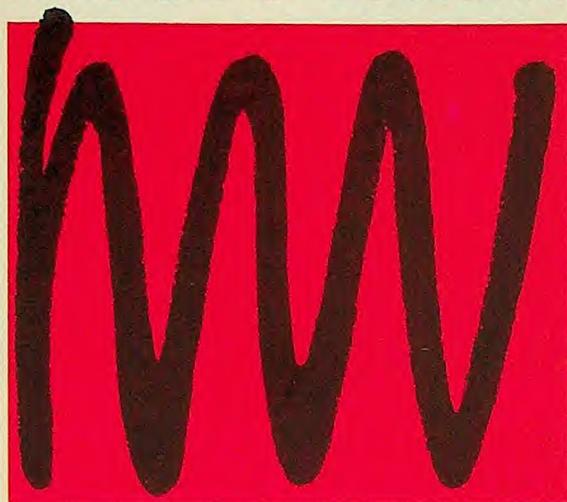
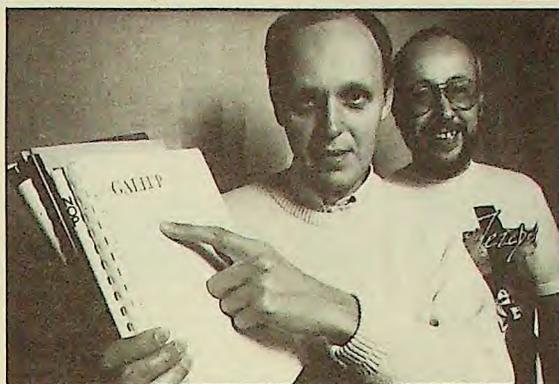


# MUSIC WEEK



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McNAY (LEFT) and Mills: pointing the way forward?

## Indies lobby for BPI voice

TWO BPI council members are actively lobbying to maintain an independent voice on the council following the annual general meeting in July.

Martin Mills of Beggar's Banquet and Cherry Red's Iain McNay both stand for re-election this year

and urge all of the BPI's smaller member companies to attend the AGM and use their votes, or to at least vote on proxy forms.

They have drawn up a loose manifesto for voting members to consider which covers subjects of concern such as the charts, generic advertising, indie record dealers, exports, censorship, needletime, as well as the general structure of the industry which they see as being too conservative (see p4 for further coverage). Mills explains: "We want to get across to people what we can achieve. The BPI council is very much the territory of the four majors."

They emphasise that their move is in no way against the BPI and McNay says: "It's probably the best record industry trade body in the world — but it could be so much better. It's vital that there is a minimum of two of us on the council who can raise important topics that the BPI might not otherwise consider."

Mills adds: "It's important for companies to realise that the BPI is influential and *does* take decisions that affect the whole industry."

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LP prices down, but returns policy and settlement discount axed

# CBS rocks trade

CBS IS changing the very fabric of its trading terms and Our Price's Garry Nesbitt, for one, anticipates a "rip-roaring battle" from July 1 when the new terms are introduced.

This fundamental restructuring means the end of five per cent returns for LP records and cassettes and also does away with what CBS describes as the "archaic" 2½ per cent cash settlement discount, switching to payment net of 30 days. The five per cent returns policy is retained for seven and 12 inch singles.

At the same time, however, the company is cutting the dealer price of its three main categories of pop albums by approximately eight per cent, so that TV albums and cassettes (currently £3.99) will now be £3.69, the Deluxe series (£3.89) will be £3.59, and the Standard category (£3.69) will be £3.39.

CBS believes the changes are not only of direct benefit to the retailer but will also further stimulate consumer demand for music. Under the new price structure the company reckons that dealers maintaining the existing retail price levels will make extra profit and benefit from greater price competition with imports. The loss of re-

turns will save on labour and administration costs and dealers are expected to reduce stocks through regular cut-price sales.

Trade reaction to the moves is almost universally hostile and Nesbitt — who is engaged in a running battle with CBS on several issues — says: "They have squeezed the pip too hard." He points out that CBS has not dropped the price of its Nico Price series which can be 50

per cent of turnover for Our Price in CBS album product.

Woolworth's buyer Paddy Toomey was still awaiting official confirmation of the plans at press time but says he's "not very happy about it", while his supplier Record Merchandisers has protested "in very strong terms" to CBS. Managing director Hassan Akhtar adds:

## Clip row staggers on, so does Chart Show

AS CHANNEL Four screened its second edition of The Chart Show since the BPI embargo on supplying video clips to C4 and ITV companies, little progress has been made in the dispute over the principle of payments.

Phonographic Performance Ltd has acknowledged that it is "in communication" with C4, but the station itself says there is "no-one sitting in smoke-filled rooms".

"It's an extremely tangled matter, with several bodies involved," said a C4 spokesman, minutes before Friday's show was due to be screened. "I'm not aware of any progress and there is no sugges-

tion that we're going to pay for videos. All I can say is that we're putting out a Chart Show this week and I don't know what will happen next week."

The Chart Show C4 was putting together consisted of material from non-BPI members, with a few peripheral items such as Queen's Friends Will Be Friends also included. Queen claim to own the rights to their video, but investigations are understood to be taking place as to who holds the rights to the sound recording.

Miles Copeland's IRS label, which last week announced that it would be resigning its BPI mem-

bership over the handling of the dispute, is understood not to have done so as *Music Week* went to press. While Island Records, which supplied clips for inclusion for The Chart Show on June 6, has issued a statement saying it supports the BPI's campaign but not the way it has gone about it.

"Island is in total agreement with the proposals the BPI are discussing with the BBC and ITCA regarding use of commercial videos," says managing director Clive Banks. "Our objection has always been the lack of foresight

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A & R C-Cat Trance rock the Casbah (above), plus the brilliant minds behind Furniture, publishing feature, Europarade and reviews. Starts **14**  
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Touring special: Queen (pictured) amongst the rock acts moving with the times **26-28**  
 Dooley: first with the gossip **31**

## City buys up Pickwick stake

A CITY consortium led by Rothschild Ventures has acquired "a significant stake" in the Pickwick Group, the distribution and merchandising enterprise headed by Monty Lewis.

Lewis and his family will continue to hold 50 per cent of the company's equity. Lewis founded the business in 1958 and comments: "Pickwick has grown to be one of Britain's largest recorded music companies, selling approximately 17.5m records and cassettes last year. We have now reached a stage where we are ready to exploit the many exciting new opportunities in the home leisure field, including compact disc and video."

• Full details next week.

View from the hill

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# Back down or backed up?

I AM afraid that your story "TMG backs down on home taping claims" will only serve to mislead rather than inform your readers.

Allow me to state the facts: NOP's survey into audio tape usage revealed some very interesting data, which, in our opinion, substantially undermined the case for a levy. These points were summarised in our press release and were developed, in journalistic fashion, by comment from a TMG spokesman.

To ensure that these comments were understood to be "opinion", they were enclosed in quotation marks and attributed to the TMG spokesman, as is normal journalistic practice.

Although NOP has agreed totally with our summary of the survey findings, they did not see the press release until it had been issued, due to an oversight.

They asked us to make it clear that the views expressed in the press release were those of the TMG and not NOP, which we were happy to do.

This hardly represents us backing down, as you suggested. The truth is, in fact, quite the opposite as the resolve of the anti-levy campaign, of which we are just a small part, is as strong as ever.

One of the key points revealed by the survey, is that a large percentage of tape is used by people to record their own records and

music-cassettes, as well as non-copyright material.

The question remains: having paid for the original item, why should the public have to pay again, through a levy, for the privilege of listening to the same material on a different medium? And why should people who use tape for, say, business purposes, such as journalists, be forced to contribute to the income of copyright owners even though their use of that tape has nothing whatsoever to do with copyright works?

The survey also undermines the BPI's argument that home taping damages the interests of record companies and other copyright owners. Fact: people who spend the most on blank tape (three or more cassettes a month) spend about five times as much on records as light buyers of tape.

In our opinion, this finding confirms the view that much home taping actually benefits record company sales. But maybe the BPI would have a different interpretation...

David Lloyd, Press Officer, The Tape Manufacturers Group.

*If two admissions of conjecture, one of inaccuracy and one of individual interpretation rather than factual results is not backing down on the TMG's previous claims, then I'm at a loss to know what is.*

*As you emphasise elements of*

*the anti-levy case, I feel it's worth considering them further. On the "paying again to listen to the same material" question, would the same logic apply to people paying to go to the cinema and plugging in a VCR to tape the movie so that they could watch it again later? They would after all be merely enjoying the same material on a different medium.*

*On the survey's findings that heavy buyers of tape are also likely to be heavy buyers of records, surely that only indicates that tape buying does nothing to damage the interests of the copyright owners. It proves nothing either way about the effect of home taping —*  
The Editor.

## Chain reaction

IN LAST week's NME there was an advertisement for a video of Rough Trade acts which was only available through the HMV chain.

Rough Trade is part of the Cartel which actively promotes independent music and the Chain With No Name for independent dealers, so why is this video only available through HMV? The answer probably is that the Cartel is now being dictated to by HMV, Virgin, Our Price and so on as to what they can and cannot do.

Jim Cooke and Dick Brinley, Selectadisc, Nottingham.



DAVID BOWIE as he appears in *Labyrinth*: soundtrack out soon

# Film/TV product boosts industry

THE RECORD industry continues to feed off other media with new film and TV related product.

The soundtrack to the Jim Henson/George Lucas film *Labyrinth* includes five new songs from David Bowie and is released by EMI America on June 23. The first single from the LP is *Underground*.

Jack Bruce has recorded a new version of the Cream number *I Feel*

*Free* — released as a single by Virgin on June 23 — and this will be used as the theme for the TV ad campaign to launch the new Renault 21 car.

Meanwhile Marvin Gaye's posthumous career — revived by the TV exposure of *I Heard It Through The Grapevine* — continues with the Motown release of the single *The World Is Rated X*.

## Doctor offer

DR AND The Medics, who capitalised on their number one single, *Spirit In The Sky*, with the June 9 release of an album, *Laughing At The Pieces* (IRS/MCA), are now offering a special bonus to the fans who made them the most unexpected chart toppers of the year so far.

The band are individually painting their album sleeves to create special one-offs for all fans who write to them before June 30. Each application (only one per person) should be sent to the group c/o 53 Greek St, London W1, along with a cheque or postal order for £1 made payable to Caesarybte Ltd to cover postage and packing.

The group kicked off a 10-date mini-tour on June 13.

## Big band revival

NOSTALGIA FROM the Thirties and Forties is highlighted via a series of albums from Conifer and Geoff's Records. Both distributors are focusing on music from the dance and big band era for their June releases.

Conifer's Saville label is releasing a Benny Goodman compilation, *King Porter Stomp*, while the Conifer label itself has Monte Ray's *Song Of Songs*, Nat Gonella and His Georgians' *Naturally Gonella*, and a Joe Loss collection, *Isn't It Heavenly*.

Geoff's Records is distributing six nostalgia albums on the Dance Band Days label, including another Benny Goodman album, *King Porter Stomp*, plus titles including Glenn Miller and Harry James.

# APRS 86

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LONG-TOUTED indie charters *The Chameleons* have made the big step to a major deal, taking their majestic guitars to Geffen Records. The first fruits of the liaison is a Dave Allen-produced single, *Tears*, which was released on June 16, backed with *Paradiso*. The 12-inch version includes an extra track, *Inside Out*.

# HMV/Rough Trade 'exclusive' video

HMV IS to exclusively offer the Rough Trade video, Not Television, at £10.99 in all of its 42 stores. The offer on the strong, 11-track video, which features many of the country's top indie sellers, began on June 11 and runs through until July 31.

The full track listing is The Boy With The Thorn In His Side (The Smiths); Oblivious (Aztec Camera);

Kicker Conspiracy (The Fall); Birthday Girl (Microdisney); Shipbuilding (Robert Wyatt); Masim-Babele (Unknown Cases); It Will Come (Woodentops); Nag Nag Nag (Cabaret Voltaire); I'm A Little Dinosaur (Jonathan Richman); Strike (The Enemy Within) and Shuffling by Ivor Cutler, who also provides the links between songs.

## Tour, single fixxed up

THE FIXX, the UK band who've enjoyed more success in the US than here, have a new single Secret Separation, taken from their new MCA Records album Walkabout, produced by Rupert Hine. The single is available in 7 and 12-inch formats, and the band are planning to play several UK dates, their first here for several years.

● SPORTS AID will hopefully benefit from a new single Good As Gold by Judy Quay on the MCA Records label, distributed through MIS/EMI, which is being featured by Olympic award-winning skater Robin Cousins in his current skating spectacular.

## Twelfth 12 incher

VIRGIN'S Twelfth Night feature on a 12-inch picture disc of current single Shame and the A side carries a painting by noted book illustrator David Chandler. The band have appeared on Whistle Test and are lined up for a Radio One In Concert slot.

● DALLAS FREAKS can get to grips with their favourite characters on Warner Bros' enterprising Dallas/The Music Story album (925 325-1).

Guest artists include Crystal Gayle, Gary Morris and Johnny Lee, while the album's 10 "episodes" range from Who Killed Jack Ewing? to The Loneliness In Lucy's Eyes.



GO! DISCS is putting out the new Billy Bragg single, Levi Stubbs' Tears, at the maximum retail price of £1.25 for the seven-inch and £1.99 for the 12-inch. The seven-inch features covers of Scottish folksinger Dick Gaughan's Think Again and The Four Tops' Walk Away Renee, with Johnny Marr's alter ego Duane Tremelo on guitar. While the 12-inch also has the additional track Between The Wars, recorded live in Berlin.



● LONNIE HILL's Galveston Bay single has been re-released by 10 Records only weeks after its initial release to much acclaim. The single is taken from Hill's also recently-released album, You Got Me Running, and is available in 12 and 7-inch form with an additional version of the title track on the B side of the larger format.

## Miraculous compilation

HITS BY George Michael, Sade, Tears For Fears and Paul Young head an all-star line-up on Music For The Miracle, a 12-track compilation, the profits from which will go to the TJ Martell Foundation, launched to fight leukaemia and cancer by senior CBS exec Tony

Martell in the US.

Other artists on the album (Epic 26973) include Bruce Springsteen, Pointer Sisters, Cyndi Lauper, REO Speedwagon, Huey Lewis & The News, Bryan Adams, Hall & Oates and Lionel Richie.

● WARNER BROS release Every Beat Of My Heart, Rod Stewart's first album since 1984's Camouflage, on June 23. The 10 songs include the forthcoming title track single, plus recent 45, Love Touch.

Stewart is to play a "coming home" concert at Wembley Stadium on July 5.

● TEN DAYS In An Elevator, the debut album from highly-regarded funksters Chakk (MCA MCG 6006) includes a free 12-inch "contemplative" EP to contrast with the "fast" Sly/Robbie/Richard Burgess-produced LP. The group is supporting the release with an appearance at the Womad Festival.



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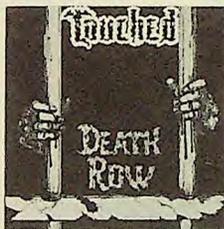
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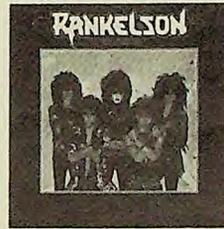
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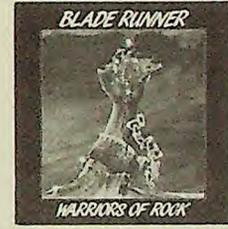
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# Defence fund for censored Kennedy

ALTERNATIVE TENTACLES, the record label of The Dead Kennedys, is setting up a No More Censorship Defence Fund in support of DK lead singer Jello Biafra who has been accused with the label, of pornography in respect of a poster in the group's current album Frankenchrist.

The poster entitled Penis Landscape is by Swiss artist H R Giger, who has designed record sleeves for Debbie Harry and ELP's Brain Salad Surgery as well as working on film set designs for Alien and Poltergeist I and II. The poster de-

picts 10 close-ups of male and female genitalia engaged in sexual acts, and the legal action was brought following a complaint from a San Fernando Valley mother who claimed that her 13-year-old daughter had bought a copy of Frankenchrist for her 11-year-old brother.

Biafra says the charge is a direct result of "a national power play from America's religious right wingers against rock bands and their music that dates back to the McCarthy era". Supported by Frank Zappa and his organisation for the abolition of censorship in rock music, Biafra intends to fight the case "tooth and nail" when it comes to court on July 3.



SPANDAU BALLET has signed a long-term worldwide recording contract with CBS Records, consequent upon the band's settlement out of court of its dispute with Chrysalis Records. Chrysalis has agreed in return for an undisclosed settlement to waive its rights on any new recordings from the group, and the rights to the existing catalogue of the group's recordings remain with Chrysalis.

The band's first CBS release — and their first record for 18 months — will be a single entitled *Fight For Ourselves* scheduled for July 14. Seen after the signing with Spandau are their manager Steve Dagger (seated front) and at the back standing solicitor Brian Carr, CBS director of business affairs Richard Rowe, senior A&R director Muff Winwood and managing director and chief executive officer Paul Russell.

## CBS rocks trade

▶ FROM PAGE ONE

"It's a very bad thing for the whole retailing business. Even if the dealer prices of certain other product lines are reduced, it doesn't compensate for the fact that dealers take a lot of risks when they order new product."

Alan Bellward of the Lewes Record Centre echoes the point and says: "CBS are doing it all the wrong way round — if they do away with incentives like five per cent returns, then dealers are not going to take chances on new releases."

Fearing that other companies might follow suit, Bob Kingdon of KMK Records in Beckenham says: "Now buyers will have to be a lot more accurate in their choice of product, there is much less leeway. New bands are going to find that it decreases their chances of getting their product into outlets."

Steve Walker of Beggars Banquet in Kingston, Surrey, says: "The dealer price reductions are obviously good news but doing away with five per cent returns is going to have an effect on many dealers who will have to start reading up a lot more about new product."

"What a cheek," says Lightning's Ray Laren who, as a wholesaler, makes a significant amount of his margin over a year through the settlement discount. "We have to consider what we might be buying from CBS and its distributed lines."

● See Comment, p31.

## Indies' BPI manifesto

THE MILLS/MCNAY "manifesto" to promote a fresh approach to music industry problems (see p1) covers these topics:

● **Charts** — The chart panel should be widened dramatically to take in more shops and more independent shops by encouraging dealers to buy machines which can also perform a stock control function.

● **Generic advertising** — Very worthwhile "in principle" but targeted wrongly at lapsed buyers instead of stimulating the existing generation of record buyers.

● **Independent dealers** — The BPI should investigate the "worrying" trend which sees more power concentrated in the hands of a smaller number of multiples and makes it harder for indie shops, who promote new artists more consistently, to compete.

● **Exports** — Fear of litigation over rights and double payment of publishing royalties are inhibiting vital exports to the US.

● **Censorship** — The moral majority syndrome in the US is also affecting UK exports, and "it could happen here".

● **Needletime** — Acknowledged as "a delicate area" on the fringe of BPI responsibility. There should be fewer restrictions and more records played on radio, though "not necessarily for less money". A 24-hour Radio One service is seen as a "must".

## World BRIEFING

SINGAPORE: The Singapore Government has published its long-awaited Copyright Bill, significantly increasing the penalties for copyright infringement and providing for a maximum of five years imprisonment and a fine of 100,000 Singapore dollars.

The IFPI has identified flaws in the bill, notably in a weakening of existing legislation with regard to foreign record producers. The burden of proof in an anti-piracy case is now shifted to the prosecution, which will have to show that not only was a pirate acting illegally but he knew he was doing so.

CHICAGO: The Sony Corporation demonstrated a "prototype" digital audio tape recorder at the summer Consumer Electronics Show here. It was not an official debut, and no delivery date to the trade was predicted beyond "several months away".

The hardware's appearance, though not unexpected, will cause concern as a potentially lethal rival to the compact disc among record companies and others committed to the CD, and Sony admitted as much privately.

DUBLIN: Stoic Records, a five-year-old record distributing company, has ceased trading with debts exceeding £600,000 Irish.

The two main shareholders in stoic are Spartan Records MD Tom McDonnell and director David Thomas, whose holdings account for about 66 per cent. McDonnell emphasises to *Music Week* that they are personal shareholdings and Spartan Records is not affected in any way.

"We didn't find out that anything was wrong until the 12th hour," he comments, "and by then it was too late to do anything."

## COMPACT

# disc

DIGITAL AUDIO

- |    |   |                   |
|----|---|-------------------|
| 1  | — INVISIBLE TOUCH, Genesis              | Virgin            |
| 2  | — SO, Peter Gabriel                     | Virgin            |
| 3  | — STREET LIFE, Bryan Ferry/Roxy Music   | EG/Polydor        |
| 4  | — BROTHERS IN ARMS, Dire Straits        | Vertigo/Phonogram |
| 5  | — RIPTIDE, Robert Palmer                | Island            |
| 6  | — PICTURE BOOK, Simply Red              | Elektra           |
| 7  | — WHITNEY HOUSTON, Whitney Houston      | Arista            |
| 8  | — INTO THE LIGHT, Chris De Burgh        | A&M               |
| 9  | — MOONLIGHT SHADOWS, Shadows            | Polydor           |
| 10 | — STARING AT THE SEA, The Cure          | Fiction           |
| 11 | — WELCOME TO THE REAL WORLD, Mr Mister  | RCA               |
| 12 | — GREATEST HITS, Queen                  | EMI               |
| 13 | — WORLD MACHINE, Level 42               | Polydor           |
| 14 | — NO JACKET REQUIRED, Phil Collins      | Virgin            |
| 15 | — SONGS FROM BIG CHAIR, Tears For Fears | Mercury/Phonogram |
| 16 | — HOUNDS OF LOVE, Kate Bush             | EMI               |
| 17 | — ON THE BEACH, Chris Rea               | Magnet            |
| 18 | — LOVE OVER GOLD, Dire Straits          | Vertigo/Phonogram |
| 19 | — THE MAN AND HIS MUSIC, Sam Cooke      | RCA               |
| 20 | — SUZANNE VEGA, Suzanne Vega            | A&M               |

Compiled by Music Week Research © 1986

## Clip row

◀ FROM PAGE ONE

and consideration given to us and other members of the BPI. Had we been involved in the BPI's planning discussions prior to setting a deadline, I'm sure we could have arrived at an amicable arrangement on the matter."

Banks goes on to say that without the help of videos it is very difficult for Island artists not based in the UK such as Robert Palmer and Steve Winwood to get the necessary television exposure in the UK.

For its part the BPI reports that there are "moves being made behind the scenes" to settle the dispute, but says that it is too early to detail them as yet.

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## TRACKING

by John Best  
CREATION IS releasing **The Weather Prophets'** smash indie hit *Almost Prayed* as a special gatefold double pack with a second single containing the previously unavailable *Stones In My Pathway* and *Downbound Train*. Distribution is via RT.

JOINING **The Smiths** in the big league indie albums this week are: **Easterhouse** with their *Contenders* debut on Rough Trade (the track *Get Back To Russia* destined to become an all-time classic); and **The Triffids**

**Alternative TV** have a 12-inch, *Love And Sex*, out on Noiseville. Finally, indie CDs — **The Cocteau** Echoes In A Shallow Bay and **Tiny Dynamite** are combined together under the snappy appellation *BAD510/BAD511* on 4AD, and **The Fugs'** *No More Slavery* is out on New Rose.

THE SINGER, the new **Nick Cave** single should be with you by the time you read this. It's a 12-inch backed with *Running Scored* and *Black Betty* (!) and is the first evidence of a new LP of cover versions set to emerge on Mute later in the summer. The Singer was recorded in Melbourne with **Bad Seeds** **Blixa Bargeld**, **Mick Harvey**, **Barry Adamson** and **Thomas Wydler**.

THE VIRGIN PRUNES have a typically confusing seven and 12-inch out on *Baby New Rose* (Via RT) under the title *Lovelasts Forever*. The seven-inch bears the title track backed with *True Life Story*, while the larger one is still called *Love Lasts Forever*, but features a totally different treatment entitled *Lovelordalimbo* along with *I Like The Way You're Frightened*... **Kalima's** *Nightmare Shadows* is finally out on Factory this Friday (20)... Also this Friday is *Edge Of The Shadows*, the new LP from **The Mekons**, (pictured), with a single, *Hello Cruel World* to accompany it. Both are on Sin through Red Rhino.



THE MEKONS: LP and single

with **Born Sandy** *Devotional* on Hot. While on cassette is **Sonic Youth's** *E.V.O.L.* (Blastfirst). And also on Blastfirst **Head Of David's** charmingly entitled *Dogbreath* first LP: All are through RT/Cartel.

STILL WITH RT-distributed stuff, Australia's **Celibate Rifles** have their *Turgid Miasma Of Existence* album out on Hot, while **The TV Personalities'** *They Could Have Been Bigger Than The Beatles* LP is finally out on Dreamworld. And singleswise,

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... PARADISE FOUND

Window and in-store displays are no longer just a cosmetic enticement, but an integral part of selling records. HMV's flagship store in London's Oxford Street has had some of the most eye-catching displays, guaranteed to catch the attention of thousands of potential consumers passing by. Chris White talks to HMV's display manager Neil Galloway about the art of window displays.

# Window shopping

NEIL GALLOWAY has been with HMV for the last four years and some of the memorable window displays that he has worked on include *Frankie Goes To Hollywood*, *Culture Club*, *Grace Jones* and *David Bowie*, and most recently *Roxy Music*, *Genesis*, *The Smiths* and *Queen*. After leaving fashion and design school, he worked in fashion retailing for several years before going into freelance display, working for CBS, Arista and WEA amongst others.

His new role at HMV came after he spotted an advert in the *Evening Standard*. "It was a newly created position within the company," says Galloway. "They were looking for a display co-ordinator. My brief was to concentrate on the West End stores and assist the HMV shops around the country with interior and window displays."

Galloway works on some 50 major window displays a year, quite a contrast to the fashion world which is more seasonal and where he perhaps had six projects a year.

As soon as he receives information about forthcoming major album releases he starts working on an idea, usually based on the LP sleeve. "I put it to the record company involved, and in most cases, thankfully, they go for it," he says. "One of the attractions of course is that we have 42 stores around the country and we can offer them the whole chain. The shops are all in prime High Street sites which is a great incentive."

Two months planning and work usually goes into a major window display. "As soon as we have a definite release date for an album, I get in touch with the record company and get hold of the artwork for the sleeve, and from that I work out some kind of design or centrepiece. The idea is then taken back to the company for their reaction."

Window displays are a magnet for potential record buyers, Galloway says. "One window devoted to one title definitely brings the customers in, particularly the impulse buyers, but it's important that it is backed up with strong in-store displays. The overall package must be eye-catching, and the record industry is much more aware of this now and gives a lot of co-operation."

Galloway adds: "The window should be part and parcel of the store itself. If the effects are right then the results are powerful. For instance, in the week that we did a display for the *Cocteau Twins* album *Victoriolanda*, it was the second best-selling album in the Oxford Street store although it was about number 17 in the national chart."

HMV's window displays are not monopolised by just the big boys of

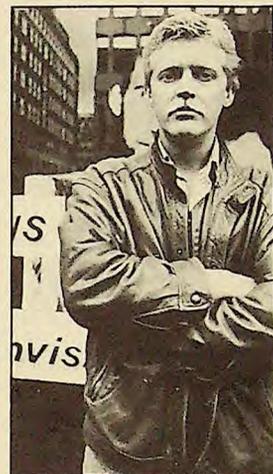
pop though. "We like to promote some of the newer names too, like *The Woodentops*, *The Daintees* and *Simply Red*. Last year we had an effective display for *The Cult*, which was helped by a very strong package from *Beggars Banquet* which included special graphics and even T-shirts for the staff to wear in the store, and one of our most recent promotions has been for the *Beat Runs Wild* album."

Some of the Oxford Street window displays are transferred to other HMV flagship stores including *Newcastle*, *Manchester* and *Liverpool*, but Galloway is keen to see that all the shops in the chain receive fair treatment. "I send out a weekly information sheet, explaining what promotions are coming up. Some of the larger stores require special treatment, and obviously some of the shops just couldn't accommodate a large display anyway, but we do provide them with up-to-date information and help them in every possible way."

Galloway does sub-contract work out, and he also has a pool of art students that he uses, including one as far away as the *Orkney Islands*. "It's good experience for them and quite a few have gone on to break into the music industry themselves, working in design. It would be an easy way out to use blow-up photos of sleeves for dis-

plays but having original artwork adds a more personalised touch.

He adds: "The main purpose of a window display is to attract the customer into the shop — once in, they'll browse around. As long as they're doing that, we're doing the job right."



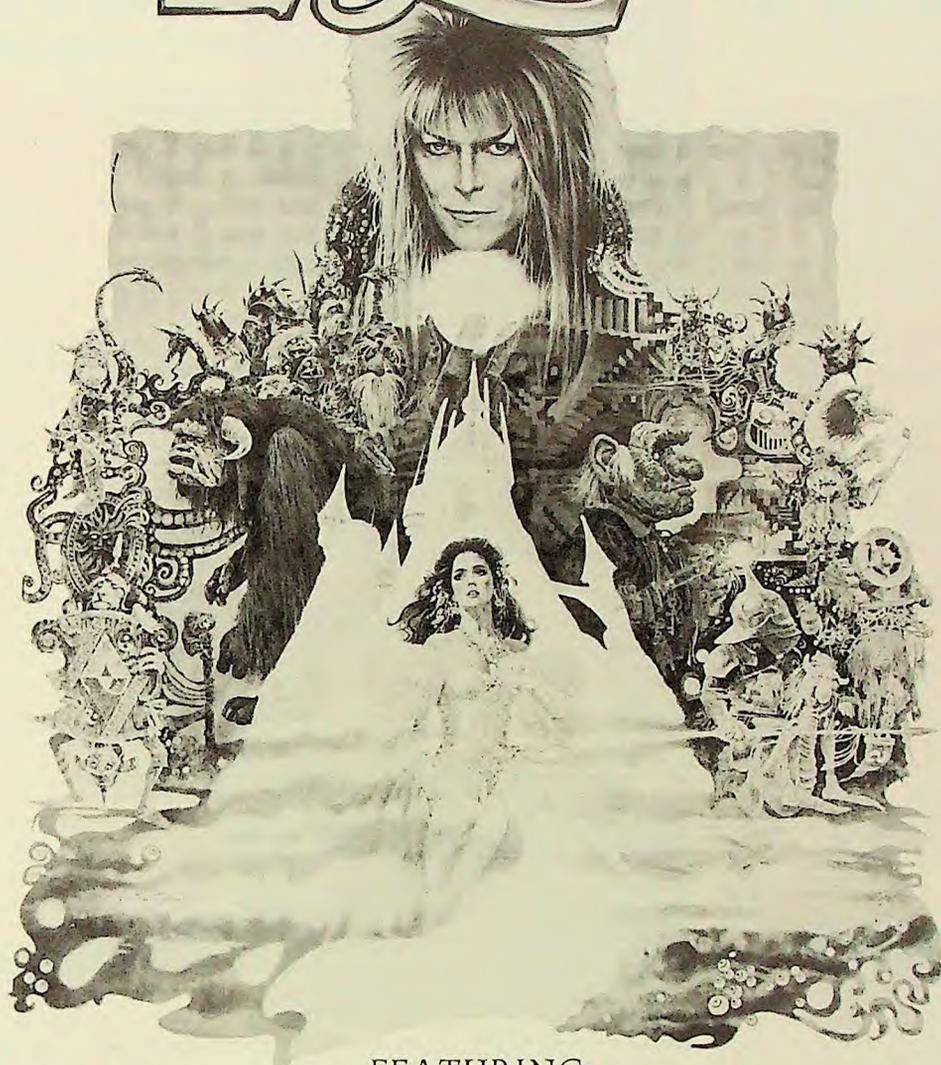
NEIL GALLOWAY, HMV's display manager — "One window devoted to one title definitely brings the customers in, particularly the impulse buyers."



DUMPER BINS, leaflets and point-of-sale material — all featuring the new *Nice Price* logo — are helping to promote CBS Records' mid-price series which is being re-launched by a major dealer and consumer promotion. The campaign is based on 11 new releases including titles by *Ozzy Osbourne*, *The Psychedelic Furs*, *Marvin Gaye* and *The Stranglers*.

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

- ABACUSH SUNSHINE ISLAND/Version Abacush 7AB 003; AB 003 12" (JS)
- ALTERNATIVE TV LOVE AND SEX/No Noiseville V0021 12" only Pic Bag (VRT)
- ASWAD PULL UP/Dub Up Simba SIM 103; 12SIM 103 12" (JS)
- AUTOMATIC DLAMINI THE CRAZY SUPPER (EP) Dfor Drum DLAM 1 (I/R)
- BASSEY, Shirley THERE'S NO PLACE LIKE LONDON/Born To Sing Towerbell TOW 90 (E)
- BELLOT, Errol SOUND IN A FURY/Trouble Make Jan Tubby's IT 019 12" (DMS/RJS/SP)
- BLUE MURDER TALK TALK/My Soul WEA International 248 845-7 Pic Bag (W)
- BLUE ZONE THE FINEST THING (US REMIX/Inst) Love Will Wait Rockin' Horse/Arista RHTX 109 12" (R)
- BOBBY SOX WAITING FOR THE MORNING/Working Heart Sonet SON 2303 (A)
- BOGSHED MORNING SIR/Story Of Bogshed Help Yourself SHELF 1 (I/Backs)
- BRUCE, Jack I FEEL FREE/Make Love Virgin VS 875 Pic Bag; VS 875 12" Pic Bag (E)
- BRUCE & THE BANJOS GEL/Inst Columbia DB 9135 12" (E)
- CARLISLE, Belinda MAD ABOUT YOU/I Never Wanted A Rich Man I.R.S./MCA IRM 118; IRMT 118 12" (F)
- CASSANDRA COMPLEX DATA KILL/No Rouska COME ST 12" (I/R)
- CAVE, Nick & THE BAD SEEDS THE SINGER/Running Sated Mute 7MUTE 47 Pic Bag; 12MUTE 47 12" inc extra track Black Betty (I/R/SP)
- CHARJAN, Papa/Jack REUBEN ONE SCOTCH, ONE TENNANTS, ONE BREW/ONE SCOTCH, ONE LAGER, ONE BREW/Moony Moony SHUTTLE ALL STARS: Drinking Spree Shuttle/Priority 12 BREWT 1 12" (R)
- CHOICE SWEET LITTLE INDIANS/After You're Gone Climax CLIMAX 1 12" (MIS/E) (Correction to previous listing)
- CLASS OF 55 featuring Carl PERKINS BIRTH OF ROCK 'N' ROLL/No Smash/Phonogram USA 1; USA 112 12" (F)
- CLYDE, Alan ANYTHING CAN HAPPEN/I Wish It Was You Carrere CAR 391 Pic Bag; CART 391 12" Pic Bag (A)
- CON FUNK SHUN BURNIN' LOVE/Dub Edit Club/Phonogram JAB 32; JABX 32 12" (F)
- CREEPERS, The with Marc RILEY BABY'S ON FIRE/No Intape IT 033; ITTI 033 12" (I/R)
- CULTURE MONEY GIRL/Dance Hall Style Blue Mountain (no cat no) 12" (JS)
- DANCING HOODS BLUE LETTER/Antenna's Up/Pleasure Fun After All FAA 104; 12FAA 104 12" (P)
- DARK CITY RESCUE ME/For You Virgin VS 869 Pic Bag; VS 869-12 12" Pic Bag (E)
- DAVIS, Terry WAITING IN THE WINGS/Petra Tedious TDS 004 (MIS/E)
- DE BURGH, Chris THE LADY IN RED/No A&M AM 331; AMY 331 12" Pic Bag (F)
- DENTISTS, THE DOWN AND OUT IN PARIS AND CHAHAM/No Tamourine SP 006 (I/Backs)
- DOUGLAS, Toney IT'S NOT BECAUSE I DON'T LOVE YOU/Version Love And Inty VGO 005 12" (JS)
- DR. CALCULUS PERFUME FROM SPAIN/Straight Stereo 10/Virgin TEN 131; TENT 131 12" (E)
- EDWARDS, Sandra GIVE ME SOME EMOTION/No Bullet BOLTS SAND 12001 12" (P)
- ELECTRIC BLUEBIRDS TELL IT LIKE IT IS/No Making Waves/Priority SURE 117 (R)
- ESCAPE CLUB, THE WHERE ANGELS CRY/Tonight (For The Poor Boy) Parlophone R6132; 12R 6132 12" (E)
- STA MY BRILLIANT CAREER/Ring The Bell Arista VTA 2; VTA 122 12" (R)
- FLAMING MUSSOLINI SWALLOW GLASS/B Movie Girl Portrait A6497 Pic Bag (C)
- FOX THE FOX PRECIOUS LITTLE DIAMOND/Man On The Run Epic A6911 Pic Bag; TA 6911 12" (C)
- FRENZY I SEE RED/No I.D. EYE 7; EYET 7 12" (I/R)
- GADD, Pablo KING OF KINGS/Lord Of Lords Jah Shaka SHAKA 853 12" (JS)
- GAYNOR, Gloria EVERY BREATH YOU TAKE/No Sphynx HONEY 1; HONEY 1 12" (P)
- GEE MR. TRACY PERMANENT SMOOD/ Fell Through The Floor Backs NCH 108 (I/Backs)
- GILBERTO GIL TOUCHES PAS MON POTE/No Today Memna Boina WEA International U8623; U8623T 12" inc extra track Polo (W)
- HALL, Audrey SMILE/No Germain DG 1; DGT 15 12" (JS)
- HARLEY, Steve IRRESISTIBLE/Lucky Man RAK 389 (E)
- HENDRIX, Karen SAY IT AIN'T TRUE/Inst Carrere CAR 392 Pic Bag; CART 392 12" Pic Bag (A)
- HOLLYWOOD BEYOND COLOUR OF MONEY/Hollywood Beyond WEA YZ 76; YZ 76T 12" (W)
- HOME SERVICE SORROW/No Making Waves SURF 114 (HW)
- HOOTERS AND WE DANCED/She Comes In Colours/Blood From A Stone CBS TA 6487 12" Pic Bag (E)
- IMPOSSIBLE DREAMERS SAY GOODBYE TO NO-ONE/The Twisted Shapes Of All My Misakes RCA 500; RCA 500 12" inc extra track Rainbow Warrior (R)
- IN TUA NUA SEVEN INTO THE SEA/Ballad Of Irish Love Virgin VS 855 Pic Bag; VS 855-12 12" Pic Bag (E)
- ISAACS, Gregory NO GOOD GIRL/JUNIOR DELGADO: Rockers Non Stop Greensleeves GRED 202 12" (DMS/R)
- JACKAL, THE UNDERNEATH THE ARCHES/Thunder Machine Criminal Damage CRI 12134 12" (I/Backs)
- JOHN, Lee ROCK ME SLOW/No R&B/Red Bus RBS 1805; RBL 1805 12" (A)
- JOLLIFFE, John PLAYING WITH FIRE/Dancing With Myself Carrere CAR 390 Pic Bag; CART 390 12" Pic Bag (A)
- KIMERA & THE OPERAIDERS THE LOST OPERA/Dance Mix Carrere CART 394 12" (A) (Rescheduled)
- KURTIS, Gary THE SHAPE I'M IN/Slow Down Street Warrior/Priority SDW 1 Pic Bag (R)
- LEGS DIAMOND TURN TO STONE/Twisted Love/Right Between The Eyes Music For Nations 12KUT 121 12" (P)
- MACCOLL, Kirsty HE'S ON THE BEACH/Please Go To Sleep SHIF BUY 225 Pic Bag (E) (Re-issue)
- MAGNUM OH LONELY NIGHT/Lets Morts Dansants (Live) Polydor POSP 798 Pic Bag; POSPX 798 12" Pic Bag inc extra track Hold Back Your Love (W) (Live)
- MCGREGOR, Freddie MISERABLE WOMAN/Inst Greensleeves GRED 203 12" (DMS/R)
- MIGHTY BALLISTIC HI-POWER, THE MATCHLESS TRIPLE A (3 track) Criminal Damage CRI 12135 12" (I/Backs)
- MILES, John I NEED YOUR LOVE/Watching Over Me Valentino B9528; B9528T 12" inc extra track Run (W)
- MR SPALDING ROCKY ROAD/Rocky Dub Rocky Road RR 001 12" (JS)
- MURDOCK, Shirley TRUTH OR DARE/No Elektra EKR 36; EKR 36T 12" (W) (Re-issue)
- NEUROTICS LIVING WITH UNEMPLOYMENT/Airstrip 1/My Death Jungle JUNG 29 Pic Bag; JUNG 29T 12" Pic Bag inc extra tracks Oh No/Mindless Violence/Porky The Poet/Peter Campbell (I/J)
- NUMAN, Gary I CAN'T STOP/Faces Numa NUP 17 Shaped Picture Disc; NUMP 17 Picture Mix (A)
- ONE BLOOD DON'T STOP LOVING/When I'm With You Level Vibes LV 11 Pic Bag 12" (JS)
- ONE TO ONE ANGEL IN MY POCKETS/Where The Answer Bonaire/Arista BON 3; BON 123 12" (R)
- PAINTED WORD, THE INDEPENDENCE DAY/Letter From Jackie Mother/Island MUM 5; 12MUM 5 12" inc extra track State Of Mind (E)
- PINCHERS ABRACADABRA/Trouble And Problem Blue Tracks BTR 004 12" (A)
- PRIEST, Maxi IN THE SPRINGTIME/Bubble (We Are Go Bubble) 10/Virgin TEN 127; TENT 127 12" inc extra track Should I (Roots, REMIX) 106 12" Pic Bag inc extra track Tell Me Tomorrow (Weekend Mix) (A)
- RADICALS, THE RUMTREE/Rdics In Dub Blue Track BTR 003 12" (JS)
- RAINBOW, Tucker JAH IS COMING/Hard To Be Melody MEL 007 12" (JS)
- RAVEN BREAK THE CHAIN/No NEAT 2912 12" (P)
- RAWL, Lou STOP ME FROM STARTING THIS FEELING/Love All Your Blues Away Epic A7263; TA 7263 12" inc extra track See You When I Get There/Natural Man (C)
- RICH, Rhicke CHECK IT OUT/Scratch It Out Spin-Off's 120FF 1 12" (G/Self) — 98 Fulham Palace Road, London W6 — 01-741 0543)
- RICKY BANG BANG BANG/Bang Bang Bang (Who's On The Phone) A&M AM 323 Pic Bag; AMY 323 12" (F)
- ROBERTS, Juliette MORE THAN ONE NIGHT/Inst Blue Bird/10 BR 22; BRT 22 12" (E)
- ROBINSON, Tom THE REAL THING/The Wedding RCA TR 3; TRT 3 12" inc extra track It Ain't Nothing Like The Real Thing (R)
- SCREAMING BLUE MESSIAHS WILD BLUE YONDER/Killer Born Man WEA YZ 73; YZ 73T 12" (W)
- SCRUNTER JUDITH/In The Coil Hot Vinyl HVT 023 12" (JS)
- SEGER, Bob & THE SILVER BULLET BAND LIKE A ROCK/Living Inside My Heart/Katmandu Capitol 12CL 408 12" (E)
- SHAKESPEARE, Maria JOEY'S SONGBOOK/Dub Dean's MEI 0001 12" (JS)
- S.O.S. BAND, THE BORROWED LOVE/Do You Still Want To Tabu A7241; TA 7241 12" (C)
- STARR, Bonito ELECTRIC/Shock New Generation NG 08 12" (JS)
- STEPHENSON, Martin & THE DAINTIES CROCODILE CRIER/Louis Kitchenware/London SK 25; SKX 25 12" (F)
- SUPER CAT POP/Version Skengdon SKD 0002 12" (JS)
- THAT PETROL EMOTION NATURAL KIND OF JOY (4 track) Demon D1043T (P/MW)
- TREMOR TOES, THE LET'S GET THIS (LOVING THING GOING)/Rise And Follow Me World International WIR 505 12" (JS)
- WAL HALEN DREAMS/Inside Warner Brothers W8642; W8642T 12" (W)
- VARIOUS THE HUGE CORPORATION PRESENTS: SISTER CROW: Sun In Splendour/THIS YABIS: Warm Is My Farm/TEN DAYS THAT SHOOK THE WORLD: Throwing Stones/LAND OF THE GIANTS: Warts Huge Corporation HCP 1 10" (Self — 143 Station Road, Wigston, Leicestershire — (0533) 880686)
- VENUS TWILIGHT ZONE/TWILIGHT TONE/(I'm Gonna) Set You Aight Passion PASH 12 58 12" (A)
- WAILER, Bunny TEARS IN YOUR EYES/No Solomonic SM 023; SM 12023 12" (JS/E)
- WAKELIN, Johnny BRUNO/Son Of Hercules Chrysalis KO 1; KOX 1 12" Pic Bag (F)
- WARREN, James THEY DON'T BELIEVE IN MAGIC/No Sonet SON 2302 (A)
- WATSON, Ed SHOW THEM/Inst Hot Vinyl HUT 022 12" (JS)
- WEATHER PROPHETS ALMOST PRAYED/Your Heartbeat Breathes The Life Into Me in double pack with Stone In My Passway/Downbound Train Creation CRE 029D Gatefold Sleeve (I/R)
- WILDE, Eugene DIANA/I Want You MCA 1046; MCAT 1046 12" inc extra track Diana (Inst) (F)
- WILD PASSION LETTERS TO SEND/Charlie's A Div Warm DARRN 1 (E)
- WONDER, Stevie LAND OF LA LA/Inst Motown WOND 1 Pic Bag; WOND1 1 12" Pic Bag (R)
- WORD, THE SCHOOLBOY SAINT/World To The Girls Abstract/Priority AD 7 (R)
- YASMIN I CAN'T FORGET/Life Surrounds Me Total Control/FMI TOCO 10; 12TOCO 10 12" (E)
- ZAPP IT DOESN'T REALLY MATTER/Make Me Feel Good Warner Brothers W8879; W8879T 12" (W)
- ZOE FEVER/The Boy Next Door Amidsique/Priority 12ZOE 1 12" (R)

\*\*previously listed in alternative format

Abra Cadabra	P
Almost Prayed	W
And We Denied	H
Angel In My Pocket	C
Anything Can Happen	C
Baby's On Fire	O
Bang Bang Bang	P
Birth Of Rock 'n' Roll	C
Blue Letter	D
Borrowed Love	S
Break The Chain	R
Brono	C
Burrin' Love	W
Check It Out	R
Colour Of Money	H
Crocodile Crier	S
Date Kill	C
Diana	W
Don't Stop Loving	O
Down And Out In Paris And	
Chatham	D
Dreams	V
Electric	S
Every Breath You Take	G
Fever	Z
Finest Thing	B
Get	B
Give Me Some Emotion	E
He's On The Beach	M
I Can't Stop	N
I Can't Forget	Y
I Feel Free	B
I Need Your Love	M
I See Red	F
In The Springtime	P
Independence Day	P
Irresistible	H
It Doesn't Really Matter	Z
It's Not Because I Don't	
Love You	D
Job Is Coming	R
Joey's Songbook	S
Judith	S
King Of Kings	G
Land Of La La	W
Let's Get This (Loving Thing	
Going)	T
Letters To Send	W
Like A Rock	S
Living With Unemployment	N
Love And Sex	A
Mad About You	C
Matchless Triple A	M
Misérable Woman	M
Money Girl	C
More Than One Night	R
Morning Sir	B
My Brilliant Career	F
Natural Kind Of Joy	T
No Good Girl	J
Oh Lonely Night	M
One South, One Lager, One	
Brew	C
Perfume From Spain	D
Permanent Swog	G
Playing With Fire	J
Pop	S
Press Little Diamond	F
Pull Up	A
Retrue Me	D
Rock Me Slow	M
Rocky Road	J
Rumtree	R
Say Goodbye To No-One	I
Say It Ain't True	H
Schoolboy Saint	W
Seven Into The Sea	I
Show Them	W
Smile	H
Sorrow	W
Sound In A Fury	B
Stop Me From Starting This	
Feeling	R
Sunshine Island	A
Sweet Little Indians	F
Talk Talk Talk	B
Tears In Your Eyes	E
Tell It Like It Is	E
Tell Me Tomorrow	A
The Crazy Supper	S
The Huge Corporation	
Present	V
The Lady In Red	D
The Last Opera	K
The Real Thing	R
The Shape I'm In	C
The Singer	K
There's No Place Like	B
London	
They Don't Believe In Magic	W
Touches Pas Mon Pote	M
Truth Or Dare	G
Turn To Stone	L
Twilight Zone	V
Underneath The Arches	J
Waiting For The Morning	B
Waiting In The Wings	D
Where Angels Cry	E
Wild Blue Yonder	S



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Year to Date: (26 weeks to 27 June 1986) Single Releases: 2,232

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TOP 75 SINGLES

SHIRLEY MURDOCK NEW 7" & 3-TRACK 12" SINGLE · EKR 36/T TRUTH OR DARE OUT NEXT WEEK!

ZAPP ON TOUR NEW 7" & EXTENDED 12" SINGLE · W8879/T IT DOESN'T REALLY MATTER OUT NEXT WEEK!

Chart listing 1-40 singles with titles like 'Spirit in the Sky', 'The Edge of Heaven', 'I Can't Wait', etc.

Chart listing 41-65 singles with titles like 'A Woman's Story', 'Brilliant Mind', 'Left of Centre', etc.

Chart listing 66-100 singles with titles like 'Great Gosh a Mighty (It's a Matter of Time)', 'Joe 90 (Theme)/Captain Scarlet', etc.

Platinum, Gold, Silver sales thresholds and a list of titles A-Z (writers).

Continuation of the 'Titles A-Z (Writers)' list, listing song titles and their respective writers.

Chart listing 101-150 singles with titles like 'The Next 25', 'Are You Ready to Be Heartbroken?', etc.

# Jamestown

C O L U M N

IS THERE no pleasing the UK's perverse soul fans? Top club jock **Colin Hudd**, of Darford's award-winning **Flicks**, reckons the reason why so many revived oldies are being requested is that people are fed up with the current black material they can hear so easily on the radio all day. And only recently they moaned there wasn't enough soul on the UK's airwaves!

Although national **BBC Radio One** has yet to appreciate that soul, funk and hip hop are beyond question the urban sound of Eighties, radio listeners in the South-East can tune to **BBC Radio London** (the UK's first true "urban contemporary" station?), **Capital**, **Chiltern** and **Essex Radios** for extensive daily doses of the once strictly specialist music. Thus for the lucky ones, current black hits may seem overplayed — a complaint that only a few years ago would have been unbelievable.

In the queue to fuel those stations, and more importantly the nation's funkier dancefloors, are on import 12-inch **Farley "Jackmaster" Funk & Jessie Saunders' Love Can't Turn Around** (House Records FU-10), terrifically exciting express tempoed Chicago "garage" raver (actually in Chicago the style's called "house", with Farley having already released several far stranger "jack trax" — you'd better learn the terminology as it'll be around a while!); **The Latin Rascals' Bach To The Future** (Sutra SUD 047), J.S. Bach's Toccata & Fugue in D Minor played on organ to the juddery hip hop beat, haunting enough to hit; **Full Force's Temporary Love Thing** (Columbia 44-05912), fascinating soulful drifter without much actual song cutting through; **Gwen Guthrie's Ain't Nothin' Goin' On But The Rent** (Polydor 885-106-1), grittily worded subdued jiggly roller (in four mixes on a five-track single) possibly too understated to be huge here; **Krystal's Passion From A Woman** (Epic 49-05390), lightweight bright girlie group chugger; **Trouble Funk's Good To Go** (Island/TED 0-96819), untidily rambling go go chant, incredibly the title "song" from Island's long awaited go go movie; **Sleazy D's I've Lost Control** (Trax TX1 13), real freaky Chicago "jack trax" for specialist fans only.

On UK 12-inch are **Sleeque's One For The Money** (Malaco Dance Records MAL 12-33), my own fave of the moment, an infectious skittering spacious wriggler with lovely piano and catchy lift; **Janice's Bye-Bye**

(Fourth & Broadway 12BRW 49), maddeningly catchy silly gimmicky electro leaper yet to penetrate the kids' market which I still feel sure will make it a smash to rival Whistle and now Nu Shooz; **Dinosaur L's Go Bang!** (CityBeat CBE 1205, via WEA), frantic strange proto-"garage" rarity from 1982 bounding through a schlurping hi-hat beat with probably enough off the wall appeal to gain wide attention; **Sir Mix-A-Lot's Square Dance Rap** (Streetwave MKHAN 69, via RCA), Malcolm McLaren's Buffalo Gals sung by the Chipmunks, supremely silly; **Maxi Priest's In The Springtime** (10 Records TENT 127), catchy Marley-esque reggae bubbler;

**Masquerade's** (Solution To) The Problem (Streetwave MKHAN 67), previously mentioned but now with a far stronger Reagan and Thatcher-ising DEFinite Dance Mix double-A side; **Anita Baker's Sweet Love** (Elektra EKR 44T), introspective Cleo Laine-ish slowie far from the ideal choice for her debut UK single, dictated ironically (at this moment) by the availability of a US video; **Marvin Gaye's The World Is Rated X** (Motown ZT 40758), 'What's Goin' On-style (and vintage) revived outtake; **TC Curtis's Step By Step** (Hot Melt 12TC006), a sinkily rolling subdued pent-up mood more than a song; **Abacush's Sunshine Island** (Abacush AB 003, via Jet Star), summery tropical skipper championed by Tony Blackburn; **Sandra Edwards' Give Me Some Emotion** (SoulTown 45 SAND/12/001, via Pinnacle), pleasant sophisticated swaying better let down just at the start by its rough mix; **Anthony And The Camp's What I Like** (Warner Bros W8730T), Serious Intention's singer on a Jellybean Benitez-produced frisky flier; **Yasmin's I Can't Forget** (Total Control Records 12TOCO 10), lightweight London canterer; **Stevie Wonder's Land Of La La** (Motown WOND1 1), frantic galloper not for the soul dance market at all.

UK LPs include **Randy Crawford's Abstract Emotions** (Warner Bros WX 46), a welcome and overdue pleasant return; **Barbara Mitchell's High On Love** (Mercury 826 887-1), Cameo-produced patchy solo set by High Inergy's ex-leader getting some interest in its more soulful tracks; **Various' Hip Hop Electro 12** (StreetSounds ELCST 12), the mixture as before.

## Top names ready for Wembley Hip-Hop

by Barry Lazell

AS ORIGINALLY announced on these pages, the Street Group, now in association with Capital Radio for the Capital Music Festival, is to present a mammoth staging of the best in Hip-Hop music on Saturday, July 19, at Wembley Arena. Title of the event is UK Fresh '86.

Plans and bookings have proceeded apace since original announcements were made, and the list of confirmed acts now reads like the elite who's who of Hip-Hop performers, including several who have scored notable UK pop chart hits during the last few months.

There are to be two shows, one to begin at noon and the other at 6pm, and each featuring different bill-topping performers. The running order at present reads: Afternoon: DJ Cheese (the Disco Mix Club 1986 world mixing champ) & Word Of Mouth, Dr Jeckyll & Mr Hyde, Hashim, current pop-chart rider Lovebug Starski, Steady B Alias MC Boob, Roxanne Shante, Sir Mix-A-Lot (now signed to

Streetwave and on vinyl with Square Dance Rap), and one of the superstar pioneers of the field, Grandmaster Flash. Evening: DJ Cheese & Word Of Mouth, The Real Roxanne, Hashim, Tommy Boy pioneer Afrika Bambaataa, Just Ice, Aleem with Leroy Burgess, Sir Mix-A-Lot, Captain Rock, and pop hit crossovers Mantronic. Both shows will be compered by Capital's Mike Allen.

As well as the star performers, the event will also offer onstage break championships between US and UK teams, plus appearances by scratch/mix DJs and rap/beat box performers. The winners of the Streetwave/Street Sounds King Of The Street competition to find the UK's best young rappers, scratchers and human beat boxes are also scheduled to appear. Fond hope is that there will actually be enough hours available to squeeze all this

in!

Public interest in the event is already running high. The lowest-priced (£4.50) tickets and the special-rate both-show tickets which have been offered on a priority booking form in all Street Group albums released in the last couple of months are now sold out. Tickets are now selling from Wembley Arena itself, all the usual agents, and by postal application from a special UK Fresh 86 box office at PO Box 141, London SW6 5AS (with SAE).

With the likelihood of further developments in the month which remains before the event, a telephone hotline has also been set up to offer constantly updated information on artists appearing, etc. The number of this is 01-400 8303.

● MORE DISCO ON PAGE 14 ►

### DISCO TOP ALBUM

1	2	VARIOUS: Uproot 1	Serious UPTT 1 (A)
2	4	MIDNIGHT STAR: Headlines	MCA MCF 3322 (F)
3	5	MEL'ISA MORGAN: Do Me Baby	Capital EST 2008 (E)
4	6	WILLIE COLLINS: Where You Gonna Be Tonight?	Capital EST 2012 (E)
5	7	JANET JACKSON: Control	A&M AMA 5106 (F)
6	2	THE S.O.S. BAND: Sands Of Time	Tabu TBU 26843 (C)
7	9	ANITA BAKER: Rapture	Elektra EKT 37 (W)
8	4	PATTI LA BELLE: Winner In You	MCA MCF 3319 (F)
9	10	GUINN: Geisa	Motown ZL 72418 (R)
10	5	BOB JAMES & DAVID SANBORN: Double Vision	Warner Bros 1-25393 (Import)
11	19	NU SHOOZ: Poobside	Atlantic WX 40 (W)
12	NEW	NEW YORK SKYY: From The Left Side	Capital EST 2014 (E)
13	14	CASHFLOW: Cashflow	Club/Phonogram JABH 17 (F)
14	18	JAMES BROWN: Funky People	Polydor 829 417-1 (Import)
15	13	PRINCESS: Princess	Supreme SU 1 (A)
16	16	LEVEL 42: World Machine	Polydor POLH 25 (F)
17	RE	THE CONTROLLERS: Stay	MCA MCF 3324 (F)
18	8	BILLY OCEAN: Love Zone	Jive HIP 35 (A)
19	NEW	RUN-DMC: Raising Hell	Profile PRO 1217 (Import)
20	NEW	MTUNE: Theatre Of The Mind	Epic EPC 26923 (C)

Compiled by MRIB  
\*UK Release 16 June

### RADIO LONDON

A LIST

ABACUSH: Sunshine Island	Bifa
DHAR BRAXTON: Jump Back (Set Me Free)	Fourth & Broadway/Island
PAUL HARCADISTE: Foolin' Yourself	Chrysalis
JANET JACKSON: Nasty	A&M
LOOSE ENDS: Stay A Little While, Child	Virgin
LOVEBUG STARSKI: Amynville (The House On The Hill)	Epic
HU SHOOZ: I Can't Wait	Atlantic
REAL THING: Can't Get By Without You	FRT
THE REAL ROXANNE WITH HITMAN HOWIE TEE: (Boog Zoom) Let's Go-Go	Cooltempo/Chrysalis
SIMPLY RED: Holding Back The Years	WEA

CLIMBERS

WILLIE COLLINS: Where You Gonna Be Tonight?	Capital
FORCE M.D.'S: Here I Go Again	Fourth & Broadway/Island
GAP BAND: Automatic Berlin	(US Import-Total Experience)
AUDREY HALL: Smile	German
JOHNSON: Chain Reaction	Total Control
JULIAN JONAH: Hot Too Tough	Total Control
JOE SKI LOVE: Pee Wee's Dance	Cooltempo/Chrysalis
MASQUERADE: (Solution To) The Problem	Streetwave
YARBROUGH & PEOPLES: I Would Lie	Total Experience/RCA
YASMIN: I Can't Forget	Total Control

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# TOP 75 SINGLES

# Disco AND DANCE

58	43	3	ARTIFICIAL HEART	Cherelle	Telly (TA 7185) (C)
59	36	11	I'LL KEEP ON LOVING YOU	Primo's	Supreme SUPPT 105 (A)
60	NEW		WHERE YOU GONNA BE TONIGHT?	Willie Collins	Capitol 112 (CL 410) (F)
61	61	7	POINT OF NO RETURN	Ernie Bentley	Champion CHAMP 12 (13) (A)
62	55	4	LOVE ME ANYWAY	W.O.C.	Expansion EXPAND 1 (Import)
63	58	8	HEADLINE NEWS	William Silt	Tout Ensemble 12 (LUTE 1) (P)
64	NEW		YOU ARE THE REASON WHY	Kids With	Streetwave MKHAN 70 (A)
65	40	4	CAPTURED	Drews Warrall featuring The Jones Girls	10/Virgin TEN 50 (12) (E)
66	60	14	CAUGHT IN THE MIDDLE	James Cobbin & Prime Cut	Lombard International LOVI 5 (A)
67	59	9	NOVELA DAS NOVE	Wally Badarou	Fourth & Broadway/Island 12 (BRW 44) (E)
68	51	7	WHAT YOU GONNA DO ABOUT IT?	Total Control	London LON K 94 (F)
69	42	4	STYLE (PETER GUNN THEME)	Grandmaster Flash	Elektra EKR 39 (1) (W)
70	NEW		WHO'S JOHNNY? ("Short Circuit" Theme)	El DeBarge	Goldy 110 (1) (R)
71	56	3	RAZZLE DAZZLE	Michael Jackson & James Newton Howard	Warner Brothers WBART 1 (W)
72	62	4	YOU SHOULD BE MINE	Jeffery Osborne	AKM AMY 311 (F)
73	73	5	HOLD IT, NOW HIT IT	Beehive Boys	Def Jam/CBS (TA 7255) (C)
74	54	4	SPEND A LITTLE TIME	Royale Delite	Streetwave MKHAN 60 (A)
75	64	5	LATIN LOVER O'Pid		Sunny View SUN 434 (Import)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	11	I CAN'T WAIT	Nu Shooz	African 4946 (W)
2	5		MINE ALL MINE/PARTY FREAK	Cash Flow	Club/Phonogram IAB K1 30 (F)
3	8		JUMP BACK (Set Me Free)	Dhar Braxton	Fourth & Broadway/Island 12 (BRW 47) (E)
4	9	6	AMITYVILLE (The House On The Hill)	Lewbug Starck	Epic (TA 7182) (C)
5	6	4	NASTY	Janel Jackson	AKM AMY 316 (F)
6	5	5	EXPANSIONS '86 . . .	Chris Paul	Fourth & Broadway/Island 12 (BRW 48) (E)
7	8	7	SET ME FREE	Jaki Graham	EMI 112 (JAK 7) (E)
8	NEW		STAY A LITTLE WHILE, CHILD	Loove Ends	Virgin VS 819 (12) (E)
9	12	3	YOUNG HEARTS RUN FREE	Candi Staton	Warner Brothers WB680 (1) (W)
10	10	4	CAN'T GET BY WITHOUT YOU	The Real Thing	PRT 7P 352 (12-12P 352) (A)
11	20	3	HEADLINES	Midnight Star	Solar/MCA MCAIT 1065 (F)
12	4	10	ON MY OWN	Patti La Belle & Michael McDonald	MCA MCAIT 1045 (F)
13	14	6	GIVIN' IT (To You) (Special Mix)	Sly	Capitol 112 (CL 401) (E)
14	34	3	(BANG ZOOM) LET'S GO GO	Zool Kazzoo/Himma Howe Tea	Columbia COOL 3124 (F)
15	7	8	LESSONS IN LOVE	Level 42	Polydor POPS 1 790 (F)
16	13	17	ALL AND ALL	Joyce Sims	London LON K 94 (F)

17	22	6	DIAL MY NUMBER	Pauli Corman	CBS (TA 7096) (C)
18	17	5	BASSLINE	Mantronic	10/Virgin TEN 118 (E)
19	23	4	SET FIRE TO ME (Latin Jazzbo Version)	Willie Colon	AKM AMY 330 (F)
20	15	3	COMPUTER LOVE (Part 1)	Zapp	Warner Brothers WB855 (1) (W)
21	29	7	BROOKLYN'S IN THE HOUSE	Catmaster D.C.	Cherry Red 12 DANCE 3 (P)
22	42	4	HUNGRY FOR YOUR LOVE	Hanson & Davi	Fresh FR 5EP (Import)
23	18	13	YOU CAN'T BLAME LOVE	Thomas & Taylor	Columbia/Chrysalis COOL (1) 123 (F)
24	35	3	TOO GOOD TO BE FORGOTTEN	Amazulu	Island 112 (15 284) (E)
25	11	6	BAD BOY	Miami Sound Machine	Epic (TA 6537) (C)
26	19	6	DESTINY	D.S.M.	Elek 112 DAZZ 52 (A)
27	21	7	LOVE'S GONNA GET YOU	Modern-nique featuring Larry Woo	10/Virgin TEN 123 (E)
28	30	2	REFLEX ACTION	Loove Thomas	R&B/Red Box RBS 1803 (12-1204) (A)
29	38	3	MAKE ME THE ONE	Crown Heights Affair	Citybeat CBE 704 (112-1204) (W)
30	NEW		SAY LA-LA	Pieces Of A Dream	Manhattan Y-56022 (Import)
31	31	5	OPEN YOUR DOOR	Guns	Motown GUINN (1) (R)
32	10	4	IF YOUR HEART ISN'T IN IT	Altagio Starr	AKM AMY 319 (F)
33	NEW		MOUNTAINS	Prince and The Revolution	Paisley Park/Warner Brothers WB711 (1) (W)
34	NEW		ROSES	Haywood	CBS (TA 7224) (C)
35	27	3	BREATHLESS	Milome	Epic (TA 7159) (C)
36	NEW		SEX MACHINE	Fel Boys	Solar/WEA 1064 (1) (W)
37	24	10	YOU AND ME TONIGHT	Aurra	10/Virgin TEN 71 (12) (E)
38	NEW		OH SHEILA	Ready For The World	MCA RPTW 1 (112-12FWD 1) (F)
39	26	12	STAY WITH ME	The Controllers	MCA MCAIT 1052 (F)
40	37	7	THE GREAT TRAIN ROBBERY	Black Uhuru	Greenleeves RAS-T 7018 (DMS-R)
41	NEW		DON'T LET LOVE GET YOU DOWN	Arche Bell & The Drells	Portrait (TA 7254) (C)
42	45	3	ONE FOR THE MONEY	Sleazeb	Malaco (MAL 1233) (A)
43	NEW		HARVEST FOR THE WORLD	The Isley Brothers	Epic (TA 7234) (C)
44	44	2	LET'S START II DANCE AGAIN (RAP)	Hamilton Bohannon/Domino	— (DDM 31) (CH)
45	NEW		I FOUND LOVING	Fettabik Band	Import/Target/TAM (1) 10 (E)
46	39	2	GIVE ME UP	Beau Williams	Capitol 15228 (Import)
47	25	10	THERE'LL BE SAD SONGS (TO MAKE . . .)	Billy Ocean	Jive JIVE (1) 117 (A)
48	NEW		PAY ME BACK MY LOVE	Colori	Prelude PRL 0702 (Import)
49	NEW		ONE STEP CLOSER TO YOU	Gavia Christopher	Manhattan/EMI 112 (MT 10) (E)
50	33	6	S.O.S.	Oliver Cheatham	Champion CHAMP 12 (11) (A)
51	40	4	MAIN THING	Shal featuring Kim Marsh	Easy Street ETS 7523 (Import)
52	48	7	TAKE A PIECE OF ME	Booker Newberry	Omsi 12 (OMNI) 1 (P)
53	NEW		DON'T LET LOVE GET YOU DOWN	Matthew David	BlueBird/10- (BRT 23) (E)
54	28	12	THE FINEST	The S.O.S. Band	Telco (TA 6997) (C)
55	69	1	THROUGH THE NIGHT	Blue Modern	Roll SUN 440 (Import)
56	NEW		BACK IN MY ARMS AGAIN	Painter Sisters	Planet PB 49845 (12-12) — PT 49846 (R)
57	NEW		LOVE TRAIN	The O'Jays	Portrait (TA 7235) (C)

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# Jones blows out with Mussorgsky

**N**O SURPRISE that the main work chosen for the farewell concert of the Philip Jones Brass Ensemble earlier this month was Mussorgsky's Pictures At An Exhibition, for it was with this recording that the group gained its first cross-over success, writes *Nicolas Soames*.

Curiously it came relatively late in the career of the PJBE, both as a concert group and as regular recording artists. But the combination of a marvelous arrangement by the multi-talented Elgor Howarth, a superb performance and a good recording by Decca has made it the group's largest selling LP among the 60 plus titles made.

But it just may be overtaken by a scheduled recording which, ironically, will come out well after the PJBE has been consigned to history. For among various recordings still in the can, both for Decca and other companies, is an arrangement of Bernstein's West Side Story for brass, which is to be coupled with Weill's Threepenny Opera.

"Frankly, I was a bit disappointed that Decca was not able to bring out this record in time for our last concert," admits Jones who, now approaching 60, is to retire from performance after 40 years as one of Britain's leading trumpet players and brass leaders.

West Side Story, and a collection of International Marches in Sousa style, are not likely to be issued before the autumn of this year, and perhaps even later, because of delays in CD manufacture.

And even as the PJBE was preparing its farewell concert, it was also finding time to record two further records — one for Chandos, and one for Pickwick.

It was Brian Couzens' enterprising Chandos label that agreed to record a volume of all the major works commissioned by Jones over the years from leading composers including Lutoslawski, Durko, Berkeley, Previn and the Finnish composer Rantalaara.

And it was John Boyden of Pickwick that approached Jones to record an entertaining arrangement of Bizet's Carmen and Ravel's Bolero, which could result in the largest PJBE sales of all.

Of course, when Jones first created his brass groups 35 years ago, a completely new repertoire had to be established. But by commissioning new works and transcriptions of early music by Gabrieli and others, he was actually setting the scene for a new genre.

Just how successful he has been

in this sense can be seen by the fact that whereas 20 years ago his group was the only one of its kind in the UK, there are now numerous PJBE look-a-likes, started by a new crop of young and outstanding brass players.

None, however, can match the history of the PJBE. It has been said, with much truth, that everybody who is anybody in the UK concert brass world has played with the PJBE at one stage or another, as it grew from a small quartet playing occasional dates to its current state where as many as 120 dates a year are played.

Yet it has remained the pastime of leading brass players in the main orchestras, who sidestep from their orchestral lives to pack in monthly blocks of busy brass performances with PJBE before return-

ing to orchestras.

Now, however, it is no more. "After 35 years, I felt it was time to let the younger groups take over," says Jones. "I want to concentrate on my work directing the wind and brass department of the Guildhall School of Music and Drama — which holds a greater fascination for me now than touring which I have done for so many years."

Even though the PJBE is being disbanded while seemingly at the height of its powers, Jones is hoping to establish some degree of lineage by encouraging existing players to form their own group.

This will be called London Brass, and will have the trombonist Roger Harvey as its administrative head. "The brass scene is now highly competitive, but I hope London Brass will do well," he says.



PHILIP JONES: "After 35 years, I felt it was time to let the younger groups take over"

## R E V I E W S

**Warsaw Concerto, Addinsell/Piano Concerto no 2, Rachmaninov/Scherzo, Litloff, Christina Ortiz, piano, RPO, Moshe Atzmon. Decca. 414 348-2.**

This is an unshamefully popular collection of large-scale Romantic piano works. But the inclusion of Rachmaninov's evergreen piano concerto gives the CD some musical weight as well — a factor which is proving to be a strong selling point for both straight classical and MOR buyers. Christina Ortiz is perfectly cast in this kind of music, able to inject passionate commitment without going over the top — she is able to sustain the length of Rachmaninov's work as well as make the most of the brevity of Addinsell. This should be regular stock for all

CD collections even those with only a small classical input.

**Waldstein Sonata, Opus 109 and Andante Favori, Beethoven. Claudio Arrau. Philips 416 145.**

The reading of the Waldstein Sonata is quite clearly born of decades of performance. The opening seems surprisingly subdued but within a few bars it is possible to discern a formidable strength held in check. And it is not until towards the end of the Sonata that he unleashes all the forces — though of course he never loses control. Throughout this recording there is a curious unspoken quality, one of suggestion that is only possible with an artist of the stature of Arrau. A striking recording.

# AIR PLAY

		RADIO 1		RADIO 2		REGIONAL		LAST WEEK'S CHART	
		w/e	w/e	w/e	w/e	w/e	w/e		
		14.6	7.6	16.6	9.6	16.6	9.6		
		ACTUAL PLAYS Sunday/Saturday		PLAYLISTED		PLAYLISTINGS			
A-HA	Hunting High And Low	Warner Brothers	18	17	A	A	36	37	16
ALMOND, MARC A	Woman's Story	Some Bizzare	5	8	A	A	17	15	47
AMAZULU	Too Good To Be Forgotten	Island	11	16	A	A	38	36	21
ART OF NOISE/MAX HEADROOM	Paranoia	China	14	5	A	C	15	5	--
ASWAD	Pull Up	Simba	4	--	--	--	--	--	--
AURRA	Like I Like It	10/Virgin	11	--	A	C	11	8	--
BAKER, ANITA	Sweet Love	Elektra	4	--	--	--	--	--	--
BANARAMA	Venus	London	18	9	A	A	40	37	26
BANGLES	Going Down To Liverpool	CBS	4	--	--	--	--	--	--
BIG AUDIO DYNAMITE	Medicine Show	CBS	13	9	A	--	33	29	29
BIG COUNTRY	The Teacher	Mercury	16	12	A	C	28	--	--
BOWEY, DAVID	Underground	EMI America	18	11	A	C	35	13	--
BOYS DON'T CRY	I Wanna Be A Cowboy	Legacy	7	10	--	A	7	--	77
BRAGG, BILLY	Levi Slubb's Tears	Gal Discs	4	--	--	--	--	--	--
BRAXTON, DHAR	Jump Back (Set Me Free)	Fourth & Broadway	--	--	--	--	19	14	35
BUCKS FIZZ	New Beginning (Mamba Seyra)	Polydor	15	15	A	A	41	37	24
CARMEL	Sally	London	8	14	A	A	15	11	65
CHRISTOPHER, GAVIN	One Step Closer	Manhattan	6	9	--	A	14	7	99
COCK ROBIN	The Promise You Made	CBS	13	12	A	A	27	30	53
COLLINS, WILLIE	Where You Gonna Be Tonight?	Capitol	--	--	--	C	--	--	--
COLOURBOX	The Official Colourbox World Cup Theme	AD	4	6	--	--	--	--	--
CULTURE CLUB	God Thank You Woman	Virgin	12	15	A	A	37	41	31
DAINTIES/STEPHENSON	Running Water	Kitchenware	4	6	--	--	--	--	--
DAILY, E G	Say It, Say It	A&M	9	--	A	A	--	--	--
DALTREY, ROGER	The Pride You Hide	10	7	7	--	--	15	13	92
DEBARGE, EL	Who's Johnny (Short Circuit Theme)	Gordy	8	10	--	A	27	29	--
DR AND THE MEDICS	Spirit In The Sky	I.R.S.	20	16	A	A	39	40	1
DRUM THEATRE	Home (Is Where The Heart Is)	Epic	11	--	A	C	14	--	--
EURYTHMICS	When Tomorrow Comes	RCA	16	16	A	A	40	37	38
FALCO	Vienna Calling	A&M	16	21	A	A	37	36	10
FIDDLER, THE	The Secret Separation	MCA	10	--	--	--	--	--	--
FOX, SAMANTHA	Do Ya Do Ya (Wanna Please Me)	Jive	4	--	--	--	16	--	--
FRANKLIN, ARETHA	You Make Me Feel (Like) ...	Atlantic	--	--	--	--	10	10	--
FURINTURE	Brilliant Mind	Stiff	8	10	A	A	13	--	69
GABRIEL, PETER	Sledgehammer	Virgin	15	12	A	A	38	38	4
GAYE, MARVIN	The World Is Rated X	Motown	6	--	--	--	--	--	--
GENESIS	Invisible Touch	Virgin	16	18	--	A	40	40	15
GRAHAM, JAKI	Set Me Free	EMI	8	13	--	--	39	40	7
HALL, AUDREY	Smile	German	4	--	C	--	--	--	--
HARDCASTLE, PAUL	Foolin' Yourself	Chrysalis	4	--	--	--	25	--	--
HAYWOOD	Roses	Epic	8	8	C	--	23	17	76
HEART	Nothin' At All (Remix)	Capitol	--	--	--	--	12	12	--
HOOTERS	And We Danced	CBS	--	--	--	--	18	19	--
HOUSEMARTINS	Happy Hour	Gal Discs	20	14	A	A	29	13	30
NXS	Listen Like Thieves	Mercury	12	5	A	C	6	--	--
SLEY BROTHERS, THE	Harvest For The World	Epic	--	--	--	--	12	11	--
T BITES	Calling All The Heroes	Virgin	9	5	A	C	--	--	--
JACKSON, JANET	Nasty	A&M	11	11	A	A	29	26	22
KATRINA & THE WAVES	Sun Street	Capitol	6	--	C	--	27	--	--
LIGHT, THE	Pride Of Wining	Inevitable	--	--	C	--	--	--	--
LITTLE RICHARD	Great Gosh A Mighty (...)	MCA	7	7	--	--	14	13	66
LOOSE ENDS	Slay A Little While, Child	Virgin	--	--	--	--	13	--	63
LOVEBUG STARKSI	Amhyville (House On The Hill)	Epic	14	17	A	A	27	18	19
MADONNA	Papa Don't Preach	Sire	5	--	C	--	7	--	--
MCGREGOR, FREDDIE	Push Comes (...)	Real Authentic Sound	--	--	C	--	--	--	--
MIAMI SOUND MACHINE	Bad Boy	Epic	8	14	--	A	39	40	18
MIDNIGHT STARR	Headlines	Solar/MCA	--	--	C	--	--	--	--
MURPHY, PETER	Blue Heart	Beggars Banquet	4	--	--	--	--	--	--
HU SHOOZ	I Can't Wait	Atlantic	15	15	A	A	37	39	3
PALMER, ROBERT	Addicted To Love	Island	13	12	A	A	36	37	5
PAUL, OWEN	My Favourite Waste Of Time	Epic	15	17	A	A	38	36	25
PET SHOP BOYS	Opportunities (Let's Make ...)	Parlophone	15	18	A	A	40	41	11
PRINCE AND THE REVOLUTION	Mountains	Paisley Park	14	19	A	A	27	27	45
QUEEN	Friends Will Be Friends	EMI	12	10	A	C	35	17	--
REAL ROXANNE	(Bang Zoom) Let's Go Go	Cooltempo	8	--	C	--	--	--	--
REAL THING	Can't Get By Without You	PRT	--	5	--	--	39	38	6
ROBINSON, SMOKEY	Sleepless Nights	Motown	--	--	--	--	21	17	--
TALKING HEADS	This Must Be The Place	Sire	4	4	--	--	10	6	--
FIGUE SIGUE	SPUTNIK 21st Century Boy	EMI	4	8	--	--	17	17	26
JIMMY RED	Holding Back The Years	WEA	15	18	A	A	41	41	2
LY FOX	Let's Go All The Way	Capitol	12	13	A	A	13	9	43
STEWART/GASKIN	The Locomotion	Broken	8	11	A	A	32	31	70
STEWART, ROD	Every Little Beat Of My Heart	Warner Brothers	4	--	--	--	--	--	--
TALKING DRUMS	Pretend A Stranger	Sticky	6	--	A	C	--	--	--
THRASHING DOVES, THE	Matchstick Flotilla	A&M	7	10	A	A	--	--	--
TORCH SONG	White Night	YII	4	--	--	--	--	--	--
TYLER, BONNIE	Band Of Gold	CBS	--	--	--	--	20	21	95
JRE, MIDGE	Call Of The Wild	Chrysalis	18	14	A	A	32	31	36
VEGA, SUZANNE	Left Of Centre	A&M	14	14	A	A	31	31	46
VIEW FROM THE HILL	No Conversation	EMI	7	--	C	--	--	--	--
WANG CHUNG	To Live And Die In LA	Geffen	--	--	--	--	11	--	--
WEATHER PROPHETS	Almost Prayed	Creation	4	--	--	--	--	--	--
WHAMI	Edge Of Heaven	Epic	17	16	A	A	34	25	--
WYNNWOOD, STEVE	Higher Love	Island	16	11	A	C	28	11	--
HILLIE, PETE	Smifal	MDM	9	13	--	A	38	39	14

● BUBBLING UNDER (Regional Playlists on 6-10 stations) ... Alternative Radio (7), Blue Zone (8), Chris De Burgh (6), Force MD's (6), Gene Loves Jezebel (7), Manfred Mann (6), Phyllis Nelson (6), One To One (6), Chris Paul (7), Bob Seger (10), Temptations (7), Working Week (10), Don Williams (8).

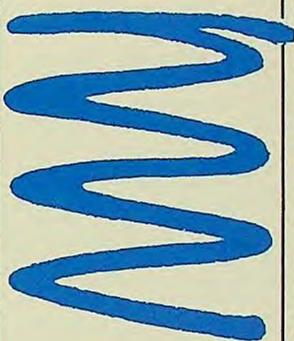
● Plays logged by Sham Tracking (01 290 0129). ● A indicates Radio 1 'A' list. ● KEY C indicates Radio 1 CHARTBUSTER. ● N indicates NEW ENTRY.

# TOP 100 ALBUMS

21 JUNE 1986

INCORPORATING LP, CASSETTE & CD SALES

## MUSIC WEEK



### MAN IS REBORN

AS

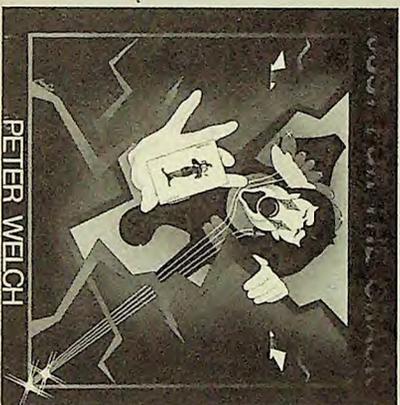
### PETER WELCH

AND

JUST FOR THE CRACK

LP HEAT 101

CASSETTE HEAT C101



- |           |   |                          |
|-----------|---|--------------------------|
| <b>20</b> | <b>SUZANNE VEGA</b> ○ CD                      |                          |
| <b>19</b> | <b>QUEEN GREATEST HITS</b> ★★ ★ CD            | EMI ENTV 30              |
| <b>18</b> | <b>WHO MADE WHO</b>                           | Atlantic WX57            |
| <b>17</b> | <b>GO WEST/BANGS AND CRASHES</b> ★★ ★ CD      | Chrysalis CHR0 1495      |
| <b>16</b> | <b>ONCE UPON A TIME</b> ★ CD                  | Virgin V 2364            |
| <b>15</b> | <b>WORLD MACHINE</b> ★ CD                     | Polydor POLH 25          |
| <b>14</b> | <b>INTO THE LIGHT</b> ● CD                    | A&M AMA 5121             |
| <b>13</b> | <b>STANDING ON A BEACH — THE SINGLES</b> ● CD | Fiction FMX 12           |
| <b>12</b> | <b>PLEASE</b> ● CD                            | Parlophone P58 1         |
| <b>11</b> | <b>LOVE ZONE</b> ●                            | Jive HIP 35              |
| <b>10</b> | <b>WHITNEY HOUSTON</b> ★★ ★ CD                | Arista 206 978           |
| <b>9</b>  | <b>HUNTING HIGH &amp; LOW</b> ★ CD            | Warner Brothers WX 30    |
| <b>8</b>  | <b>THE MAN AND HIS MUSIC</b> ● CD             | RCA PL 87127             |
| <b>7</b>  | <b>STREET LIFE — 20 GREAT HITS</b> ★ CD       | EG/Polylor EGTV 1        |
| <b>6</b>  | <b>MOONLIGHT SHADOWS</b> ● CD                 | Polylor ROLP 8           |
| <b>5</b>  | <b>BROTHERS IN ARMS</b> ★★ ★ CD               | Venigo/Phonogram VERH 25 |
| <b>4</b>  | <b>PICTURE BOOK</b> ● CD                      | Elektra EKT 27           |
| <b>3</b>  | <b>SO</b> ● CD                                | Virgin PG 5              |
| <b>2</b>  | <b>A KIND OF MAGIC</b> ●                      | EMI EU 3509              |
| <b>1</b>  | <b>INVISIBLE TOUCH</b> CD                     | Chrysalis/Virgin GENLP 2 |

- |           |   |                              |
|-----------|---|------------------------------|
| <b>78</b> | <b>IN VISIBLE SILENCE</b> CD                      |                              |
| <b>77</b> | <b>WEST SIDE STORY (HIGHLIGHTS)</b> ○ CD          | Deutsche Grammophon 415966-1 |
| <b>76</b> | <b>THE WORKS</b> ★ CD                             | EMI WORK 1                   |
| <b>75</b> | <b>THE UNFORGETTABLE FIRE</b> ★ CD                | Island UZ 5                  |
| <b>74</b> | <b>DAVE CLARK'S TIME THE ALBUM</b>                | EMI ANBMA 1                  |
| <b>73</b> | <b>LEGEND (Music from Robin Of Sherwood)</b> ● CD | RCA PL 70188                 |
| <b>72</b> | <b>SUDDENLY</b> ● CD                              | Jive HIP 12                  |
| <b>71</b> | <b>U2 LIVE "UNDER A BLOOD RED SKY"</b> ★★ ★ CD    | Island JMAA 3                |
| <b>70</b> | <b>ORIGINAL SOUNDTRACK "ROCKY IV"</b> ● CD        | Scotti Brothers SCT70222     |
| <b>69</b> | <b>LOVE HURTS</b> ★ CD                            | WEA WX 28                    |
| <b>68</b> | <b>HOME AND ABROAD</b> ○ CD                       | Polylor TSCLP 3              |
| <b>67</b> | <b>SANDS OF TIME</b>                              | Telav 18U 26863              |
| <b>66</b> | <b>BORN IN THE U.S.A.</b> ★★ ★ CD                 | CBS 86304                    |
| <b>65</b> | <b>SPARKLE IN THE RAIN</b> ● CD                   | Virgin V 2300                |
| <b>64</b> | <b>JENNIFER RUSH</b> ★ CD                         | CBS 26488                    |
| <b>63</b> | <b>PRIVATE DANCER</b> ★★ ★ CD                     | Capitol TINA 1               |
| <b>62</b> | <b>MATT BIANCO</b> CD                             | WEA WX 35                    |
| <b>61</b> | <b>LOVE OVER GOLD</b> ★★ ★ CD                     | Venigo/Phonogram 6359 109    |
| <b>60</b> | <b>EMERSON, LAKE &amp; POWELL</b>                 | Polydor POLD 5191            |
| <b>59</b> | <b>THE COLOUR OF SPRING</b> ● CD                  | EMI EMC 3506                 |

# DMC splits with Superjocks

TONY PRINCE'S Disco Mix Club is parting with sister operation the Superjocks Hit Squad, run by Theo Loyla. "The Hit Squad idea — top DJs controlling DJ promotion in key areas of the UK, ensuring reliability — was a DMC one, as was the idea to team up with Theo Loyla's Superjocks to operate it," says DMC.

"At the time it was the right move; slightly costlier than existing record promoters, but much more effective because it solved the twin problems of ensuring speedy and honest DJ response, and also checking that the DJs on the list held positions actually worthy of being in it. Our squad were paid commissions, so it had to be a bit more expensive. However, as the industry knows full well, 'you gets what you pays for'.

"However, we've come to a perfectly amicable parting after a highly successful two-year association. The reason is that at DMC, where we essentially represent the world of the DJ, we began to realise that certain companies with whom we should have a fertile relationship on that basis, were giving us a wide berth. The Hit Squad had placed us in an area competitive with other record promotion companies, and this had become unhealthy, both for us but more importantly for our 1,000 UK members, because they are not getting the benefit of communication from these other companies.

"DMC is handing total control of the Superjocks operation to Theo, and is forthwith extending the hand of friendship and support to all record promotion companies. As a service to DMC members, however, we will continue to provide facilities for artist PA tours using the squad when or where required. *Mix Mag*, our monthly DJ magazine, will now begin to embrace the activities of all the UK's promotion men and women."

Other aspects of the DMC operation, notably the monthly mailings to members of exclusive mega-mix and new product promo discs, are unlikely to be affected by the new arrangements, while indications are also that Superjocks will continue its promotion work in an essentially unchanged manner.

## Elitism

DANCE INDIE Elite Records issued two new 12-inchers this week. DAZZ 53 features new name Astra on *Wake Up To My Love*, a silky soul dance ballad which the disc offers in Ballroom, Bathroom and Bedroom mixes! Astra is actually vocalist Ollie James, about whom even the label has little info except that she claims soul stylist Marlena Shaw and the ballads by Chic as her major musical influences.

DAZZ 54 is from a familiar Elite name, Tony Antoniou, whose *Can't Give You All My Love* (again in three different mixes on the 12-inch) is a strongly-grooving dance

track with a commercial hookline. His previous solo singles *Sound On Sound* and *Lifeline* both made dancefloor noise for Elite, while he also sang and played guitar for Atmosfear during their early years.

Release date of both of the above was June 16, and distribution for Elite is now through Dynamic Marketing Systems (01-730 7291) and RCA.



ASTRA: aka Ollie James.

## Fatback back

TOWERBELL'S DANCE label Important Records has seized upon the constant public demand, due to what seems like eternal club play, for the Fatback Band's *I Found Lovin'*. The track was released last week on 12-inch (TOW 1012), coupled with two more of the band's former single A-sides in the shape of *Is This The Future* and their biggest-ever UK hit (*Do The Spanish Hustle*, a pop top 10 in 1976. The latter track is not included on the 7-inch version (TOW 107).



FATBACK BAND: in demand.

● A NEW single by T. C. Curtis is due for release on June 24, on his own Hot Melt label via PRT. Tilles are *Step By Step/Dance To The Beat* (re-mix) (TC 006), and the A-side is also the title track of Curtis' first-ever solo album, likely for release at the end of July on Hot Melt. 12-inch white label copies of the single are already on the club circuit, to good upfront reaction.



FURNITURE: "a very anti-attitude attitude"

# Part of the Furniture

SO YOU want to know why Furniture have got such a stupid name? Whether they're all tallboys and girls with Queen Anne legs? Well they're sick of answering stupid questions, and anyway, I didn't ask them. Which is precisely why they told me, writes John Best.

"The name has no connotations. It doesn't say when you hear this group you are going to hear this music. It's a good name to hide behind. Dave Lee Travis spent 30 seconds on the radio the other day saying, 'If you think Furniture's a stupid name what about The Doors?'"

Furniture are just enjoying their first hit-ette with their *Stiff* debut, the incredibly insidious *Brilliant Mind*.

The band have spent the last four years in the wilderness, putting out *truly inventive* pop to all intents and purposes in a vacuum. Neither striking enough of an attitude for an indie audience, nor playing it straight enough for a major contract. Now though the music's finally won through for itself, and five reflective individuals who've always had enough things "chaffing up against their lives" to have something to say, could be about to get lucky.

"One thing that frightens me is what the Motown writer Lamont Dozier used to say, that when he was short of material he'd split up with whoever he was with just to get inspiration, see if there was any material in the phone conversations. Songs should always have a reason to be born."

It's something singer Jim Irvin feels strongly about: "We want to make something that's treasurable. Paul Morley's whole thing about throwaway pop music, I think that's rubbish. What you should aspire to is classic songs in the Cole Porter tradition. The best records in the charts are made by dead people — Marvin Gaye's *Grapevine* and Sam Cooke's *Wonderful World*. And I think one of the faults of the majors is in trying to make all records sound like others. I've never seen the logic in finding a band who are one thing and trying to turn them into something else."

It's an attitude ("a very anti-attitude attitude") they say Sliff are beginning to understand, and in choosing Mick Glossop (Van Morrison, Ruls) to do the LP (out in the late summer) they again feel they've freed themselves to do

what they want.

"What we've ended up with are 11 songs that stylistically bear very little relation to one another, but lyrically have a thread."

A maudlin thread? "We did write an optimistic song for the LP, but it was rejected."

Guitarist Tim Whelan: "People think if you're in a group you a) want to make a lot of money, and b) you're thick. If we were out to make money this would be a damn masochistic way to do it. We've spent 10 years not making any."

Furniture's motivations are elsewhere, Irvin: "If you want to be intellectual in a pop song it's hard work, but you can move people in three minutes to dance, cry, fuck — and I'd like to think people can use our records to do all those things. If you've made a great record the birth rate should go up nine months later, and people should go out and kick in windows or whatever. You should stick it on and just go, 'Yeeees!'"



THEY CALL her Germany's Madonna — but if that sounds like hyperbole, check out Sandra's sales credentials.

After cutting her first single at 12, the precocious singer — then Sandra Lauer — formed disco troupe Arabesque who went on to sell 5m albums and 6m singles in Japan.

But this is a mere drop in the ocean compared with her latest achievements. The singles (*I'll Never Be*) Maria Magdalena (also responsible for the Madonna link?) and *In The Heat Of The Night* have, between them, clocked up 11 European number ones with Sandra's fame sprawling from Scandinavia to the Mediterranean and Japan.

Her promo activities just for 86 are staggering with appearances in Mexico, Venezuela, Brazil, Peru and the Far East and a live set from Montreux beamed to US homes via satellite.

To cap it all, the UK now looks set to capitulate to Sandra's warbling disco charms with Maria Magdalena (10 Records 10 78/78-12) sneaking in the lower half of the chart.

The new Madonna? Maybe not ... but holy smoke!

# Cat people

IT'S PURE serendipity of course, but here in the middle of 1986, the wild and wondrous noises — known to a world that loves to pigeonhole as "arabic funk" — made by C Cat Trance have suddenly been thrown into sharp and poignant focus.

You can't say they've really changed, or are now more commercial, or anything like that. They're not.

Maybe they were ahead of their time, playing all manner of odd instruments from around the world in their Nottingham bedrooms. Maybe the rest of the world's caught up. But when *The Standard* starts talking about your single (*Shake The Mind* — Ink Records) — which hasn't even got a verse chorus structure to its name — as one of the year's very best, you know something's clicked.

C Cat Trance have very few points of reference in modern popular music — if they're not "arabic funk" then they're "ripping off" Byrne & Eno's *Bush Of Ghosts*.

"The thing about pop music is that it's music without purpose; music to sell or music to stay off the dale. Most ethnic music has a specific purpose, it's part of the peoples' lives, and serves some specific function, religious, social or whatever," says one half of the two-some, John Rees Lewis, by way of placing their approach.

"The amount you can do with light music is fairly limited, but in terms of instilling things in peoples' consciousness, things can be done. The chant at the end of *Shake The Mind* (*Shake the mind from the body, the body's always tied to the ground*) is important; a plea to give some consideration beyond crass Coca-Cola music.

"And the only thing we as musicians can do is to give an impression that there is something beyond that."

So who's achieved this sort of grand aim in the past? Well, Bob Marley for one, with his revolutionary message couched in pop-reggae tunes the whole world could fall in love with. But C Cat Trance don't even know if anyone's listening, indeed as with all truly great music it's immaterial to them, it just has to be that way. And now almost despite them the world's taking notice.

C Cat Trance — "the two images of cats and trance are relevant, the stutter is sheer perversity" — have played only half a dozen gigs in their five years. They'd like to play at WOMAD this summer just to prove that their music is a) not gimmicky, and b) not cultural theft, but are still waiting to be asked.

For the record, they use some instruments from Turkey, some from China, others from all over Africa and make up the balance by stretching bass strings over old cider barrels, or the like. Sometimes Lewis' voice sounds like Robert Smith, but the only Cure record they've ever heard is *Killing An Arab* ... appropriately enough.

C Cat Trance don't see their records would be any better, or they'd be any happier with a major deal — how may bands singing French words over a traditional Moroccan melody do? — but with two new singles this summer, the word is out that greatness could be thrust upon them.



RONDOR MUSIC has been quick off the mark to sign *The Quick*, A&M recording artists, to an exclusive worldwide publishing deal. Seen looking happy about it are (standing from left) lawyer Irving David, Sandy Robertson (management), Paul Brown (management) and (sitting from left) Colin Campbell (*The Quick*), Rondor Music MD Stuart Hornall and George McFarlane (*The Quick*).

# DIY A&R

by Nigel Hunter

IN THESE days of mergers and takeovers, the small music publisher with no mega-artist connection or bread-and-butter catalogue earner finds himself increasingly embattled.

The dream of the small indie publisher is, of course, to find a mega-artist of his own. One who may be seduced away in terms of recording commitment and management, but who still leaves a publishing interest for his first friend in the business.

While the quest for this elusive megastar goes on, small publishers have to exist and function. Sending tapes to A&R people at major and not so major record companies is a

**'It's an uphill battle for indie-type product and much harder for mainstream repertoire'**

hazardous formula for survival with no guarantees. Attending gigs to see bands with a buzz about them is all very well, but the majors (publishers and record companies) will also be there and ready to outbid you.

So it comes down more often than not to DIY (do it yourself). David Loader, managing director of Watteau Music, has taken the point.

"Following our policy of being an active publisher, we are reinvesting in the music business by setting up a new record label called Airplay Records," he says. "In recent months, we have received a continuous stream of material from talented artists, many of whom

have had encouraging encounters with the established labels, but as yet no firm commitments."

What Loader refers to is a log-jam of submissions by publishers and artists regarding "the established labels", and a great deal of frustration and disillusionment. It is inevitable that majors get snowed under from hopefuls, and equally inevitable that the latter get nowhere in an extremely volatile current scene where so many considerations such as visual appeal and marketability carry equal or more weight than the actual musical quality of the songs.

"I'm essentially a music publisher," says Loader, "but I get tapes and people coming in all the time. It's an uphill battle for indie-type product and much harder for mainstream repertoire."

As a consequence, he has launched Airplay to specialise "in offering one-off single deals" and he is talking to Nine Mile about distribution.

The label's first release is *There Must Be More To Love by A Bigger Mercedes*, available this month. An important point about the significantly named Airplay is that it is non-PPL — not registered with Phonographic Performance Ltd, the organisation which requires payment for airplay from broadcasters and sets limits on how many hours of records may be broadcast. BBC local radio and the smaller ILR stations, with their parsimonious allocation of PPL needletime, are hungry for non-PPL product.

So what's in it for Loader and Watteau Music/Airplay Records? Suppose *A Bigger Mercedes* scores a huge hit with *There Must Be More To Love*, and is bought up by a major for future releases?

Loader will not be desolated. He'll have the publishing.

## Ware about

FORMER CBS Songs International vice president James Ware is now running Music Royalties Monitoring Service in partnership with computer consultant Bob Katovsky.

The company, nearing its first birthday, claims it can provide detailed monitoring of collection society statements in major European territories and has the facility to check all incoming royalty statements.

The MRMS service ranges from the simple monitoring of a title on one album in one territory to a detailed analysis of royalty collection and processing systems. It "works closely with professional advisers and royalties administration staff to meet individual requirements and situation-specific problems".

● **SANTA MONICA:** Rhino Records has expanded its music publishing division with the formation of its BMI company, Orange Skies Music, which joins its ASCAP affiliated sister, Rhino Brothers Music.

Graham Daddy and Louis Naktin will co-manage the new venture, and are seeking new material primarily to place with non-Rhino artists. Rhino recently purchased the *Lazy Day/Apricot Music* catalogue for Orange Skies administration. The company was originally conceived as a publishing outlet for composer Michael Brown when he was a member of Left Banke.

## Mission — accomplished

WAYNE HUSSEY and Craig Adams have had a rather frustrating time since the Sisters Of Mercy first split up. First of all they assumed the name of The Sisterhood but only managed a few low key gigs before coming into dispute with Andrew Eldritch over ownership of the name.

But now that is all behind them as they have a new name and not only have they been well received around the country by the legions of old Sisters fans, but *The Mission* also have their debut single at number 1 in the independent chart while it makes a concerted effort at a major chart position.

This new-found prominent position was also borne out by the packed audience of darkly clad, skinny young things who filled the *Town And Country Club* for this prestigious London show.

Ablly supporting them on the night was *Pauline Murray*, formerly singer with the legendary *Penetration*, and her new backing band, *The Storm*. Murray showed that she had lost none of the old spark and her exceptional voice was in fine form.

The Mission certainly intend to carry on where The Sisters Of Mercy left off, using very similar stage dramatics to set the scene for their moody anthems. The dark, gloomy stage was pierced by only the odd purple or blue light whilst the band

were swamped in billowing dry ice. Hussey handled his new found job of frontman well, but it wasn't until half-way through the proceedings that the set really burst into life, adding a catchier, more melodic element to the songs.

The single, *Serpents Kiss* proved to be a particular highlight and they finished with a surprisingly dynamic version of Neil Young's *The Needle And The Damage Done*. Hussey returned for a solo spot on an acoustic version of Patti Smith's classic *Dancing Barefoot* before the band returned to spoil it all with a hamfisted version of the old Free standard *Wishing Well*, which maybe shows they have a sense of humour after all.

Despite the minor misdemeanours, *The Mission* are certainly a band with a very bright future, showcasing here a number of memorable songs that sees them moving into a much more commercial area than the Sisters Of Mercy and with their already considerable support they should have no trouble in breaking out to a much wider audience than the old Sisters ever reached.

JERRY SMITH

## All in the game

WHEN FRANK was a gadget, but only a fad, he seemed to be one of those everlasting down-page review artists, a credible mystery, a confusion which never quite gelled, never quite required further inves-



tigation. Now candidly *Frank Tovey*, he's more visible, but as his new Mute LP suggests, still playing a bad game of *Snakes And Ladders*.

On the slide — the venue: The admirable *Town And Country Club* less than half full, The costume: Neptune with breast plates, clutching a wheel wrench? Was there something here that needed more explanation? The music: unoriginal doom-punk plus bar room rock. Throw again.

On the up — Tovey: an engaging chap, leaping about, perhaps only giving half a damn, abrasive backchat and a laugh; Luddite Joe: the last single and the best yet. More of this and he'd be a winner. Then, the new stuff safely out of view, on to the old stuff...but this game's been played before.

Keeping the Mute flag flying were the supporting *Erasure*, Uncle *Vinnie Clark* and the flexible *Andy Bell*. Jolly old disco stomp, very Bronski, very good. They were hugely enjoyed and as the new LP, *Wonderland* hits the charts, perhaps *Clark*, the indie *Dave Stewart*, is back on the ladder again.

DUNCAN HOLLAND

# A is for... ACTION

FEATURING:

- U B 4 0 / C B S O
- J O A N A R M A T R A D I N G
- T H E M O O D Y B L U E S
- R U B Y T U R N E R
- M A G N U M
- R O Y W O O D
- S T E V E G I B B O N S
- T A N D Y / M O R G A N B A N D
- G O R D O N G I L T R A P
- S T E P H E N D U F F Y

ALBUM—(TED 1)  
TAPE—(MC TED 1)  
C.D.—(XD TED 1)



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# TOP 75 SINGLES

## MUSIC WEEK



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# W

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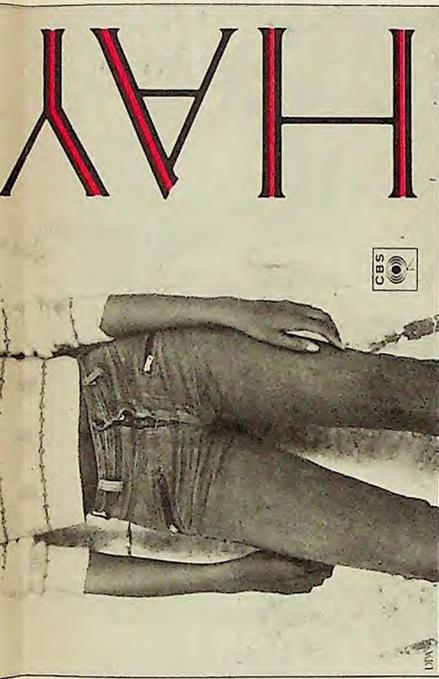


Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

- No1** 1 SPIRIT IN THE SKY I.R.S./MCA (RM)(T) 113
- 2** THE EDGE OF HEAVEN Epic (FIN)(T) 1
- 3** 3 I CAN'T WAIT Atlantic A9446(T)
- 4** 2 HOLDING BACK THE YEARS WEA YZ 70(T)
- 5** 16 HUNTING HIGH AND LOW (REMIX) Warner Brothers W6663(T)
- 6** 5 ADDICTED TO LOVE Island (12)(S) 270
- 7** 6 CAN'T GET BY WITHOUT YOU (2nd Decade Remix) PRT 7P 352 (12 - 12P 352)
- 8** 4 SLEDGEHAMMER Virgin PGS 11(2)
- 9** 21 TOO GOOD TO BE FORGOTTEN Island (12)(S) 284
- 10** 10 VIENNA CALLING — The New 86 Edit/Mix A&M AM(Y) 318
- 11** 24 NEW BEGINNING (Mamba Seyra) Polydor POS(PX) 794
- 12** 30 HAPPY HOUR Go! Discs GOD(X) 11
- 13** 19 AMITYVILLE (THE HOUSE ON THE HILL) Epic (T)(A) 7182
- 14** 25 MY FAVOURITE WASTE OF TIME Epic (T)(A) 7125
- 15** 11 OPPORTUNITIES (Let's Make Lots Of Money) Parlophone (12)(R) 6129
- 16** 7 SET ME FREE EMI (12)(JAK) 17
- 17** 15 INVISIBLE TOUCH Virgin GENS(11) 2
- 18** 18 BAD BOY Epic (T) A6537
- 19** 22 NASTY A&M AM(Y) 316
- 20** 9 ON MY OWN Patti LaBelle and Michael McDonald
- 21** FRIENDS WILL BE FRIENDS Epic (T) A6537

- 53** 37 WHO MADE WHO Atlantic A9425(T)
- 54** AZTEC LIGHTNING — Theme from BBC World Cup BBC RES 184 (12 - 12P 351) 184
- 55** 40 LIVE TO TELL Sire W 8717(F)
- 56** FOOLIN' YOURSELF Chrysalis PAUL(X) 2
- 57** 48 YOUNG HEARTS RUN FREE (ORIGINAL VERSION) Warner Brothers W6600(T)
- 58** 59 EXPANSIONS '86 (EXPAND YOUR MIND) Chris Paul featuring David Joseph & Broodway/Island 12 BRW 48
- 59** 44 LOVE TOUCH (from Motion Picture "Legal Eagles") Warner Brothers W6658(T)
- 60** 65 SALLY London LON(X) 90
- 61** 55 ALL I NEED IS A MIRACLE Mike + The Mechanics WEA 1J8765(T)
- 62** 66 GREAT GOSH A'MIGHTY (IT'S A MATTER OF TIME) Little Richard MCA MCA(T) 1049
- 63** 61 JOE 90 (Theme)/CAPTAIN SCARLET Barry Gray/Orchestra PRT 7P 354 (12 - 12P 354)
- 64** 42 ROCK ME AMADEUS (The American Edit) Falco A&M AM(Y) 278
- 65** 41 ROCK LOBSTER/PLANET CLAIRE B52's Island (12)BFT 1
- 66** 64 DANCING IN THE STREET Matt Bianco WEA YZ 72(T)
- 67** ROSES Haywoode CBS (1A) 7224
- 68** 52 BASSLINE Mantronic 10,0/Virgin TEN(T) 118
- 69** 50 ALL AND ALL Joyce Sims London LON(X) 94
- 70** 70 THE LOCOMOTION Dave Stewart & Barbara Gaskin Broken/Shift BROKEN 812 — BROK (IT 8)
- 71** 56 GREATEST LOVE OF ALL Whitney Houston
- 72** 54 WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson Arista ARIST 1121658
- 73** 72 SERPENTS KISS The Mission A&M AM(Y) 308

<b>21</b> <b>NEW</b>	<b>FRIENDS WILL BE FRIENDS</b> Queen	EMI (12) QUEEN 8
<b>22</b>	<b>VENUS</b> Bananasrama	London NANA 10 (12 - NANK 10)
<b>23</b>	<b>LESSONS IN LOVE</b> ○ Level 42	Polydor POSP(X) 790
<b>24</b>	<b>SINFUL</b> Pete Wylie	MDM/Virgin MDM (7) 12
<b>25</b>	<b>THE CHICKEN SONG</b> ○ Spitting Image	Virgin SPIT (1) 12
<b>26</b> <b>NEW</b>	<b>UNDERGROUND</b> David Bowie	EMI America (12) EA 216
<b>27</b>	<b>EVERYBODY WANTS TO RUN THE WORLD</b> Tears For Fears	Mercury/Phonogram RACE (1) 12
<b>28</b>	<b>MINE ALL MINE/PARTY FREAK</b> Cashflow	Club/Phonogram JAB (X) 30
<b>29</b>	<b>CALL OF THE WILD</b> Midge Ure	Chrysalis URE (X) 4
<b>30</b>	<b>WHEN TOMORROW COMES</b> Eurythmics	RCA DAI (7)
<b>31</b>	<b>21ST CENTURY BOY</b> Sigue Sigue Sputnik	EMI (12) SSS 2
<b>32</b>	<b>JUMP BACK (SET ME FREE)</b> Dhar Braxton	Fourth & Broadway/Island (12) BRW 47
<b>33</b>	<b>SNOOKER LOOPY</b> The Matchroom Mob with Chas & Dave	Rockney/Towerbell POT (1) 47



Chapter 22 CHAP 67 (12 - CHAP 6)

10/Virgin TEN (1) 126

Beggars Banquet BEG 16 (11)

**73** **72** **SERPENTS KISS**  
The Mission

**74** **NEW** **LIKE I LIKE IT (Remixed Version)**  
Aurra

**75** **71** **HEARTACHE**  
Gene Loves Jezebel

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**T W E L V E • I N C H**

1	1	ICANT WAIT, Nu Shooz	17	17	THE TEACHER, Big Country
2	2	THE EDGE OF HEAVEN, Wham!	18	18	EXPANSIONS '86 (EXPAND YOUR MIND),
3	3	HOLDING BACK THE YEARS, Simply Red	19	19	STAY ALITTLE WHILE, CHILD, Loose Ends
4	4	HUNTING HIGH AND LOW (REMIK), A-Ha	20	20	FOOLIN' YOURSELF, Paul Hardcastle
5	5	SLIDEGHAMMER, Peter Gabriel	21	21	INVISIBLE TOUCH, Genesis
6	6	AMITVILLE (THE HOUSE ON THE HILL),	22	22	A WOMAN'S STORY, Marc Almond
7	7	Lovebus Sparks	23	23	SINFUL, Pete Wylie
8	8	ADDICTED TO LOVE, Robert Palmer	24	24	EVERYBODY WANTS TO RUN THE WORLD,
9	9	CANT GET BY WITHOUT YOU (The Second	25	25	Tears For Fears
10	10	Decade (Remix), The Real Thing	26	26	MY FAVOURITE WASTE OF TIME, Paul Owen
11	11	SPIRIT IN THE SKY, Dr and the Medics	27	27	CALL OF THE WILD, Midge Ure
12	12	VIENNA CALLING - The New 86 Edit/Mix,	28	28	PARANOIMIA, The Art Of Noise with Max
13	13	Falco	29	29	Headroom
14	14	MINE ALL MINE/PARTY FREAK, Cashflow	30	30	BRIGHT MIND, Furniture
15	15	OPPORTUNITIES (Let's Make Lots Of Money),	31	31	LIKE I LIKE IT, Aurra
16	16	Pei-Shao Boys			
17	17	JUMP BACK (SET ME FREE), Dhar Braxton			
18	18	SET ME FREE, Jack Graham			
19	19	UNDERGROUND, David Bowie			
20	20	HAPPY HOUR, The Housemartins			
21	21	FRIENDS WILL BE FRIENDS, Queen			
22	22	NASTY, Janet Jackson			
23	23	LESSONS IN LOVE, Level 42			
24	24	TOO GOOD TO BE FORGOTTEN, Amazulu			

*Maxi Priest*

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**ID**

<b>34</b> <b>NEW</b>	<b>THE TEACHER</b> Big Country	Mercury/Phonogram BIGC(X) 2
<b>35</b>	<b>GOD THANK YOU WOMAN</b> Culture Club	Virgin VS 86 (1) 12
<b>36</b>	<b>MEDICINE SHOW</b> Big Audio Dynamite	CBS (T) A 71 81
<b>37</b>	<b>WHY CANT THIS BE LOVE</b> Van Halen	Warner Brothers W8740 (1)
<b>38</b>	<b>IT'S 'ORRIBLE BEING IN LOVE (WHEN YOU'RE 81/2)</b> Claire and Friends	BBC RES 189 (12 - 12RS) 189
<b>39</b>	<b>LET'S GO ALL THE WAY</b> Sly Fox	Capitol (12) CL 403
<b>40</b>	<b>THERE'LL BE SAD SONGS (TO MAKE YOU CRY)</b> Billy Ocean	Jive JIVE (1) 117
<b>41</b>	<b>A WOMAN'S STORY</b> Marc Almond	Some Bizzare/Virgin GLOW 2 (12)
<b>42</b>	<b>BRIGHT MIND</b> Furniture	SIRE BUY (1) 251
<b>43</b>	<b>LEFT OF CENTRE</b> Suzanne Vega featuring Joe Jackson on piano	A&M AM (X) 320
<b>44</b>	<b>TIME</b> Freddie Mercury	EMI (12) EMI 5559
<b>45</b>	<b>THE PROMISE YOU MADE</b> Cock Robin	CBS T (A) 6764
<b>46</b> <b>NEW</b>	<b>PARANOIMIA</b> The Art Of Noise with Max Headroom	China WOK (X) 9 (F)
<b>47</b>	<b>MOUNTAINS</b> Prince and The Revolution	Paisley Park/Warner Brothers W871 (1)
<b>48</b>	<b>BIG MOUTH STRIKES AGAIN</b> The Smiths	Rough Trade RT (1) 192
<b>49</b>	<b>DISENCHANTED</b> Communards	London LON (X) 89
<b>50</b>	<b>ROLLIN' HOME</b> Status Quo	Vertigo/Phonogram QUO 18 (12)
<b>51</b> <b>NEW</b>	<b>AZTEC GOLD - ITV Theme for the World Cup</b> Sisee	CBS A 7231
<b>52</b>	<b>STAY A LITTLE WHILE, CHILD</b> Loose Ends	Virgin VS 819 (12)

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## GENERAL

**THE CALL:** Reconciled. Elektra 960 440-1. Producer: Michael Been/artists. Reconciled to mostly unchallenging rock, The Call from America occasionally rise above the limitations of the familiar — noticeably on the effective, anthemic Everywhere I Go single. Tours with Simple Minds and Peter Gabriel have led to contributions here from Messrs Kerr and Gabriel, but not in sufficient doses to yield much impact.

**BOB MARLEY & THE WAILERS:** Rebel Music. Island ILPS 9843. Producers: various. On the fifth anniversary of his death, a new collection of Marley's inspirational reggae to tie in with BBC-2's documentary last Monday (June 16). Lavish gatefold job, plus 10 tracks — Rebel Music, So Much Trouble In The World, Them Belly Full (But We Hungry), Rat Race, War/No More Trouble, Roots, Slave Driver, Ride Natty Ride, Crazy Baldhead, Get Up Stand Up. More relevant than ever.

**VANITY:** Skin On Skin. Motown ZL 72399. Producers: Skip Drinkwater & Tommy Faragher. On which the wayward Prince protégée treads the predictable path of dim, vacuous lyrics ("I'm on a manhunt, when I catch you we'll monkey around") and "sensual" funk. Raunchy imagery *ad nauseam*.



STOCK IT

**VARIOUS:** Music For The Miracle. Epic 26973. Another charity record, this time in aid of a leukaemia/cancer charity, and a very strong, commercial line-up it is too. Twelve tracks, 12 big names and nearly as many hits. Sell on the strength of Careless Whisper, Everytime You Go Away, Smooth Operator and Everybody Wants To Rule The World and that's just for starters. Also features Huey Lewis, Bruce Springsteen, Hall & Oates, Bryan Adams and more.

**CLARE HAMILL:** Voices. New Age NAGE 8. Producer: artist. Occasionally threatening to cross into Cocteau Twins territory, Voices, which features only sounds originating from the human voice (and very nice they are too), aims to evoke images of the passing seasons and, while it does have a certain grace, it still manages to end up unmoving. Misses the mark and seems too much like a conscious exercise in Good Taste.

**RY COODER:** Original Motion Picture Soundtrack: Blue City.

**COMMODORES:** Richie-era sincerity on impressive mid-price re-issue (see Dance).

Warner Bros. 925 386-1(4). Producer: Ry Cooder.

**Original Motion Picture Soundtrack: Crossroads.** Warner Bros. 925 399-1(4). Producer: Ry Cooder. No new LP from Ry for several years except soundtracks, and now two of those within a week. Very different too, although often using the same musicians — much the more listenable is Blue City, although with only four vocal tracks out of 11, but with fine instrumentals which sound almost Shadows-like, such as Nice Bike and the fab Billy and Annie, plus a track from the True Believers. Crossroads is more of an authentic blues movie, with Sonny Terry on the LP at least, plus several others, but it doesn't hold the interest as much as Blue City. Together, the best of these two could make a fine LP, but a brand new non-soundtrack Cooder record would be far better.

**KISS THAT:** Kiss And Tell. Chrysalis CHR 1513. Producer: Mick Ronson. Energetic, albeit dated, Kiss That produce what would've passed as new wave a few years back, and probably still does in the US (an indication of intent?). Although competent, what holds this back is a basic lack of character, there's very little to actually get hold of as the band careers between many already occupied stools. An ad campaign mentioning they once toured with Dr And The Medics doesn't really help either.

**THE FABULOUS THUNDERBIRDS:** Tuff Enuff. EPC 26883. Producer: Dave Edmunds. Much touted a couple or three years ago, The Fabs' country style R'n'B has again found friends in strange places (an ecstatic *Kerrang!* review no less), but for an essentially live band, vinyl still presents problems. Edmunds has done well, but the band are playing safe and, as such, are unlikely to tempt any but the fans. An interesting cover of Eurythmics' Wrap It Up stands out as does the title track, but wait for a tour before selling starts.

## DANCE

**THE COMMODORES:** Commodores Live. Motown WL 72439. A mid-price reissue of an impressively recorded and played Commodores live show circa '77, including solid versions of most of their hits (no Machine Gun) up to that point, such as Easy, Zoom and Just To Be Close To You. Lionel Richie's sincerity practically leaks out of the turntable. Now The Commodores (below) have left the Motown stable, a good reminder of some of their best.

**ANIMATION:** Strange Behavior. MERH 88 Mercury. Nothing here with the bite of last year's hit Obsession although some of the tracks could prove to be party movers if turned up loud enough. Despite vacuous lyrics and often unenthusiastic vocals, the glossy production makes it a likeable, but essentially lightweight, proposition.

**GROVER WASHINGTON JR.:** Live At The Bijou. Motown WL 72267 (2). Recorded in Philadelphia nine years ago, and an import cult since then, this instrumental tour de force by Grover and his band finally sees a (mid-price) UK release and features Washington classics like Mr Magic, Gosalito and Lock It In The Pocket, Saw coming nicely to the boil with the help of an excellent band.



STOCK IT

**CASHFLOW:** CaShflow. Club JABH 17. Via Phonogram. Cameo leader Larry Blackmon's latest proteges have already surprised plenty with the crossover R&B of the skintight double-sider Mine All Mine/Party Freak, and their album shows similar dexterity, even if the single-buyers already have the best two tracks. Lead vocalist Kary Hubbert shows how deep his soul goes on Reach Out and It's Just A Dream is another hot dancer.

**ORAN "JUICE" JONES:** Juice. Def Jam DEF 26934. The label that houses LL Cool J, the Beastie Boys and a whole heap of hip-hop now moves into the realms of regular, old-style soul with a young man who adds a smooth voice to some traditional ballads and the occasional handicap and rap. But Def Jam are so closely associated with the sound on the other side of the street, this may not be strong enough to make people cross the road.

**JEFFREY OSBORNE:** Emotional. A&M AMA 5103. Osborne's fourth solo album shows him returning to his R&B roots after an ill-judged rock flavour last time. The cover of In Your Eyes is unnecessary but You Should Be Mine is an engaging ballad that deserved better as a single and Room With A View in particular is a good vehicle for Osborne's robust voice. He produces four cuts himself and also works for the first time with Richard Perry.

**MIAMI SOUND MACHINE:** Primitive Love. Epic EPC 26491. Hispanic hipsters currently on the doc-doc-doc-doc-doctor beat with

## THE FABULOUS THUNDERBIRDS



Bad Boy offer more of the same with Congo (also a US smash, doubtless about to be repromoted here) and several other lightweight pop dancers, plus one engagingly different slowie, You Made A Fool Of Me.

**SKYY:** From The Left Side. Capital ST-12448. The New York dance specialists, now entering the veteran stage after eight years of filling floors, might do better to curb their obsession with up-tempo material, even though Givin' It (To You) and several others do the job adequately. Their ballads (Song Song, Tell Her You Care) still show ability in that arena and break the monotony, but not often enough to make a particularly inspired album.

## JAZZ



STOCK IT

**ART PEPPER:** No Limit. Boplicity/Contemporary COP 019. Producers: Lester Koenig, John Koenig. A constantly-stimulating session — from March '77 — with Pepper in especially soulful form throughout, assisted by the piano-boss-drums team with which he worked most regularly during his later years. Pepper & Co scorch through the former's exhilarating Mambo De La Pinta, the composer switching temporarily from alto to tenor. My Laurie, a personal dedication to his wife at the time of his death, is suitably poignant. Rita-Son, similarly dedicated, is more convoluted. And Pepper's sensitivity with a standard ballad has seldom been surpassed than during a searching, self-revealing examination of Ballad of the Sad Young Men. Yet another Pepper reissue that will find its way into the collections of a larger-than-usual number of jazz admirers.

## INDIES



STOCK IT

**THE WOODENTOPS:** Giant. Rough Trade ROUGH 87. Producer: Bob Sargent. Who'd have thought that the oft-patronised Woodentops would ever get their act together and become so



**FABULOUS THUNDERBIRDS** (top): wait for a tour before the selling starts; and *Easterhouse*: an important release — and an assured indie biggie.

*powerful?* Giant retains their easy charm, punctuated with dramatic organ, dappled with bursts of hi-life guitar and wraps the whole kaboodle up into one of the most up, accessible, convincing albums of the year. In the event of a summer, play loud. Indie charter and beyond.

**VARIOUS:** Imminent 2 and 3. Food. BITE 2 and 3. Distribution: Rough Trade. "The definitive compilation series of today's ascendants independents" they say modestly, which may be overstating it, but volume 2 particularly does have its moments, with tracks included from Hula, Zodiac Mind-warp, and 400 Blows, as well as such promising contenders as UV Pop, Recipe and Deep-Freeze Mice. Volume 3 does the same thing, but with the US which means the names are less well-known — Eugene Chadbourne, Bunnydrums and Executive Slacks being the biggest names. The imminent Imminent 4 should be the one.



STOCK IT

**EASTERHOUSE:** Contenders. Rough Trade. ROUGH 94. More power in the darkness. Simply a pop record, or a political tract? Well, both really as Easterhouse maul polemic into strident U2/Smiths rock, never losing sight of the essential concerns. To be put off by the politics (let's not beat about the bush here, this is revolutionary communism) is a mistake. The arguments are cogent and articulate, the music inspiring. Contenders is an important release and an assured indie topper.

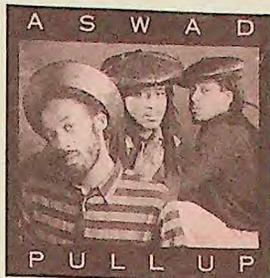


# SINGLES REVIEWS

By Jerry Smith



STEVE WINWOOD, Aswad, Balaam & The Angel: uninspired, irresistible and insistent — respectively.



**STOCK IT**

**DAVID BOWIE:** *Underground* (EMI America (12)EA 216, EMI) Yet another movie theme tune this time produced with Arif Mardin for the new Jim Henson film, *Labyrinth*. A gospel touch supplied by a choir that includes Cissy Houston, Chaka Khan and Luther Vandross, adds to the generally infectious feeling and Albert Collins also guests on bluesy lead guitar. With this wealth of talent it can't fail.

**BIG COUNTRY:** *The Teacher* (Mercury/Phonogram BIGC (X) 2, PolyGram) Although they have taken a step away from the sound of their first two albums this is still the unmistakable anthemic sound that conjures up visions of wide open spaces and Highlands. Taken from their upcoming LP *The Seer* it is sure to be well received.

**STOCK IT**

**THE REAL ROXANNE WITH HITMAN HOWIE TEE:** (Bang Zoom) Let's *Go-Go* (Cool-tempo/Chrysalis COOL (X) 124, PolyGram) This novel, rapped dance track is sure to get widespread exposure as its clanging beat box rhythm and smooth rap includes snippets of other well known numbers and comic interludes including *Lovebug Starski*, *In The Mood* and *Bugs Bunny*.

**AURRA:** *Like I Like It* (10/Virgin TEN(T) 126, EMI) A remixed version of their debut release from last year and as a smooth, swaying slice of soul, written and produced by Jim Randolph and Eban Kelly, it should capitalise on the recent success of their Top 20 hit *You And Me Tonight*.

**STOCK IT**

**ASWAD:** *Pull Up* (Simba (12) SIM 103, Jetstar) Indisputably the UK's number one reggae band, Aswad issue yet another excellent, bubbling track whose irresistible, hard rhythms and melodic harmonies deserve to get wide exposure. Taken from their long-awaited new LP *To The Top*.

**DRUM THEATRE:** *Home* (Is Where The Heart Is) (Epic (TA) 7087, CBS) Tipped in some quarters as a band on the verge of great things, Drum Theatre certainly have the right clothes and haircuts, but have yet to prove more on vinyl. This single seems geared for radio play with its big production, but there seems to be little of substance beneath it all.

**INXS:** *Listen Like Thieves* (Mercury/Phonogram INXS

(12), PolyGram) This Australian band continue to try to repeat their success in the US with this Francois Kevorkian and Michael Hutchinson remix of this the title track from their album. And its chiming guitars and catchy refrain form a rock anthem that is worthy of attention.

**VIRGIN PRUNES:** *Love Lasts Forever* (Baby BABY 004, Rough Trade/Cartel) Eccentric Irish band produce their first new material in a long while — and it is very much in their usual indulgent style. All tracks available are variations of the same theme giving a mesmerising if directionless effect with its hypnotic beat and haunting vocals.

**STOCK IT**

**BALAAAM AND THE ANGEL:** *Slow Down* (Virgin VS 864(10/12), EMI) Balaam And The Angel continue their chartbound rise with this, their most commercial effort yet. With its vibrant acoustic guitars and a strong brass hook backing the sing-a-long chorus it looks likely to be the one to break their swirling, psychedelic pop.

**BIG STICK:** *Drag Racing EP* (Recess/Blast First BFFP 6, Rough Trade/Cartel) Intriguing 5-track, 12-inch from this avant garde New York duo. Minimalist beat box rhythm is combined with manic, fuzz guitar and odd cut up and repeated vocal lines to create a dark, menacing sound.

**E. G. DAILY:** *Say It, Say It* (A&M AM(Y) 313, PolyGram) Experienced actress and dancer follows in Madonna's footsteps with this single taken from her first album produced by Jellybean Benitez. The lively dance beat and continually-repeated chorus line make it a memorable, if light-weight, pop song.

**YARBOROUGH AND PEOPLES:** *I Wouldn't Lie* (Total Experience RCA FB 49841 (FT 49842), RCA) This slick number from their Guilty album proves to be just rather too predictable, with its polished Lonnie Simmons and Jimmy Hamilton production and ultra smooth harmonies, to make any impact.

**STEVE WINWOOD:** *Higher Love* (Island (12)IS 288, EMI) To precede Steve Winwood's first album in four years, called *Back In The High Life*, comes this number that is very much in the line of such singer/songwriters as Phil Collins with its state-of-the-art dance beat and impassioned vocals — but it doesn't seem a particularly inspired number.

**UPS AND DOWNS:** *In The Shadows* (What Goes On WHAT GOES 8, Rough Trade/Cartel) A striking, bright mirrored sleeve holds the latest in a long line of trebly guitar bands this time from

Australia. Drives along in a spirited way with its jangly, Sixties melodies, but fails to leave any lasting impression.

**STOCK IT**

**THE MEN THEY COULDN'T HANG:** *Gold Rush* (MCA SELL(T) 1, PolyGram) This raucous bunch of country rockers look set to follow The Pogues chartwards on the first fruits of their major deal. An energetic, catchy number whose swaying, chartered chorus should add a breath of fresh air to the charts.

**THE PLAYMATES:** *Wasted Years* (What Goes On WHAT GOES 7, Rough Trade/Cartel) More Sixties influences lie beneath the chiming guitars and anthemic vocals of this Swedish band, but the result is a catchy slice of pop/rock that is not too many miles away from the energetic stadium rock of The Alarm.



# EUROPARADE

Pos. UK	Weeks on Chart	Pos. IRE	Weeks on Chart	Artist	Label
1	2	2	10	A DIFFERENT CORNER, George Michael	AIRCHIE/ARMI
2	1	1	8	LIVE TO TELL, Madonna	B.T.M./DISCO/EMI
3	4	15	4	SLEDGEHAMMER, Peter Gabriel	B.T.M./DISCO/EMI
4	5	13	3	J'AI ME LA VIE, Sandra Kim	AIRCHIE/ARMI
5	3	3	8	MIDNIGHT LADY, Chris Norman	AIRCHIE
6	7	8	10	WONDERFUL WORLD, Sam Cooke	B.C.M.
7	6	7	12	TOUCH ME (I WANT YOUR BODY), Samantha Fox	AIRCHIE
8	10	6	5	ON MY OWN, Tam La Dalle and Michael McDonald	B.C.M.
9	8	5	9	OURAGAN, Stephanie	AIRCHIE
10	9	4	10	A KING OF MAGIC, Queens	AIRCHIE/ARMI
11	24	33	3	SPIRIT IN THE SKY, Dr and The Medics	CEIR
12	31	—	2	HOLDING BACK THE YEARS, Simply Red	CEIR
13	33	30	3	WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson	B.C.M.
14	27	27	3	ATLANTIS IS CALLING, Modern Talking	B.T.M.
15	13	11	14	ABSOLUTE BEGINNERS, David Bowie	ART
16	22	—	2	BROTHER LOUIE, Modern Talking	ET
17	38	—	2	ADDICTED TO LOVE, Robert Palmer	CEIR
18	25	—	2	BAD BOY, Miami Sound Machine	B.T.M.
19	21	39	3	THOUGHT YOU WERE ON MY SIDE, Cark Robie	B.N.
20	New	—	—	ROCK ME BABY, Johnny Nash	AIRCHIE
21	New	—	—	I ENGINEER, Anthonij	AIRCHIE
22	12	16	20	WHEN THE GOING GETS TOUGH, Billy Ocean	DISCO
23	15	10	9	ROCK ME AMADEUS, Felo	B.N.
24	16	9	13	KISS, Kisses and The Revolution	AIRCHIE
25	17	22	3	A QUESTION OF LUST, Deshae Wade	DISCO
26	14	14	12	LIVING DOLL, Cliff Richard & The Young Ones featuring Hank Marvin	DISCO
27	New	—	—	LOVE TOUCH, Rod Stewart	DISCO
28	26	—	2	RE SEPP TEN, Danish Football Team	DISCO
29	New	—	—	ROLLIN' HOME, Status Quo	IR
30	30	21	6	YOU CAN LEAVE YOUR HAT ON, Joe Cocker	I
31	23	31	3	HARLEM SHUFFLE, Rolling Stones	ETI
32	New	—	—	WHY CAN'T THIS BE LOVE, Vee Wee	DISCO
33	29	25	3	LET'S FIGHT, Danish Team	DISCO
34	28	26	5	LES BETISES, Sabine Patarel	F
35	18	24	9	LOVE MISSILE FI-11, Sigue Sigue Sputnik	F
36	20	20	3	DANCE WITH ME, Alphaville	DISCO
37	11	12	5	THE CHICKEN SONG, Spitting Image	DISCO
38	35	—	2	ONE STEP, Killing The Pink	I
39	Re	—	—	ADESSU TU, Eric Burdon	CH
40	New	—	—	EN ROUGE ET NOIR, Jeanne Mas	F

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

# ~ GEIL ~

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- 20 Suzanne Vega A&M AMA 5072
- 21 **RIPTIDE** CD  
Robert Palmer Island ILPS 9901
- 22 **UPFRONT 1 — 14 DANCE TRACKS**  
Various Serious UP FT 1
- 23 **NO JACKET REQUIRED** ★ ★ ★ CD  
20 Phil Collins Virgin V2345
- 24 **ON THE BEACH** ○ CD  
21 Chris Rea Magnet MAGL5069
- 25 **LAUGHING AT THE PIECES**  
Doctor & The Medics MCA MRC 1010
- 26 **LET'S HEAR IT FROM THE GIRLS — 28 TRACKS** ○  
Various Syllus SMR 8614
- 27 **SISTERS ARE DOIN' IT — 16 Hits From Female Artists** ○  
Various Towerbell TWP 11
- 28 **THIS IS BIG AUDIO DYNAMITE** ○  
34 Big Audio Dynamite CBS 26714
- 29 **GREATEST HITS** • CD  
26 Marvin Gaye Telstar STAR 2234
- 30 **SONGS FROM THE BIG CHAIR** ★ ★ ★ CD  
29 Tears For Fears Mercury/Phonogram MERR 58
- 31 **CONTROL**  
36 Janet Jackson A&M AMA 5106
- 32 **THE COLLECTION — 24 ESSENTIAL HITS** •  
22 Earth Wind & Fire K-tel/CBS NE 1322
- 33 **HITS 4 — 28 TRACKS** ★  
25 Various CBS/WEA/RCA/Archie HITS 4
- 34 **THE GREATEST HITS** •  
28 Sndlamor Syllus SMR 8615
- 35 **WELCOME TO THE REAL WORLD** • CD  
24 Mr. Mister RCA PL 89647
- 36 **HEADED FOR THE FUTURE**  
41 Neil Diamond CBS 26952
- 37 **WINNER IN YOU**  
31 Patti La Belle MCA MCF 3319
- 38 **BE YOURSELF TONIGHT** ★ ★ CD  
47 Earthlinetics RCA PL 70711
- 39 **FALCO 3**  
55 Falco A&M AMA 5105
- 40 **BLUE SKIES** • CD  
46 Kirie Kanawa/Nelson Riddle & His Orchestra London KTT 1
- 41 **LITTLE CREATURES** • CD  
42 Talking Heads EMI TAH 2
- 42 **5150** ○ CD  
33 Van Halen Warner Brothers WS150

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  - 46 **HOUNDS OF LOVE** ★ CD  
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  - 49 **LIKE A VIRGIN** ★ ★ ★ CD  
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  - 50 **HEAR 'N' AID**  
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53 Various Towerbell TWP 12
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52 Bonnie Tyler CBS 86319
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48 Original TV Soundtrack Comic Relief/WEA WWS1
- 
- 79** **SO LUCKY**  
Rose Marie A11 Spartan BMLP 2
- 80** **THE B 52s**  
54 B 52s Island ILPS 9590
- 81** **MAKING MOVIES** ★ ★ CD  
64 Dire Straits Vertigo/Phonogram 6359 034
- 82** **SLEIGHT OF HAND** CD  
51 Joan Armatrading A&M AMA 5130
- 83** **BEAT RUNS WILD**  
70 Various Mercury/Phonogram WILD 1
- 84** **LEGEND** ★ ★ ★ CD  
Bob Marley & The Wailers Island BMW 1
- 85** **FROM THE LEFT SIDE**  
NEW Sky Capital EST 2014
- 86** **ISLAND LIFE** • CD  
76 Grace Jones Island GI 1
- 87** **CAN'T SLOW DOWN** ★ ★ ★ CD  
75 Lionel Richie Motown STMA 8041
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68 Phil Collins Virgin V 2185
- 91** **NOW, THAT'S WHAT I CALL MUSIC 6** ★ ★ ★  
94 Various Virgin/BMI NOW 6
- 92** **STOP MAKING SENSE** • CD  
80 Talking Heads EMI TAH 1
- 93** **RECKLESS** ★ CD  
78 Bryan Adams A&M AMA 5013
- 94** **DIAMOND LIFE** ★ ★ ★ CD  
90 Sade Epic EPC 2644
- 95** **WONDERLAND**  
71 Erasure Mute STUMM 25
- 96** **JAZZ JUICE 2**  
NEW Various StreetSounds SOUND 4
- 97** **LEAVE THE BEST TO LAST** ★ CD  
RE James Last Polydor PROLP 7
- 98** **NEW GOLD DREAM (81-82-83-84)** • CD  
RE Simple Minds Virgin C 2230
- 99** **LIKE A ROCK**  
RE Bob Seger And The Silver Bullet Band Capital EST 2011
- 100** **GREATEST HITS VOLUME I AND VOLUME II** ★ CD  
RE Billy Joel CBS 88866

CD: Released on Compact Disc  
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PRODUCTION LINE

Wanted: new talent

FOLLOWING A period of quick-fire changes Tim Pope and Gordon Lewis' GLO Productions is embarking on what it fears may be a vain search for new talent.

The promo company is looking for adventurous directors, cameramen and designers to work with, but has so far drawn only blanks.

"There's just so much rubbish around, and we're looking for something a bit fresh," says Pope. "I'm tired of showreels with the same old shit on. We want people who are a little dangerous but at the same time understand commercial concerns."

Lewis agrees, saying that they are equally open to new or established directors, provided they can "originate bold and different ideas."

"All of a sudden making promos has become a trendy medium to work in, but really it's stagnated. The market is wide open for new talent, and we are keen to hear from anybody. We'd rather be inundated with showreels," says Lewis.

For one of the UK's most established directors Pope remains very much a renegade within the industry, and is quick to attack its increasingly conservative nature.

"When I started five years ago I thought the market would open up, but instead it's closed down, and it scares the fuck out of me. The things that are condoned by the industry are terrible, and I think that the avenues I came through have now been closed down. I was the last one to sneak through with different ideas."

"Videos are a very bad and dangerous medium, but I'm not going to give up — which makes me sound a bit like Joan Of Arc, I know."

● Contact: GLO Productions, 1/5 Mordford Place, London W1. Tel: 01-387 0202.



WOULD YOU make a video with this man? If so, Tim Pope (above, really) would like to hear from you



ON A SCREEN near you: New Order and Durutti's Vini Reilly and Bruce Mitchell



Factory drugs 'n' Durutti

STAND BY to be Pumped Full Of Drugs! Yes, the New Order video of that name is scheduled to emerge from Ikon FCL in the next couple of weeks.

The programme was filmed live in Tokyo last year, and features the

singles Confusion, Sub-Culture and Blue Monday, with the balance made up by Love Vigilantes, Face Up, We All Stand, As It Is When It Was, Sunrise and This Time Of The Night.

Also due around the same time,

and also filmed live in Tokyo, is The Durutti Column's Domo Arigato. It contains nine tracks all directed by Factory Records supremo Tony Wilson, and, as with Pumped Full Of Drugs, is reputedly the best stuff yet (quality-wise) from Ikon.

REVIEWS

PUBLIC IMAGE LTD; Videos. Virgin Music Video. VVC 144. Running time: 23 minutes. Dealer price: £6.49.

Track listing: Public Image, Death Disco, This Is Not A Love Song, Bad Life, Rise, Home.

Comment: Being obnoxious — pointlessly so — is what John Lydon's always done best. This is what we want, and, some of the time at least, this is what we get.

The first two films are great, exciting even. Shadowy studios, Keith Levene, Jah Wobble and Lydon, his weaselly little eyes emitting hate beams so negative they're positive. Love Song takes him out of context, and puts him in the back of a chauffeur-driven vintage car.

Bad Life's back in the studio, but now he just looks like the smug bastard he's supposed to be. This makes it all the more satisfying that the best of the lot comes with the late-entry Rise, where his "Anger is an energy" chant against South Africa finds expression in the tramps, dead leaves, confetti and lines of washing (!) assembled by director Peter Care. After that Home, with its destruction of said abode, is a bit of an anticlimax.

Sales forecast: A lot of PIL fans would surely clamour for a more in-depth look — especially at the early days — at this most influential of bands. But as it stands, Videos is an enticing — and reasonably cheap — synopsis of Lydon's post-Rotten career. JB

of the UK's hottest dance label on the video horizon.

There is a problem, though — and it's one Street Sounds found out about in no uncertain terms with *The Street* magazine — and that is that people essentially buy dance music to dance to.

So, much of the strength of this first volume rests with the music rather than its stock visual rhetoric of well-dressed dudes and dudeettes partying on down. There are some nice exceptions though.

Masquerade tackle The Bomb, drugs, urban violence and the reclamation of the Union Jack for a multi-racial Britain in their three-and-a-half minutes, and all to a disco beat! And — best of all — George Clinton turns in a fast-food spoof worthy of Ken Russell.

Sales potential: Good value collection, soon to be joined by hip hop/electro companion volume, and thereafter one a month. JB

More from RCA

RCA/COLUMBIA has programmes from Bucks Fizz, The Pointer Sisters, Stevie Nicks and a collection of Video Long Songs all on release this week.

Bucks Fizz: Greatest Hits is a 52-minute compilation of 14 songs from the Eurovision winners including Piece Of The Action, Land Of Make Believe, My Camera Never Lies and Rules Of The Game.

The Pointer Sisters weigh in with So Excited, a half-hour, seven track affair including Jump, Dare Me and the title track.

Stevie Nicks I Can't Wait video features Leather & Lace, Stop Druggin' My Heart Around, and four others, and lasts for 26 minutes. The Video Love Songs compilation includes tracks by Diana Ross, Kenny Rogers & Dolly Parton, John Denver and others, and again runs for half-an-hour. All four go out at the dealer price of £6.98.

MUSIC VIDEO

This week	Last week	Description (tracks)	Timings/Recommended Retail Price
1	2	THE CURE: Starting At The Sea — The Images	Palace/PVG Completion 17 tracks/25 min/£19.99
2	1	DIRE STRAITS: Brothers In Arms — The Videosingles	PolyGram EP 4 tracks/15 min/£9.95
3	4	PHIL COLLINS: No Ticket Required	WEA Music Live 15 tracks/1hr 20min/£9.95
4	3	DIRE STRAITS: Alchemy Live	Channel 5 Live 10 tracks/1hr 20min/£9.99
5	7	TALKING HEADS: Stop Making Sense	Palace/PMI Live 19 tracks/1hr 30min/£19.95
6	25	MADONNA: The Virgin Tour	WEA Music Live 10 tracks/50min/£19.95
7	14	KATE BUSH: The Single File	PMI Compilation 12 tracks/50 min/£4.99
8	6	QUEEN: Live In Rio	PMI Live 18 tracks/1hr 14 min/£14.99
9	5	QUEEN: Greatest Hits	PMI Compilation 17 tracks/60min/£14.99
10	13	FIVE STAR: Luxury Of Life Video Selection	RCA/Columbia Compilation 17 tracks/77min/£9.99
11	12	ROXY MUSIC: The High Road	Channel 5 Live 14 tracks/1hr 15 min/£9.99
12	15	DAVID BOWIE: Serious Moonlight I	Channel 5 Live 11 tracks/51 min/£9.99
13	26	THE WHO: The Kid's Are Alright	Channel 5 Documentary 18 tracks/1hr 21 min/£9.99
14	18	TEARS FOR FEARS: In My Mind's Eye	Channel 5 Live 12 tracks/1hr 09 min
15	23	U2: The Unforgettable Fire Collection	Island/Lightning Compilation 15 tracks/51 min/£19.99
16	9	SIOUXES AND THE BANISHEES: Once Upon A Time	Channel 5 Compilation 19 tracks/50 min/£9.99
17	10	THE STYLE COUNCIL: Showbiz	PolyGram Live 12 tracks/55 min/£19.95
18	16	OLIVIA NEWTON JOHN: Live	Channel 5 Live 18 tracks/77 min/£9.99
19	—	AC/DC: Let There Be Rock	WHV Live 12 tracks/1hr 20min/£9.99
20	21	BIG COUNTRY: Live	Channel 5 Live 15 tracks/1hr 15 min/£9.99
21	11	ROD STEWART: Tonight He's Yours	Channel 5 Live 18 tracks/90 min/£9.99
22	22	IRON MAIDEN: Live After Death	PMI Live 14 tracks/1hr 30min/£16.95
23	17	FLEETWOOD MAC: Mirage Tour	Channel 5 Live 13 tracks/80 min/£9.99
24	—	STATUS QUO: Live At The N.E.C. Birmingham	Channel 5 Live 14 tracks/1hr 20min/£9.99
25	—	CLIFF RICHARD AND THE SHADOWS: At The London Palladium Video Music Collection	PMI Live 22 tracks/55min/£9.99
26	30	MARILLION: Rectal Of The Script	PMI Live 8 tracks/55 min/£15.99
27	19	DIANA ROSS: The Visions Of Diana Ross	PMI Compilation 16 tracks/20min/£9.99
28	20	U2: Live "Under A Blood Red Sky"	Virgin/PVG Live 12 tracks/1hr 04min/£19.95
29	—	GENESIS: Live — The Mama Tour	Virgin/PVG Live 10 tracks/1hr 42min/£19.95
30	—	TINA TURNER: Private Dancer Tour	PMI Live 13 tracks/55min/£14.99

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INDUSTRY

Marketing Director 06

Marketing Executive 07

Sales Representative 08

Other industry — please specify \_\_\_\_\_ 09

# TOP 50 SINGLES

# INDIES

THIS WEEK LAST WEEK WEEKS ON CHART

1	3	2	HAPPY HOUR	The Housemartins	God Disc GOD/11 (F)
2	1	3	BIG MOUTH STRIKES AGAIN	The Smiths	Rough Trade RT/1192 (U/RT)
3	2	4	SERPENTS KISS	The Mission	Chapter 22 CHAP 67 (12) — CHAP 61 (U/AM)
4	5	3	ALMOST PRAYED	Weather Prophets	Creation CRE 025/11 (U/RT)
5	7	5	THE OFFICIAL COLOURBOX WORLD CUP	Colourbox	4AD (BAD 404) (U/RT)
6	9	15	TRUMPTON RIOTS	Hall Man Hall Biscuit	Probe Plus TRUM 17 (12) — TRUMP 11 (U/Probe)
7	4	16	RULES & REGULATIONS (EP)	Fuzzbox	Yardbale YGH 171 (U/RT)
8	6	5	NEW ROSE	The Dressed	Solo SEZ 107 (F & E)
9	8	5	BABY I LOVE YOU SO	Colourbox featuring Linné Graham	4AD (BAD 404) (U/RT)
10	20	3	BRILLIANT MIND	Lighthouse	Solo BUY/11 251 (F)
11	NEW	HEARTACHE	Gene Linné/Jacob	Beggars Banquet BEG 143/11 (W)	
12	12	4	E102/SAD?	BMS Bands	Solo 3rd AGAR 3 (U/RT)
13	10	3	HOUSE OF ECSTASY	Cherry Bombz	1ck LICK/11 (F)
14	NEW	KUNDALINI EXPRESS	Love & Jackals	Beggars Banquet—BEG 143/11 (W)	
15	NEW	WHOLE WIDE WORLD	The Soap Drogas	Subway SUBWAY 4/11 (F)	
16	16	3	CRYSTAL CRESCENT	Primal Screem	Creation CRE 025/11 (U/RT)

17	15	6	GOOD THING	The Woodtops	Rough Trade RT/117 (U/RT)
18	25	9	A QUESTION OF LUST	Depêche Mode	Mute 78ONG 11/12 — 12BONG 11 (U/RT/SP)
19	26	7	TOO MANY CASTLES IN THE SKY	Rose Of Airlannda	Fire BLAZE 95/BLAZE 91 (U/AM)
20	23	23	LIKE AN ANGEL	The Highly Liked Drops	Dreamworld—(DREAM 025) (U/RT)
21	13	7	WHAT'S INSIDE A GIRL	Cramps	Big Beat BSB/115 (U/AM)
22	14	7	Something To Believe In/Sombody	The Ramones	Beggars Banquet BEG 157/11 (W)
23	39	5	WALKING ON YOUR HANDS	Red Lady/Yellow Lorry	Red Rhino RED/11 66 (U/RT)
24	11	8	IT'S A GOOD THING	That Petrol Emotion	Demino D 104/11 (W/RT)
25	32	12	GODSTAR	Psychic TV and The Angels of Light	Temple TOP/11 009 (F)
26	31	5	GIMME GIMME GIMME (A MAN...)	Leather New	Wire WIRE/MS 009 (U/AM)
27	37	3	WILD CHILD	Zodiac Mindwarp & The Love Reaction	Food SHAK 4 (U/RT)
28	22	2	THRU THE FLOWERS	Primitives	Lazy —(LAZY 01) (U/RT)
29	17	3	JUNCTION SIGNAL	Blyth Power	All The Madman MAD/11 12 (U/RT)
30	21	8	RIVER OF NO RETURN	Ghost Dance	Karbon—KAR 402/11 (F)
31	27	167	BLUE MONDAY	New Order	Factory—(FACT 73) (U/RT/F)
32	42	12	SHELLSHOCK	New Order	Factory FAC 143 (U/RT/F)

33	18	6	INSPIRATION	Eastherhouse	Rough Trade RT/1179 (U/RT)
34	45	4	SOMEBODY TOLD ME	Badloves	ABC ABCS 10/11 (F)
35	28	13	TINY DYNAMITE (EP)	Cocoon Twins	4AD —(BAD 510) (U/RT)
36	29	5	BALLAD OF THE BAND	Ich	Creation CRE 027/11 (U/RT)
37	33	2	ADVENTURE/KENTUCKY CLICK	Crowe & The City Solution	Mute —(12MUTE 046) (U/RT/SP)
38	34	9	STATE OF MIND	Chamba Yumba	Age! Mute AGIT 2 (U/RT)
39	38	2	SILVER MACHINE	Hawkwind	Sanctuary HW (12/00) (F)
40	36	2	RUNNING WATER	The Debutant and Martin Stephenson	Kinobears KSBEP 1 (U/RT)
41	48	7	OH L'AMOUR	Essence	Mute —(12MUTE 045) (U/RT/SP)
42	47	2	I SAW HER STANDING THERE	Red Bears/From Texas	Receiver RRS 100 (F)
43	24	18	SOMEWHERE IN CHINA	The Shop Assistants	Solo 3rd AGAR 11/12 (U/RT)
44	49	5	I WALK THE LINE	Alex Sex Friend	Fishkin (S/FLEP 108) (F)
45	NEW	CONTEMPT	Soft Kites	Cross-Prison CSS 4 (U/RT)	
46	19	6	THIS TOWN	June Birds	Intergalactic INT 30 (U/RT)
47	30	39	ALL DAY LONG	The Shop Assistants	Subway Organisation SUBWAY 1 (U/RT)
48	35	7	COLD HEART	Jasmine Weeks	Creation CRE 025/11 (U/RT)
49	44	16	THERESE	The Bodkins	Creation CRE 025/11 (U/RT)
50	46	3	NO SEX	Alex Chilba	New Rose—(12NEW 048) (U/RT)



## SEE FOR MILES RECORDS ALBUM CHART

1	VARIOUS	SEE 66
2	THE BRITISH PSYCHEDELIC TRIP	SEE 61
3	QUICKSILVER MESSENGER SERVICE	SEE 63
4	THE HOLLIES	SEE 63
5	NOT THE HITS AGAIN	
6	COMMANDER CODY & HIS LOST PLANET AIRMEN	SEE 64
7	THE BEST OF	
8	VARIOUS	SEE 67
9	THE SOUL OF BRITISH R N B	
10	CANNED HEAT	SEE 62
11	BOOGIE WITH CANNED HEAT	
12	BILLY FURY	SEE 59
13	THE EP COLLECTION	
14	THE LEGENDARY P J PROBY	SEE 72
15	AT HIS VERY BEST	
16	DAN HICKS & HIS HOT LICKS	SEE 65
17	RICH & HAPPY IN HICKSVILLE	
18	MERLE HAGGARD	SEE 68
19	SWINGING DOOR	
20	JERRY RIOPELLI	SEE 70
21	LIVIN' THE LIFE	
22	VARIOUS	SEE 73
23	THE R N B SCENE VOL II	
24	GEORGE MARTIN & HIS ORCHESTRA	CM 101
25	OFF THE BEATLE TRACK	
26	FEVER TREE	SEE 71
27	SAN FRANCISCO GIRLS	
28	TERRY REID	SEE 50
29	THE HAND DON'T FIT THE GLOVE	
30	JOE SOUTH	SEE 69
31	INTROSPECT	
32	EMITT RHODES	SEE 74
33	FRESH AS A DAISY	
34	VARIOUS	SEE 39
35	SIXTIES BACK BEAT	
36	ADAM FAITH	CM 121
37	JUST A MEMORY	
38	VARIOUS	SEE 37
39	INSTRUMENTAL RARITIES	

### NEW LPs

THE ZOMBIES	'The Zombies'	SEE 30
CRAIG DOUGLAS	'Only Sixteen'	SEE 34
MANFRED MANN	'Soul of Mann'	SEE 52
VARIOUS	'At the Cavern'	SEE 58
THE IDLE RACE	'Light at the end of the road'	SEE 60

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## TOP 25 ALBUMS

THIS WEEK LAST WEEK WEEKS ON CHART

1	1	9	MANIC POP THRILL	That Petrol Emotion	Demino FIEND 70 (W/RT/F)
2	2	2	ANIMAL BOY	Ramones	Beggars Banquet BEGA 70 (W)
3	4	6	VICTORIALAND	Cocoon Twins	4AD CAD 602 (U/RT/F)
4	6	25	BACK IN THE D.H.S.S.	Hall Man Hall Biscuit	Probe Plus PROBE 4 (U/Probe)
5	7	2	TEENAGERS FROM OUTER SPACE	The Meteors	Ace WYK/47 (F)
6	9	16	A DATE WITH ELVIS	The Cramps	Big Beat WOKA 46 (F/AM)
7	NEW	SILVER MISSILES AND NIGHTINGALES	Suicide Twins	Link LICK/99 (W)	
8	5	4	ONLY STUPID BASTARDS HELP EMI	Conflict	Model Army THIS IS HOT 5/99 (U/RT)
9	10	3	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (U/RT)
10	NEW	WONDERLAND	Essence	Mute STUMM 25 (U/RT/SP)	
11	3	3	E.V.O.L.	Static Youth	Blau First BEFP4 (U/RT)
12	8	6	WORLD BY STORM	The Three Johns	Abstract ART 012 (F)
13	16	13	BLACK CELEBRATION	Depêche Mode	Mute STUMM 26 (U/RT/SP)
14	13	40	RUM, SODOMY & THE LASH	The Pogues	Solo SEEZ 58 (F)
15	NEW	LE MYSTERE DES VOIX BULGARES	Veronica	4AD/CAD 603 (U/RT/F)	
16	11	9	THE UNACCEPTABLE	... Test Department	Ministry of Power/Snow Bizarre MOP 2
17	14	7	REMBRANDT PUSSY HORSE	Bunthole Surfets	Red Rhino Europe RREL/2 (U/RT)
18	12	13	LOW-LIFE	New Order	Factory FACT 100 (U/RT/F)
19	19	3	GRUTS	Iron Circle	Rough Trade ROUGH 98 (U/RT)
20	18	7	FIRST AVALANCHE	Rosa Of Airlannda	Leeds Independent Label LIL LP 3 (U/RT)
21	RE	NO MINOR KEYS	Blues 'N' Trouble	Americanisation Communication BNF LP 2 (U/CP/AM)	
22	RE	FUN ON THE LAWN LAWN LAWN	Teach Tech Nick	Beggars Records BRAD 2 (U/RT)	
23	25	2	COLOURBOX	Colourbox	4AD CAD 508 (U/RT/F)
24	NEW	DRUGS	Bomb Party	Abstract ART/04 (F)	
25	17	7	SHAKES AND LADDERS	Fresh Lovey	Mute STUMM 23 (U/RT/SP)

## MUSIC WEEK



## ADVERTISEMENT

# JET STAR

## REGGAE CHART

TOP 20 12"

1	BOOPS	Supercat
2	AM I THE SAME GIRL	Wissome
3	IT'S YOU	Sandra Cross
4	WATCH HOW THE PEOPLE DANCING	Kenny Knott
5	LOVE SICK	Super Black
6	GREAT TRAIN ROBBERY	Black Uhuru
7	LEAVE PEOPLE BUSINESS	Admiral Tiber
8	YOU'RE MY SUGAR	Deborah Glasgow
9	PUSH COMES TO SHOVE	Freddie McGregor
10	STEP BY STEP	Demis Brown
11	HOLD TIGHT	Demis
12	ALL FOR ONE	Demis Brown/Lexy Sibbles
13	LOSING WEIGHT	Gregory Isaacs
14	ASWAD	Aswad
15	STROLLING ON	Masi Prinn
16	ONE SCOTCH, ONE TENNANTS, ONE BREW	Charlyn & Reuben
17	MAN IN A HOUSE	Nitty Gritty
18	HERE I GO AGAIN	Toya
19	WET LOOK CRAZY	Macka B
20	HELLO DARLING	Tippa Irie

### TOP 10 REGGAE ALBUMS

1	BRUTAL	Black Uhuru
2	SIGN OF THE TIMES	Macka B
3	ARE YOU READY	Bloodline Poove
4	YOU'RE SAFE	Masi Prinn
5	TURBO CHARGE	Nitty Gritty
6	SENG TENG	Wayne Smith
7	WILDFIRE	Demis Brown/John Holt
8	TO THE TOP	Aswad
9	RIISING SUN	Aquas Ruffa
10	WHAT ONE RIDDIM CAN DO	Various Artists

### 12" NEW RELEASES

SMILE	Audrey Hall — (12" & 7") copies
RUM TREE	The Radical
BLUE MODERNE	Through The Night

Advance NR — date 23rd June

### NEW LPs

STRAIGHT TO THE HEART	George Fehn
MUSICAL CONFRONTATION	(F) Nitty Gritty/King Kong
TO THE TOP	Aswad

FOR ORDERS RING THE JETSTAR HOTLINE, ACCOUNTS CAN EASILY BE ARRANGED  
78 CRAVEN ROAD, LONDON NW104AE, Ring 01-961 5818

# NEW ALBUMS

## Distributor Codes

A—FRT 01-640 3344  
ACD—ACD 01-451 4494  
ARA—Arabisque 01-995 3023

BK—Backs 0603 62621  
BU—Bullet 08894 76316  
C—CBS 01-960 2155  
CA—Cadillac 01-836 3646  
CH—Charly 01-639 8603  
CM—Celic Music 0423 888979  
CON—Comifer 0895 441 422  
CP—Counterpoint 01-555 4321

DIS—Discovery 067 785 406  
DMS—Dynamic Marketing Systems 01-589 7725  
E—EMI 01-561 8722

F—PolyGram 01-590 6044  
FF—Fast Forward (see I)  
FOL—Folksonic 0203 71 935

GR—Geoff's Records International 01-804 8100  
GY—Greyhound 01-385 8146

HR—HR Taylor 011 622 2377  
HV—Havering 0634 43952  
HS—Holsho 0532 742106

I—Cartel (Backs, Rough Trade) and Fast Forward  
Prob—051 236 6591  
Nine Mile—0926 881292/8811293

Revolver—072 541291  
IMP—Impex Music 01-229 5454

IMS—Impact Music Services (via PolyGram) 01-590 6044  
INV—Invecto Audiovisuals 0533 717211

IRS—Independent Record Sales 01-850 3161  
(Chris Wellard)

JETZ—Jettsoundz 0253 712453  
J—Jungle 01-359 9161  
JS—Jestar 01-961 5818

K—Kitel 01-992 8000  
KS—Kingdom 01-836 4763  
LG—Lightning 01-969 8344  
LO—Londic 01-522 2936

M—MSD 01-961 5646  
MAG—Magnum Music Group 0784-65333  
MIS—Music Industry Services 01-519 1215

ML—Mainline 01-686 3636  
MO—Mo Music 01-278 0703  
MW—Making Waves 01-481 0593  
NM—Nine Mile (see I)

O—Outlet 0232 222826  
OR—Orbitone 01-965 8292  
P—Pinnacle 0689 73146  
PAC—Pacific 01-267 2917/8  
PID—Private Independent Distributors

PK—Pickwick 01-200 7000  
PR—President 01-839 4672  
PRO—Projection 0702 72281  
PVG—Palace Virgin and Gold 01-539 5566

R—RCA 021-525 3000  
RA—Rainbow 01-589 3254  
RC—Rallercoaster (0453) 886252

RE—Revolver 0272-541291  
REC—Recommended 01-622 8834  
RH—Rhino 01-965 9223  
RL—Red Lightnin' 037-988 693  
RM—Record Merchandisers 01-848 7511

ROSS—Ross 08886 2403  
RR—Red Rhino (see I)  
RT—Rough Trade 01-833 2133

SIL—Silva Screen 01-430 1317  
SM—Star Marketing Services 01-891 6487  
SO—Solange 0428 4001  
SOL—Soloman & Peres 0494-32711

SP—Spartan 01-903 8723  
STY—Stylus 01-453 0886  
SW—SWH 0424 220028

T—Trojan 935-8323  
TB—Terry Blood 0782 620321  
TR—Triple Earth 01-995 7059

VFM—VFM Cassette Distributors 0296 37307  
WEA—WEA 01-998 5929  
WRD—Worldwide Record Distributors 01-636 3925

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

ACKERMAN, Will (CONFERING WITH THE MOON Windham Hill WHA 1050/WHC 1050 (F)  
ADAMS, Johnny AFTER DARK Rounder Europa REV 1008 (W)  
ALEXANDER BROTHERS, The TRIBUTE TO SIR HARRY LAUDER Highlander/PRT ZCS MPS 8929 £1 95 (A)  
ALSTIN, Frank SUPER LOVE Move MS 131— £2.00 (CH)  
ARTILLER FEAR OF TOMORROW NEAT NEAT 1030 £3.25 (P)  
BE BOP DEE JUNG BUST FINISH Revolver/FM-Revolver REVL P 71/REVMC 71 (E)  
BIG COUNTRY SEER Mercury/Phonogram MERK 87/MERHC 87 £3.89 (F)  
BLACK TASK LONG AFTER MIDNIGHT Evol/Lotus AXE 7075— £3.45 (P)  
BOB HOPE TO DIE THE LIVING EMBODIMENT OF JIMI HENDRIX Backs NCHLP 101— £2.43 (V/BK)  
BREATHLESS THE GLASS BEAD GAME Tenor Vossa BREATH 4/— (J/M)  
BRUCE, Lemmy IN CONCERT Demon Verbalis VERB 5— £3.45 (M/W/P)  
BUCHANAN, Roy DANCING ON THE EDGE Sonet SNTE 9611— £3.45 (A)  
BULLDOZER THE FINAL SEPARATION Roadrunner RR 9711— (P)  
CADDICK, Bill THE WILD WEST SHOW Topic 121544— (M/W/P/PROJ)  
CAMPBELL, Al POLITICIAN Move MS 12— £2.00 (CH)  
CAPERCAILLIE CASCADE Eivo SRT 4KL 178/— (M/W)  
CAPTAIN BEEFHART AND HIS MAGIC BAND MIRROR MAN Edsel ED 184/— £3.65 (M/W/P)  
CELEBRATE REBELS THE TURGIO MASHA OF EXISTENCE Hot HOT 1024/— £3.45 (IRT)  
CLOONEY, Rosemary with Les Brown & His Band Of Renown OUR FAVOURITE THINGS Dance Band Days DBD 06/DBDC 06 £1 75 (GR)  
COCK ROBIN COCK ROBIN CAS 26448/40-26448 (C)  
COTTON, James LIVE IN CHICAGO Sonet SNTE 959/— £3.45 (A)  
DALY, Glen A HUNDRED THOUSAND WELCOMES Highlander/PRT ZCS MPS 8922 £1 95 (A)  
DALY, Glen LIVE AT THE PAVILION THEATRE, GLASGOW Highlander/PRT ZCS MPS 8924 £1 95 (A)  
DANNED, The THE CAPTAIN'S BIRTHDAY PARTY (LIVE AT THE ROUNDHOUSE) SHIF GET 4/— £2.43 (E)  
DI FRANCO, Linda RISE OF THE HEAT Warner Brothers WK 50/WX 50C (W)  
DIO INTERMISSION (Main LP) Vertigo/Phonogram VERB 40/VERB 40 £2.44 (I)  
DIRTY DOZEN BRASS BAND MARDI GRAS LIVE IN MONTEUX Rounder Europa REV 1009/— (M/W)  
DOCTORS MOB HEADACHE MACHINE One Big Guitar OBGPL 9001/— (M/W)  
DOLPHIN CLUB, The OUT OF THE BLUE Move MVWC 1/— (CH)  
DREAM SYNDICATE OUT OF THE GREY Chrysler CHR 1539/ZCHR 1539 (F)  
EDGE, Damon GRAND VISIONS New Rose ROSE 090— £3.65 (IRT)  
EYES IN GAZA Back On The Rain Cherry Red BREB 69/CREB 69 £3 25 (P)  
FAIRPORT CONVENTION HOUSE FULL Honnibal HBNL 1319/— (M/W)  
FAITH, George STRAIGHT TO THE HEART EADL 1005/— £3.49 (JS)  
FAMOUS POTATOES IT WAS GOOD FOR MY OLD MA Waterfront WF 018C £2.43 (IRT/PROJ)  
FITZGERALD, Ella FOREVER YOUNG VOL 1 Swingtime ST 1006/— (M/W)  
FITZGERALD, Ella FOREVER YOUNG VOL 2 Swingtime ST 1007/— (M/W)  
FLYING BURRITO BROTHERS, The THE GILDED PALACE OF SIN Edsel ED 191/CEP 191 £3.65 (M/W/P)  
FODEM OBSESSED BY CRUELTY Steamhammer SH 0040/— £3.95 (I/RE)  
GOODMAN, Benny & His Orchestra KING PLOTter STOMP Dance Band Days DBD 02/DBDC 02 £1 75 (GR)  
GREEN, Al AL GREEN IS LOVE HI HUK LP 415/— £3.65 (M/W/P)  
GREEN, Al EXPLORES YOUR MIND HI HUK LP 413/— £3.45 (M/W/P)  
HEAD OF DAVIE DOGBREATH Blastfirst BFFPSJ— £2.43 (IRT)  
HELLBOG, James EIGHT Music DEALP— (M/W)  
HENDERSON, Fletcher THE END OF AN ERA VOL 1 Swingtime ST 1008/— (M/W)  
HOLLIDAY, Doc DANGER ZONE Razor METALP 113/— £3.45 (P)  
HOULLISTON, Max MAX HOULLISTON'S SCOTTISH BAND SHOW Highlander/PRT ZCS MPS 8930 £1 95 (A)  
HOUSEMARTINS, The LONDON HIL HULL 4 Gol Discs AGOLP 77ZGOLP 7 (F)  
HURRICANE TAKE WHAT YOU WANT Roadrunner RR 9723/— £2.43 (P)  
JACKBOYS, The WITH HUNT IN LOTUS LAND Criminal Damage CRIMP 1366/— £2.43 (V/BK)  
JAMES, Harry and The Music Makers (featuring Buddy Rich) LIVE IN CONCERT Dance Band Days DBD 03/DBDC 03 £1 75 (GR)  
JOHNSON, Wilko WATCH OUT Waterfront WF 024C £2.43 (IRT/PROJ)  
KENNEDY, Calum THE CALUM KENNEDY SHOW Highlander/PRT ZCS MPS 8921 £1 95 (A)  
KNOPFLER, David RELEASE Paris/Priority PARIS 1/— £3.75 (E) Re-scheduled  
LIZZY BORDEN THE MURDERESS METAL ROADSHOW Roadrunner RR 9702/— (ZLP) (P)  
LOUNGE LIZARDS, The THE BIG HEART LIVE IN TOKYO Antilles/Island IMA 20/IMC 20 (E)  
LOVE AND MONEY ALL YOU NEED IS... Mercury/Phonogram MERK 89/MERHC 89 £3.69 (F)  
LOVING SPOONFUL, The JUG BAND MUSIC EdL 178/— £3.65 (M/W/P)  
LYNAM, Ray MONA LISA Rita RITZLP 0033/RITZLC 0033 £3.65 (SP)  
MacALPINE, Tony EDGE OF INSANITY Roadrunner RR 9706/— (P)  
McGINN, Matt SCREWTOPS ARE FALLING ON MY HEAD Highlander/PRT ZCS MPS 8925 £1 95 (A)  
MCGREGOR, Freddie COME ON OVER Real Authentic Sound RAS 3002/— (R/DMS/JS/SP)  
MCINLEY, Ray and his Orchestra THE ROAD AHEAD Dance Band Days DBD 05/DBDC 05 £1 75 (GR)  
MEMBRANES, The THE GIANT CONSIDER CONI 00004/— £3.45 (I/RE)  
MERCER, Johnny and His Music Shop DON'T FENCE ME IN Dance Band Days DBD 04/DBDC 04 £1 75 (GR)  
METSERS, Paul PACIFIC PILGRIM Sagem SGM 379/— (M/W/PROJ)  
MIDNIGHT STAR HEADLINES MCA MCF 3322/MCF 3322 (F)  
MILLER, Glenn and the Army Airforce Band THE LEGEND Dance Band Days DBD 01/DBDC 01 £1 75 (GR)  
MISWELL, Hugh AIRLINE MUST BE FREE BY 1983 Greenleaves GREL 94/— (R/DMS/JS/SP) Correction to previous listing  
MURPHY, Peter SHOULD THE WORLD FALL TO FEAL PART Beggars Banquet BEGA 69/BEGC 69 (W)  
NEVILLE BROTHERS, The FLY ON THE BAYOU Demon FIEND 65/FIENDCASS 65 £3.65 (M/W/P)  
'NITTY GRITTY & KING KONG MUSICAL CONFRONTATION Jammy's (no catalogue number) £4.95 (JS)  
OCHS, Phil GREATEST HITS Edsel ED 201/— (M/W/P)  
ORIGINAL SOUNDTRACK LABYRINTH A&M AML 3104/TC-AML 3104 (F)  
OUTFIELD, The PLAY DEEP CBS 26594/40-26594 (C)  
PALM PAIN Noise NO 039/— £3.95 (I/RE)  
PILEDRIVER STAY UGLY Roadrunner RR 9701/— (P)  
PINK PEG SLACKS BELTING OUT A TUNA Half Cut HC 61/— (I/RE) Re-scheduled  
POTTER, Nic SKETCHES IN SOUND Zomart ZOM 002/— £3.45 (I/RE)  
PREWITT, James YOU'RE INSATIABLE Move MS 14/— £2.00 (CH)  
PURPLE HEARTS POP-ISH FRENZY Razor RAZS 19/— £3.45 (P)  
RAGE BENCH OF FEAR Noise NO 038/— £3.95 (I/RE)  
RAZOR MALICIOUS INTENT Roadrunner RR 9698/— (P)  
ROWAN, Peter I FOR TEXAS Waterfront WEST 011C £2.10 (IRT/PROJ)  
17 PYGMIES CAPTURED IN ICE Evol/Lotus LOLITA 5051/— £3.45 (P)  
SHADOWFAX TOO FAR TO WHISPER Windham Hill WHA 1051/WHC 1051 (F)  
SHAKERS THE MISSING LINK Waterfront WFT 025C £2.10 (IRT/PROJ)  
SOMO SOMO PARIS STems STems 101/— (M/W)  
SONIC YOUTH EX O L Blastfirst BFFP 4C £3.65 (I/RE)  
STAR, Will THIS IS WILL STAR Highlander/PRT ZCS MPS 8923 £1 95 (A)  
STEWART, Rod EVERY BEAT OF MY HEART Warner Brothers WX 53/WX 53C (W)  
\*SUPER CAT BOOPS Skengdon SKDLP 001/— £4.95 (JS)  
TAYLOR, Top BOX OFFICE POISON London Popular Arts TOTAL 3/— (M/W)  
TRIFFIDS, The BORN SANDY DEVOTIONAL Hot HOTLP 1022/— £3.45 (IRT)  
TV PERSONALITIES THEY COULD HAVE BEEN BIGGER THAN THE BEATLES Dreamworld BIG 2/— £3.45 (I/RT)  
VARIOUS METALLERY Bandt BRL 102/— £2.65 (P)  
VARIOUS RADIO FREEDOM (ANC) Rounder Europa REV 1010/— (M/W)  
VARIOUS ROUND AT CALUM'S Highlander/PRT ZCS MPS 8926 £1 95 (A)  
VARIOUS STREET SOUNDS EDITION 17 Street Sounds STSD 17/ZSTSD 17 (R)  
VARIOUS YOU BET WE'VE GOT SOMETHING AGAIN! YOU the Princess Timmet, Sonic Youth, Fifi Tibel Cathexis Recordings/Pleasantly Surprised PS014/— (I/FF)  
\*VAGABOND GURUS HANS NEEDS GUITARS Beggars Banquet BEGA 71 CD (Compact Disc) £6.50 (W)  
\*VICIOUS RUMOURS ANYTIME, DAY OR NIGHT OIR Records OIR 005/— (I/RE) Re-scheduled  
WANSSELL, Dexter CAPTURED 10/VIRG CD 36/CDX 36 (E)  
WAXFACE THE GRAVES OF GOD Mausoleum TST 128399/— (P)  
WOODENTOPS, The GIANT Rough Trade ROUGH 87/ROUGH 87 (IRT)

## COMPACT DISCS

\*\*ACKERMAN, Will (CONFERING WITH THE MOON Windham Hill CDW 1050 (Compact Disc) £7.29 (F)  
\*AURUM, The STARTING AT THE SEA Fiction 829 239-2 (Compact Disc) £6.99 (F)  
\*CURLE, The BOYS DON'T CRY Fiction 815 011-2 (Compact Disc) £6.99 (F)  
\*DE BURGH, Chris THE VERY BEST OF CHRIS DE BURGH Telstar TCD 2248 (Compact Disc) £7.60 (R)  
\*FIRM, The MEAN BUSINESS Atlantic K 781 628-2 (Compact Disc) £7.29 (W)  
\*FUGS, The NO MORE SLAVERY New Rose ROSE CD 79 (Compact Disc) £9.25 (IRT)  
\*GENESIS THE LAMB LIES DOWN ON BROADWAY Charisma/Virgin CGSCD1 (2 Compact Discs) £13.40 (E)  
\*GTR GTR Aristo 257 714 (Compact Disc) £7.29 (F)  
\*GOODWOOD GURUS HANS NEEDS GUITARS Beggars CCSD 1520 (Compact Disc) £7.29 (F)  
\*ICICLE WORKS, The THE ICICLE WORKS Charisma Banquet BEGA 71 CD (Compact Disc) £6.50 (W)  
\*JOHN, Eton ROCK OF THE WESTIES DJM DJMCD 9 (Compact Disc) £6.79 (C)  
\*KOOL & THE GANG SOMETHING SPECIAL De-Lite/Phonogram 822 534-2 (Compact Disc) £6.99 (F)  
\*KOOL & THE GANG LADIES NIGHT De-Lite/Phonogram 822 537-2 (Compact Disc) £6.99 (F)  
\*MOORE, Gary WE WANT MOORE Virgin GMDL CD 1 (Compact Disc) £6.70 (E)  
\*OSBOURNE, Jeffrey EMOTIONAL A&M CDA 5013 (Compact Disc) £7.29 (F)  
\*PLATTERS, The THE GOLDEN HITS Mercury/Phonogram 826 447-2 (Compact Disc) £6.99 (F)  
\*SHADOWFAX TOO FAR TO WHISPER Windham Hill CDW 1051 (Compact Disc) £7.29 (F)  
\*SIMPLE MINDS REAL TO REAL CACOPHONY Virgin CDV 2246 (Compact Disc) £6.70 (E)  
\*SMITHS, The THE QUEEN IS DEAD Rough Trade ROUGHCD 96 (IRT)  
\*VARIOUS THE SOUL OF NEW ORLEANS Charly COCHARLY 14 (Compact Disc) £7.29 (CH)  
\*VARIOUS THE BEST OF SUN ROCKABLY Charly COCHARLY 16 (Compact Disc) £7.29 (CH)  
\*WEBSTER, Ben FOR THE GUNNOR Charly COCHARLY 15 (Compact Disc) £7.29 (CH)  
\*YARDBIRDS, The ROGER THE ENGINEER Edsel EDCD 116 (Compact Disc) (M/W/P)

Mon 23-27 June Album Releases: 105 Compact Discs: 23

Year to Date: (26 June to 27 June) Album Releases: 2,441 Compact Discs: 353

# US TOP FORTIES

## SINGLES

Rank	Artist	Title	Label
1*	1	ON MY OWN, Patii La Belle & Michael McDonald	MCA
2*	4	THERE'LL BE SAD SONGS (. . .), Billy Ocean	Jive
3*	5	CRUSH ON YOU, The Jets	MCA
4	2	LIVE TO TELL, Madonna	Sire
5	3	I CAN'T WAIT, Nu Shooz	Atlantic
6*	8	NO ONE IS TO BLAME, Howard Jones	Elektra
7	7	A DIFFERENT CORNER, George Michael	Columbia/CBS
8*	11	HOLDING BACK THE YEARS, Simply Red	Elektra
9*	14	WHO'S JOHNNY ("SHORT CIRCUIT" THEME), El DeBarge	Gordy
10	12	NOTHING' AT ALL, Heart	Capitol
11	6	GREATEST LOVE OF ALL, Whitney Houston	Arista
12	15	I WANNA BE A COWBOY, Boys Don't Cry	Profile
13	10	SOMETHING ABOUT YOU, Level 42	Polydor
14*	24	NASTY, Janet Jackson	A&M
15*	22	SLEDGEHAMMER, Peter Gabriel	Geffen
16	20	TUFF ENUFF, The Fabulous Thunderbirds	CBS Associated
17*	27	INVISIBLE TOUCH, Genesis	Atlantic
18	19	VIENNA CALLING, Falco	A&M
19	9	ALL I NEED IS A MIRACLE, Mike + The Mechanics	Atlantic
20*	23	LIKE A ROCK, Bob Seger & The Silver Bullet Band	Capitol
21*	25	YOUR WILDEST DREAMS, The Moody Blues	Polydor
22*	28	DANGER ZONE, Kenny Loggins	Columbia/CBS
23*	26	LIKE NO OTHER NIGHT, 38 Special	A&M
24	13	IF YOU LEAVE, Orchestral Manoeuvres In The Dark	A&M
25*	29	WHEN THE HEART RULES THE MIND, GTR	Arista
26	21	RAIN ON THE SCARECROW, John Cougar Mellencamp	Riva
27*	33	LOVE MOUNTAINS, Prince And The Revolution	Paisley Park
28	16	IS IT LOVE, Mr Mister	RCA
29*	34	ONE HIT (TO THE BODY), Rolling Stones	Rolling Stones
30*	35	DREAMS, Van Halen	Warner Bros.
31	—	MAD ABOUT YOU, Belinda Carlisle	I.R.S.
32*	40	LOVE TOUCH, Rod Stewart	Warner Bros.
33	—	OPPORTUNITIES (Let's Make . . .), Pet Shop Boys	EMI America
34*	37	IF SHE KNEW WHAT SHE WANTS, Bangles	Columbia/CBS
35*	39	DIGGING YOUR SCENE, Blow Monkeys	RCA
36	17	BE GOOD TO YOURSELF, Journey	Columbia/CBS
37	38	OUT OF MIND OUT OF SIGHT, Models	Geffen
38	—	MODERN WOMAN (From "Ruthless People"), Billy Joel	Epic
39	18	MOVE AWAY, Culture Club	Virgin/Epic
40	—	GLORY OF LOVE (Karate Kid, Part II), Peter Cetera	Warner Bros.

## ALBUMS

Rank	Artist	Title	Label
1*	1	WHITNEY HOUSTON, Whitney Houston	Arista
2*	4	WINNER IN YOU, Patii LaBelle	MCA
3*	5	CONTROL, Janet Jackson	A&M
4	3	LIKE A ROCK, Bob Seger & The Silver Bullet Band	Capitol
5	2	5150, Van Halen	Warner Bros.
6	6	RELEASED ON RADIO, Journey	Columbia/CBS
7	8	PRASE, Pat Shop Boys	EMI America
8*	12	LOVE ZONE, Billy Ocean	Jive
9	7	PARADE, Prince & The Revolution	Paisley Park
10	9	PLAY DEEP, The Outfield	Columbia/CBS
11*	14	THE OTHER SIDE OF LIFE, The Moody Blues	Polydor
12	10	HEART, Heart	Capitol
13*	35	SO, Peter Gabriel	Geffen
14	11	PRETTY IN PINK, Soundtrack	A&M
15*	16	TUFF ENUFF, The Fabulous Thunderbirds	CBS Associated
16	13	RIP TIDE, Robert Palmer	Island
17	15	DIRTY WORK, The Rolling Stones	Columbia/CBS
18*	21	WORLD MACHINE, Level 42	Polydor
19*	39	TOP GUN, Soundtrack	Columbia/CBS
20*	23	PICTURE BOOK, Simply Red	Elektra
21*	22	STRENGTH IN NUMBERS, 38 Special	A&M
22*	31	GTR, GTR	Arista
23	18	SCARECROW, John Cougar Mellencamp	Riva
24*	26	HEADED FOR THE FUTURE, Neil Diamond	Columbia/CBS
25	20	TURBO, Judas Priest	Columbia/CBS
26	19	BROTHERS IN ARMS, Dire Straits	Warner Bros.
27*	—	RAISING HELL, Run-D.M.C.	Profile
28	17	FALCO 3, Falco	A&M
29	29	THE JETS, The Jets	MCA
30	25	PRIMITIVE LOVE, Miami Sound Machine	Epic
31	27	NO JACKET REQUIRED, Phil Collins	Atlantic
32	34	AFTERBURNER, ZZ Top	Warner Bros.
33*	—	POOLSIDE, Nu Shooz	Atlantic
34*	—	EL DEBARGE, El DeBarge	Gordy
35	28	DIFFERENT LIGHT, Bangles	Columbia/CBS
36*	38	ACTION REPLAY, Howard Jones	Elektra
37	30	WELCOME TO THE REAL WORLD, Mr Mister	RCA
38	33	MIKE & THE MECHANICS, Mike & The Mechanics	Atlantic
39	24	PROMISE, Sade	Portrait
40	36	BIG WORLD, Joe Jackson	A&M

Charts courtesy Billboard, June 21, 1986

\* Billets are awarded to those products, demonstrating the greatest airplay and sales gain.

# TOP 100 ALBUMS

**MAN IS REBORN AS PETER WELCH AND JUST FOR THE CRACK**



1	<b>INVISIBLE TOUCH</b> Genesis (Genesis/Hugh Padgham)	Chrysalis/Virgin GENLP 2 (E) C: GENMC 2, CD: GENCD 2
2	<b>A KIND OF MAGIC</b> ● Queen (Queen/Mack 15) Queen/David Richards (41)	EMI EU 3509 (E) C: TCEU 3509
3	<b>SO</b> ● Peter Gabriel (Daniel Lanois/Peter Gabriel)	Virgin PG 5 (E) C: PGMC 5, CD: PGCD 5
4	<b>PICTURE BOOK</b> ● Simply Red (Stewart Levine)	Elektra EKT 27 (M) C: EKT 27C, CD: 960 452-2
5	<b>BROTHERS IN ARMS</b> ★★ ★ Dire Straits (Mark Knopfler/Neil Dornemann)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25, CD: 824 499-2
6	<b>MOONLIGHT SHADOWS</b> ● Shadows (The Shadows (14) Bruce Welch (2))	Polydor PROLP 8 (F) C: PROMC 8, CD: 829 358-2
7	<b>STREET LIFE — 20 GREAT HITS</b> ★ Dire Straits (Mark Knopfler/Neil Dornemann)	EG/Polydor EGTV 1 (F) C: EGTV 1, CD: 829 136-2
8	<b>THE MAN AND HIS MUSIC</b> ● Sam Cooke (Various)	RCA PL 87127 (R) C: PK 87127, CD: PD 87127
9	<b>HUNTING HIGH AND LOW</b> ★ A-ha (1), Mansfield (7), A. Tomney (2), Kitchell/A-ha (1)	Warner Bros. WX 300 (M) C: WX 300C, CD: 925 300-2
10	<b>WHITNEY HOUSTON</b> Whitney Houston/Uerlmanne Jackson (3), M. Masser (4), Khalif (2) ★★	A&M 206 978 (R), C: 406 978, CD: 610359-2
11	<b>LOVE ZONE</b> ● Billy Ocean (Wayne Braithwaite/Barry J. Eastmond)	Jive HIP 35 (A) C: HIPC 35
12	<b>PLEASE</b> ● Pat Shop Boys (Stephen Hague)	Parlophone PSB 1 (E) C: TCSB 1, CD: 746 271-2
13	<b>STANDING ON A BEACH — THE SINGLES</b> ● The Cure (Various)	Fiction FIXH 12 (F) C: FIXHC 12, CD: 829239-2
14	<b>INTO THE LIGHT</b> ● Chris De Burgh (Paul Hardiman)	A&M A&M 5121 (F) C: AMC 5121, CD: CDA 5121
15	<b>WORLD MACHINE</b> ★ Level 42 (Wally Badarou/Level 42)	Polydor POLH 25 (F) C: POLHC 25, CD: 827 483-2
16	<b>ONCE UPON A TIME</b> ★ Simple Minds (J. Irvine/B. Clemons)	Virgin V 2364 (E) C: TVC 2364, CD: CDV 2364
17	<b>GO WEST/BANGS AND CRASHES</b> ★★ Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495, CD: CCD 1495
18	<b>WHO MADE WHO</b> A/C/D/C/H/Vanda/G. Young (5), R. Lange (3), A. Young/M. Young (1)	Atlantic WX 57 (M) C: WX 57
19	<b>QUEEN GREATEST HITS</b> ★★ ★ Queen (Various)	EMI EMTV 30 (E) C: TCEMTV 30, CD: CDP 746 033-2
20	<b>SUZANNE VEGA</b> ● Suzanne Vega (Lenny Kaye/Steve Addabbo)	A&M A&M 5072 (F) C: AMC 5072, CD: CDA 5072
21	<b>RIPTIDE</b> ● Robert Palmer (Bernard Edwards)	Island I PS 9801 (E) C: ICI 9801, CD: CID 130
22	<b>UPFRONT 1</b> Various (Various)	Senous UP FF 1 (A) C: ZUP FF 1
23	<b>NO JACKET REQUIRED</b> ★★ ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TVC 2345, CD: CDV 2345
24	<b>ON THE BEACH</b> ● Chris Rea (Chris Rea/Dave Richards)	Magnet MAGL 5069 (R) C: ZC MAG 5069, CD: CD MAG 5069
25	<b>LAUGHING AT THE PIECES</b> Doctor & The Medics (Craig Leon)	MCA MIRC 1010 (F) C: MURGC 1010
26	<b>LET'S HEAR IT FROM THE GIRLS</b> ● Various (Various)	Sylva SMR 8614 (5) (ST) C: SMC 8614
27	<b>SISTERS ARE DOIN' IT</b> ● Various (Various)	Towerbell TWP 11 (E) C: ZCTV 11
28	<b>THIS IS BIG AUDIO DYNAMITE</b> ● Big Audio Dynamite (Mick Jones)	CBS 26714 (C) C: 40-26714
29	<b>GREATEST HITS</b> ● Marion Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234, CD: TCD 2234
30	<b>SONGS FROM THE BIG CHAIR</b> ★★ ★ Tears For Fears (Chris Hughes)	Mercury MERH 58 (F) C: MERHC 58, CD: 824 300-2
31	<b>CONTROL</b> ● Janet Jackson (Jimmy Jam/Terry Lewis)	A&M A&M 5106 (F) C: AMC 5106
32	<b>THE COLLECTION</b> ● Eatin' Ward & Fire (Maurice White)	K-tel/CBS NE 1372 (K) C: CE 2372
33	<b>HITS 4</b> ★ Various (Various)	CBS/WEA/RCA/Anello HITS 4 (M) C: HITS 4
34	<b>THE GREATEST HITS</b> ● Shalamar (Leon Sylvers/Vanous)	Sylva SMR 8615 (5) (ST) C: SMC 8615
35	<b>WELCOME TO THE REAL WORLD</b> ● Mr. Mister (Paul DeVilliers/Mr. Mister)	RCA PL 89647 (R) C: PK 89647, CD: PD 89647
36	<b>HEADED FOR THE FUTURE</b> ● Neil Diamond (Various)	CBS 26952 (C) C: 40-26952
37	<b>WINNER IN YOU</b> Patti La Belle (Various)	MCA MCF 3319 (F) C: MCF 3319
38	<b>BE YOURSELF TONIGHT</b> ★★ Eurythmics (David A. Stewart)	RCA PL 70711 (F) C: FX 70711, CD: PD 70711
39	<b>FALCO 3</b> Falco (Wolfgang Falco)	A&M A&M 5105 (F) C: AMC 5105
40	<b>BLUE SKIES</b> ● Eni Le Kanawak/Nelson Riddle & His Orchestra (Paul Myers)	London KIKT 1 (F), KTKC 1, CD: 414 866-2

41	<b>LITTLE CREATURES</b> ● Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAHTC 2, CD: CDP 746 158-2
42	<b>5150</b> ● Van Halen (Van Halen/Mick Jones/Dann Landa)	Warner Brothers WS150 (M) C: WS150C, CD: 925 394-2
43	<b>LUXURY OF LIFE</b> ● Five Star (Nick Marsh/Neil 15) Steve Harvey (3)/Various	Ten/1 RCA PL 70735 (R) C: PK 70735, CD: PD 70735
44	<b>HIPSWAY</b> Hipsway (O'Duffy/Hipsway/6) (Langan/2) (O'Duffy/1)	Mercury/Phonogram MERH 85 (F) C: MERHC 85 (F), CD: 826 821-2
45	<b>ALCHEMY — DIRE STRAITS LIVE</b> ★ Dire Straits (Mark Knopfler)	Vertigo VERY 11 (F) C: VERCY 11, CD: 818 243-2
46	<b>HOUNDS OF LOVE</b> ★ Kate Bush (Kate Bush)	EMI KAB 1 (E) C: TC KAB 1, CD: CDP 746 164-2
47	<b>POOLSIDE</b> Nu Shooz (John Smith/Rick Wenz)	Atlantic WX 60 (M) C: WX60C
48	<b>PRINCESS</b> Princess (Stock/Aiken/Waterman)	Supreme SU 1A (A) C: ZSUJ
49	<b>LIKE A VIRGIN</b> ★★ ★ Madonna (Nick Rodger/1) (Madonna/Steve Bray (1))	Sire WX 20 (M) C: WX20 C, CD: 925 181-2
50	<b>HEAR 'N' AID</b> Various (Various)	Vertigo/Phonogram VERH 35 (F) C: VERC 35
51	<b>TWO'S COMPANY</b> ● Various (Various)	Towerbell TWP 12 (E) C: ZCTV 12
52	<b>PARADE</b> ● Prince/Revolution (Prince/Revolution)	Paisley Park/Warner WX39(M) WX39C C: 925395-2
53	<b>THE DREAM OF THE BLUE TURTLES</b> ★ Sling (Sling/Pete Smith)	A&M DREAM 1 (F) C: DREMC 1, CD: DREAM 1
54	<b>SECRET DREAMS AND FORBIDDEN FIRE</b> Bonnie Tyler (Jim Steinman)	CBS 86319 (C) C: 40-86319, CD: CDCBS 86319
55	<b>HEART TO HEART</b> ● Various (Various)	K-tel NE 1318 (K) C: CE 2318
56	<b>RENDEZ-VOUS</b> ● Jean-Michel Jarre (Jean-Michel Jarre)	Dreyfus/Polydor POLH 27 (F) C: POLHC 27, CD: 829 125-2
57	<b>AFTERBURNER</b> ● ZZ Top (Bill Ham)	Warner Brothers WX 27 (M) C: WX27C, CD: 925 342-2
58	<b>UTTERLY UTTERLY LIVE!</b> Various — Comic Relief (Stuart Colman/Geoffrey Perkins)	Comic Relief/WEA WX51 (M) C: WX 51C
59	<b>THE COLOUR OF SPRING</b> ● Talk Talk (Tim Friese-Greene)	EMI EMC 3506 (E) C: TC EMC 3506, CD: CDP 746 228-2
60	<b>EMERSON, LAKE &amp; POWELL</b> Emerson, Lake & Powell (Tony Taverner/Greg Lake)	Polydor POLD 5191 (F) C: POLDC 5191

★ ★ ★ = 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      RE-ENTRY      ▲ Panel Sales Increase 50% or more over previous week.

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MADONNA	49	Panel Percentage on last week	+6%
MARLEY, Bob	84	Cassette Percentage of Panel Sales	43%

● Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 750 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

61	<b>LOVE OVER GOLD</b> ★★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109, CD: 800 088-2
62	<b>MATT BIANCO</b> Matt Bianco (M. Reilly/M. Fisher/P. Harding (8) M. Reilly/P. Harding (2))	WEA WX 35 (M), C: WX 35C, CD: 240 880-2
63	<b>PRIVATE DANCER</b> ★★ ★ Tina Turner (Various)	Capitol TINA 1 (E) C: TCTINA 1, CD: CDP 746 041-2
64	<b>JENNIFER RUSH</b> ★ Jennifer Rush (Günther Mende/Condy de Rouge)	CBS 26488 (C) C: CBS 26488, CD: CDCBS 26488
65	<b>SPARKLE IN THE RAIN</b> ● Simple Minds (Steve Lillywhite)	Virgin V 23001 (E) C: TVC 2300, CD: CDV 2300
66	<b>BORN IN THE U.S.A.</b> ★★ ★ B. Springsteen (B. Springsteen/J. Landau/C. Platen/S. Van Zandt)	CBS 86304 (C) C: 40-86304, CD: CDCBS 86304
67	<b>SANDS OF TIME</b> The S.O.S. Band (Jimmy Jam/Terry Lewis (7) The S.O.S. Band (2))	Tabu TBU 26853 (C) C: 40-26853
68	<b>HOME AND ABROAD</b> ● The Style Council (Peter Wilson)	Polydor TSCLP 3 (C) C: TSCMC 3, CD: 829 143-2
69	<b>LOVE HURTS</b> ★ Elaine Paige (Tony Visconti)	WEA WX 28 (M) C: WX 28C, CD: 24076-2
70	<b>ORIGINAL SOUNDTRACK "ROCKY IV"</b> ★ Various (Various)	CD CDSCT 70277 Scam Brothers SCT 70272 (C), CD: 40-70272
71	<b>U2 LIVE "UNDER A BLOOD RED SKY"</b> ★★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMA 3, CD: IMA 313
72	<b>SUDDENLY</b> ● Billy Ocean (Keith Diamond)	Jive HIP 12 (A) C: HIPC 12, CD: CHIP 12
73	<b>LEGEND (MUSIC FROM ROBIN OF SHERWOOD)</b> ● Clonard (John Clarke)	RCA PL 70188 (R) C: PK 70188, CD: PD 70188
74	<b>DAVE CLARK'S TIME THE ALBUM</b> Various (Dave Clark (22)/Freddie Mercury/Peter Collins/Various)	EMI AMPM 1 (E) C: TCAAMP 1
75	<b>THE UNFORGETTABLE FIRE</b> ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: UC25, CD: CD 102
76	<b>THE WORKS</b> ★ Queen (Queen)	EMI WQK 1 (E) C: TC WQK 1, CD: 746 019-2
77	<b>WEST SIDE STORY (HIGHLIGHTS)</b> L. Bernstein/Kiri Le Kanawak/L. Carreras/Various (L. McCune)	D.G. 415963-1 (F), 415963-4 (L) C: 415963-2, CD: 415963-2
78	<b>IN VISIBLE SILENCE</b> The Art of Noise (The Art of Noise)	China/Chrysalis WOL 2 (F) C: ZWOL 2, CD: CCD 1528
79	<b>SO LUCKY</b> Rose Marie (Roy Levy/Ken McCulloch)	A1 Spartan RMLP 2 (SP) C: RMLC 2
80	<b>B 52's</b> The B 52's (Chris Blackwell)	Island LPS 9580 (E) C: ICI 9580
81	<b>MAKING MOVIES</b> ★★ Dire Straits (Jimmy Jam/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034, CD: 800 050-2
82	<b>SLEIGHT OF HAND</b> Joan Armatrading (Joan Armatrading)	A&M A&M 5130 (F) C: AMC 5130, CD: CDA 5130
83	<b>BEAT RUNS WILD</b> Various (Various)	Mercury/Phonogram WILD 1 (F) C: WILD 1
84	<b>LEGEND</b> ★★ ★ Bob Marley & The Wailers (B. Marley/The Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E), C: BMWC 1, CD: CID 103
85	<b>FROM THE LEFT SIDE</b> Sly & The Family Stone (Sly Stone)	Capitol EST 2014 (E) C: TCEST 2014
86	<b>ISLAND LIFE</b> Grae Jones (Chris Blackwell/Alex Sadun (6)/Tom Moulton (3)/Trevor Horn (1))	Island GI 1 (E), C: GIC 1, CD: CID 132
87	<b>CAN'T SLOW DOWN</b> ★★ ★ Lionel Richie (L. Richie/J. A. Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041, CD: MCD 06059
88	<b>RUMOURS</b> ★★ ★ Fleetwood Mac (Fleetwood Mac/Richard Dashik/Ken Caillat)	Warner Brothers K 56344 (M), C: K 456344, CD: K 256344
89	<b>GOLD</b> ★ Barbara Dickson (Pip Williams/Various)	KielOne 1312 (K) C: OCE 2312
90	<b>FACE VALUE</b> ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TVC 2185, CD: CDV 2185
91	<b>NOW, THAT'S WHAT I CALL MUSIC 6</b> ★★ ★ Various (Various)	Virgin/EMI NOW 6 (E), C: TC NOW 6
92	<b>STOP MAKING SENSE</b> ● Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1, CD: CDP 746 064-2
93	<b>RECKLESS</b> ★ Bryan Adams	A&M A&M 5013 (F) C: AMC 5013, CD: CDA 5013
94	<b>DIAMOND LIFE</b> ★★ ★ Sade (Robbin Millar)	Epic EPC 26044 (C) C: 40-26044, CD: CEPC 26044
95	<b>WONDERLAND</b> Erasure (Erasure assisted by A. Clay/P. Legg/N. Hine)	Mute STUMM 25 (R)/SFI C: STUMM 25
96	<b>JAZZ JUICE 2</b> Various (Various)	StreetSound SOUND 4 (R) C: ZCSND 4
97	<b>LEAVE THE BEST TO LAST</b> ★ James Last (James Last)	Polydor PROLP 7 (F) C: PROMC 7, CD: 827393-2
98	<b>NEW GOLD DREAM (81-82-83-84)</b> ● Simple Minds (Peter Walsh)	Virgin C 2230 (E) C: TVC 2230, CD: CDV 2230
99	<b>LIKE A ROCK</b> Bob Seger And The Silver Bullet Band (Bob Seger/Punch)	Capitol EST 2011 (E) C: TCEST 2011
100	<b>GREATEST HITS VOLUME 1 AND VOLUME 2</b> ★ Billy Joel (Various)	CBS 88665 (C) C: 40-88666, CD: 88666

# FAVOURITE LITTLE LEARNERS

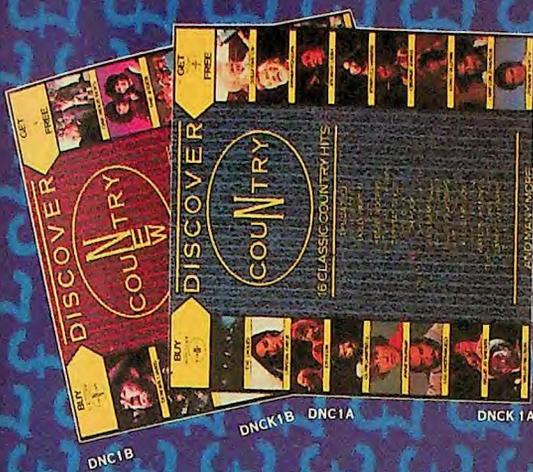
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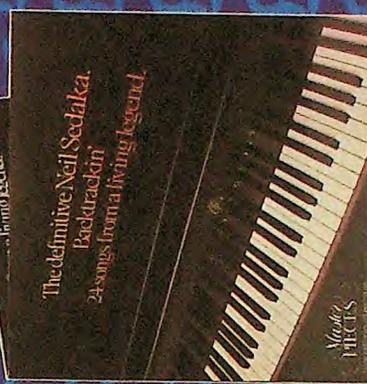
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GAYLE TAKE ME HOME - GLENN CAMPBELL RHINESTONE  
COWBOY - GARY MORRIS THE LOVE SHE FOUND IN ME  
AND MANY MORE.



TRACK 2

TRACK K2

OH CAROL - CALENDAR GIRL - BREAKING UP IS HARD TO DO  
SOLITAIRE - HAPPY BIRTHDAY SWEET 16 - THAT'S WHEN  
THE MUSIC TAKES ME - BAD BLOOD (WITH ELTON JOHN)  
AND MANY MORE.

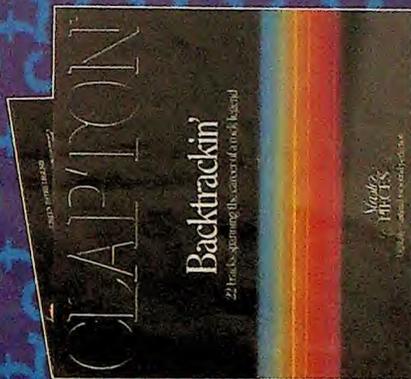


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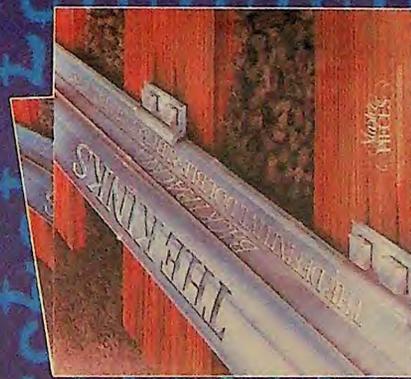
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ERIC 1

ERIC K1

I SHOT THE SHERIFF - KNOCKIN' ON HEAVENS DOOR  
SWING LOW SWEET CHARLOT - WONDERFUL TONIGHT  
SUNSHINE OF YOUR LOVE - BADGE - LITTLE WING - LAYLA  
COCAINE - PRESENCE OF THE LORD - AND MANY MORE.



TRACK 1

CD TRACK 1/1 CD TRACK 1/2

TRACK K1

YOU REALLY GOT ME - LOLA - SUNNY AFTERNOON  
DEDICATED FOLLOWER OF FASHION - ALL DAY AND ALL OF  
THE NIGHT - DEAD END STREET - WATERLOO SUNSET  
APE MAN - COME DANCING - SUPERSONIC ROCKET SHIP  
AND MANY MORE.

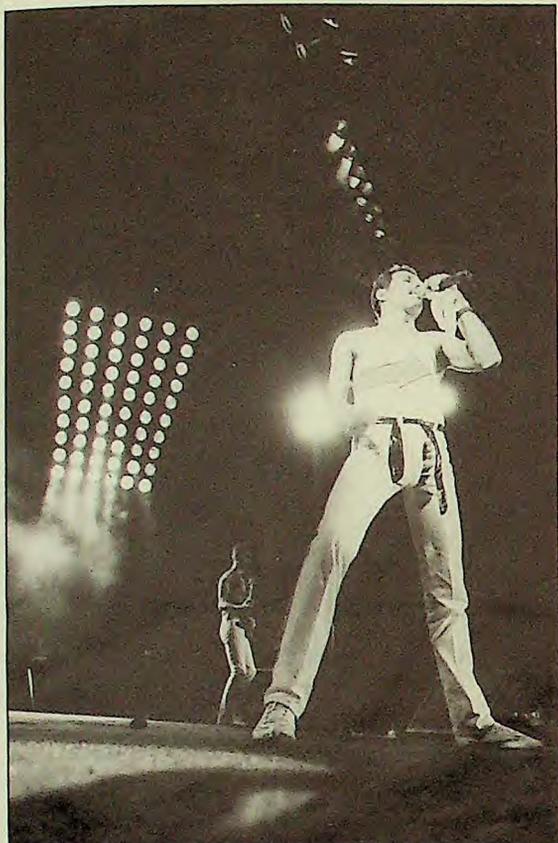


SLDT14

SLTK 14

WOMACK & WOMACK LOVE WARS - MARVIN GAYE LET'S GET  
IT ON - RUFUS AND CHARA KAHN AIN'T NOBODY - STEVIE  
WONDER FINGERTIPS - SOS BAND WEEKEND GIRL  
DIANA ROSS LIONEL RICHIE ENDLESSLY - CANDI STATON  
YOUNG PRETTY RUN FREE - SHAKATAK LIVING IN THE UK  
AND MANY MORE.

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# Moving with the time

**T**HE DAYS of the almost-legendary Sixties pop package tour when five or six acts would go out on a series of one-nighters, and each perform a 15-minute set are long gone. The concept of such tours was simplicity itself — little in the way of lighting and sound effects, a few amplifiers scattered around the stage, and a very plain backdrop, guaranteed not to detract attention from the group performing.

In the Eighties, touring is big business. Not just for the acts in question, or the promoter, but for a wide range of ancillaries. Record companies look to major pop tours shifting several hundred thousand extra albums, or breaking new talent, while the merchandising opportunities presented have resulted in dozens of new companies mushrooming in the last 10 years. Then there are the sound and stage lighting companies, and the ticket agencies involved — all contribute to the success or otherwise of a tour.

Touring is more sophisticated than ever before with acts vying to produce the pop show of the year. Queen will be hoping to take that accolade in 1986 — the stage set for their new tour claims to be "the most sophisticated ever devised for a touring show". Travelling

**IN THE Eighties fans have greater expectations when they go to see their favourite band perform — they expect a sight and sound extravaganza that involves elaborate lighting effects and sophisticated stage sets. Chris White pinned down some people involved in the key areas of the touring business to find out how it has had to become both more professional and technical to meet the demands of current live tastes.**

throughout Europe, the band is performing 28 shows in two months at 15 venues, and the sets are being transported in eight lorries. A far cry from the old days of a small van shifting everyone's equipment.

This year's touring scene has been somewhat marred by the threat of terrorist activities in the UK — certain big-name American artists who shall remain nameless have pulled out of planned tours because of their fears about Colonel Gaddafi's activities. "I was planning to bring in several US acts this year but met with a rather negative response," says Barry Dickins of International Talent Booking (ITB). "They do seem to be rather over-reacting, anybody would think it was like Vietnam over here."

He's optimistic though that before the year is out American pop and rock acts will see fit to tour the UK again. "The only American act

I've promoted this year was James Taylor who did generally good business, but fingers crossed we'll have more coming in autumn."

How important are tours for breaking and establishing new talent? "It's difficult to say, it depends very much on what kind of act it is," Dickins admits. "I don't think touring is particularly useful for the careers of disco artists, who are often better off doing PAs, but certainly if a band or artist has been causing a buzz, then a tour on the back of that can pay dividends. You've got to remember though that when someone buys a ticket for a gig, it's generally to see whoever is headlining — the punter quite often doesn't give a damn for the other act. They've got to be rather special to grab the attention."

John Gammon, director of Concorde Management and Promotions, feels that some Americans could be using Libya as an excuse

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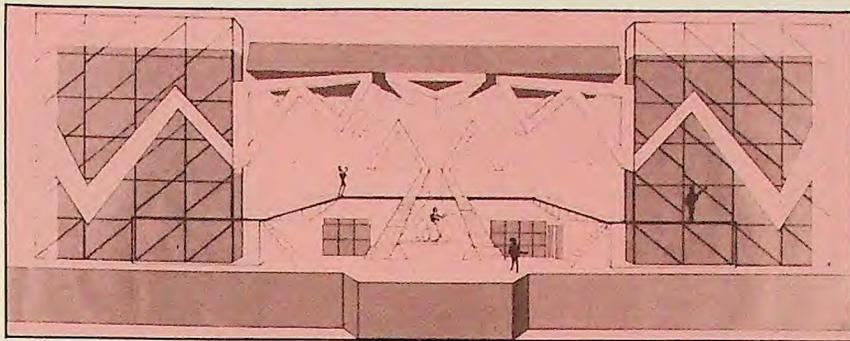
mes . . .

for not touring the UK this year. "US acts are notoriously difficult for bringing in, there are always problems with scheduling and quite often when you think everything is set up, it all falls through. My opinion is that an American artist probably has more chance of being run over by a red London bus than being blow up by the Libyans!"

He agrees with Dickins that touring can have different repercussions with various acts. "Some chart acts don't even have to go out on tour, they just spend their time in the studios and making videos. We look after several acts though who definitely do better when they're playing live. One is Katrina and The Waves who always have a tremendous response to their live shows, even in territories where they're not particularly selling records."

"On the other hand, look at A-ha who are just about to have their third huge hit internationally, and yet have never played live until now. They've just started a world tour but lack of live work certainly hasn't held their career back."

Gammon reports that the college and university circuit continues to be active. "A lot of managers might whinge about it and say that it's not healthy anymore but it certainly isn't unhealthy either. I think



KIMPTON WALKER'S four storey high stage construction for Queen's European tour.

the problem is that last year everybody was really spoilt with the Live Aid event and Springsteen's concerts, and now some people don't want to go to a gig unless it's by a magastor. Acts like Phil Collins, Marillion and Dire Straits are guaranteed to sell-out, it's the bands further down in the pecking order who have the problems."

He refutes the claim that ticket prices are too high and keeping away potential audiences, "Punters aren't being over-charged, it's very expensive staging a full-scale rock show nowadays, but there are people around who seem to think that if a four-piece band get paid £1,000 for a gig, the members are going to walk away with £250 each in their pocket. They forget, or don't realise in the first place, that a lot of that money is ploughed back into the tour. And compared with other forms of entertainment, pop concerts are still

good value for money. After all, it costs £7 to see a Tottenham Hotspurs football match."

Merchandising has been one of the success stories of the last decade — at one time fans were reluctant to fork out even for a cheap programme but today posters, badges, souvenir glossy brochures, scarves — in fact the whole works — are snapped up by fans. Stuart Alexander was one of the first to spot this lucrative area of the business when he started Belt-Up Promotions back in the mid-Seventies. Today his company Alexco specialises in badges, key rings, scarves, banners and "all sorts of weird and wonderful things".

"In the early days there were a few companies doing merchandising and doing it fairly well but since the Seventies people have realised the amount of business that can be generated through merchandise.

Now everyone wants a bigger share of the action including the artists themselves and the record companies.

"I've six people working for me, and I try to offer a personal service. We avoid the obvious merchandise like posters and programmes but we do cater for all musical tastes. At the moment the company is doing merchandise for the Queen tour and for a Barry Manilow fan club convention."

Alexander feels that there is still room for competition in the merchandise field — "it keeps everybody on their toes" — but says that it is becoming increasingly difficult for new companies to break into the market. "The companies in there are so well established that it's very hard for a newcomer to get in now."

He points out that merchandise has a much longer life span than before. "At one time when the tour

finished that was it, anything that hadn't been sold gathered dust in some warehouse somewhere, but now there are plenty of alternative retail outlets including fan clubs. The fact that UK rock music is doing so well internationally means that we get orders from as far afield as Japan, Australia and the US, and we've had commissions to manufacture for a Japanese tour company."

Two other companies which are leaders in the merchandising field are Anabas and Acme Media. The latter company, based in Northampton, represents among others U2, Big Country, Echo & The Bunnymen, The Cure, Spear Of Destiny and Fine Young Cannibals, while Essex based Anabas — claiming to be "number one in Europe for rock 'n' pop products" — has a wide range of products including posters, photographs, books and postcards.

Anabas's licensing/special projects manager Trevor Jones says: "We sub-license from a lot of tour merchandisers, and obviously touring does encourage good business. If a top band or artist goes out on the road it has a huge effect at retail level, and the acts themselves are beginning to realise this. They're much more aware about merchandising than ever before."

He adds: "There has also been a vast improvement in the quality of merchandise, because the rock acts have become much more professional in their approach. Anabas as a company has been going some six years, and several in-

TO PAGE 28 ▶

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◀ FROM PAGE 27

volved with the firm have been involved in the poster industry for many years, so we've seen some changes. I don't think that the merchandising market has reached saturation point but there are always new companies coming along and falling by the wayside, mainly because they don't give the full service that is necessary to distributors and wholesalers."

Nick Wright, managing director of Acme, anticipates doing good merchandising business at the various summer festivals including Simple Minds' Milton Keynes gig. "It's difficult to say why the market has been depressed but I think that it could be due to the fact a lot of people won't go to a gig now unless it's to see someone in the super-league. It's rather like football but it's very unfortunate for a lot of the newer bands who are trying to get attention."

Apart from UK rock events, Acme also does good business in Europe, "particularly in France, Holland and Belgium which seem to be getting more conscious about pop merchandise and the possibilities that it presents."

The increasing sophistication of live rock shows has seen sound and lighting becoming more important. One of the leading companies in that area is Entec Sound & Light, one of the Marquee group of companies which began back in 1967 and is now based at Shepperton. Recent tours that Entec has worked on include Sade, Matt Bianco, John Martyn, Jesus And The Mary Chain, The Cramps and

Rory Gallagher.

Apart from sound and lighting, Entec also puts together complete touring packages including trucking of equipment, crew and band transport, and even on the road catering. Apart from major pop tours, Entec sound equipment is also used every week on The Tube.

"The touring business is becoming more professional and as a result more technical," says Barbara Pendleton, a director of the company. "At one time there was a big difference between the sound in a studio and the sound on the road but the two are coming much closer together now. It does mean though that it is much more expensive for bands to tour, because of the cost of all the equipment involved, and the trucking necessary, but most bands do want to accurately re-produce the sounds on their records."

Pendleton adds: "Similarly artists have realised that the visual side of a show is almost as important as the sound, this is borne out by the fact that lighting effects often get mentioned in the reviews. In my opinion many rock shows are as interesting as the theatre now, and that is a big achievement when you consider most pop concerts are one-off events."

Pendleton points out that this can be a big drawback for new bands. "The big-name acts who can afford all the equipment don't go out on the road that often while the newer bands can't afford to. It's a chicken and egg situation but we try to help by offering a good value-for-money service."

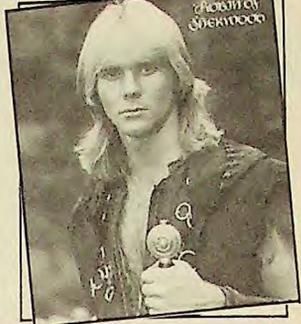
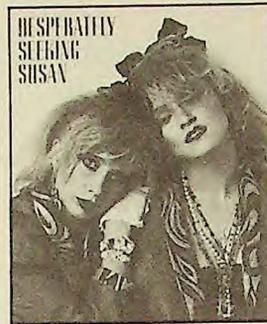
Theatre, film and television scen-

ery experts Kimpton Walker in South London — who worked on the stunning set of the West End musical Time — have also worked on the touring stage set for Queen's European tour which ends at Knebworth in early August. The design concept, which involves a four storey high set, has been the work of US company McGraw and Miles, responsible for all previous Queen tours.

"The Queen set is probably the most sophisticated ever to be devised for a touring show, it involves spectacular lighting and props, yet the whole construction can be assembled, dismantled and packed in just a few hours," says Alan Walker, a director of Kimpton Walker.

Walker says that the whole touring scene has become "more extravagant and technical in the last 10 years", and feels that Pink Floyd probably did much to improve standards of stage presentations. "Audiences today look for a whole new sight and sound experience. Pink Floyd's The Wall stage presentation did much to break down old barriers, and since then the whole situation has just leap-frogged, and rock acts are adding more stage sets all the time. Most top acts expect the same care to go into their live shows as has gone into making their record."

Concert tickets are another important aspect of the touring scene. A couple of months ago Our Price began the large-scale sale of concert tickets in a computerised link-up with the Ticketmaster ticketing system. Bankhouse Entertainments channelled an arm of the company



POSTERS FROM leading merchandise company Anabas.

specifically into the concert tickets via record retail outlets market two years ago, and operates a fully computerised ticket booking system and ticket print-out service.

"It's been a big success for us," reports Bankhouse head Bill Wright. "We hand-picked record shops in prime sites in every major Yorkshire town and city, initially offering a ticket-only sales operation backed by extensive local newspaper and TV advertising."

Don Murfit started Artists Security Services back in 1965 and has worked for most of the top rock names in the 21 years since then. "It's an exciting business because you never know what your next problem is going to be!" he says. "Security at a pop event is very wide ranging, it can mean looking after the bands, protecting the audiences, preventing bootleg recordings being made, or doing stewarding and crowd control."

Murfit's company not only looks

after the artists but also VIPs who may be at the event. "And there's always the fans' safety close at heart — most artists and bands are very concerned about their followers' welfare and we're there to prevent confrontations and people becoming over-heated."

Maybe the last word on the touring scene should go to Derek Block, for many years now one of the UK's top promoters who has presented countless top American and British pop acts here. "Business is quite healthy generally but the ballroom scene at the moment isn't very strong. Only four years ago I was promoting some 200/300 gigs a year at venues like the Lyceum and Hammersmith Palais but it's not like that anymore. The point is, these things go in cycles and today's teenagers are waiting for tomorrow's heroes. I'm confident that in a couple of years or so the ballroom scene will go through a revival."

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# Doolery's

## D I A R Y

**BOB GELDOF KBE** — not the first music industry knight but certainly the first of his ilk and the most deserved. Nothing else to say really except "Wear it well, Bob" ... Clearing up any confusion over Our Price's attitude to new releases, **Garry Nesbitt** says: "We will maintain our support for all companies other than CBS" ... There's nothing like direct action — **Mike Scott** of The Waterboys was spied at that notorious London bootleg haven **Camden Lock** market shovelling illicit tapes of the band's concerts off the stalls and into a big plastic bag ... **HMV** is sponsoring a new Best British Newcomer award at this year's **Silver Clef** luncheon ... **Nescafé** is sponsoring **Sky Channel's** UK Network Top 50 Show — to help keep people awake? ... It's way past April 1, yet **Virgin** is talking about flipping The Chicken Song to wing another hit out of I've Never Met A Nice South African ... Sad to record the deaths of "king of swing" **Benny Goodman** and **Alan Jay Lerner** ... If listening to demos makes you feel uncomfortable, the trendy **Dome** café-bar in London's King's Road is aiming to turn it into a more relaxing experience by inviting **A&R** scouts, producers, publishers and promoters to its first listening evening on July 7. Interested performers should telephone 01-352 7611 ... **Street's Morgan Khan** is obviously in a hurry to do well out of his new deal with **RCA/Ariola**. He was done for speeding on his way to the latest sales conference ... **EX-RCA** staffer and **IDS** boss **John Howes** handling small labels through his **Dynamic Marketing Services**, with distribution via — you've guessed it — **RCA/Ariola** ... Has **IRS** fulfilled its threat to leave the **BPI**? **Label MD Steve Tannett** says guardedly: "We're happy to be a member of the **BPI** as long as it doesn't restrict our right to trade and sell product. We're a small company and don't have fat to live off, like **CBS** or **EMI**, so showing a video can be the key to success for us. I'm hoping there will be an announcement very soon that everything has been resolved" ... Crime certainly doesn't pay — not even in the music business. The first cassette piracy case in the UK involving criminal charges of conspiracy resulted in a two year prison sentence (with one year suspended for 12 months) for **Michael Kemp** of Islington, London ... That good strong boy **Johnny Wakelin** has thrown his best shot into a **Chrysalis** tribute to **Frank Bruno** — know wot I mean 'arry ... **MCPS** is to sponsor **BASCA's** annual Gold Badge Awards ... The **MPA** pop music publishers committee meeting last Friday was the last for **Peter Cornish**, former **ATV Music** MD who is leaving the business ... **Covent Garden** media hang-out **The Zanzibar** is celebrating its tenth birthday by offering its usual £125 membership for the knockdown price of £12.50 to anyone applying next week — all this and 1976-priced drinks too! ... That's togetherness for you — **Island MD Clive Banks** and **DJ Gary Crowley** rode tandem in the London to Brighton charity bike marathon on Sunday ...



**HEAD TO head.** *HMV is running an exclusive offer of a Smith and Jones live recording in a Head To Head TDK tape promotion.*



**THERE'S ALREADY** a Split at Legend Records. That's the name of the first new band signed to the company formed by ex-WEA MD **Mike Heap** (pictured with tie).



**AD AD Sputnik:** the band is pictured assessing products that might be suitable to advertise on its next album.



**SHOWS WHAT** a mention can do. Following Music Week's Jazz special, **Virgin** devoted a window of the Megastore to **GRP** jazz product.

record companies need  
**HARMONY**  
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## COMMENT

### Re-writing the retail rule book



The Eighties seem to be a time for ripping up the rule book and starting again from scratch. **CBS** is taking the opportunity as the leading record company of recent years to radically reshape its trading relationship with retailers and wholesalers. The reasoning put forward by **CBS** is fairly straightforward: long term the company says it wants to avoid the position of last Christmas when compilations squeezed single artist albums from the top chart places and, in the words of a **CBS** executive, the company wants to "make it easier to crack that unknown band that will be a big name in three or four years time". The motive is highly laudable but it's difficult not to have sympathy with the logic that taking away the facility to return product that doesn't sell is definitely not the way to encourage dealers to take risks with new artists.

Innate conservatism means resistance to change is an inevitable reaction and it would take as much courage for the trade to back the **CBS** move as it must have done for the distributor to carry it out in the teeth of such fierce opposition. Yet there's no doubt that an initiative of some

kind is needed, with an 11 per cent drop in the teenage population over the next five years suggesting that the search for the next generation of customers will be harder than ever.

**Iain McNay** and **Martin Mills** feel they are addressing such fundamental problems in their "manifesto" (see p.4) and **BPI** members will effectively deliver their verdicts on those views by voting at the **BPI** AGM. Retailers will deliver their verdicts on **CBS's** vision of the future with their spending power. If **CBS** has got it right, then eventually the whole music industry will benefit. But if the company has got it wrong and dealers vote with their wallets, then **CBS** will foot the bill.

*David Dalton*



**SIMPLY RED** simply signing copies of their debut LP and hit single at the **HMV** store in **Oxford Street**.



**MIAMI VICE?** The Florida sun-spot was the venue for an international **EMI Music A&R** meeting.



**VIRGIN RETAIL** are no **Charlies** when it comes to discount campaigns and to prove it **Megastore DJ Good Rockin' Charles** and **Charly's Laurence Kaye** are pictured in front of the **Oxford Street** window displaying the **Charly** catalogue promotion.

**THE ESCAPE CLUB**

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## SMILE

AUDREY HALL

Germain DG 15, DGT 15

Follow up to her latest chart buster single 'One Dance Won't Do'

## BOOPS

SUPERCAT

Techniques WR 02, WRT 02

No.1 in all the UK black music charts for the last four weeks, and now in the National Charts at 116

## PULL UP

ASWAD

Simba SIM 103, 12SIM 103

Play listed on Capital Radio and receiving extensive radio airplay nationally

## SUNSHINE ISLAND

ABACUSH

Abacush 7AB 003, AB 003

Played daily on the 'Tony Blackburn Show' Bound for the National Top Ten.

## SILLY GAMES — JANET KAY — Pressure ARKD 4

A previous No.2 national hit. Now re-released by public demand.

## THROUGH THE NIGHT — BLUE MODERNE — Sure Delight SD 2, SDT 2

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ASWAD

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