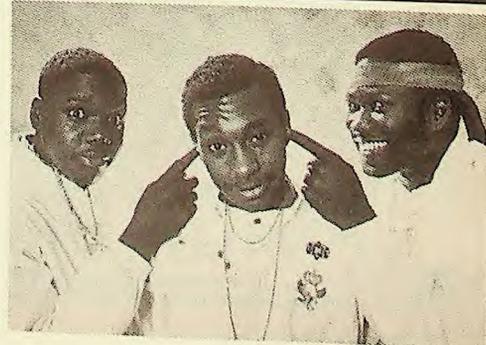


MUSIC WEEK



Compiled by MRIB

1st March





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TEN 114 TEND 114-12

Cargo — going places

MIKE CARR'S highly-rated jazz-funk ensemble Cargo, which through releases mainly on its own Cargogold label, has shifted an awful lot of records into the specialist dance market over the last few years — and in fact has hit MW's disco/dance Top 50 with every record made so far — is back with a new production.

Teased into some specialist shops on white label a couple of weeks back, and available as a fully commercial pressing about now, Cargo's newie is entitled Don't Stop Your Love, a mid-tempo (108bpm) classily-produced jazz-funk track.

The track has plenty of potential crossover appeal for radio, and with this in mind a radio mix is to be released on 7-inch shortly. The 12-inch (CG 1025) will have both the long dancefloor and the shorter radio cuts, plus B-side track Cover Me.

While there is every chance that the track may be sold to a major, the Cargogold pressing is initially available through Greyhound and the other major black music wholesalers or contact Cargogold direct on (01) 458 1020.

Crossover from the left field

LIKELY TO be a left-field "grower" in the UK dance and pop charts with every chance of insinuating its way to smash hit status if it also breaks the inevitable radio barrier, is Do You Love Me (Fourth & Broadway 12BRW 42) by Durrell Coleman.

A new name here, Coleman is already big news in the US through having won umpteen consecutive editions of the nationally-televised *Star Search* shows. His strong, romantically soulful voice has already attracted a lot of comparisons in this country with that of Alexander O'Neal.

Do You Love Me (not a revival of the old Motown/Dave Clark classic) is a bubbling semi-slowie remixed from Coleman's US LP. It was somewhat overlooked among the more obvious dancefloor product when it trickled in on US import a while back, but the UK release is attracting attention.

James Hamilton

C O L U M N

TAKING INTO account that this was written a day early, for reasons I'll explain later, last one single stood head and shoulders above the rest, the long-awaited UK 12-inch release of Lonnie Hill's Galveston Bay (10 Records TEN 111-12). Extended by some sneaky edits but with the popular import LP version on the flip unaltered, this mellow soul swayer should have even MoR appeal.

Other UK 12-inch releases include 52nd Street's I Can't Let You Go (10 Records TEN 114-12), pleasant meandering jazzy jogger; Direct Drive's Oh Yeah! (DDR Records GOT 1), a slower instrumental jiggly jogger featuring Stan Sultzman's jazz sax; The Real Thing's You To Me Are Everything (The Decade Remix 76-86) (PRT 12P 349), their ten-years-old chart-topper remixed from the master tape with newly added rhythm and acappella bits (although the appeal remains nostalgic); Shirley Murdoch's Truth Or Dare (Elektra EKR36T), lightweight tripper a bit like Oops Up Side Your Head's chant meeting Lady Marmalade over Billie Jean's beat; Cargo's Don't Stop Your Love (Cargogold CG 1025, Kabbala's What Love Is (Cabal Records 12CBL 022, via Spartan), African-accented adaptation of Brass Construction's Movin'; September's Slowly (10 Records TEN 68-12), trickily jiggling "London sound" swayer attempting US-style sophistication; The Three Degrees' This Is The House (Where Our Love Died) (Supreme Records SUPET 104), jittery tripper with surging choruses doubtless due several more remixes before it's all over, Mystral's Pushing Back The Hands Of Time (T-Mac UEZT 002), Princess copying pusher; Grace Jones' Love Is The Drug (Remix) (Island 121S 266), mentioned for the record although unlikely to have much appeal to DJs other than those who only play chart hits.

On US 12-inch, from a restricted selection due to a recent US public holiday holding up imports, again one stands way out from the rest, sounding great on radio although disco DJs have been surprisingly slow on the uptake, Alyson Williams' Yes We Can Can (Profile PRO-7090), a snorting remake of the Lee Dorsey/Pointer Sisters classic. Others include Nu Shooz' I Can't Wait (Dutch Mix) (Atlantic 0-86828), an Oregon-recorded plodding nagger re-imported from Holland to become a current club smash in New York; Tammy Lucas's Hey Boy (SuperTronics

RY-011), wailing nervy skitterer with Colonel Abrams-ish rhythm; Ralph MacDonald's You Need More Calypso (Polydor 883 753-1), rather restrained would-be jolly jumper which could have used a singer of Phil Fearon's exuberance rather than the featured dull Dennis Collins (it's due here in a fortnight). One US LP is worth mention at this stage, Cabo Frio's Right On The Money (Zebra Records/MCA ZEB-5685), a jazz-fusion instrumental set sparking interest ironically in its Luther Vandross-ish soul vocal track, She's The One.

Returning to UK releases, the Old Gold label has been inspired by Streetwave's "DJ Limited Edition" reissue 12-inch series to have a go themselves with their own "12-inch Gold" four-trackers. In the main, track selection has been canny and the titles should prove good catalogue sellers in the long term. Possibly the most attractive coupling is of Mtume's Juicy Fruit and Prime Time with The SOS Band's Just Be Good To Me and Weekend Girl (OG 4002), while single artist selections are Santana (OG 4005), Herbie Hancock (OG 4001), Heatwave (OG 4003), Earth Wind & Fire (OG 4008), Isley Brothers (OG 4006), Spear Of Destiny (OG 4007). Multiple artist four-trackers find such couplings as The Emotions/Labelle/Johnnie Taylor/Joe Dassin (OG 4009), Rodney Franklin/Musique/Bobby Thurston/Frantique (OG 4004), Bonnie Tyler/Meatloaf/REO Speedwagon/Journey. Like as not the titles these names conjure in your mind are the ones featured, so the value is good, especially at a dealer price of £1.75.

Finally, the reason I'm running early this week is that for the last few weeks I've been travelling around the country helping to judge the Disco Mix Club-organised Technics 1986 UK Mixing Championships, so immediately after writing this and attending the Music Week Awards luncheon I'm off to Wakefield and then Bristol. However, readers of this column today, Wednesday 25, will find that the UK final of this competition is going on tonight in London at The Hippodrome.

Unlike your possible expectations of a contest in which disco DJs try to outdo each other mixing, scratching and cutting up records for 10 minutes, the standard of the finalists is actually very high and anyone turning up out of interest should be in for an exciting time!



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WHENEVER YOU CALL ME
FRANKIE JOHNSON JNR
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REMIX



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LITTLE CREATURES ● CD
SONGS TO LEARN AND SING ● CD

TOP · 100 · ALBUMS

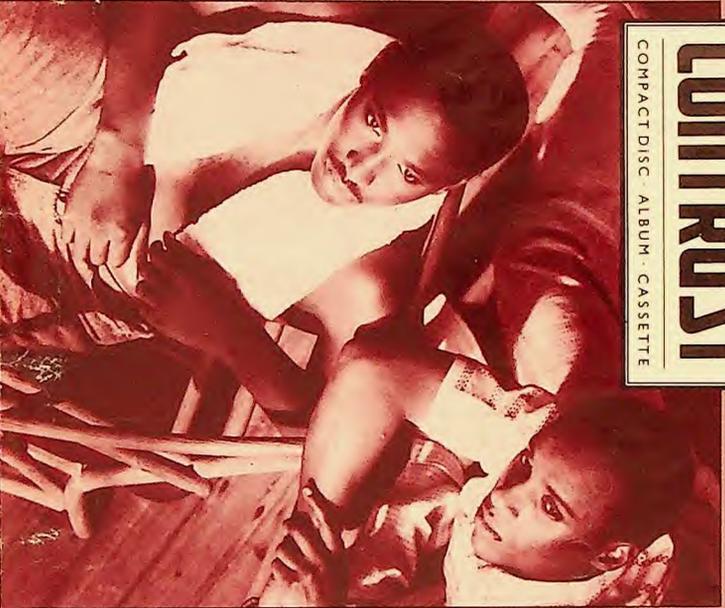
MUSIC WEEK

W

- No 1** **BROTHERS IN ARMS** ★★ ★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 2** **WHITNEY HOUSTON** ● CD
4 Whitney Houston Arista 206 978
- 3** **ORIGINAL SOUNDTRACK FROM 'ROCKY IV'**
7 Various Scotti Brothers SCT 70272
- 4** **NO JACKET REQUIRED** ★★ ★★ CD
2 Phil Collins Virgin V2345
- 5** **BE YOURSELF TONIGHT** ★★ ★★ CD
3 Eurythmics RCA PL 70711
- 6** **HUNTING HIGH & LOW** ★★ ★★ CD
5 o-ho Warner Brothers WX 30
- 7** **JONATHAN KING'S ENTERTAINMENT FROM THE U.S.A.** ●
13 Various Syllus SMR 8612
- 8** **THE COLOUR OF SPRING**
8 **NEW** Talk Talk EMI EMC 3506
- 9** **GO WEST** ★★ CD
17 Go West Chrysalis CHR 1 495
- 10** **THE BROADWAY ALBUM** ● CD
6 Barbra Streisand CBS 86322
- 11** **KING OF AMERICA**
8 **NEW** The Castello Show F. Bear/RCA ZL 70946
- 12** **ISLAND LIFE** ● CD
9 Grace Jones Island GI 1
- 13** **ONCE UPON A TIME** ★★ CD
15 Simple Minds Virgin V 2364
- 14** **HOUNDS OF LOVE** ★★ CD
19 Kate Bush EMI KAB 1
- 15** **LUXURY OF LIFE** ● CD
12 Five Star Ten/RCA PL 70735
- 16** **THE DREAM OF THE BLUE TURTLES** ★★ CD
16 Sling A&M DREAM 1
- 17** **WORLD MACHINE** ★★ CD
11 Level 42 Polydor POLH 25
- 18** **THE DANCE HITS ALBUM** ●
10 Various Towerbell TMLP 8
- 19** **LIKE A VIRGIN** ★★ ★★ CD
14 Madonna Sire WX 20
- 20** **LITTLE CREATURES** ● CD

TOTAL CONTRAST

COMPACT DISC · ALBUM · CASSETTE



- 59** **ROCK A LITTLE** CD
48 Steve Nicks Portophone PCS 7300
- 60** **EASY PIECES** ● CD
45 Lloyd Cole And The Commotions Polydor LCLP 2
- 61** **THE LOVE SONGS** ★★
28 George Benson K-tel/WEA NE 1308
- 62** **DIAMOND LIFE** ★★ ★★ CD
38 Sade Epic EPC 26044
- 63** **STOP MAKING SENSE** ● CD
62 Talking Heads EMI/TAH 1
- 64** **CAW'T SLOW DOWN** ★★ ★★ CD
61 Lionel Richie Motown STMA 8041
- 65** **HELLO, I MUST BE GOING!** ★★ ★★ CD
59 Phil Collins Virgin V2252
- 66** **MAKING MOVIES** ★★ ★★ CD
53 Dire Straits Vertigo/Phonogram 6359 034
- 67** **LOVE** ●
64 The Cult Beggars Banquet BEGA 65
- 68** **ROCK ME TONIGHT** CD
82 Freddie Jackson Capitol/FRED 1
- 69** **THE CARS GREATEST HITS** ○ CD
67 The Cars Elektra EKT 25
- 70** **WHO'S ZOOMIN' WHO?** CD
57 Aretha Franklin Arista 207 202
- 71** **EATEN ALIVE** CD
96 Diana Ross Capitol ROSS 2
- 72** **BACK IN THE D.H.S.S.**
60 Hoff Mon Hoff Biscuit Probe Plus PROBE 4
- 73** **ELIMINATOR** ★★ ★★ CD
74 ZZ Top Warner Brothers W 3774
- 74** **STEVE McQUEEN** ● CD
65 Prebbs Sprout Kitchenware/CBS KMLP 3
- 75** **THE LOVE ALBUM — 16 CLASSIC LOVE SONGS** ★★
46 Various Telstar STAR 2268
- 76** **WAR** ★★ CD
81 U2 Island ILPS 9733
- 77** **THE SECRET OF ASSOCIATION** ★★ ★★ CD
55 Paul Young CBS 26234
- 78** **SONGS TO LEARN AND SING** ● CD

Wet Wet Wet



CONFIDENT Glaswegians

By Danny Van Emden

OF ALL the things new bands are criticised for, too much talent is rarely one of them. Wet Wet Wet (above), latest in a long line of Glaswegians to bring the sound of young Scotland south of the border, ooze confidence, talent and ability to the extent that one consumer mag used it as the main plank of their review: *they're so talented they don't have to try and they don't*.

So with an album and single, *Wishing I Was Lucky*, due on Glasgow indie Precious via Phonogram next March do the band (name from the Scritti Politti song) think they're home and dry?

Vocalist Mari Pellow, a typically laconic Clydesider who, typically, has been compared with such soul greats as Al Green, doesn't waste time with false modesty. "Oh aye, they'll be hits. We wouldn't bother with them otherwise."

Pellow, small, dark and handsome and a veteran of one band — WWW are his first and only — is convinced that his band's souped-up soul, a sort of Hall & Oates with Al Green guesting, is poised to put some punch back into a bland chart.

"There's too many old men kicking about the charts," he says [is he aware that he's around three years Charlie Sexton's senior?]. "This is the first band for all four of us. We've got something else to offer apart from the soul dross in the charts. We'll go over to the States and tour sometime, but not until we've conquered over here first."

Phase one of the conquest begins with the single (courtesy of a reportedly lucrative deal with Phonogram), the standout track of their current live set, and one which Pellow tackles with gusto, and the sort of ease some bands only dream of achieving. The album, being recorded in Boston with Stephen Hague (of West End Girls/Pet Shop Boys fame) at the controls, is next; then a tour, videos, maybe even a CD — the perfect

vehicle for Pellow's honeyed tones — will follow.

And if that all sounds unbelievably easy, Pellow makes it sound even easier.

As someone who has variously been described as a born performer and an artist with a "sense of destiny", Pellow makes it all seem as though it's just fallen into his lap. "We're not really representative of Glasgow bands like Love & Money and Hipsway." In fact Pellow claims to be so far removed from the musical clique in his hometown that he never even considered being in a band before Graeme Clark, Neil Mitchell and Tom Cunningham formed Wet Wet Wet. "It's just natural with the four of us," he says, pre-empting any suggestion that the band might possibly be a vehicle for his greater talents. "We all inspire each other... we're just a good pop band... we just write about things that happen to us..."

Pellow's modesty might have to be taken with a pinch of salt, but his realism simply has to be applauded. Wet Wet Wet, as he well knows, are good now and are simply waiting for time and maturity to bestow greatness upon them.

Texan goes a long way

By John Tobler

ALTHOUGH Charlie Sexton is only just emerging into the spotlight, his potential as a gossip column item, apart from his musical prowess, is evidently notable — reports of a liaison with Carlene Carter (the erstwhile Mrs Nick Lowe, step-daughter of Johnny Cash and one of the most eligible women in rock) have rivalled the main story, which is that the Texan born singer/guitarist (below) is only 17 years old.

After witnessing his Marquee gig (the only British concert date of a month of high exposure in Europe, including Scandinavia), it's clear that at this point the live situation is Sexton's forté — his debut LP, *Pictures for Pleasure* (MCA), is promising but ultimately unfulfilled, but on stage, he and his four supporting players burn in a neo-punk manner, and Sexton himself commands the spotlight with his rebel-



SEXTON: neo-punk

lious vocals and oddly withdrawn guitar licks.

This aspect of his style is explained by Sexton's dislike of the guitar hero genre, perhaps because he has been compared too frequently with fellow Texan Stevie Ray Vaughan, a much more traditional R&B player, who himself resembles (musically) Johnny Winter.

Charlie Sexton is unsurprisingly defensive about his youth: "I wasn't signed by MCA on the perception that I was 17," he says. "I was signed because they heard a tape of me and enjoyed it."

Of course, there was also the little matter of having played in the studio with Keith Richard and Ron Wood on the soundtrack of a movie called *Loud Life* (in which Charles sang *It's Not Easy, the Jagger/Richard song from Aftermath*), after which he helped Wood in New York with writing songs for a forthcoming LP by the newest Stone.

During these sessions, Bob Dylan just happened to call up and said he'd like to participate. "We just recorded all night, and it'll probably appear some time in the future. It's just one of those things that'll be on the shelf and forgotten about for a while."

Not only that, he also has a more tangible credit on Don Henley's *Building The Perfect Beast*. "My manager knew Henley who's from Texas, and who had heard about me, so my manager asked him how about me playing on his record."

It's only on one track, but since the album was a mega-seller, the kudos is more than useful. It was with another Texan, Joe Ely, that Sexton first attracted attention when he substituted for Ely's injured guitarist on tour. Charlie was 13 then... subsequently, he's recorded with Ely, and will, he claims, be on Ely's next album which is finished.

Almost unnaturally sharp, Charlie Sexton has very definitely shaped his own destiny, and his maturity as an interviewee is almost frightening.

When quizzed about whether he sees his career in music or films, he has a good answer for someone who has been subjected to a long day of similarly aimed questions: "Music is my future — I've had movie offers, but I'm passing them up, basically because I'm a musician. It's hard for people to look past the face, and they think my face means I have to want to be a movie star. What would they do if I stuck my face in the frying pan? Would I still be a good musician?"

With his debut album and an excerpted single (*Beat's So Lonely*) bulleting up the American chart, Sexton is already close to achieving stardom in his native land, although over here the shortcomings of the record may be harder to ignore. Nevertheless, after continuing his heavy duty touring schedule to include Japan, where he's currently in the Top Five, he's planning to return to the studio with the same producer, Keith Forsey, who worked on *Pictures*. He promises to return here before the end of the year, by which time it'll have become clear whether the UK will capitulate like the US.

Remarkably self-possessed, Charlie Sexton will be a star in one field or another before he's much older.

Oh yes — he also claims that the Carlene Carter episode is now a thing of the past.

Sex pistol



FIRST RELEASE on Sublime Records, an offshoot of Supreme which handles the royal delights of *Princess* and *The Three Degrees*, is *Pistol In My Pocket*, a punchy Hi-NRG pastiche by former drag queen and Comic Strip actress Lana Pella (LIME (T) 101. Club favourite Lana will be supporting the 12-incher with PAs across the country. • Meanwhile, the Supreme team has moved and can now be contacted at 112-126 Camden High Street, London NW1 (01-482 5212).

Beastie Boys hit that perfect beat

LABELMATE LL Cool J may have beaten them to the chart, but The Beastie Boys have the biggest and best sound on Def Jam, the label which recently signed a million-pound licensing deal with CBS.

The Beasties from New York's debut single, *She's On It/Slow And Low*, taken from the *Krush Groove* movie soundtrack, boils down and jacks up *Run* — DMC's successful formula of heavy metal guitar, minimal rap, even more minimal rhythm section into a pulverising, enervating sound sure to kick life into the currently sleepy, soul-dominated chart.

What would have seemed unlikely ingredients five years ago is emerging as the music for the mid-Eighties — capable of reaching a vast audience on both sides of the Atlantic... for the next five minutes at least.



Fit as a fiddler: cash prize offer

FIDDLERS CAN add another string to their bows by entering Battersea Arts Centre's *Fiddler Of London* competition.

Guinness Brewing is offering 100 guineas prize money for the competition, which is being organised as part of Irish Week and takes place on March 18.

Details from Sue Callhorpe or Clive Davis at BAC on 01-223 6557.

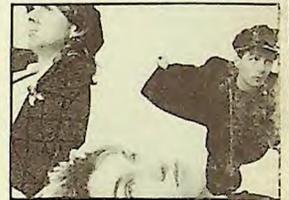
Boom Boom... in with a bang

HOT FROM the presses of teen mags, *Boom Boom Room* (below), are set to become the standard wall-covering in the bedrooms of young women across the nation.

Here Comes The Man is a double first: first single and hit for the baby Boomers and their label, Fun After All.

The pretty faces hide a surprising single-mindedness, though Skid, Andy and Lushi (first names only) aren't new to the game. After the usual relentless gigging around in search of a hit — Lushi with *One The Juggler* and Andy with *Zero Le Creche* — the trio decided to reverse the procedure and after investing six months in songwriting, they arranged their own showcase at Nomis and were signed to FAA with the express intention of scoring a hit before taking to the road.

A catchy, Bowie-esque tune, a simple video (shown on the kiddy-cred *Saturday Superstore*), plus various consumer magazine interviews and they're on their way.



Black Music Fair set for Brixton

BLACK BANDS and small businesses get a much-welcome chance to air their potential and receive guidance on how best to market their music at the Black Music Fair, part of the GLC's Black Experience arts programme.

The Fair, which takes place in Brixton between March 21-23, aims to emphasise the business angle behind black music and will include seminars on marketing, advertising, promotion and management, as well as providing what the organisers hope will be a useful opportunity for small organisations to mix with their larger counterparts, most of whom will be especially invited. PAs will be available for artists.

Send Demos and publicity material to Room 679, County Hall, London SE1. 01-633 7227.

Be Seen: latest bar for 'stars'

IN LINE with other bars and discos out to attract the capital's clubbers, the National Club in Kilburn, North London recently launched a "Be Seen" night on Thursdays with three live bands and a disco.

Hours are 9.30pm-1am and the club is offering VIP membership and free admission to media people, so creating a new showcase for up-and-coming bands.

Bands wishing to play at the giant venue (enormous dancefloor, six bars and a restaurant) and tread the same boards as Echo & The Bunnymen and The Wolfe Tones, should send a tape and biography to Be Seen, National Club, 234 Kilburn High Road, London NW6 (01-328 3141).

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Sounds is the most competitive tabloid for reaching the 15-19's with mono pages. Kerrang! delivers the best rate for colour pages to men 15-24. And RM offers advertisers the lowest CPT for colour pages to *all* men.

Men 15-19 **SOUNDS**

TITLE	READERSHIP (000's)*	CPT PAGE MONO	RANK
SOUNDS	126	£10.32	1
MELODY MAKER	101	£13.81	2
NME	100	£15.85	3

Contact: Jon Newey, Ad. Manager

*NRS READERSHIP, LATEST 6 MONTHS DATA, APRIL-SEPTEMBER 1985

Men 15-24 **KERRANG!**

TITLE	READERSHIP (000's)*	CPT PAGE COLOUR	RANK
KERRANG!	202	£6.26	1
SMASH HITS	846	£7.04	2
RM	156	£8.01	3

Contact: David Oberlé, Ad. Manager

*NRS READERSHIP, LATEST 6 MONTHS DATA, APRIL-SEPTEMBER 1985

All Men **r'm**

TITLE	READERSHIP (000's)*	CPT PAGE COLOUR	RANK
RM	244	£5.12	1
KERRANG!	245	£5.16	2
SMASH HITS	1015	£5.87	3

Contact: Carole Norvell-Read, Ad. Manager

*NRS READERSHIP, LATEST 6 MONTHS DATA, APRIL-SEPTEMBER 1985

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TOP 75 SINGLES

MUSIC WEEK



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

1	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	Jive (JIVE) 114
	Billy Ocean	
2	CHAIN REACTION	Capitol (12) CL 386
	Diana Ross	
3	STARTING TOGETHER	Rainbow RRR 4
	Su Pollard	
4	ELOISE	MCA GRIM(T) 4
	Damned	
5	BURNING HEART	Scotti Brothers A6708 (12 - TX 6708)
	Survivor	
6	HOW WILL I KNOW	Arista ARIST (12) 656
	Whitney Houston	
7	LOVE MISSILE FI-11	Parlophone (12) R 555 1
	Sighe Sighe Spunk	
8	DON'T WASTE MY TIME	Chrysalis PAU(X) 1
	Paul Hardcastle	
9	SYSTEM ADDICT	Tea/RCA PB 40515 (12 - PT 40516)
	Five Star	
10	MANIC MONDAY	CBS A 6796 (12 - TX 6796)
	Bangles	
11	BORDERLINE	Sire W 9260(T)
	Madonna	
12	RISE	Label/Virgin VS 841 (12)
	Public Image Ltd	
13	LIVING IN AMERICA	Scotti Brothers (TA) 6701
	James Brown	
14	ONLY LOVE	Carrere CART(1) 376 (A)/Philips PH 38
	Nana Mouskouri	
15	STRIPPED	Mule ZBONG 10 (12 - 12BONG 10)
	Depeche Mode	
16	TURNING AWAY	Epic (TA) 6819
	Shakin' Stevens	
17	THE CAPTAIN OF HER HEART	Polydor POSP(X) 779
	Double	
18	POWER OF LOVE/DO YOU BELIEVE IN LOVE	Chrysalis HUET(X) 3
	Huey Lewis and The News	
19	AND SHE WAS	EMI (12) EMI 5543
	Talking Heads	
20	IMAGINATION	Parlophone (12) R 1986
	Belouis Some	
21	RADIO AFROCA	Rockin' Horse/Arista RH(T) 102
	Lain Quarter	
22	THE SUN ALWAYS SHINES ON T.V.	Warner Brothers W8846(T)
	ocho	
23	WALK OF LIFE	Vanigo/Phonogram DSTR 121(2)
	Dire Straits	



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61	YOU LITTLE THIEF	Virgin VS 840 (12)
	Feargal Sharkey	
62	DON'T YOU (FORGET ABOUT ME)	Virgin VS 791(12)
	Simple Minds	
63	WEST END GIRLS	Parlophone (12) R 6115
	Pei Shop Boys	
64	ANOTHER NIGHT	Arista ARIST (12) 657
	Aretha Franklin	
65	WE CAN MAKE IT HAPPEN	PRT 79 348 (12 - 12P 348)
	Prince Charles & The City Beat Band	
66	FEMALE INTUITION	Hot Melts/Virgin VS 844(12)
	Mari-Tai	
67	THE RIVER	London LON(X) 83
	Total Contrast	
68	WILL YOU SATISFY?	Tabco (TA) 6927
	Cherelle	
69	HIT THAT PERFECT BEAT	Forbidden Fruit/London BITE(X) 6
	Bronski Beat	
70	ALICE, I WANT YOU JUST FOR ME!	CBS (TA) 6640
	Full Force	
71	RUSSIANS	A&M AM(T) 292
	Sling	
72	SAVING ALL MY LOVE FOR YOU	Arista ARIST (12) 640
	Whitney Houston	
73	SEX AS A WEAPON	Chrysalis PAT(X) 4
	Pat Benatar	
74	UNCHAINED MELODY	Chrysalis LEO(X) 3
	Leo Sayer	
75	JUST CAN'T STAND IT	WEA YZ62(T)
	Matt Bianco	

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

THE NEXT 25

76	HERE COMES THE MAN, Boom Boom Room	Fun After All (12) FUN 101
77	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears	Mercury/Phonogram IDEA 9(12)
78	SEPARATE LIVES, Phil Collins & Marilyn Martin	Virgin VS 818(12)
79	MY CLEOPATRA, The Flamingo Musicals	Parlophone A6833 (12 - TX 6833)
80	DON'T TELL ME LIES, Breathless	Siren SREN 111(12)
81	LIVING IN THE PAST, Dream Theatre	Epic A 6798 (12 - TX 6798)
82	HEARTACHE NO. 9, Hot Chocolate	RAK (12) RAK 386
83	HOLD ME, Teddy Pendergrass with Whitney Houston	AyJam EKR 32(T)
84	SARA, Starship	AyJam EKR 32(T)
85	DRESS YOU UP, Madonna	RCA PB 49893 (12 - FT 49894)
86	SHOULDN'T HAVE TO BE LIKE THAT, Fra Lippo Lippi	Sire W 8848(T)
87	WALKING IN THE RAIN, Alkae Jones, Robinson	Virgin VS 831(12)
88	HOLD ON TO YOUR LOVE, Sade	EMI (12) EMI 1
89	SHE'S ALWAYS A WOMAN (JUST THE WAY YOU ARE), Billy Joel	CBS A 6862
90	SPRIT OF '78, Alton	Motown ZB 40553 (12 - TX 40554)
91	ADDAMAS'S FIVE, Jennifer Rush	I.R.S./MCA (MCA) TOP
92	ADDAMAS'S FIVE, Jennifer Rush	CBS A 6862

DISCOVER

COUNTRY
NEW



ALABAMA ● EXILE

ROSANNE CASH ● SAWYER BROWN

THE JUDDS ● GARY MORRIS

OAK RIDGE BOYS ● HANK WILLIAMS JR.

GEORGE STRAIT ● DON WILLIAMS

▶ LEAVE THE WAGON WHEELS BEHIND ◀

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73 14
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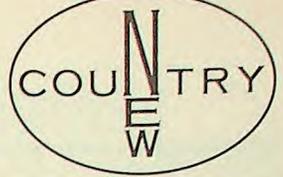
The Country Music Association (CMA) was founded in 1958. Its stated aims were, and remain, to guide and enhance the development of country music throughout the world.

The CMA exists to provide a unity of purpose for the country music industry.

CMA membership is composed of those persons and organisations who are directly and actively involved in country music. There are currently over 8,000 members, with professional members in 31 countries. Members at every level serve the organisation gratis, and the CMA is non-profit making.

If you are interested in joining the CMA, call Cynthia Leu or Anne Baker now, on 01-930 2445.

Discover New Country

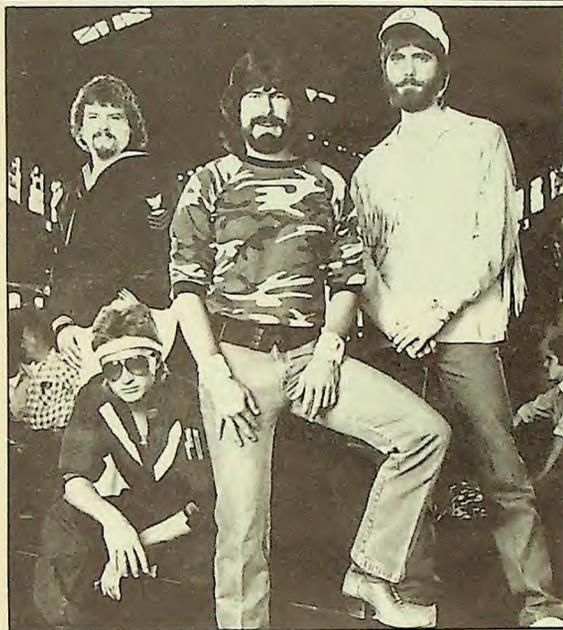


DISCOVER NEW COUNTRY is the first ever generic marketing campaign to promote contemporary country music in Britain. It brings together the resources and marketing skills of CBS/Epic, EMI, MCA, RCA and WEA, and is co-ordinated by the London office of the Country Music Association. The campaign comes in the wake of the CMA-sponsored MORI survey in 1984, which revealed the enormous potential of country music in the UK.

The artists featured in the campaign have been chosen by the individual record companies because they are among the biggest country acts in the US today and have the greatest potential for UK success. The 10 artists and groups cover the whole spectrum of new country and reflect its wide range and diversity.

Below, we describe each act and its success in the USA, plus an exclusive quote on its involvement in this UK campaign.

Alabama



THE UNPRECEDENTED success and overwhelming popularity of Alabama in the US has caused new chapters to be written in the country music record books.

Since signing with RCA in 1980, Alabama has won nine Country Music Association awards, three being the prestigious Entertainer Of The Year award, and a record-breaking string of 17 consecutive number one singles — the highest number in any genre of music in *Billboard's* charts.

Alabama's chart-topping successes began with *Tennessee River* in 1980 and include *Mountain Music*, *Close Enough To Perfect*, *The Closer You Get* and *40-Hour Week*.

In 1985, the group reached a total of 17m unit sales. They've released six albums. Two are now quadruple platinum, one is triple platinum, two are double platinum and their most recent, *40-Hour Week*, has already been certified platinum.

But a recitation of awards and sales figures only scratches at the surface of the full story of Alabama's success. The three member group of Randy Owen, Teddy Gentry and Jeff Cook joined forces

12 years ago in Fort Payne, Alabama, then packed their bags and quit their jobs to move to Myrtle Beach, South Carolina, where they played for several years at a beachside bar called The Bowery.

Mark Herndon joined the group in 1979, a year before they made the big breakthrough. Today they've matured into what *People* magazine's recent readers' poll called "America's most popular

group".
"Anything that would expand our music in the UK would be wonderful," says Randy Owen of Alabama. "If I had to number markets, the US would be number one, Canada number two, and the UK number three. We would love to be as popular in the UK as we are in the US and Canada."
Album: *Greatest Hits*. (RCA PL 87170 (cassette: PK 87170).)

Rosanne Cash

ALTHOUGH SHE has been acclaimed as one of contemporary country music's most distinctive stylists, Rosanne Cash has always considered herself a songwriter first. Because she wanted to involve herself more in the writing of her material there has been a two and a half year gap between her last album, *Somewhere In The Stars*, and her latest, *Rhythm & Romance*.

The eldest child of country music legend Johnny Cash, Rosanne in-

tended to pursue a career in drama but was sidetracked into a recording career in 1978.

After marrying singer/songwriter Rodney Crowell in 1979, she appeared in her hus-



band's band The Cherry Bombs. She quickly learned her musical capabilities — helped, she says, by her husband — and signed a contract with CBS Records in 1979.

Rosanne's debut album *Right Or Wrong* produced three hit singles, including a duet with Bobby Bare — *No Memories Hangin' Round*. *Seven Year Ache* was released in 1981 and delivered Rosanne her first gold album.

The title track reached the number one country spot and was 22

continued overleaf

Exile



THE FIVE-MAN group Exile became country music trendsetters when they made an astoundingly successful transition from pop to country. They've scored five consecutive number-one country hits on the heels of their pop smash *Kiss You All Over*.

Despite their pop success (*Kiss You All Over* sold 4m worldwide) the musical roots of the popular Kentucky-based group are long and deep in country music. Their first country successes came with tunes penned by group members J.P. Pennington (*The Closer You Get* and *Take Me Down*) and Les Taylor (*It Ain't Easy*), which became huge hits for Alabama and Janie Fricke.

Exile placed their careers in the hands of ace producer Buddy Killen and were signed to an Epic Records contract. Their debut album Exile produced two number-one country singles, while their second Epic LP *Kentucky Hearts* produced three chart toppers as well as being their first number-one album.

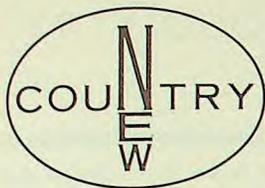
Exile comprises songwriters J.P. Pennington, Les Taylor and Sonny

LeMaire, who write all the material recorded by the group, Marlon Hargus on keyboards and Steve Goetzman on drums. They play almost everything on their records, just as they do in concert.

Exile has garnered a host of award nominations in the last two years, including four Country Music Association nominations. Now greatly in demand, they have a tough time balancing their performances with studio work and writing. Their latest album is called *Hang On To Your Heart*. It is already in the country top 10 in America.

"All the members of Exile are very excited about being a part of this campaign and are flattered to have been selected to participate. The UK and European marketplaces are extremely important to us. The UK, in particular, is important to establish an international base. The foremost goal we have is to perform in these markets so that European audiences are exposed to our music."

Album: *Hang On To Your Heart*. (Epic EPC 26617 (cassette: 40-26617).)



Sawyer Brown

THE GROUP Sawyer Brown burst on to the country scene with all the subtlety of a hurricane. Their story is one of determination, an unflinching belief in their own musical abilities and a natural inclination for entertaining people.

They first united on stage in 1981, backing singer Don King, but when he stopped touring they stayed together, taking their name from a Nashville street. A chance audition in 1983 for the nationally syndicated Star Search TV talent show landed them in Los Angeles for five months. They won the competition week after week and then walked away from the finals as Best New Star Musical Group and with \$175,000 in prize money.

A recording contract with Capitol followed and tours with major country stars, such as Kenny Rogers, Dolly Parton and Crystal Gayle. Their debut album Sawyer Brown produced three hits and led to their success at the 1985 Country Music Association awards show, when they were honoured with the prestigious Horizon award.

Their sound is unique and their style infectious. Talent is the main ingredient, but their success also stems from the bubbling fun-loving personalities they project from the stage and in their music.

Lead singer Mark Miller, who also writes material for the group, is an incredibly energetic dancer, whose antics carry him all over the stage. All gifted instrumentalists, the group consists of Miller on vocals and rhythm guitar; Bobby Randall on lead guitar, fiddle, steel guitar, harmonica and vocals; Gregg

Hubbard on keyboards and vocals; Jim Scholten on bass and Joe Smyth on drums and percussion. From different musical backgrounds, they have come together to form one of country's most exciting new groups.

"We are very excited about being selected as a featured group in the

Discover New Country campaign in Great Britain. This is a career-building opportunity that we want to take full advantage of. We are eager to tour, perform on TV — whatever it takes to support our label's efforts on our behalf."

Album: Shakin'. (Capitol EST 2001) (cassette: TC-EST 2001.)



Rosanne Cash

continued from page 3

in the national pop charts. Her third CBS album Somewhere In The Stars showed Rosanne to be a singer with a very broad emotional and intellectual range and an exceptionally adroit songwriter.

Rhythm & Romance is essentially autobiographical, with Rosanne writing or co-writing eight of the 10 cuts. The first single I Don't Know Why You Don't Want Me soared to the top of the US country charts. Rosanne Cash was seen on British TV on new year's day in the Carl Perkins C4 Special.

"I look forward to giving this campaign in-person support in the very near future," says Rosanne Cash, who flies into London for a week of promotional work on Sunday March 2.

Album: Rhythm & Romance. (CBS 26366 (cassette: 40-26366).)

Gary Morris



to avoid the obvious pigeon holes. His richly textured voice has an almost unbelievable range and is already having an impact outside his chosen field of country music.

His selection as male lead in Joseph Papp's New York Shakespeare Festival production of La Boheme is proof of his artistic versatility. The coveted role of Rodolfo, opposite Linda Ronstadt, marked Gary's acting debut and is thought to be the first time a country music entertainer has appeared in a legitimate stage production in New York City. It has led to regular guest appearances in Dynasty 2 — The Colbys.

Born and raised in Fort Worth, Texas, Gary Morris came to the attention of country audiences with hits such as The Wind Beneath My Wings, The Love She Found In Me, Headed For A Heartache, Velvet Chains and Second Hand Heart — all of which are featured on his debut UK album release.

"Obviously I'm very proud to have been chosen to be a part of this campaign," says Gary Morris. "The UK is apparently wide open for country music and I feel that in the future I'd like to perform in the UK and in Europe as a part of my overall marketing plan. A short-term goal is just to get started, which this campaign will accomplish for me and the others who are a part of it. The long-term goal is to expose my music to as many people as possible. I feel that what I do can be acceptable to foreign markets, particularly in light of my plans to become involved in more TV and in films."

Album: Second Hand Heart. (Warner Bros. 925 392-1 (cassette: 925 392-4).)

Oak Ridge Boys

THE Oak Ridge Boys have carved a niche for themselves as one of the most versatile, entertaining and professional groups in music. They have become worldwide ambassadors of country music, with a vast following and numerous awards and commendations.

Formed as a gospel group, and the recipients of 15 Dove awards for their records, the Oaks successfully crossed over to country music

in 1977, and their road has been paved with gold — and platinum — ever since.

Their first hit Ya'll Come Back Saloon was followed by a string of number-one successes, such as You're The One, Sail Away, Cryin' Again and Everyday. But it was the runaway monster hit Elvira which solidified the group's position in both the country and pop markets. It earned them the distinction of

being the first Nashville-based country act to earn a platinum single.

The current line-up of the Oak Ridge Boys (there has been an Oak Ridge Boys group since World War II) comprises Duane Allen, Joe Bonsall, William Lee Golden and Richard Sterban. They enjoy an enviable status in the US and are a standard by which others are measured.

Their trophy case is crowded with Dove, Grammy and CMA awards (including the CMA Special President's Award for outstanding service to the organisation in 1984). Their recordings regularly reach gold and platinum status. Their fun-filled, highly charged concerts are consistent sell-outs. And their active participation in and devotion to the prevention of child abuse has raised more than \$1 million for that cause.

The Oak Ridge Boys have travelled extensively and are one of the few American acts to play a concert in the Soviet Union. They were last seen in Europe in May 1985 as a headlining act at the opening ceremonies of the Acropolis in Nice, France.

"I feel that country music is on the verge of exploding in the UK and in Western Europe," says Richard Sterban of the Oak Ridge Boys. "This association of country music artists in the campaign could push country music over the edge for all of us. The UK and Western Europe represents one of the biggest challenges in our industry. Our goal is to affect people the way we have in America — in a positive way."

Album: Seasons. (MCA MCF 3307 (cassette: MCF 3307).)



GARY MORRIS is one of those special artists who transcend the boundaries of musical format and create their own unique style. Whether performing with a symphony orchestra, an opera company on Broadway, or before a group of dedicated fans in a Texas honky tonk, Gary Morris has carved a niche in today's music world and gathering critical acclaim and legions of loyal followers along the way.

With an attractive blend of pop, folk and country, he has managed

The Judds

THE JUDDS didn't make their first professional recordings for a major label (RCA) until 1983 and it's a tribute to the power and excitement generated by their fresh, imaginative sound and strong harmonies that they've enjoyed such a meteoric rise to fame and fortune.

The critical and popular response to their music has repeatedly taken them to the top of the country charts and on to the pages of almost every American music publication.

Although they are relative newcomers to the record business, the duo — Naomi and her daughter Wynonna — have been perfecting

their precise, razor-sharp harmonies for eight years. Their distinctive, engaging style draws heavily on their East Kentucky heritage of bluegrass and folk ballads, as well as the urban pop of contemporary duos.

But The Judds' tremendous appeal is by no means anchored in folksiness or nostalgia. Twenty-year-old Wynonna has a remarkable voice that seems destined to one day earn her a place alongside the celebrity vocalists who so greatly influenced her, and her sultriness, sensuality and emotional intensity is enhanced by the fluid harmonies supplied by Naomi in

her own smooth voice.

A chance meeting with producer Brent Maher brought them to the attention of RCA executives, for whom they auditioned, live, in the company's boardroom. RCA were so impressed that the girls were signed on the spot.

Their first release was a mini-LP, which included their first hit Had A Dream (For The Heart). Their first full-length LP Why Not Me included their first number-one country hit Mama He's Crazy and the title track was named Single Of The Year by the Country Music Association.

The numerous awards received by The Judds in the past two years include the 1985 CMA award for Best Vocal Group. Rockin' With The Rhythm is their latest LP. It includes their most recent number-one country hit Have Mercy, written by English songwriter Paul Kennerley.

"Music is an international language — much more than a personal expression of creativity — and is a way to meet personally those of other nations," say Naomi and Wynonna Judd. "We are really looking forward to taking our music overseas."

Album: Rockin' With The Rhythm. (RCA PL 87042 (cassette: PK 87042).)



Don Williams



POSSESSOR OF gold and platinum albums from many corners of the world, Don Williams has proven to be one of Nashville's most successful performers. A native Texan, he first came to prominence as a member of the Poza Seco Singers, a popular folk-oriented trio. After leaving the music industry for a brief time, he returned to Nashville and signed with the JMI label, before moving to ABC-Dot (now MCA Records).

Among Don Williams' long list of hit records are such songs as I Recall A Gypsy Woman, You're My Best Friend, The Shelter Of Your Eyes, Tulsa Time and Lord, I Hope This Day Is Good. During his career, Don has been the recipient of numerous honours and awards, including Male Vocalist Of The Year from the Country Music Association.

Through it all he has maintained a profile so low that no-one but a close circle of family and friends

see him when he's not touring (something which takes up about half his year) or recording the latest in a long line of very successful albums.

It's a success story which, quite frankly, baffles most people in the music business. In his own way (and he's always done it his own way), Don Williams is as much an outlaw as Willie Nelson, Waylon Jennings or any of the much publicised Nashville renegades. Despite the advice of many well-meaning people he's steadfastly refused to change anything about himself or his music.

Don Williams has recently signed with Capitol Records and his first single for the label is We've Got A Good Fire Goin' — a track from the album New Moves, which has been produced by Don and his long-time friend and co-producer Garth Fundis.

Album: New Moves. (Capitol EST 2004 (cassette: TC-EST 2004).)

George Strait

SINCE George Strait's debut single for MCA Unwound hit the country Top Ten in 1981 (a rare feat for a first effort by an unknown artist), there hasn't been a week in which one of his singles hasn't appeared in the charts.

This soft-spoken, amiable Texan is one of the most talented singers to emerge on the country-music scene in this decade and he has been hailed by American music critics for putting the roots back into country music.

At the 1985 Country Music Association awards he was named Male Vocalist Of The Year and his chart-topping LP Does Fort Worth Ever Cross Your Mind was named Album Of The Year.

Lean, handsome and clean-cut, country music's newest sex symbol (a status which embarrasses the modest entertainer) literally walked off a working Texas cattle ranch and into a highly-successful career as a recording artist solely on the

strength of his musical style.

His synthesis of western swing, honky-tonk music and classic country balladry has earned him a string of chart-topping singles, including Fool Hearted Memory, Amarillo By Morning and The Chair.

A fourth generation Texas cattle rancher by heritage, George comes by his country roots naturally. While earning his degree in agriculture from South-west Texas State University, he began performing with his Ace In The Hole band, and soon became leader of one of the hottest, Texas-style dance bands in the Rio Grande Valley. But by day he was foreman of a 1,000 head cattle ranch — a position he held until the success of Unwound forced him to travel all over the US to perform.

"I am happy to be part of this campaign and I'm very anxious to see how my music will be received," says George Strait. "I've

enjoyed some success in Canada and hope that the UK audience will also be receptive."

Album: Something Special. (MCA MCF 3306 (cassette: MCF 3306).)

Hank Williams Jr

HANK WILLIAMS Jr is the son of Hank Williams, the first and certainly the most enduring of country music's superstars. Hank Jr's career has at times had to compete with that of his legendary father, yet his own unique talent has triumphed and today he stands at the forefront of the country music scene as one of the most consistently successful entertainers.

Hank Williams Jr has now established himself as a legend in his own right with 50 albums to his credit — an astonishing accomplishment for any artist and an undisputed testimony to the timeless quality of his style.

With a career spanning more than three decades, Hank Jr has become one of the most celebrated of the new breed of country music performers with a string of singles topping the charts. One of his 1985 hits was All My Rowdy Friends Are Coming Over Tonight. The video, which featured country stars such as Willie Nelson, George Jones, Kris Kristofferson and Waylon Jennings, won the Country Music Association's 1985 Music Video Of The Year award.

Dubbed "Bocephus" by his father, Hank Jr made his profes-

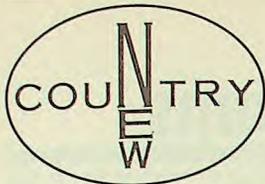
sional debut at the age of eight and appeared on the Grand Ole Opry at age 11. He won his first award as a teenager and many more have followed, but his 1983 success with nine albums appearing simultaneously on the *Billboard* charts is a feat unequalled by any other artist.

The compilation album Are You Sure Hank Done It This Way features some of Hank Williams Jr's biggest country hits, including Family Tradition, Man Of Steel, Whiskey Bent And Hell Bound, Old Habits and All My Rowdy Friends Are Coming Over Tonight.

"As an artist I feel very good about any campaign working to enlarge the country music audience," says Hank Williams Jr. "I know that pop and rock have always thrived in the UK. I also realise that some country artists do very well. I can only hope that my music is also accepted there. My goal is to bring my music to a whole new audience. I hope to reach those folks in the UK and Europe who have not yet been introduced to my brand of country music."

Album: Are You Sure Hank Done It This Way (Warner Bros. 240 518-1 (cassette: 240 518-4).)





The Country Music Association

FOUNDED IN 1958, the Country Music Association is the first trade organisation formed to promote a type of music. The objectives of the organisation, originally consisting of 233 members, are to guide and enhance the development of country music throughout the world; to demonstrate it as a viable medium to advertisers, consumers and media; and to provide a unity of purpose for the country music industry.

There are now 14 membership categories, for all sides of the music business: artist/musician; artist manager/agent; talent buyer/booker; composer; disc jockey; music publisher; radio; television/video; record company; publication; record/video merchandiser; advertising; international and affiliated (including all persons actively involved in country music who do not fit any of the other categories).

CMA membership consists of people and organisations directly involved with country music. There are now more than 8,000 mem-

bers, with professional members in 31 countries. Each membership category is represented by two directors; there are six directors-at-large and five lifetime directors. Officers are elected by the directors each year for a one-year term. Officers and directors receive no salary or compensation from CMA. They serve the organisation gratis, paying all their own expenses.

The CMA's achievements have been milestones in the history of country music. They include:

The CMA Awards — The Country Music industry's most highly-coveted and pre-eminent awards are presented annually to outstanding country artists, as voted by the membership of the CMA. The CMA Awards show is held each October and broadcast on network TV in the US.

International Country Music Fan Fair — Co-sponsored by the CMA and the Grand Ole Opry, Fan Fair is a giant country music festival held each June in Nashville. This

totally unique event enables country fans to meet their favourite artists and attend numerous live shows, all in one location.

The recognition of October as Country Music Month — President's Nixon, Carter and Reagan have all recognised October as Country Music Month, through proclamations and other statements. To focus even more attention on the observance of the month, CMA, in conjunction with NARM (the National Association of Record Merchandisers) now conducts an extensive merchandising campaign at the retail level. Focusing on the CMA Awards, the point-of-purchase campaign is structured to boost sales and awareness of country music throughout September and October. This has inspired the Discover New Country campaign in the UK.

Establishment of the Country Music Hall of fame — The directors of the CMA established the Country Music Hall of Fame to immortalise country music's greatest contributors. The Hall of Fame and Museum in Nashville is operated by the Country Music Foundation.

Involvement in legislative activities affecting the music industry — CMA has taken an active role in

legislative activities which affect the industry, including participation in the Coalition to Save America's Music.

Monthly trade magazine — The magazine *Close-Up*, is an important resource for the country music industry.

personnel and artists; artist labels, managers, agents, publishers, etc.

The promotion of country music throughout the world — The promotion of country music throughout the world — by getting positive publicity for country music in important newspapers, maga-

'Through CMA's leadership and guidance, country music has become one of America's most effective ambassadors to the world'

Professional growth seminars — To encourage personal career growth among industry professionals, CMA sponsors the Talent Buyers Entertainment Marketplace in October and the Music Industry Professional Seminar (in conjunction with the Country Radio Seminar) in March.

The compilation and dissemination of research materials — CMA compiles and disseminates monthly listings of record label

zines and other media throughout the world — CMA has made country music news as far afield as Japan, Australia and Czechoslovakia.

Through CMA's leadership and guidance, country music has become one of America's most effective ambassadors to the world. Industry leaders readily admit that CMA has won global recognition and has been the most important guiding force in the worldwide expansion of country music.



NEW ALBUM — ROCKIN' WITH THE RHYTHM
PL 87042/PK 87042

Thanks for making us a part of 'Discover New Country'

The Judds



Byworth-Wootton International
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The CMA in the UK

THE Country Music Association opened its London office in March 1982 as a base for European operations. After months of meetings with people in all levels in the UK and European music industries, most of whom had different opinions on the image and potential of country music, it was decided to commission MORI (Market Opinion Research International) to conduct a study of the British record buying public and the music industry.

The extensive three-part survey was conducted in February and March of 1984. It was the first survey designed to examine the image of country music among the general public and music industry in the UK. Group discussions and a quantitative survey focused on the general public, while a third part consisted of in-depth interviews with influential members of the British music community.

The results of the survey were dramatic and unprecedented, proving what the American country music industry had long maintained — that the immense appeal of country music has transcended all political and cultural boundaries, and has become one of the most popular forms of entertainment in the world.

According to the MORI survey, country music is the second most enjoyed type of music in the UK, closely following (within two percentage points) the leading category — pop music. Country music is more widely enjoyed among the British public than classical, light orchestral, disco, rock, folk, soul, jazz or reggae.

"I suspect many of our findings will be considered somewhat surprising," said MORI Associate Director Stewart Lewis, "as there is clearly more popularity and potential in country music than may have been assumed. It seems that the British public's opinion of country music is generally more positive than it is perceived to be by the music industry."

After the very positive MORI survey there was a major re-evaluation of the international strategy for record companies regarding country music. One of the direct results was the CMA's UK chart — the only systematically-organised country music chart outside the US. Inaugurated in August 1985, the chart (compiled by Gallup) appears bi-weekly in *Music Week* and in consumer publications.

The Discover New Country campaign

SINCE THE 1984 CMA-sponsored MORI survey revealed the enormous potential for country music in the UK, the record companies have been evaluating avenues by which to capitalise on that potential. Through a series of meetings, the marketing directors of five major labels (WEA, CBS, EMI, RCA and MCA) decided on a strategy of combining resources.

March 1986 was chosen as the time to launch the month-long Discover New Country campaign, with each company taking responsibility for specific marketing and



The CMA's UK Market Development Advisory Committee with Maurice Oberstein and the heads of RCA and CBS Nashville. Left to right: Richard Woolton (Byworth-Wootton International), Jerry Turner (Epic), Joe Galante (RCA Nashville), John Cokell (formerly of MCA) Maurice Oberstein (chairman of the BPI), Paul Conroy (WEA), Cynthia Leu (CMA manager of European operations), Allen Phillips (CBS), Stewart Watson (MCA international director), Tony Wadsworth (EMI), Rick Blackburn (CBS Nashville) Greg Rogers (RCA international director), Tony Byworth (Byworth Wootton International).

merchandising areas, as well as nominating two acts whose products would be highlighted.

"We are tremendously excited that the majors have come together to promote country music," says Cynthia Leu, CMA's manager of European Operations since March 1984. "The teenage record market is declining and the record companies are now looking seriously at the over-25 market, which is traditionally more receptive towards country music. By pooling the resources and energies of the major companies, we are hoping country music's share of the market will increase. Then everyone will benefit."

Leu has been co-ordinating Discover New Country with the CMA UK Market Development Advisory Committee. The guiding force behind the campaign has been CMA board members Greg Rogers (of RCA Records Europe), currently chairman of the CMA's International Committee.

According to Rogers, who has been closely involved in CMA's European efforts since the opening of the London office in 1982. "It is a significant milestone in the worldwide development of country music when the major record companies in the British industry join together to focus their cooperative efforts to promote country music. This unique campaign represents an exciting and innovative approach in the presentation of a previously under-exposed musical genre."

With the five UK label offices and CMA contributing to the cost, an integrated publicity and promotion campaign is being handled by Byworth-Wootton International, with marketing coordination by The Leisure Process.

Byworth-Wootton International, formed three years ago by Tony Byworth and Richard Wootton, provides music industry services in Europe for some of the biggest names on the current American country scene, including Ricky

Skaggs, Lee Greenwood, The Judds, the Oak Ridge Boys and George Strait.

The Leisure Process, a creative and marketing consultancy run by Douglas Coates and John Carver, was responsible for preparing the campaign merchandising materials, including the Discover New Country logo, which has been designed to bring the country music image in the UK up-to-date and to get away from the old country and western look.

When the CMA board of directors came to London in January for its annual international board meeting, there was a special video presentation to introduce the Discover New Country campaign to key retailers and the media.

The launch at the Mayfair Hotel was attended by many of the most important figures in the American country and British music industries, including John Deacon, director of the BPI; Maurice Oberstein, chairman of the BPI; John Preston, MD of RCA; Rob Dickins, MD of WEA;

Lou Cook, acting MD of MCA in the UK; Jack Davies, head of the RCA Europe operation in London; Hasan Akhtar, MD of Record Merchandisers; Bryant Marriot, Controller of BBC Radio Two; Rick Blackburn, head of CBS Nashville; Joe Galante, head of RCA Nashville; Frances Preston, head of the BMI in Nashville; Ralph Peer, head of the Peer-Southern publishing group; Jo Walker-Meador, who has been running the CMA since its inception in 1958; and two of the artists featured in the Discover New Country campaign; Richard Sterban of the Oak Ridge Boys, and Gary Morris.

The CMA sees the campaign as a major step towards expanding the horizons of country music. "We are all excited about the magnitude and potential of this project," says Leu. "It could become an annual British industry campaign." The UK experience is already creating interest within the international departments of major record companies."



Gary Morris, one of the two Warner Bros singers in the Discover New Country campaign (soon to be seen on BBC1 in *Dynasty II — The Colbys*), with Ralph Peer, a lifetime director of the CMA; Dick McCullough, CMA executive vice-president; and WEA UK managing director, Rob Dickins



Maurice Oberstein, Chairman of the BPI, with Jo Walker-Meador, Executive Director of the Country Music Association, at the Discover New Country launch at the Mayfair Hotel in London.

TOP 30 COUNTRY MUSIC ALBUMS

MARCH 1, 1986

MUSIC WEEK



- | | | | |
|----|-----|--|------------------------------|
| 1 | 1 | THE KENNY ROGERS STORY
Kenny Rogers | Liberty EMTV 39 (E) |
| 2 | 2 | THE BEST OF EAGLES
The Eagles | Asylum EKT5 (W) |
| 3 | 4 | LIVE IN LONDON
Ricky Skaggs | Epic EPC 26618(C) |
| 4 | 7 | DR HOOK'S GREATEST HITS
Dr Hook | Capitol EST26037 (E) |
| 5 | 11 | HOTEL CALIFORNIA
The Eagles | Asylum K 53051 (W) |
| 6 | 6 | STATE OF OUR UNION
The Long Ryders | Island ILPS9802 (E) |
| 7 | 8 | DOLLY PARTON'S GREATEST HITS
Dolly Parton | RCA PL84422 (R) |
| 8 | 10 | THE JOHN DENVER COLLECTION
John Denver | Telstar STAR 2253 (R) |
| 9 | 26 | THE BILLIE JO SINGLES ALBUM
Billie Jo Spears | United Artists UAK 30231 (E) |
| 10 | 9 | CENTERFIELD
John Fogerty | Warner Bros 9252031 (W) |
| 11 | 15 | BORN YESTERDAY
The Everly Brothers | Mercury/Phonogram MERH80 (F) |
| 12 | 3 | ONE OF THESE NIGHTS
The Eagles | Asylum K 53014 (W) |
| 13 | NEW | BOXCAR WILLIE COLLECTION
Boxcar Willie | Spartan SPLP 005 (SP) |
| 14 | 20 | THE VERY BEST OF DON WILLIAMS
Don Williams | MCA MCG 4014 (F) |

COUNTRY Update

AMERICAN COUNTRY stars featured in the Discover New Country campaign are planning visits to the UK, with Johnny Cash's daughter Rosanne arriving first, on March 2, for a week of TV and press interviews.

Several singles have been released by artists in the Discover New Country campaign, so there are now more country records being playlisted by Radio 2 and ILR stations than for years. More singles will be released in the next couple of weeks, and special point-of-sale materials have been devised and distributed to dealers, all bearing the distinctive Discover New Country logo.

ROSANNE CASH is flying into London on Sunday March 2 for a week of TV and press interviews. The daughter of country legend Johnny Cash, Rosanne is currently the most successful solo female country star on the



Rosanne — flying in

US charts — she recently topped the singles chart with I Don't Know Why You Don't Want Me (her new UK single on CBS) and the album charts with Rhythm & Romance.

EXILE will be coming to the UK in late March to appear at the Silk Cut Festival over the Easter weekend. Their newly released Epic single Hang On To Your Heart is already picking up substantial radio play. The group's album, also called Hang On To Your Heart, is currently in the Top Five of the US country chart.

GEORGE STRAIT has announced he'll be making his first visit to the UK in August for the Peterborough Country Festival over the August bank holiday weekend. MCA are releasing The Chair from George's new album Something Special as a single.

DON WILLIAMS will be in the UK later this year for a tour — full details will be announced soon. Don recently signed with Capitol Records and his new album New Moves has been hailed by American critics as his best in years. We've Got A Good Fire Going, the single from the New Moves album, has just been released in the UK.

HANK WILLIAMS JR is currently top of the American LP charts with his Greatest Hits Vol 2. Meanwhile, WEA in the UK have a special Hank Williams Jr compilation on the market for the campaign: Are You Sure Hank Does It This Way, which features some of his biggest rock-country hits. The new single All My Rowdy Friends Are Coming Over Tonight is picking up substantial radio play.

ALABAMA are one of the most successful acts in American country music history. The four-man line-up of Alabama recently broke the *Billboard* magazine record of 17 consecutive number one hits. Several are featured on Alabama Greatest Hits (RCA), which is the group's LP in the Discover New Country campaign. Lionel Richie recorded part of his new album in Nashville, and Alabama are featured providing back-up vocal support.

THE OAK RIDGE BOYS are set to take part in the biggest country music concert to be held in New York City for years, with The Judds. The show, at Radio City Music Hall on March 21 and 22, will launch their new album Seasons. This LP will be released first in the world in the UK, for the start of the Discover New Country campaign.

THE JUDDS are featured with the Oak Ridge Boys at the prestigious Radio City Music Hall show on Friday March 21 and Saturday March 22. RCA is re-releasing their new single Have Mercy soon. It comes from their new album Rockin' With The Rhythm.

SAWYER BROWN are the newest country act on the campaign. They've spent much of the last year on the road with Kenny Rogers and their new Capitol album Shakin' is currently high in the US country Top Ten.

GARY MORRIS has a major acting role, as a blind country singer, starting in March on Dynasty 2 — The Colbys. He's had a string of country hits in



Gary — an acting role

the US, but Second Hand Heart is his first UK release and is already picking up extensive plays. It's a track on his campaign album — the UK-only compilation Second Hand Heart.

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| 17 | RE | FAVOURITE COUNTRY SONGS
Ricky Skaggs | Epic EPC 26433 (C) |
| 18 | 13 | THEIR GREATEST HITS 71-75
The Eagles | Asylum K 53017 (W) |
| 19 | 17 | VERY BEST OF THE EVERLY BROTHERS
The Everly Brothers | Warner Bros K 46008 (W) |
| 20 | NEW | COUNTRY BOY
Ricky Skaggs | Epic EPC26170 (C) |
| 21 | 39 | GOLDEN GREATS
Patsy Cline | MCA MCM 5008 (F) |
| 22 | 30 | IMAGES
Don Williams | K-tel NE 1033 (K) |
| 23 | RE | LOVE HURTS
The Everly Brothers | K-tel NE 1197 (K) |
| 24 | RE | THE KENNY ROGERS SINGLES ALBUM
Kenny Rogers | United Artists UAK 30263 (E) |
| 25 | NEW | BLUE HAWAII
Elvis Presley | RCA International NL 83683 (R) |
| 26 | NEW | 20 COUNTRY GREATS
Billie Jo Spears | Warwick WW 2010 (C) |
| 27 | 22 | THE VERY BEST OF DOLLY PARTON
Dolly Parton | RCA PL 89007 (R) |
| 28 | 23 | HALF NELSON
Willie Nelson | CBS 26596 (C) |
| 29 | 19 | THE VERY BEST OF BRENDA LEE
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26 **HOUNDS OF LOVE**
Kate Bush
EMI (112) KB 3

27 27 **ONE DANCE WON'T DO**
Audrey Hall
German DG (1) 7

28 41 **THEME FROM NEW YORK, NEW YORK**
Frank Sinatra
Reprise K1 4502 (1)

29 30 **I'M NOT GONNA LET YOU**
Colonel Abrams
MCA/MCA (1) 1031

30 18 **THE PHANTOM OF THE OPERA**
Sarah Brightman & Steve Harley
Polydor/POSP (M) 800

31 25 **SANCTIFY YOURSELF**
Simple Minds
Virgin SW 11 (12)

32 21 **LA VIE EN ROSE/PULL UP TO THE BUMPER**
Grace Jones
Island (112) IS 240

33 22 **LIFE'S WHAT YOU MAKE IT**
Talk Talk
EMI (112) EMI 5540

34 **(NOTHING SERIOUS) JUST BUGGIN'**
Whistle
Champion CHAMP 12 (112)

35 35 **SWEETEST GIRL**
Madness
Zortrax/Virgin JAZZ 8 (112)

36 29 **BROKEN WINGS**
Mr. Mister
RCA PB 49945 (12)—PT 49946

37 51 **HI HO SILVER**
Jim Diamond
A&M/AM (Y) 296

38 28 **SHOT IN THE DARK**
Ozzy Osbourne
Epic (11A) 6859

T W E L V E • I N C H

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MCA/MCA (1) 024
- 94 (1) **YEARS LATER**
Cochise World News
EMI EA 185
- 95 (1) **VOICES**
Rus Ballard
Magret (17) KFP 8
- 96 (1) **ONE STEP, KISSING THE PINK**
Island (112) IS 263
- 97 (78) **ON THE TRAIL**
The Prime Movers
Siren SREN 12 (112)
- 98 (91) **I KNOW THAT MOOD**
Shooting Party
10/Virgin TEN 91 (112)
- 99 (1) **I LOVE YOU**
Stephen Duffy
Epic (11A) 6769
- 100 (1) **MERRY CHRISTMAS EVERYBODY**
Stevie Nicks
Epic (11A) 6769
- (24) **LADIES MANTRONIX**
(22) **RADIO AFRICA**
(14) **ROCK ME TONIGHT (For Old Times Sake)**
(31) **ROCK ME TONIGHT (For Old Times Sake)**
Freddie Jackson
77 (New) **GET UP I FEEL LIKE BEING A SEX MACHINE**
James Brown
(New) **MANIC MONDAY**
Boyz II Men
(15) **LA VIE EN ROSE/PULL UP TO THE BUMPER**
Grace Jones
(28) **THE SUN ALWAYS SHINES ON TV**
A-ha
(38) **POWER OF LOVE/DO YOU BELIEVE IN LOVE**
Huey Lewis & The News
(23) **WE CAN MAKE IT HAPPEN**
Prince Charles & The Crystal Ball Band
(New) **THE RIVER**
Total Contrast
(27) **SANCTIFY YOURSELF**
Simple Minds
(19) **LIFE'S WHAT YOU MAKE IT**
Talk Talk
(20) **IF I RULED THE WORLD**
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(New) **DIGGING YOUR SCENE**
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- 43 **LOVE IS THE DRUG**
Grace Jones
Island (112) IS 266
- 44 26 **SUSPICIOUS MINDS**
Free Young Combs
London (LON) 82
- 45 63 **THE HONEYTHIEF**
Hipsway
Mercury/Phonogram (MEX) 212
- 46 55 **SUGAR FREE (Remix)**
Juicy
Private/Epic (11A) 6917
- 47 31 **IF YOU'RE READY (COME GO WITH ME)**
Ruby Turner featuring Jonathan Butler
Jive JIVE (11) 09
- 48 **DIGGING YOUR SCENE**
The Blow Monkeys
RCA PB 40599 (12)—PT 40600
- 49 32 **IF I RULED THE WORLD**
Kurtis Blow
Club/Phonogram JAB (X) 26
- 50 **KYRIE**
Mr. Mister
RCA PB 49927 (12)—PT 49928
- 51 **GET UP I FEEL LIKE BEING A SEX MACHINE**
James Brown
Polydor/POSP (M) 751
- 52 37 **SATURDAY LOVE**
Cherelle With Alexander O'Neal
Tabu (11A) 6829
- 53 **CRY TO HEAVEN**
Elton John
Rocket/Phonogram EIS 11 (112)
- 54 40 **IT'S ALRIGHT (BABY'S COMING BACK)**
Eurythmics
RCA PB 40375 (12)—PT 40376
- 55 **LADIES**
Mantronic
10/Virgin TEN 116 (112)
- 56 44 **MOON OVER BOURBON STREET**
Sling
A&M/AM (Y) 305
- 57 43 **STAGES**
ZZ Top
Warner Brothers W 2002 (1)
- 58 60 **THIS TIME**
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Life's what you make it music

By Jerry Smith

Gifted & black

TONY HALL'S Manna Management and Brampton Music companies are quietly but effectively carving themselves an impressive niche in the black music market, particularly in the US.

Loose Ends, the first-ever UK black band to top the US R&B chart, are currently completing their third album — "their best yet," claims Hall.

And Legacy, Hall's latest signing, have already enthused Manhattan Records in New York as well as EMI here, and begin recording soon. Nick Martinelli has become the most consistently successful crossover-soul producer in the UK, in Hall's estimation, "and has really put British black music on the charts in the States".

Ian Foster, whose song Let Me Be The One for Five Star has climbed high in the US black chart, has started his first LP as a solo artist for MCA. Reggie Lucas, who is keen to work with a potential British mega-star, is now nearing 5m worldwide sales on his Madonna album.

Hall's so-called "young elder statesmen" are also active. Paul Buckmaster, armed with the very latest electronic keyboards, is busy arranging, producing and programming, while Chris Amoo of Real Thing renown has had his 1976 No 1 success You To Me Are Everything rush-released by PRT.

Copyright loophole

ONE OF the amendments to copyright legislation which the Music Copyright Reform Group is seeking (MW Feb 22) concerns "compulsory" recording licences.

Since 1911, when there were only about three companies producing records, there has been an exception to the right of copyright owners to control the reproduction of their works as records.

This allows producers to make records without having to get a licence from the copyright owner if the owner has already given licence to someone else.

All the producer of any subsequent recording has to do is to comply with certain producers and to pay the royalty at the rate laid down by law. Such a system is not found anywhere else in the EEC except Ireland.

It was continued in the Copyright Act of 1956, when the number of record producers was still under 20. According to the MCRG there are now at least 4,500 known producers, partly as a consequence of this exception embodied in the law, and abuse of the "compulsory" recording licence system "is all too prevalent".

The group wants the exception, which only applies to musical works, withdrawn, and the licensing and recording of music "should be left to the operation of competitive forces in the marketplace".

EUROPARADE

This Week	Last Week	Weeks on Chart	Country
1	3	4	WHEN THE GOING GETS TOUGH, THE TOUGH... Billy Ocean
2	1	6	THE SUN ALWAYS SHINES ON TV, A-ha
3	4	9	WEST END GIRLS, The Pei Shop Boys
4	8	13	SAY YOU, SAY ME, Lionel Richie
5	12	3	BURNING HEAT, Survivor
6	5	8	JEANNY, Falco
7	2	17	NIKIYA, Elton John
8	10	2	LIVING IN AMERICA, James Brown
9	11	3	BORDERLINE, Madonna
10	18	7	HIT THAT PERFECT BEAT, Brinski Beat
11	13	4	PICTURES IN THE DARK, Mike Oldfield
12	7	19	TAKE ON ME, A-ha
13	6	16	A GOOD HEART, Feagel Sharkey
14	New		CHAIN REACTION, Diana Ross
15	25	4	(I'LL NEVER BE) MARIA MAGDALENA, Sandra
16	New		ELOISE, Danned
17	New		HOW WILL I KNOW, Whitney Houston
18	New		THE CAPTAIN OF HER HEART, Double
19	19	3	GIRLIE GIRLIE, Sophia George
20	9	8	BROKEN WINGS, Mr. Mister
21	15	4	ONLY LOVE, Nana Mouskouri
22	36	2	WE BUILT THIS CITY, Starship
23	26	8	RUSSIANS, Snag
24	14	14	I'M YOUR MAN, Wham!
25	24	6	OP PA FAR'S HAT, Walter & Carlo
26	23	3	L'AZZURA, Daniel Ballevoine
27	22	3	JANEY, DON'T YOU LOSE HEART, Bruce Springsteen
28	31	6	P. MACHINERY, Propaganda
29	30	5	OHNE DICHA, Munchener Freiheit
30	29	7	PAPA CHANTEUR, Jean-Luc Lahaye
31	28	3	DIAMOND, Viki Veneti
32	27	3	MEI POTSCHERTES LEB'N, Hans Onslovas
33	17	2	BABY TALK, Alisha
34	New		STARTING TOGETHER, Su Pollard
35	38	2	BAD BOY, Dem Morrow
36	16	3	SANCTIFY YOURSELF, Simple Minds
37	New		RIDDERLIKE, Rosazona
38	20	24	PART-TIME LOVER, Steve Wonder
39	New		ELDORADO, Drum Theatre
40	New		MEXICO, Jean Media

Key: A—Austria; B—Belgium; CH—Switzerland; D—West Germany; DK—Denmark; E—Spain; F—France; GB—United Kingdom; I—Italy; NL—Netherlands; PT—Portugal; S—Sweden.

Compiled from 11 national charts by Treo Radio, Hilversum, Holland.

STOCK IT

KATE BUSH: Hounds Of Love (EMI 12JKB 3, EMI). Another mesmerising track from the highly-acclaimed album of the same name and another creative single that, while having commercial appeal, is also very inventive. A hit that should make up for the lack of honours for her at the recent BPI awards.



PRINCE AND THE REVOLUTION: Kiss (Bisley Park/WEA W 8751(T) WEA). Prince moves yet further into uncharted territory with a dreamy number based around his falsetto vocal and some offbeat psychedelic guitar. It is taken from his forthcoming album Parade as well as featuring in his upcoming film Under The Cherry Moon.

BRILLIANT: Love Is War (Food/WEA FOOD 6(T), WEA). Another excellent dancefloor track produced by the hit-making team of Stock, Aitken and Waterman that, despite not having quite the commercial appeal of their excellent version of James Brown's It's A Man's Man's Man's World, is sure to be well-received in the clubs.

TOPPER HEADON: I'll Give You Everything (Mercury/Phonogram MER (X) 213, PolyGram). This former Clash drummer has put together a polished R&B style band, who, with their powerful brass section and Jimmy Helm's soulful vocal, have produced this lively, sparkling number that is just one of the excellent tracks from their first album together, Waking Up.

MR MISTER: Kyrie (RCA PB 49927 (PT 49928), RCA). Having eventually gained a big hit with Broken Wings, this slick American pop band issue a follow-up that is just as pompous with its strained vocal backed by excruciating heavy rock guitar within a lamentably flat production.

DEL FUEGO'S: I Still Want You (Slash/London LASH(X) 6, PolyGram). A mesmerising number on which twanging, country style guitar combines with understated vocals to give melancholy love song that is well produced and deserves wider exposure than its likely to get.

STOCK IT

3 MUSTAPHAS 3: Si Vous Passez Par La (Global Style NST 111, Pinnacle/Making Waves/Swift/Hotshot/Cartel). This band try so desperately to sound like a bunch of Balkan goat herders and do it so well that it just turns out like an ordinary folk song of the region. This balalika nonsense might have been a funny idea at first but the joke is lost in the translation.

VAL YOUNG: If You Should Ever Be Lonely (Gordy ZB 40577/ZT 40678) RCA. A club favourite while on import, this track from her as-yet-unreleased album Seduction has been extensively remixed by John Morales and Sergio Munzibais. A punchy beat and memorable chorus could bring a debut chart placing for this peroxide blonde: the latest in a long line of Motown femme fatales.

STOCK IT

MINT JULEPS: Only Love Can Break Your Heart (Stiff BUY(IT) 241, EMI). All-girl vocal harmony group issue a striking version of the Neil Young song with excellent acapella harmonies working well over the sparse accompaniment to make a markedly different number that sets itself apart from anything else around now.

HEIST: Same Way (NV NV001, Rough Trade/Cartel). Raging collision of hard rhythms with a raw vocal and splintered guitar from this band that features two hard-slapping bass players. Should find its way on to the alternative dancefloors with its bludgeoning power being not too far removed from that of Killing Joke.

FORGET IT

PRINCE CHARLES AND THE CITY BEAT BAND: We Can Make It Happen (PRT 7P 348 (12PRT 348) PRT). Having previously issued some vital hard funk'n' dance tracks, notably Cash (Cash Money), they now end up releasing this particularly weak track, that is not only completely lacking in ideas, but is performed in a particularly lack-lustre way complete with lifeless vocal.

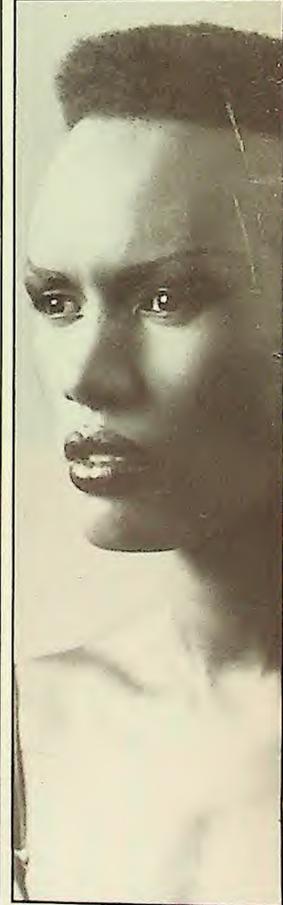
KIKI DEE: Another Day Comes (Another Day Goes) (Columbia (12)DB 9122, EMI). Composed, arranged and produced by the Eurythmics' David A Stewart as well as featuring Hugh Masekela and Feagel Sharkey. Despite this, it still sounds like a sub-standard Eurythmics number. Would no doubt have benefited by having gone the whole way by using Annie Lennox as it doesn't suit Dee's voice.

FORGET IT

STRANGERS AND BROTHERS: Sensational (Magnet (12, KILT, RCA). Debut single for this Scottish quintet who display classic pop melodies within a swaying rhythm. Echoing guitar lines wrap around the stylishly-delivered vocal and with its Colin Fairley/Bob Andrews production it seems assured of plenty of radio play.

JOE FAGIN: Back With The Boys Again (Towerbell TOW 84, PRT). The theme from the new series of Auf Wiedersehen Pet will no doubt chart off the back off the popularity of the series rather than due to the merits of combining a rough vocal with a limp guitar riff to produce a standard formula rock song.

MIRACLE LEGION: The Backyard (Making Waves SURF 112, Making Waves). This Connecticut band's first single and the title track from their recently-released mini-album. With a paisley guitar sound and adenoidal vocal, it conjures up shades of REM with a touch of the whimsical folk of 10,000 Maniacs, and while performed with verve, is nothing new.



GRACE JONES: Love Is The Drug (Island (12)IS 266, EMI). Continuing the series of reissues for Grace Jones Greatest Hits is this number from her 1980 LP Warm Leatherette. Featured here as a revitalised remix by Paul "Groucho" Smykle, it is sure to follow Pull Up To The Bumper Into the Top 20.

GENERAL

STEVE REICH: The Desert Music, Elektra/Asylum/Nonesuch 979-101-1. Producers: artist/Rudolph Werner. Now that all the fuss has died down, systems music can be appreciated and enjoyed as a genuinely innovative and developing genre. Steve Reich will be a familiar name to all systems fans and adventurous dealers may do well to recommend this mesmeric and annoying album, particularly in the wake of the artist's recent well-received London performance. Without the media "acclaim" surrounding New Age music, systems music is evolving into a fascinating style with a future.



STOCK IT

VIOLENT FEMMES: The Blind Leading The Naked, Slash SLAP 10 (via London). Producer: Jerry Harrison. From the land which bought the world Lizzie Borden, Billy Graham sex and salvation (and is, presumably, the subject of the title), come the Femmes, one of the only bands to capture the strengths and contradictions of that society with their increasingly simple punky skiffle. Gordon Gano's impassioned whine elevates the whole sound (recorded live?) from what could be garage rock into essential listening. Current UK tour may broaden sales, but this is still probably beyond your average record buyer. Lower chart position.

JOHN LENNON: Live In New York City. EMI. PCS 7301. Producer: Yoko Ono. Madison Square Gardens, August 30, 1972. The last concert Lennon would ever give. Much of the material is taken from the year's *Sometime In NY City* LP, with such all-time classics as *Come Together*, *Imagine*, *Cold Turkey* and *Give Peace A Chance* all taking their place. The sound is excellent having been digitally remastered. And while much of the material has become hackneyed, how many of today's superstars are writing anything as fundamentally daring as *Woman Is The Nigger Of The World?* Coincides with video of the concert.



STOCK IT

DOUBLE: Blue. Polydor POLD 5187. As Jerry Smith so adroitly observed in a recent singles view, Double's *Captain Of Her Heart* was "that rare thing, a Euro-pop song that doesn't rely on a tasteless disco beat". And indeed, through this release that continues, as the songs flow by in a pleasant, relaxed jazzy manner. The single is clearly the standout track, but the rest, in similar mood is fairly strong, and will be picked up by those who bought the single.

ORIGINAL MOTION PICTURE SOUNDTRACK: Sweet Dreams — The Life And Times of Patsy Cline. MCA MCG (C) 6003. Reviews of the film of which this is the record suggest that Jessica Lange's portrayal of Patsy Cline, is destined for legendary status. What isn't clear until the credits are inspected is that while five of the tracks here are complete recordings made in Cline's lifetime the other seven are

Cline's original vocals with new backing tracks added in 1984 by Nashville sessionmen. Perhaps this pop/country album will contribute to the Discover New Country campaign — it's a lot more easily digestible than much of today's country corn.

INDIES

BILL NELSON'S RED NOISE: Sound On Sound, Cocteau Records JC 14. Distribution: Pinnacle. If this sounds hopelessly dated, then listen again. The limited edition, imported from the US after being unavailable here for five years, is where modern pop began. Nelson has influenced a vast number of UK bands from the mid-Seventies onwards, and this is an essential catalogue item for stores with anything beyond demand for the Top 40.

NINA SIMONE: Nina's Back, VPI 1007. Distribution: IMS. A collection of previously released songs re-recorded with a big backing sound rather than her normal trio accompaniment. Could be an attempt at a more commercial sound — particularly to view of the somewhat bizarre sleeve — but it's one that's very likely to disappoint her established fans.



FORGET IT

SWALK: The Way We Were. Disposable Records DISLP 4. Distribution: Fast Forward/Cartel. Second Division Human Leaguer Jo Callis (below) has traded in his glorious past to come out of the closet as a born-again glam rocker, replete with Bolan guitar licks. This collection of songs and sessions from over the years doesn't include much to suggest that he made the right decision. What goes down a storm live, doesn't always bear the transition to vinyl. Limited sales.



THE ROSE OF AVALANCHE: First Avalanche, Lil. LP3. Distribution: Red Rhino/Cartel. Like The Sisters of Mercy if they had been even more in love with 'n'r than they were, Rose Of Avalanche are in possession of a mighty drum machine, an impressive trans-Atlantic monotone drawl and a clutch of songs that embody more than a hint of raw power. Collection of two deleted singles, LA Rain, and Goddess, plus flips and a couple of rare/unavailable items — discredited by the band as "not worth buying", but indie chart all the same.



STOCK IT

RED LORRY YELLOW LORRY: Paint Your Wagon. Red Rhino. RED LP 65. After a series of decently successful indie singles, RLYL are going for something more, but

this their second LP finds them still unable to carve a convincing identity out of the over-populated middle ground twist Joy Div and Sisters Of Mercy. That said, with its dark guitars and impenetrable, joyless lyrics *Paint Your Wagon* is powerful enough, it's just that it never seems to even think of going anywhere new. Full colour sleeve, lyric sheet and free seven-inch with first 5,000. Three extra tracks on cassette.



HULA: 1,000 Hours. Red Rhino. RED LP 63. Specially-priced double, half made up of material recorded live at Amsterdam's Milky Way and for Dutch radio, and half of new stuff. Off-mentioned in the same breath as Workforce, Chakk et al, Hula (above) here sound much more like the wild, unskidding explorations of early 23 Skidoo. All "those" adjectives apply — brooding, malevolent, intense — but there's more intelligence at work in these grooves than that implies.

JOHN AVERY: Nighthawks. Final Image. FIB2. Distribution: Red Rhino/Cartel. Call it Sotis-esque, call it Eno-isms — what we're talking about here is delicately sprawling piano from the most unexpected of sources: a member of bible-black hard-funk band Hula. Specially written for theatrical piece of the same name. Two sides to wind you down.



STOCK IT

VARIOUS: A Quick Neat Job. Crepuscule. TWI 643. Distribution: Pinnacle. The common link between New Order, Paul and Alan Rankine, with plenty more arresting tangential bits besides. BeMusic (aka half of New Order) contribute the epic, jungly instrumental Theme, and also co-produce The Only Truth, one of two old Paul Haig chestnuts to be found within. The other, Big Blue World, was produced by ex-Associate Alan Rankin, who with his new outfit, Pleasure Ground, contributes two positively swinging offerings. Making up the balance to great effect are others from Anna Domino, Cheyne (a kind of black Madonna), Kid Montana, Blaine Le Reininger and The Wayfarers. A tight and recommended resume.

REGGAE

SOPHIA GEORGE: Fresh Records WINLP 1. Distribution: Jetstar/EMI. The pert charm of her hit single, *Girlie Girlie*, stands out by a mile, but a robust line-up of reggae names helps produce a likeable crossover LP, which, hopefully, indicates that the single wasn't a one-off. The album will sell on *Girlie Girlie*'s success.

FREDDY MCKAY: Tribal Inna Yard. Move, MVLP 6. Producers: Delroy Wright/Lynval Thompson. Distribution: Charly. What a

singer! McKay backed by the Roots Radics at Kingston's Channel One, has produced some marvelously pleasing melodies that slip down the ear-holes like freshly squeezed orange juice down a parched throat.

EK-A-MOUSE: King And I. Original Records OSLP 1001. Distribution: Jetstar. The effervescent singjay's name is enough to make this an instant bestseller in reggae terms, but his recent appearances with Sophia George and The Blow Monkeys should take his melodic reggae nursery rhymes to an even wider audience.

STEEL PULSE: Babylon The Bandit, WEA EKT 30 960 437-1. Producer: Jimmy "Senyah" Haynes. Always affectionately remembered as one of the bands that put British reggae on the map while the Sex Pistols were doing the same for punk, Steel Pulse have retained their languid tunefulness; but, sadly, without their former incisiveness it lacks bite. Reggae market, but soft enough for a crossover single.

METAL

BLACK SABBATH featuring TONY IOMMI: Seventh Star. Vertigo VERH 29. This would have been billed as an Iommi solo album had the guitarist's name been big enough for US sales. As it is, this isn't a Sabbath album but it is a brilliant slab of angry power. Glenn Hughes' vocals are exceptional, Iommi's writing and playing irresistible.

RAINBOW: Finyl Vinyl. Polydor PBDV 8. A four-side collection of largely otherwise unavailable live Rainbow material. All three vocalists — Ronnie James Dio, Graham Bonnet and Joe Lynn Turner — are featured.

NEW AGE



FORGET IT

VARIOUS: Standing Stones. Coda Records NAGE 5. TOM NEWMAN: Bayou Moon. Coda NAGE 2. TIM CROSS: Classic Landscape Coda NAGE 3. JOHN THEMIS: Atmospheric Conditions. Coda NAGE 1. DASHIELL RAE: Songs Without Words Coda NAGE 4. These beautifully-packaged albums represent the bulk of Coda's much-heralded new age music Landscape Series. Sad to report, then, after so much effort appears to have gone into the project, that there's a lot less to the concept than meets the eye. New age music has apparently sold in its millions in the US merely by word of mouth. Whether the counterpart audience here is sufficiently media-saturated to accept and buy what is largely music of unshifting mood and mind-numbing texture is another. Serene it isn't, bland it is. The "new" is also certainly dubious, with most featured musicians being steeped in Seventies traditions. That said, the Newman album (eerie Ry Cooder feel) and Dashiell Rae's pleasant piano album are certainly head and shoulders above the rest and worth a listen, though the Themis and Cross works are only for those who insist on owning the whole set. Try the sampler out on fans of Oldfield, Wendy Carlos etc; only blanket TV or radio coverage will achieve sales to match those in the US.

MOR

HELEN SHAPIRO: The 25th Anniversary Album. Music For Pleasure MFP 41 5741. This budget album neatly garners together her Sixties material for EMI's Columbia label, including her 11 chart hits and some of the singles that got away. Shapiro's 25th showbiz anniversary should attract TV, radio and press interest so this LP should arouse interest.

ALED JONES: Where E'er You Walk. 10/Virgin DIX 21. 10's aim is to crossover young Jones' appeal into the more mainstream market but this is a re-issue of his first ever album, recorded for Sain Records three years ago. It features traditional songs sung in Welsh, English, Italian and Latin, and recorded at Bangor Cathedral in 1983. His rise to fame during the last year will help focus attention on this earlier album.

JAZZ

BOB CROSBY ORCHESTRA/BOBCATS: Mournin' Blues/Accent On The Bobcats. Affinity AFS1014. A fine selection of classic material featuring the band that once was fronted so successfully by Bing's younger brother. This recent MTA award-winner showcases fine soloists like Eddie Miller, Irving Fazola, Billy Butterfield, Joe Sullivan, and Yank Lawson on well-remembered titles such as *South Rampart Street Parade*, *Gin Mill Blues*, *Who's Sorry Now?*, and *I'm Prayin' Humble*.

JACK TEAGARDEN: Trombone 'T' From Texas. Affinity AFS1015. A worthy follow-up to Affinity's previous Teagarden compilation — likewise compiled from the American Decca catalogue — *Jazz Original (AFF141)*, with the late Texan's inimitable trombone-playing and singing registering in similarly convincing fashion. Ranging from 1929-1955, the 16 tracks find Teagarden a constant source of inspiration.

OTB: Out Of The Blue. Blue Note BT 85118. Promising UK debut by a superbly integrated sextet of youthful North Americans, intent, obviously, in carrying on the classic bebop traditions — but in a wholly individual, non-clichéd manner. A potent rhythm section gives front-line soloists positive support throughout, and the results are never less than interesting. Featuring all-OTB repertoire that maintains the band's individualism, but a booking at Ronnie's is needed to really make this a major selling LP in the UK.

ART PEPPER: Discoveries/The Savoy Sessions. Savoy WL 70507(2). Pepper has a loyal and faithful UK following — amongst youthful as well as long-committed jazz buyers — to ensure that this well-rounded Savoy double receives special attention. Released here originally by Arista, Discoveries makes a welcome reappearance to the UK catalogues, containing as it does some of the great altoist's most fluent playing of the early fifties. The contents involve the results of two Pepper sessions for the long-since-defunct Discovery label — 1952, 1954, respectively — with Pepper's West Coast colleagues supplying sympathetic support at all times. Alternate takes are available to all tracks except *Deep Purple*.

- 21** **THE ULTIMATE SIN** ● CD
8 Ozzy Osbourne
Epic EPC 26404
- 22** **ALONE** ● CD
29 Nana Mouskouri
Philips/Phonogram PPH 3
- 23** **SONGS FROM THE BIG CHAIR** ● CD
21 Tears For Fears
Mercury/Phonogram MERH 58
- 24** **THE FIRST ALBUM** ● CD
18 Madonna
Sire WX 22
- 25** **ALBUM/CASSETTE**
22 Public Image Limited
Virgin V 2366
- 26** **PROMISE** ● CD
23 Sade
Epic EPC 86318
- 27** **SEVENTH STAR**
Block Sabbath featuring Tony Iommi
Vertigo/Phonogram VERH 29
- 28** **WELCOME TO THE REAL WORLD**
44 Mt. Mister
RCA PL 89647
- 29** **PRECIOUS MEMORIES**
34 Ann Williamson
Emerald Gem ERTV 1
- 30** **FEARFUL SHARKEY** ● CD
25 Fearful Sharkey
Virgin V 2360
- 31** **FINE YOUNG CANNIBALS** ● CD
24 Fine Young Cannibals
London LONLP 16
- 32** **ALCHEMY — DIRE STRAITS LIVE** ● CD
27 Dire Straits
Vertigo/Phonogram VERV 11
- 33** **NOW, THAT'S WHAT I CALL MUSIC 6** ● CD
26 Various
Virgin/EMINOW 6
- 34** **A DATE WITH ELVIS**
The Crops
Big Beat WKA46
- 35** **U2 LIVE "UNDER A BLOOD RED SKY"** ● CD
35 U2
Island IMA 3
- 36** **SUDDENLY** ● CD
32 Billy Ocean
Jive HIP 12
- 37** **QUEEN GREATEST HITS** ● CD
37 Queen
EMI EMTV 30
- 38** **HITS 3** ● CD
31 Various
CBS/WEA HITS 3
- 39** **FACE VALUE** ● CD
51 Phil Collins
Virgin V 2185
- 40** **PRIVATE DANCER** ● CD
33 Tina Turner
Capitol TINA 1
- 41** **JENNIFER RUSH** ● CD
39 Jennifer Rush
CBS 26488
- 42** **AFTERBURNER** ● CD
47 ZZ Top
Warner Brothers WX 27

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42 U2
Island U2 5
- 44** **BORN IN THE U.S.A.** ● CD
41 Bruce Springsteen
CBS 86304
- 45** **SPARKLE IN THE RAIN** ● CD
76 Simple Minds
Virgin V 2300
- 46** **MACALLA** ● CD
36 Clannad
RCA PL 70894
- 47** **RUMOURS** ● CD
RE Fleetwood Mac
Warner Brothers K 56344
- 48** **THE SINGLES COLLECTION** ● CD
49 Spandau Ballet
Chrysalis SBTV 1
- 49** **RECKLESS** ● CD
40 Bryan Adams
A&M AWA 5013
- 50** **ICE ON FIRE** ● CD
50 Elton John
Rocakel/Phonogram HISP 26
- 51** **THE CLASSIC TOUCH** ● CD
30 Richard Claydeman
Decca/Delphine SKL 5343
- 52** **SEVEN SINGLES DEEP**
The Icicle Works
Beggars Banquet BEGA 71
- 53** **GREATEST HITS VOLUME I AND VOLUME II** ● CD
43 Billy Joel
CBS 88666
- 54** **LOVE OVER GOLD** ● CD
54 Dire Straits
Vertigo/Phonogram 6359 109
- 55** **WHERE'ER YOU WALK**
89 Aled Jones
10/Virgin DIX 21
- 56** **THE JAZZ SINGER** ● CD
56 Neil Diamond
Capitol EAST 12120
- 57** **HIGH PRIORITY**
58 Cherelle
Tobu TBU 26699
- 58** **SPORTS** ● CD
73 Huey Lewis And The News
Chrysalis CHR 1412

- 79** **THE SINGLES 81-85** ● CD
RE Depeche Mode
Mute MUTEL 1
- 80** **DIRE STRAITS** ● CD
63 Dire Straits
Vertigo/Phonogram 9102021
- 81** **THE BLIND LEADING THE NAKED**
NEW Valenti Femmes
Sash/London SLAP 10
- 82** **SPEAKING IN TONGUES** ● CD
RE Talking Heads
Sire 923 883-1
- 83** **LOVE HURTS** ● CD
72 Elaine Paige
WEA WX 28
- 84** **SOUNDTRACK MUSIC FROM 'BACK TO THE FUTURE'** ● CD
93 Various
MCA MCF 3285
- 85** **GOLD** ● CD
52 Barbara Dickson
K-tel ONE 1312
- 86** **NEW GOLD DREAM (81, 82, 83, 84)** ● CD
RE Simple Minds
Virgin V 2230
- 87** **BEST OF INCANTATION: MUSIC OF THE ANDES** ● CD
68 Incantation
West Five CODA 19
- 88** **THE GREATEST HITS OF 1985** ● CD
69 Various
Telstar STAR 2269
- 89** **ALF** ● CD
66 Alison Moyet
CBS 26229
- 90** **ALL THROUGH THE NIGHT** ● CD
75 Aled Jones with BBC Welsh Symphony Orchestra & Chorus
BBC REH 569
- 91** **MISPLACED CHILDHOOD** ● CD
71 Marillion
EMI MRL 2
- 92** **SUZANNE VEGA** ● CD
78 Suzanne Vega
A&M AWA 5072
- 93** **COMMUNIQUE** ● CD
77 Dire Straits
Vertigo/Phonogram 9102 031
- 94** **HUMAN'S LIB** ● CD
RE Howard Jones
WEA WX 1
- 95** **MODERN TIMES** ● CD
NEW Loin Quarter
Rockin' Horse/Anita RHLP 1
- 96** **MAKE IT BIG** ● CD
91 Wham!
Epic EPC 86311
- 97** **ELGAR VIOLIN CONCERTO** ● CD
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- 98** **ROCK'N'SOUL PART 1** ● CD
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RCA PL 84858
- 99** **LISTEN LIKE THIEVES** ● CD
87 INXS
Mercury/Phonogram MERH 82
- 100** **LEGEND** ● CD
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T R A C K I N G



DEPECHE MODE: new album and tour

SPRING IS almost upon us, and *Tracking's* fancy turns to new LPs from **The Cocteau Twins** and **Depeche Mode**, both of which are pencilled in for March 17 release writes *John Best*. The Cocteau's album is going to be called *Victorialand*, and features just Robin Guthrie and Elizabeth Fraser, Simon Raymond being elsewhere working on material for the next album in the autumn. No titles as yet, but we do know all the songs have been recorded primarily with just acoustic guitar (although the treatments apparently make them sound electric).

Depeche Mode's album is to be called *Black Celebration*, and was recorded here and in Germany, with Daniel Miller, the band and Gareth Jones all twiddling the knobs. Again no track details, save to say, *Stripped* will be on there. The band will be touring the country from March 31 to April 17.

ALSO SET for mid-March is *Shell Shock*, the new single from **New Order**, which is one of the three new tracks the band have recorded for the soundtrack of the forthcoming *Pretty In Pink* movie.

NOT TO be discouraged by their recent disintegration, **Play Dead** have their first two singles, 1981's *Poison Takes A Hold* and *TV Eye*, put together as a 12-inch EP imaginatively entitled *In The Beginning* — The 1981 Singles out now on *Jungle*. The band's true swansong, a single *Burning Down*, should emerge on their own label *Tanz* (through *Red Rhino*) in the very near future. Meanwhile three of the band are



RICHENEL: 4AD goes Dutch

still together and operating under the name **The Beatmaster Generals**.

ANOTHER RE-ISSUE through *Jungle* (though on *Kamera* to be precise) is **The New York Dolls** *Personality Crisis* EP, which also includes the tracks *Subway Train*, *Bad Girl* and *Looking For A Kiss*, all originally recorded as demos in the UK in 1972... And finally from *Jungle*, **In Excelsis** have a 10-track LP made up of recordings from their two years so far and including unreleased, live and remixed material. All *Jungle* releases go through the *Cartel*... High flying glam-rockers **Cherry Bombz** break off from their 25-date UK tour to appear on this Friday's (28) **Tube**, before undertaking their first trek round the US later in March.

4AD HAS picked up, repackaged and remixed *L'esclave Endormi*, the first single from Dutch vocalist **Richenel**. The single was originally released in Holland last summer on the *Mega-disc* label, but has now been given the treatment by label boss Ivo and John Fryer. *L'esclave Endormi* is expected to be a one-off collaboration with 4AD, but Richenel will be singing on the forthcoming **This Mortal Coil** project.

COSTELLO'S *Armed Forces*, *Almost Blue* and *Imperial Bedroom* are all now out on CD on *Imp/Demon* through *Making Waves/Pinnacle*... **The Icons Of Filth** have a new three-track single, *The Filth And The Fury*, out this week on *Mortartate*, through *Jungle* and the *Cartel*... **GBH** have an album, *Midnight Madness And Beyond* available on *Rough Justice* via *Pinnacle*... *Vindaloo* stars **The Nightingales**, **Ted Chippington** and **We've Got A Fuzzbox And We're Going To Use It** promote their various releases (Ted Chippington, *Man In A Suitcase*, soon) with a label night at Bay 63, Acklam Road, W10 this Thursday (27).

JOHN HOLT'S 2,000 Volts Of Holt and 20 Golden Love Songs have just been released on cassette for the first time, along with **Mikey Dread's** *Dread At The Controls*, **Dennis Brown's** *Money In My Pocket* and **The Upsetters'** *Collection*. Distribution is by *PRT/Jetstar*... *Ink Records* release *Escape Via Cessnock*, the debut five track EP from Sydney's **Scattered Order**. The title track is remixed from their

forthcoming LP, *Career Of The Silly Thing*, which is due any time now. The remaining four tracks on the EP were recorded live on the band's tour with **Severed Heads** at the end of last year. Distribution is by *Nine Mile* and the *Cartel*.

RS RECORDS of Swindon seizes the opportunity and releases a self-titled EP from London's **Ides Of March** on the first day of the third month. Distribution is by *Revolver*... Latest *Edsel* vinyl: There's A Riot Going On — **Sly & The Family Stone**; Super-snazz — **Flamin' Groovies**; Home Is Where The Heart Is — **Bobby Womack**; Pickin' Up The Pieces — **Poco**; **Johnny Winter**; and *Kapt Kopter And The (Fabulous) Twirlybirds* — **Randy California**... **Blues'N'Trouble's** follow up their *Fine Fine Fine* single with an album, *No Minor Keys*, set for imminent release on *Ammunition Communications* (through *MIS/EMI*). The LP was recorded in London in November and December and features guest appearances from **Robert Cray** and **Ian Stewart**. *Blues'N'Trouble's* will be promoting *No Minor Keys* with a UK later in March.

AVOIDING THE trap of wanting to be different" are **Recipe**, (whose Douglas is pictured), who



RECIPE: ingredients for success?

release a new four-track of "innocuous" songs, *Home's Over*, this week on *Survival*, through *Backs/Cartel*... **Wilko Johnson's** live *Watch Out* album and **The Shakers'** *Missing Link* EP are both going well for *Waterfront Records* and can be obtained through the *Cartel*... **Hector Zazou** of Afro-European groove masters *Zazou-Bikaye*, gets in more mellow mood with a superlative second solo album entitled *Revaix Au Bongo* (*Crammed*). It is in fact the soundtrack to a French photo-novel which comes free with the first 5,000 copies, and features classical singers and musicians from France as well as percussionists/vocalists from Africa... Also on *Crammed* is *A Walk In The Woods* from minimalist New Yorker **Mikel Rouse** with his ensemble *Broken Consort*. Distribution is by *Nine Mile*.

SAVAGE REPUBLIC — a non-revivalist LA band — have *Trudge*, a four track, 24-minute thingy out on *Play It Again Sam!* Also from the label comes *Chapter IV* an LP from France's *Joy Div*-influenced **Trisomie 21** (say *vingt-et-un*). Distribution is by *Red Rhino*.

BLACKWING

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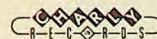
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NEW RELEASE

TOP 100 ALBUMS

LOOKING FOR

PROSPECTS?

1	41	BROTHERS IN ARMS ★★	Verano/Phonogram VER 25 (F) Dire Straits (Mark Knopfler/Neil Duffman)	C. VERHC 25, CD. 824 499-2
2	42	WHITNEY HOUSTON ●	Arista 206 978 (R), C. 406 978 W. Houston (J. Jackson (3)/Kashif (2)/M. Masser (4)/N.M. Wolden (1))	CD. 610 359
3	7	ORIGINAL SOUNDTRACK 'ROCKY IV'	Various (Various)	Scotti Brothers SCT 70272 (C), CD. 40-70272
4	53	NO JACKET REQUIRED ★★	Virgin V 2345 (E) Phil Collins (Phil Collins/Hugh Padgham)	C. TCY 2345, CD. CDV 2345
5	43	BE YOURSELF TONIGHT ★★	RCA PL 70711 (R) Eurythmics (David A. Stewart)	C. PK 70711, CD. PD 70711
6	17	HUNTING HIGH AND LOW ●	Warner Brothers WX 30 (W) a-ha (T. Mansfield (7)/A. Torney (2)/J. Ratcliff/a-ha (1))	C. WX 30C, CD. 925 300-2
7	3	JONATHAN KING'S ENTERTAINMENT U.S.A.	C. SMC 8612 Various (Various)	Shylo SMC 8612 (STN)
8	NEW	THE COLOUR OF SPRING	EMI EMC 3506 (E) Talk Talk (Tim Friese-Greene)	C. TC EMC 3506
9	17	GO WEST ★	Chryslis CHR 1495 (F) Go West (Gary Stevenson)	C. ZCHR 1495, CD. CDD 1495
10	6	THE BROADWAY ALBUM ●	CBS 86322 (C), C. 40-86322, CD. 86322 B. Streisand (B. Streisand/P. Matz (6) B. Streisand/Other (2) R. Baskin (2) D. Foster (1))	
11	NEW	KING OF AMERICA	F. Beat: RCA ZL 70946 (C), C. ZK 70946 The Castella Show (T. Bone Burnett/Declan MacManus with Larry Hirsch)	
12	9	ISLAND LIFE ●	Island GJ 1 (E), C. GJC 1, CD. CID 132 Grace Jones (Chris Blackwell/Alex Sadkin (4)/Tom Moulton (3)/Trevor Horn (1))	
13	18	ONCE UPON A TIME ★	Virgin V 2364 (E) Simple Minds (J. Irvine/B. Clemons)	C. TCY 2364, CD. CDV 2364
14	23	HOUNDS OF LOVE ★	EMI KAB 1 (E) Kate Bush	C. TC KAB 1, CD. CDP 746 164-2
15	12	LUXURY OF LIFE ●	Ten/RCA PL 70735 (R), C. PK 70735 Five Star (Nick Martinelli (5)/Steve Harvey (3)/Various)	CD. PD 70735
16	36	THE DREAM OF THE BLUE TURTLES ★	A&M DREAM 1 (F) Shing (Shing/Pete Smith)	C. DREM 1, CD. DREM 1
17	19	WORLD MACHINE ★	Polydor POLH 25 (F) Level 42 (Wally Badarou/Level 42)	C. POLH 25, CD. 827487-2
18	4	THE DANCE HITS ALBUM ●	Towerbell TWP 8 (E) Various (Various)	C. ZCTV 8
19	67	LIKE A VIRGIN ★★	Sire WX 20 (W) Madonna (Little Rogers (7) Madonna/Steve Bray (1))	C. WX 20, CD. 925181-2
20	36	LITTLE CREATURES ●	EMI TAH 2 (E) Talking Heads (Talking Heads)	C. TAHTC 2, CD. CDP 746 158-2
21	8	THE ULTIMATE SIN	Epic EPC 26404 (C) Ozzy Osbourne (Ron Nevison)	C. 40-26404
22	29	ALONE	Philips/Phonogram PHH 3 (F) Nana Mouskouri (Andre Chapelle)	C. PHHC 3, CD. 826 433-2
23	52	SONGS FROM THE BIG CHAIR ★★	Mercury MERH 58 (F) Teens For Fears (Chris Hughes)	C. MERH 58, CD. 824300-2
24	32	THE FIRST ALBUM ★	Sire WX 22 (W) Madonna (Peggie Lucas)	C. WX 22C, CD. 923867-2
25	2	ALBUM/CASSETTE	Virgin V 2366 (E) Public Image Limited (Bill Laswell/John Lydon)	C. TCY 2366
26	16	PROMISE ★★	Epic EPC 86318 (C), C. 40-86318 Sade (R. Miller (7)/R. Miller/B. Rogov/M. Pata/Sade (1))	CD. 86318
27	NEW	SEVENTH STAR	Verano/Phonogram VERH 29 (F) Black Sabbath (Featuring Tony Iommi (Jeff Glixman)	C. VERHC 29
28	4	WELCOME TO THE REAL WORLD	RCA PL 89647 (R) Mr. Mister (Paul DeVilliers/Mr. Mister)	C. PK 89647
29	34	PRECIOUS MEMORIES	Emerald Gem ERTV 1 (A) Ann Wilson (George Doherty/John Anderson)	C. ERTVC 1
30	15	FEARGAL SHARKEY ●	Virgin V 2360 (E) Feargal Sharkey (David A. Stewart)	C. TCY 2360, CD. CDV 2360
31	11	FINE YOUNG CANNIBALS ●	London LONHP 16 (F) Fine Young Cannibals (Cib/Cox/Stratton/Millar/Pea)	C. LONHC 16, CD. 878 0047
32	63	ALCHEMY — DIRE STRAITS LIVE ★	CD. 818243-2 Dire Straits (Mark Knopfler)	Verano/Phonogram VERY 11 (F), C. VERYC 11
33	13	HOW THAT'S WHAT I CALL MUSIC 6 ★★	Various (Various)	Virgin/EMI NOW 6 (E), C. TCNOW 6
34	NEW	A DATE WITH ELVIS	Big Beat WX 45 (F) The Cramps (The Cramps)	C. WKAC 46
35	118	U2 LIVE "UNDER A BLOOD RED SKY" ★★	Island WA 3 (E) U2 (Jimmy Iovine)	C. CMC 3
36	5	SUDDENLY ●	Jive HP 12 (A) Billy Ocean (Keith Diamond)	C. HPC 12, CD. CDP 12
37	136	QUEEN GREATEST HITS ★★	EMI EMTV 30 (E) Queen (Various)	C. TC EMTV 30, CD. CDP 746033-2
38	13	HITS 3 ★★	CBS/WEA HITS 3 (W) Various (Various)	C. HITS 3
39	39	FACE VALUE ★★	Virgin V 2185 (E) Phil Collins (Phil Collins/Hugh Padgham)	C. TCY 2185, CD. CDV 2185
40	88	PRIVATE DANCER ★★	Capitol TINA 1 (E) Tina Turner (Various)	C. TC TINA 1, CD. CDP 746041-2

41	39	JENNIFER RUSH ★	CBS 26488 (C) Jennifer Rush (Cunha/Mendo/Condy de Koug)	C. 40-26488, CD. 26488
42	17	AFTERBURNER ●	Warner Brothers WX 27 (W) ZZ Top (Bill Ham)	C. WX 27C, CD. 925342-2
43	73	THE UNFORGETTABLE FIRE ★	Island U2 5 (E) U2 (Brian Eno/Daniel Lanois)	C. UC 25, CD. CD. 102
44	90	BORN IN THE U.S.A. ★★	CBS 86304 (C) B. Springsteen (B. Springsteen/J. Landau/C. Platin/S. Van Zandt)	C. 40-86304, CD. 86304
45	76	SPARKLE IN THE RAIN ●	Virgin V 2300 (E) Simple Minds (Steve Lillywhite)	C. TCY 2300, CD. CDV 2300
46	36	MACALLA	RCA PL 70894 (R) Clannad (Steve Nye)	C. PK 70894, CD. PD 70894
47	RE	RUMOURS ★★	Warner Brothers K 56344 (W) Fleetwood Mac (Fleetwood Mac/Richard Dashik/K. Collait/C. K. 455344, CD. K 736344	
48	16	THE SINGLES COLLECTION ★★	Chryslis SBTV 1 (F), C. ZSBTV 1 Spandau Ballet (S. Swain/J. Jolley/Spandau B. (B) R. J. Burgess (6) Burgess/Horn (1))	
49	53	RECKLESS ★	A&M AMA 50 (3) Bryan Adams (Bryan Adams/Bob Clearmountain)	C. AMA 5013, CD. CDA 5013
50	16	ICE ON FIRE ★	Rocket/Phonogram HSPD 76 (F) Ebon John (Cox/Dodge)	C. REVND 26, CD. 87213-2
51	30	THE CLASSIC TOUCH ●	Decca/Delphine SKL 5343 (F) Richard Clayderman (D. Toussaint/G. Sallies)	C. KSKC 5343, CD. 870 299-2
52	NEW	SEVEN SINGLES DEEP	Beggans Banquet BEGA 71 (M), C. BECC 71 The Lacle Works (Hugh Jones (3)/Wally Brill (2)/Pat Moren (1))	C. G. Murrice/Clare (Works 1))
53	33	GREATEST HITS VOLUME I AND VOLUME II ★	CBS 88666 (C) Bibi Saint (Various)	C. 40-88666, CD. 88666
54	10	LOVE OVER GOLD ★	Verano/Phonogram 6359 109 (F) Dire Straits (Mark Knopfler)	C. 7150 109, CD. 800 88-2
55	29	WHERE 'ER YOU WALK	10/Virgin DM 21 (E) Aled Jones (Pete In Elia)	C. CDM 21
56	56	THE JAZZ SINGER ★	Capitol EAST 12170 (E) Neil Diamond (Bob Gaudio)	C. TC EAST 12120, CD. CDP 746026-2
57	6	HIGH PRIORITY	Tabu TBU 26699 (R) Charles (Jimmy Jam/Terry Lewis)	C. 40-26699
58	73	SPORTS ●	Chryslis CHR 1412 (F) Huey Lewis & The News (H. Lewis & The News)	C. ZCHR 1412, CD. ACCD 1412
59	12	ROCK & A LITTLE ●	Paraphone PCS 7300 (E) Steve Nicks (Jimmy Iovine)	C. TC PCS 7300, CD. 746 201-2
60	14	EASY PIECES ●	Polydor (CLP 2) (F) Lloyd Cole And The Commotions (C. Langer/A. Winstanley)	C. LCMC 2, CD. 876164-2
61	28	THE LOVE SONGS ★★	Kiel/WEA NE 1308 (K) George Benson (Various)	C. CE 3308
62	84	DIAMOND LIFE ★★	Epic EPC 26044 (F) Sade (Robin Muller)	C. 40-26044, CD. 26044
63	62	STOP MAKING SENSE ●	EMI TAH 1 (E) Talking Heads (Talking Heads)	C. TAHTC 1, CD. MCD 746064-2
64	123	CAN'T SLOW DOWN ★★	Meloma SIMA 8041 (R) Lionel Richie (L. Richie/L. A. Carmichael)	C. CSTMA 8041, CD. MCD 06059
65	59	HELLO, I MUST BE GOING! ★★	Virgin V 2252 (E) Aetha Franklin (Phil Collins/Hugh Padgham)	C. TCY 2252, CD. CDV 2252
66	53	MAKING MOVIES ★	Verano/Phonogram 6359 034 (F) Dire Straits (Jimmy Iovine/Mark Knopfler)	C. 7150 034, CD. 8000502
67	19	LOVE ●	Beggans Banquet BEGA 65 (W) The Cult (Steve Brown)	C. BECC 65
68	82	ROCK ME TONIGHT	Capitol FRED 1 (E) Freddie Jackson (Barry Eastmond)	C. TC FRED 1, CD. CDP 746170-2
69	17	CARS GREATEST HITS ●	Elektra EKI 25 (W), C. EKT 25C, CD. 960464-2 The Cars (Roy Boler (B)/Robert "Mutt" Lange/The Cars (4) The Cars/Stephy (1))	
70	57	WHO'S ZOOMIN' WHO?	Arista 207 202 (R) Aetha Franklin (Norada Michael Walden)	C. 407 202, CD. 610 456
71	96	EATEN ALIVE	Capitol ROSS 2 (E), CD. CDP 746 184-2 D. Ross (B. Gibb/K. Richardson/A. Gylfein (All tracks)/M. Jackson (1 track))	C. TC ROSS 2
72	4	BACK IN THE D.H.S.S.	Probe Plus PROBE 4 (1/Probe) Hall Man Hall Biscuit (done by Dave Treble)	
73	2	ELIMINATOR ★	Warner Brothers W 3774 (W) ZZ Top (Bill Ham)	C. W3774-4, CD. W3774-2
74	65	STEVE McQUEEN ●	Kitchenware/CBS KWLP 3 (C) Prefab Sprout (Thomas Dolby (10)/Phil Thornalley (1))	C. KWC 3, CD. 26527
75	46	THE LOVE ALBUM ★	Telstar STAR 2268 (R) Various (Various)	C. STAC 2268
76	81	WAR ★	Island LIPS 9733 (E) U2 (Steve Lillywhite)	C. LIP 9733, CD. CD. 112
77	53	THE SECRET OF ASSOCIATION ★★	CBS 26234 (C) Paul Young (Louise Laugel)	C. 40-26234, CD. 26234
78	15	SONGS TO LEARN AND SING ●	Karawa KODE 13-85 ● Echa & The Bunymen (Various)	C. CODE 13, CD. 240767-2
79	RE	THE SINGLES 81-85 ●	Mute MUTE 1 (1/RT/SP) C. CMUTE 1 Depeche Mode (D. Miller/Depeche Mode (All tracks)/G. James (3))	C. CD MUTE 1
80	63	DIRE STRAITS ★★	Verano/Phonogram 910201 (F) Dire Straits (Mark Knopfler)	C. 7231015, CD. 800051-2
81	NEW	THE BLIND LEADING THE NAKED	Slash/London SLIP 10 (F) Valent Femmes (Jerry Harrison)	C. SMCAC 10, CD. 828 006-2
82	RE	SPEAKING IN TONGUES	Sire 923 883-1 (W) Talking Heads (Talking Heads)	C. 923 883-4, CD. 923 883-2

SOUNDTRACK FROM THE TV SERIES

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83	72	LOVE Hurts ★	WEA WX 28 (W) Elaine Paige (Tony Visconti)	C. WX 28C, CD. 240796-2
84	93	MUSIC FROM SOUNDTRACK 'BACK TO THE FUTURE'	Various (Various)	MCA MCF 3285 (F), C. MCF 3285, CD. DDX 422
85	52	GOLD ★	Kiel ONE 1312 (K) Barbara Dickson (Phil Williams/Various)	C. OCE 2312
86	RE	NEW GOLD DREAM (81, 82, 83, 84) ●	Virgin V 2230 (E) Simple Minds (Peter Walsh)	C. TCY 2230, CD. CDV 2230
87	68	THE BEST OF INCANTATION ○	West Five CODA 19 (A) Incantation (Incantation/A. O'Duffy/N. Sykes)	C. ZC CODA 19 (A), CD. CODA 19C (W)
88	69	THE GREATEST HITS OF 1985 ★	Telstar STAR 2269 (R) Various (Various)	C. STAC 2269
89	66	ALF ★★	CBS 26279 (C) Allison Moyet (Tony Swain/Steve Jolley)	C. 40-26279, CD. 26279
90	75	ALL THROUGH THE NIGHT ●	BBC REH 569 (A), C. ZCR 569 Aled Jones with BBC Welsh Symph. Orchestra & Chorus (B. Coles/H. Owen)	
91	71	MISPLACED CHILDHOOD ★	EMI HRL 2 (E) Manilow (Chris Kenney)	C. TC HRL 2, CD. CDP 746160-2
92	78	SUZANNE VEGA	A&M AMA 5072 (F) Suzanne Vega (Lenny Kaye/Steve Adobako)	C. AMC 5072, CD. CDA 5072
93	77	COMMUNIQUE ★	Verano/Phonogram 9102 031 (F) Dire Straits (U. Weuler/B. Beckett)	C. 7231 021, CD. 800052 (F)
94	RE	HUMAN'S LIB ★	WEA WX 1 (W) Howard Jones (Rupert Hine)	C. WKX 1, CD. 240335-2
95	NEW	MODERN TIMES	Rock'n/Rosetta/RHL 1 (F) Lohn Quarter (P. Hammond/Lohn Quarter (10) N. Gray (1))	C. RHM 1, CD. 610 494
96	91	MAKE IT BIG ★★	Epic EPC 86311 (C) Wham! (George Michael)	C. 40-86311, CD. 86311
97	NEW	ELGAR VIOLIN CONCERTO	EMI EMX 4120581 (C), EMX 4120584 (E) Nigel Kennedy/London LP. C. Vernon Handley (A. Keener)	CD. CDC 7472102
98	RE	ROCK 'N' SOUL PART 1	RCA PL 84858 (R) Daryl Hall & John Oates (Various)	C. PK 84858
99	87	LISTEN LIKE THIEVES	Mercury/Phonogram MERH 82 (F) INXS (Chris Thomas)	C. MERHC 82, CD. 824 957-2
100	RE	LEGEND ★★	Island BMM 1 (E) Bob Marley The Wailers (B. Marley/Waley/C. Blackwell/S. Smith)	C. BMWC 1, CD. CID 103

ARTISTS' A-Z

A	ADAMS, Bryan	6	ADAMS, Bryan	22
B	BACK TO THE FUTURE	8	ADAMS, Bryan	22
B	BLACK SABBATH	81	ADAMS, Bryan	22
B	BENSON, George	61	ADAMS, Bryan	22
B	BUSH, Kate	67	ADAMS, Bryan	22
B	CARS, The	69	ADAMS, Bryan	22
B	CHELLE, Richard	46	ADAMS, Bryan	22
B	CLAYDON, Richard	51	ADAMS, Bryan	22
B	COLE AND THE COMMOTIONS	45	ADAMS, Bryan	22
B	COLLINS, Phil	50	ADAMS, Bryan	22
B	COSTELLO SHOW, The	51	ADAMS, Bryan	22
B	CRAMPS, The	4, 39, 65	ADAMS, Bryan	22
B	CULT, The	11	ADAMS, Bryan	22
B	DANCE HITS ALBUM, The	24	ADAMS, Bryan	22
B	DIAMOND LIFE	38	ADAMS, Bryan	22
B	DICKSON, Barbara	56	ADAMS, Bryan	22
B	DIRE STRAITS	79	ADAMS, Bryan	22
B	ECHO AND THE BUNYMEN	1, 32, 54, 66, 80, 83	ADAMS, Bryan	22
B	FINE YOUNG CANNIBALS	31	ADAMS, Bryan	22
B	FIVE STAR	17	ADAMS, Bryan	22
B	FLEETWOOD MAC	21	ADAMS, Bryan	22
B	FRANKLIN, Aetha	79	ADAMS, Bryan	22
B	GO WEST	9	ADAMS, Bryan	22
B	GREATEST HITS OF 1985	88	ADAMS, Bryan	22
B	HALL, Daryl & John Oates	98	ADAMS, Bryan	22
B	HALF MAN HALF BISCUIT	72	ADAMS, Bryan	22
B	HITS 3	38	ADAMS, Bryan	22
B	HONSTON, Whitney	98	ADAMS, Bryan	22
B	HUEY LEWIS & THE NEWS	52	ADAMS, Bryan	22
B	INCANTATION	87	ADAMS, Bryan	22
B	INXS	98	ADAMS, Bryan	22
B	JACKSON, Freddie	98	ADAMS, Bryan	22
B	JAY, Billy	53	ADAMS, Bryan	22
B	JONES, Howard	98	ADAMS, Bryan	22
B	JONATHAN KING'S ENTERTAINMENT FROM	10	ADAMS, Bryan	22
B	THE U.S.A.	55	ADAMS, Bryan	22
B	JONES, Grace	12	ADAMS, Bryan	22
B	JONES, Howard	98	ADAMS, Bryan	22
B	KENNEDY, Nigel with the London Philharmonic	98	ADAMS, Bryan	22
B	ORCHESTRA CONDUCTOR Vernon Handley	97	ADAMS, Bryan	22
B	LEVEL 42	95	ADAMS, Bryan	22
B	LATIN QUARTER	73	ADAMS, Bryan	22
B	LEWIS AND THE NEWS, Huey	58	ADAMS, Bryan	22
B	LIVE ALBUM, The	75	ADAMS, Bryan	22
B	MADONNA	19, 24	ADAMS, Bryan	22
B	MARTINUS	103	ADAMS, Bryan	22
B	MARLEY & THE WAILERS, Bob	98	ADAMS, Bryan	22
B	MR. MISTER	21	ADAMS, Bryan	22

Compiled by Gallup for the R.I., Music Week and BBC based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.81 or more.

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units) ● = GOLD (100,000 units) ○ = SILVER (60,000 units)</

TOP · 50 · SINGLES

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	NEW	STRIPPED	Depeche Mode	Mike 7BONG 10 (12) — 12BONG 10 (U/R/SP)
2	9	SOMEWHERE IN CHINA	The Shop Assistants	53rd & 3rd AGARR (112) (U/FF)
3	1	GIVING GROUND	The Saterhood	Merciful Release SIS 010 (U/RR)
4	2	HOT GIRLS IN LOVE	The Cherry Bombz	Lick LK 3(P)
5	3	LIKE AN ANGEL	The Mighty Lemon Drops	Dreamworld—(DREAM 005) (U/RT)
6	5	WHISTLING IN THE DARK	Easterhouse	Rough Trade—(RTT 164) (U/RT)
7	16	TIME IS MONEY (BASTARD)	Swans	Kelvin 422—(KDE 212) (U/RT)
8	10	KOOL NOH	Aswad	Simba—(SIM 102) (U/SE)
9	NEW	SPRING RAIN	The Go Betweens	Beggars Banquet BEG 155(1) (M)
10	4	DAYS LIKE THESE	Billy Bragg	Gal Discs GOD(X) 8 (F)
11	12 15	BLUE MONDAY	New Order	Factory—(FAC 73) (U/RT/P)
12	8 38	SHE SELLS SANCTUARY	The Cult	Beggars Banquet BEG 135(1) (M)
13	15	RELIGIOUS PERSUASION	Andy White	Shif BUY 234 (E)
14	27 33	REVOLUTION	Chumba Wumba	Aghlopp AGIT 1 (U/RR)
15	17 13	TINY DYNAMITE (EP)	Cocleau Twins	4AD—(BAD 510) (U/RT)
16	32 15	CAN YOUR PUSSY . . .	The Cramps	Big Beat NS(T) 110 (P/MW/IR/SW/JS)

INDIES

17	6	3	ONCE MORE	Wedding Present	Reception—(REC 002) (U/RR)
18	41	2	HERE COMES THE MAN	Boom Boom Room	Fun After All (12) (FUN 101) (P)
19	14	4	BITTERSWEET	New Model Army	Quest Q5 002 (U/NM)
20	7	3	OUT FROM THE VOID	Antic	Endangered Musik EDR 4 (U/RE)
21	23 15	LET THEM EAT BOGSHED	Bogshed	Vinyl Drip—(DRIP 2) (U/Backs)	
22	11 23	ALL DAY LONG	The Shop Assistants	Subway Organization SUBWAY 1 (U/RE)	
23	21 11	ECHOES IN A SHALLOW BAY	Cocleau Twins	4AD—(BAD 511) (U/RT)	
24	30 16	THE BATTLE CONTINUES (EP)	Conflict	Martarhale—(MORT 15) (U/I)	
25	47 6	L.A. RAIN	Rose Of Avalanche	Leeds Independent Label 1112 (U/RR)	
26	37 57	SPIRITWALKER	The Cult	Situation Two SIT 35(1) (U/P)	
27	13 10	KICK OVER THE STATUES	The Redskins	Abstract Dance/Priority AD 6(E)	
28	19 14	SUB-CULTURE	New Order	Factory FAC 133(1) (U/RT/P)	
29	22 4	BIBLE OF THE BEATS	Age Of Chance	Riot Bible RIOT 2 (U/RR)	
30	18 3	OUR VOICE IS TOMORROW'S HOPE	Liberty	Martarhale MORT 19 (U/I)	
31	31 15	FLAG DAY	The Housemartins	Gal Discs GOD(X) 7 (F)	
32	38 4	FLOWER	Sonic Youth	Blasfilm—(BFFP 3) (U/RT)	

33	33 16	V2	The Petrol Emotion	House A House HAN 1 (U/RT)
34	NEW	GODDESS	Rose Of Avalanche	Leeds Independent Label—(17) (U/RR)
35	20 2	HOW I LEARNED . . .	TV Personalities	Dreamworld—(DREAM 004) (U/RT)
36	NEW	PEARLY DEWDROPS'-DROPS	Cocleau Twins	4AD AD 405 (U/RT/P)
37	NEW	DESOLATION AVE.	Leather Nun	Wire WRS 007 (12)—(WRS 007) (U/NM)
38	42 17	CRUISERS CREEK/LA	The Fall	Beggars Banquet BEG 156(1) (M)
39	34 3	SOME VELVET MORNING	R. S. Howard & L. Lorch	4AD—(BAD 210) (U/RT/P)
40	28 4	INCUBUS SUCCUBUS	X-Mal Deutschland	4AD—(BAD 311) (U/RT/P)
41	NEW	DEEP IN THE MIND . . . (EP)	Purple Things	Media Burn—(MB 4) (U/RT)
42	35 5	DAY AND . . .	Balaam and the Angel Chapter 22	CHAP 37 (12)—(CHAP 37) (U/NM)
43	45 12	REVOLUTION	The Cult	Beggars Banquet BEG 152(1) (M)
44	39 38	THE PERFECT KISS	New Order	Factory—(FAC 123) (U/RT/P)
45	NEW	NO DEVOTION	Revolver Cocks	Beauty & Beast—(WAXJUK 011) (P)
46	24 13	IT WILL COME	The Woodentops	Rough Trade RT(T) 169 (U/RT)
47	36 23	BUBBLING	Aswad	Simba (12) (SIM 101) (U/SE)
48	25 16	UPSIDE DOWN	Jesus and Mary Chain	Creation CRE 012 (U/RT)
49	26 17	RAIN	The Cult	Beggars Banquet BEG 147(1) (M)
50	29 11	SLAMMERS	King Kurt	Shif BUY(T) 235 (E)

JET STAR

REGGAE CHART

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TOP 20 DISCO 45s

1	ONE DANCE WON'T DO	Audrey Hall	Germain DGT7
2	SWEET REGGAE MUSIC	Nitty Gritty	Unity UN009
3	KOOL NOH	Aswad	Simba 12SIM102
4	MUSIC LESSON	Original Wailers	Solomonic
5	PARTY NITE	Undivided Roots	Entente ENT001
6	TIME FOR LOVE	Ruddy Thomas	Greensleeves
7	SELECTOR HIM GOOD	Little Clarkie	Jah Tubby
8	GIMME SOME OF YOUR SOMETHING	Nitty Gritty	Greensleeves
9	GIRLY GIRLY	Sophia George	Winner WIN101
10	CLARKES BOOTY	Little John	Unity
11	SAVING ALL MY LOVE	Pauline Thomas	NK Records
12	UNDER COVER LOVER	Josey Wales	SCOM
13	WHAT ONE DANCE CAN DO	Beres Hammond	Revue
14	HOTSTUFF	Junior Delgado	Fashion FAD
15	UNTIL YOU COME BACK TO ME	Just Dale	Arwa
16	GET UP STAND UP	Barrington Levi	MGR
17	CONVICTION OR FINE	Black Uhuru	Real Authentic Sound
18	THE USER	Horace Andy	Music Hawkes
19	SOUND DOCTOR	Mickey General	Fashion
20	I'M A CHANGED MAN	One Blood	Level Vibes

TOP 20 LPs

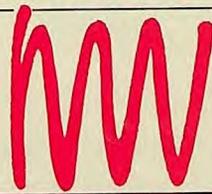
1	WILD FIRE	John Holt/D Brown	Tads TRD
2	RIPE MANGO	Frankie Paul	Scam BDLP001
3	HERE I COME	Barrington Levy	Time TR003
4	STRUGGLING	Mighty Diamonds	Live And Learn
5	CULTURE IN CULTURE	Culture	Music Tracks
6	JAMAICA JAMAICA	Brigadier Jerry	RAS3012
7	FEVER	Tenna Saw	Blue Mountain
8	COLLECTORS ITEM	Natural Touch	NK Records
9	JOINT FAVOURITES	Mike Palmer/Half Pint	Greensleeves
10	TURBO CHARGE	Nitty Gritty	Greensleeves GREL 93
11	REGGAE HITS VOL 2	Various Artists	Jah Star JELP002
12	YOUR SAFE	Maxi Priest	Virgin DIX11
13	MARKET PLACE	Bunny Wailer	Solomonic
14	HOTTEST HITS III	Various Artists	Treasure Isle
15	THERE'S A REWARD	Israelites	King Sounds
16	ELEMENTRY	Horacy Andy	Roughtrade ROUGH 8
17	RAW RUB A DUB IN A FASHION	Gussi Prento	Fashion
18	KING AND I	Eek A Mouse	Original Sounds
19	PRIVATE BEACH PARTY	Gregory Isaacs	TADS TR31985
20	EASY	Gregory Isaacs	Greensleeves GREL85

TOP 25 ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	9	BACK IN THE D.H.S.S.	Half Man Half Biscuit	Probe Plus PROBE 4 (U/Probe)
2	7	DAMNED BUT NOT FORGOTTEN	The Damned	Dojo DOJOLP 21 (U/NM)
3	3	LOVE	The Cult	Beggars Banquet BEGA 65 (M)
4	NEW	FIRST AVAランチ	Rose Of Avalanche	Leeds Independent Label ULP 3 (U/RR)
5	NEW	THIS IS O!	Various	Oi Records OIR 004 (U/RE)
6	6	THE OLD AND THE NEW	A Certain Ratio	Factory FACT 135 (U/RT/P)
7	7	WORLDS APART	Subhumans	Blaurgh FISH 12 (U/RT)
8	11 24	DREAMTIME	The Cult	Beggars Banquet BEGA 57 (M)
9	5	LIVE 2—HORRIBLE MUSIC . . .	The Meteors	Dojo DOJOLP 22 (U/NM)
10	16 19	FALSE ACCUSATIONS	The Robert Cray Band	Demon FIEND 43 (M/W/P)
11	17 15	LOW-LIFE	New Order	FACT 100 (U/RT/P)
12	10	KALEIDOSCOPE WORLD	Chills	Creation CRELP 008 (U/RT)
13	9	FRANKENCHRIST	Dead Kennedys	Alternative Tentacles VIRUS 45 (U/RT)
14	NEW	WE WON'T BE YOUR FUCKING POOR	Various	Martarhale LPMORT 13 (U/I)
15	8	LIFE'S A RIOT WITH SPY VS. SPY	Billy Bragg	Gal Discs UTIL 1 (F)
16	NEW	FLIP YOUR WIG	Hustler Du	SST Records SST 055 (P)
17	14 10	TREASURE	Cocleau Twins	4AD CAD 4/2 (U/RT/P)
18	22 7	THIS NATION'S SAVING GRACE	The Fall	Beggars Banquet BEGA 67 (M)
19	NEW	LIVE AT THE WHITEHOUSE	The Exploited	Suck SDLP 2 (U/NM)
20	4 24	RUM, SODOMY & THE LASH	The Pogues	Shif SEE2 58 (E)
21	20 12	1979-1983	Bauhaus	Beggars Banquet BEGA 64 (M)
22	15 2	POWER CORRUPTION AND LIES	New Order	Factory FACT 75 (U/RT/P)
23	13 64	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (U/RT)
24	24 7	NIGHT OF A . . .	The Men They Couldn't Hang	Imp/Demon FIEND 50 (M/W/P)
25	23 3	THE CHRONICLE OF THE . . .	Nowkwind	Flicknife SHARP 033 (SP)

MUSIC WEEK



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The retail market is wide open

IN MERCHANDISING the market leader in the UK, representing Eric Clapton, Madonna, Robert Plant, Sting, Wham! and Paul Young, is the American owned Winterland Productions. Its offices in Soho Square are in a building which has a long association with the music industry. Recent tenants have included Charisma and GTO. The company is headed by Roger Brattin — an American who after a skiing accident put him in hospital for a year, decided to pursue a career related to the music industry, instead of working in the family business. A close friend from his schooldays, Dell Furano, is president of Winterland's parent com-

pany in San Francisco. (Another partner is celebrated rock impresario Bill Graham).

The company name comes from the recently demolished auditorium in San Francisco operated for several years by Bill Graham as a rock venue. Previously Winterland had been the home of the San Francisco Ice Follies.

The Winterland operation began when the arena hosted a concert by The Grateful Dead. As Brattin explains: "The group was approached by Bill Graham or someone in his organisation and asked if, as an experiment, Grateful Dead T-shirts could be produced on the printing machinery in

the basement of the building and sold on the night of the gig. The band agreed but I gather that they didn't expect anything would come of it and I don't even think they asked for anything in return.

"There was an inkling that things might grow to unimagined heights from these first few kids buying T-shirts but it was still uncharted territory and therefore a matter for experimentation. I think the transition came when the first psychedelic era ended, because most psychedelic acts did not want their audience to pay more than the admission fee to a concert.

"The next big area for merchandising came with heavy metal and our experience has always been very good with those bands. All our heavy-metal bands — that's Twisted Sister, Ozzy Osbourne, Blue Oyster Cult, Ronnie Dio, a new band called Dokken who'll be breaking Europe in the next few weeks and Ratt, who I really think are going to break loose over here this year — are touring in the near future. They all seem to be selling their concerts out, so we're seeing a big resurgence after something of a dropping off in recent years. The demographics for a heavy metal fan amount to teenage males more or less, which is a heavy buying market and that's why it's so strong."

Winterland represents most of

the big names, including last year's biggest touring success story Bruce Springsteen. "At this point, he's our biggest contract," says Brattin. "He's an easy artist to represent, because he pretty much keeps his finger on what's going on and gives us input about what he wants out there representing his image."

Beginning a merchandising relationship depends on an act's status. If an artist is already famous, auctions can develop among merchandisers and the only winner is the act. A company often finds itself paying an advance that is more than it can recoup. The only advantage it gains is prestige. But this is now happening less often.

The other way a relationship can start is when a merchandiser backs a hunch and contracts an unproven but potentially profitable act before it has achieved stardom. The risk is slightly less for the merchandiser as the advance will be lower, but the act could turn out to be a failure.

Why should an act prefer Winterland to its competitors? Brattin suggests: "We only have one major item to offer our acts and that's service, along with accountability and honesty. If I were a manager or an artist, the way I'd perceive it is that I couldn't do it all myself. The acts who have tried in the past have virtually all given up and are now contracted through

merchandising companies because of the work and time and money involved. "If, as a manager, I assigned those responsibilities to a merchandiser, I wouldn't want to have to worry about anything after I had agreed on a design other than collecting royalties."

By Brattin's estimate, at least 90 per cent of merchandise sold results from touring, with the remaining 10 per cent split between retail and mail order. "The retail market here is quite small, though we have a fairly large mail order operation in this office. What has evolved over the years is that we've become a banker for our acts. The production costs of starting a tour have become so great that, unless acts are independently wealthy, they have to borrow money from either a bank or a merchandiser, who pays an advance against royalties for the right to sell their merchandise. We try to do worldwide deals, not only to more easily recoup our advance but also because so many tours these days are world tours. We have offices in London, San Francisco, New York, Japan and Australia."

Tour merchandise sometimes seems rather expensive. Brattin provided typical figures for a T-shirt retailing at £8:

Product cost £2.22
(for a full-colour shirt printed front and back)



Winterland's Roger Brattin with Paul Young: 'It was uncharted territory'

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(at 30 per cent, which is a reasonable rate)	
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(for the right to sell in a hall foyer)	£6.46

This leaves a unit profit to the merchandiser of £1.54, provided all the T-shirts produced are sold. Royalties and hall fees are escalating, so Bratton is considering deducting the hall fee before calculating the artist's royalties.

With tour programmes, the figures are even more worse. On a typical £3.50 programme (based on a 15,000 print run), the sums look like this:

Product cost	£0.85
VAT	0.52
Artist's royalty	1.09
Concession fee (variable)	0.35
	£2.81

This leaves a unit profit of 69p once again provided all items are sold. Hall concession fees, artists' royalties and product costs all vary but the above examples are typical.

Towards the end of last year, Winterland sold a portion of its shares to CBS Records. Bratton says this was done to relieve financial pressure on the company caused by ever higher advances. Now Virgin and EMI have launched their

own merchandising departments and, although WEA would not comment on future merchandising plans Bratton believes the company is considering it. This could create a variety of new problems for artists and managements.

Meanwhile Winterland represents the recent chart-topping group a-ha. During the last three to four weeks, the company has received no less than 100,000 postal enquiries (50 mailbags full) from all over the world. So it appears that

business remains buoyant, despite the continuing problem of unauthorised, counterfeit or pirate merchandise. Winterland — as leader in the field — is trying to stamp out pirating, having just won a substantial judgement in the US courts against a large counterfeit merchandiser. It also got an injunction against an unauthorised trader during last year's Springsteen tour. "We've making some inroads into solving the problems," says Bratton, "but there's still some way to go."

Plugging the merits of 'the real thing'

REPRESENTING U2, Big Country, Echo & The Bunnymen, Spear Of Destiny, The Cure and Fine Young Cannibals, Chris Parkes of Northampton-based merchandisers Acme says the big problem of 1985 was piracy, though the weather wasn't far behind.

"If you have a miserable June, people don't buy T-shirts, no matter whose face is on them — and they can soon get out of the habit. That applies to retailing and mail order, but less to touring — apart from outdoor gigs, of course!"

Rather more significant, says Parkes, was competition from bootleggers, whose lower price might be tempting but whose poor quality, taints the image of the T-shirt and reflects badly on an artist. "We need to educate the public,

which we tried with leaflets at the U2 Milton Keynes concert. If people learn that an authorised item is less likely to shrink than a cheap one, they might change their buying habits."

But hall concession charges and artists' royalties are pushing up the prices of authorised products and increasing the appeal of unauthorised ones.

Perhaps the only way to combat this growing threat, says Parkes, is to form an association of authorised merchandisers to fight for a change in the law.

"The spirit of free enterprise sometimes overrules the rights of an artist," he says. "Even when action is taken, it's usually settled out of court."

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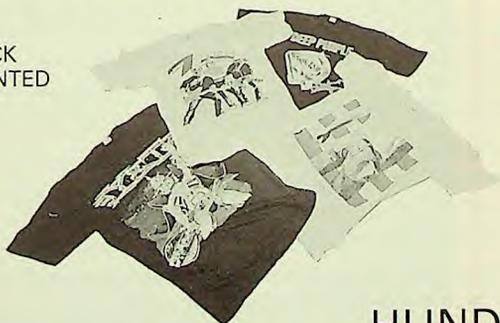
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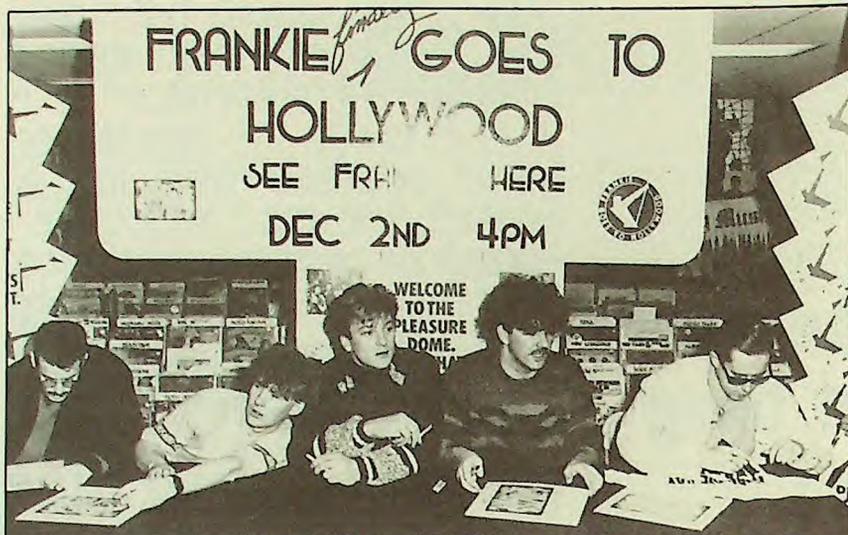
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Frankie Goes To Hollywood sign albums and T-shirts at Tower Records in Hollywood

Why artists shouldn't put all their eggs in one basket

AS MANAGER of one of the most successful acts of recent years, Tony Pope, who runs the Frankie Goes To Hollywood office has strong views on putting all an act's merchandising eggs in one basket.

"I keep my deals separate, as opposed to giving all the business to one company like Winterland. For our last tour we used Bravado, who did very well, and for retailing we use Mobile, who also manufac-

ture clothes for us. As far as posters go, we haven't got a deal at the moment but last year we did a poster and calendar with Verkerke.

"The problem is that copyright regulations in this country seem

vague. When an act gets popular all the photographers look through their files and sell old pictures to the highest bidder, which of course they're perfectly entitled to do. That's how some of the sub-standard posters appear.

"We could try what The Doors tried in the US which is to buy up all the old pictures. But with Frankie, they're so hot, that it would be far too expensive. Obviously, we've done all we can to tighten the whole thing up and restrict photographing the group to people we know we can trust, but there's no way round the use of old pictures, except that, because they're old, we hope the public won't want them.

"We license merchandising to different people because we find that, while many companies do a good job on a tour, frequently there's not much of a follow-up in retail outlets. We're trying to adopt the approach that Abba took to their record deals — licensing to different labels in different countries. That way each company wants to do well to ensure it keeps the licence and it hopes that, if it does better than the licensee in another country it may get extra territory at renewal time.

"We haven't done much in the way of merchandising other than T-shirts, sweat shirts and posters. Last Christmas, we did some Parker pens, which Sanctuary suggested. They do pens for a lot of groups and they were a very good item. Mind you, a company produced a Frankie watch and offered it to us. We didn't like it much but they knew there wasn't much we could

do to stop them, so finally we agreed to accept a royalty — that's often the way these things are resolved.

"There are some excellent promotional items by record companies but they are rarely made available at a retail level. Manufacturers just don't seem to have enough interest in retail-sized runs.

"I remember a fabulous Bob Marley track suit. Everybody wanted one but they were only available to a few people as promotional gifts and nothing else was done."

Fighting the bootlegger

ELSEWHERE, Chris Parkes of Acme talks about the need for merchandisers to unite against the bootlegger. Barry Drinkwater of Bravado agrees but reports that several years ago an attempt to do exactly that failed because of disagreements over finance.

Drinkwater says: "We have to do our best to protect our investment, so we're vigorously fighting bootlegging by harassing people selling illegal merchandise. I must stress that we do it non-violently and we involve the police and local councils.

"We like to work with acts who have registered their own trade marks because, in certain circumstances, trade mark infringement can be a criminal offence, whereas copyright is a civil matter."



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To avoid pitfalls: get legal advice on all contracts

ALTHOUGH HE is not on the group's payroll, Graham Ball has been responsible for advising Spandau Ballet on the possibilities, potential profits and pitfalls of merchandising.

Ball believes the key question is whether or not to assign all merchandising rights to one company.

"My advice," says Ball, "is only to do an all-in arrangement if you want or need a large advance. If you are prepared to wait a while for your money, you'll find your asset is worth more if you dispose of it piecemeal. Dealing with different merchandisers in different areas means you retain more control, and don't find yourself at one remove from the ultimate licence holders. All-in deals are the product of interest in tour licensing rather than retail potential."

Rock/pop acts now have four sources of income: recording, music publishing, live work, and merchandising, licensing and sponsorship. Ball insists that agreements for these should get the same legal advice as recording contracts.

For example, some record company press offices allow

photographers to sell their pictures to photo agencies (it helps keep the press office costs down). But when these pictures are used there is no legal requirement for the artist to be paid."

Ball also believes that many acts have unrealistically high expectations of the profitability of merchandising. He says that at any time there are probably only six acts that can be considered really hot and a few more steady sellers (usually well-established artists). The rest, who hope to make their fortunes from selling their image to poster/T-shirt/badge companies, are heading for disappointment.

Ball offers some advice: If possible, ensure that all licences are non-exclusive and non-negotiable, meaning that more than one company can take out a licence for the same product (although neither licensor nor licensee will profit from too much non-exclusivity) and ensure that the company to whom a product is licensed cannot itself license it to a third party. Ball uses trial licences, which can be extended into longer relationships if both sides agree.

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Flooding the market doesn't pay, says 'paper' specialist

REFLEX, based in Watford, specialises in paper products and director Tony Mathias has a strict rule — only to work with authorised products. "I believe that, if an artist's image appears on an item for sale, then that artist deserves to be paid for it," he says. "In most cases, pop stars have only two or three years of commercial life when they can make their fortunes, so why should merchandising companies virtually steal their money?"

"There's also the question of quality control — if you're tied in with someone officially, you can use up-to-date pictures."

Reflex deal mostly in photographs — good quality 10x8 prints with solid card backing. "We also do a few posters," says Mathias "but we think the poster market is a bit old-fashioned. No-one has yet come up with an alternative to those big metal display racks, which are so expensive, besides which it's been proved that retailers can make more profit per square foot of display space from Reflex products than from posters. Having said that, we were awarded a licence for a Rambo poster."

"Now we're launching a new line in A3 photographs, which are 16x12. They're easier to display full size."

Card and gift shops are Reflex's main outlets, accounting for 60-70% of the firm's turnover: "People who run those shops seem to take good care with our products, keeping an eye on stock levels and making sure that they're reasonably prominent. Obviously, we also

deal with record shops, but while our products provide significant profits in card and gift shops, in many record shops, the staff are less interested in subsidiary items.

"One problem is that there's a limit to the consumption of pictures of pop stars. At one time every possible retail outlet was selling posters. There was just too much of the same thing available. It became subject to the law of diminishing returns."

"Flooding the market simply doesn't work, so in a town with say 50,000 people we now have only two outlets — one record shop and one card or gift shop. If our staff had to call on a dozen shops or more they probably wouldn't sell any more. Several of these outlets wouldn't re-order, because their stock wouldn't disappear quickly enough."

"Some people might find this a bit elitist but if we supply a record shop, it can be sure that we won't also supply its direct competitor in the same area."

"Because we only sell officially authorised merchandise, the shops we deal with don't get dissatisfied customers. The way we do things seems to work. We've had a very successful first year's trading."

As an example of what it costs to do the honourable thing, Reflex calculates that 10% of its turnover goes to the artists depicted on its products. As Mathias contentedly remarks: "Not only can I sleep at night, but the company has no need to make provision for legal fees!"

An exciting future for designer clothing

ALTHOUGH A biology degree hardly seems the ideal qualification for work as promotion and sales manager of Virgin Merchandising, Sabra Kanzell, who has had that job since the company was launched a year ago, seems extremely confident of her future and that of the company. Virgin's biggest clients include Elton John, Simple Minds, OMD, The Alarm, Madness and Prefab Sprout.

The company began when Virgin supreme Richard Branson bought out Coast to Coast, an American merchandising firm headed by Al Ross (now president of Virgin's US merchandising company) and Rick Smith, who is now managing director of Virgin Retailing UK.

The company's main activity is tour merchandise but it has also produced merchandise for EMI's Hounds Of Love LP offers. Kanzell sees an exciting future in the production of designer clothing, "up to a similar standard as Benetton," with a Virgin label. Further ahead is an idea for opening Rock Ware

outlets within retail shops. Already the firm's products are sold in record outlets (not just Virgin ones).

Kanzell would like her company's profits coming equally from touring, retailing and mail order. "Tour merchandising is a very risky business — you may have to pay a huge advance on the basis of a potential audience who simply may not come."

How does the firm get its clients? "Generally," says Kanzell, "we rely on word of mouth recommendation. In the past two weeks we've had enquiries from Bryan Ferry, Triumph and Status Quo. We also do promotional merchandise on a one-off basis. Among our recent clients are Absolute Beginners (the movie) and the National Exhibition Centre in Birmingham."

The accusation by several competitors that Virgin attracts top names by the size of its cheques makes Kanzell indignant: "Our success isn't just due to big advances, because Richard Branson wouldn't put up with that for long without it making a profit."

Some acts are asking for 'unreasonable' advances

LANCE YATES of Mobile Merchandising claims his company pioneered the licensed T-shirt in retail outlets. He says it has a good reputation because it never deals in unauthorised merchandise. As he puts it: "We're whiter than white and we're very fair in all our dealings with licensors, distributors and retailers."

"Up to three years ago, 95 per cent of merchandise was unlicensed and, as one of the largest importers of T-shirts and leisure wear, with Coca Cola and British Leyland among our clients, we decided to license authorised T-shirts in the world, with 31 distributors in 18 countries."

Elsewhere, claims are made that

90 per cent of T-shirts are sold on tours, but Yates disagrees. He cites his company's sale of 150,000 Frankie Goes To Hollywood shirts as proof. "We sold that many in six weeks, which you couldn't possibly do on a tour," he explains.

Mobile also manufactures and sells calendars and markets poster packs, but specialises in supplying pop products to High Street shops. The company supplies display racks and has a servicing staff to replenish stocks in outlets such as W H Smith and Woolworths.

Yates stresses the value of the specialist. "What people often forget," he says, "is that successful merchandising can help to make an act, so the advances that some

acts are asking for are unreasonable. It has to be a gamble in the early stages for a merchandiser and that's the time when an act needs products in the shops."

Commenting on record companies opening their own merchandising departments, he suggests the heavy capital outlay will deter most of them. "We have hundreds of thousands of pounds worth of printing equipment, a staff of 80, an art department, warehouses and so on."

On increasing competition from other merchandising companies, he is philosophical: "We'll have to adapt but ultimately I believe we'll survive because we can do the best job in our area."

Looking for something unusual

FUSION MERCHANDISING and Fusion 2 are connected merchandising companies aiming at different outlets. Fusion 2, says Stephanie Abbott, a director of both companies, is a service operation, supplying T-shirts to record shops in the UK and the rest of Europe. It deals strictly with authorised goods.

"We deal directly with the artist and with management, who either supply us with photographs which are already paid for, or put us in touch with approved copyright holders with whom we arrange payment. We always work with management because our reputation would suffer if we were involved in anything shady."

Fusion Merchandising is a service company to the video and music industries, specialising in unusual promotional items. A recent example was a clock — linked with Alvin Stardust's Clock On The Wall. The company often undertakes searches for the unusual — sometimes fruitlessly. Having recently located a source of cheap cowboy hats, the firm was told by its client that the idea had been dropped.

"That's the sort of silly job we sometimes get," says Abbott, "but we specialise in one-off items like special tour jackets in limited runs."

She recalls with pleasure a small run of Hawaiian shirts to promote

the Talking Heads LP Little Creatures.

"Thousands of yards of material were printed with the little creatures on the album sleeve, and then we had to get them made up into garments. That would be too much messing about for some of our competitors."

Fusion is extremely selective ab-

out tour merchandising. It has become too money-orientated says Abbott. "We can't afford to compete purely for the prestige, because that's insufficient reward if you're likely to lose a fortune. So we leave that side of things to companies like Winterland, who I admire very much."

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No changes overnight

ANABAS REPORTS that it intends to follow the current trend of ensuring that products are artist-authorised. A spokesperson says: "This is a well-established company with a wide range of products and we want to be in business for life. The only way to achieve that aim is by doing things properly, though it would be incorrect to assume that we will immediately cease dealing through photo agencies, with whom we have developed a substantial relationship. There has to be a period of transition; we can't change everything overnight."

A record company finds direct-mail a winner

DURING 1985 there was a sudden burst of interest by record companies in the potential of merchandising. Although not every label has made moves to force itself into the market, companies as diverse as Virgin and EMI have launched merchandising departments.

Norman Bates had worked for EMI for many years before moving into merchandising. His explanation for his company's cautious progress is simply that it wasn't until quite recently that anyone realised the potential profitability of merchandising. Previously, it had been undertaken — with some success — by third parties, many of whom (but not all) were "East End market traders making a quick buck."

Record success, it was argued, was achieved by record company investment but subsidiary profits accrued to others. This was partly

because record companies had no facilities for merchandising and partly because there was no reference to merchandising in contracts.

EMI has been concentrating its efforts on record retailers but these are mostly unwilling to allot valuable display space to items like T-shirts. Fame is too ephemeral and, in any case, it is impossible to stock a range big enough to stimulate spending on a scale comparable with record sales.

As Bates puts it: "Most retailers say things like 'We're a record dealer; we're not in the fashion business. Clothes shops don't sell records, so why should we sell sweat shirts?' Those that do, often don't re-order, unless our sales force takes in a brand new item. Maybe the answer is to have a van force that actually take stock around to the shops so they can buy directly, but that's too expen-

sive to set up."

Currently, Bates is awaiting the results of a dealer questionnaire on merchandising (completion of it makes the retailer eligible for a chance to win a gallon of whisky).

One of EMI's biggest successes so far was a merchandising insert in the Kate Bush LP, *Hounds of Love*, which offered designer sweat shirts and a limited edition of two signed framed prints of the artist. Another was an art print of the dog Nipper, the HMV dog trade mark. This sold moderately through record shops ("I don't think too many of them really knew what to do with it," says Bates) but extremely well through a mail-order advertisement in *The Gramophone*.

EMI is not ready for the profitable but highly competitive field of tour merchandising. "If an act wants to come with us for retail or direct mail order, I believe we're among the best," says Bates. "But if it's tour merchandise, I suggest they try one of the specialist companies."



Framed prints signed by Kate Bush were advertised by inserts in the *Hounds of Love* album

Big cheques aren't enough

AFTER HIS firm's success as merchandising agents for Dire Straits on their mammoth world tour, David Fellerman of Arena International Licensing Services feels well qualified to provide guidelines on merchandising.

Fellerman believes in building up relationships with the acts he represents over a long period to establish mutual trust. Clients of the firm include The Moody Blues, John Denver and (for many years) Frank Sinatra.

As an advocate of specialisation, Fellerman concentrates on concert merchandising, licensing and mail order. He is unwilling to become involved in areas such as retailing: "We don't claim to do anything at which we're not experienced, because we feel we couldn't do justice to the artist," he says.

"Dire Straits," he explains, "are

very careful — they want to be merchandised in a laid-back fashion and they require to approve everything. I suppose that approach wholeheartedly because, if you take an artist's image and put it on a product, the artist suffers if the public decide there's something wrong with it."

Arena is also selective: "We can't compete with the likes of Winterland on a cheque-book level but I think we can knock them sideways on quality and control. We give our clients individual attention, which some other companies are too big to do."

"I personally like all the acts we deal with and I've been working with nearly all my clients for several years. In several cases, I could have easily been outbid on advances and royalties but the acts involved stayed with me."

Programme margins are small

A NEWCOMER to the tour programme business, Starship Enterprises has risen from the ashes of the now defunct *Jamming* magazine, which gave up the unequal struggle for survival a few months ago. While the magazine was functioning, its editor Tony Fletcher got into tour programmes as a sideline.

The company has done two programmes for The Alarm, and a third, for the group's upcoming

US tour, is in production. It has also done two programmes for Orchestral Manoeuvres In The Dark. Fletcher is aware that margins in the tour programme business are small, with most acts demanding royalties of over 20 per cent of the cover price. But Fletcher says that the expertise he gained during eight years of running *Jamming* will enable him to provide a good service to merchandisers and artists.

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There must be competition

BOB MOON of Picture Sales deals exclusively in artist-authorised paper products. He believes the public is beginning to appreciate the value of authorised material.

"The market place inevitably dictates its leader," he says. "And the good point about authorised items is that everyone can rely on their quality. The disadvantage of dealing honestly is that sometimes managers are too fussy and get carried away."

"A case can be made for a picture on which copyright fees have been paid but which the artist may not approve. Bootlegs and counterfeits are usually of poor quality but there is room in the market for honestly acquired agency pictures.

"There has to be an element of competition and the public should be able to choose."

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Lots more in Store...





TOP ALBUMS producer award went to Phil Collins and Hugh Padgham, with Steve Chase of Townhouse collecting.



ALL FOR one: CBS Records picked up the market share firsts in all categories and the happy quartet comprises (left to right) Tony Woolcott, John Aston, Alan Phillips and Muff Winwood.



NICK ROWE of CBS collected the top marketing award for Bruce Springsteen's Born In The USA.



NOW THAT'S what I call David Hughes, collecting third place in the LP labels for EMI/Virgin.



CONSISTENT VIDEO chart performer was Whom's The Video on CBS/Fox, Stewart Till collecting.



MARTIN MILLS' smile shows that The Cull's She Sells Sanctuary on Beggars Banquet was top independent single.



SMILE PLEASE: Tim Rice enjoying Phonogram MD David Simone's success with top album Brothers In Arms.



PAUL CONROY praised his "best team" at WEA for being second placed albums company.



LOOKING TOWARDS next year, EMI's Peter Jamieson and collecting third place album company award.



TOP STUDIO was Sarm (West) and MD Jill Sinclair has no doubts they deserve it.

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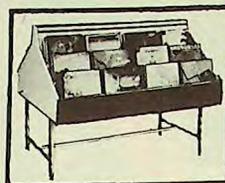
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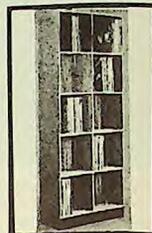
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		THIS	LAST	THIS	LAST	THIS	LAST	
ABRAMS, COLONEL I'm Not	MCA	10	10	—	—	34	27	30
ADAMS, BRYAN This Time	A&M	10	10	—	—	29	27	60
ARROWSMITH Dancing In My ...	Ten	4	—	—	—	—	—	—
BANGLES Manic Monday	CBS	17	17	—	—	42	39	24
BENATAR, PAT Sex As A Weapon	Chrysalis	4	7	—	—	14	14	67
BLOW MONKEYS Digging Your Scene	RCA	7	—	—	—	23	22	81
BOOM BOOM ROOM Here ...	Fun After All	8	10	—	—	10	10	76
BREATHE Don't Tell Me Lies	Siren	6	9	—	—	9	7	82
BRILLIANT Love Is War	Food	5	—	—	—	9	—	—
BUSH, KATE Hounds Of Love	EMI	13	13	—	—	28	—	—
CHERRELLE Will You Satisfy?	Tabu	—	—	—	—	19	7	77
DALTREY, ROGER Under A Raging Moon	Ten	9	—	—	—	—	—	—
DAMNED Eloise	MCA	20	20	—	—	38	40	3
DEE, KIKI Another Day Comes	Columbia	—	4	—	—	17	19	—
DEL FUEGOS I Still Want You	Slash	6	7	—	—	—	—	—
DEPECHE MODE Shripped	Mute	13	12	—	—	30	16	23
DIAMOND, JIM Hi Ho Silver	A&M	—	—	—	—	28	19	51
DOUBLE The Captain Of Her Heart	Polydor	13	18	8	5	43	43	10
DUFFY, STEPHEN I Love You	Ten	4	5	—	—	15	19	86
ELO Calling America	Epic	11	—	—	—	33	—	—
FAR CORPORATION You Are ...	Arista	—	4	—	—	22	18	—
FLAMING MUSSOLINI'S My Cleopatra	Portrait	—	—	—	—	14	11	83
FRANKLIN, ARETHA Another Night	Arista	6	8	—	—	38	30	62
HALL, AUDREY One Dance ...	Germanis	7	10	—	—	22	15	27
HARDCASTLE, PAUL Don't ...	Chrysalis	20	16	—	—	39	39	13
HEADON, TOPPER I'll Give ...	Mercury	7	6	—	—	10	10	—
HIPSWAY The Honeythief	Mercury	—	11	—	—	18	9	63
HOT CHOCOLATE Headache No. 9	Rak	7	10	—	—	26	—	—
HOUSEMARTINS Sheep	Go! Discs	9	—	—	—	—	—	—
HOUSTON, WHITNEY How Will I Know	Arista	15	15	—	—	40	41	5
JACKSON, FREDDIE Rock Me Tonight	Capitol	—	—	—	—	24	5	57
JARREAU, AL Let's Pretend	Warner Brothers	—	—	—	—	22	17	—
JOEL, BILLY She's Always/Just The	CBS	—	—	—	—	24	22	53
JOHN, ELTON Cry To Heaven	Rocket	11	5	—	—	34	—	—
JONES, GRACE La Vie .../Pull Up ...	Island	10	4	—	—	21	8	21
JUICY Sugar Free (Remix)	Private I	—	—	—	—	10	—	55
JUNIOR Come On Over	London	7	6	—	—	7	7	87
KISSING THE PINK One Step	Magnet	11	7	—	—	8	9	98
LATIN QUARTER Radio Africa	Rockin' Horse	13	14	—	—	38	36	19
LEE, D.C. Come Hell Or Waters High	CBS	4	—	—	—	—	—	—
LEWIS, HUEY Power Of Love	Chrysalis	10	5	—	—	25	17	36
MADNESS Sweetest	Zarjazz	14	8	—	—	31	27	35
MAI TAI Female Intuition	Hot Melt	5	5	—	—	28	31	54
MARTIN, MARILYN Night Moves	Atlantic	—	—	—	—	15	19	—
MATT BIANCO Just Can't Stand It	WEA	5	5	—	—	32	29	79
MENTAL AS ANYTHING Live It Up	Epic	—	—	—	—	12	—	—
MIKE & THE MECHANICS Silent Running	WEA	13	8	—	—	37	34	48
MINT JULEPS Only Love Can	Stiff	4	—	—	—	12	—	—
MORGAN BAND, TANDY Action	FM	4	—	—	—	—	—	—
MR MISTER Kyrie	RCA	11	13	—	—	33	7	—
NEW EDITION A Little Bit Of Love	MCA	—	—	—	—	13	7	—
OCEAN, BILLY When The Going ...	Jive	21	21	—	—	42	42	1
O'NEAL, ALEXANDER If You ...	Tabu	9	5	—	—	39	35	34
OSMOND, MARIE There's No ...	Capitol	—	—	6	6	10	11	—
PET SHOP BOYS Love Comes ...	Parlophone	6	—	—	—	—	—	—
POLLARD, SU Starting Together	Rainbow	—	—	8	4	38	33	2
PRINCE/REVOLUTION Kiss	Paisley Park	11	—	—	—	11	—	—
PUBLIC IMAGE Rise	Virgin	12	18	—	—	15	16	11
REDSKINS The Power Is Yours	Decca	8	10	—	—	6	—	68
ROSS, DIANA Chain Reaction	Capitol	22	20	—	—	42	43	4
RUSH, JENNIFER Madonna	CBS	—	—	—	—	31	—	—
SIGUE SIGUE SPUTNIK Love Missile	Parlophone	8	6	—	—	6	—	—
SIMPLY RED Jericho	WEA	8	—	—	—	26	18	—
SINATRA, FRANK Theme From NY, NY	Reprise	—	—	4	—	29	20	41
SISTER SLEDGE When The Boys ...	Atlantic	—	—	—	—	19	19	—
SOME, BELOUIS Imagination	Parlophone	12	10	—	—	36	36	17
SPRINGSTEEN, BRUCE Born To Run	CBS	—	4	—	—	23	21	—
STEVENS, SHAKIN' Turning Away	Epic	14	16	8	8	42	38	15
STING Moon Over Bourbon Street	A&M	6	11	—	—	33	31	44
STORM, REBECCA Mr Love	Columbia	—	—	—	—	12	10	—
SURVIVOR Burning Heart	Scotti Brothers	12	15	—	—	41	41	8
TALKING HEADS And She Was	EMI	19	17	—	—	40	37	20
TAVARES Heaven Must Be ...	Capitol	7	—	—	—	33	—	39
WONDER, STEVIE Overjoyed	Motown	5	—	—	—	—	—	—
ZZ TOP Stages	Warner Brothers	7	7	—	—	29	28	43



MW PUBLISHER Mike Sharman (right) presents cheques for a total of £33,300 to Mike Stamford of Music Therapy and Radio One controller Johnny Beerling (left), the money being raised from advertising in MW, ticket sales and a donation from Pensord Press, the printers of MW.



JOHN WEBSTER in required jacket accepts the top MW advertisement — colour award on behalf of EMI/Virgin's Now 6.



TONY WADSWORTH of EMI receives the top country album artist award on behalf of Kenny Rogers.



TIM RICE in expansive mood while introducing the awards.



MAYO THOMPSON picks up the top indie album award on behalf of Rough Trade for The Smiths' Hatful Of Hollow.



WEA's PHIL Straight collects the top singles producer's award on behalf of Nile Rogers.



JAMES HAMILTON (right) presents the top disco single award to CBS' Steve Ripley for I Wonder If I Take You Home by Lisa Lisa and Cult Jam with Full Force.



MIKE READ of the NSPCC (left) receives a cheque for £50,000 from Barry McCann, a contribution from the profits of EMI/Virgin's Now — The Christmas Album.



COLLECTING THE top promo video award for a-ha's Take On Me band's manager, Terry Slater.



PRESS OFFICER of the year, Stiff's Philip Hall, takes his award from MW editor David Dalton (right).



STEVE SALTZBERG, who received the top consumer press advertisement award.

Radio 1 and Radio 2 are compiled by Sham Tracking. Regional Information relates to total current LLR playings. Chart Position is for last week. Minimum qualification (Radio 2 and Regional) is 4 plays or playings. * indicates increased airplay.

Dooley's

D I A R Y

MUSIC WEEK awards guest of honour Tim Rice set out his credentials early on in a wryly amusing speech at the Dorchester last Wednesday — he told the 500 guests he has been buying *Music Week* since 1961 when it was that “square-shaped thing” called *Record Retailer*. He went on to wish the new-look MW every success and added: “I wish Jennifer Rush had never put out her record last year”, referring to the fact that his escort for the day Elaine Paige came second in the top single category... Were we hearing things when Rice seemed to say: “I don't really like musicals”... Other quotable awards quotes: “I hope record companies do not continue to try to batter down prices because we cannot continue being as good as we are and do it cheaper” (Jill Sinclair, Sarm); “It took a long time to persuade Jon Webster not to put a pig on the front” (Keith Breedon on getting the sleeve design award for Virgin); “We'll be putting the money into investing in even more new artists” (Peter Jamieson, EMI); and Dooley hopes WEA's Rob Dickins will forgive us for dredging this one up from last year's event: “This industry isn't about compilation albums — it's about breaking new acts”... Thanks are due to our neighbours in Greater London House, Young & Rubicam, for the generous loan of their facilities during the judging of the award...

COULD RAK chief Mickie Most be emigrating to the States? ... While indie promo ace Dave Most is handling special projects for WEA on a non-exclusive basis at the invitation of Rob Dickins, starting with Perils Of Plastic, still retaining his HQ and links with Rondor Music... *Plus ça change*: after the music publishing sale of the century just over a year ago when Chappell and Intersong were sold to Freddy Bienstock's consortium, PolyGram is re-entering the field with the appointment of David Hockman as chief executive of PolyGram Music Publishing... Expect a radically different approach to the musical content of A Song For Europe in 1987... How on earth did we manage to report on Eric Clapton's presence at Midem when he was at home all the time? Although the Midem organisation originally had him billed to appear, he was apparently never approached with a view to him performing in Cannes... Who will get the BBC Records P&D contract? ... Richard Branson buying Chrysalis shares, opening a new studio complex and trying very hard to buy Andy's Records could surely have nothing to do with wanting Virgin to appear in the most aggressive and buoyant light for the share flotation this summer, could it? ... Which rock star reacted drily to his MD's cataloguing of international successes with “I hear we've just gone cardboard in Albania”? ... Streetsounds is bemused by rumours about the health of its *Street* magazine, citing a rash of new appointments — including Paula Yates to editor — as ample evidence of its still growing commitment.



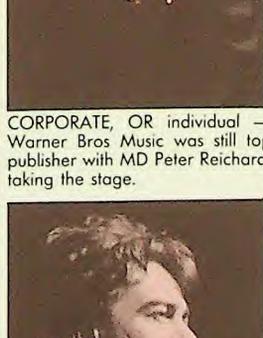
THE POWER OF Love by Jennifer Rush brought CBS's Hugh Attwool to the stage for the top single.



ROY ALDRIDGE collected the third place singles label award for Chrysalis.



CANT LOOK: second place singles company was WEA, collected by chairman Rob Dickins.



CORPORATE, OR individual — Warner Bros Music was still top publisher with MD Peter Reichardt taking the stage.



THIRD PLACE singles company was EMI and Dave Sagence picked up the award.

COMMENT

Imperfect harmony



SO, YET another independent record retail chain has been gobbled up by a multiple (see p1). This begs the age old question in the record business: is there room left for independents? Can they continue to survive by providing personal and expert service suited to a particular locality, or is it inevitable that the record buying public will be catered for willingly by a string of homogeneous fashion-conscious superstores. Is it a matter of the multiples simply becoming more efficient — giving both the customers and record distributors what they want — or just market forces at work, with the strong devouring the weak?

Sometimes you get the impression that record company executives feel that the retail sector gets in the way of their grand plans, that somehow if only they could get directly to the consumer, they could easily persuade them that the latest new band they've spent a fortune on are the greatest thing since the expense account lunch.

Only last week in the pages of *Music Week* CBS Records' managing director Paul Russell

expressed his faith in indie dealers as essential for innovation. Yet, in spite of his belief that there will always be a place for the independent, it can surely be only with the help and co-operation of the distributors that they can thrive. Therefore the idea of a NARM-style retailers association (see p1) in which store owners and distributors work hand in hand to sell more records more effectively, instead of operating on a “them and us” basis, has great merit. Like the generic campaign, it is an initiative that deserves support.

By the way, if you're horrified at the prospect of having my views thrust at you every week, don't worry. This column will be open to a wide variety of views from all sectors of this exciting business.

David Dalton



CANT LOOK: second place singles company was WEA, collected by chairman Rob Dickins.



BBC RECORDS' Mano Moscardini managed the top sleeve design for a classical album.

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ANGUS MARGERISON from Virgin picked up the top longform video sales award.

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