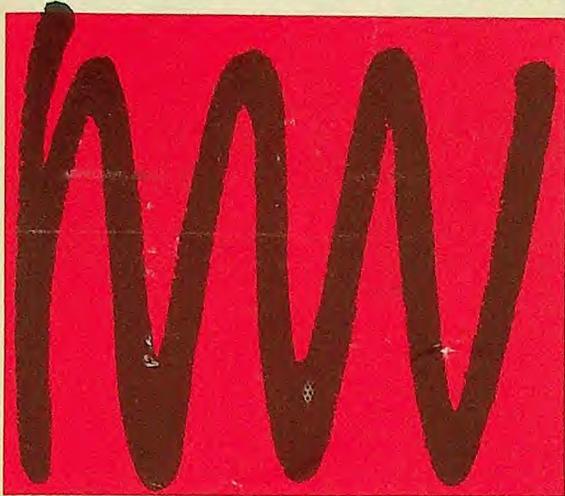


MUSIC WEEK



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MACMILLAN AND Sinclair: stimulating times ahead?

Saturday sales boost?

THE MAKERS of Channel Four's The Chart Show have been spelling out this week what they see as the advantages to the music industry of having an all-video show going out at Friday tea-time.

"The chart we will be using will be only five hours old by the time it is broadcast," says co-producer

Keith MacMillan. "The slot we are in is the one before the time when most record sales happen, Saturday morning. With our new re-releases and our focuses on specialist charts, we will be giving the record-buying public a better choice."

MacMillan's production partner, Jill Sinclair, adds: "We are going to stimulate sales. I will be very interested to see if more indie product and more heavy metal gets into the main chart because of what we are doing. I am sure that we will be helping crossover."

Sinclair and MacMillan also hope to give a boost to video producers in the UK. They argue that because TV slots for videos have so far been limited, producers have become unadventurous or geared entirely towards the American market. They feel that The Chart Show will give them fresh impetus.

● The Chart Show's first broadcast is on April 11. See also screw turned on promos — this page.

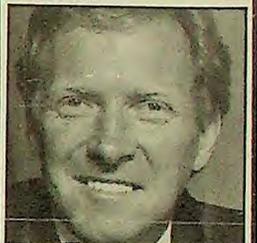
INSIDE

- Latest CD news 2
- New tax rules 2
- A new LP from Bonnie Tyler (below), plus other CBS new product 3



- Bell rings PRT changes Ivor Novello Awards line-up 6, 7, 8
- Disco & Dance 9, 18
- Country focus 12-15

- Albums, singles charts 17, 28
- A&R takes in the new talent, performance, LP and singles reviews, publishing and indie labels news. Starts 20
- Classical, airplay 27
- Special feature on The Tube to celebrate 100 programmes 29-37
- New releases, US charts 38, 39
- Indie chart 42



Where are the new DJs? asks Johnny Beerling (above), plus Dooley's Diary 43

Our Price gig link with Ticketmaster

OUR PRICE is to begin the large-scale sale of concert tickets later this month in a computerised link-up with the Ticketmaster ticketing system.

By the end of April, six terminals and printers will have been installed in stores around London giving customers the opportunity to buy

tickets on the spot. Other Our Price shops will carry leaflets with full booking information via Ticketmaster.

Our Price chief Garry Nesbitt intends, where possible, to advertise concert tickets at the same time as the artist's product and he says: "Our attitude is 'come in, buy your

ticket and pick up the album at the same time with no hassle, no problems and no need to travel to the West End."

The initial six shops — Epsom, Walford, Islington, Kensington High Street, Richmond and Basildon — have been chosen because, the companies believe, people in those areas are regular customers of the big London venues but can find it difficult to obtain tickets from existing outlets.

Nesbitt adds: "When people read about a tour, they often don't know what to do, where to get their tickets from. We are offering them outlets which are convenient and familiar. We are taking tickets to the customer."

Ticketmaster UK managing director Jules Boardman hopes eventually that tickets for any major concert in the UK will be available from terminals in the vast majority of Our Price shops.

He says that Ticketmaster's existing computer hardware is capable of handling that kind of input, even if terminals are installed in all but a handful of the 120-strong Our Price chain.

osal will be forwarded to all TV companies very shortly. In order to instil an element of much-needed urgency into the negotiations which hopefully will follow the submission of the proposal, the BPI council has resolved that its members should be advised not to supply videos free of charge after May 31 and to notify TV companies that the payment principle will also apply from that date to videos already supplied."

Isherwood says that there is no intention to create confrontation. He maintains that the BPI's "pay for play" principle is a fair one for both parties.

Screw turned on promos

THE RECORD industry could be turning off the tap that supplies music videos free to TV stations.

A deadline of May 31 has been imposed by the BPI council for the settlement of the dispute over payments for television use of music clips.

And in a letter to the television companies, the organisation's legal adviser, Patrick Isherwood, says that after that time BPI member companies will be advised to stop supplying videos.

He states: "A negotiating committee has been set up to look into rates and conditions applying to such payment and an outline propo-

New black/dance TV show for C4

A NEW BLACK/dance music TV show makes its debut next week.

Solid Soul begins a 26-week run next Friday (April 11) on Channel Four at 6.30 pm, 15 minutes after the end of The Chart Show.

Produced by the team which brought the UK edition of Soul Train to the same network last year, the new programme has been designed as a natural successor, and intends to fill a fast-paced, 30-minute slot with a tight blend of live music, dance, fashion and news based around the UK scene.

The show's producer, Gordon Elsbury, notes that when Soul Train was first launched in 1985, there was a reliance on US input, either via clips from the US version of the show or by highlighting visiting US acts. Such, however, has been the commercial explosion of UK dance

and soul in the interim, that the need no longer applies: "Acts of the calibre of 5 Star, Princess, the Cool Notes, Billy Ocean — these are major pop names now in their own right," says Elsbury. "Many of them had their first British TV exposure of any note when Soul Train was running, and we have every reason to believe that we can help many of the newer talents which we'll be featuring in Solid Soul along a similar path to national media recognition. There is no doubt in my mind that soul music is what is really happening in the country at the moment, yet the acts who are selling all the records are still the cinderellas when it comes to much of the exposure on national radio and TV. We want to be in a position to help change all that."

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Chancellor's tax burden on non-resident artists

Accountant *Keith Evans* analyses the Budget's implications for the music industry.

THE CHANCELLOR'S proposals for

COMPACT disc DIGITAL AUDIO

1. **BROTHERS IN ARMS**, Dire Straits
Vertigo/Phonogram
2. **BE YOURSELF TONIGHT**, Earth, Wind & Fire
RCA
3. **NO JACKET REQUIRED**, Phil Collins
Virgin
4. **WHITNEY HOUSTON**, Whitney Houston
Arista
5. **ISLAND LIFE**, Grace Jones
Island
6. **THE SINGLES COLLECTION**, Spandau Ballet
Chrysalis
7. **ONCE UPON A TIME**, Simple Minds
Virgin
8. **LOVE OVER GOLD**, Dire Straits
Vertigo/Phonogram
9. **KING OF AMERICA**, The Costello Show
RCA
10. **HOUNDS OF LOVE**, Kate Bush
EMI
11. **SONGS FROM THE BIG CHAIR**, Tears For Fears
Mercury/Phonogram
12. **WORLD MACHINE**, Level 42
Polydor
13. **WELCOME TO THE REAL WORLD**, Mr Mister
RCA
14. **MAKING MOVIES**, Dire Straits
Vertigo/Phonogram
15. **ALCHEMY LIVE**, Dire Straits
Vertigo/Phonogram
16. **HELLO, I MUST BE GOING**, Phil Collins
Virgin
17. **COMMUNIQUE**, Dire Straits
Vertigo/Phonogram
18. **FACE VALUE**, Phil Collins
Virgin
19. **PROMISE**, Sade
Epic
20. **BEST OF ELVIS COSTELLO — THE MAN**, Elvis Costello
Geffen

Compiled by Music Week Research © 1986

the taxation of UK earnings by non-resident entertainers will come into effect in the tax year starting April 6, 1987.

The two main areas which will be affected are income earned by a foreign artist from touring in the UK (including sponsorship, merchandising and endorsements) and UK album sales. In both cases, it would appear that the promoter, agent or UK record company may be liable to withhold UK tax (currently 29 per cent) from these earnings if they are paid to an individual rather than a UK limited company.

It is not yet clear how the Inland Revenue intends to treat royalties earned from the UK production of a non-resident artist's album. Hopefully, there will be no liability except on UK sales of that product, if any at all.

The change is necessary because of the difficulty encountered securing tax payments from non-resident entertainers and sportsmen who pay short visits to this country. The Chancellor proposes that in future tax should be withheld at sources for UK earnings of such people. This practice of withholding tax will bring the UK in line with most of the rest of the world operating similar tax withholding

systems.

In practice, this may or may not affect the non-resident individual's own tax position, dependent upon whether or not he or she is taxed on all earnings worldwide in his or her country of residence. For example, a resident of America will be able to claim tax relief under double taxation treaties for tax that has been withheld by the UK tax authorities against his American tax liability. Other countries which only tax their residents on a remittance basis for foreign earnings may obviously "lose" the tax withheld by the UK authorities.

It will probably be possible for the non-resident person to receive the full amounts earned in this country, provided he has a certificate from his own tax authority which satisfies the provision of the double tax treaty between his country and the UK.

Tax exiles from Britain will also come under these provisions, provided they are not employees of a UK company. Employees who take advantage of the tax concessions for a 365-day "drop out" should not be affected.

The Finance Bill will be published later in the year, and will provide clearer details and allow these points to be more fully considered.

DG tops 1/2m CD sales

DEUTSCHE GRAMMOPHON has become the first label to top 500,000 CD sales in the UK, arriving at the figure just ahead of its sister company Polydor, with Decca in third place. However, the UK is some way behind other countries in CD sales, with DG's figures in the US having already reached 3m, with 2m in Japan and 1m units sold

in France.

Label manager Bill Holland also reports the sell-out of the entire stock — 100,000 units — of the promotional sampler for the new classical reissue label Galleria which, with items such as Ravel's Bolero, and Tchaikovsky's 1812, proved a phenomenal seller with its dealer price of 60p.

"Unfortunately, many dealers will be disappointed to discover that it was a limited edition and that we cannot press more," says Holland, who adds that there has been extraordinary interest from the multiples.

MUSICAL

Chairs

FORMER DEPUTY managing director of Polydor, **Jim Cook**, has been appointed a director of Zomba Management and Bruton Music. He recently joined Zomba Management as general manager... **Michael Phillips** has been appointed consultant to Channel Four for jazz and popular music programmes... **Tim Madgewick** has been promoted from talent scout to A&R manager at Magnet... Former London sales rep **Tony Barker** has been promoted to London radio promotions at Virgin. **Eileen O'Hare** has been appointed TV promotion assistant.



SONGWRITER/PRODUCER *Julia Downes* completes a world publishing deal with Chappell UK and Carlin Music UK. Standing, left to right, are Carlin managing director *Paul Rich*, Chappell legal adviser *Deborah Harris*, Downes' lawyer *John Elford* and writing partner *John Parr*. Seated are Chappell's creative general manager *Paul Jenkins* and professional manager *Kip Trevor*.

Disctec plans unfold

DISCTEC, THE company which looks likely to be the UK's third manufacturer of compact discs has revealed the details of its operation for the first time.

Founder *Phil Rice* says the factory will be at Southwater Business Park in West Sussex and should be operating on a commercial basis by September. Initial capacity will be 4m discs a year, rising to 8m by

January and a maximum of 15m.

Says Rice: "We are already doing deals with all sectors of the industry to sell our product. This apparent manufacturers' bonanza cannot go on and on and we are pleased to be involved at this stage."

In May, EMI will become the UK's second CD manufacturer, joining Nimbus.

Picture Box backed by media ads

STREETOUNDS IS backing the launch of its Picture Box dance video series with £100,000 of television, radio and press advertising.

Under a campaign banner of Rock The House, ads are already running on Channel Four in support of the 60-minute tapes which each contain at least 12 tracks. An electro hip hop range and Eurobeat and Africa series are to follow.

Says Streetsounds managing director *Morgan Khan*: "The kids are screaming for the videos we are about to launch. Through specialist programmes on radio we asked them if dance music video would be of interest and we received 6,000 letters all in favour."

Picture Box videos will be released on April 14 via PRT.

Strawberry studios sold

THE YELLOW 2 Group has bought Strawberry Studios in Stockport in a deal said to be worth nearly £200,000.

Nick Turnbull, head of Yellow 2's current studios in Bamford Street, Stockport, says: "We've been turning away business in recent months and that situation clearly could not continue. We needed to expand quickly and the purchase of Strawberry Studios gives us the opportunity to develop still further a recording complex with an impressive background."

Strawberry was founded by the members of 10cc who recorded many of their early hits there.

Judge releases pirate cassette case documents

A HIGH Court judge last week took the unprecedented step of directing that documents relating to a family business involved in tape piracy should be handed over to Customs and Excise officers investigating evasion of VAT.

Sir Nicolas Browne-Wilkinson made the order on application by the BPI's solicitors, Hamlin Slowe, who have been holding the papers in safe custody since they were seized under court orders in 1982. The judge granted a stay of his order if an application for leave to appeal was made within seven days.

The documents, as well as counterfeiting equipment and a large quantity of pirate tapes, were seized 3½ years ago in an action by EMI against the Spillane family of Chingford.

Hamlin has been required to hold all the items in safe custody and, when Customs and Excise asked to see the papers, were placed in an "impossible position", said the judge.

He added: "If they had produced the documents when the demand was made, on the face of it they would have been committing a contempt of court. In the wholly exceptional circumstances of this case, it seems to me proper to authorise the documents to be disclosed."

● A COMPANY aiming to supply specialist ranges of compact discs has been established by Mike Denton, formerly with Spartan. Called ACD, the company is based at Unit 2, Chapmans Park Industrial Estate, 378/388 High Road, Willesden, London NW10 2DY.

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Editor: David Dalton. Deputy Editor (Music Publishing, International): Nigel Hunter. News Editor: Jeff Clark-Meads. A&R Team: Danny Van Emden (Head), John Best, Jeff Clark-Meads, David Dalton, Duncan Holland, Nigel Hunter, Chris White. Features/Retailing: Chris White. Music on Video/Independent Labels: John Best. Sub Editor: Duncan Holland. Contributors: James Hamilton and Barry Lazell (Disco & Dance), Jerry Smith (Singles), Nicolas Soames (Classical). US Correspondent: Ira Mayer, c/o Presentation Consultants Inc, 2 West 45th St, Suite 1703, NYC, NY 10036 (Tel: 212-719 4822). Research: Tony Adler (manager), Lynn Facey (assistant manager), Janet Yeo, Gareth Thompson. Advertisement Manager: Andrew Brain. Assistant Advertisement Manager: Kathy Leppard. Ad Executives: Phil Graham, Tony Evans. Classified: Cathy Murphy (manager), Jane Norford. Ad Production Manager: Karen Denham. Promotions Executive: Lise Barry. Managing Director: Jack Hutton. Publishing Director: Mike Sharman.

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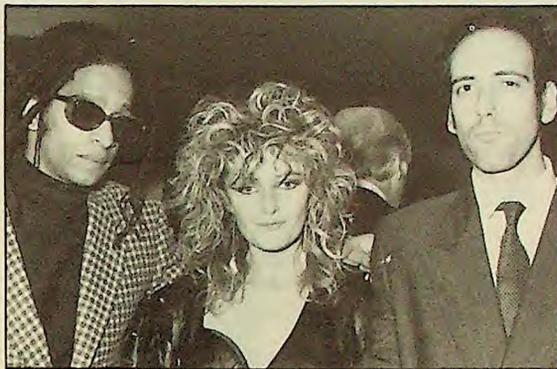
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Tyler, Rush and BAD are CBS highlights

NEW ALBUMS from Bonnie Tyler, Jennifer Rush, Big Audio Dynamite and The The were among the product highlights at CBS Records' winter sales conference held last week. The new Tyler LP, *Secret Dreams And Forbidden Fire*, is again produced by Jim Steinman who was responsible for the Total Eclipse Of The Heart LP and includes the new single, *If You Were A Woman And I Were A Man*. Nils Lofgren is among the guest musicians featured.

The Jennifer Rush album *Moving* coincides with her first UK tour. The first single from the LP will be *Destiny*. Philip Bailey will also have a new album, produced by Nile Rodgers, and single, *State Of The Art*. San Francisco band *Journey* have a new album, *Raised On Radio*, and there will also be a *Survivor* album, *Vital Signs*.

Other albums are due from Dee C. Lee, *Accept*, Danish band *De Film*, new age outfit *Hiroshima* and the *SOS Band*. The original soundtrack album for the new film *Fright Night* will include tracks by J Geils Band, *Sparks*, *Ian Hunter*, and *Evelyn Champagne King* amongst others.



BONNIE TYLER with BAD'S Don Letts and Mick Jones

Judas Priest have their eighth album, *Turbo*, released this week on CBS. The LP has been produced by Tom Allom and includes a new single, *Turbo Lover*, also released this week. The band are expected to do live dates later in the year.

There will be an *Adam And The Ants* compilation, *Hits From The Wild Frontier*, featuring all the band's hits recorded between 1979 and 1985, later in the year.

Nice Price releases include catalogue albums from Billy Ocean, Fiction Factory, *Spear Of Destiny*, Lone Justice, *The Psychedelic Furs*, Marvin Gaye's *Midnight Love*, *The Stranglers' Feline*, *Ozzy Osbourne's Bark At The Moon* and *Men At Work*. There will also be new album releases from top musicians such as guitarist John Williams (*Echoes Of London*), Wynton Marsalis, his brother *Branford Marsalis*, and *The New Squadronaires* who recreate the Glenn Miller big band sound on their LP, *In The Mood*.

Spearheading the singles are the new George Michael solo, *A Different Corner*, *Bangles' If She Knew What She Wants*, the follow-up to their current top 10 hit *Manic Monday*, *Sade's Never As Good As The First Time*, a re-mix of an album track, and Bonnie Tyler's *If You Were A Woman And I Was A Man*. New singles are also lined up from *Drum Theatre* (*Home Is Where The Heart Is*), *Gregory Gray* (*Sensual*), *Haywoode* (*You'd Better Not Fool Around*), *Miami Sound Machine* (*Bad Boy*), *Beltane Fire* (*Excalibur*), *Owen Paul* (*My Favourite Waste Of Time*), *FM* (*That Girl*), *Cock Robin* (*The Promise You Made*), *ELO* (*So Serious*) and *Lou Rawls* (*Are You With Me?*).

Stetson round-up

STETSON RECORDS, a label set up to "fill a gap in the country music market", has several albums lined up this month, all re-issues of Fifties and Sixties US country music LPs. New releases include *Jimmy Wakely's Santa Fe Trail*, *Ernest Tubb's The Daddy Of 'Em All*, and two albums by *Jimmy C Newman* and *Bill Monroe*. Label boss *Mike Hazeldine* says: "The gap was for straightforward re-issues from the Fifties and Sixties, but we are going to be working on some new compilations." The albums have a retailing price of £2.99, and distribution includes *Counterpoint*, *Swift*, *H R Taylor* and *Hotshot*.

Geoff's MOR hits

GEOFF'S RECORDS has released two MOR hits compilations, *Frank Ifield's 20 Golden Greats* and *The Two Sides Of Russ Conway* — both licensed from EMI — and is planning several more releases in a similar musical vein. The *Ifield* compilation includes his three number ones, while the *Conway* compilation includes hits like *Sidesaddle and Roulette*, and several semi-classical pieces. Both albums appear on Geoff's Records' Platinum label. "We're currently negotiating for several more albums featuring well-known MOR artists," says the label's *Steve Brink*.

Ninety reissues

MCA IS contributing to the Discover New Country campaign with the release of 90 country albums from its back catalogue. Featured artists include: *Waylon Jennings*, *The Oakridge Boys*, *George Strait*, *Willie Nelson*, *Loretta Lynn*, *Barbara Mandrell* and *Lee Greenwood*.

Hipsway debut

HIPSWAY'S DEBUT album, released on April 11, is being backed by a 14-date UK tour beginning on May 5. A single is also due before the end of April.

Floy Joy tour

FLOY JOY are to play a 10-date tour of the UK, beginning April 18, to coincide with the release of their *Friday Night* single.

BBC's royal occasions

HUGE SALES of two special royal releases from the BBC sound archives are expected during the celebrations that will mark the Queen's 60th birthday on April 21.

In an imaginative marketing move, BBC Records are issuing a CD version of *Music From Great Royal Occasions* (which includes recordings of the weddings of *Princess Anne* and *Prince Charles*); and a major two-LP/tape compilation of royal events from the last 62 years.

Called *Royal Family Album* — *Sound Pictures Of HM Queen Elizabeth II And The Royal Family, Historic And Informal BBC Broadcasts 1924-86* — the compilation

will include cameos of the members of the Royal Family and all the important royal events, with informal interviews and actuality recordings of the royal tours.

But *Sylvia Cartner*, senior producer, BBC Records, has been forced to leave the pressing to the last minute as she has struggled to keep up with recent royal activities.

"We wanted to include both the mention by the Queen of the egg-throwing incident in New Zealand, and the announcement of the engagement of *Prince Andrew* and *Sarah Ferguson* because we want the recording to be as up-to-date as possible," said *Cartner*.

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NEWS

PRT continues as Bell subsidiary

PRT IS continuing as a subsidiary of the Bell Group International (the new identity of Associated Communications Corporation), and is to be streamlined and built up as a distribution company and a record label.

Bell Group special projects manager Simon Carrel gave these assurances to MW last Thursday. The main emphasis will be on re-distribution activities — Taiwan Records and Emerald Records of Northern Ireland are the latest signings — but the PRT back catalogue is to be worked energetically, including compact disc reissues of symphonic works conducted by Sir John Barbirolli and Sir Adrian Boult and 10 more albums in the Flashback series, plus new product by The Spinners and Acker Bilk and a lease-tape deal for a Neil Sedaka LP.

"My commitment is to build up PRT," says Carrel. "It is still the best independent distribution company in Britain. We can achieve chart records for non-affiliated labels without fear or favour. Real Thing is back in the chart with sales touching 200,000.

"We have stopped competing in the marketplace with regard to speculative new artists. That's a very expensive and dangerous business to be in. The recent redun-

dancies which took place were people directly concerned with promoting such new artists."

Carrel denies that there are any plans by Bell to dispose of PRT, despite recurring rumours in recent months. He adds that any business manager would be a fool to ignore a good offer if it met all the right criteria, but there are no such offers under consideration for PRT.

Regarding the ATV Music sale to Michael Jackson last year, Carrel says that Bell regarded the company as "a declining revenue stream" with net profits at less than £3m a year.

"If at the end of the day you can sell the business for \$50m, you're getting a much better return. It's now the age of the singer-songwriter with his own publishing company.

"The ultimate ownership of a company like PRT is irrelevant," he declares. "The important thing is that whoever owns it makes it work. The only fear for PRT is if it fails to deliver the goods and is unprofitable. Be cynical about the ownership but not about PRT."

● PRT chief executive Julian Appleson has left the company at the expiration of his contract. A replacement will be announced shortly.

World BRIEFING

MONTREUX: Format radio, the protection of national culture, who's serving who, is there life on TV, countdown to mediocrity and the pan-European challenge are some of the topics to be discussed at the first International Music & Media Convention (IMMC) scheduled here for May 7-10 in tandem with the Golden Rose festival.

Panellists confirmed for the seminars to date include Doreen Davies (BBC Radio One), Michael Hurl (BBC TV), Simon Cole (Piccadilly Radio), David Ciclitira (Sky Channel) and Charles Levison (Music Box).

A special TV gala on May 10 will feature Blow Monkeys (UK), Inxs (Australia), Double (Switzerland), and Marilyn Martin (USA) among others.

NEW YORK: The Recording Industry Association of America (RIAA) reported flat US sales of discs and pre-recorded tapes in 1985, with the total dollar volume at suggested list of \$4.4 billion, up an insubstantial 0.4 per cent over 1984.

Cassette unit shipments, up two per cent to 339.1m hit a record high in 1985, but LP/EP shipments slipped 18 per cent to 167m. Singles units also dropped by eight per cent to 120.7m. CDs were up in units by 291 per cent, with 22.6m shipped, at a list value of \$389.5m.

NEW YORK: RCA/Ariola has announced a video clip charge for television outlets using RCA promotional clips, to be imposed as of March 31 as a quarterly blanket access fee.

Collection will begin about six months from now. Physical duplication and distribution recoupment is the cited explanation, though the fee will vary according to the programme format and reach of outlets using RCA/Ariola clips.

CBS, Warner Bros and PolyGram have already instituted clip fees.

TOKYO: The Hi-NRG/Eurobeat sound, led in great part by UK producers, is undergoing a local surge in Japan.

The UK-originated club hit Eat You Up (Spit You Out) has been covered in a Japanese language top 5 hit by Yoko Oginome, retitled Dancing Hero. It was one of two Japanese reworkings of that song, while the Canadian number Unexpected Lovers was similarly remade by Yumi Yano.

Both original versions (by Angie Gold and Lime) were coat-tailed into the chat.

Local A&R people credit these successes to the simple melodies and beats.

MUSIC VIDEO

This week		Last week		Wks on chart		Description (tracks) Timings/Recommended Retail Price	Channel
1	1	58				DIRE STRAITS: <i>Alchemy Live</i> Live (10 tracks)/1hr 20min/£9.99	Channel 5 CFV 001 22
2	2	8				TALKING HEADS: <i>Stop Making Sense</i> Live (19 tracks)/1hr 09min/£19.95	Palace/PMI PVC 30100A
3	5	14				MADONNA: <i>The Virgin Tour</i> Live (10 tracks)/50min/£19.95	WEA Music A 9381953
4	4	28				KATE BUSH: <i>The Single File</i> Compilation (12 tracks)/50 min/£14.99	PMI MVP 99 1031 2
5	3	4				JOHN LENNON: <i>Live In New York City</i> Live (14 tracks)/55 min/£14.95	PMI MVP 99 115 2
6	6	2				VIDEO HITS COLLECTION 2 Compilation (14 tracks)/80 min/£6.99	Wienworld/Video VC 4007
7	7	13				WHAM!: <i>Wham '85</i> EP (3 tracks)/19 min/£9.99	CBS/Fox 3075 50
8	12	43				QUEEN: <i>Live In Rio</i> Live (18 tracks)/1hr 04 min	PMI MVP 99 1009 2
9	10	90				U2: <i>Live "Under A Blood Red Sky"</i> Live (12 tracks)/61 min/£19.95	Virgin/PVG VVD 045 PVC
10	15	2				FLEETWOOD MAC: <i>In Concert — The Mirage Tour</i> Live (13 tracks)/80 min/£9.99	Channel 5 CFV 0030 2
11	—	—				DIO: <i>Live In Concert</i> Live (8 tracks)/1hr/£9.99	Channel 5 CFV 0014 2
12	—	—				THE STYLE COUNCIL: <i>The Video Singles</i> Compilation (4 tracks)/16 min/£7.99	Channel 5 CFV 028 2
13	17	8				ELVIS PRESLEY: <i>Alhambra In Hawaii</i> Live (25 tracks)/1hr 05 min/£19.95	Virgin/PVG VVD 092 2
14	8	13				U2: <i>The Unforgettable Fire Collection</i> Compilation (15 tracks)/51 min/£14.99	Island/Lightning UVX 9
15	14	21				IRON MAIDEN: <i>Live After Death</i> Live (14 tracks)/1hr 30min/£16.95	PMI MVN 99 1094 2
16	9	34				QUEEN: <i>Greatest Flix</i> Compilation (17 tracks)/60min/£14.99	PMI MVP 99 1011 2
17	—	—				BIG COUNTRY: <i>Live</i> Live (13 tracks)/1hr 15 min/£9.99	Channel 5 CFV 0022 2
18	NEW					HITS 4 Compilation (14 tracks)/55 min/£9.99	RCA/Columbia PVC 10011
19	20	12				THE DOORS: <i>Dance On Fire</i> Compilation (16 tracks)/1hr 50min/£19.99	CIC VHR 118 2
20	NEW					DURAN DURAN: <i>The Making Of Arena</i> Behind the Scenes/50 min/£14.95	PMI MVP 99 117 2
21	11	7				PHIL COLLINS: <i>No Jacket Required</i> EP (5 tracks)/30 min/£11.95	Virgin/PVG VVC 095
22	13	2				STATUS QUO: <i>Live At The N.E.C. Birmingham</i> Live (14 tracks)/1hr 20min/£9.99	Channel 5 CFV 0030 2
23	22	16				PAUL McCARTNEY: <i>Rupert & The Frog Song</i> Animation (3 tracks)/27 min/£9.95	Virgin VVC 101
24	—	—				ROXY MUSIC: <i>The High Road</i> Live (14 tracks)/1hr 15 min/£9.99	Channel 5 CFV 0012 2
25	—	—				BARRY MANILOW: <i>In Concert At The Greek</i> Live (19 tracks)/1hr 50 min/£9.99	Video Collection VCD 06
26	16	2				BRONSKI BEAT: <i>The First Chapter</i> EP (4 tracks)/20 min/£7.99	Channel 5 CFV 0042 2
27	21	17				DURAN DURAN: <i>Arena</i> Music Concert Video (7 tracks)/60min/£14.95	PMI MXP 9126 2
28	30	7				LED ZEPPELIN: <i>The Song Remains The Same</i> Live (9 tracks)/2hr 05min/£19.95	WHV PEV 6176 9
29	23	2				TEARS FOR FEARS: <i>The Videosingles</i> Compilation (3 tracks)/15 min/£7.99	Channel 5 CFV 0031 2
30	24	64				WHAM!: <i>The Video</i> EP (5 tracks)/21 min/£14.99	CBS/Fox 3048 50

Compiled by Music Week Research © 1986

Bron back in business

GERRY BRON is back in business — as a record producer and manager of Roundhouse Studios which has now been sold to a mystery buyer, trading as Echo World.

Receivers were called into the company which owns the studio, Hit Record Productions, after the liquidation of the other Bronze companies in February. The man who has bought the studio is keen to remain anonymous but Bron described him as "a very successful, English businessman" who has previously not been involved with the

music industry.

Bron adds: "I will be managing the studio and going back to record production. I will not have any participation in the financial side of the studio."

He says that the new buyer's backing will mean that a third studio can be built at the Roundhouse complex in London's Chalk Farm.

Bron's other companies crashed at the beginning of the year owing a total of £1.16m a meeting of creditors was held.

Beatles lose latest court case

THE BEATLES have lost the major part of their latest High Court move in their multi-million pound royalties claim against EMI Records. Last Wednesday (26) Mr Justice Peter

Gibson refused a request to have new accounts drawn up showing how much the three surviving Beatles and John Lennon's widow Yoko Ono are owed in respect of two recording agreements.

The judge said he did not think the accounts already produced by EMI were inadequate. The "enormous" task — estimated to take more than a year — of starting again could not be justified.

The Beatles and Ono, suing through the group's Apple Corps company, had argued that EMI's accounts, prepared as a result of a High Court ruling just over 14 months ago, did not comply with the court's order. Although they had since received over £2.8m from EMI, they claimed that much more was due.

Dismissing their application for a new order, the judge said the accounting method which the Beatles wanted EMI to use would not guarantee any greater accuracy.

Goldsmith buys back Allied

HARVEY GOLDSMITH and his partner, Edward Simons, are to buy back their Allied Entertainment Group from Kunick Leisure, the company to which they sold it in September.

Goldsmith said in a statement: "We were concerned to re-assert control over our destiny within the international markets in which we work."

The buy-back of Allied will see Goldsmith and Simons as major shareholders in partnership with investment bankers Albion Trust.

BILLY OCEAN

THE NEXT GREAT SINGLE

THERE'LL BE SAD SONGS

(T O M A K E Y O U C R Y)



RELEASED THIS WEEK TO FOLLOW
THE INTERNATIONAL NO. 1 HIT
"WHEN THE GOING GETS TOUGH
THE TOUGH GET GOING"
(FROM THE FORTHCOMING FEATURE FILM
"THE JEWEL OF THE NILE")

PRODUCED BY BARRY J. EASTMOND
AND WAYNE BRATHWAITE.

RECORDED AT BATTERY STUDIOS, LONDON

AVAILABLE ON 7" – JIVE 117, AND A SPECIAL EDITION
'LOVE SONGS' 12" FEATURING 'THERE'LL BE SAD
SONGS (TO MAKE YOU CRY)', 'THE LONG AND
WINDING ROAD', 'IF I SHOULD LOSE YOU', AND
'SUDDENLY'. JIVE T 117



Ivors: the BASCA mark of UK talent

by Nigel Hunter

THE MUSIC world in the UK has changed considerably since the days of the actor-composer after whom the Ivor Novello Awards are named and indeed since 1955 when the first ceremony took place.

Ivor Novello, born in Cardiff in 1893, achieved his fame in the years between the wars and the mid-Forties. His first published song was *Spring Of The Year* in 1909 when he was 16, and his first hit happened a year later in the shape of *The Little Damozel*.

The success of the latter enabled him to move to London, where his first musical play entitled *The Fickle Jade* was staged in 1912. Novello's first major song success was *Keep The Home Fires Burning*, which caught the mood of the troops in the trenches during the Great War and that of their families at home and was equally valid and popular 21 years later in the 1939-45 conflict.

His stage musicals were *Glamorous Night* (1935); *Careless Rapture* (1936); *Crest Of The Wave* (1937); *The Dancing Years* (1939); *Arc de Triomphe* (1943); *Perchance To Dream* (1945), and *King's*

Rhapsody (1949). Novello's last work, *Gay's The Word*, opened at the Saville Theatre in February 1951, and he died on March 6 of the same year.

Melody was his speciality, as evinced by songs such as *Rose Of England*, *I Can Give You The Starlight*, *Shine Through My Dreams*, *Someday My Heart Will Awake* and *We'll Gather Lilacs*, and who would like to gamble on how long it will be before his stage musicals are revived when surveying the large number of other revivals doing well nowadays in the West End and elsewhere?

The Ivor Novello Awards — widely referred to as the Ivors — were initiated by the late Bruce Sievier, a songwriter who became founder chairman of the British Songwriters Protective Association in 1947. Sievier constantly urged that an annual award of some kind would greatly benefit British songwriters in recognising their achievements; and when Novello died in 1951, Sievier suggested that such awards should be named after him in honour of Novello's outstanding contributions to the British stage and music. Sadly

Sievier did not live to see his vision fulfilled in 1955, two years after his own death.

The Ivors have gone from strength to strength over the intervening years under the supervision of the organisation which started as the British Songwriters Protective Association, changed its name within a year of its foundation to the Songwriters Guild of Great Britain, and then became the British Academy of Songwriters, Composers & Authors (BASCA) on January 1, 1980.

The Ivors were initially sponsored by the generosity of individuals such as Joseph Fenston and Sir Billy Bullin and the BBC on two occasions. Then in 1973 the Performing Right Society (PRS) donated the Euterpe statues, and from the following year till 1977 adapted the awards ceremony itself, during which time it became known as the PRS Ivor Novello Awards. Although they are now once again presented by BASCA, the academy readily and gratefully acknowledges that the annual event would not be possible without the support of the PRS, which still acts as the main sponsor.



THREE LEADING lights of BASCA are, second from left, chairman Don Black, vice-president Tim Rice and councillor Barry Mason. They are flanked by Lionel Bart and Alan Parsons.

Support is the operative word which BASCA provides for its membership. Guidance is always available for the latter, whether they are established or aspiring, and advice is readily forthcoming, with initial legal consultation free to members. As well as helping members on important matters such as contracts and copyright, BASCA is constantly furthering their interests in terms of campaigning for more British song representation in radio and TV and participating in the deliberations of the music industry in company with the PRS, MCPS, MRS and MPA on improving the lot of its songwriting membership.

BASCA is planning a recruitment campaign, and will move later this year from its present Charing Cross Road address to larger premises where a computerised system can be introduced with the continuing help of the PRS.

It continues to be the voice of the British songwriter, and the Ivor

Novello Awards continue to identify the best of British popular music each year, and in so doing are the accolades of the industry.

THE JURY which judged the 1985 Ivor Novello Awards was as follows:— Janice Long (Radio One DJ); John Sachs (Capital Radio); Johnny Beerling (Radio One Controller); Jon Myer (Capital Radio producer); Bob Sargeant (record producer); Cathy Gilbey (BBC TV Saturday Superstore producer); David Dalton (*Music Week* editor); Keith Morgan (Yorkshire TV); Alan Hawkshaw (composer/arranger); Beryl Vertue (Consolidated Productions); Paul Gambaccini (Piccadilly Radio DJ); Les Reed (composer/musical director); Carole Straker (Capital Radio); Brian Penders (BBC TV producer), and Roma Felstein (*Broadcast features* editor).

CHESS

BENNY ANDERSSON · TIM RICE · BJÖRN ULVAEUS

CONGRATULATIONS
ON YOUR
1985 IVOR NOVELLO AWARDS
NOMINATIONS.

BEST SONG MUSICALLY/LYRICALLY
"I KNOW HIM SO WELL"

BEST SELLING A-SIDE
"I KNOW HIM SO WELL"

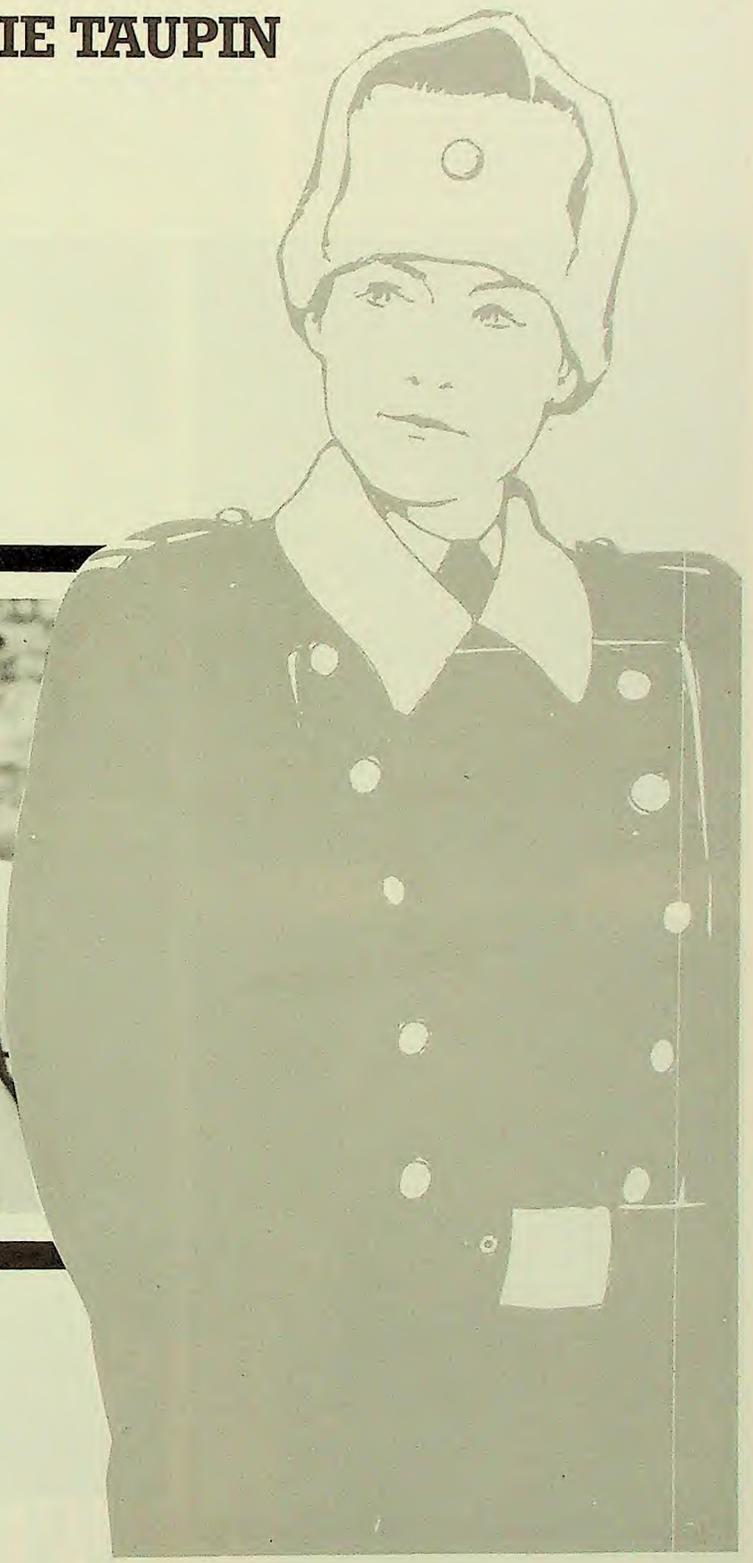
RCA

PERFORMED BY
ELAINE PAIGE · BARBARA DICKSON

WIKITA

LYRICS BY
ELTON JOHN & BERNIE TAUPIN

Nominated Best Song
Musically & Lyrically



NOVELLO AWARDS

THE NOMINATIONS for the Ivor Novello Awards 1985 are as follows:—

Best Contemporary Song

19 written by Paul Hardcastle, Mike Oldfield, Bill Couturie and Jonas McCord; published by Oval Music/Virgin Music (Publishers).

Money For Nothing written by Mark Knopfler and Sting; published by Rondor Music (London)/Virgin Music (Publishers)/Chariscourt.

We Don't Need Another Hero written by Graham Lyle and Terry Britten; published by Rondor Music (London)/Goodsingle/Warner Bros Music.

Running Up That Hill written by Kate Bush; published by Kate Bush Music/EMI Music Publishing.

Best Song Musically & Lyrically

Nikita written by Elton John and Bernie Taupin; published by Big Pig Music.

I Want To Know What Love Is written by Mick Jones; published by Warner Bros Music.

Everybody Wants To Rule The World written by Roland Orzabal, Ian Stanley and Chris Hughes; published by Virgin Music (Publishers)/10 Music/Amusements.

I Know Him So Well written by Tim Rice, Bjorn Ulvaeus and Benny Andersson; published by Bocu Music/3 Knights.

Best Theme From A Television Or Radio Production

The Last Place On Earth written by Trevor Jones; published by Island Visual Arts.

Edge Of Darkness written by Eric Clapton and Michael Kamen; published by EC Music/Chappell Music/Intersong Music.

EastEnders written by Leslie Osborne and Simon May; published by Lawrence Wright Music/CBS Songs.

Best Film Theme Or Song

We Don't Need Another Hero written by Graham Lyle and Terry Britten; published by Rondor Music (London)/Goodsingle/Warner Bros Music.

Hit That Perfect Beat written by John Foster, Steve Bronski and Larry Steinbachek; published by Bronski Music/William A Song.

A View To A Kill written by Duran Duran and John Barry; published by Tritect Music/CBS Songs.

Best British Musical

Me And My Girl written by Reginald Armitage and Douglas Furber; published by Noel Gay Music.

Lennon written by Paul McCartney, John Lennon and various; published by ATV Music/CBS Songs/Various. Mutiny written by David Essex and Richard Crane; published by Mutiny Music.

Best Selling A Side

I Know Him So Well written by Tim Rice, Bjorn Ulvaeus and Benny Andersson; published by Bocu Music/3 Knights.

19 written by Paul Hardcastle, Mike Oldfield, Bill Couturie and Jonas McCord; published by Oval Music/Virgin Music (Publishers).

Easy Lover written by Phil Collins, Philip Bailey and Nathan East; published by Hit & Run Music/Warner Bros Music.

International Hit Of The Year

19 written by Paul Hardcastle, Mike Oldfield, Bill Couturie and Jonas McCord; published by Oval Music/Virgin Music (Publishers).

Shout written by Roland Orzabal and Ian Stanley; published by Virgin Music (Publishers)/10 Music.

A View To A Kill written by Duran Duran and John Barry; published by Tritect Music/CBS Songs.

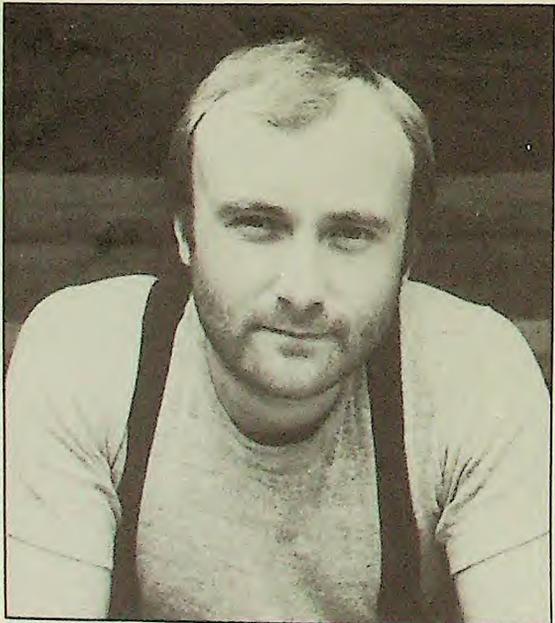
The winners of the above categories will be presented with statuettes after a lunch on April 7 at the Grosvenor House Hotel, as will the winners of the following awards to be announced at the lunch: Most Performed Work; the Jimmy Kennedy Awards; Outstanding Services To British Music; Songwriter Of The Year, and Outstanding Contribution To British Music.



KATE BUSH — Best Contemporary Song nomination for Running Up That Hill.



BRONSKI BEAT — Best Film Theme or Song nomination for Hit That Perfect Beat.



PHIL COLLINS — Best Selling A Side nomination with Philip Bailey and Nathan East for Easy Lover.



ERIC CLAPTON — Best Theme from a Television or Radio Production nomination with Michael Kamen for Edge Of Darkness.



BJORN ULVAEUS (left), Tim Rice and Benny Andersson — Best Song Musically and Lyrically nomination and Best Selling A Side nomination for I Know Him So Well.

TOP · 75 · SINGLES

Disco

AND DANCE

THIS WEEK LAST WEEK WEEKS ON CHART

1	NEW	THE FINEST	The S.O.S. Band	Tabu (TA 6977) (C)
2	12	HELLO DARLING	Tippa Ine	UK Bubbler/Greensleeves/Priority TIPPAT (4) (E)
3	6	SECRET LOVERS	Atlantic Starr	A&M AM(Y) 307 (F)
4	5	YOU TO ME ARE EVERYTHING	Real Thing	PRT 7P 349 (12)—12P 349 (A)
5	3	GALVESTON BAY	Louise Hill	10/Virgin TEN 111 (12) (E)
6	2	DARE TO DREAM/BOTH SIDES NOW	Viola Wills/Streetwave	(MKHAN 66) (A)
7	16	WONDERFUL WORLD	Sam Cooke	RCA PB 49871 (12)—PT 49872 (R)
8	4	ROCK ME TONIGHT (For . . .)	Freddie Jackson	Capitol (12)CL 358 (E)
9	7	WHAT HAVE YOU DONE FOR . . .	Janet Jackson	A&M AM(Y) 308 (F)
10	1	CHAIN REACTION	Diana Ross	Capitol (12)CL 386 (E)
11	13	KISS	Prince and The Revolution	Parsley Park/Warner Brothers WB75 (1) (M)
12	NEW	HIGH HORSE	Evelyn Champagne King	RCA PB 49891 (12)—PT 49892 (R)
13	8	(NOTHING SERIOUS) JUST BUGGIN'	Whistle	Champion CHAMP (12)12 (A)
14	44	TOUCH ME (I WANT YOUR BODY)	Samantha Fox	Jive FOXY(T) 1 (A)
15	10	A GOODBYE	Cameo	Club/Phonogram JAB(X) 28 (F)
16	9	LOVE'S GONNA GET YOU	Jocelyn Brown	Warner Brothers W8889(T) (M)

58	49	4	SO MACHO	Sinitta	Ionfane (12)FAN 7 (A)
59	46	5	SEX MACHINE	James Brown	Bouling Point/Polydor POS(P) 751 (F)
60	35	3	THE THINGS THE LONELY DO	Amazulu	Island (5)IS 767 (E)
61	56	7	COMPUTER LOVES	Zapp	Warner Brothers 70440 (Import)
62	60	7	DOUBLE DEFRESH	Hard Rock Soul Movement	Elite DAZZ 46 (A)
63	74	4	LOVE'S GONE MAD	Seventh Avenue	Record Shack SOHO(T) 56 (A)
64	34	4	PRISONER OF LOVE	Mildred Scott	Fourth & Broadway BWAY 421 (Import)
65	54	12	ALL I WANT IS MY BABY	Roberta Collins	Warner Brothers U8878(T) (M)
66	NEW	DO ME BABY	Mekia Morgan	Capitol (12)CL 385 (E)	
67	47	11	PAIN	Betty Wright	Cooltempo/Chrysalis COOL(D) 117 (F)
68	62	17	MY MAGIC MAN	Rachelle	Warner Brothers W8838(T) (M)
69	55	5	LOVE'S ON FIRE	Aleem featuring Leroy Burgess	Atlantic D-86825 (Import)
70	64	13	FUNKY SENSATION	Ladies Choice	Sure Delight SD(T) 01 (US/E)
71	NEW	YOU BLEW MY MIND	Milton Smith	Roulette RD 2016 (Import)	
72	50	4	THIS IS MY LIFE	Eartha Kitt	Record Shack SOHO(T) 61 (A)
73	68	2	YOU NEED MORE CALYPSO	Ralph MacDonald	London LON(X) 91 (F)
74	58	2	YOU CAN'T BLAME LOVE	Thomas & Taylor	THOM TAY(T) 1027 (Import)
75	53	11	WE CAN MAKE . . .	Prince Charles/City Beat Band	PRT 7P 348 (12P 348) (A)

17	14	4	I CAN'T LET YOU GO	52nd Street	10/Virgin TEN 111 (12) (E)
18	11	8	IF YOU WERE HERE TONIGHT	Alexander O'Neal	Tabu (Q)TA 6391 (C)
19	23	3	SAY YOU LOVE ME AGAIN	Lonnie Liston Smith	Hit Man HM 003 (Import)
20	26	4	OVERJOYED	Stevie Wonder	Motown ZB 40567 (12)—ZT 40568 (R)
21	15	10	SUGAR FREE (Remix)	Jacy	Private/Epic (TA 6917) (C)
22	30	3	IF YOU WANT LOVE	Tullulah Moon	Total Control (12)TCCO 7 (E)
23	19	7	HEAVEN MUST BE MISSING AN ANGEL	Tavares	Capitol (12)TAV 1 (E)
24	22	6	ANOTHER NIGHT	Aretha Franklin	Arista ARIST (12)657 (R)
25	39	6	ALL AND ALL	Joyce Sims	Sleeping Bag SLX 17 (Import)
26	18	3	RHYTHM OF YOUR LOVE	Isabel Roberts	Hal Vinyl HV(T) 18 (E)JS
27	24	7	WILL YOU SATISFY?	Cherrelle	Tabu (TA) 6927 (C)
28	70	2	I'M IN LOVE	Ruby Turner	Jive JIVE (T) 118 (A)
29	40	5	TURN YOUR LOVE (RIGHT AROUND)	Projection	Elite DAZZ 48 (A)
30	48	7	GOT TO FIND A WAY	Russ Brown	10/Virgin TEN(T) 122 (E)
31	NEW	STROLLIN'	Maxi Priest	10/Virgin TEN 84 (12) (E)	
32	17	9	THE RIVER	Total Contrast	London LON(X) 83 (F)
33	59	2	TRUTH OR DARE	Shirley Murdock	Elektra EKR 36(T) (M)
34	27	5	STRUNG OUT	Paul Laurence	Capitol (12)CL 393 (E)
35	36	3	FIRE STARTER	Tease	Epic 4905339 (Import)
36	NEW	WHAT'S MISSING (Remix)	Alexander O'Neal	Tabu 429 05361 (Import)	
37	38	6	DO YOU LOVE ME	Durrell Coleman	Fourth & Broadway/Island (12)BRW 42 (E)
38	43	3	CAUGHT IN THE MIDDLE	James Cobbin	Tuckwood TW 102 (Import)
39	NEW	I THINK IT'S LOVE	Jemaine Jackson	Arista (12)655 (R)	
40	42	2	ROCK THE BELLS	L.L. Cool J.	Def Jam/CBS (TA) 7003 (C)
41	65	2	PERSONAL COLUMN	Atmosfear	Elite—DAZZ 47 (A)
42	21	9	DON'T WASTE MY TIME	Paul Hardcastle	Chrysalis PAUL(D) 1 (F)
43	33	5	LOVE MONEY (Remix '86)	Funkmasters	Tai Wan TWD 1950 (01-673 1189)
44	25	8	LADIES	Mantrona	10/Virgin TEN 116 (12) (E)
45	52	8	PARTY FREAK	Cash Flow	Mercury BB4454/1 (Import)
46	28	12	WHEN THE GOING GETS TOUGH . . .	Billy Ocean	Jive JIVE (T) 114 (A)
47	NEW	STAY WITH ME	The Controllers	MCA 23611 (Import)	
48	20	4	HEY! DON'T WASTE MY TIME	The Walkers	Club/Phonogram JAB(X) 27 (F)
49	29	10	ONE DANCE WON'T DO	Audrey Hall	German DG(T) 7 (US/E)
50	NEW	DO FRIES GO WITH THAT SHAKE	George Clinton	Capitol (12)CL 402 (E)	
51	31	2	SERIOUS	Serious Intention	London LON (X) 93 (F)
52	32	10	HOW WILL I KNOW	Whitney Houston	Arista ARIST (12)656 (R)
53	37	8	I'M NOT GONNA LET YOU	Colonel Abrams	MCA MCA(T) 1031 (F)
54	51	2	THIS IS THE HOUSE	Three Degrees	Supreme SUPET(1) 104 (A)
55	41	4	LOVE IS WAR	Brilliant	Food/WEA FOOD 6(T) (M)
56	45	13	LIVING IN AMERICA	James Brown	Scott Brothers (TA 6701) (C)
57	66	12	SATURDAY LOVE	Cherrelle with Alexander O'Neal	Tabu (TA) 6829 (C)

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THE RECENTLY launched Discover New Country campaign has certainly attracted publicity, but a month after the fanfare, is it having the desired effect?

Reports from the participating labels vary, although in strictly chart terms, there is nothing yet to cause celebration. At the time of writing, Rosanne Cash with I Don't Know Why You Don't Want Me is showing a weekly sales increase which could easily result in chart action.

Allen Phillips of CBS, perhaps reflecting the idea of the campaign, says "I decided on Rosanne for this campaign because she looks modern and her music is up to date. I didn't want to choose someone with a stetson and rhinestones image. If we can break this single — and I feel that Rosanne is the spearhead of the campaign — all the participants will probably benefit. We timed the release to coincide with the start of the campaign and the promotion, including an appearance on Wogan, has been excellent."

David Hughes of EMI's strategic marketing division is also looking for chart action in the near future, with the Don Williams LP, New Moves, which is just outside the Top 100 LPs.

The company, most of whose country acts have traditionally been released on Capitol, made a decision with the advent of Discover New Country to tie in the specialist needs of a specialist music with the excellent track record of the strategic marketing division,

Country's voyage of discovery

which is responsible for most of the company's reissues plus the Now compilations.

Hughes explains the selection of Williams for the campaign as "The first major established country act signed to the label", and that of Sawyer Brown (a quintet from Nashville) because they are "the country act which means most to Capitol in the US". Ironically, EMI is receiving substantial support from Radio 2 for the Marie Osmond single, There's No Stopping Your Heart, throughout this month — in fact, R2 seem to be playing an above-average number of country-related records, as much as 20 per cent in one recent week.

The Osmond single is not designated by EMI as one of its New Country selections, although Marie

is a headliner at this year's Wembley Country Festival.

Over at the Broadwick Street ranch, head marketing honcho Paul Conroy feels it's a little too early to tell what effect the campaign has had. WEA chose Gary Morris, because of his parallel appearance in The Colbys, and Hank Williams Jr "because of what his name conveys". However, he cites a new Warner Bros signing, Dwight Yoakam, as "a name to watch". According to Conroy, Yoakam Guitars, Cadillacs, Etc Etc album, released in early April is "hard-hitting; we're trying to rekindle public interest in country music, and he's the sort of act to do that."

In Soho Square, Jerry Turner of CBS, who nominated Exile for the campaign, says "The results of the

DISCOVER COUNTRY!

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THE EAGLES HOTEL CALIFORNIA DOLLY PARTON'S I'M ON FIRE KENNY ROGERS EYES THAT SEE IN THE DARK CRYSTAL GAYLE TAKE ME HOME DR HOOK WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN GLEN CAMPBELL RHINESTONE COWBOY BILLIE JO SPEARS BLANKET ON THE GROUND WILLIE NELSON ALWAYS ON MY MIND WAYLON JENNINGS THEM FROM DUKES OF HAZARD EMMYLOU HARRIS MISS THE MISSISSIPPI AND YOU AND MANY MORE

DISCOVER NEW COUNTRY

DON WILLIAMS WE GOT A GOOD FIRE GOING ALABAMA FEELS SO RIGHT ROSANNE CASH I DON'T KNOW WHY YOU DON'T WANT ME GEORGE STRAIT THE CHAIR JIM GLASER I'LL BE YOUR FOOL TONIGHT HANK WILLIAMS JR ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT OAK RIDGE BOYS COME ON IN (YOU DID THE BEST YOU COULD DO) THE JUDDS HAVE MERCY SAWYER BROWN STEP THAT STEP GARY MORRIS THE LOVE SHE FOUND IN ME EDDIE RABBITT STEP BY STEP EXILE HANG ON TO YOUR HEART

DNC1A DNCK1A DNC1B DNCK1B

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- SLIM WHITMAN CST009 CSTK009
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- CRYSTAL GAYLE CST008 CSTK008
- TAMMY WYNETTE CST001 CSTK001

- HANK WILLIAMS JR CST020 CSTK020
- JIM GLASER CST016 CSTK016
- MEL TILIS CST017 CSTK017
- MERLE HAGGARD CST015 CSTK015
- DR HOOK CST006 CSTK006
- GLEN CAMPBELL CST004 CSTK004
- EDDIE RABBITT CST002 CSTK002

- BILLIE JO SPEARS CST010 CSTK010
- LORETTA LYNN CST019 CSTK019
- THE STALLERS CST014 CSTK014
- JOHNNY CASH CST011 CSTK011
- JANIE FRICKE CST013 CSTK013
- GEORGE JONES CST012 CSTK012
- KRIS KRISTOFFERSON CST005 CSTK005

- BOXCAR WILLIE CST026 CSTK026
- MOE BARDY CST029 CSTK029
- LYNN ANDERSON CST025 CSTK025
- GEORGE HAMILTON IV CST030 CSTK030
- WAYLON JENNINGS CST023 CSTK023
- CONWAY TWILTY CST018 CSTK018

- WILLIE NELSON CST022 CSTK022
- JIM REEVES CST021 CSTK021
- CHARLEY PRIDE CST024 CSTK024
- BOBBY BARE CST028 CSTK028

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DWIGHT YOAKAM: a name to watch and try to spell

campaign so far are very encouraging, and we expect things to take off as far as Exile are concerned after their appearance here at Easter, and the promotion surrounding the visit".

Greg Rogers of RCA International is also pleased with the performances of his company's two acts in the campaign: "We're extremely pleased with the way the Judds have been received, and we've been taking re-orders on their album. I'd have to say that Alabama isn't going quite so well, but that may be because we released an album by them last year which was somewhat similar, although their new LP, Greatest Hits, has some new material on it,

and we feel this is a 'new' Alabama, who've changed direction towards a more country/rock sound.

"They have a new single, She And I, which has a great video to promote it. We're also very excited about two new acts, Bruce Hornsby and Mark Germino, who'll have albums out within the next few months, and definitely fit the 'new country' definition".

Speaking for the CMA, as he was largely instrumental in shaping the campaign, Rogers reports that he feels that it was almost a success before it started, that interest was already growing before it was launched, and that awareness of country music has increased on a scale of 10 from minus five to plus five. The next item on the agenda is to convince all record companies

that country music isn't a commodity which only bears consideration twice a year, but should be as much of a priority as mainstream pop.

An unlikely entrant to the New Country lottery is Starblend, notable previously for its boxed sets under the collective title of Country Store. A TV marketing company, Starblend have grasped the initiative and are about to release a TV advertised 16 track album titled Discover Country along with a 12 track companion volume, Discover New Country, on the 'buy one, get one free' basis. The first album includes tracks by the Eagles and Emmylou Harris, as well as the more predictable Kenny Rogers, Crystal Gayle and Waylon Jennings.

Discover New Country features one track from each of the acts in the Discover New Country campaign plus a track each from Jim Glaser and Eddie Rabbitt. General manager Rowland Deighton reports: "Record Merchandisers are impressed by these albums, and by the fact that we're trying to establish a catalogue of country music with crossover potential."

Budget labels, specialists, TV companies — country is attracting support from many unlikely areas, but the proof of the pudding will still be in the sales and re-orders...

Although there is no formal link between the established Easter country jamboree organised by Mervyn Conn at Wembley, it can hardly be a coincidence that the New Country campaign was timed to start only a matter of weeks earlier.

Country profit in mid-price labels

ALTHOUGH THE major labels are making a concerted effort to "break" country music in commercial terms to a wide audience, other labels, who concentrate on mid-price lines, find country music profitable, writes John Tobler.

Music for Pleasure, for example, maintains a repertoire which includes around 15 per cent of country product.

Marketing manager Roger Woodhead can see no specific benefit from the New Country campaign, but notes "If it increases public awareness of country music in general, it will obviously help."

With sales targets averaging about 50,000 units per annum, many MFP albums tend to be deleted after a heavy selling period of 18 months to two years, but Woodhead cites both Ruby Don't Take Your Love To Town by Kenny Rogers and Glen Campbell's 20 Classic Tracks as items which have sold over substantially longer periods, while a pair of various artists compilations, Country Scenes and Southern Nights have consistently featured in the label's 10 best selling items since their release.

Other country related acts on the label include Crystal Gayle, whose Love Songs LP has featured

in the label's best sellers since it was released three ago, Slim Whitman and Anne Murray among others. While sales of country music can hardly be said to constitute MFP's sales spearhead, particularly in comparison with such as young violin prodigy Nigel Kennedy, Woodhead is certain that country music will continue to figure in the label's repertoire for the foreseeable future, and is even beginning to consider the potential of CD in this area.

Country music is also showing signs of being a growth area for independent specialist labels. The Staines-based Magnum Music Group, for example, has five labels under the corporate umbrella, of which Sundown Records is the country/folk representative.

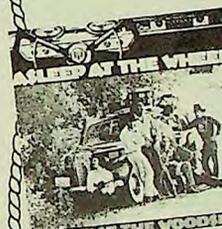
Managing director Nigel Malden sees Sundown, whose catalogue is discriminating as opposed to huge, as the most potentially rewarding label of the moment, due to a combination of both the improving quality of his releases, which include items by Gram Parsons and Emmylou Harris, George Jones, Doc Watson and Ricky Skaggs, and the interest focussed on country music by the New Country campaign.

TOP 30 COUNTRY ALBUMS

1	2	THE KENNY ROGERS STORY Kenny Rogers	Liberty EMTV 39 (E)
2	1	THE BEST OF EAGLES The Eagles	Asylum EKT5 (W)
3	3	HOTEL CALIFORNIA The Eagles	Asylum K.53051 (W)
4	30	NEW MOVES Don Williams	Capitol EST 2004 (E)
5	6	SWEET DREAMS Patsy Cline	MCA MCG 6003 (F)
6	5	DOLLY PARTON'S GREATEST HITS Dolly Parton	RCA PL84422 (R)
7	4	DR HOOK'S GREATEST HITS Dr Hook	Capitol EST26037 (E)
8	14	ONE OF THESE NIGHTS The Eagles	Asylum K.53014 (W)
9	NEW	RHYTHM AND ROMANCE Rosanne Cash	CBS CBS 26366 (C)
10	NEW	ROCKIN' WITH THE RHYTHM The Judds	RCA PL 87042 (R)
11	8	THE JOHN DENVER COLLECTION John Denver	Telstar STAR 2253 (R)
12	NEW	SOMETHING SPECIAL George Strait	MCA MCF 3306 (F)
13	7	LIVE IN LONDON Ricky Skaggs	Epic EPC 26618(C)
14	10	OLD WAYS Neil Young	Geffen GEF 26377 (W)
15	15	THEIR GREATEST HITS 71-75 The Eagles	Asylum K.53017 (W)
16	17	DESPERADO The Eagles	Asylum K.53008 (W)
17	9	BOXCAR WILLIE COLLECTION Boxcar Willie	Spartan SPLP 005 (SP)
18	NEW	SECOND HAND HEART Gary Morris	Warner Bros 9253921 (W)
19	16	THE VERY BEST OF THE EVERLY BROTHERS The Everly Brothers	Warner Bros K.46008 (W)
20	RE	LOVE STORIES Don Williams	K-Tel NE 1252 (K)
21	11	THE CRYSTAL GAYLE SINGLES ALBUM Crystal Gayle	United Artists UAG 30287 (E)
22	RE	GOLDEN GREATS Patsy Cline	MCA MCM 5008 (F)
23	18	LONE JUSTICE Lone Justice	Geffen GEF 26288 (W)
24	RE	FOUR STAR COUNTRY J. Cash/M. Haggard/W. Nelson/K. Kristofferson	K-Tel NE 1278 (K)
25	28	CENTERFIELD John Fogerty	Warner Brothers 9252031 (W)
26	21	THE VERY BEST OF DON WILLIAMS Don Williams	MCA MCG 4014 (F)
27	RE	HELP ME MAKE IT THROUGH THE NIGHT Willie Nelson	RCA International NL 89475 (R)
28	13	IMAGES Don Williams	K-tel NE 1033 (K)
29	RE	THE BEST OF TAMMY WYNETTE Tammy Wynette	CBS 32015 (C)
30	NEW	THERE'S NO STOPPING YOUR HEART Mane Osmond	Capitol EST 2000 (E)

Compiled by Gallup from a weighted sample of 250 conventional outlets and 30 specialist shops for the Country Music Association © 1986

DEMON COUNTRY



ASLEEP AT THE WHEEL
JUMPIN' AT THE WOODSIDE
ED 169

ASLEEP AT THE WHEEL
PASTURE PRIME
FIEND 44

D.L. MENARD
CAJUN SATURDAY NIGHT
FIEND 64

THE LONG RYDERS
NATIVE SONS
ZONG 003

POCO
PICKIN' UP THE PIECES
XED 161

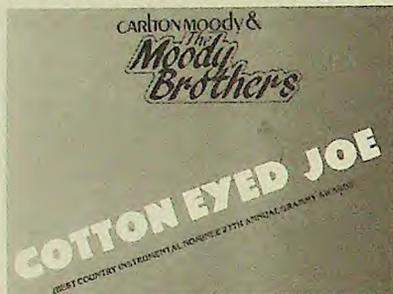


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A PART FROM its involvement with the Discover New Country campaign with the Oakridge Boys (predictable and a future crossover probability) MCA's general manager, Pat Tynan, has taken the bold step of importing 90 country albums from the voluminous vaults of MCA's US parent company.

Altruistic though this move may appear, Tynan can see distinct commercial potential manifesting itself in both obvious and somewhat less likely ways. An example of the latter is that several shops who previously dealt with PolyGram (who distributes MCA in the UK) only rarely, have now opened accounts due to what they see as a real need for MCA's country catalogue. Tynan also notes that the country market in Ireland can be more economically serviced via imports than by the obviously greater cost of releasing so many LPs here, citing such acts as Ed Bruce, whose output sells minimally here, but substantially in Ireland.

Tynan recalls the oft quoted words of Herb Alpert: "He said 'There are things that deserve to be heard', and I very much subscribe to that philosophy, particularly with regard to country music. Obviously, each of the 90 titles has to prove its saleability, but I plan to keep all the titles available for at least a year, and top them up with

other product. "Of course, albums that don't sell a minimum quantity won't be kept available after a year, but I hope that many of them will provoke



REBA McENTIRE: new hopeful.

sufficient demand for us to press them here. The plan is to do the same sort of thing with other parts of the catalogue, like jazz and soundtracks, where it's difficult to quantify demand."

With dealer prices of £3.89 and £4.89 for double albums, retail prices ought not to be as high as for most imports, while further additions to MCA's country catalogue will be released simul-

taneously with the US, thereby largely eliminating the problem of lost sales due to other importers.

Of the Discover New Country campaign, Tynan remarks: "The fact that it has made several record companies start thinking about country music is obviously a good thing. Although it has often been regarded as unfashionable, country music fills a gap for many who grew up in the Sixties and early Seventies who found punk alienating. They're an affluent part of the market as well in many cases, who don't seem to be catered for like other record buyers. I get letters from transplanted Americans asking for the names of record shops that stock country music, and I suppose that's an extension of the problems everyone experiences with radio play for country music. However, I'm very encouraged by the fact that Record Merchandisers have ordered all 90 titles."

Head of Marketing Iain McMay explains the reason for MCA's selection of their two New Country acts: "Although the Oakridge Boys have been around for a while, they have recently achieved immense success in Europe, and we want to see if some of that can rub off here. George Strait is something else — in my opinion, he'll become the new Don Williams. Another name that was considered strongly was Reba McEntire, who already has the start of a following here."

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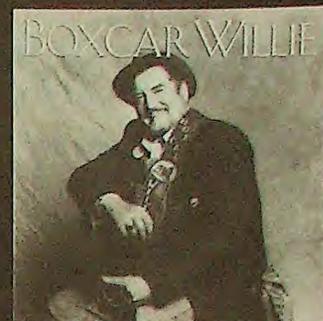
NEW ADDITIONS TO MCA'S COUNTRY CATALOGUE



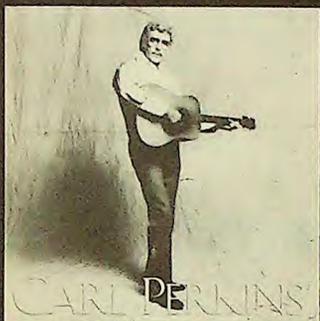
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"WILL THE WOLF SURVIVE"
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"SEASONS"
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"BOXCAR WILLIE"
MCF 3309 MCFC 3309



CARL PERKINS
"CARL PERKINS"
MCF 3315 MCFC 3315



GEORGE HAMILTON IV
"GEORGE HAMILTON IV"
MCF 3314 MCFC 3314



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"SOMETHING SPECIAL"
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IMCA	ARTIST & TITLE
13	BILL ANDERSON - Greatest Hits
16	ERNEST TUBB - Greatest Hits
84	ERNEST TUBB - Golden Favourites
110	BILL MONROE - The High, Lonesome Sound Of Bill Monroe
121	KITTY WELLS - Greatest Hits
140	BILL MONROE - Country Music Hall Of Fame
153	BOB WILLS - The Best Of Bob Wills
224	PATSY CLINE - A Portrait Of Patsy Cline
647	HOYT AXTON - Snowblind Friend
742	ASLEEP AT THE WHEEL - Framed
836	LORETTA LYNN & CONWAY TWITTY - Country Partners
885	GENE WATSON - This Dream's On Me
887	JOHN CONLEE - Busted
893	ED BRUCE - I Write It Down
924	MERLE HAGGARD - My Farewell To Elvis
945	MICKEY NEWBURY - Sweet Memories
1467	PATSY CLINE & JIM REEVES - Remembering
1473	CONWAY TWITTY - Greatest Hits - Vol. 1
1493	BARBARA MANDRELL - Best Of Barbara Mandrell
1574	CONWAY TWITTY - Classic Conway
1588	JIMMY BUFFET - Living And Dying In 3/4 Time
1621	LORETTA LYNN - I Remember Patsy
1635	FREDDY FENDER - Before The Next Teardrop Falls
1652	JIMMY BUFFET - Changes In Latitudes, Changes In Attitudes
5150	OAK RIDGE BOYS - Greatest Hits
5250	MERLE HAGGARD - Songs For Mama That Tried
5320	GEORGE STRAIT - Strait From The Heart
5350	OAK RIDGE BOYS - American Made
5384	GENE WATSON - Sometimes I Get Lucky
5386	MERLE HAGGARD - Greatest Hits
5405	JOHN CONLEE - John Conlee Greatest Hits
5416	ED BRUCE - You're Not Leavin' Here Tonight

IMCA	ARTIST & TITLE
5450	GEORGE STRAIT - Right Or Wrong
5463	ATLANTA - Pictures
5475	REBA McENTIRE - Just A Little Love
5489	BELLAMY BROTHERS - Restless
5490	THE WHITES - Forever You
5496	OAK RIDGE BOYS - Greatest Hits 2
5511	ED BRUCE - Tell 'Em I've Gone Crazy
5516	REBA McENTIRE - My King Of Country
5566	BARBARA MANDRELL - Greatest Hits
5567	GEORGE STRAIT - Greatest Hits
5572	GENE WATSON - Greatest Hits
5576	ATLANTA - Atlanta
5577	ED BRUCE - Greatest Hits
5582	LEE GREENWOOD - Greatest Hits
5585	REBA McENTIRE - Have I Got A Deal For You
5586	BELLAMY BROTHERS - Howard & David
5590	MAC DAVIS - Till I Made It With You
5599	VARIOUS - Classic Country Duets
5612	JIM GLASER - Past The Point Of No Return
5613	LORETTA LYNN - Just A Woman
5619	BARBARA MANDRELL - Get To The Heart
5620	VARIOUS - Tennessee Christmas
5622	LEE GREENWOOD - Streamline
5625	BILL MONROE - Stars Of The Bluegrass Hall Of Fame
5636	JIM GLASER - Man In The Mirror
5642	JOHN CONLEE - Greatest Hits Vol. 2
5668	JOHN SCHNEIDER - A Memory Like You
5670	GENE WATSON - Texas Saturday Night
5691	REBA McENTIRE - Whoever's In New England
5698	VEGA BROTHERS - Into Something Good
5698	MERLE HAGGARD - Songwriter
5699	JOHN CONLEE - Songs For The Working Man

IMCA	ARTIST & TITLE
5700	CONWAY TWITTY - Songwriter
27015	ROY CLARK - The Best Of Roy Clark
27060	MARTY ROBBINS - 20th Century Drifter
27063	ED BRUCE - One To One
27066	GENE WATSON - Old Loves Never Die
27068	ED BRUCE - Ed Bruce
27070	MEL TILLIS - The Very Best Of Mel Tillis
27092	GEORGE STRAIT - Strait Country
37167	WILLIE NELSON - Family Bible
37236	LORETTA LYNN - Coal Miners Daughter
37237	LORETTA LYNN & CONWAY TWITTY - The Very Best Of Conway & Loretta
37247	JERRY CLOWER - Jerry Clower Greatest Hits
39029	VARIOUS - Today's Country Classics
39047	JIMMY C. NEWMAN - Cajun Country
39048	MARGO SMITH
39050	DAVE & SUGAR
39051	TOMPALL GLASER - Nights On The Borderline
39053	PORTER WAGONER
39054	BILLY CRASH CRADDOCK - Crash Craddock

DOUBLE ALBUMS

IMCA2	ARTIST & TITLE
4001	BILL ANDERSON - The Bill Anderson Story (Double)
4031	KITTY WELLS - The Kitty Wells Story (Double)
4038	PATSY CLINE - The Patsy Cline Story (Double)
4040	ERNEST TUBB - The Ernest Tubb Story (Double)
4053	RED FOLEY - The Red Foley Story (Double)
4090	BILL MONROE - Best Of Bill Monroe (Double)
4092	BOB WILLS - Best Of Bob Wills Vol. 2 (Double)
4161	LEFTY FRIZZELL - The Legendary Last Sessions (Double)
4165	BILLY CRASH CRADDOCK - Best Of (Double)

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James Hamilton

C O L U M N

CONTROVERSY AGAIN rages in the disco music biz about CBS' incredible handling of **Alexander O'Neal**, a guy they've now made a star here, more by luck than judgement.

As has been hinted in the past, everyone involved in disco music could see him coming a year ago and the track that has consistently made all the running with soul fans and dancers alike has been *What's Missing*, from his album. As the album is largely very good it mattered little at first that other tracks were released as singles, they all did well within soul circles here and made him a superstar at that specialist (but not so limited) level.

By the time that *If You Were Here Tonight* was issued the first time around, even disco DJs in Northern Ireland were reporting back that it was their number one smooch hit and much requested.

Here's the rub, and the root cause of everyone's criticism of CBS. At that time, according to record shops contacted, the CBS sales team was not even carrying copies of this current release so there was no chance of demand being met there and then.

An across the board smash that everyone except CBS could see!

The record fountered somewhere briefly in the "Next 25" and the blood of all us talent spotters was up — we knew how popular he was, were sickened by the waste of a talent, and despaired at CBS ever doing right by the guy.

Still, his track *What's Missing* was filling dancefloors, but then from another album also produced by the team of **Jimmy Jam, Terry Lewis & Monte Moir** came something else to rival it. *Saturday Love*, by **Cherrelle** and featuring our hero, **Alexander O'Neal**. Sure, this would have hit without his involvement, but because of it the track took off like a rocket... and because he was already so big at that underground black music level it rapidly leapt up the listeners' phoned-in request chart on London's **Capital Radio** to become number one on a general pop station while still only an import album track!

Once again everyone in the know screamed at CBS to get its finger out and release the track as a single here, which, after some initial dithering and to their eventual credit, they did, just ahead of Christmas in a tightly timed gamble the result of which of course became history as the single by complete unknowns to

Radio One shot straight into the Top 20.

Sighs of relief all around as our faith was seen to be justified. One more thing remained though: *What's Missing*. In similar catchy style to *Saturday Love*, it again became revived as DJs mixed the two. Surely it had to be the follow-up (if a solo act can have a follow-up to a duetted hit)?

No, CBS announced it was reissuing *If You Were Here Tonight*, which was a good ploy considering its earlier unrealised potential, which did indeed convert it into an across-the-board pop smash... but guess what the 12-inch B-side contained? *What's Missing*, thrown away, although it obviously helped shift vinyl.

Then, a few weeks ago, a US remix of *What's Missing* arrived on import, which yet again refreshed interest in the track. Surely it would at last become an A-side here? No, CBS decided that the next release would be a reissue of **Alexander O'Neal's** *A Broken Heart Can Mend* (Tabu QTA 6244), the story being that *What's Missing* would eventually be the follow-up to that once everyone's memory of the original LP version being on his previous B-side had faded. And now what do we find, the US remix of *What's Missing* plus its instrumental take the lion's share of space on the 12-inch of *A Broken Heart Can Mend*.

Ever seen a six foot eight guy cry? Still, if CBS has decided that by putting different versions on the B-side of all their future O'Neal releases they will be guaranteed unending hits, I suppose we can't really argue!

To continue with the few other worthwhile releases available before Easter, on UK 12-inch are **Louie Oxley's** *Go-Go Gadget* (Cooltempo COOLX 121), compulsively jaunty go go instrumental long awaited here; **Aurra's** *You And Me Tonight* (10 Records TEN 71-12), buoyant shuffler with a big buzz building; **Patti Austin's** *The Heat Of Heat* (Club Heat Mix) (Qwest W8798TX), *Saturday Love* style though less catchy **Jam & Lewis** production with a strong specialist demand; **Billy Ocean's** *There'll Be Sad Songs* (Jive JIVE T 117), slushy slowie that'll break on radio. One hit UK LP, **Alem** featuring **Leroy Burgess's** *Casually Formal* (Atlantic 781 622-1), big in London where Leroy has a cult following. Import 12-inch singles include **Modern-nique** featuring **Larry Woo's** *Love's Gonna Get You* (Next Plateau NP50040), excellent soaring soul dancer evidently due here on 10 Records; **Anthony And The Camp's** *What I Like* (Warner Bros/Jellybean 0-20449), the leader of **Serious Intention** in similar style and **Johnny Kemp's** *Just Another Lover* (US Columbia 44-05368).



ATLANTIC STARR: finally storming the pop charts — here, and in the US.

Starr turn

by Barry Lazell

AFTER ALMOST eight years of support in the UK from the disco/dance market, from *Gimme Your Lovin* in 1978 through hits like *Circles* and *Touch A Four-Leaf Clover* up to *Freak-A-Ristic* last year, Atlantic Starr have finally smashed the pop charts wide open both here and in the US (where they are in the Top 3) with the classy soul ballad *Secret Lovers*.

Music Week spoke to the group's vocalist and guitarist David Lewis on the eve of their first-ever UK live dates at Hammersmith Odeon before Easter, and asked whether such resounding crossover success is likely to influence the selection of future singles, and their style and choice of material generally. "The success is wonderful; it's what we've been shooting for all these years and we're not going to waste the opportunities it should bring us".

Lewis is more of the opinion that the hit puts the final seal of approval on the group's current phase of creative development, which has seen him and brother Wayne assume the lion's share of the production on the *As The Band Turns* LP (from which *Secret Lovers* is taken) as well as co-writing most of it.

"We weren't at any point trying deliberately to come up with stuff with which to shoot at the Top 5 — just the very best material we could offer, be it ballads or uptempo songs or whatever, just as we've always done," he says. "If you're asking me if *Secret Lovers* is a big hit because it's a ballad and whether we should push ourselves in that direction — well, I think that people basically go for something that is good; we thought it was a good song and we're overjoyed that so many others agree. It won't change our overall thoughts about recording at all, though. If we came up with something in a completely different vein that we believed in, then we'd do it."

"Our changes already came with the making of this album. It's the first one where we have had almost total creative input, and the music has gone from the way we heard it in our heads straight onto the record. When someone else is recording or producing you,

there's never that clear translation. We feel we've found the ideal way of working, now, in the studio — and because we have a big hit out of it, it gives us all the more conviction that we are doing it right."

But are thoughts actually turning into new material and the recording of the album to follow *As The Band Turns*? "We have some ideas, but the biggest problem right now is time, with everyone crying out for us to play and do promotion now that the record's a hit."

Does that also mean that the UK audience outside the London area which their brief visit takes in this time, might have to wait a while before the hectic schedule allows a more widely based tour on this side of the Atlantic? "We'd like to do TV and radio here, too, but obviously time is short this time around. We are fitting in for one of the music cable TV networks before we play Hammersmith, though."

Now they're here, no-one's likely to forget their name in a hurry.

Green piece

DOTTY GREEN (pictured below), the British vocalist who enjoyed duet success last year with Mark Fisher on *Love Situation*, and a chart nibble of her own with debut solo single *I Caught You Out*, is about to make her live London debut to showcase a brand-new set of material.

She appears at London's Le Beat Route club in Greek Street, Soho, on Thursday, April 3, when a 30-minute stage performance will showcase *Stories*, a musical project which she has conceived and co-written over the last few months with Paul Riley.

As yet, no recording plans have been announced for the material which constitutes *Stories*, and little is being given away as to the nature of the work and individual songs involved. Working on the vocal reputation which Green has built up from her comparatively low-key exposure so far, her management clearly sees the interest likely to be created by her first live appearance as a natural double-header with the launch of the new *Stories* work.



DISCO TOP ALBUM

- 1 3 ALEXANDER O'NEAL: *Alexander O'Neal Tabu TBU 26485 (C)*
- 2 NEW VARIOUS: *Street Sounds Hip-Hop Electro 11 Street Sounds ELS1 11 (A)*
- 3 15 12 MANTRONIX: *The Album 10/Virgin DIX 37 (E)*
- 4 4 46 FREDDIE JACKSON: *Rock Me Tonight Capitol FRED 1 (E)*
- 5 2 6 JANET JACKSON: *Control A&M AMA 5106 (F)*
- 6 3 7 JUICY: *It Takes Two Epic EPC 26886 (C)*
- 7 8 9 WILLIAM BELL: *Passion Wibe WIL 3001 (Import)*
- 8 10 2 SHIRLEY MURDOCK: *Shirley Murdock! Elektra EKT 32 (W)*
- 9 9 8 MELISSA MORGAN: *Do Me Baby Capitol EST 2008 (E)*
- 10 RE JERMAINE JACKSON: *Precious Moments Arista 207 687 (R)*
- 11 5 17 WHITNEY HOUSTON: *Whitney Houston Arista 206 978 (R)*
- 12 6 5 TOTAL CONTRAST: *Total Contrast London LDNL 15 (F)*
- 13 14 2 PAUL LAURENCE: *Haven't You Heard Capitol EST 2005 (E)*
- 14 NEW ANITA BAKER: *Rapture Elektra 60444-1 (Import)*
- 15 13 7 DIANA ROSS: *Eaten Alive Capitol ROSS 2 (E)*
- 16 12 3 94 EAST: *Minneapolis Genius Hot Pink HLP 3223 (Import)*
- 17 7 4 GEORGE HOWARD: *Love Will Follow TBA TD 219 (Import)*
- 18 19 2 JUNIOR: *Acquired Taste London LDNL 14 (F)*
- 19 NEW CASHFLOW: *Cashflow Atlanta Artists 826 028-1 (Import)*
- 20 11 18 CHERRELLE: *High Priority Tabu TBU 26499 (C)*

Compiled by MRIB

RADIO LONDON

A L I S T

- ATLANTIC STARR: *Secret Lovers* A&M
 CAMEO: *A Goodbye* Club/Phonogram
 JANET JACKSON: *What Have You Done For Me Lately* A&M
 EVELYN 'CHAMPAGNE' KING: *High Horse* RCA
 ALEXANDER O'NEAL: *What's Missing* (US Import-Tabu)
 MAXI PRIEST: *Sirellin 'On* 10/Virgin
 THE S.O.S. Band: *The Finest* Tabu
 RUBY TURNER: *I'm In Love* Jive
 VIOLA WILLS: *Dare To Dream* Streetwave
 STEVIE WONDER: *Overjoyed* Motown

C L I M B E R S

- AURRA: *You And Me Tonight* 10/Virgin
 COOL NOTES: *Into The Motion* Abstract Dance
 FIVE STAR: *Can't Wait Another Minute* Test/RCA
 MARVIN GAYE: *The World Is X-Rated* (US Import-Tamla)
 JAKI GRAHAM: *Set Me Free* EMI
 WHITNEY HOUSTON: *Greatest Love Of All* Arista
 JOHNNY KEMP: *Just Another Lover* (US Import-Columbia)
 LOVEBUG STARKS: *House Rocker* Epic
 MODERN-NIQUE FEATURING LARRY WOO: *Love's Gonna Get You* (US Import-Next Plateau)
 PRINCESS: *I'll Keep On Loving You* Supreme

As featured on the *Tony Blackburn Show* Radio London 9am-12 noon Monday-Friday (206m/94.9 VHF)

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

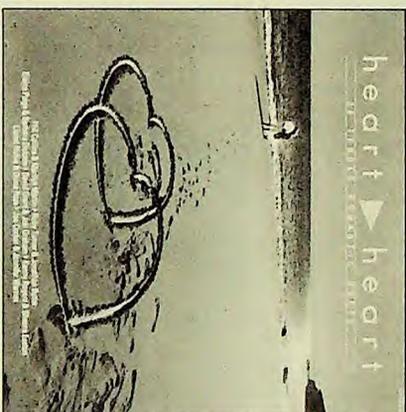
MUSIC WEEK

MM

24 ROMANTIC DUETS

Phil Collins & Marilyn Martin
David Grant & Jaki Graham
Lionel Richie & Diana Ross

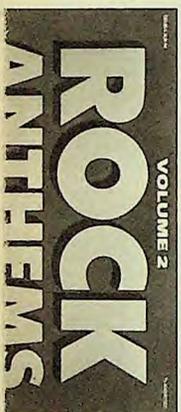
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No 1 **HITS 4** Various CBS/WEA/RCA Anroid HITS 4

2 **BROTHERS IN ARMS** ★★ ★ CD Dire Straits Vertigo/Phonogram VERH 25

3 **PLEASE** New Pei Shao Boys Polyphone PSB 1

4 **DIRTY WORK** Rolling Stones Rolling Stones/CBS 86321

5 **WHITNEY HOUSTON** ● CD Whitney Houston Anata 206 978

6 **WELCOME TO THE REAL WORLD** ● CD Mr. Mister RCA PL 89647

7 **NO JACKET REQUIRED** ★★ ★ CD Phil Collins Virgin V2345

8 **THE HYMNS ALBUM** CD Huddersfield Choral Society conductor Owyn Arwel Hughes HMV/BMTV 40

9 **HITS FOR LOVERS** ● Various Epic EPC 10050

10 **ORIGINAL SOUNDTRACK FROM 'ROCKY IV'** ● Various Scotti Brothers SCT 70272

11 **HUNTING HIGH & LOW** ★ CD a-ha Warner Brothers WX 30

12 **BE YOURSELF TONIGHT** ★★ ★ CD Eurythmics RCA PL 70711

13 **NEW YORK, NEW YORK (HIS GREATEST HITS)** Frank Sinatra Reprise WX32

14 **BLACK CELEBRATION** ● Depeche Mode Mute STUMM 26

15 **EATEN ALIVE** CD Diana Ross Capitol/ROSS 2

16 **ONCE UPON A TIME** ★ CD Simple Minds Virgin V 2364

17 **STREET SOUNDS EDITION 16** Various Street Sounds/STISND 16

18 **NEW** **5150** Van Halen Warner Brothers WS1 50

19 **HOUSES OF LOVE** ★ CD Kate Bush EMI KAB 1

20 **THE COLOUR OF SPRING** ●

59 **THE UNFORGETTABLE FIRE** ★ CD U2 Island U2 5

60 **NEITHER WASHINGTON NOR MOSCOW ...** Redskins Decca FEP 1

61 **PICTURE BOOK** ● CD Simply Red Elektra EKI 27

62 **CAN'T SLOW DOWN** ★★ ★ CD Lionel Richie Motown SIMA 8041

63 **THIS IS BIG AUDIO DYNAMITE** Big Audio Dynamic CBS 26714

64 **RUMOURS** ★★ ★ CD Fleetwood Mac Warner Brothers K 56344

65 **LOVE OVER GOLD** ★★ ★ CD Dire Straits Vertigo/Phonogram 6359 109

66 **PRIVATE DANCER** ★★ ★ CD Tina Turner Capitol TINA 1

67 **LUXURY OF LIFE** ● CD Five Star Ten/RCA PL 70735

68 **9012 LIVE: THE SOLOS** Yes Alco 790 474-1

69 **THE ALBUM** Monty Python 10M/Virgin DIX 37

70 **SPARKLE IN THE RAIN** ● CD Simple Minds Virgin V 2300

71 **FINE YOUNG CANNIBALS** ● CD Fine Young Cannibals London LONLP 16

72 **BORN IN THE U.S.A.** ★★ ★ CD Bruce Springsteen CBS 86304

73 **IN SQUARE CIRCLE** ● CD Steve Wonder Motown ZL 72005

74 **THE ULTIMATE SIN** Ozy Osbourne Epic EPC 26404

75 **THE SINGLES COLLECTION** ★★ ★ CD Spandau Ballet Chrysalis SBTV 1

76 **BEST OF INCANTATION: MUSIC OF THE ANDES** Incantation West Five CODA 19

77 **ALL THROUGH THE NIGHT** ● Aled Jones with BBC Welsh Symphony Orchestra & Chorus BBC REH 569

78 **JENNIFER RUSH** ★ CD

Star Maker?



RAYMONDE — "ampit of The Smiths"? or vital newcomers with the charisma and songs to carve as impressive a career of their own? Ten minutes snatched with singer, lyricist and would-be mega-star James Maker before a fraught soundcheck that never quite materialised, can't decide such things, but may offer a few useful pointers.

"We're going to be the most exciting group to surface this year. We are the brightest hope for 1986, there's no two ways about it. We are and we will prove it."

Words, words, words. Despite what F R David said, words sometimes do come easy, and to Maker easier than most. The right words, carefully chosen and articulately strung together — more than a bit like Morrissey in fact. But what about the record?

"It's our Leader Of The pack, it's our Shangrila revisited. The single delivers, and I don't give a shit if anyone thinks Raymonde (the self-titled debut on *Desire via Pinnacle*) is reminiscent of The Smiths. I don't care, because as far as I'm concerned we're creating genius, and if I have to come up against a constant critical obstacle then so be it, but ultimately people actually have to sit down and think, 'Yes, but that song is really good!'"

Different people have different ideas of genius, I guess, but Raymonde (the song) does have a hefty balance of its own charms. Particularly the lines lifted from that other arch wordsmith, Rolf Harris.

"Everywhere I go, people let me know," sings Maker, though sadly without the aplomb to follow it through with, "I'm Jake The Peg."

Raymonde do have an appealing sense of the absurd, though, as exemplified by their misguided cover of These Boots Are Made For Walking just for the opportunity of being able to put Raymonde Go Nancy on the seven-inch sleeve.

While elsewhere, on the 12-inch flip Children Of The Gospel Song, Maker's expansive baritone stretched over a slowly epic backdrop of guitar, bass and drum, summons up memories of Scott Walker, and forges a spiritual link with that other pop tragedien, March Almond.

But how are Raymonde going to transfer the hype into hits?

"Umm... umm, that takes time. I envisage us hopefully by touring extensively establishing our own

audience. I think that's very important and then take it from there. You don't win fans, I know, by making good copy in the music press, it takes a lot more than that."

Somehow in the Sputnik age, this success-through-gigging approach seems almost quaintly old-fashioned. But then as guitarist Phil Huish — a man more in love with Keith Richards than Johnny Marr — makes clear there is and never has been a Raymonde masterplan.

"Normally, I only see Raymonde going on for the next three or four days, I try not to look too far ahead just in case I get disappointed."

Strangely cautious for a talented guitarist/songwriter in a band who've had Radio One sessions and numerous plays, as well as cover features and spreads in the pop mags, before even releasing a record or playing more than a handful of London dates.

But beyond the undoubted bluff and bravado, Raymonde's eyes seem reasonably open and their sights set on a long run. Maker talks in terms of "not being pressurised into having hits this year", when the group (inevitably) sign a major deal — possibly with Fiction — in the next couple of months. And on the quiet, the tangible gratification of finally getting a decent rhythm section (in the shape of Derek Thompson — bass, and Leslie Westlake — drums) seems infinitely more pleasing to them, than the vagaries of having to fulfil their own prophecies.



Lick and a promise

THERE'S PLENTY of blarney surrounding the story of Lick The Tins, a trio from Northern Ireland — how they got their name from a local tramp, their inspiration from Planxty and Velvet Underground, and their whistle for a penny — but the truth is that they've made it first time lucky with their debut single, Can't Help Falling In Love, a cover of the Elvis standard, on Sedition.

When a night's busking for Alison Marr and Ronan Heenan ended in a drunken sing-song at drummer Simon Ryan's place, the idea for a cheapo demo occurred. From then on came the Sedition signing and a studio session with producer Pat Collier, who admitted walking past Marr and Heenan in the street and not parting with a penny. The fiddle player from Lash Lariat & The Long Ryders was draughted in and the single, a coy but charming confection of rock 'n' reel, was born.

TV appearances, plus live dates for the summer, and a follow-up ("probably not another cover version") are being finalised as these more genteel purveyors of jiggery-pokery take to the airwaves.



KINO'S Schengel, Sarah and Andreas: three-way love affair with cosmopolitan pop

Three's company

by Danny Van Emden

MEET KINO (above), newest signing to Chrysalis, and latest in a long line of bands hoping to put some pop fizz back into the charts.

The trio gelled when, armed with backing tracks and songs, Andreas Thein, ex-Propaganda and co-writer of their hit, Dr Mabuse, and guitarist Schengel came to London looking for a girl singer. Sarah Gregory, previously with Allez Allez, was the girl for the job "but we literally forced her to join", says Schengel. Realising that they were, indeed, three of a kind, Gregory duly joined up and, by chance, gave a tape of their feisty dance pop to John Williams. Sarah: "I used to cut his hair; I just said, 'tell me what you think of these'. When he said that he was going to Chrysalis we said 'take us with you!' And he did!"

While none is exactly a newcomer to the business, the ups and downs of their previous careers have still left them fresh enough to be approaching the new project with hand-on-heart earnest enthusiasm.

"We're a pop band with a view to the dancefloor," says Andreas, and perhaps mindful of the stern image fellow Germanic pop groups often nurture, he adds: "We're not too serious — but not throwaway either." "There's no messages," says Sarah. "It's just pure entertainment, lots of love stories. We're terrible romantics."

But these romantics are smart cookies too, and all three realise that their cosmopolitan roots can be put to sound use selling Kino in Europe as well as the UK. Their first single, Room In My Heart, is being simultaneously released in Germany, France, the UK, Benelux and Australia.

The band already boasts a large catalogue of songs, so once the waters have been tested with the single, the other essentials of pop in the late Eighties — video, TV album — will follow. "Tours are something we're looking forward to," says Sarah, "but not until it's really worth doing. It's not interest-

ing watching people onstage with piles of tapes, we want to be entertaining. Pop groups should be good to watch. We don't want any rawness to show, we want to be elegant. We'd like to use dancers and films as well."

So far, so good. But all three realise that it's pretty early days yet and are happy to let Chrysalis nurture their sound in London: "It's still where most things are happening," says Andreas. "The competition here is good for us — we're in the middle of things."

But Andreas has little praise for his contemporaries; "I have no heroes. There aren't many people round I can admire. I can only admire people who are doing a good job and there aren't many of those."

Words like that make for a tough act to follow but Kino are determined, stylish folk.

Their name, incidentally, is German for cinema.

Bjorn 'n' Benny Karin 'n' Anders

by Chris White

WHEN Barbara Dickson had to pull out of the Stockholm premiere of Chess two years ago, her absence

changed the life of one of the back-up singers. Karin Glenmark stepped forward to fill in and now she and her brother Anders, working as the duo Gemini, are having their career launched by ex-Abba members Benny Andersson and Bjorn Ulvaeus.

Both Karin and Anders featured on the original Chess album, and were invited to tour with the concert version of Chess, which played several major European cities including London, but it was in their homeland of Sweden that Karin's big break came.

The result is a single, Just Like That (pictured below), which was recently released by Polydor here, to be followed by their self-titled LP later this month. The album is actually the first pop album the two Abba producers and writers have worked on since the split-up of the group, back in 1980.

"It's not a watered down version of Abba though," Karin says vehemently. "We know people are going to point to similarities, the fact that we made the LP at Polar Studios and six of the songs on it were written by Benny and Bjorn. Anders has also written several of the songs himself and he has been a successful songwriter and producer in his own right for several years in Sweden."



Furs back for summer

THE PSYCHEDELIC FURS (below) prepare to take up on the high note they left off on way back in '84 with a host of projects for the coming months including a new single, a track on the soundtrack of



one of the hottest films in the US and top spot on the opening night of the Glastonbury Festival.

Despite the massive acclaim for *Mirror Moves*, their last and most commercial LP, the band — now a trio — have been quiet ever since, with the exception of singer Richard Butler's appearance on A&M's excellent *Lost In Stars* Kurt Weill compilation. But the inclusion of an updated version of *Pretty In Pink*, an early Furs' favourite, in John Hughes' film of the same name augurs well — especially in the light of *Simple Mind's* US breakthrough on the strength of their theme for the *Breakfast Club* movie, which also, incidentally, featured *Pretty In Pink* star, Molly Ringwald.

CBS is to release *Pretty In Pink* as a single shortly, while an LP, due for later arrival, is being recorded in Switzerland with Chris Kimsey.

A final feather in the Furs' cap is their headlining appearance at the first night of the Glastonbury Festival on June 20, which should set the scene for a much-welcome comeback.

● The *Pretty In Pink* soundtrack LP which has already achieved gold disc status in the US, is due for release in April (A&M). Other featured artists include New Order, Belouis Some, The Smiths, Suzanne Vega and Echo & The Bunnymen.

PSYCHEDELIC FURS (left): back after two-year absence.

Messengers of jazz

THIS YEAR'S Camden Jazz Week — back, once more, at its old home base at Euston's Shaw Theatre — can, with little fear of contradiction, be rated an overall success. On two counts.

First, because of the consistently high quality of the music heard on each of the six nights. Second, because of the undoubted, positive results of the extra-curricular musical activities which took place through the week, at the Shaw and elsewhere within the North London borough.

The seemingly indestructible, ever-inspiring Art Blakey drove his youthful Jazz Messengers through two evenings of constantly-rewarding, timeless jazz. Alone, the Messengers were superb. But they played every bit as potently, whether with the addition of a six-piece horn section, comprising entirely young black Britons, or with extra-visual attraction of Manchester-based terpsichorean troupe, the Jazz Defektors.

The all-star quartet comprising trombonist Albert Mangelsdorff, saxist John Surman, bassist Dave Holland, and drummer Elvin Jones, proved to be every bit as extraordinary as their individual reputations would undoubtedly indicate. Tuesday evening was, simply, tremendous in every way; Thursday was that and even more. Because of the unavailability of the listed Melba Liston, through illness, fellow American writer-instrumentalist Sharon Freeman directed the all-British, all-female Gale Forcelly (18, actually) through a stimulating programme of mostly original material.

Opening night was shared by the joyous, 21-piece Loose Tubes and the terribly impressive young British tenorist Courtney Pine. The Tubes are fast becoming one of the most popular acts on the British jazz scene — it isn't at all difficult to understand why. Pine provided further stunning evidence that he is one of the most exciting saxophonists to emerge in the Eighties.

Apart from a Saturday afternoon showcase of some of the rich variety of music to be found within Camden's boundaries, the splendid success of the various workshops and master classes put the final cap on this year's triumph.

STAN BRITT

Chakk attack

CHAKK ARE the latest in a line of many fine alternative funk outfits to emerge from the bleak industrial steeltown of Sheffield, but — unlike their contemporaries Cabaret Voltaire and Clock DVA, they look set to break into the nation's consciousness via the charts.

Having secured a major deal with MCA over a year ago and with the first fruit of this collaboration finally ready for release in the form of a single, the haunting dance-floor filler *Imagination*, they returned to the capital, to play their first concert for sometime, and The University of London Union was packed out to receive them.

Supporting them was the bright and definitely up-and-coming young band Heist, who have been around in various forms, for a while, but now with a settled line

up and a recently released single they are beginning to pick up acclaim from various quarters.

Intriguingly, they feature two bass players who weld together a hard mixture of colliding rhythms alongside the slightly jazz style drumming.

One of these distinctly-styled bassists also supplied the raw, abrasive vocals while alternately ear-splitting and sparkling shards of noise were extracted from a wailing guitar. They became rather flustered when one of the bass rigs went down for a moment, but they are sure to overcome these problems of stagecraft with time and they ended on a high note with a strong dance number that particularly highlighted the duelling basses.

Chakk, on the other hand, are already on the verge of success with their wild, alternative brand of funk and their polished show confirmed this.

Live, they retain the brittle edges that have been missing from their recordings, most notably on their new single. Inventive use of keyboards and dramatic, shrieking sax bolstered the sound while the two vocalists sparred over the mesmerising rhythms. And it's these duelling voices that added a definite commercial edge to their hard industrial funk. Their striking songs set them apart from others of their ilk and this should ensure their success on the dancefloors and charts of the nation where others have been unable to shake off their cult status.

JERRY SMITH

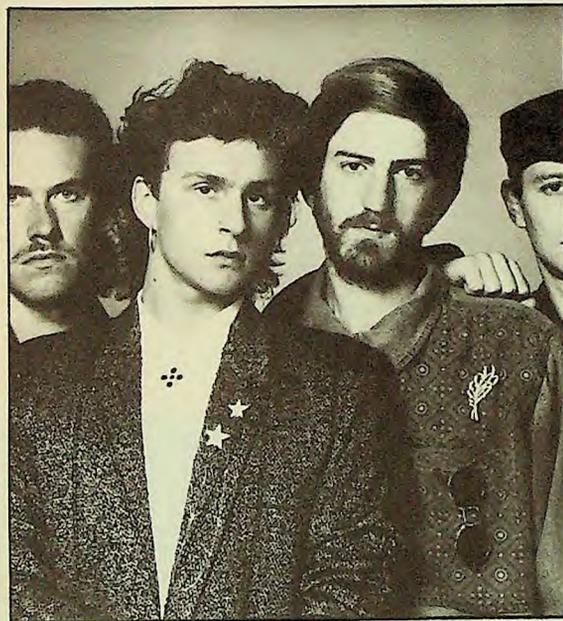
FM: crest of a wave?

FM ARE one of the host of new MOR/AOR bands and one of the few to land a major deal (Portrait/CBS). With a number of support slots under their belt including Foreigner, REO Speedwagon, Meat Loaf and Gary Moore, they have started life on a high which many bands only dream of. But if they are to sustain the buzz and live up to the reputation that has preceded them, live, they need to be nearer the standard of the bands they have supported and less like those they have left in the wings.

They looked and sounded good at *The Marquee*. The ex-Samson duo of Merv Goldsworthy on bass and the extrovert Pete Jupp on drums provided a solid rhythm section. Chris Overland played competent lead guitar, but his brother Steve (lead vocals) needs to project far more and although he has a good if unspectacular voice, he had an unfortunate habit of closing his eyes whenever he sings. Didge Digital, complete with Vulcan haircut and spacesuit looked somewhat out of context, but his keyboards helped to lift FM out of the ordinary.

Having just returned from filming a video in Malaysia and with a UK headline tour scheduled for April to coincide with the release of their first album, *Indiscreet*, they must surely feel destined for great things.

MAGGI FARRAN



IQ: Chappells deal imminent

IQ stage signing showcase

HIGHLY-ACCLAIMED creative rock act IQ, who are on the verge of signing a major publishing deal with Chappell Music, play their first major gig at London's Piccadilly Theatre on April 20, writes Gareth Thompson.

The concert is the culmination of many sold-out shows at the Marquee, the band's desire to play a showcase concert at one of the less conventional rock venues, and a national chart position for their last LP, *The Wake* (Samurai Records), which has now sold nearly 20,000 copies.

Hailing originally from South-

ampton, IQ have undergone several personnel changes since their formation in 1980, with lead vocalist Paul Menel being the latest recruit. Their debut album, *Tales From The Lush Attic*, was recorded on a shoestring budget over only four days and is widely regarded as a progressive rock classic, although their music is generally diverse.

In the past year they have toured with both Wishbone Ash and Magnum. They will be recording a new LP during May and June for autumn release when they will begin a major tour.

EUROPARADE

This Week	Last Week	2 Weeks Ago	Peak	W/In Chart	Country
1	2	2	8	BURNING HEART, Survivor	A/B/CH/D/F/IR/NL
2	1	1	9	WHEN THE GOING GETS TOUGH ... by Billy Ocean	A/B/CH/D/DG/IR/NL
3	5	16	5	KYRIE, Mr. Mister	A/B/CH/D/GB/IR/NL
4	3	3	5	BROTHER LOUIE, Modern Talking	A/B/CH/D/OK
5	6	32	3	ABSOLUTE BEGINNERS, David Bowie	B/DK/GB/IR/NL
6	7	9	4	THE PROMISE YOU MADE, Cock Robin	B/D/NL
7	4	4	13	JEANNY, Falco	B/CH/D/NL
8	8	12	10	OHNE DICH, Mutschener Freiheit	A/CH/D
9	16	18	8	BORDERLINE, Madonna	B/DK/NL
10	15	5	11	THE SUN ALWAYS SHINES ON TV, A-ha	A/CH/DK
11	12	10	6	CHAIN REACTION, Diana Ross	GB/IR
12	14	14	3	MANIC MONDAY, Bananarama	D/GB/IR
13	35	—	2	THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick & Friends	DK/IR
14	36	—	2	HARLEM SHUFFLE, Rolling Stones	B/GB/IR/NL
15	18	—	2	ADESSO TU, Eric Burdon & The Animals	CH/IR
16	11	20	13	RUSSIANS, Sling	F/IR
17	9	6	14	WEST END GIRLS, Pet Shop Boys	CH/DK/IR
18	New	—	—	MOVE AWAY, Culture Club	B/DK/GB/IR
19	10	8	4	STRIPPED, Depeche Mode	CH/D/DK
20	19	—	2	KISS, France & The Revolution	GB/IR/NL
21	13	7	18	SAY YOU, SAY ME, Lionel Richie	IT
22	34	40	3	ALICE, I WANT YOU JUST FOR ME!, Full Force	B/NL
23	24	30	4	FIRE AND ICE, Manhatta	A/CH/D
24	26	24	8	L'AZIZA, Daniel Balavoine	F
25	New	—	—	LIVING DOLL, Cliff Richard & The Young Ones	GB
26	17	11	12	HIT THAT PERFECT BEAT, Bronski Beat	A/CH/IR
27	New	—	—	GEIL, Eruse & Banga	D
28	New	—	—	DER MAERCHENPRINZ, 1st Allg. Versicherungs	A
29	30	34	6	THE CAPTAIN OF HER HEART, Double	I
30	28	—	2	CONGA, Miami Sound Machine	NL
31	25	27	11	OP PA FAR'S NAT, Walter & Carlo	DK
32	33	35	3	LES RESTOS DU COEUR, J.J. Goldman & Auteurs	F
33	40	—	2	PICTURES IN THE DARK, Mike Oldfield	A
34	37	33	11	P-MACHINERY, Protopopos	IR
35	21	26	3	THEME FROM NEW YORK, NEW YORK, Frank Sinatra	IR
36	New	—	—	EME SEXE, Indochine	F
37	New	—	—	TOUCH ME (I WANT YOUR BODY), Samantha Fox	GB
38	New	—	—	A LOVE BIZARRE, Sheila E	D
39	27	38	3	THE POWER OF LOVE, Jennifer Rush	IR
40	Re	—	—	HALLI HALLI HALLO, Johnny Renner	DK

Key: A—Austria, B—Belgium, CH—Switzerland, D—West Germany, DK—Denmark, E—Spain, F—France, GB—United Kingdom, I—Italy, NL—Netherlands, IR—Ireland, N—Norway, S—Sweden, SW—Sweden, T—Finland, U—United States, W—Austria, Y—Yugoslavia. Compiled from 11 national charts by Roy Harris, Milwaukee, Michigan.

TOP 75 SINGLES

MUSIC WEEK



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

No1	LIVING DOLL ○	Cliff Richard and The Young Ones featuring Hank Marvin	WEA YZ 65(T)
2	WONDERFUL WORLD	Sam Cooke	RCA PB 49871 (12" -PT 49872)
3	TOUCH ME (I WANT YOUR BODY)	Samantha Fox	Jive FOXY(T) 1
4	A DIFFERENT CORNER	George Michael	Epic (T) A.7033
5	YOU TO ME ARE EVERYTHING (THE DECADE REMIX '76-'86)	Real Thing	PRT 7P 349 (12" -12P 349)
6	CHAIN REACTION	Diano Ross	Capitol (12)CL 386
7	A KIND OF MAGIC	Queen	EMI (12)QUEEN 7
8	ABSOLUTE BEGINNERS ○	David Bowie	Virgin VS 838(12)
9	PETER GUNN	The Art Of Noise featuring Duane Eddy	Chino WOK(X) 6
10	ROCK ME AMADEUS (The American Edit)	Falco	A&M AM (Y) 278
11	HI HO SILVER	Jim Diamond	A&M AM(Y) 296
12	MANIC MONDAY ○	Bangles	CBS A 6796 (12" -TX 6796)
13	KYRIE	Mr. Mister	RCA MR MR(T) 1
14	SECRET LOVERS	Atlantic Starr	A&M AM(Y) 307
15	KISS	Prince and The Revolution	Paisley Park/Warner Brothers W8751(T)
16	MOVE AWAY	Culture Club	Virgin VS 845(12)
17	OVERJOYED	Slewie Wonder	Motown ZB 40567 (12" -ZI 40568)
18	DIGGING YOUR SCENE	The Blow Monkeys	RCA MONK(T) 1
19	LOVE COMES QUICKLY	Pet Shop Boys	Parlophone (12)R 6116
20	E = MC²	Big Audio Dynamite	CBS (1A) 69.63
21	DO YOU BELIEVE IN LOVE/POWER OF LOVE		

IT'S HERE!

THE NEW SINGLE FROM

Quincy

I

CAN'T

HOLD



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53	A BROKEN HEART CAN MEND	Alexander O'Neal	Tabu Q(T)A 6244
54	DON'T WASTE MY TIME	Paul Hardcastle	Chrysalis PAUL(X) 1
55	HIGH HORSE	Evelyn Champagne King	RCA PB 49891 (12" -PT 49892)
56	UNDER A RAGING MOON	Roger Daltrey	10/Virgin TEN 8(12)
57	SERIOUS	Serious Intention	London LON(X) 93
58	THIS TIME	Bryan Adams	A&M AM (Y) 295
59	COME HELL OR WATERS HIGH	Dee C. Lee	CBS (T)A 6869
60	ELOISE ○	Damned	MCA GRIM(T) 4
61	CANDYMAN	Stoussie and The Banshees	Wonderland/Polydor SHE (X) 10
62	THESE DREAMS	Heart	Capitol (12)CL 394
63	LIVING IN ANOTHER WORLD	Talk Talk	EMI (12)EMI 5551
64	CAN'T HELP FALLING IN LOVE	Lick The Tins	Sedition EDIT(L) 3308
65	LOVE IS WAR	Brilliant	Food/WEA FOOD 6(T)
66	WHY CAN'T THIS BE LOVE	Van Halen	Warner Brothers W8740(T)
67	I'M IN LOVE	Ruby Turner	Jive JIVE(T) 118
68	ONE DANCE WON'T DO	Audrey Hall	Germain DG(T) 7
69	BACK WITH THE BOYS AGAIN/GET IT RIGHT	Joe Fagin	Towerbell TOW(T) 84
70	SHE KNOWS	Belaouis And The Angel	Virgin VS 842(12)
71	SHEEP	The Housemartins	Go! Discs GOD(X) 9
73	TALK TO ME	Feargal Sharkey	Virgin VS 828(12)

HOLD

73 **89 STEVEN NICKS**

21 **DO YOU BELIEVE IN LOVE/POWER OF LOVE**
Huey Lewis and The News
Chrysalis HUEY(X) 3

22 **HARLEM SHUFFLE**
Rolling Stones/CBS (TA) 6864

23 **TRAIN OF THOUGHT (REMIX)**
A-Ho
Warner Brothers W8736(T)

24 **HELLO DARLING**
Tippa Tite
UK Bubbler/Greensleeves/Priority TIPPA(T) 4

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

26 **NO ONE IS TO BLAME**
Howard Jones
WEA HOW 9(T)

27 **HAVE YOU EVER HAD IT BLUE**
The Style Council
Polydor CINE(X) 1

28 **SHELLSHOCK**
New Order
Factory FAC 143

29 **C'MON! C'MON!**
Bronski Beat
Forbidden Fruit/London BITE(X) 7

30 **WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING**
Billy Ocean
Jive JIVE(T) 114

31 **LOVE MISSILE FI-11**
Sigue Sigue Sputnik
Parlophone (12)SSS 1

32 **THE HONEYTHIEF**
Hipsway
Mercury/Phonogram MER(X) 212

33 **ROCK ME TONIGHT (For Old Times Sake)**
Freddie Jackson
Capitol (12)CL 358

74 **59 I DO WHAT I DO (Theme for 9 1/2 Weeks)**
John Taylor
Parlophone (12)R 6125

75 **THE MUSIC OF GOODBYE**
Melissa Manchester and Al Jarreau
MCA/MCA(T) 1038

THE NEXT 25

76 **STRIPPED** Depeche Mode
77 **DOIT WASTE MY TIME** The Workers
78 **AMERICAN STORM** Bob Seger & The Silver Bullet Band
79 **THE CAPTAIN OF HER HEART** Double
80 **RISE** Public Image Ltd
81 **ROCK 'N' ROLL GYPSY** Saxon
82 **IT'S ALL GONE** Chris Rea
83 **TRUTH OR DARE** Shirley Murldock
84 **A GOODBYE** Cameo
85 **THIS IS MY LIFE** Eartha Kitt
86 **JUST LIKE THAT** Gemini
87 **SWEETEST THING** Gene Loves Jezebel
88 **GOTTA FIND A WAY** Russ Brown
89 **LOVE IS THE DRUG** Grace Jones
90 **IMAGINATION** Below Zero
91 **WALK OF LIFE** Dire Straits
92 **I CAN'T HOLD BACK/BURNING HEART** Survivor
93 **MUSCLE DEEP** Then Jerico
94 **YOU CAN DO IT (IT'S SO EASY)** Dino Lenny
95 **LA VIE EN ROSE/FULL UP TO THE BUMPER** Grace Jones
96 **DRIVING AWAY FROM HOME** It's Immaterial
97 **STICK AROUND** Julian Lennon
98 **ROCK THE BELLS** LL Cool J
99 **BREAK IN ME** Dingo
100 **GOODSTAR** Psychic TV and The Angels Oh Light

BACK

73 **89 STEVEN NICKS**

74 **59 I DO WHAT I DO (Theme for 9 1/2 Weeks)**
John Taylor
Parlophone (12)R 6125

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99 **BREAK IN ME** Dingo
100 **GOODSTAR** Psychic TV and The Angels Oh Light

34 **THEME FROM NEW YORK, NEW YORK**
Frank Sinatra
Reprise K14502(T)

35 **THE FINEST**
The S.O.S. Band
Tabu (TA) 6997

36 **IS YOUR LOVE STRONG ENOUGH?**
Bryan Ferry
E'G/Polydor FERRY 4 (12) — FERRY 4

37 **IF YOU WERE HERE TONIGHT (Remix)**
Alexander O'Neal
Tabu (OTA) 6391

38 **CALLING AMERICA**
Electric Light Orchestra
Epic (QTA) 6844

39 **HOW WILL I KNOW**
Whitney Houston
Arista ARIST (12)656

40 **DARE TO DREAM/BOTH SIDES NOW**
Vivola Willis
Sireetwave (MK)KHAN 66

41 **SILENT RUNNING (ON DANGEROUS GROUND)**
Mike + The Mechanics
WEA UB908(T)

42 **HEAVEN MUST BE MISSING AN ANGEL**
Tavares
Capitol (12)TAV 1

43 **AFTER ALL THESE YEARS**
Foster & Allen
Ritz RITZ 106

44 **THE THINGS THE LONELY DO**
Amazulu
Island (12)IS 267

45 **WHAT HAVE YOU DONE FOR ME LATELY**
Janet Jackson
A&M AM(X) 308

46 **MARLENE ON THE WALL**
Suzanne Vega
A&M AM(X) 309

47 **POGUEY IN MOTION (EP)**
The Pogues
Stiff BUY(T) 243

48 **SO MACHO/CRUISING**
Smilla
Fontana (12)FAN 7

49 **BURNING HEART**
Survivor
Scotti Brothers A6708 (12) — TX 6708

50 **STARTING TOGETHER**
Su Pollard
Rainbow RBR 4

51 **GALVESTON BAY**
Lionie Hill
10/Virgin TEN 111(12)

52 **STROLLIN' ON**
Maxi Priest
10/Virgin TEN 84(12)

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NEW 7" & 3 TRACK 12" SINGLE

CINE 1 CINE X 1

Copying — MPA looks again

THE MPA has published a revised edition of the Code of Fair Practice concerning the photocopying of printed music in the light of current circumstances since its introduction in 1979.

Photocopying is still one of the most contentious problems in the copyright field, says the MPA, particularly in the area of printed music: "In the continued absence of clear guidelines concerning fair dealings for printed music in UK copyright legislation, the code attempts to define these areas for the user of music.

"It recognises two principles: firstly, that musicians and students must have reasonable access to copyright material so that music can be widely performed and studied and, secondly, that composers and their publishers must be properly compensated so that the economic incentive and means for creation and publication of music continue to exist."

Two new permissions appear in the revised document — the adjudicator copy for "own choice" works and the provision of audition and rehearsal material for dramatic musical works.

When an own "choice work" is selected from a publication containing several different works and which is not published separately, one copy may be made for the use of an adjudicator at a competition or festival, provided that the participant has already purchased his/her own copy and that the copy made is retained and destroyed by the administrator of the competition or festival immediately after the event. This permission specifically does not apply to set works.

The second instance holds that if a performance agreement has been made, the copyright holder will, provided the particular material required is not available on hire or sale, permit the performing organisation, upon written request, to make copies of vocal scores, complete for rehearsal purposes only and in single extracts for audition purposes only. Such copies shall become the copyright holders' property free of charge and must be returned to them immediately after the performance.

Fare cop for Riva

MINDER MUSIC in conjunction with Riva Music has acquired worldwide publishing rights to Dreamer by Vanity Fare, a Song For Europe finalist. The deal was made with Vamsongs, the company owned by Dreamer composer Valerie Avon.

The record will be released internationally by Polydor via Riva Records, and has been produced by Bobby Gee, a former Eurovision Song Contest winner himself as a member of Bucks Fizz.

Vanity Fare featured the song in the Wogan show on March 21, and performed it again in the Song For Europe eliminating contest at the Royal Albert Hall (2).



HOWARD HUGHES (second from right seated) has signed a worldwide publishing pact with Intersong Music in connection with his new band *Western Approaches* and their Abstract single *West Of The Pecos*. Seen with him are, from left, Jonathan Simon (Intersong Music MD), business affairs executive Deborah Harris, Western Approaches manager Keith Nelson and Intersong general manager Chas de Whalley.

Tokyo calls a new tune

TOKYO: The annual World Popular Song Festival, sponsored by the Yamaha Music Foundation, has relaxed some of its entry rules this year.

The previous regulation stipulating that entries must be unpublished has been altered to admit recorded songs released on or after August 1. Also the semi-finalists will be announced around July 31, a month earlier than previously.

The contest takes place on October 25/26 at the 12,000-seat Nippon Budokan Hall. The selected semi-finalists will spend a week in Tokyo as guests of Yamaha.

The deadline for entries is June 30, and enquiries should be addressed to Festival Committee, Yamaha Music Foundation, 3-24-22 Shimomoguro, Meguro-ku, Tokyo, Japan.

ASCAP reports record revenue

NEW YORK: Record revenues for the second year in succession are reported by ASCAP, the US performing rights organisation. Earnings for 1985 were \$244.9m, a 10.7 per cent increase on the 1984 total, discounting a \$14m one-time payment representing money released from frozen funds in the TV blanket licensing case. The UK contribution to the total was \$8.26m.

● A further \$96,950 in supplemental cash benefits has been awarded by ASCAP, bringing the total of such grants for 1985/86 to \$1,139,650. The money is awarded over and above royalties paid for performances of works in ASCAP's sample survey, being granted to writers whose works have "unique prestige value or which are performed substantially in media not surveyed by ASCAP".

Swedish move

STOCKHOLM: Johan Langer has been appointed managing director of Sweden's Intersong-Forlagen AB and Chappell Nordiska AB. Langer has previously worked at Europa Films, April Music and CBS Records.

SINGLES

Reviewed by Jerry Smith



STOCK IT

IT'S IMMATERIAL: Driving Away From Home (Siren/Virgin SIREN 15(12), EMI). An excellent number produced by Dave Bascombe, that has an engaging charm and an unforgettable hook supplied by a wheezing organ and echoing harmonica. Should give them their first, long-awaited hit.

THE BOLSHOI: Away (Beggars Banquet BEG 158(T), WEA). Another rousing masterpiece from The Bolshoi and a brilliant version of a live favourite. Chugs along to good dramatic effect with its expressive vocal and as such should bring them their first taste of mass exposure.

BLACK BRITAIN: Ain't No Rock-in' In A Police State (10/Virgin TEN(T) 106, EMI). Hard-hitting funk band issue their long overdue debut single and with its strong vocal and heavy bubbling rhythm it's an inventive blend of hard-edged funk that should get plenty of exposure.

RAYMONDE: Raymonde (Desire WANT (X) 5, Pinnacle). Rousing stuff from these pretenders to The Smiths' crown as singer James Maker approximates Morrissey's warble while guitars chime and the rhythm section pumps energetically. This debauched pop is backed with a rather obvious version of Nancy Sinatra's *These Boots Are Made For Walking*.

GEORGE MICHAEL: A Different Corner (Epic (T)A 7033, CBS). Wham! star kick starts his solo career with a moody ballad that is not as immediate as previous material due to its very sparse arrangement. It does work well though as his most poignant single to date.



STOCK IT

PRINCESS: I'll Keep On Loving You (Supreme SUPE(T) 105, PRT). Yet another super smooth dance track from the very wonderful Princess, produced, as before, by the hit making team of Stock/Aitkin/Waterman. Her sweet soulful vocal makes for an unforgettable chorus and mass exposure is assured.

DOUBLE: Your Prayer Takes Me Off (Polydor POSP(X) 784, PolyGram). Euro pop duo follow the moody and memorable *The Captain Of Her Heart* with this re-

touched number from their debut album *Blue*. A good album track, but it lacks the quirky and inventive nature that marked their hit.

THE REPLACEMENTS: Swingin' Party (Sire W 8727, WEA). Acclaimed Minneapolis quartet issue this subdued, and surprisingly commercial, tune as opposed to their normally brash energetic rock. Produced by ex-Ramone Tommy Erdelyi and taken from their LP, *Tim*, it could do very well given the necessary exposure.

JAKE BURNS AND THE BIG WHEEL: She Grew Up (Rigid Digits SRD(T) 3, Backs/Cartel). Ex-Stiff Little Fingers main man comes up with an extremely catchy tune embellished by great Hammond organ fills and Kirsty MacColl's backing vocals. Accessible enough to be fighting it out with the big boys in the charts.



STOCK IT

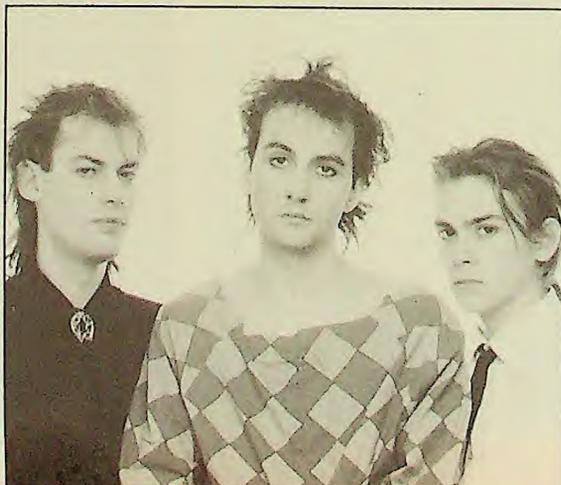
KINO: Room In My Heart (Chrysalis CHS(12) 2974, PolyGram). A wonderful smooth techno pop tune that is both intriguing and insistent and as such is certainly worthy of attention. Is impeccably sung by Sarah Gregory, formerly with the exotic Belgium band Allez Allez (see *Talent*).

THE PRIME MOVERS: Dark Western Night (Island (12) IS 271, EMI). More of this Californian band's languid bland of anemic rock that is sure to draw comparisons with U2 and Simple Minds. Not as strong as their debut, *On The Trail*, but they are a band to watch out for.

FAITH BROTHERS: Whistling In The Dark (Siren/Virgin SIREN 13(12), EMI). A rousing track from the Fulham toys *Eventide* album. Ably remixed by Steve Churchyard, it is beefed up by a sprightly horn section and an energetic delivery that should bring exposure.

BLUE AEROPLANES: Lover & Confidante (and other stories of travel, religion and heartbreak) (Fire FIRE 8, Nine Mile/Cartel). Scratchy guitars and breathy vocals give a distinctive edge to these four tracks of jagged underground pop. Goes well off the beam in places whilst also featuring an inspired version of the classic Tom Verlaine track *Breaking In My Heart*.

BOLSHOI: rousing masterpiece.



LP REVIEWS

GENERAL



STOCK IT

CULTURE CLUB: From Luxury To Heartache. Virgin V 2380. Producer: Arif Mardin/Lew Hahn. The seemingly impossible has happened: the Culture Club renaissance is at hand. And, for it, the hysterics have been toned down to a mellower, stylish soul more befitting to today's charts. Their sound is more polished, occasionally Prince-y, and consummately classy, but, somehow it's rather sad that George has had to trade in his own unmistakable sassy sound to stage this revival.



STOCK IT

WIRE TRAIN: Between Two Words. CBS 26670. Late Eighties rock for the post-Boss/Bono generation — and none the worse for it. Graceful, heroic, smooth and American; all it needs now is some kind of defining edge to make it stand out — and sheer repeated exposure may be all that's required on that front. Could easily be massive before the year's out.

MINISTRY: Twitch. Sire. 925 309-1. Cnky, have Ministry ever changed? Not so long ago they dealt in catchy, polite US electro-pop. Now it's total manic overkill where Test Dept meet The Cabs and have the most furious of dust-ups — must have something to do with mainman Alain Jourgensen joining The Revolting Cocks.



STOCK IT

JOE JACKSON: Big World. A&M JWA 3. Producers: artist/David Kershenbaum. After the twin American love affairs of *Night & Day* and *Body & Soul*, JJ turns his attention outwards and brings us this pensive, expansive cosmopolitan commentary spanning the globe and three sides of vinyl. Digitally recorded live to wonderful effect, and run through in all directions with the sheer quality of songwriting and playing that people buy Joe Jackson albums for.

SMOKEY ROBINSON: Smoke Signals. Motown ZL 72394. Producers: Steve Barri/Tony Peluso. Once "America's greatest living poet", Smokey's taking things easier these days, musically and lyrically, as probably befits today's market. In any event, with his voice, this man could sing anything and it would sound great. Gliterati lending a hand on this mellow, undemanding record include: S Wonder, H Alpert and The Temptations. Deservedly, yet another charter.

PHRANC: Folksinger. Stiff SEEZ 60. Tender, powerful, witty, wry, it would be a shame if Phranc's undoubted talents were to be overshadowed by the "Jewish Lesbian" tag that either Stiff, or Phranc herself, has chosen to use. As fresh as the first breath of Billy Bragg on his *Life's A Riot* debut, Folksinger (one woman and her guitar), is a remarkably lovely, frank (s/c) account of this clear-voiced American singer. Recommended.

MUSIC WEEK 5 APRIL, 1986

TRACKING



NOMAD POP: Redhoused!

THE POPULAR FRONT, who have released several cassettes on their own label have now signed to Wafford label Midnight Music whose other acts include Robyn Hitchcock and the Egyptians, Snake Corps and Sod Lovers And Giants, writes *Chris White*. The band were in Alaska Studios over the Easter weekend to begin recording a debut EP which will be released in June. An album will follow later in the year ... Castle Communications is re-releasing several albums previously on Bronze, and which will be available in their original sleeves. They include **Sally Oldfield's** *Easy and Celebration*, and three by **Uriah Heep**: *Look At Yourself*, *Demons And Wizards* and *Abonimog*.

FRENCH INDIE Closer Records has established a UK base and will now be distributed through Nine Mile and the Cartel. First releases include Boston band **The Prime Movers'** debut mini-album, *Matters Of Time*, and another mini-album from France's "three chord wonders" **Les Thugs** under the title *Radical Hysteria*. Later releases will include a mini-album from **Turning Curious** called *Soul Light Season*, produced by Mitch Easter of REM fame.

PATRIK FITZGERALD has begun recording material for a new album provisionally scheduled for release by Red Flame this month. Working title of the LP is *Tunisian Twist* and it will include 10 new songs. Live dates are being lined up to support the release. Still on Red Flame, new product includes a 12-inch single — as yet unfilled — from **C Cat Trance**, and there will also be an album from **Pinkie Maclure**, the follow-up to the *Bite The Hand That Feeds You* single ... Latest Edsel releases include a re-issue of **Spirit's** classic 1967 album *The Family That Plays Together*, available in its original gatefold sleeve, and **The Fugs'** *It Crawled Into My Hand*, *Honest* which was recorded at the height of the group's notoriety in New York in 1968. The label will also be re-issuing **Moby Grape's** 20 Granite Greek which was the last LP to feature all the San Francisco band's original members.

HACKNEY FIVE-O, North London country/jazz exponents, release their debut album, *Between The Floors*, on the Midnight Music label via the Cartel ... Rounder Records, one of the leading indie labels in the US, launches its own European op-

eration in April with distribution through Making Waves. The first batch of Rounder Europa albums will be released later this month and include **Irma Thomas**, the New Orleans soul singer, **Albert Griffiths & The Gladiators**, R&B band **Barrance Whitfield and The Savages**, and **Solomon Burke**. The label was originally formed in New England back in 1970 and the catalogue has since grown to more than 400 titles.

BRIXTON BEAT combo **Them Howlin' Horrors** have their debut mini-album, *Look Out For The Changing Tide*, released by Criminal Damage Records through Backs and the Cartel. On the same day the label releases **The Membranes'** *Pulp Beating* a mini-LP of some of their better known tracks including the long-deleted **Spike Milligan** classic and the complete *Death To Track Rock EP* ... **Nomad Pop**, an 8-piece from North London whose gigs have included all the usual haunts (Dingwalls, the Rock Garden, Embassy etc) have their first single, *Dignity*, out on the Red-house label which is based at 12 Herber Road, London NW2 6AA. Distribution is being finalised ... **Nervous Choir** from Aberdeen release their debut double A-sided EP on Cathexis Records which is available through Fast Forward and the Cartel. It comes complete with a picture sleeve and a photo/lyric insert sheet. Also due from Cathexis soon is a various bands compilation, *You Bet We've Got Something Against You*. The label is based at 20 Cloverhill Crescent, Bridge of Don, Aberdeen (0224 820564).

THE MUCH-lauded **Shop Assistants**, who have live dates lined up, have two singles on 53rd & 3rd, the 7-inch *Somewhere In China* and 12-inch *Safety Net*, while **The Househunters** have a 12-inch only single *Cuticles*. Glasgow band **BMX Bandits** also release a 7-inch single, *The Day Before Tomorrow*.

THE Three Johns release their new single, *Sold Down The River*, on April 4 (Abstract Records). Available in 7- and 12-inch formats, it will be included on their forthcoming album, *World By Storm*. In the meantime, the boys have a nationwide tour, starting at Coventry Polytechnic on April 14, in support of the release ... **The Cocteau Twins'** fourth album, *Victorialand*, is released by 4AD on April 14. The nine new songs reflect a move away from the group's most recent work with the emphasis now primarily on acoustic instruments. Also, due to technical problems at mastering stage, *Victorialand* will play at 45 rpm.

MORE ROUGH Trade releases: a single, *All I Wanted*, from Anglo-Australian band **The Apartments**, who are fronted by ex-Laughing Clown **Peter Milton Walsh**; ex-Pere Ubu man **David Thomas** and his new combo **The Wooden Birds** also have a new album, *Monster Walks The Winter Lake* out. Meanwhile **The Shop Assistants**, whose latest single is on 53rd & 3rd (see above), have signed to RT and they'll be recording a single for release in May followed by an album in summer.



HACKNEY FIVE-O: Country-jazzers' debut album.

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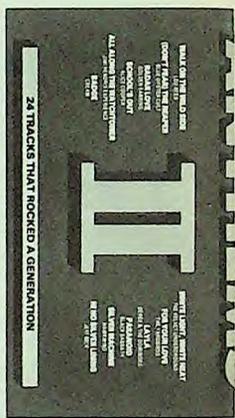
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Nana Mouskouri Philips/Phonogram PHH 3
- 27 **ISLAND LIFE** ● CD
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- 28 **LIKE A VIRGIN** ★★★ CD
Madonna Sire WX 20
- 29 **STREET SOUNDS HIP-HOP ELECTRO II**
Various Sireel Sounds ELCST 11
- 30 **CUTS LIKE A KNIFE** CD
Bryan Adams A&M AMLH 644919
- 31 **ORIGINAL SOUNDTRACK 'ABSOLUTE BEGINNERS'** ○
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Level 42 Polydor POLH 25
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Barbra Streisand CBS 86322
- 34 **ROCK ME TONIGHT** ○ CD
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- 36 **JONATHAN KING'S ENTERTAINMENT FROM THE U.S.A.** ●
Various Syllus SMR 8612
- 37 **DIFFERENT LIGHT**
Bangles CBS 26659
- 38 **MASTERS OF METAL**
Various Powersow/KelTel NE 1295
- 39 **NOW, THAT'S WHAT I CALL MUSIC 6** ★★★
Various Virgin/EMI NOW 6
- 40 **THE FIRST ALBUM** ★ CD
Madonna Sire WX 22
- 41 **BIG WORLD** CD
Joe Jackson A&M JWA 3
- 42 **MATT BIANCO**
Matti Bianco WEA WX 35

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- 47 **QUEEN GREATEST HITS** ★★★ CD
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- 48 **RECKLESS** ★ CD
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- 49 **VOICES FROM THE HOLY LAND** ○
BBC Welsh Chorus/Aled Jones BBC REC 564
- 50 **SPORTS** ● CD
Huey Lewis And The News Chryslis CHR 1412
- 51 **ROCK A LITTLE** CD
Slewie Nicks Parlophone PCS 7300
- 52 **U2 LIVE "UNDER A BLOOD RED SKY"** ★★
U2 Island IWA 3
- 53 **THE DANCE HITS ALBUM** ●
Various Towerbell TVLP 8
- 54 **SUDDENLY** ● CD
Billy Ocean Jive HIP 12
- 55 **FACE VALUE** ★★ CD
Phil Collins Virgin V 2185
- 56 **KING OF AMERICA** ○ CD
The Godlike Show F. Beat/RCA ZL 70946
- 57 **PHANTASMAGORIA** ○ CD
The Damned MCA MCG 3275
- 58 **THE CINEMA HITS ALBUM** ●
Various Towerbell TVLP 9

- 79 **LIVES IN THE BALANCE**
56 Jackson Browne Asylum EKT 31
- 80 **ICE ON FIRE** ★ CD
68 Elton John Rocket/Phonogram HISP 26
- 81 **WHERE'ER YOU WALK**
Aled Jones 10/Virgin DIX 21
- 82 **HEART** CD
Heart Capitol COVE 1
- 83 **HELLO, I MUST BE GOING!** ★★ CD
76 Phil Collins Virgin V2252
- 84 **MAKING MOVIES** ★★ CD
63 Dire Straits Vertigo/Phonogram 6359 034
- 85 **BLUE** CD
86 Double Polydor POLD 5187
- 86 **CODE OF THE ROAD**
Nils Lofgren Towerbell TOWDLP 17
- 87 **CONTROL**
Janet Jackson A&M AWA 5106
- 88 **BOYS AND GIRLS** ★ CD
Bryan Ferry ECI/Polydor EGIP 62
- 89 **HITS 3** ★★
80 Various CBS/WEA HITS 3
- 90 **PRECIOUS MEMORIES**
74 Ann Williamson Emerald Gem ERY 1
- 91 **THE JAZZ SINGER** ★ CD
70 Neil Diamond Capitol EAST 12120
- 92 **DIAMOND LIFE** ★★ CD
72 Sade Epic EPC 26044
- 93 **THE SECRET VALUE OF DAYDREAMING**
Lillian Lenon Christmas/Virgin CAS 1171
- 94 **COMMUNIQUE** ★ CD
92 Dire Straits Vertigo/Phonogram 9102 031
- 95 **WHO'S ZOOMIN' WHO?** CD
88 Aretha Franklin Arista 207 202
- 96 **THE SINGLES 81-85** ● CD
Depeche Mode Mute MUTE 1
- 97 **DIRE STRAITS** ★★ CD
98 Dire Straits Vertigo/Phonogram 9102021
- 98 **THE WORKS** CD
Queen EMI WORK 1
- 99 **EASY PIECES** ● CD
Lloyd Cole And The Communion Polydor LCLP 2
- 100 **A DATE WITH ELVIS**
69 The Cramps Big Beat WIKKA 46

CD: Released on Compact Disc
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Portrait of a young musician

THE YOUNG clarinetist Emma Johnson shot to public awareness by winning the BBC Young Musician Award two years ago with her performance of Crusell's Clarinet Concerto No 2, and, this month ASV is releasing a recording of the work, along with other pieces for clarinet and orchestra.

To date, it has been Hyperion's recording of the Crusell, played by Thea King, that has reaped the record rewards of Johnson's success — the BBC win made the Crusell Concerto one of the top sellers for Hyperion.

Johnson was clearly not in a hurry to capitalise on the BBC Award. She has continued with her English studies at Pembroke College, Cambridge, while maintaining her commitment to music.

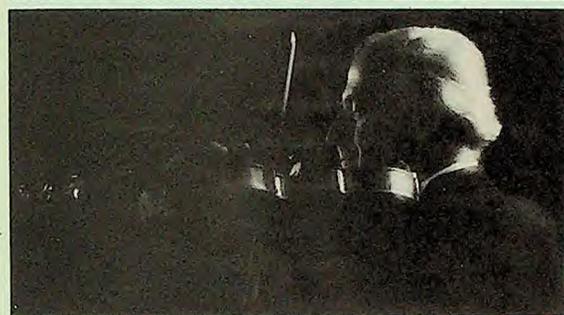
She has given concertos and recitals throughout the country with the English Chamber Orchestra, the LSO and the Royal Liverpool

Philharmonic, and has travelled abroad to play in Monte Carlo (with Menuhin), Finland and Vienna, where her performance of Mozart's Clarinet Concerto was ecstatically received.

In fact, it was Mozart's Clarinet Concerto, rather than Crusell's, with which she made her debut recording for ASV, and it has sold well on all three mediums.

But sales of Crusell's Concerto will be even higher, for the release of the LP and tape (CD follows later) this month will be previewed by a BBC broadcast to introduce this year's Young Musician Award.

It contains films taken from the sessions for the record, made with the English Chamber Orchestra under Charles Groves, which, in addition to the Crusell, contains Weber's Concertino, Baermann's Adagio For Clarinet And Strings, and Rossini's Introduction, Theme And Variations (DCA/ZC 559).



SIR YEHUDI MENUHIN, who can justifiably claim to be the most famous violinist of the 20th century, celebrates his 70th birthday on April 22 and will be the subject of much attention.

His long and fruitful association with EMI — which spans 55 years of recording — is marked by a commemorative box set containing Menuhin's performances of violin concertos by Bloch, Schumann, and Saint-Saens, and sonatas by Walton, Sibelius and Chausson's Poeme as well as other works by Berkeley, Pizzetti and Lekeu, in a 4LP/3 tape set (EX 290864).

The set has a total playing length of over four hours, with one side lasting in excess of 41 minutes.

EMI is to present Menuhin with a cheque for his charity Live Music Now which, since its foundation in 1977, has taken live music into the community, particularly in institutions such as hospitals and old peoples homes.

The cheque is to be presented on April 21 at the Westminster Hospital during a Live Music Now concert given by the Fairfield String Quartet.

Furtwangler celebrations

THE COMMERCIAL significance of historical records can be seen in the continuing expansion of the catalogue of Wilhelm Furtwangler which is only partly prompted by the centenary being celebrated last year.

Deutsche Grammophon's recent issue of Furtwangler's Beethoven recordings is followed in April by three important opera sets from EMI, each of which has particular interest.

Furtwangler's recording of Wagner's Tristan and Isolde, was made in studio conditions with the peerless Kirsten Flagstad as the heroine, and it has been available in a five record set. But now it forms the first simultaneous LP, tape and CD release from the company in a new digitally remastered recording.

And, by making the most of modern technology, it is contained on fewer units — 3 CDs (CDS 7473228, 3 tapes (EX 2906849) and 4LPs (2906843).

The second operatic addition to this Furtwangler edition is the first release (apart from private recordings) of the 1954 Salzburg performance of Mozart's Don Giovanni, with Cesare Siepi in the title role, and Elizabeth Schwarzkopf as Donna Elvira (EX 290667 LP/tape).

Finally, there is the digitally remastered version of Wagner's Ring with Ferdinand Frantz as Wotan, Martha Modl as Brunnhilde and Wolfgang Windgassen a Loge. Made in Rome in 1953, it has been contained on 14 records thanks to DMM, and comes in a single box set (EX 2906703).

Pro Arte signs with D Sharp

THE US label Pro Arte, which has been without a UK distributor since it parted company from Conifer in February last year, has signed an import and distribution deal with Pinnacle's classical distribution, D Sharp.

From this month, D Sharp will have a stock of 30 compact disc titles and about double the number of LP and tape titles, although the US company is building its tape and CD catalogue while dropping back on LPs.

There are three particularly important issues on Pro Arte's CDs. The recording of Bach's Magnificat by Joshua Rifkin has been much admired, and has sold as well as the B minor Mass on Nonesuch — when stocks have been available. This is expected to continue (CDD 185).

But Peter Smith, general manager of D Sharp, anticipates good business also on the new recording by Antal Dorati of Handel's Messiah, which has been advertised in the Gramophone for some while, without stocks being available (CD 232).

The third market leader will probably be Beethoven's Symphony No 9, played by the Atlanta Symphony Orchestra conducted by Robert Shaw, which is contained on one CD (CD 245), although Barber's Violin Concerto played by Joseph Silverstein and the Utah Symphony Orchestra (CD 241) will be of particular interest to classical specialists.

The expansion of D Sharp is highlighted by the appointment of two sales reps, one covering the north and the other the south of England, adding specialist classical knowledge to the Pinnacle sales force.

And among other new labels recently acquired is CTA from the Japanese company Marlux. CTA contains a series of 10 CDs covering popular repertoire, with a collection of Oboe Concertos by Vivaldi, Marcello and others played by the Royal Swedish Chamber Orchestra (PD 1003). Sales of this has already proved surprising, despite its Japanese text.

Dealer prices for Pro Arte and CTA CDs are £7.30 per unit.

Emperor Claudio

THOUGH THE Chilean-born pianist Claudio Arrau is 83, he is eager to continue making new recordings. Last year was particularly active, with many of his favourite Beethoven piano works recorded again, including the Diabelli Variations, Opus 109 and 111, and a new version of Liszt's B minor Sonata — which is no mean feat for an octogenarian.

This month sees the first of these, a new recording of Beethoven's Emperor Concerto made with the Dresden Staatskapelle and Sir Colin Davis, (416 215-2), the first in a complete Beethoven concerto cycle.

It is joined by some re-releases on CD of Chopin's Nocturnes (416 440 2 CDs), and Liszt's 12 Transcendental Studies (416 458-2), with further releases expected in May.

AIR PLAY

		RADIO 1 THIS LAST	RADIO 2 THIS LAST	REGIONAL THIS LAST	LAST WEEK'S CHART			
A-HA Train Of Thought	Warner Brothers	4	7	—	32	26	—	
AMAZULU The Things The Lonely Do	Island	7	9	—	29	29	46	
ART OF NOISE/DUANE EDDY Peter Gunn	China	16	16	—	37	34	12	
ATLANTIC STARR Secret Lovers	A&M	8	12	—	34	32	24	
AUSTIN, PATTI The Heat Of...	Warner Bros	—	—	—	10	9	—	
BALAM AND THE ANGEL She Knows	Virgin	3	—	—	—	—	71	
BANGLES Manic Monday	CBS	12	21	—	37	41	8	
BIG AUDIO DYNAMITE E=MC ²	CBS	7	7	—	23	16	34	
BIG COUNTRY Look Away	Mercury/Phonogram	6	—	—	—	—	—	
BLOW MONKEYS Digging Your Scene	RCA	11	15	—	36	42	13	
BOWIE, DAVID Absolute...	EMI America	18	25	—	37	42	3	
BRILLIANT Love Is War	Food/WEA	3	4	—	15	15	64	
BRONSKI BEAT C'mon! C'mon! Forbidden Fruit	14	10	—	—	32	30	40	
BROWNE, JACKSON For America	Elektra	—	—	—	17	21	—	
CAMEO A Goodbye	Club/Phonogram	—	—	—	19	21	65	
COOKE, SAM Wonderful World	RCA	8	9	—	38	36	5	
CROSS, CHRISTOPHER That Girl	Warner Bros	—	4	—	19	25	—	
CULTURE CLUB Move Away	Virgin	12	20	—	38	41	10	
DALTREY, ROGER Under A Raging Moon	10	5	9	—	7	7	43	
DIAMOND, JIM Hi Ho Silver	A&M	4	7	—	35	41	7	
DOUBT Your Prayer Takes Me Off	Polydor	4	—	—	20	16	—	
DRYTHMICS I Love You Like A Ball...	RCA	—	5	—	20	17	—	
FALCO Rock Me Amadeus	A&M	10	10	—	27	21	27	
FERRY, BRYAN Is Your Love Strong...	E.G	6	10	—	34	28	45	
FINE YOUNG CANNIBALS Funny...	London	3	—	—	14	—	—	
FORCE MD'S Tender Love Tommy Boy/Island	6	5	—	—	19	—	—	
FOSTER & ALLEN After All These Years	Ritz	—	—	—	11	—	47	
FOX, SAMANTHA Touch Me (I Want...)	Jive	16	12	—	34	30	4	
GEMINI Just Like That	Polydor	—	—	3	8	20	16	
GRANT, DAVID Close To You	Chrysalis	—	—	—	21	13	—	
HEART These Dreams	Capitol	—	—	—	18	17	67	
HILL, LONNIE Galveston Bay	10/Virgin	4	6	—	19	20	54	
IRIE, TIPPA Hello Darling	UK Bubbler	12	9	—	19	12	33	
IT'S IMMATERIAL Driving Away...	Siren	5	8	—	6	6	—	
JACKSON, JANET What Have You...	A&M	5	7	—	16	14	52	
JACKSON, JERMAINE I Think It's Love	Arista	5	4	—	13	8	96	
KEEP IT DARK Dreamer	Virgin	4	—	—	—	—	—	
KING, EVELYN 'CHAMPAGNE' High Horse	RCA	—	—	—	10	7	57	
KITT, EARTHA This Is My Life	Record Shack	—	3	—	17	17	83	
LATIN QUARTER Modern Times Rockin' Horse	3	5	—	—	14	11	97	
LENNON, JULIAN Slick Around	Charisma	—	8	—	22	20	86	
LICK THE TINS Can't Help Falling...	Sedition	3	5	—	8	6	70	
MANCHESTER/JARREAU The Music...	MCA	—	—	—	12	9	—	
MARTYNI, JOHN Lonely Love	Island	—	—	—	15	13	—	
MICHAEL, GEORGE A Different Corner	Epic	12	17	10	38	14	—	
MINT JULEPS Only Love Can Break...	Stiff	—	4	—	22	27	62	
MUR MISTER Kyrie	RCA	14	14	—	38	41	11	
MURRAY, ANNE Now And Forever (...)	Capitol	—	—	—	15	—	—	
NEW ORDER Shellshock	Factory	10	8	—	7	—	30	
NICKS, STEVIE Talk To Me	Parlophone	3	—	—	20	20	68	
O'NEAL, ALEXANDER A Broken Heart...	Tabu	—	—	—	19	—	—	
PET SHOP BOYS Love Comes...	Parlophone	12	16	—	37	40	19	
PRIME MOVERS, THE Dark Western...	Island	3	—	—	—	—	—	
QUEEN A Kind Of Magic	EMI	10	12	—	37	31	16	
REA, CHRIS It's All Gone	Magnet	—	4	—	19	23	69	
REACTION, JUNIOR C Better Must...	Chrysalis	4	9	—	—	—	—	
REAL THING You To Me Are Everything	PRT	8	8	—	39	36	6	
RICHARD/YOUNG ONES Living Doll	WEA	18	18	—	39	40	1	
ROLLING STONES Winning Ugly	Rolling Stones	4	—	—	—	—	—	
ROLLING STONES Harlem...	Rolling Stones	13	19	—	35	39	14	
ROSS, DIANA Chain Reaction	Capitol	16	22	3	4	37	41	
S.O.S. BAND, THE The Finest	Tabu	—	—	—	15	6	55	
SHARKEY, FEARGAL Someone To...	Virgin	5	7	—	27	—	—	
SIMPLE MINDS All The Things She Said	Virgin	5	—	—	—	—	—	
STYLE COUNCIL Have You Ever...	Polydor	8	11	—	33	26	—	
TAYLOR, JAMES Everyday	CBS	—	—	3	6	25	29	
THREE DEGREES This Is The House	Supreme	—	—	—	12	15	—	
TURNER, RUBY I'm In Love	Jive	—	7	—	26	28	73	
TWIGGY Diamond	Arista	—	—	—	10	9	—	
TYLER, BONNIE If You Were A Woman (...)	CBS	4	—	—	25	—	—	
VAN HALEN Why Can't This Be Love	Warner Bros	3	—	—	—	—	—	
VEGA, SUZANNE Madlene On The Wall	A&M	6	7	—	15	14	53	
WAX RIGHT Between The Eyes	RCA	5	5	—	11	13	—	
WILLS, VIOLA Dare.../Both...	Streetwave	7	9	—	33	34	35	
WONDER, STEVIE Overjoyed	Motown	10	17	5	9	38	39	25

• Radio 1 and Radio 2 plays are logged by Sham Tracking. Regional information relates to total current playings on 37 LLR Stations plus Luxembourg. Radio 1 and Radio 2 plays exclude Good Friday and Easter Saturday, and hence qualification for entry is lower this week. N indicates new to airplay.

TOP 100 ALBUMS



- ▲ 1 2 **HITS 4** CBS/WEA/RCA Anala HITS 4 (W) Various (Various) C: HITS 4
- 2 2 46 **BROTHERS IN ARMS** *** Vengco/Phonogram VERH 25 (F) Dire Straits (Mark Knopfler/Neil Dofman) C: VERH 25, CD: 824 499-2
- ▲ 3 **PLEASE** Parlophone P58 1 (E) Pet Shop Boys (Stephen Hague) C: TC P58 1
- ▲ 4 **DIRTY WORK** Rolling Stones/CBS 86321 (C) Rolling Stones (Steve Lillywhite/The Climber Twins) C: 40-86321
- 5 3 17 **WHITNEY HOUSTON** • Ansa 206 978 (R); C: 406 978 W. Houston (J. Jackson (3)/Kashif (2)/M. Masser (4)/N. M. Walden (1)) CD: 610 359
- 6 6 8 **WELCOME TO THE REAL WORLD** • RCA PL 89647 (R) Mr. Mister (Paul DeVilliers/Mr. Mister) C: PK 89647, CD: PD 89647
- 7 7 58 **NO JACKET REQUIRED** *** Virgin V 2345 (E) Phil Collins (Phil Collins/Hugh Padgham) C: TCY 2345, CD: CDP 2345
- 8 9 4 **HYMNS ALBUM** HMV EMTV 40 C, TC EMTV 40, CDP 746202-2 (E) Huddersfield Choral Society cond. Oswald Arwel Hughes (Andrew Keener)
- 9 5 5 **HITS FOR LOVERS** • Epic EPC 10050 (C) Various (Various) C: 40-10050
- 10 8 10 **ORIGINAL SOUNDTRACK 'ROCKY IV'** • Various (Various) Scotti Brothers SCT 20272 (C) C: 40-70272
- ▲ 11 15 22 **HUNTING HIGH AND LOW** • Warner Brothers WX 30 (W) a-ha (T. Mansfield (7)/A. Tarney (2)/J. Ketchik/a-ha (1)) C: WX 30C, CD: 925 300-2
- 12 10 48 **BE YOURSELF TONIGHT** • RCA PL 70711 (R) Eurythmics (David A. Stewart) C: PK 70711, CD: PD 70711
- 13 6 3 **NEW YORK, NEW YORK (GREATEST HITS)** • Frank Sinatra (Various) Reprise WX32 (W) C: WX 32C
- 14 4 2 **BLACK CELEBRATION** • Mute STUMM 26 (R/RT/SP) Depeche Mode (Depeche Mode/Carell Jones/Daniel Miller) C: CSTUMM 26
- 15 11 7 **EATEN ALIVE** • Capitol ROSS 2 (E); C: TC ROSS 2; CD: CDP 746 184-2 D. Ross (B. Gibb/K. Richardson/A. Gaulten (All Tracks)/M. Jackson (1 track))
- 16 17 23 **ONCE UPON A TIME** • Virgin V 2364 (E) Simple Minds (J. Irvine/B. Clemons) C: TCY 2364, CD: CDV 2364
- ▲ 17 **STREET SOUNDS EDITION 16** • Various (Various) Street Sounds STSND 16 (A) C: ZCS15 16
- ▲ 18 **5150** • Van Halen (Van Halen/Mick Jones/Dann Landee) Warner Brothers WS150 (M) C: WS150C
- 19 13 28 **HOUNDS OF LOVE** • EMI KAB 1 (E) Kate Bush (Kate Bush) C: TC KAB 1, CD: CDP 746 164-2
- 20 12 6 **THE COLOUR OF SPRING** • EMI EMC 3506 (E) Talk Talk (Tim Friese-Greene) C: TC EMC 3506
- 21 18 41 **LITTLE CREATURES** • EMI TAH 2 (E) Talking Heads (Talking Heads) C: TAHTC 2, CD: CDP 746 158-2
- 22 14 4 **BALANCE OF POWER** • Epic EPC 26467 (C) Electric Light Orchestra (Jeff Lynne) C: 40-26467
- 23 28 52 **GO WEST** • Chryslis CHR 1495 (F) Go West (Gary Stevenson) C: ZCHR 1495, CD: CCD 1495
- 24 20 4 **ALEXANDER O'NEAL** • Tabu TBU 26485 (C) Alexander O'Neal (U. Mamy/Jam/Terry Lewis) C: 40-26485
- 25 26 41 **THE DREAM OF THE BLUE TURTLES** • A&M DREAM 1 (F) Sing (Shing/Pete Smith) C: DREMC 1, CD: DREAM 1
- 26 24 7 **ALONE** • Philips/Phonogram PHH 313 (F) Nana Mouskouri (Andre Chappelle) C: PHH 313, CD: 826 433-2
- 27 27 17 **ISLAND LIFE** • Island GJ 1 (E); C: GJC 1; CD: CID 137 Grace Jones (Chris Blackwell/Alex. Sadim (6)/Tom Moulton (3)/Frederic Horn (1))
- ▲ 28 35 72 **LIKE A VIRGIN** • Sire WX 20 (W) Madonna (The Rodgers (3)/Madonna/Steve Bray (1)) C: WX20, CD: 925 181-2
- ▲ 29 19 2 **STREET SOUNDS HIP-HOP ELECTRO 11** • Various (Various) Street Sounds ELS11 (C) C: ZCELC 11 (A)
- 30 21 4 **CUTS LIKE A KNIFE** • A&M AMHL 64919 (F) Bryan Adams (Bryan Adams/Bob Clearmountain) C: CAM 64919, CD: CDA 64919
- ▲ 31 **ORIGINAL SOUNDTRACK "ABSOLUTE BEGINNERS"** • Various (C. Langen/A. Winstanley (all tracks)/D. Bowie (2)/V. V. 2386 (E) TCY 2386
- 32 29 24 **WORLD MACHINE** • Polydor POLH 25 (F) Level 42 (Wally Badarou/Level 42) C: POLHC 25, CD: 827487-2
- 33 30 12 **THE BROADWAY ALBUM** • CBS 86322 (C); C: 40-86322, CD: 86322 B. Sresnaud (B. Sresnaud/P. Metz (6)/B. Sresnaud/Others (2)/R. Boskin (2)/D. Foster (1))
- 34 27 11 **ROCK ME TONIGHT** • Capitol FRED 1 (E) Freddie Jackson (Bobby Ezrin) C: TC FRED 1, CD: CDP 746 170-2
- 35 23 5 **NIGHT BEAT II** • Stylist SMR 8613 (STY) Various (Various) C: SMC 8613
- 36 25 8 **JONATHAN KING'S ENTERTAINMENT U.S.A.** • SMC 8612 (STY) Various (Various) C: SMC 8612 (STY)
- 37 31 4 **DIFFERENT LIGHT** • CBS 26659 (C) Bongles (David Kahne) C: 40-26659
- 38 41 3 **MASTERS OF METAL** • Powerson/K-Hel NE 1295 (K) Various (Various) C: CE 295
- 39 32 18 **NOW, THAT'S WHAT I CALL MUSIC 6** • Various (Various) Virgin EMI NOW 6 (E); C: TC NOW 6
- 40 40 37 **THE FIRST ALBUM** • Sire WX 22 (M) Madonna (Madonna) C: WX 22C, CD: 923 867-2

- ▲ 41 **BIG WORLD** A&M JWA 3 (F) Joe Jackson (Joe Jackson/David Kennerbaum) C: JWC 3, CD: JWD 3
- 42 33 3 **MATT BIANCO** WEA WX 35 (M) Matt Bianco (M. Reilly/M. Fisher/P. Harding (8)/M. Reilly/P. Harding (2)) C: WX 35C
- 43 38 68 **ALCHEMY — DIRE STRAITS LIVE** • CD: 818 243-2 Dire Straits (Mark Knopfler) Vengco/Phonogram VERY 1 (F); C: VERYC 1, 1
- 44 34 57 **SONGS FROM THE BIG CHAIR** • Mercury MERH 58 (F) Tears For Fears (Chris Hughes) C: MERHC 58, CD: 824 300-2
- 45 49 21 **PROMISE** • Epic EPC 86318 (C); C: 40-86318 Sade (R. Milar (7)/R. Milar/B. Rogan/M. Pelsa Sade (1)/B. Rogan/Sade (1)) CD: 86318
- ▲ 46 **MEAN BUSINESS** Atlantic WX 43 (M) The Firm (Jimmy Page/Paul Rodgers/Juan Mendezbahr) C: WX43C
- ▲ 47 54 143 **QUEEN GREATEST HITS** • EMI EMTV 30 (E) Queen (Various) C: TC EMTV 30, CD: CDP 746 033-2
- 48 36 58 **RECKLESS** • A&M AMA 5013 (F) Bryan Adams (Bryan Adams/Bob Clearmountain) C: AMC 5013, CD: CDA 5013
- ▲ 49 84 2 **VOICES FROM THE HOLY LAND** • BBC REC 564 (A) BBC Welsh Chorus/Abel Jones conductor J. H. Thomas (H. Owen/B. Coles) C: ZCM 564
- 50 48 7 **SPORTS** • Chryslis CHR 1412 (F) Huey Lewis & The News (Huey Lewis & The News) C: ZCHR 1412, CD: ACCD 1412
- 51 42 17 **ROCK A LITTLE** • Parlophone PCS 7300 (E) Steve Nicks (John Love) C: TC PCS 7300, CDP 746 201-2
- 52 53 123 **U2 LIVE "UNDER A BLOOD RED SKY"** • Island IMA 3 (E) U2 (Various) C: IMC 3
- 53 37 9 **THE DANCE HITS ALBUM** • Towerbell TWP 8 (E) Various (Various) C: ZCTV 8
- 54 61 10 **SUDDENLY** • Jive HP 12 (A) Billy Ocean (Keith Diamond) C: HPC 12, CD: CHP 12
- 55 58 43 **FACE VALUE** • Virgin V 2185 (E) Phil Collins (Phil Collins/Hugh Padgham) C: TCY 2185, CD: CDP 2185
- 56 39 6 **KING OF AMERICA** • Beat/RCA ZL 70946 (R); C: ZK 70946, CD: ZD 70946 The Costello Show (I. Bone Burnett/Declan MacManus with Larry Murch)
- 57 46 3 **PHANTASMAGORIA** • MCA MCG 3275, CD: DMCF 3275 (F) The Damned (Ian Kelly (8) Bob Sargeant/The Damned (1)) C: MCGC 3275
- 58 51 4 **THE CINEMA HITS ALBUM** • Towerbell TWP 9 (E) Various (Various) C: ZCTV 9
- 59 60 78 **THE UNFORGETTABLE FIRE** • Island U2 5 (E) U2 (Brian Eno/Daniel Lanois) C: UC25, CD: CID 102
- 60 43 3 **NEITHER WASHINGTON NOR MOSCOW** • Decca FLP 1 (F) Redskins (C. Slagys/P. Foley (10) N. Lowe (1) D. Weinich/D. Cuhell (1)) C: F 1

*** = TRIPLE PLATINUM (900,000 units) ** = DOUBLE PLATINUM (600,000 units)
 * = PLATINUM (300,000 units) ● = GOLD (100,000 units) ○ = SILVER (60,000 units)
 NEW = NEW ENTRY ▲ Panel Sales Increase 5% or more over previous week.
 RE = RE-ENTRY

ARTISTS' A-Z

ABSOLUTE BEGINNERS (Soundtrack) 31	MASTERS OF METAL 38
a-ha 11	MATT BIANCO 42
ADAMS, Bryan 30, 48	MOUSKOURI, Nana 26
BANGLES 37	MR. MISTER 6
BBC WELSH CHORUS 49, 77	NICKS, Stevie 51
BIG AUDIO DYNAMITE 63	*NIGHT BEAT II 158
BROWNE, Jackson 79	*NOW, THAT'S WHAT I CALL MUSIC 6 39
BUSH, Kate 19	OCEAN, Billy 54
*CINEMA HITS ALBUM, The 58	PET SHOP BOYS 3
COLE AND THE COMMOTIONS, Lloyd 99	O'NEAL, Alexander 24
COLLINS, Phil 7, 55, 83	OSBOURNE, Ozzy 74
COSTELLO SHOW, The 56	QUEEN 47, 98
CRAMPS, The 100	REDSKINS 60
DAMNED, The 57	RICHIE, Lionel 62
*DANCE HITS ALBUM, The 53	*ROCKY IV (Soundtrack) 10
DEPECHE MODE 14, 96	ROLLING STONES 4
DIAMOND, Neil 91	ROSS, Diana 15
DIRE STRAITS 2, 43, 65, 84, 94, 97	RUSH, Jennifer 45, 92
DOUBLE 85	SADE 78
ELECTRIC LIGHT ORCHESTRA 72	SADE 78
EURHYTHMICS 12	SIMPLY MINDS 16, 70
FERRY, Bryan 88	SIMPLY RED 61
FINE YOUNG CANNIBALS 71	SINATRA, Frank 13
FIRM, The 46	SOUNDTRACKS etc. 10, 31
FIVE STAR 67	SPANDAU BALLET 75
FLEETWOOD MAC 64	SPRINGSTEEN, Bruce 72
FRANKLIN, Aretha 95	STREET SOUNDS EDITION 16 17
GO WEST 23	*STREET SOUNDS HIP-HOP ELECTRO 11 29
HEART 82	STING 25
*HITS 3 89	STREASAND, Barbara 33
*HITS 4 1	TALK TALK 20
*HITS FOR LOVERS 9	TALKING HEADS 21
HOUSTON, Whitney 8	TEARS FOR FEARS 44
HUDDERSFIELD CHORAL SOCIETY, The 8	TURNER, Tina 66
INCANTATION 76	U2 12
JACKSON, Freddie 34	VAN HALEN 18
JACKSON, Janet 87	VARIOUS 1, 9, 10, 17, 29, 31, 35, 36, 38, 39, 53, 58, 89
JACKSON, Joe 41	WILLIAMSON, Ann 90
JOHN, Elton 80	WONDER, Stevie 73
*JONATHAN KING'S ENTERTAINMENT FROM THE U.S.A. 36	YES 68
JONES, Alled 49, 77, 81	*Various Artists
JONES, Grace 27	Year To Date Album Chart New Entries (13 weeks) 69
LENNON, Julian 93	Panel Percentage on last week -3%
LEVEL 42 32	Cassette Percentage of Panel Sales 41%
LEWIS AND THE NEWS, Huey 50	Tapes on CD 61
LOFGREN, Nils 86	
MADONNA 28, 40	
MANTRONIX 69	



- 61 50 5 **PICTURE BOOK** • Elektra EKT 27 (W) Simply Red (Stewart Levine) C: EKT 27C, CD: 960 452-2
- ▲ 62 83 128 **CAN'T SLOW DOWN** • *** Malvern STMA 8041 (R) Lionel Richie (L. Richie/J. A. Cornicheal) C: CSTMA 8041, CD: MCD 06059
- ▲ 63 75 3 **THIS IS BIG AUDIO DYNAMITE** • CBS 26714 (C) Big Audio Dynamite (Mick Jones) C: 40-26714
- 64 52 6 **RUMOURS** • Warner Brothers K 56344 (W) C: K 56344; Fleetwood Mac (Fleetwood Mac/Richard Dashik/Ken Caillat) CD: K 256344
- 65 64 15 **LOVE OVER GOLD** • Vengco/Phonogram 6359 109 (F) Dire Straits (Mark Knopfler) C: 7150 109, CD: 800-088 2
- 66 62 93 **PRIVATE DANCER** • Capitol TINA 1 (E) Tina Turner (Various) C: TCTINA 1, CD: CDP 746041-2
- 67 47 14 **LUXURY OF LIFE** • Tenn/RCA PL 70735 (R) C: PK 70735 Five Star (Nick Marzelli (5)/Steve Harvey (3)/Various) CD: PD 70735
- 68 44 2 **9012 LIVE: THE SOLOS** • Atco 790 474-1 (W) Yes (-) C: 790 474-1
- 69 45 2 **THE ALBUM** • 10 Virgin DIX 37 (E) Mantronix (Mantronix/M. C. Tee) C: CDIX 37
- 70 59 8 **SPARKLE IN THE RAIN** • Virgin V 2300 (E) Simple Minds (Stevie Lillywhite) C: TCY 2300, CD: CDV 2300
- 71 67 16 **FINE YOUNG CANNIBALS** • London ONLP 16 (F) Fine Young Cannibals (Gibi Cox/Steele/Millar/Pela) C: LONIC 16, CD: 828 004-2
- 72 65 95 **BORN IN THE U.S.A.** • CBS 86304 (C) B. Springsteen (B. Springsteen/L. Landou/C. Plotkin/S. Van Zandt) C: 40-86304, CD: 86304
- ▲ 73 90 2 **IN SQUARE CIRCLE** • Malvern ZL 72005 (R) Steve Wonder (Steve Wonder) C: ZK 72005, CD: ZD 72005
- 74 66 7 **THE ULTIMATE SIN** • Epic EPC 26404 (C) Ozzy Osbourne (Ron Nevison) C: 40-26404
- 75 73 21 **THE SINGLES COLLECTION** • Chryslis SBTV 1 (F) C: ZSBTV 1 Spandau Ballet (Sivan/Loley/Spandau (8) Burgess (6) Burgess/Tom (1)) CD: CCD 1498
- 76 55 15 **THE BEST OF INCANTATION** • West Five CODA 19 (A) Incantation (Incantation/A. O'Duffy/N. Sykes) C: ZC CODA 19 (A), CD: CODA 19C (M)
- ▲ 77 87 41 **ALL THROUGH THE NIGHT** • BBC REC 569 (A) C: ZCR 569 All Jones with BBC Welsh Symphony Orchestra & Chorus (B. Cole/H. Owen)
- ▲ 78 89 21 **JENNIFER RUSH** • CBS 26488 (C) Jennifer Rush (Gunter Mendo/Candy de Rouge) C: 40-26488, CD: 26488
- 79 56 5 **LIVES IN THE BALANCE** • Asylum EKT 31 (M) Jackson Browne (Jackson Browne) C: EKT 31C
- 80 68 21 **ICE ON FIRE** • Rocket/Phonogram HSPD 26 (F) Elton John (Gus Dudgeon) C: REWMD 26, CD: 826 213-2
- ▲ 81 **WHERE E'ER YOU WALK** • 10 Virgin DIX 21 (E) Aled Jones (Methi Elia) C: CDIX 21
- ▲ 82 **HEART** • Capitol LOVE 1 (E) Heart (Ron Nevison) C: TC LOVE 1, CD: CDP 746157-2
- 83 76 12 **HELLO, I MUST BE GOING!** • Virgin V 2252 (E) Phil Collins (Phil Collins/Hugh Padgham) C: TCY 2252, CD: CDV 2252
- 84 63 15 **MAKING MOVIES** • Vengco/Phonogram 6359 034 (F) Dire Straits (Jimmy Irvine/Mark Knopfler) C: 7150 034, CD: 800 050-2
- 85 86 2 **BLUE** • Polydor POLD 5187 (F) Double (Double) C: POLDC 5187, CD: 827 738-2
- ▲ 86 **CODE OF THE ROAD** • Towerbell TOWDLP 17 (E) Nik Lofgren (Nik Lofgren/Jim Foster) C: TC TOWD 17
- ▲ 87 **CONTROL** • A&M AMA 5106 (F) Janet Jackson (Jimmy Jam/Terry Lewis) C: AMC 5106
- ▲ 88 **BOYS AND GIRLS** • EG-Polydor EGP 62 (F) Bryan Ferry (Rhett Davies/Bryan Ferry) C: EGMG 62, CD: 825 659-2
- 89 80 18 **HITS 3** • CBS/WEA HITS 3 (M) Various (Various) C: HITS3 C
- 90 74 8 **PRECIOUS MEMORIES** • Emerald Gem ERTV 1 (A) Ann Williamson (George Doherty/John Anderson) C: ERTVC 1
- 91 70 12 **THE JAZZ SINGER** • Capitol EAST 12120 (E) Neil Diamond (Bob Gaudin) C: TC EAST 12120, CD: CDP 746 076-2
- 92 72 89 **DIAMOND LIFE** • Epic EPC 26044 (C) Sade (Robin Millar) C: 40-26044, CD: 26044
- ▲ 93 **THE SECRET VALUE OF DAYDREAMING** • Chryslis Virgin GAS 1171 (E) C: CASMH 1171 Julian Lennon (Phil Ramone)
- 94 92 2 **COMMUNIQUE** • Vengco/Phonogram 9102 031 (F) Dire Straits (U. Wealer/B. Becker) C: 7231 021, CD: 800 052-2
- 95 88 12 **WHO'S ZOOIN' WHO?** • Arista 207 202 (R) Aretha Franklin (Narada Michael Walden) C: 40-207 202, CD: 800 458
- 96 **THE SINGLES 81-85** • Mute MUTEL 10 (RT/SP) C: CMUTEL 1 Depeche Mode (D. Miller/Depeche Mode (all tracks) G. Jones (3) C: CD MUTEL 1
- 97 98 13 **DIRE STRAITS** • Vengco/Phonogram 91 02021 (F) Dire Straits (Mark Knopfler) C: 7231 015, CD: 800051-2
- ▲ 98 **THE WORKS** • EMI WORK 1 (E) Queen (Queens/Mack) C: TC WORK 1, CD: CDP 746 016-2
- ▲ 99 **EASY PIECES** • Polydor LCLP 2 (F) C: LCMC 2 Lloyd Cole And The Communions (Llive Langer/Alan Winstanley) CD: 827 670-2
- 100 69 6 **A DATE WITH ELVIS** • Big Boat WKA 46 (P/W) The Cramps (The Cramp) C: WIKAC 46

DISTRIBUTORS' CODE — SEE ALBUM RELEASE PAGE

Compiled by Gallup for the BPI, 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 £1.82 or more.

CHANNEL FOUR music chief **John Cummins** celebrates 100 Friday revolutions

Jools in Channel Four's crown

WHILE ONCE contemplating the turbo-charged, automative splendour belonging to one industry pluggler, I ventured to ask why it was that such people in the promotions side of the business were remunerated quite so well. "Because," answered my record company colleague, "they have to spend every day putting up with people like you."

The relationship between the television and record industries has always been an interesting one, not least because its worth is regularly being debated by both sides, each keen to demonstrate the other's advantage. "Promotional videos there to sell records? Never! The thought didn't occur. We were only concerned with bringing new art to the world," say the

video people.

"Bands and videos being very effective attractive programming for young audiences that the advertisers will pay a fortune to get at? No way. We're only doing this as a favour to the kids (and of course the Musicians Union, bless 'em)," say the broadcasters.

Let me take this opportunity to acknowledge, on behalf of the Tube, and Channel Four the enormous debt that the programme owes to the individuals, artists, and companies in the record industry, who have supported it in its development from the 100th random idea before it hit the screen to the 100th programme after it had.

There are some interesting connections in the industry without which the programme might not have happened at all, or might have done so in a very different fashion.

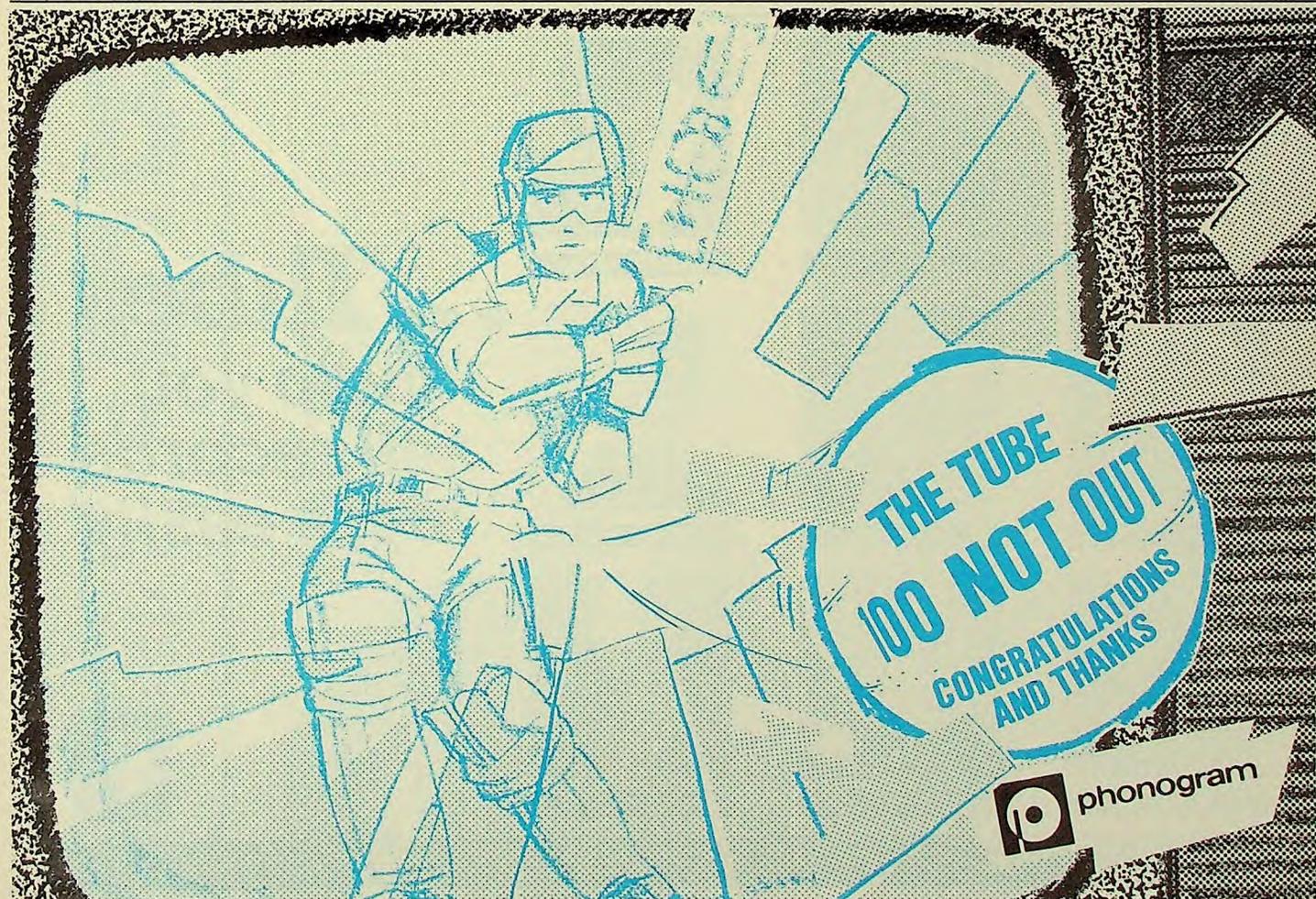
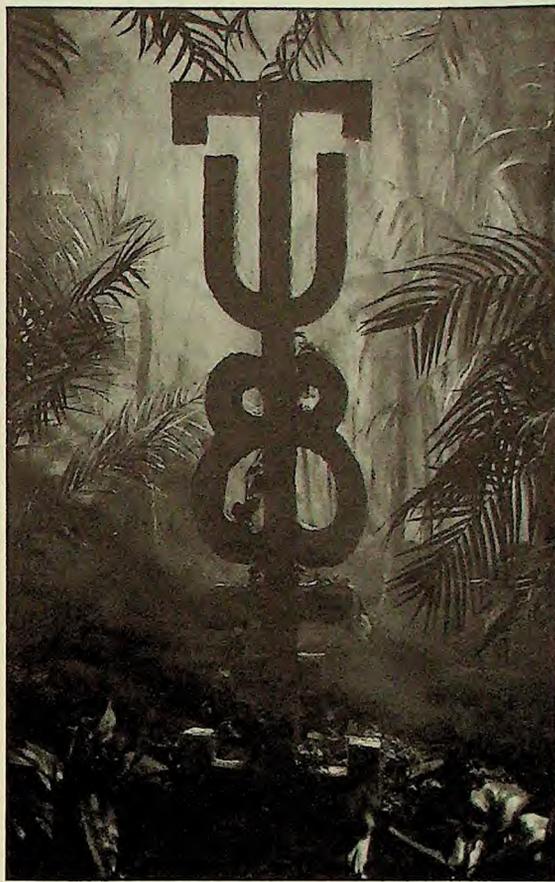
Chris Griffin at Virgin was the man who first told Mike Bolland, then with BBC community prog-

rammes, about the extraordinary things that were happening up in Newcastle at Tyne Tees. Mike was so impressed with *Alright Now*, the first Malcolm Gerrie music programme, that he showed it to his team. When he was appointed Channel Four Commissioning Editor for Young People's programmes, Tyne Tees were the company he turned to for ideas for something big loud and live on a Friday night.

The title of the Tube itself, one story goes, evolved from a conversation with Malcolm Gerrie and that well-known concept consultant, Bill Fowler from WEA.

The starting point of the whole Tube filming style that Geoff Wanfar has taken on to outstanding heights of innovation and excellence, and the way that Jools Holland was discovered was again due to risk-taking by the British music industry. Had Miles

TO PAGE 30 ►



◀ FROM PAGE 29

Copeland not put Jools with Director Derek Burbidge, he and the chaos they created in *The Police* in Monserrat would never have come to the attention of the Tyne Tees programmers.

The greatest success of the programme however, was that it combined the talents of its team and the resources from Channel Four to make music matter. Here was a music programme, after years of the low foothills of safe options, providing a soaring peak of danger, excitement and new ideas. Here at last was a programme that mattered enough to a young audience to make them stay in on a Friday evening, and created an attractive enough television environment to showcase new or difficult musical material in a way that made it accessible and often acceptable enough to create a desire to buy on Saturday morning.

There is no way to avoid acknowledging the debt that is owed to a programme known only to today's young audience by virtue of its recent Channel Four repeat, *Ready Steady Go*. It had a massive effect on the lives of the two men most responsible for the Tube's creation, Malcolm Gerrie and Jeremy Isaacs. As a young member of the current affairs department of Associated Rediffusion TV Isaacs used to have to push his way through the crowds of hip young gunslingers on the pavements outside the Kingsway Studios every Friday evening. He was fascinated by the electric atmosphere that had been generated outside the building, as well as within it, which was



JOHN CUMMINS with Tube presenters Jools Holland and Paula Yates

something he hadn't experienced before in TV.

Malcolm Gerrie was a sufficiently keen viewer of the programme to sprint to his friend's house some distance away, as his mother wasn't inclined to have him watch the programme when he should have been eating his tea. The excitement and power of music performed live on television made a lasting impact, which Malcolm was keen to re-create when given the opportunity.

Twenty years after Jeremy Isaacs had walked out on to the pavement of Kingsway, he found himself walking out

on to the pavement of Brompton Road, having just been appointed chief executive of Channel Four.

A music programme providing danger, excitement and new ideas.

The first programme schedule he wrote for the new channel included a long Friday evening slot that had to generate the same electricity and excitement that he remembered from RSG. He didn't know what it was, but it had to be long, loud, and live.

When Jeremy announced that he was looking for ideas for young people, Andrea Wonfor, who had found Malcolm Gerrie and had initiated all Tyne Tees young people's programmes — *Razzmalazz*, *Alright Now*, and *Check It Out*, immediately wrote proposals for her controllers to take to the new channel. When she saw the submissions Tyne Tees, intended to

make, however, they didn't include any of her ideas.

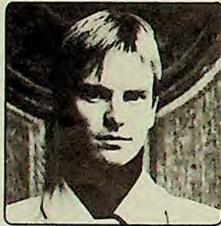
She and Malcolm decided to approach Channel Four directly, on a more personal level. They went to meet Andy Park, the newly appointed commissioning editor for music programmes, who was still in Glasgow running *Radio Clyde* before taking up his position. The areas which he wanted to cover did not include any of the Tyne Tees ideas. Next she wrote to Mike Bolland.

Andrea Wonfor arrived at the IBA, then the home of Channel Four, in the second week of October 1981, a year before the channel was due to go on the air. She and Mike Bolland discussed the sort of programme that she hoped to see. She was proposing six half-hour pre-recorded rock shows. Bolland thought this was boring and wanted something more ambitious. A week or so later she wrote to him with a proposal, which was this:

"Jamming. A live, rock-based, one-and-a-half hour format which separates magazine and music elements but under the same banner and as part of the same event."

The first session (thirty mins approx) would have its magazine base adjacent to the live studio venue. Its aim would be to keep young people on top of the issues of the day, serious and not too serious.

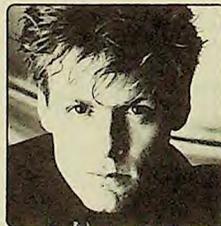
It would normally include short pre-shot features, plus studio discussions, involving some of the guests from the second section. The slot could also be turned round occasionally for a "special", or to



STING



SQUEEZE



BRYAN ADAMS



JOE JACKSON



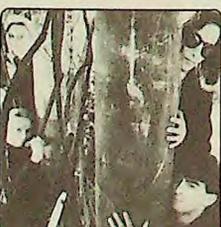
THE POLICE



JOAN ARMATRADING



SUZANNE VEGA



IMMACULATE FOOLS



JEFFREY OSBORNE

... Tubes help you sell records more easily



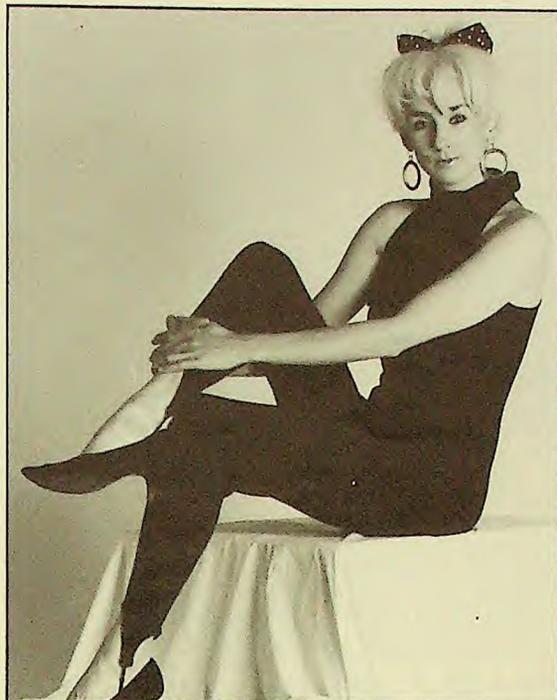
CONGRATULATIONS ON REACHING 100 FROM BURF & EVERYONE AT A & M RECORDS

EMI + the TUBE

Dear Malcolm, Jeff,
John, Ken, Chris, Colin
and all the girls
in the office

100 thanks
for your help
and support
with so many
of our acts -

and of course
you can count on
a telegram from
the Queen



MURIEL GRAY: completes presenter trio.

take in news events of the week.

The presenters would be a team of three or four, one of whom, possibly a guest, would major in the second session.

The programme could have included under-20s who're finding better job opportunities working with computers... and, on the subject of pressing the button, a film report, including access from the growing youth wing, on the coming Saturday's CND rally, followed by a studio discussion with Paul Weller.

Session two would feature futurist bands, with magazine features on fashion, and guests, e.g. Pamela Stephenson and Steve Strange.

Shortly afterwards there was another meeting at which Mike Bolland met Malcolm Gerrie, and Andrea wrote to

the channel again enclosing a much more detailed proposal, and a running order. Here are some extracts from it:

Programme style and content: there are certain areas which would feature regularly in various guises—

"Problem" issues, affecting young people's pockets, relationships, futures, etc, which would involve studio discussions;

A review spot;

News comment, very specifically aimed at the under 20s; Rock/pop culture features.

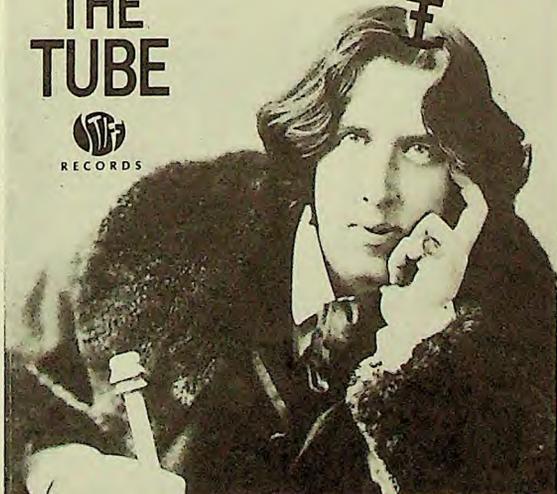
The live feel: The second session would have a total gig atmosphere and would not contain any feature material. It would go from the top, for real, with a three-band line-up. One of the bands would always be

TO PAGE 32 ►

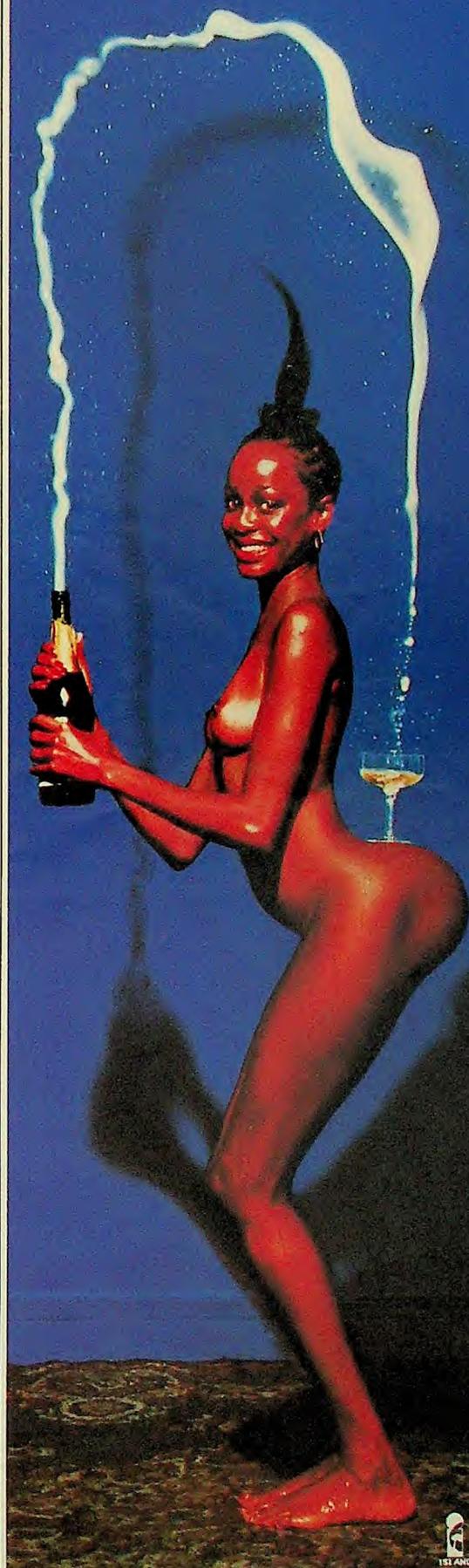
WILDE ABOUT THE TUBE



RECORDS



CHEERS!



◀ FROM PAGE 31

an unknown, and there would be a regular comment spot on how the punters react to the new talent.

Here are some of the items included in the original running order submitted to Channel Four for a show broadcast in the week ending December 4 1981:

- Film report on Jobs Express Train and Jobs for Youth Rally in London which took place preceding Sunday.

- Studio Alexei Sayle, who appeared at the gig marking the end of the rally, adds his own report/Comic Strip routine.

- Presenter link, with Don McCullin's photos of Britain's youth.

- Film featuring 19-year-old MSC-funded photographer at work, including his views of life on the dole illustrating Ian Dury's Reasons to Be Cheerful.

- Studio *Jammings'* own acid-minded news commentator puts the finger on the famous with a round-up of the past week's events.

- Studio Discussion on the state of the music business, from the points of view of artists, manipulators, and consumers. Guests to include Tony Parsons, Malcolm McLaren, Ian Dury, Pete Townshend, head of promotion of a major label. Plus kids.

The gig that week would be — Bow Wow Wow, White Heat (unsigned band), Ian Dury.

Returning to his Swedish hotel room having just supervised a film feature on Abba for his show *Razz-matazz*, Malcolm Gerrie received a phone call from his head of

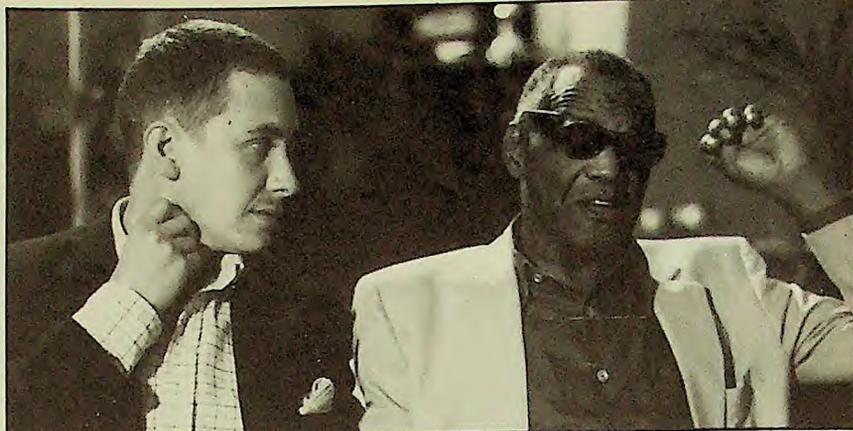
department. She asked him whether he wanted the good news or the bad news. He wanted the bad.

Channel Four definitely didn't want any late night rock shows, or any of their ideas for six half-hour pre-recorded programmes. "I'm not really sure," said Andrea, "whether this is good news or not. They want a one-and-a-half hour show, and they want it all live, and they want it in peak time. Not only that, they want to start in November, and they want 24 of them."

On a weekend in April 1982, everyone from the children's department of Tyne Tees Television was assembled there to decide on the specific shape and content of the programme they had been commissioned by Channel Four to produce.

The minutes of that meeting reflected an intention to produce a very different show from the one that we are used to now. There was much agonising about how to reflect the world of current affairs and serious issues to a young audience. Several hours on the first day were taken up with the question of what the show should include.

Toxteth was mentioned as one possible topic, as long as it was dealt with by the use of 'detached humour.' The team were aware that the Manpower Services Commission probably wasn't a good idea but there was a feeling that it was desirable to get across 'kids' anger, etc.' Personalities could be used to say something about the issues in the news; John Cleese, for instance, could talk about human



EBONY AND Ivory tinklers: Jools with Ray Charles

rights. This was born out of the hope that if there was something happening or being discussed by a young audience, they should have the flexibility to cover it. Some issues, like conscription, it was felt cut across all age groups. Also a feature on Two Tone Records could say a lot about the question of race relations without being obvious or heavy.

This prompted a more fundamental discussion regarding what the programme would be there to do. Rape, unemployment and other problems were discussed, but were countered with the view that this show shouldn't and couldn't be a new form of social worker. The topics under discussion, it was argued, were dealt with in many rock/pop songs, so why shouldn't they, be fleshed out on

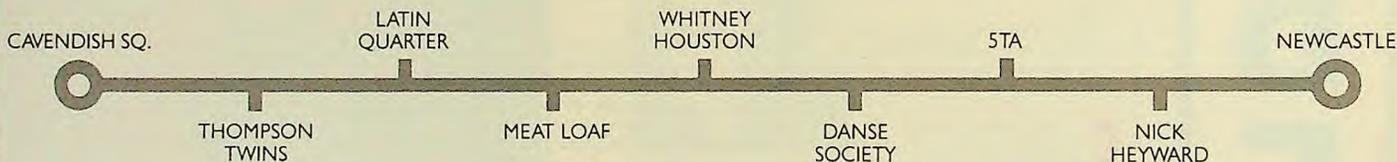
television? 'It has to be an adult teenage programme' said Andrea Wonfor, the executive producer, 'but it does need hard material. I'm morally worried that in 1982 we're saying "consumer item" rather than CND.' This was a view countered most strongly by the show's producer Malcolm Gerrie, who fought for quite a different approach. He was keen to use Sheffield writer and performance Marker Miwurdz to say whatever needed saying in a way that was amusing and not 'heavy'. It also left the rest of the programme free to do the most important job.

'We *mustn't* be afraid of being entertaining,' Gerrie emphasised on the first day of the meeting, and his subsequent day-to-day control of the project meant that *The Tube* lost most of its initial socio-political

aspirations. The watershed for 'what the programme is about' came when Paula interviewed a CND artist about his work. Mike Bolland, who had continued to have his hand on the programme's tiller, told *The Tube* that, as far as Channel Four were concerned, this was not a successful part of the programme mix. From then on the programme developed on the lines of the show Malcolm Gerrie originally had as a model — a show which was a particular favourite of Jools Holland as well — Sunday Night at the London Palladium. "We should cover absolutely anything" said Holland, "as long as it is entertaining for the audience."

Holland himself was mentioned once in the three-day meeting, by Malcolm Gerrie, who had been

TO PAGE 34 ▶



ONLY THE TUBE TAKES US FROM CAVENDISH SQUARE TO NEWCASTLE

ARISTA

CONGRATULATIONS

FROM
CHRYSALIS

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TUBE
100-Not Out

Congratulations
to a
'Winning Team'

With thanks for all your support from:

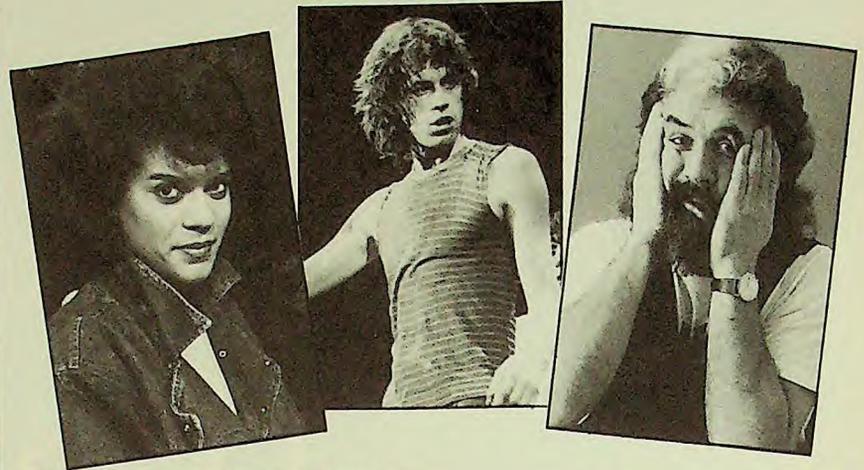
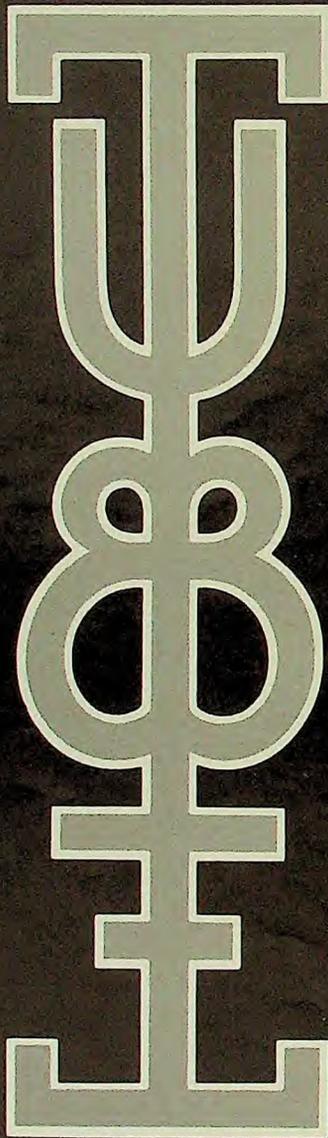
Judith, Phil, Russ, Big Sound Authority,

CFACK, Charlie Sexton, Colonel Abrams,

The Dinnies, R.E.M. and all at

MCA RECORDS

CONGRATULATIONS ON YOUR HUNDREDTH EDITION



POSSIBLE TUBE presenters Black, Geldof and Connelly

◀ FROM PAGE 32

impressed by his performance in the Police in Monserrat, and mentioned him as a possible presenter. If the programme was going to cover sport, then Gary Crowley was heavily tipped. The team, far-sightedly, were particularly concerned to have a presenter who could handle things when they went wrong.

The subject of presenters also concentrated the team's mind. There were many females mentioned at this session. The first three to come to mind were Paula Yates, Pauline Black, and Tony Basil. Jordan, an actress spotted in the film *Jubilee*, was also thought to be worth considering, and Tracey Ullman was mentioned, although some wondered whether she wasn't too gentle.

One of the producers raised the question of whether one of the most popular candidates was really suitable. 'Paula Yates might not fit the bill after today's discussion. She hasn't gone far enough into her field to make enemies — she's basically a deb. Her articles are controversial, but is she abrasive?'

The meeting on the first night broke up in a noisy row between Ms Wonfor and Mr Gerrie about who was the most important member of the Beatles.

Between then and the first transmission, the idea of the programme evolved, with the input from new producer Paul Corley, to the running order of items and bands that a million people watched on November 5, 1982.

One of those million people was Jeremy Isaacs. He had taken Bolland, Gerrie and Wonfor to lunch after the programme had arrived at its final name. The project had gone through an interim phase under the title 'TX 105' before Malcolm Gerrie, contemplating the entrance to the studios from his office one Sunday afternoon, hit upon the idea of 'The Tube'.

'Now listen,' Isaacs demanded of Andrea Wonfor, 'you've got 30 seconds to justify this preposterous title. I don't want any of our programmes called "The... anything"! The rest of lunch was taken up with similar demands for them to justify their decisions regarding the main features of the show. His main area of doubt was whether any major artist was going to be prepared to go to Newcastle. Suitably mollified by their answers, he pushed his chair back and left the table. 'Whatever you do,' he yelled at them as he went, 'give the prog-

ramme BALLS!'

When the channel was three days old and the final credit had rolled on the first *Tube*, the phone rang in Andrea Wonfor's office. It was Isaacs. He spoke for less than five seconds before slamming the receiver down. 'That was bloody great. I want a five-hour special in the summer.'

Holland and Yates did not immediately spring to the minds of the TV supremos when they first started considering such a vast project. In the first submission of Tyne Tees' programme idea to Channel Four, they had some different thoughts about the presentation style.

Their original plan was to have 'one already known and credible to the under-20s, and realistically tough and experienced enough to handle the job of anchoring a live show; one new face; and a guest presenter.'

The full list was:

- Toyah (Colourful character and unconventional)
- Phil Daniels (The epitome of youth)
- Pauline Black (ex-Selector Credible)
- Bob Geldof (Articulate and opinionated)
- Annie Lennox (Unique and mesmerising)
- Billy Connolly (Wacky and unpredictable)

When Channel Four had said yes to this proposal, there were further meetings, and some interviews with a few hopefuls.

Like the above names, very few people even knew that they were being considered. Their next shopping list had a different flavour.

- Gary Crowley (Streetwise music-mad lad and a new face)
- Kid Jensen (Professional and very knowledgeable)
- Mike Read (Slick)

The arguments over which would be the best faces for the most important rock show since RSG

- Sally James (Good with young people)
- Den Hegarty (Animated and colourful)
- Alistair Pirrie (A home-grown talent)
- Chris Cowley (Another home-grown, young talent)
- Robin Day (The favourite, due to being the last person you'd ever expect to find doing a young people's show)
- George O'Dowd (Obviously very bright and totally distinctive. Interviewed in a Soho pub when he was still trying to put a band together).

The arguments about which of these people would be the best faces for the most important rock show since Ready Steady Go raged back and forth over many weeks, made more frustrating by the fact that the team knew that they still hadn't found the absolutely perfect talents that they needed to make the programme totally different from any of its contemporaries.

The problem with both was that the team weren't sure whether the chemistry between them would work. Jools being clever on film was one thing, whether he could do it on a live network programme was another thing, particularly as they knew him as a shy, retiring chap off stage. They had no idea what he'd be like at interviewing or what he'd be like with Paula.

The audition was quite wild. The atmosphere they created, though, was electric and Andrea called Malcolm out of the room to tell him to offer them the jobs. It was interesting to see that although they got on well, neither of them was very sure of the situation or each other. Jools was very unsure about whether this was the right thing for him to do, or whether he enjoyed it, or whether he liked any of the team as people. He had grave doubts, which he expressed vocally, about youth programming and pop shows, and neither of them were jumping about with glee at being offered jobs on what was going to be the world's greatest rock show.

A few weeks before the first transmission, Tyne Tees did a 'pilot' with everyone — as for real. This was an absolute disaster of horrifying proportions. In fact representations were made by the directors to ask what on earth one was doing taking as great a challenge as this with these people, and that Muriel Gray was the only saving grace.

Q:
WHAT DO
100 TUBES MAKE?

RCA:
ONLY SMARTIES
HAVE THE ANSWER

WHAT HAVE LONDON RECORDS EVER DONE FOR THE TUBE?

"Well, they let them show the FINE YOUNG CANNIBALS and FLESH..."

– Yes, but apart from that?

"CARMEL, THE COMMUNARDS and JUNIOR!"

– O.K., O.K., but really what have London Records ever done for The Tube?

"THE DEL FUEGOS, THEN JERICO, THE DAINTEES and a few others...?"

– So, they've raised the standard of T.V. with:

★ FINE YOUNG CANNIBALS
★ FLESH
★ CARMEL
★ THE COMMUNARDS

★ JUNIOR
★ DEL FUEGOS
★ THE DAINTEES
★ THEN JERICO

but apart from that?

"Well, they had to deal with Malcolm Gerrie...!!"

– Ah, Enough Said!



Congratulations

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BELOUISSOMEDURANDURANPETSHOPBOYST
CKSS DAVIDAUSTINA
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LOUISSOMEL SHOPBOYST
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anniversary



POSSIBLE TUBE presenters Read, Day (?) and O'Dowd

But apart from the excellence of the presenters, and the number of awards that the films have won, the nature and purpose of the Tube is that of a music programme, and that is the objective it has concentrated on. Since its earliest days, The Tube has had a policy of finding and presenting new talent. The show's first ever press release asked for bands to send in tapes, with the promise that every one would be listened to. Several thousand tapes later the programme's musical policy towards new bands has resulted in many being propelled to fame, while others were shot to oblivion, depending on the tastes of the public and the record company A&R departments.

The policy of the programme in booking bands has always worked along these lines. Bands have to be distinctive. The Tube is always looking for someone that is totally different. Unsigned rather than signed artists have always generated excitement in the Tube office because they have so much

energy and a wealth of material that they've been accumulating over the years. The programme has always been charged by Channel Four with the brief of having very catholic tastes, but very high standards. We have always wanted to cover as wide a range of material, but to have the best of what is available. The criterion should always be that of quality.

The job of putting music on TV isn't getting any easier for public service broadcasters in the late Eighties. Budgets are under increasing pressure, and audiences are becoming more sophisticated and more demanding. Also, their tastes are much more fragmented, and change faster.

This is a challenge, however, that we are keen to rise to, not least because it is important to all music broadcasters, and the music industry, that we get it right. Just as it is undeniable that the success of the Tube has meant that there is more healthy competition, and therefore more music programming on television, the converse is also true. The

trend could easily revert.

I would conclude by once again, thanking the industry for all that it has done for the Tube so far. It is truly your programme. I look forward to your continuing support for the future so that together we can continue to make music matter.

A few weeks before the first transmission, Tyne Tees did a pilot. This was an absolute disaster of horrifying proportions.



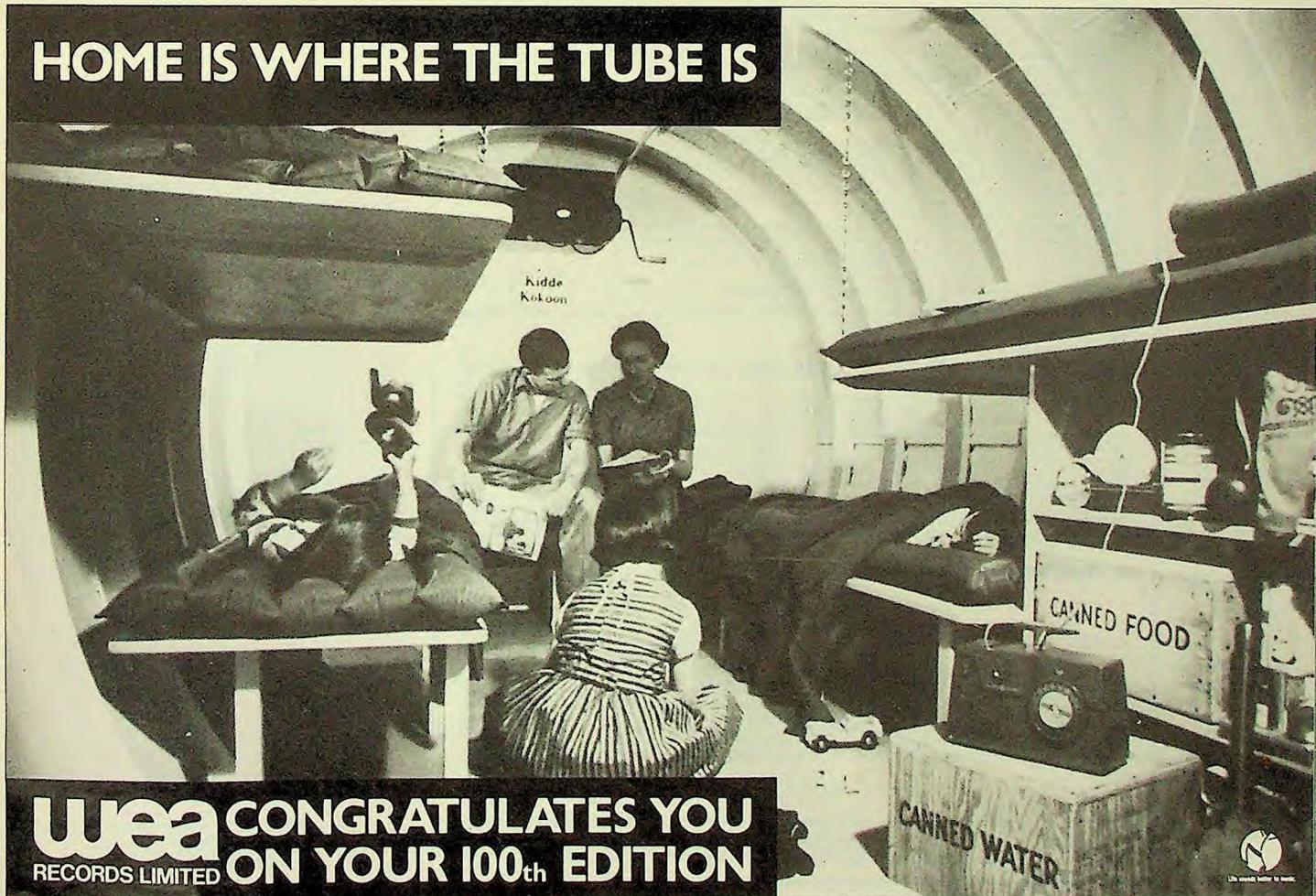
JOOLES ON his travels, this time meeting up with the legendary Lee Dorsey

*why man, ye've bin gannin' aal this time 'n'
yeraal still deein' canny like.*

weel dun frum aal the lads 'n' lasses a polydor.

polydor

HOME IS WHERE THE TUBE IS



wea CONGRATULATES YOU
RECORDS LIMITED ON YOUR 100th EDITION

TOP US ALBUMS

Distributor Codes

A—RTD1-640 3344
 ADS—Advance 01-771 3904
 BK—Backs 0603 626221
 BM—Bibi Magnetics
 01-575 7117
 BU—Buller 08894 76316
 C—CBS 01-960 2155
 CA—Caddis 01-836 3646
 CAS—Castle 01-871 1419
 CC—Charly 01-639 8603
 CM—Celtic Music 0423 988879
 CON—Comstar 0895 441 422
 CP—Counterpoint
 01-555 4321
 DIS—Discovery 067 285 406
 DMS—Dynamic Marketing
 Systems 01-730 7291
 DS—D'Shane 0689 39229
 E—EMI 01-561 8722
 ERT—Earthworks 01-833 3952
 F—PolyGram 01-590 6044
 FAL—Falling A 0255 74300
 FOJ—Folkways 0203 711935
 FF—Fooly 01-772 0734
 FFS—77-45512
 G—Gypsy 01-994 8048
 GRI—Geoff's Records
 International 01-804 8100
 GY—Greyhound 01-385 8146
 H—HR Taylor 021 622 2377
 HS—Hush 0532 742106
 I—Cantel (Backs, Rough Trade)
 and East Forward
 031 225 9297
 Problem—051 236 6591
 N—Nemo—0926 881292/
 8811293
 Red Rhino (NH)
 0904 64145
 N—Nemo—0272 541291
 IK—01-381 2287
 IMP—Implex Music
 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 Wellford)
 JETZ—Jettsoundz
 0253 712453
 J—Jungle 01-359 9161
 J—Jenson 01-961 5818
 JSU—Jazz Services Unlimited
 0422 64773
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LI—Lightning 01-969 8344
 LO—Londisc 01-522 2936
 M—MSD 01-961 5646
 MM—Magnum Music
 Group 0784-65333
 MIS—Music Industry Services 01
 519 1215
 MC—0292 521241
 ML—Manline 01-683 0330
 MO—Male Jazz 01-278 0703
 MW—Making Waves
 01-481 0593
 N—Near 0785 41311
 NM—Nine Mile (see I)
 O—Oulton 0232 227826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73146
 PAC—Pacife 01-767 2917/B
 PD—Private Independent
 Distributor
 PK—Pickwick 01-200 7000
 PR—President 01-839 4672
 PRO—Projection 0702 72281
 PVG—Palace Virgin and Gold
 01-539 9566
 R—RCA 021-525 3000
 RA—Rainbow 01-589 3254
 RC—Roc-A-Fella
 01-390 3711/(0453)
 886252
 RE—Revolver 0272 541291
 REC—Recommended 01-622
 8824
 RL—Red Rhino (see I)
 RL—Red Lightnin' 037-988 693
 RM—Record Merchandisers 01
 848 7511
 ROSS—Ross 08886 2403
 RP—Red Rhino (see I)
 RT—Rough Trade 01-833 2133
 S—Silva Screen 01-430 1317
 SM—Soy Marketing Services 01
 891 6487
 SO—Stage One 0428 4001
 SOL—Soloman & Petes
 0494 32711
 SP—Spanan 01-903 8223
 ST—Studio Import
 01-580 34819
 STY—Slyx 01-453 0884
 SW—Smith 0424 270078
 T—Trojan 935 8393
 TE—Terry Blood 0782 420321
 TE—Tent 0708 751881
 TR—Triple Earth 01-995 7059
 V—Vista Sounds 01-953 1661
 VM—VMA Cassette Distributors
 08447 7311/0296 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)

Artist	Title	Label	LP No/Cassette No	Dealer Price	(Distributor)	
*AMMONS ALL STARS, Gene	JAMMIN' WITH GENE	Fantasy (USA)	OJC 211/—	£3.95 (IMS)	Jazz	
ANDERSON, Laurie	HOME OF THE BRAVE	Warner Brothers	9254001/9254004 (W)		Jazz	
BLACK SABBATH	WE SOLD OUR SOULS	Rough Trade	RAWLP 017/RAWTC 017	£3.25 (P)	Jazz	
BLANCHARD, Terence & Donald	HARRISON DISCERNMENT	Concord (USA)	GRP 3008/GRP 3008	£3.95 (IMS)	Jazz	
BOBINS, The	LOVE AND PEACE AND SEX AND DREAMS	Starline	SLP 115/MAC 11 (F)		Jazz	
BRAFF, Ruby & Scott	HAMILTON A SAILBOAT IN THE MOONLIGHT	Concord (USA)	CIC 296/CIC 296	£3.95 (IMS)	Jazz	
*BROWN ALL STARS, Roy	DON'T FORGET THE BLUES	Concord (USA)	CIC 293	£3.95 (IMS)	Jazz	
BUCKWHEAT ZYDECO	BUCKWHEAT ZYDECO	Rounder Europa	LPREV 1005/—	(MW)	Jazz	
BURGESS, Iain	And Forever FOREVER	Heavy Metal America	HMUSA 66/—	(E)	Folk	
BURKE, Solomon	A CHANGE IS GONNA COME	Rounder Europa	LPREV 1004/—	(MW)	Folk	
*BURNS, Laura	LIGHT NITE	Cherry Red	USA 173/74/—	(MW)	Folk	
CALVERT, Robert	TEST TUBE CONCEPT	Demi Monde	DMLP 1010/—	£3.45 (IRT)	Folk	
CARNIVORE	CARNIVORE	Roadrunner	RR 9754/—	£3.25 (P)	Folk	
*CHEATHAM, Jeanny & Jimmy	MIDNIGHT MAMA	Concord (USA)	CIC 297/CIC 297	£3.95 (IMS)	Cassette	
CHILTON, Alex	DOCUMENT	Aura	AUC 732	£3.65 (P)	Jazz	
*COREA, Chick	THE CHICK COREA ELECTRIC BAND	GRP (USA)	GRPA 91026/—	£3.95 (IMS)	Jazz	
CURRENT 93	NATURE RAVELED	Lajtha	41/—	£3.65 (IRT)	Jazz	
DAMERON, Tadd	NATING CALL	Fantasy (USA)	OJC 212/—	£3.95 (IMS)	Jazz	
*DANIELS, Eddie	BREAKTHROUGH	GRP (USA)	GRPA 91024/—	£3.95 (IMS)	Jazz	
*DAVIS ALL STARS, Miles	WALKIN' Fantasy (USA)	OJC 213/—	£3.95 (IMS)	Jazz		
DEEP PURPLE	STORMBRINGER	EMI Price Attack	ATAK 707C-ATAK 70	£2.43 (E)	Jazz	
*DER PLAN FETTE	JAHRE	Atak WK 34/—	£4.95 (IRT)	Jazz		
DEYS' MIDNIGHT BURNERS	GENO	EMI Price Attack	ATAK 727C-ATAK 72	£2.43 (E)	Jazz	
DIAMOND HEAD	BEHOLD THE BEGINNING	Metal Masters	MTTC 110/—	£3.45 (P)	Country	
*DIE TODLICHE DORIS	WIE GEHT ES DIR	JETZ Atak WK 33/—	£4.95 (IRT)	Country		
*DILLIARD, Rodney	SILVER DOLLAR CITY	Flying Fish (USA)	FF 369/—	(MW)	Country	
DISCO, David & His Dance Orchestra	DON'T WALK GO GO TO A DISCO	KM KM 12826/—	(A)	Reggae		
DREAD, Mikey	WORLD WAR III	Dread At The Controls	TNT 1/—	£3.45 (IRT) Re-issue	Reggae	
DURRITT, COLUINN	BREAD AND CIRCUS	Country Living	Rounder Europa	LPREV 1003/—	(MW)	
*DUTCH SWING COLLEGE BAND	DIGITAL ANNIVERSARY	Phillips (Holland)	8245851/8245854	£3.69 (IMS)	Jazz	
EASTON, Sheena	TAKE MY TIME	EMI Price Attack	ATAK 647C-ATAK 64	£2.43 (E)	Jazz	
ERVIN, Booker	THAT'S IT	Candid	CS 9014/—	£2.31 (CP)	Cassette	
FALCO, John	LEGACY	Concord (USA)	CIC 291	£3.95 (IMS)	Cassette	
FALCO	FALCO III	A&M	5105/AMC 5105 (F)		Folk	
FRANKLIN, Aretha	THE FIRST LADY OF SOUL	(2LP) Syllux	SMR 8506/SMC 8506	£4.17 (STY) Re-promotion with change in dealer price	Folk	
GODDARD, Vic	TROUBLE	Rough Trade	ROUGH 86/—	(IRT)	Folk	
*GOLDEN PALAMINOS	VISIONS OF EXCESS	Celluloid (France)	CEL 6118/—	(MW)	Jazz	
*GOLSON, Benny	GROOVIN' WITH GOLSON	Fantasy (USA)	OJC 276/—	£3.95 (IMS)	Dance Band	
*GREGER, Max	MAXIM STRICT DANCE	TEMPO Poly (Germany)	8271571/8271574	£3.69 (IMS)	Reggae	
GRIFFITHS, Albert & The Gladiators	COUNTRY LIVING	Rounder Europa	LPREV 1003/—	(MW)	Reggae	
GROUNDHOGS	SPRING	EMI Price Attack	ATAK 737C-ATAK 73	£2.43 (E)	New Age	
HARPER, Roy	HO	EMI Price Attack	ATAK 687C-ATAK 68	£2.43 (E)	Jazz	
HASHIMOTO, Ichiko	CHIKO Pan East NEWLP 101/NEWMC 101	(Cassette inc extra track)	£3.65 (I/M/M)		Jazz	
*HAWKINS ALL STARS, Coleman	COLEMAN HAWKINS ALL STARS	Fantasy (USA)	OJC 225/—	£3.95 (IMS)	Jazz	
HELL'S BELLES	HELL'S BELLES	Rough Trade	RAWLP 015/RAWTC 015	£3.25 (P)	Folk	
HIPSWAY	HIPSWAY	Mercury/Phonogram	MERN 35/MERC 35	£3.69 (IMS)	Folk	
*HOLY TOY	SOMETHING NICE	Fantasy (USA)	OJC 277/—	£3.95 (IMS)	Folk	
HOLY TOY	WHY NOT IN CHOR	Senet	SNIF 950/—	£3.30 (A)	Reggae	
HOME SERVICE	ALRIGHT JACK	Making Waves	SPIN 119/SPIC 119	(MW)	Reggae	
*I-ROY	THE CLASSIC I-ROY	Mr Topsy (no catalogue no!)	—	£4.95 (IS)	Jazz	
JACKSON, BANTON	EVANS GENTLEMEN	PREFER BLUES	Demi Monde	DMLP 1011/—	£3.45 (IRT)	Jazz
JAZZ ARTISTS	GUIDE THE JAZZ LIFE	Candid	CS 9019/—	£2.31 (CP)	Jazz	
*JOES, Etha	SOMETHING NICE	Fantasy (USA)	OJC 221/—	£3.95 (IMS)	Rock 'n' Roll/R&B	
JORDAN, Louis	JVIN	1956-58 VOL 1 Bear Family/Rollercoaster	BFX 15201/—	£4.41 (RC/MW/SW)	Rock 'n' Roll/R&B	
JORDAN, Louis	JVIN	1956-58 VOL 2 Bear Family/Rollercoaster	BFX 15207/—	£4.41 (RC/MW/SW)	Rock 'n' Roll/R&B	
JUDAS PRIEST	TURBO	CB	22641/04-22641 (C)		Folk	
*LARKIN, Patty	STEP INTO THE LIGHT	Philo (USA)	PHILO 1103/—	(MW)	Jazz	
LAW, Ronnie	MR. NICE GUY	EMI Price Attack	ATAK 677C-ATAK 67	£2.43 (E)	Jazz	
LITTLE ALBY	STRAIGHT AHEAD	Candid	CS 9015/—	£2.31 (CP)	Jazz	
LITTLE STEVEN AND THE DISCIPLES	SOUL MEN WITHOUT WOMEN	EMI Price Attack	ATAK 607C-ATAK 60	£2.43 (E)	Jazz	
LYDD LAYTON, Hugh	LIKE AN ARROW	Gas	GAS 4014/—	£3.05 (P)	Nostalgia	
*LYNN, Vera	SWEETHEART OF THE FORCES	Dance (Holland)	8202161/8202164	£2.12 (IMS)	Nostalgia	
*MAASTRICHT SALON ORCHESTRA	LA BELLE EPOQUE	Phillips (Holland)	8247171/8247174	£3.95 (IMS)	Cassette	
MARRIOTT, Steve	PACKET OF THREE	Aura	AUC 729	£3.65 (P)	Jazz	
MARLOWE, Pat	STRINGS	Fantasy (USA)	OJC 223/—	£3.95 (IMS)	Jazz	
*MADUFF, Jack	THE HONEYDRIPPER	Fantasy (USA)	OJC 222/—	£3.95 (IMS)	Jazz	
*MCKENNA, Dave	DANCING IN THE DARK	Concord (USA)	CIC 292	£3.95 (IMS)	Cassette	
MEMPHIS SLIM	TRIBUTE TO BIG BILL BROONZY	LEROY CARR	EMI Candid	CS 9023/—	£2.31 (CP)	Cassette
MINGUS, Charles	MINGUS	Candid	CS 9021/—	£2.31 (CP)	Jazz	
*MODERN JAZZ QUARTET	TOPSY	Pablo (USA)	2310917/R 10917	£3.95 (IMS)	Jazz	
MOROK, Bill & His	GRASS	Blue Grass	RS	RAMBLE STAR	3014/HATC 3014 (CP/H/HS/SW/RS)	Country
MORRISSETT, Bill	BILL MORRISSETT	Philo (USA)	PHILO 1105/—	(MW)	Folk	
*MORRISSETT, Bill	BILL MORRISSETT	Philo (USA)	PHILO 1105/—	(MW)	Folk	
MR. T	I'M FALLING IN LOVE WITH YOU	Poor Millionaires	PMP 007/—	£3.49 (IRT)	Folk	
NEWMAN, Jimmy	C FOLK SONGS OF THE BAYOU	COUNTRY STORE	HAT 3013/HATC 3013 (CP/H/HS/SW/RS)		Country	
NICO	THE BLUE ANGEL	Aura	AUC 731	£3.65 (P)	Cassette	
*NORIS, Gunter	THE WORLD IS DANCING	Teldex (Germany)	4.26277/—	£3.95 (WRD)	Jazz	
NUGENT, Ted	LITTLE MISS DANGEROUS	WEA International	2523881/2523884 (W)		Jazz	
NUMAN, Gary	VARIOUS	NUMA RECORDS	YEAR 1 Numa Numa 1004/NUMAC 1004	£3.25 (A) Correction to dealer price	Jazz	
OLDFIELD, Billy	EASY	Castle Classics	CLALP 102/CLAMC 102	£2.10 (P)	New Age	
OLDFIELD, Billy	CELEBRATION	Castle Classics	CLALP 103/CLAMC 103	£2.10 (P)	New Age	
ONO, Seigen	SEIGEN Pan East NEWLP 102/NEWMC 102	(Cassette inc extra track)	£3.65 (I/M/M)		New Age	
ONSLAUGHT	THE ROCKET	Under One Flag	FLG 11/—	£3.25 (P)	Jazz	
ORIGINAL SOUNDTRACK	CROSS OVER DREAMS	(Music by Ruben Blades)	Elektra	EKT 36/EKT 36 (W)	Jazz	
ORIGINAL SOUNDTRACK	NO SURRENDER	(Narrated by Alan Blaudin)	Elektra	EKT 36/EKT 36 (W)	Jazz	
*PRESLEY, Elvis	THE LEGEND	68-70 (6LP Box Set)	RCA (Australia)	ELR 4/—	£23.95 (WRD)	Rock 'n' Roll/Country
*PRESLEY, Elvis	ELVIS IN CHILE	RCA (Germany)	NL 89821/—	£3.05 (WRD)	Rock 'n' Roll/Country	
*PRICE, Ray	THE HONKY TONK YEARS	1951-53	Rounder (USA)	R55 227/—	(MW)	Reggae
PRINCE JAMMY	PRINCE JAMMY'S COMPUTERISED DUB GREENEVES	GREL 92/—	(SP/JS)		Reggae	
PSYCHE	THE WORTH OF THE NIGHT	TOPIC	010/—	Pc Disc	£4.25 (P)	Jazz
PULLINS, Leroy	I'M A NUT	THE ORIGINAL Bear Family/Rollercoaster	BFX 15218/—	£4.41 (RC/MW/SW)	Rock 'n' Roll/Country	
*RATTLESNAKE ANNIE	COUNTRY LIVIN'	Rattlesnake	RATTLE 2020/—	(MW)	Country	
REA, Chris	ON THE BEACH	Magnet	MAGL 5069/ZCMAG 5069 (R)		Jazz	
*RED GARLAND TRIO, The	THE RED GARLAND TRIO	Fantasy (USA)	OJC 224/—	£3.95 (IMS)	Jazz	
REDDONE, Leon	RED TO BLUE	August (USA)	A5 8888/—	(MW)	Jazz	
RHYTHMS OF STEAM	RHYTHMS OF STEAM	Sounds of Steam	ATK 7033/ZCATR 7033	£2.43 (A)	Folk	
*ROGERS, Sally	LOVE WILL GUIDE US	Flying Fish (USA)	FF 365/—	(MW)	Folk	
*ROLLINS QUINTET, Sonny	ROLLINS PLAYS FOR BIRD	Fantasy (USA)	OJC 214/—	£3.95 (IMS)	Jazz	
ROLLING STONES	UNDERCOVER	EMI Price Attack	ATAK 617C-ATAK 61	£2.43 (E)	Jazz	
ROLLING STONES	REWIND	EMI Price Attack	ATAK 627C-ATAK 62	£2.43 (E)	Jazz	
SAKUMA, Masahide	USA Pan East NEWLP 102/NEWMC 102	(Cassette inc extra track)	£3.65 (I/M/M)		New Age	
SALOMON, DENIM	AND LEFTHER	EMI Price Attack	ATAK 597C-ATAK 59	£2.43 (E)	Jazz	
SAXON	SAXON	EMI Price Attack	ATAK 577C-ATAK 57	£2.43 (E)	Jazz	
SAXON	STRONG ARM OF THE LAW	EMI Price Attack	ATAK 587C-ATAK 58	£2.43 (E)	Jazz	
*SCHMIDT, Claudia	OUT OF THE DARK	Flying Fish (USA)	FF 361/—	(MW)	Folk	
*SCOFIELD, John	STILL WARM	Gramavision (USA)	GR 8508/—	(MW)	Jazz	
SCORPIONS	LOVE AT FIRST SIGHT	EMI Price Attack	ATAK 697C-ATAK 69	£2.43 (E)	Jazz	
SENSATIONAL ALEX HARVEY BAND	THE LIVE	Samurai	SAH 1179/SAH 1179 (Pc Disc)	£3.60/£3.25 (P)	Jazz	
SINATRA, Frank	THE RARE SINATRA	EMI Price Attack	ATAK 667C-ATAK 66	£2.43 (E)	Jazz	
*SPECIAL	EPX SLICE OF LIFE	GRP (USA)	GRPA 91025/—	£3.95 (IMS)	Jazz	

CONTINUED ON FACING PAGE

COMPACT DISCS

**CRAMPS, The A DATE WITH ELVIS Big Beat CDWIK 46 (Compact Disc) £7.30 (P/MW)
 **HARDCASTLE, Paul PAUL HARDCASTLE Chrysalis (CD 1517) (Compact Disc) £7.29 (P)
 **JARRÉ, Jean-Michel RENDEZ-VOUS Polydor 829 125-2 (Compact Disc) £6.79 (P)
 **JETHRO TULL ORIGINAL MASTERS Chrysalis (CD 1515) (Compact Disc) £7.29 (P)
 **MR. MISTER WELCOME TO THE REAL WORLD RCA PD 8947 (Compact Disc) £7.29 (P)
 **ORIGINAL SOUNDTRACK ABSOLUTE BEGINNERS Virgin CDV 2836 (Compact Disc) £6.70 (E)
 **REA, Chris ON THE BEACH Magnet CD MAG 5069 (Compact Disc) £7.29 (P)
 **SIMPLE MINDS SONS & FASCINATION (SISTER FEELINGS CALL) Virgin CDV 2207 (Compact Disc) £6.70 (E)

Mon 7-Fri 11 April 1986 Album Releases: 138 Compact Discs: 8

Year to Date (15 weeks to 11 April 1986) Album Releases: 1317 Compact Discs: 185

TOP US ALBUMS

Rank	Artist	Album	Label
1*	1	WHITNEY HOUSTON, Whitney Houston	Arista
2*	3	HEART, Heart	Capitol
3	2	PROMISE, Sade	Portrait
4	4	SCARECROW, John Cougar Mellencamp	Riva
5	5	WELCOME TO THE REAL WORLD, Mr Mister	RCA
6*	8	THE ULTIMATE SIN, Ozzy Osbourne	CBS Associated
7	7	BROTHERS IN ARMS, Dire Straits	Warner Bros
8*	11	FALCO 3, Falco	A&M
9	6	THE BROADWAY ALBUM, Barbra Streisand	Columbia/CBS
10	9	KNEE DEEP IN THE HOOPLA, Starship	Grunt
11*	16	PRETTY IN PINK, Soundtrack	A&M
12*	12	LISTEN LIKE THIEVES, INXS	Atlantic
13	10	ONCE UPON A TIME, Simple Minds	A&M/Virgin
14	13	AFTERBURNER, ZZ Top	Warner Bros
15*	15	PICTURES FOR PLEASURE, Charlie Sexton	MCA
16	14	NERVOUS NIGHT, The Hooters	Columbia/CBS
17*	17	AS THE BAND TURNS, Atlantic Starr	A&M
18*	18	DIFFERENT LIGHT, Bangles	Columbia/CBS
19*	21	NO JACKET REQUIRED, Phil Collins	Atlantic
20	19	IN SQUARE CIRCLE, Stevie Wonder	Tamla
21*	28	RIPTIDE, Robert Palmer	Island
22*	20	ROCKY IV, Soundtrack	Scotti Bros
23*	26	LIVES IN THE BALANCE, Jackson Browne	Asylum
24*	25	GREATEST HITS, Alabama	RCA
25	22	MEAN BUSINESS, The Firm	Atlantic
26	23	FRIENDS, Dionne Warwick	Arista
27*	33	CONTROL, Janet Jackson	A&M
28*	36	PLAY DEEP, The Outfield	Columbia/CBS

NEW SINGLES

TOP US SINGLES

Rank	Artist	Label
1*	ROCK ME AMADEUS, Falco	A&M
2	R.O.C.K. IN THE USA (...), John Cougar Mellencamp	Park
3*	KISS, Prince and The Revolution	Paisley Park
4	SECRET LOVERS, Atlantic Starr	A&M
5	THESE DREAMS, Heart	Capitol
6*	WHAT YOU NEED, Inxs	Atlantic
7*	MANIC MONDAY, Bangles	Col/CBS
8*	LET'S GO ALL THE WAY, Sly Fox	Capitol
9*	ADDICTED TO LOVE, Robert Palmer	Island
10	NIKITA, Elton John	Geffen
11*	TENDER LOVE, Force M.D.'s	Warner Bros./Tommy Boy
12*	WEST END GIRLS, Pet Shop Boys	EMI America
13	THIS COULD BE THE NIGHT, Loverboy	Col/CBS
14*	HARLEM SHUFFLE, The Rolling Stones	Rolling Stones
15	SARA, Starship	Grunt
16*	WHY CAN'T THIS BE LOVE, Baltimore	Manhattan
17	BEAT'S SO LONELY, Charlie Sexton	MCA
18	CALLING AMERICA, Electric Light Orchestra	CBS Associated
19*	I CAN'T WAIT, Stevie Nicks	Modern
20	KING FOR A DAY, Thompson Twins	Arista
21*	WHAT HAVE YOU DONE..., Janet Jackson	A&M
22	SANCTIFY YOURSELF, Simple Minds	A&M/Virgin
23*	YOUR LOVE, The Outfield	Col/CBS
24*	I THINK IT'S LOVE, Jermaine Jackson	Arista
25	KYRIE, Mr. Mister	RCA
26	HOW WILL I KNOW, Whitney Houston	Arista
27*	SO FAR AWAY, Dire Straits	Warner Brothers
28	NO EASY WAY OUT, Robert Tepper	Scott Brothers
29*	AMERICAN STORM, Bob Seger & The Silver Bullet Band	Capitol
30*	JOYRIDE, Stevie Wonder	Tamla
31*	TAKE ME HOME, Phil Collins	Atlantic
32	LIVE IS LIFE, Opus	Polydor
33*	BAD BOY, Miami Sound Machine	Epic
34*	SATURDAY LOVE, Cherrille with Alexander O'Neal	Tabu
35*	IF YOU LEAVE, Orchestral Manoeuvres In The Dark	A&M
36*	FOR AMERICA, Jackson Browne	Asylum
37*	I DO WHAT I DO, John Taylor	Capitol
38*	SOMETHING ABOUT YOU, Level 42	Polydor
39*	I CAN'T WAIT, Nu Shooz	Atlantic
40*	GREATEST LOVE OF ALL, Whitney Houston	Arista

BULLETS 41-100

41*	A LITTLE BIT OF LOVE (IS ALL IT TAKES), New Edition	MCA
44*	GREAT GOSH A'MIGHTY (DOWN & OUT IN BEV. HILLS THEME), Little Richard	MCA
45*	ALL I NEED IS A MIRACLE, Mike & The Mechanics	Atlantic
49*	IS IT LOVE, Mr. Mister	RCA
53*	STICK AROUND, Julian Lennon	Atlantic
55*	NEVER AS GOOD AS THE FIRST TIME, Sade	Portrait
56*	FEEL IT AGAIN, Honeymoon Sult	Warner Brothers
60*	ON MY OWN, Patti LaBelle & Michael McDonald	MCA
62*	OVERSTRESS, Starpoint	Elektra
63*	RIGHT BETWEEN THE EYES, Wax	RCA
67*	CALL ME, Dennis De Young	A&M
68*	N MOVE AWAY, Culture Club	Virgin/Epic
71*	TOMORROW DOESN'T MATTER TONIGHT, Starship	Grunt
73*	YOUR SMILE, Rene & Angela	Mercury
74*	A GOOD HEART, Feargal Sharkey	A&M/Virgin
78*	N WHERE DO THE CHILDREN GO, Hoollers	Columbia/CBS
79*	ABSOLUTE BEGINNERS, David Bowie	EMI America
82*	N ALL THE THINGS SHE SAID, Simple Minds	A&M/Virgin
83*	90 WORKING CLASS MAN, Jimmy Barnes	Geffen
84*	SHOT IN THE DARK, Ozzy Osbourne	CBS Associated
87*	N IS THAT IT?, Rainna and The Waves	Capitol
88*	N HOLDING BACK THE YEARS, Simply Red	Elektra
89*	N JOHNNY COME HOME, Fine Young Cannibals	I.R.S.
90*	N I WANNA BE A COWBOY, Boys Don't Cry	Profile

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart courtesy Billboard April 5th 1986

Artist A-Side/B-Side Label 7", 12" Number (Distributor)

ABI-OJA YOURS UNTIL TOMORROW/Play Me All Night MGR MGR 2 12" (JS)	
*BANGLES IF SHE KNEW WHAT SHE WANTS/Angel Don't Fall In Love CBS A 7062/DA 7062 m double park with HERO TAKES A FALL/James TA 7062 12" (C)	
BLOW MONKEYS, The WICKED WAYS/Walking The Bluebeat RCA PB 40703 Pic Bag PT 40704 12" Pic Bag (P)	
BROTHER COMBO, Len SOMEONE MUST HAVE NAILED US TOGETHER/Mona Empire LEN 1 (B/Backs)	
*BRIGHT D, NENGEH NENGEH/Private Image Bluebacks BR 002 12" (JS)	
BROWN, Dennis HOLD TIGHT/(Version) Live & Learn LB 008 12" (JS)	
BROWN, Russ GO TA FIND A WAY/My Image LK 122, LK 122 12" (E)	
*CARGO DON'T STOP YOUR LOVE/Cover Me WEA YZ 66 YZ 66 12" (W) (Change of distributor)	
CHESTERFIELDS A GUITAR IN YOUR BATH (EP) Subway SUBWAY 3 (U/R)	
CHOIR MILITIA SHARPEN THE KNIFE/Nothing That Would Interest You War WAR 3006 Pic Bag 12WAR 3006 12" (A)	
CHUMBA WUMBA WE ARE THE WORLD/STATE OF MIND Iba Agit Matter AGIT 2 (U/R)	
CLINTON, George DO FRIGS GO WITH THAT SHAKE/Pleasures Of Exhaustion (Do It Till I Drop) Capitol CL 402 Pic Bag 12CL 402 12" Pic Bag inc extra track Scratch Manly (B)	
CREOLE, Kid & THE COCONUTS CAROLINE WAS A DROPOUT/You Can't Keep A Good Man Down Sire W8785,W8785 12" (W)	
CURRENT 93 LASHAL/Iba Laylah LAY 1 12" only (U/R)	
DEVONNE THIEF IN THE NIGHT/Iba Unit TRANS 108;12TRA 108 12" (P)	
DIAMONDS, THE JUST CAN'T FIGURE OUT/LOUISA MARKS Keep It Like It Is Classy CLASSY 2 Pic Bag Limited Edition (A)	
FIRM, The ALL THE KINGS HORSES/Fortune Hunter Atlantic A4958 (W)	
FLINT, Michael ROCK ON/OLYMPIAN & SPIDERMAN: Crowd A We Ranking Joe RJ 0012 12" (JS)	
GHOST DANCE RIVER OF NO RETURN/Iba Karbon KAR 402 12" (P)	
GIBB, Robin Like A FOOL/Possession Polydor POSP 767 Pic Bag POSP 767 12" Pic Bag (F)	
*HAYWOODE YOU'D BETTER NOT FOOL AROUND/(Megamix) Missing You CBS OTX 6743 12" Poster Bag (7,500 Limited Edition) (C)	
HEAR 'N' ADI STARS/4 1/2 Minute News Vertigo/Phonogram HEAR 1 Pic Bag HEAR 112 12" Pic Bag (F) (All proceeds will be distributed by USA for Africa to aid famine relief)	
HIS LATEST FLAME SOMEBODY'S GONNA GET HURT/All The Same To Me Got Discs GOD 10;GODX 10 12" inc extra track Somebody's Gonna Get Hurt (Inst) (F)	
ICEHOUSE NO PROMISES/The Perfect Crime Chrysalis CHS 2978;CHS 122978 12" (F)	
INXS WHAT YOU NEED/Sweet As Sn Mercury/Phonogram INX 5 Pic Bag INX 512 12" Pic Bag inc extra tracks What You Need (Remix) (Live)/The One Thing (Live) (F)	
JACKSON, Joe RIGHT AND WRONG/Breaking Us In Two (Live) A&M AM 312 Pic Bag AMY 312 12" Pic Bag inc extra track I'm The Man (Live) (F)	
JAKKS RINGING IN MY EARS/Iba Constitution CON 11 12" only (U/R)	
JAKKO LEARNING TO CRY/Learning To Cry (Gregorian Mix) MDM Records MDM 4-12 12" Pic Bag (E)	
JANTORS, THE GOOD TO BE KING/Iba Intape IT 031 (U/R)	
JARRE, Jean-Michel FOURTH RENDEZ VOUS/First Rendez-vous Dreyfus/Polydor POSP 788 Pic Bag (F)	
JUDAS PRIEST TURBO LOVER/Hat For Love CBS A 7048 Pic Bag (C)	
KEEN, Tommy PLACES THAT ARE GONE/Faith In Love Geffen GF2 (W)	
KING, Evelyn (Changemix) ONE IT UP/Arms Of The Night Epic A6671 Pic Bag A671 12" Pic Bag (C)	
LAING, Phil DAY AFTER DAY/Don't Say I'm Over RCA MX 3 (A)	
LARKS, THE BILLY GRAHAM/Maggie Maggie RCA 475 P 5 Pic Bag 12FOR 5 12" Pic Bag inc extra tracks Phantom Of The Bingo Hall/Loving With The Larks (E)	
MAKIN' TIME PUMP IT UP/Walkers In Line Countdown/Siff VAIN 5 Pic Bag (E)	
MAKENZIE, Candt TURN ME UP/The Last Dance WEA YZ 64 YZ 64 12" (W)	
MELLENBAUM, John CRAZY ROCK IN THE USA/Under The Broadway RCA JCM 6 Pic Bag JCM 6 12" Pic Bag (F)	
MEYERS, Augie YOU'RE ON MY MIND/Peace Of Mind Sanet SON 2301 Pic Bag (A)	
MEYERS, Steve LOVE'S GONNA LAST/Back Alley Shuffle Pressure HAVE 6;12HAVE 6 12" Pic Bag (JS)	
MR MISTER IS IT LOVE/32 RCA PB 49861;PT 49862 12" (R)	
MURRIN, Jelly Belly BACK FROM LA (SWED MIX) (Pinner Mix) Murrin Rap (Jacko Mix) Greyhound GUT 1 (GY)	
HUMAN, Gary THIS IS LOVE/Survival Numa NU 16 Pic Bag NUM 16 12" Pic Bag (first 15,000 7"-12" include free flexi disc of an hour interview) (A)	
OCEAN, Billy THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (If I Should Lose You) JIVE 117 Pic Bag JIVE 1 117 12" Pic Bag (A)	
PAIN FAINNE, THE STARVISHION/Vanny Faye AV/Priority AV51 (E)	
PARK, Lloyd BABY HANG UP THE PHONE/DEREK HARRIOTT: 18 With The Buller Classy CLASSY 1 Pic Bag Limited Edition (A)	
PRINCESS TTL KEEP ON LOVING YOU/(Inst) Supreme SUP 105 Pic Bag SUPET 105 12" Pic Bag (A)	
RED, THE PROMISES SAIL AWAY/Iba Last Moment LM 12037 (B/Backs)	
RUSH, Jennifer DESTINY/The Right Time/Come Now CBS A 6574 Pic Bag TA 6574 12" (C)	
SHARA CAN'T GET OVER YOU/(Inst) Unit 7/Greenleaves UNITS 1 12" only (DMS/R)	
SIBBLE, Leroy I DON'T KNOW/ROD TAYLOR: Your Love Is Real Ranking Joe RJ 0111 12" (JS)	
SQUEEZE KING GEORGE STREET/Love's Crashing Ways (Live) A&M AM 306;AMY 306 12" inc extra Up The Junction (Live) (F)	
ST ANDREWS SCHOOL CHORUS/THANKS/Black Diamonds And Green Valleys Ethiopian Children's Blanket Project ECPB 1 Pic Bag (SO) (All proceeds to Aid International Foundation Charity)	
ST JOHN'S COLLEGE SCHOOL CHORUS & THE BAND OF THE GRENADIER GUARDS THE QUEEN'S BIRTHDAY/Sparkling Columbia Q1 Pic Bag (E)	
STEVENS, Akemini IT RAIN/WINDY TURBO/12" (A)	
STINGRAYS JUNE RHYME/Wedding Ring/Milton Tenancy ABC ABCS 009T 12" only (P)	
*SUDDEN SWAY SINGASONG (Version 1) Iba blanco y negro NEG 18V1 Pic Bag NEG 18V5 (Version 5) Pic Bag (U/R)	
SWEET 'N' BITTER BAND WOMAN IN LOVE/Loving Dub I.T.S. 004 12" (JS)	
THREE JOHNS SOLD DOWN THE RIVER/Iba Abstract ABS 040;12ABS 040 12" (P)	
THE DRUM LAMOURER/Iba Fun After All FAA 102;12FAA 102 12" (P)	
TOMMY HERE I GO AGAIN/(Version) Gemini GEM 1;BUST 1 12" (JS)	
TYKO BLADE UNDERCOVER HONEYMOON/Iba Tokyo Blade Blasty 1 12" (U/R)	
TUCKER, Colin Lloyd & THE BLOCKHEADS HEAD/SEX SLAVE (Double A) DJ D11 Picture Disc (U/R)	
TURNER, Ike & Tina LIVING FOR THE CITY/Push Spant SP 136;12SP 136 12" (SP)	
TYLER, Bonnie IF YOU WERE A WOMAN/Under Suspicion CBS OA 6867 Poster Bag (10,000 Limited Edition) (C)	
VALLI, Frankie & THE FOUR SEASONS THE BOOK OF LOVE/Deep Inside Your Love MCA MCA 980 Pic Bag (F)	
VANITY FAIRY YOU'RE OR LOUSE/Polydor POSP 789 Pic Bag (F)	
VANITY UNDER THE INFLUENCE/Wid Animal Motown ZB 40609 Pic Bag ZT 40610 12" Pic Bag inc 3 Mixes of Under The Influence (R)	
VEE VV BOOM SLUMP (EP) Vinyl Drip DRIP 4 (B/Backs)	
WHISKEY AND SODA DIRTY DEN RAP/Iba Spartan SP 139;12SP 139 12" (SP)	
WILLIAMSON, ANN WHEN YOU AND I WERE YOUNG/Magic Forsaking All The Rest Emerald MD 1222 Pic Bag (A)	
WINANS, The VERY REAL WAY (REMIX)/LET MY PEOPLE GO (Double A) Qwest W8744;W8744T 12" (W)	

**previously listed in alternative format

Mon 7-Fri 11 April Single Releases: 68

Year To Date (15 weeks to 11 April 1986) Single Releases: 1,195

NEW ALBUMS continued from facing page

ST. VITUS HALLOW'S VICTIM SST SST 052— £3.45 (P)	Folk
STEWART, Andy M BY THE HUSH Highway SHY 7018— (MW)	
*STRASSER, Hugo TANZ GALA INTERNATIONALE VOL 2 EMI (Germany) 066.147032— £4.45 (MRD)	
SUZUKI, Yoshio MORNING PICTURE Fan East NEWLP 103/NEWMC 103 (Cassette inc extra track) £3.65 (LNM)	New Age
TALK TALK THE PARTY'S OVER EMI Price Attack ATAK 65/7C-ATAK 65 £2.43 (E)	
TAYLOR, Cecil/Duell NEIDLINGER NEW YORK CITY R&B Candid CS 9017— £2.31 (CP)	Jazz
TELL TALE HEARTS, THE LOLITA Lolita LOLITA 5045— £3.45 (P)	
TEST DEPARTMENT THE UNACCEPTABLE FACE OF FREEDOM Ministry Of Power/Some Bizarre MOP 2— £3.75 (U/R) Re-scheduled	
THOMAS, Irma THE NEW RULES Rounder Europa LPREV 1001— (MW)	
TORMENTORS, THE HANGING AROUND Eva EVA 12055— £3.45 (P)	
TOSHIKO/MRAIANO TOSHIO/MRAIANO QUARTET Candid CS 9012— £2.31 (CP)	
TUBB, Ernest THE DADDY OF EM ALL Stetson HAT 3015/HAT 3015 (CP/H/S/SW/RS)	Country
TYLER, Red HERITAGE Rounder Europa LPREV 1002— (MW)	Jazz
UK SUBS IN ACTION RFB Records RBFLP 2/RBFLP 2 £3.25 (P)	
UNDERTONES, THE THE UNDERTONES EMI Price Attack ATAK 71/7C-ATAK 71 £2.43 (E)	
URIAH HEEP LOOK AT YOURSELF Castle Classics CLASP 107/CLAMC 107 £2.10 (P)	
URIAH HEEP DEMONS AND WIZARDS Castle Classics CLALP 108/CLAMC 108 £2.10 (P)	
URIAH HEEP ABONIMOG Castle Classics CLALP 110/CLAMC 110 £2.10 (P)	
UT CONVICTION Outer OUTR 03— £3.45 (U/R)	
VARIOUS BARBEKA, INSANITY PROFANITY And Killer KILLER 7022— £3.45 (P)	
VARIOUS COMBOLD Making Waves SPIN 299— (MW)	
VARIOUS ELVIS HITS IN DEUTSCH Beat Family/Rollercoaster BFX 15177— £4.41 (RC/MW/SW)	Rock 'n' Roll
*VARIOUS HAPPY YODELLERS Polydor (Germany) 8259061/8259064 £2.85 (MS)	
VARIOUS HEART TO HEART — 24 LOVE SONG DUETS K-tel NE 1318/CE 2318 (K) Correction to previous listing	
VARIOUS HITS 4 (inc Fearful Sharkey, A-ba Bangles) CBS/WEA/RCA Ariola HITS 4/HITS 4 (W)	
VARIOUS SAN ANTONIO SARGATDAY NIGHT (inc Fico Jimenez) Sonet SNTF 933— £3.30 (A)	Country
VARIOUS THE CHARTBUSTERS VOL 2 (inc Culture Club, David Bowie) Here And Now HERE 2/HERE 2 (SP)	
*VARIOUS THE SOUND OF PICANTE (inc Tania Maria) Concord (USA) CIP 295/CIP 295 £3.95 (MS)	
*VARIOUS VERVE JAZZ BEST VOL 3 Verve (Holland) 8275421/8275424 £2.44 (MS)	Jazz
*VARIOUS VERVE JAZZ BEST VOL 1 Verve (Holland) 2367406/82324 £2.44 (MS)	Jazz Cassette
VAUGHN, Ben MANY MOODS OF... Making Waves SPIN 210— (MW)	
WAKELY, Jimmy SANTA FE TRAIL Stetson HAT 3012/HAT 3012 (CP/H/S/SW/RS)	Country
WHITFIELD, Barrance & The Savages DIG YOURSELF Round Europa LPREV 1006— (MW)	
WILDE, Kim THE VERY BEST OF EMI Price Attack ATAK 63/7C-ATAK 63 £2.43 (E)	
*WOOD, Phil THE RIGHTS OF SWING Candid CS 9016— £2.31 (CP)	Jazz
WOOD, Phil/GENE QUILL QUINTET PHIL & QUILL WITH PRESTIGE Fantasy (USA) OJC 215— £3.95 (MS)	Jazz
WRIGHT, Ginny WHIRLWIND THE FABOR RECORDINGS VOL 1 Beat Family/Rollercoaster BFX 15188— £4.41 (RC/MW/SW)	Country
YOKAM, Denny GUITARS, CADILLACS ETC ETC Warner Brothers 9253721/9253724 (W)	Country

A Guitar In Your Bath	C
All The Kings Horses	F
Baby Hang Up The Phone	F
Back From LA	M
Billy Graham	L
Boom Slump	V
Can't Get Over You	S
Caroline Was A Dropout	C
Day After Day	L
Destiny	R
Dirty Den Rap	W
I Don't Know	R
Do Frigs Go With That	C
Shake	C
Don't Stop Your Love	C
Dreamer	V
Fourth Rendez Vous	J
Give It Up	K
Good To Be King	J
Good To Be King	B
Head	T
Here I Go Again	B
Hold Tight	T
June Knight	B
If She Knew What She	B
Wants	B
If You Were A Woman	P
I'll Keep On Loving You	P
Is It Love?	M
Just Can't Figure It Out	D
King George Street	S
L'Amourer	T
Lashal	C
Learning To Cry	J
Let It Play	M
Let My People Go	W
Like A Fool	G
Living For The City	T
Love's Gonna Last	M
Nageng Nengeng	B
No Promises	I
Pieces That Are Gone	K
Promises Set Away	R
Pump It Up	M
Right And Wrong	J
Rocking In My Ears	J
River Of No Return	J
Rock In The USA	M
Rocking Dolly	F
Sex Slave	J
Sharpen The Knife	C
Singsong	S
Sold Down The River	S
Somebody's Gonna Get	H
Hurt	H
Someone Must Have Nailed	B
Us Together	B
Stars	H
Starvation	P
Thanks	S
The Book Of Love	V
The Queen's Birthday	S
There'll Be Sad Songs (To	I
Make You Cry)	D
This Is Love	N
Turbo Lover	J
Turn Me Up	M
Under The Influence	V
Undercover Honeymoon	T
Very Real Way (Remix)	W
We Are The World	C
What You Need	W
When You And I Were	W
Young Maggie	B
Wicked Ways	W
Woman In Love	S
You're Better Not Fool	H
Around	H
You're On My Mind	M
Yours Until Tomorrow	A

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Extensive record retail experience at a very senior level is essential for this demanding post which involves total responsibility for the day to day running of the store.

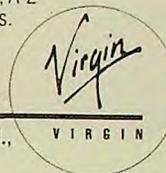
SENIOR BUYERS

Senior Buyers with specialist knowledge and wide experience in any of the following areas are required, Jazz, Folk, Blues, A-Z Rock LP's, Cassettes, Compact Disc, Videos, Singles.

All positions offer an excellent salary package and good company benefits.

Applicants should write enclosing full career details

to: Karin Barry, Personnel Manager, Virgin Retail Ltd., The Cloisters, 11 Salem Road, London W2.



Conifer Records

Due to continuing growth, we need an addition to our national sales force. If you feel up to the challenge of representing one of the broadest based catalogues around, from classical through MOR to Eurobeat, have a proven track record in sales or retail and you live conveniently to West Midlands, South Derby, South Notts, Leicester, Bedford, Herts and Cambridgeshire, please telephone 0895 447707 or write to Conifer Records, Horton Road, West Drayton, Middlesex.

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required for royalty department of leading independent record company.

Intelligence and enthusiasm would compensate any lack of royalty experience.

A competitive salary will be offered for the right candidate.

Ring 01-833 4626

for application form



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A vacancy now exists for a young, enthusiastic, self-motivated person in the above area. If you have the ability to work under pressure, hold a current clean driving licence and reside in the Nottingham/Leicester area you could be the person we're looking for.

Write now to:

East-Mid Sales, Island Records, 22 St. Peter's Square, London W6 9NW.

All applications must include a current C.V. and arrive no later than Wed. April 9.

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Require a person with at least two years experience to become assistant manager at their busy shop in Wood Green Shopping City, London N22. Applicants Should be 21 or over.

Please call Kim Gibb on 01-881-7236 to arrange an interview.

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To work with one of the major international companies developing and implementing European marketing strategies for both new product and back catalogue.

The role will demand strong budgetary control, understanding of all promotional techniques and the ability to collect and analyse data from European affiliates. c. £14,000

Please send full CV to Michael Cooper at:—

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Triumph House, 189 Regent Street, London W1R 7WD. Tel: 01-734 3136/9

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WE ARE A SUCCESSFUL RECORD, PUBLISHING, MANAGEMENT AND AGENCY GROUP LOOKING FOR A YOUNG QUALIFIED ACCOUNTANT WITH EXPERIENCE OF ROYALTY SYSTEMS, BUDGETING, BOOKKEEPING AND MANAGEMENT INFORMATION SYSTEMS. SALARY NEGOTIABLE. PLEASE SEND C.V. TO: PERSONNEL OFFICER 194 KENSINGTON PARK ROAD, LONDON W11 2ES. APPLICATIONS WILL BE TREATED IN CONFIDENCE.

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wanted to make up the sales team of a large U.K.-based record distributor. Must have wide-ranging knowledge of current U.K. and European product, and be prepared to travel abroad. Previous experience in a similar job would be a help. Attractive salary and benefits for the right person.

Applications will be treated in complete confidence.

REPLY TO BOX NO: MW 1411

SALES REPRESENTATIVE

LP Records, Cassettes, CDs, Music Video

Due to promotion, PolyGram require an experienced sales person to sell the product of their record companies, Polydor, Phonogram, and London, into record retail outlets in N & W London (including the West-End), Berks, Herts and Bucks.

Applicants should be aged under 30, with on-the-road fmog sales experience and a good knowledge of popular music. A clean, current driving licence is essential.

A good salary, commission and company car will be offered to the successful candidate. Please send full personal and career details with a covering letter to Veronica Spicer, Personnel Officer, PolyGram Record Operations Ltd, P O Box 2JH, 54 Maddox Street, London W1A 2JH, or telephone 01 491 4600, extension 381/476 for an application form.

Closing date 16 April 1986

PolyGram

TOP 50 SINGLES

INDIES

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	NEW	SHELLSHOCK	New Order	Factory FAC 143 (1) (R/P)
2	NEW	GODSTAR	Psychic TV and The Angels of Light	Temple TOP(14) 009 (F)
3	4	TRUMPTON RIOTS	1/2 Man 1/2 Biscuit Probe Plus TRUM 17 (TRUMP 11) (P/Rebel)	
4	2	POGUETRY IN MOTION (EP)	The Pogues	SKH BUY(10) 243 (E)
5	NEW	SWEETEST THING	Gene Loves Jezabel	Beggars Banquet BEG 136(7) (W)
6	9	XX SEX (EP)	We've Got A Fuzzbox & We're Gonna Use It	Vindaloo UGH 11 (R/T)
7	3	GIVING GROUND	The Sutherland	Mercury Release SIS 010 (R/P)
8	7	SOMEWHERE IN CHINA	The Shop Assistants	55nd & 3rd AGARR 1 (12) (R/F)
9	3	STRIPPED	Depeche Mode	Mute 7BONG 10 (12) — 12BONG 10 (R/T/SP)
10	4	SHEEP	The Housemartins	Gal Dancs GOD(X) 9 (F)
11	44	ONLY LOVE CAN BREAK YOUR HEART	Mini Luleps	SKH BUY(10) 241 (E)
12	10	EVERYTHING'S BRILLIANT	The Membranes	Intopia (11) 029 (R/E)
13	16	LIKE AN ANGEL	The Mighty Lemon Drops	Dreamworld—(DREAM 005) (R/T)
14	7	NOT GIRLS IN LOVE	The Cherry Bombz	Lick LIX 3 (P)
15	11	ONCE MORE	Wedding Present	Reception — (REC 002) (R/R)
16	13	CAN YOUR PUSSY	The Cramps	Big Beat NS(1) 110 (P/MW/J-SW/S)

17	12	28	ALL DAY LONG	The Shop Assistants	Subway Organization SUBWAY 1 (R/E)
18	24	12	SHE SELLS SANCTUARY	The Cult	Beggars Banquet BEG 135(1) (W)
19	18	15	BLUE MONDAY	New Order	Factory — (FAC 73) (R/P)
20	8	5	SEETHROUGH	The Guano Bats	I.D. Records — (IDET 6) (R/E)
21	20	7	TIME IS MONEY (BASTARD)	Swans	Kelvin 422 — (KDE 212) (R/T)
22	17	5	THERESE	The Bodines	Creation CRE 028(1) (R/T)
23	21	27	WHISTLING IN THE DARK	Easterhouse	Rough Trade — (RT 164) (R/T)
24	15	7	HERE COMES THE MAN	Boom Boom Room	Fun After All (12) (FUN 10) (P)
25	31	15	KICK OVER THE STATUES	The Redskins	Abstract Dance/Priority AD 6 (E)
26	43	3	CUT THE CAKE	Wolfhounds	The Pink Label/PINKY 8 (R/T)
27	NEW	SAY IT NOW	Tooth You Can Trust	Red Energy Dynamo 1701 (R/R)	
28	NEW	RAYMONDE	Raymonde	Desire WANT(X) 5 (P)	
29	36	7	FACES OF FREEDOM ...	T.D.A. Min Of Power/Some Buzzards	IMP 121 (R/T)
30	40	7	TINY DYNAMINE (EP)	Cocotea Twins	4AD — (BAD 510) (R/P/R)
31	14	21	UPSIDE DOWN	Jesse and Mary Chain	Creation CRE 012 (R/T)
32	47	19	SUB-CULTURE	New Order	Factory FAC 133(1) (R/P)

33	23	5	MAKES NO SENSE AT ALL	Husker Du	SST SST 051 (P)
34	NEW	SHE GREW UP	Jake Burns & The Big Wheel	Survival SKD(T) 3 (R/Back)	
35	19	4	THE FILTH AND THE FURY	Icans Of Filth	Mortarhate MORT 18 (R/J)
36	22	20	LET THEM EAT BOGSHED	Bogshed	Vinyl Drip — (DRIP 2) (R/Back)
37	NEW	ECHOES IN A SHALLOW BAY (EP)	Cocotea Twins	4AD:BAD 511 (R/P/R)	
38	53	7	ZAROZINIA	Howlward	Fleekne FLS(T) 033 (SP)
39	38	11	L.A. RAIN	Rose Of Avalanche	Leeds Independent Label LIL 12 (R/R)
40	NEW	BABY	Chevalier Brothers	Disques Cheval DCG(T) 01 (R/R)	
41	30	28	REVOLUTION	Chumba Wumba	Agipop AGIT 1 (R/P)
42	32	6	SPRING RAIN	The Go-Betweens	Beggars Banquet BEG 155(1) (W)
43	NEW	THIS DAMNATION	The Godfathers	Corporate Image (GRS 020) (R/P)	
44	27	9	RELIGIOUS PERSUASION	Andy White	Shif BUY 234 (E)
45	NEW	LOVER AND CONFIDANTE	Blue Aeroplanes	Fire FIRE 8 (R/NM)	
46	25	9	BIBLE OF THE BEATS	Age Of Chance	Pot Bible BIOT 7 (R/R)
47	35	18	IT WILL COME	The Woodentops	Rough Trade RT(T) 69 (R/T)
48	28	9	BITTERSWEET	New Model Army	Quest QS 002 (R/NM)
49	29	3	G.I., 400 Blues/23 Studios		Sederal:ISL 12002 (R/NM)
50	26	7	HOW I LEARNED ...	TV Personalities	Dreamworld — (DREAM 004) (R/T)



THE DEMON RECORDS ALBUM CHART

THIS MONTH
LAST MONTH

1	4	Most Of The Girls Like To Dance	DON DIXON	DEMON FIEND 60
2	2	Night Of A 1000 Candles	THE MEN THEY COULDN'T HANG	
3	3	Bad Influence	THE ROBERT CRAY BAND	IMP FIEND 50
4	1	False Accusations	THE ROBERT CRAY BAND	DEMON FIEND 23
5	5	The Lost Weekend	DANNY & DUSTY	ZIPPO ZONG 007
6	7	Frenzy	SCREAMIN' JAY HAWKINS	EDSEL ED 104
7	14	Town And Country	THE RAVE-UPS	DEMON FIEND 62
8	11	Taj Mahal	TAJ MAHAL	EDSEL ED 166
9	6	I'm Alright	LOUDON WAINWRIGHT III	DEMON FIEND 54
10	—	Darker Days	THE CONNELLS	DEMON VEX 1
11	12	Album III	LOUDON WAINWRIGHT III	EDSEL ED 168
12	18	I'm Gonna Tear Your Playhouse Down	ANN PEEBLES	HI UK LP 422
13	15	Death Letter	SON HOUSE	EDSEL ED 167
14	8	Exploring the Axis	THIN WHITE ROPE	ZIPPO ZONG 006
15	—	Bringing It All Back Home	JOHNNY COPELAND	DEMON FIEND 47
16	20	Stone Age Romeos	HOODOO GURUS	DEMON FIEND 32
17	17	Slow Down	CLIFF BENNETT & THE REBEL ROUSERS	
18	10	Native Sons	THE LONG RYDERS	EDSEL ED 148
19	19	Living For You	AL GREEN	HI UK LP 411
20	16	10 Bloody Mary's & 10 How's Your Fathers	ELVIS COSTELLO	IMP FIEND 27
21	22	Higher Plane	AL GREEN	HI UK LP 431
22	9	Land Of Opportunity	E.I.E.I.O	DEMON FIEND 56
23	—	The Untouchable Sound Of...	BILL BLACK'S COMBO	HI UK LP 410
24	—	The Belle Album	AL GREEN	HI UK LP 421
25	13	Down By The Jetty	DR FEELGOOD	EDSEL ED 160

ORDER FROM PINNACLE AND MAKING WAVES

TOP 25 ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	6	2	BLACK CELEBRATION	Depeche Mode	Mute STUMM 26 (R/T/SP)
2	1	5	A DATE WITH ELVIS	The Cramps	Big Beat WKA 46 (P/NM)
3	3	14	BACK IN THE D.N.S.S.	Half Man Half Biscuit	Probe Plus PROBE 4 (P/Probe)
4	4	3	PAINT YOUR WAGON	Red Larry Yellow Larry	Red Rhino REDLP 65 (R/R)
5	2	4	BIG COCK	King Kurt	Shif SEEZ 62 (E)
6	5	2	LIBERTY BELLE AND THE ...	Go-Betweens	Beggars Banquet BEGA 72 (W)
7	7	29	RUM, SODOMY & THE LASH	The Pogues	Shif SEEZ 58 (E)
8	11	3	WIRE PLAY POP	Wire	The Pink Label/PINKY 7 (R/T)
9	10	6	FIRST AVALANCHE	Rose Of Avalanche	Leeds Independent Label LIL LP3 (R/R)
10	13	9	THE OLD AND THE NEW	A Certain Ratio	Factory FACT 135 (R/P)
11	20	2	LOW-LIFE	New Order	Factory FACT 100 (R/P)
12	8	21	LOVE	The Cult	Beggars Banquet BEGA 65 (W)
13	9	9	DAMNED BUT NOT FORGOTTEN	The Damned	Dogs DOJOLP 21 (R/NM)
14	NEW	CIRCUSES AND BREAD	Durum Column	Factory Benelux FBN 36 (R/P)	
15	NEW	MAN IN A SUITCASE	Ted Chippington	Vindaloo VUS 6 (R/P)	
16	—	5	SEVEN SINGLES DEEP	The Icicle Works	Beggars Banquet BEGA 71 (W)
17	17	12	LIFE'S A RIOT WITH SPY VS. SPY	Bill Bragg	Gal Discs UTIL 1 (F)
18	12	5	THE SINGLES 81-85	Depeche Mode	Mute (MUTE 1) (R/T/SP)
19	16	5	HELD DOWN TO VINYL ... AT LAST	Guano Bats	I.D. Records NOSE 4 (R/PE)
20	25	69	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (R/P)
21	21	9	LIVE 2 — HORRIBLE MUSIC ...	The Meteors	Dogs DOJOLP 22 (R/NM)
22	23	15	TREASURE	Cocotea Twins	4AD CAD 412 (R/P/R)
23	22	2	1979-1983	Bouhaus	Beggars Banquet BEGA 64 (W)
24	NEW	FLIP YOUR WIG	Husker Du	SST Records SST 005 (P)	
25	24	2	GREATEST HITS	John Otway	Strikeback SBR 4LP (P)

MUSIC WEEK



Compiled by Music Week Research from a nationwide panel of 50 specialist shops

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REGGAE CHART

TOP TWENTY REGGAE DISCO 45's

1	I'M A CHANGED MAN	One Blood	Level Vibes
2	SHE LOVES ME NOW	Beris Hammond	Greensleeves
3	HELLO DARLING	Tippa Ire	UK Bubbblers
4	PAIN	Jean Adebambo	Now Generation
5	SELECTOR HIM GOOD	Little Clarke	Jah Tubbys
6	SWEET REGGAE MUSIC	Nitty Gritty	Unity
7	CLARK'S BOOTY	Little John	Unity
8	PARTY NITE	Unidivided Roots	Entente
9	DANCE HALL MOVES	Tippa Ire and Pato Benton	UK Bubbblers
10	STROLLING ON	Maxi Priest	10 Virgin
11	HOT STUFF	Junior Delgado	Fashion
12	ONE DANCE WON'T DO	Audrey Hall	Germain
13	TWICE NICE	J. Delgado	Legal Light
14	TIME FOR LOVE	Ruddy Thomas	Greensleeves
15	LEGAL	King L Kong	Greensleeves
16	LOVE TO SHARE	J. Holt and A. Ellis	Beta
17	LOVELY LADY	G. Isaacs	TP/PF Records
18	DANCE HALL CRAVE	Dixie Peach	Sweet Corn
19	GIVING ME LOVE	Axeman	Fashion
20	THIS GIRL IS MY LOVER	Mr Lee	Unity

TOP TEN REGGAE LPS

1	TURBO CHARGE	Nitty Gritty	Greensleeves
2	YOU'RE SAFE	Maxi Priest	10/Virgin
3	WILD FIRE	D. Brown and J. Holt	TADS
4	FRESH	Sophia George	Winner
5	EIGHT LITTLE NOTES	A. Hall	Germain
6	RISING SUN	A. Pablo	Greensleeves
7	JAMACICA	JAMAICA B. Jerry	RAS
8	RIPE MAGON	F. Paul	SCOM
9	CULTURE IN CULTURE	Culture Music	Trucks
10	WHAT ONE RIDDIM CAN DO	Various	Germain

NEW RELEASES

1	HERE I GO AGAIN	Toyin	Criminal Records
2	NEGENH NENGENH	Brother Dee	Blue Trac
3	ROCKING DOLLY	Michael Flint	Ranking Joe
4	I DON'T KNOW	Leroy Sibbles	Ranking Joe
5	WOMEN IN LOVE	Sweet N Bitter	Bank
6	YOURS UNTIL TOMORROW	ABI	OLA
7	LOVES GONNA LAST	Steve Myers	Pressure
8	HOLD TIGHT	Dennis Brown	Live And Learn

LP'S

I'M FALLING IN LOVE WITH YOU	Mr. T	Poor Millionaires
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Dootley's

D I A R Y

SO PRT soldiers on (see p4) and, on Simon Carrel's evidence, one must refrain from whistling *The Stripper* when **Rupert Holmes a'Court** is mentioned. Actually, with a £1/2m investment in a computer which is now functioning well at the Micham depot, a back catalogue which earns a steady amount annually with the potential for more, and a distribution business turning over around £17m a year, again with the potential for more, Bell would seem silly to let it go unless some mega Jackson-type offer materialises. Carrel has his own name for the chancers who come sniffing around looking for PRT fragments which might be up for sale — "tyre-kickers" ... Talking of money, EMI has paid £20.5m in royalties to **The Beatles** since 1973, although the group members and Y Ono still believe there's another £2m outstanding (see p4). Also outstanding is a £500,000 court bill, and how this will be apportioned will be decided later ... There's still no decision about unpaid royalties in the **Elton John-Bernie Taupin/DJM** case, although Lord Justice Nicholls has ruled that DJM must pay interest on the money owed at a compound rate and one quarter of the duo's costs ... CBS Songs secretaries refer to mature staffers **Les Lowe**, **Roger Welch** and **Des McCamley** as "Last Of The Summer Wine". So who's Compo? ... Radio Luxembourg has signed **Jonathan King** to present its Next Week's Top 40 show from April 13. Will it become Radio 20Hate? ...

CBS SPOOFED the major soaps at its Bournemouth mid-term sales conference, with presentations done on a stage resembling the EastEnders pub and Epic head of product management **Kit Buckler** a dead ringer for landlord Dirty Den. Press officers **Fiona Grimshaw** and **Sharon Wheeler**, head of corporate press **Jonathan Morrish** and CBS product manager **Steve Ripley** took off the all-girl rock band **Bangles**. The conference was the last for some time for catalogue marketing manager **Alan Street**, who soon leaves for a similar position at CBS Records in New York ... Many happy returns to EMI Music Publishing's **Johnny Gordon**, celebrating his 65th birthday and 50 years in the music biz ... Sad to report the death last Wednesday of veteran music business photographer **Dezo Hoffmann**, whose funeral took place this Tuesday at Golders Green ... Phonogram's new field talent scout **Russ Conway** says his name is an advantage not a handicap because people remember him ... **Impact Records** to *Making Waves* for distribution with *No Surrender* soundtrack album ... Producer **Martin Hannett** says he's not connected with any company and all enquiries should go to his personal manager **John Nuttall** (061 445 3337) ... Is new country being discovered with **Rosanne Cash**, **The Judds**, **George Strait** and **Gary Morris** in the country chart? ... New duo **Get Rhythm** got lucky by being selected for 13-parter *Back Stage Pass* TV series set for US and international screening.

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Soto's

D I A R Y

NEW recruit **Clive Swan** suddenly found five new hours in every day it's all those internal meetings we don't have (or need). He's spent March talking to suppliers and potential customers about our new venture **Audio Merchandisers Ltd.** A lot of people have welcomed our initiative thanks for your support and interest. Look forward to repaying your faith in full ... meanwhile on the **Soto Sound** front we are 50% up on March 1985 across both Jukebox and retail supplies. To further improve on service we're moving to a new warehouse. On Good Friday we gave up our hot cross buns and moved, together with **Audio Merchandisers**, to:

FOREST WORKS, FOREST ROAD, WALTHAM FOREST, LONDON E7
SALES LINES 01-527 2399
OFFICE LINES 01-523 2981

It was an Average Easter, **Dave Whelan** with a Biro over his right ear (for a change) **Barry Ereira** trying to get a 3 ton truck to bring the paperwork for EMI's March account ... By Sunday we are ready. Thanks to everyone involved, it's staff like you that enable us to offer the very best service available ... By the way have you heard the one about **Soto** buying **Virgin**, no, well maybe it's just a pre-floatation rumour. Meanwhile in the office of our founder **Brad Aspell** (the ever youthful 30 year old), we're planning the next few years so that we can stay ahead in some of the most competitive markets in the UK. Whether you know us as a supplier or a customer, you'll know we are serious about being the best. If you don't call us on **01-523 2981** ... We look forward to contributing to your success ...



DIRTY DEEDS done dirt cheap? The CBS Records' foyer in Soho Square gets some physical graffiti on behalf of the Rolling Stones' new album.



PORTRAIT EXECUTIVES **Barry Humphreys**, **Adam Hollywood** and **Richard Comben** ponder the deep end with **FM** and **The Flaming Musolinis**.



WEA CHAIRMAN **Rob Dickens** gets the low-down with Canadian band **Honey Moon Suite** at a reception at the Canadian Embassy prior to the band's Marquee gig



NANA MOUSKOURI gets up early to receive a silver disc for her *Alone* album from **Breakfast Time** presenters **Frank Bough** and **Debbie Greenwood**.



CAPITAL RADIO's **Alan Freeman** gets the message about **Twisted Sister**'s new single, *Leader Of The Pack*, from three pack members.

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COMMENT

Radio recruits required



RADIO ONE controller **Johnny Beerling**

RECENTLY, WITH some colleagues from various radio stations, I made an ill-judged appearance in a debate at the World Disco Mixing Championships. If nothing else, it proved to us that disco DJs don't understand the medium of radio, have little in common with their broadcasting colleagues, and care about either even less.

Apart from the range of obvious questions — "Why don't you play more black/soul/funk music, give more airtime to undiluted disco mixing etc" — there was one gentleman who asked me "Where were the 1986 role models, where were the Roskos and Kenny Everetts of today?"

Ignoring the fact that **Rosko** modelled himself on the legendary **Wolfman Jack**, surely that idea typifies what is wrong with the DJ talent of today. Too many people, who aspire to work in radio, base what they do on existing characters, and don't try to create anything unique.

Yes, of course, it is difficult to come up with something completely different when you prepare that DJ audition tape, but if you think it is easy to be a successful DJ on national radio, then I suggest you are barking up the wrong turntable.

Let's face it, there are really only two varieties of good DJs: those who know their stuff and who are that passionate that they cannot wait to share their enthusiasm with as many listeners as possible, and those who are so entertaining that what they have to say and how they say it makes their patter an entertainment in itself. Their presentation is complementary to the music. If, as a bonus, either of these types have attractive voices to match their personalities, then they really take off.

Why is it that, after all these years of BBC and Independent Local Radio and the expansion of broadcasting hours, there are so few really good people knocking on the doors of Radio One?

When I think back to the mid-Sixties, pirate radio was beaming in loud and clear, and from that

comparatively small group of stations emerged such luminaries as **Kenny Everett**, **Tony Blackburn**, **Stuart Henry**, **Keith Skues**, **Ed Stewart**, **Dave Lee Travis**, **John Peel**, **Dave Cash** and many more.

Is the essential difference between the Sixties and today the styles of broadcasting which are so changed? On the floating stations there was no regulation. DJs were captives of their environment, and they lived, ate and breathed radio. They were committed to learning their craft and developing personal styles of communication.

On BBC Local Radio, the severe limitation of needletime precludes the presentation of more than a few hours per day of music radio. On ILR, most managers want their jocks to play it safe so as not to offend either advertisers or listeners. Hence blandness and a very incestuous style of DJ-ing.

The best broadcasting DJs are the natural communicators who have a built-in rebellious streak. They are dedicated to their craft, and above all they are original. What they do not do is use **Dave Doubledecks** as their role model!

I hope that the launching of a new tier of broadcasting later this year, without any real regulatory body, will provide an opportunity for a new generation of DJs to cut their teeth, break out of the existing moulds and emerge as butterflies on to the airwaves.

My fear is that, if this doesn't happen, more radio won't mean a better range of music and happier listeners. It could be just more of the same, only infinitely worse, and that wouldn't just be a pity, it would be a tragedy.

Johnny Beerling



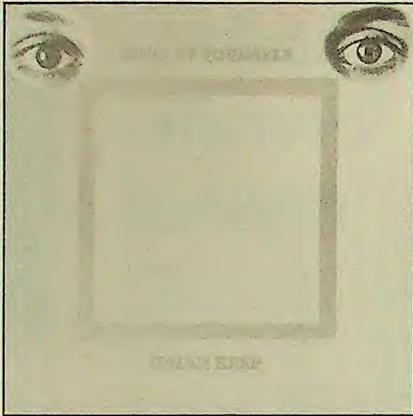
READY TO Rock The House: at the launch of **Streetsounds'** new marketing initiative (see page 2) are, from left, at back, **RCA** tele-sales manager **Dave Brockenshaw**, **RCA/Columbia** field sales manager **George Jones**, **Street Group MD Morgan Khan** and **RCA** sales director **Dave Harmer**. At front are **PRT** general manager **Ian Holloway** and head of sales **Tony Smith**.

NOISE ANNOYS

URIAH HEEP

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'LOOK AT YOURSELF'
ALBUM: CLALP 107 CASSETTE: CLAMC 107

DIAMOND HEAD



'BEHOLD THE BEGINNING'
RE-ISSUE OF THE BANDS' ACCLAIMED
DEPUT LP ALBUM: METALP 110

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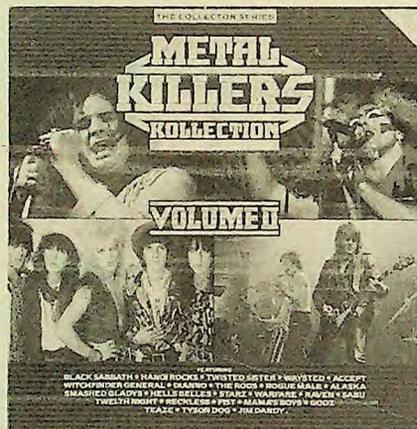


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'DEMONS AND WIZARDS'
ALBUM: CLALP 108 CASSETTE: CLAMC108

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'VARIOUS METAL KILLERS' VOL II
ALBUM: CCLSP 134 CASSETTE: CCSM 134

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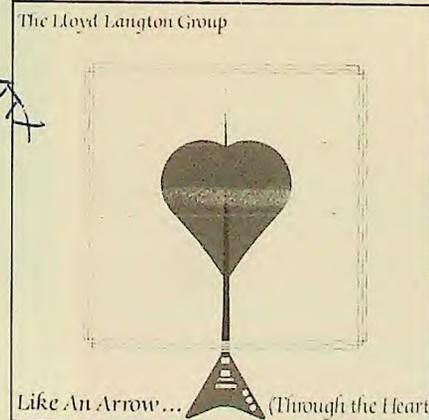
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'ABOMINO'
ALBUM: CLALP 110 CASSETTE: CLAMC110

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