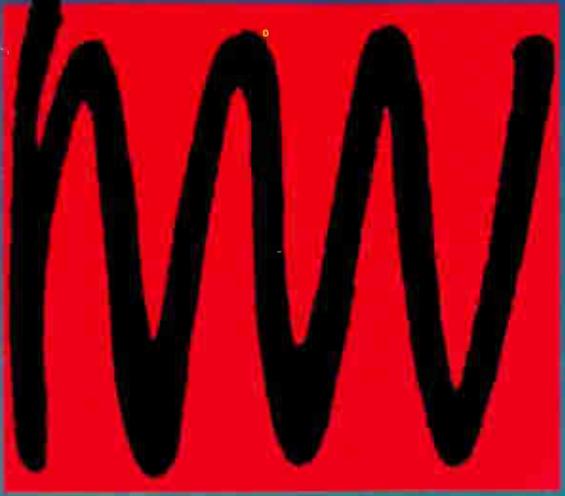


MUSIC WEEK



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ISSN 0265-1548

SUMMER BEGINS
NOW!





THE SUMMER ALBUM



30 ORIGINAL SUMMER HITS ON ONE BRILLIANT DOUBLE ALBUM.

SIDE 1

1. THE YOUNG RASCALS
Groovin'
2. THE ISLEY BROTHERS
Summer Breeze
3. THE BEACH BOYS
Do It Again
4. BILL WITHERS
Lovely Day
5. 10cc
Dreadlock Holiday
6. ASTRUD GILBERTO
The Girl From Ipanema
7. BOBBY GOLDSBORO
Summer (The First Time)

SIDE 2

1. CLIFF RICHARD
Summer Holiday
2. THE BEACH BOYS
California Girls
3. EDDIE COCHRAN
Summertime Blues
4. THE KINKS
Sunny Afternoon
5. THE DRIFTERS
Under The Boardwalk
6. MAMAS AND PAPAS
California Dreamin'
7. SCOTT MCKENZIE
San Francisco (Be Sure To Wear
Some Flowers In Your Hair)
8. THE BEATLES
All You Need Is Love
(from the film "Yellow Submarine")

SIDE 3

1. LEVEL 42
The Sun Goes Down (Living It Up)
2. KATRINA AND THE WAVES
Walking on Sunshine
3. KC & THE SUNSHINE BAND
Give It Up
4. HAIRCUT 100
Fantastic Day
5. ELTON JOHN
Island Girl
6. MARTHA AND THE MUFFINS
Echo Beach
7. BARRACUDAS
Summer Fun

SIDE 4

1. THE BEATLES
Here Comes The Sun
2. CLIFF RICHARD
The Day I Met Marie
3. MUNGO JERRY
In The Summertime
4. THE SMALL FACES
Lazy Sunday
5. THE LOVIN' SPOONFUL
Summer In The City
6. THE LOVIN' SPOONFUL
Daydream
7. THE MONKEES
Daydream Believer
8. JERRY KELLER
Here Comes Summer

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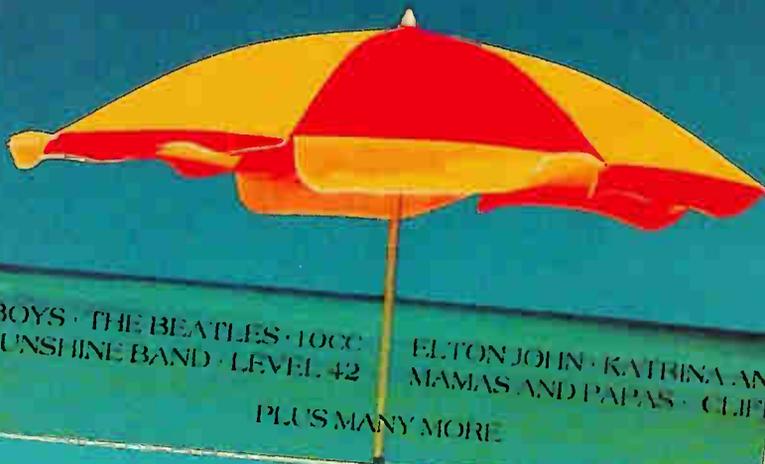
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AREA E: 01-561 4422 SOUTH LONDON, SOUTHERN AND SOUTH WEST ENGLAND, CHANNEL ISLANDS.



THE SUMMER ALBUM

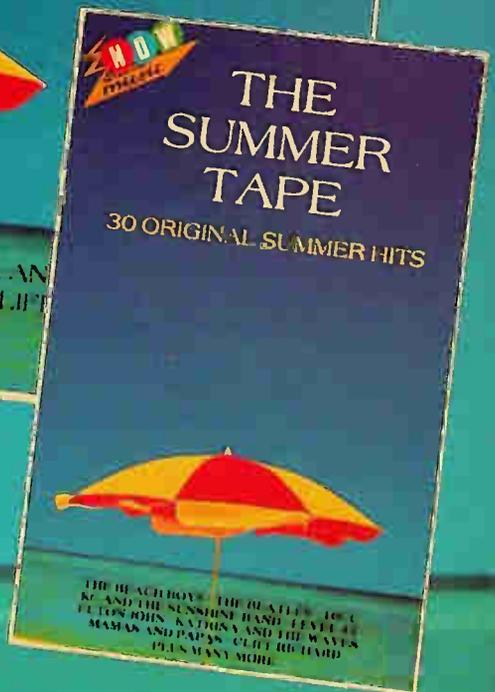
30 ORIGINAL SUMMER HITS



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ELTON JOHN · KATHINA AN
MAMAS AND PAPAS · CLIFF

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YOU CAN'T IMAGINE SUMMER WITHOUT IT.



MUSIC WEEK



£1.65 U.S.\$2.50

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OUT OF his shell. MCPS managing director Bob Montgomery is flanked by financial controller and company secretary Keith Lowde (left) and systems and distribution controller John Roe.

Verdict on MCPS

A MORI survey into the opinions of the music industry concerning the Mechanical Copyright Protection Society is likely to lead to a sliding scale of charges — and passibly a registration fee.

The survey conducted last year

was in two parts and, in the words of MCPS MD Bob Montgomery, represented the society "coming out of its shell". It sought opinions about the image of the MCPS and then asked more specific questions designed to help the society revise its terms of trade.

Across the music industry, the MCPS is "well-known and largely well-regarded", although record companies are notably reserved in their judgment, with some describing the society as "arrogant" and "secretive". In the ranking order of organisations mentioned by MORI to those it consulted, the MCPS is the second best-regarded out of six by publishers; the best-regarded out of seven by professional advisers; the second out of six by composers, and the sixth best out of 10 by record companies.

To a question whether copyright owners would give even a limited assignment to the MCPS to improve its ability to protect its members' rights, music publishers in general were reluctant, although over one-third agreed "with reservations".

Tariff changes can mean a combination of lower collection charges, speedier payments, and charges for specific tasks. A sliding scale, whereby commission charges are progressively increased for each record company which is excluded, is welcomed by 68 per cent of publishers, 65 per cent of composers and 50 per cent of professional advisers.

On the matter of title registration, given that 80 per cent of titles registered earn no royalties through the MCPS, professional advisers and composers would generally accept title registration charges and a charge for overseas enquiries, but the majority of publishers would be opposed to the idea.

INSIDE

WEA's international angle underlined, and launch of new magazine Mix aimed at college students **2**



New product: £300,000 national TV campaign for the latest EMI/Virgin album venture The Summer Album, new Shirley Bassey single backing London, plus Roy Harper (above) re-signs to EMI **3**

More PRT redundancies, plus APRS exhibition report **4**

Opinion: CBS terms, indie retailers lend support **6**

Disco: James Hamilton plus chart **12, 13**



Albums, singles charts **15, 18**

A&R: British soul on the upswing with View From The Hill (above), while

Easterhouse bare their souls, plus singles reviews from

Andy Kershaw, album reviews, festival reports, publishing news and

Europarade. Starts **16**

Indies news and chart **24-25**

The live phenomenon of Motorhead **28-33**

Classical and retailing **36**

Dooley: the week's gossip **37**

Deacon: "nice try, could do better"

THE BPI'S generic ad campaign will be referred to frankly in director general John Deacon's speech at the BPI annual general meeting today (Wednesday) as a "nice try, could do better".

He emphasises, however, that the £350,000 cost was not a waste of money. He believes it has been a most valuable experiment and gives an indication of the way ahead for all-industry promotion.

"It has to be said that, in the short term, the campaign did not promote any significant increase in purchase level," he admits. "Neither did the TV advertising cause much of a shift in attitudes towards music purchase. Spontaneous recall of the campaign was not encouraging, but this could be more a result of the nature of the advertisements and the limitations on time and money available, than a judgment on the concept overall."

Deacon adds that the research on the campaign shows that it will never be possible to encourage "older, lapsed buyers to buy as much as they did when they were younger". BPI members should play to their strengths, and encour-

age higher purchase levels amongst their committed customers who are not confined to the younger age groups.

"The BPI had excellent support from many retailers for the generic advertising experiment. It was not

just the multiples — hundreds of independents responded to our invitation to become involved. The Awards show was an excellent focus, and in our follow-up research with retailers, it was clear

TO PAGE FOUR ▶

BBC, Tyne Tees sign

AS THE dispute over payment for use of promo videos on television looks like reaching the first stages of its conclusion, Tyne Tees has given the warning that things will "never be the same again."

The message came from the station's head of business affairs Peter McArthur, speaking at a seminar on music video at Landon's Barbican Centre. He said that while in his view payment for clips was "inevitable", the immediate — and long-term — result would be less of them getting shown.

"Things will never be the same again," he said. "The net effect of the dispute will be fewer music videos shown on television."

STOP PRESS: Both the BBC and Tyne Tees have signed agreements with the BPI ending their involvement in the row over payment for video clips on TV. Tyne Tees becomes the first ITV company to reach a settlement in the lengthy dispute, putting pen to paper along with the BBC on Monday (30) morning. Yorkshire Television is expected to follow suit this week.

Both agreements so far signed are for annual flat rate payments to the BPI rather than the earlier favoured per clip basis. What the rates are, or how they will be administered is as yet unclear.



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Clapton's new LP, no songs needed

AN INVITATION in the bi-monthly *Songplugger* newsletter for subscribers to submit cassettes of their material for consideration for Eric Clapton's next LP has resulted in a solicitor's letter being despatched to *Songplugger* editor and publisher Julius Just on behalf of Clapton's manager Roger Forrester. The newsletter claimed that it had been asked to review material for Clapton's LP and to pass on "the very best" for consideration.

Forrester denied any knowledge of the arrangement, and has told MW that his lawyers are asking for a retraction.

"We regularly call A&R directors to check on which major artists are due to record," explains Just.

"We called WEA in Burbank and spoke to Jan Abbazia in the A&R department who told us about the Clapton LP and said material was being sought."



BRANDISHING SOME of the albums that helped him win a nine day holiday for two in Texas, Tennessee and Alabama is Mick Reeves of Virgin Records in Carlisle. Reeves, a country rock enthusiast, won the holiday in the Music Week/Discover New Country competition and his prize was organised by the Country Music Association. He's pictured with fiancée Fiana Eliot who accompanied him on the trip.

MUSICAL

Chairs

RICHARD JAKUBOWSKI to Phonogram as manager of strike force. Formerly with Pye, he headed his Record Sales organisation and latterly has been involved with group management and the Oracle network chart ... Frere Cholmeley, the law firm with considerable music industry involvement, has appointed five new partners with effect from June 1. They are **Norman Chapman, John Balfour, Simon Pullen, Craig Eadie, and Rosemary Bott** ... **Dave Dee**, former pop star turned-record company executive, has joined Rak Records as head of the A&R department with a brief to boost the artist roster and company profile both nationally and internationally ... **John Howard**, previously with Canfer, Cambra and World Records, to Pickwick Records as international A&R and liaison manager ... **Mathew Austin** has been appointed EMI Records promotion manager from the company's strategic marketing department, completing the promotion department which includes John Turner, Laura Sloan and Clive Robbins, all reporting to Douglas Kean ... **Fraser Kennedy** whose 10 years in the music industry have included management has linked up with Island Records to develop the company's merchandising and concert activities.

WEA's international angle underlined

NEW YORK: The potency of the "International" part of WEA International's designation was underlined at a three-day meeting here of worldwide managing directors reviewing progress for the first half of this year and recapping on 1985.

WEA Europe president Sigg Loch reported 130 per cent over-forecast results in Italy and 20 per cent of gold singles and 11 per cent of gold albums in the French market last year. He revealed the total European market was up by 10 per cent last year and WEA sales increased by 29 per cent. The

UK's Matt Biondo sold 1/2m in West Germany alone out of 1m total, and WEA UK's first single from the charity LP Comic Relief topped the charts simultaneously in Belgium, Holland and Denmark as well as in Australia and New Zealand.

Warner Bros chairman Mo Ostin highlighted Madonna's success, with a No 1 album in nine countries, four No 1 singles and sales of 7.5m units outside the US, including 750,000 of Like A Virgin in Latin America. Norway's A-ha made No 1 in 11 countries with Take On Me, and their album was top five in eight countries, with 1.7m interna-

tional sales exceeding the US total.

Stan Cornyn, president of the independent Record Group, warned delegates about CD-1, which within two years will be available with interactive video, computer and audio capacities and consequently more advantages for the consumer and the industry. He predicted that the compact disc market and its revenues, now solely in the hands of the record industry, will slip away if timely action is not taken. He also counselled a fight against a flood of digital audio tape and recorders from Japan, which threaten CD.

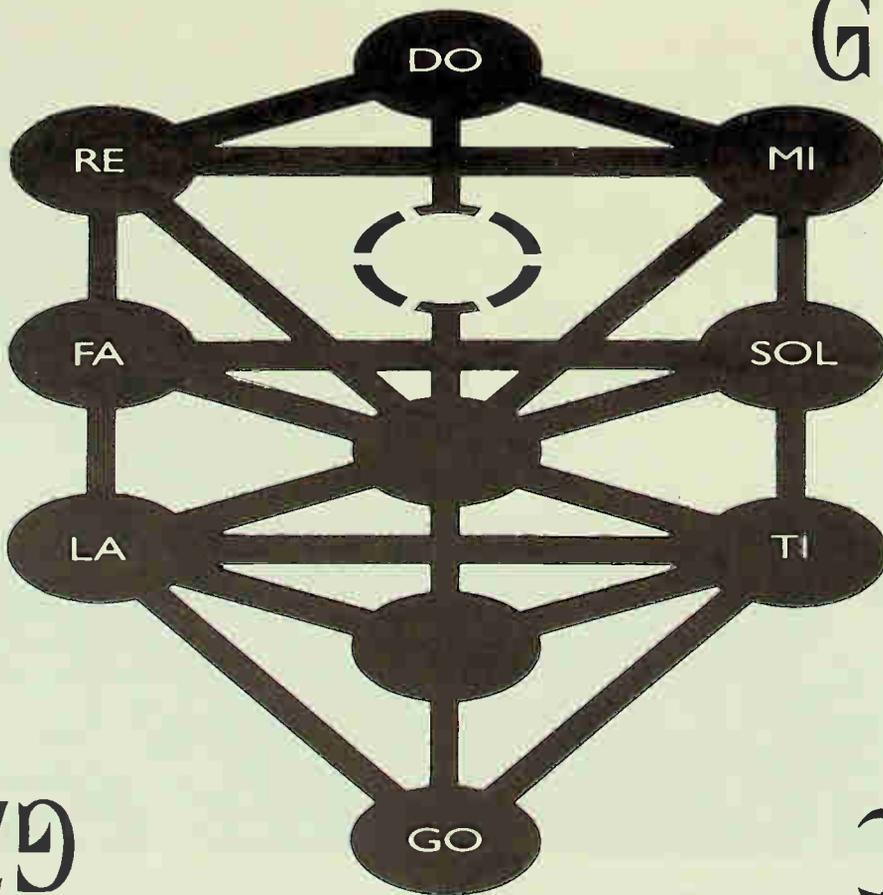
New music mag for students

A NEW monthly magazine targeted on the 18-24 college-attending age group will be launched in September called *Mix* offering "regular sections and features about musicians' characters and opinions" and keeping its readers up to date with the latest news and reviews.

Edited by William Show, *Mix* will be a 68-page magazine retailing at 85p, with the first edition having a print run of 60,000 and promoted nationally as well as directly to students. The publisher will be Rapid 469 (01-262 4253).

THE

GLASS



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DO YOU REMEMBER
7" + 12"

ON INFLUX RECORDS
DISTRIBUTED BY MIS/EMI
RELEASE DATE - 15 JULY
NATIONAL IN-STORE AND ON-STREET POSTER CAMPAIGN

GAME

BEAT

Here comes the Summer

MORE THAN half a dozen major labels have contributed tracks to the latest EMI/Virgin album venture, The Summer Album, which is being TV advertised from July 7 and is being boosted by a £300,000 advertising campaign. And although the double-album is being released at a time of the year when record sales are traditionally slow, it has already achieved a sell-in of more than 14m units.

CBS, WEA, PRT, MCA, Phonogram, RCA and Polydor are amongst the labels who have licensed material, and the 30 tracks include summer hits by The Beatles, The Beach Boys, Elton John, Mamas and The Papas, Lovin' Spoonful, The Monkees and Eddie Cochran. EMI general manager TV and repertoire Barry McCann says: "We've done extensive research in the London, Birmingham and Manchester areas, and been given a very strong green light, but we're taking a big step launching such a major TV campaign at a time of the year when people don't go into record shops for records."

"There has been good back-up from the dealer side though, and the fact that we've got a strong marketing campaign should see another big success in the Now

That's What I Call Music series."

Apart from TV advertising, there will also be a national radio campaign, in-store displays and promotional tapes. The Summer Album follows the million selling Now — The Christmas Album which was the first LP in the EMI/Virgin Now series to feature retrospective recordings.

Now That's What I Call Music 7 is scheduled for release "within the next few weeks".

● K-tel Records also has a summer compilation out next week (7), Drive Fine US, a double-album featuring 22 "summer cruisin' hits" by such names as The Eagles, The Cors, America and John Cougar.

The £300,000 TV campaign breaks in Yorkshire and Granada before rolling out nationally.



Bassey boost for London

THE LONDON Visitor & Convention Bureau and eight sponsor companies have joined forces to back the latest Shirley Bassey single, There's No Place Like London, released on Towerbell Records this week. The song, written by Lynsey de Paul and Gerard Kenny, (above with Bassey) is part of a worldwide promotional campaign to encourage tourists to visit the UK.

The song was originally commissioned by the LVCB (the former Tourist Board) last year as part of a promotional theme for the city. A special video has been made, sponsored by several companies including British Airways who will be showing it in-flight on all in-

bound flights to London this month. Other sponsors include British Telecom, Selfridges, Trust House Forte and London Regional Transport.

The video, which has already been shown on BBC TV news, includes cameo appearances by David Frost, Spike Milligan, Kermit, Frank Bruno and Michael Caine. The picture-bagged single is also lined up for release in the US and Europe, and has been billed as England's answer to the Frank Sinatra hit, New York New York.

● ATLANTIC RECORDS is releasing a set of 14 albums chronicling the history of R&B on the legendary label. Atlantic Rhythm & Blues 1947-1974 features 186 tracks and is available as seven separate double-albums or in a complete box-set of 14 records. Each of the seven sets covers a four year period and amongst featured artists are Professor Longhair, Ruth Brown and The Cardinals from the late Forties through to Aretha Franklin, Otis Redding and Roberta Flack in the late Sixties and early Seventies.

Dealers in an Asbury trip

A DEALER competition backs the album release on RCA from Southside Johnny And The Jukes — At Least We Got Shoes — which features current single release Walk Away Renee.

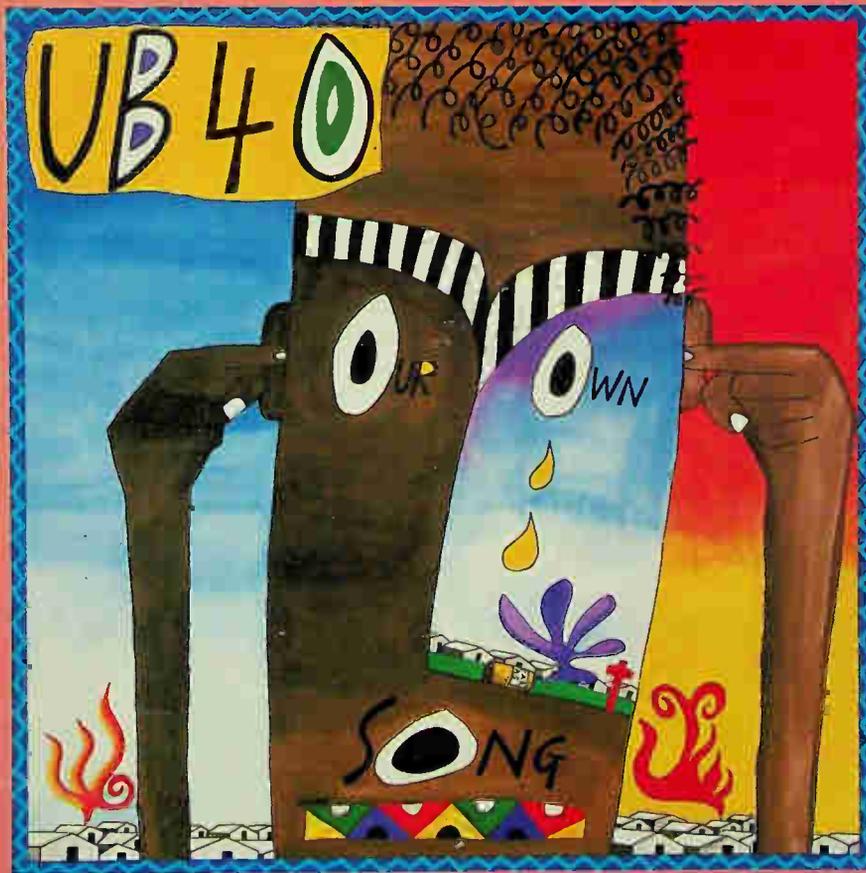
The prize for the dealer who provides the best display to promote the album is a trip (plus guest) to Asbury Park — US home for Southside Johnny. The band will also be making a Whistle Test appearance on July 15.

£300,000 ads for 'Laughs' LP

TOWERBELL'S LATEST TV venture is a £300,000-plus campaign for You've Got To Laugh, a compilation of 20 singalong hits from Agadoo to Happy Talk and Shaddup You Face. The four-week drive opens on July 7 in the Granada, Yorkshire, Tyne Tees, Scotland, Border and Grampian areas, moving South later. National press plus special PAs in seaside resorts around the country. You have been warned ...

Harper back to EMI

AFTER A six year break from the label Roy Harper is back with EMI and a live double album entitled In Between Every Line, released on July 14 at a dealer price of £4.56. The release will be supported by a series of UK dates, a national press campaign and PAs including the Virgin Megastore in Oxford Street.



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MUSIC WEEK



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COMPACT disc



DIGITAL AUDIO

- 1. INVISIBLE TOUCH, Genesis/Chrysalis/Virgin
- 2. SO, Peter Gabriel Virgin
- 3. STREET LIFE, Bryan Ferry/Roxy Music EMI/Polydor
- 4. BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 5. PLEASE, Pet Shop Boys Parlophone
- 6. RPTIDE, Robert Palmer Island
- 7. PICTURE BOOK, Simply Red Eickora
- 8. STARLING AT THE SEA, The Cure Fiction
- 9. MOONLIGHT SHADOWS, The Shadows Polydor
- 10. GREATEST HITS, Queen EMI
- 11. THE FINAL CUT, Pink Floyd Harvest
- 12. INTO THE LIGHT, Chris De Burgh A&M
- 13. WORLD MACHINE, Level 42 Polydor
- 14. WHITNEY HOUSTON, Whitney Houston Mercury/Phonogram
- 15. LOVE OVER GOLD, Dire Straits Vertigo/Phonogram
- 16. HOUNDS OF LOVE, Kate Bush EMI
- 17. HUNTING HIGH AND LOW, A-Ha Warner Bros
- 18. NO JACKET REQUIRED, Paul Collins Virgin
- 19. LEGEND, Bob Marley & The Wailers Island
- 20. BE YOURSELF TONIGHT, Eurythmics RCA

Compiled by Music Week Research © 1986

Tape ads 'mislead'

AS PREDICTED (MW June 28), the BPI has lodged a complaint with the Advertising Standards Authority in relation to the series of full-page advertisements attacking the proposed 10 per cent tape levy and placed by the Tape Manufacturers Group in *The Times*.

The BPI is making the complaint because it says that many of the statements contained in the ads are "inaccurate, unsupported by any evidence and calculated to mislead". A full response to the "misleading" statements is contained in the BPI's complaint.

Sample statements from ads appearing last week include a

headline stating: "A feeling the record companies would like you to get used to" under a photograph of a hand with an expensive watch and gold chain adorning milking a cow's udder (June 25).

The June 26 ad claims the levy will presume "that everyone who buys blank tape will be guilty of an offence against copyright law ... Not only is guilt presumed, but sentence is passed". The June 27 page headlined "The Needy — The Greedy" declares that "record companies are enjoying highest album sales since Beatles days — yet they have successfully pressured the Government for the right



DO YOU recognise this man? One of "the greedy" featured in the TMG's Times ad.

to collect yet more money from all tape buyers".

PRT to let 20 go

PRT IS making about 20 staff redundant at its Mitcham distribution centre, and chief executive Simon Carrel is blaming the general state of the business as well as acknowledging the departure of BBC Records and Streetsounds from PRT's list of clients.

"Along with most record companies, we have noticed intense competition, particularly for distribution, declining record sales, and very weak new material," Carrel comments. "Distribution commissions are generally too low, trade discounts are too high, and

many record outlets look for sale-or-return and are not prepared to take risks when buying stock."

Carrel emphasises that PRT "is not closing its doors", but is making these retrenchments in its work force in recognition of prevailing trading conditions. He attributes PRT's current success with remixes of The Real Thing and Joe 90 hits from the past to the malaise in new talent.

"The industry is facing a crisis," he says. "It doesn't have enough good product, costs are rising and sales are declining."

Umbrella date

INDIE LABEL body The Umbrella has its next open meeting set for Monday (7) at The Barley Mow, 104 Horseferry Road, London SW1, at 7.00pm. Representatives from Phonographic Performance Ltd will be present, and as well as discussing policy on PPL and air-play, topics for debate will include the charts, problems with exports to the US, and the retailing situation.

Deacon

◀ FROM PAGE ONE

that they would like us to continue to spend money on an umbrella campaign to increase sales."

Deacon describes the past year as "action-packed", and critically important for the British record industry, with principles established, foundations laid, and now a need to consolidate "our unity of purpose by pressing home our advantage on many fronts to ensure that we can reap the benefits for the foreseeable future".

He rates the White Paper on copyright published in April as "a certain measure of success", particularly with regard to the proposal to introduce a 10 per cent levy on blank audio tape. He pays tribute to the support from major artists, the MCPS and the Musicians Union in the lobbying leading up to the White Paper, but points out that the fight is far from over, and the current proposals are less than generous.

"Existing legislation already provides for a higher rate of remuneration in Austria, Finland, Iceland and Germany. Proposals for legislation in Portugal and recently-enacted legislation in France also provide for higher rates of levy than the UK proposals. The battle has now moved to Europe."

Bruno fights Bruno

EMI RECORDS and Chrysalis are shaping up for a verbal punch-up with their clash of singles paying tribute to Frank Bruno, who contends for the world heavyweight title at Wembley later this month.

Chrysalis recently released Bruno by singer Johnny Wakelin, and according to EMI the company has been claiming that it has Bruno's official backing. EMI refutes this however and says that its own

single, Where's Harry? by The Contenders, is the official single.

Chrysalis denies however that it has claimed the Wakelin single to be the official single "It is a tribute to Frank Bruno in the same way that Johnny Wakelin's previous hits In Zaire and Tribute To Muhammad Ali were tributes to Ali. We certainly don't consider it to have official endorsement," said a spokeswoman.

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World BRIEFING

HAMBURG: The West German market is threatened with collapse because of the decline in numbers of record retailers and the concentration of retail trade among a few chain concerns, according to the German Music Publishers Association vice-president Hans Sikorski.

He says 85 per cent of the country's entire retail turnover is accounted for by just eight companies. Cities of up to 1m population seldom have more than two record shops, and in small and medium-sized towns the public find it increasingly difficult to buy product as specialist shops close because of lack of profitability.

Blaming record companies for a distribution policy favouring only the most powerful retail chains, Sikorski warns: "This concentration will lead to an economic collapse of the sound carrier market and eventually to a reduced supply of new product."

TORONTO: Richard Lyttelton has been appointed managing director of Capital Records-EMI of Canada. He has previously served as EMI Finland MD, EMI Records UK international director, and most recently as EMI South Africa MD.

His successor in the latter post is Roger Le Comber, who has been promoted from marketing director.

FRANKFURT: K-tel's West German operation has applied for insolvency proceedings here, blaming increased competition from record companies, higher media advertising costs and reduced sales for its problems.

K-tel Germany employs 45 staff, and has an average turnover annually of about \$22m. The parent company's chief operating officer Donald Nicholson states: "After the Christmas trading period, K-tel Germany released a series of loss-making projects. The substantial scale of those losses, plus several other problems particular to the West German company, have obliged us to restructure, a process in which we will need the full co-operation of our business partners, including licensors, clients and suppliers."

NEW YORK: The six-date Conspiracy Of Hope caravan in aid of Amnesty International, headlining two UK acts (Sting, Peter Gabriel), one Irish (U2) and one Canadian (Bryan Adams) climaxed in an 11-hour, 19-band show at the Giants Stadium here.

It drew 55,000 enthusiasts, and Amnesty International is expected to benefit by \$3m from the tour.

ROBERT PALMER

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The New Single

"I DIDN'T MEAN TO TURN YOU ON"

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Plus a Limited Edition Gatefold 7" package on release

The Chart Album
"RIPTIDE"



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LP - ILPS 9801
TAPE - ICT 9801

Featuring "Addicted To Love"

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or your Island Salesman

The CBS initiative to radically alter trading terms has been slammed by multiples but has found favour with indie retailers, as these comments show.

Staggered by the chain reaction

CBS RECORDS makes one of the boldest moves in record retailing history by actually decreasing its prices and what do we hear? We hear almost outright condemnation of its practice. I was staggered by the response of various people in your editorial last week and fail to understand their short-sightedness over the matter.

We have seen dealer prices increase dramatically over the past few years with last winter's being possibly the worst. It resulted in many dealers seeing potential sales slip from their grasp by having to breach the "magic" barriers of £5.99 for LPs and tapes and £2.99 for 12 inch singles. With the exception of fairly feeble fuss over the latter, no real vehemence arose such as the kind CBS are experiencing now.

Leaving standard price CBS product in our racks at £5.99 we can now all achieve an almost previously unheard of 35 per cent margin. Compare that with the 29 per cent or so we (in the independent sector) have been obtaining up until now.

I think there is more behind the veiled comments from the multiple sector than meets the eye. Our Price sabbled into its fat wallet by

saying that CBS had failed to drop its £2.12 mid-price product which represents 50 per cent of that chain's turnover with them. I must be blind to the logic behind that statement. Surely if Our Price have sold, and seen profits from x number of units at £3.49 in the past, why should a price change on a totally separate line make any difference? The truth may be that CBS has been the first distributor to recognise the possible long-term effects of the multiple sector and the control it is creating over record retailing, and has chopped its supposedly "secret" file discounts as a result of this move.

I for one applaud the move by CBS. It will improve my profits on their product and allow me to make better buying decisions with regard to both their new artist roster (thereby destroying the growth of the "dodgy compilation" industry) and the depth of their back catalogue titles that I carry. The partial loss of the 5 per cent returns facility does not concern me as I know that any buying mistakes can be sold off at an attractive £3.99 to customers without making a loss.

If as I suspect, the multiple chains are being squeezed by CBS, it will be nice to see every other major

distributor follow suit. With the recent merger of the Smiths/Music Market/Our Price group, the potential ham was phenomenal and I think that CBS has wielded the axe against the likes of Smiths before they turned round and wielded it at CBS.
Steve Gibbs, Graffiti Records & Tapes, Eastleigh, Hampshire.

GARRY NESBITT: more behind the comments from the multiple sector than meets the eye?



Multiple loss equals indie gain

THE LEAD article on the change in CBS's trading terms has our "smile of the month award". It has been very refreshing to hear the multiple retailers wincing for a change. There do appear to be more reasons for such a "universally hostile" reaction however.

As an independent group this change in terms is quite beneficial as far as we are concerned. All that has happened is that the settlement discount has been exchanged for better trading terms and the loss of five per cent allowance returns is offset by an average eight per cent reduction on full price albums and cassettes. To be generous and accept Mr "pip"

Nesbitt's assessment that 50 per cent of all CBS product sales is on the "nice price", non-reduced, product still means that the average price reduction is four per cent across all album and cassette purchases.

We gladly swap this reduction for the returns allowance.

The strength of the reaction by the multiples does tend to support informed rumour of another change that CBS has made. File discounts given to the multiples, a subject of great taboo, appear to have been reduced as well. If this is true then all we can say is hooray hooray and isn't it time they were abolished altogether?

If they can concentrate for long enough the record companies now have an excellent opportunity to regain some business initiative. The money regained by the manufacturers could then be used to far greater effect by providing incentives on the product that they would like to see promoted. This could include product by new bands which provide the life essence of our business.

So congratulations CBS for having the courage to act first. Is there anyone else who is going to vote for common sense?

Derrick Wrenn, The Other Record Shop, Broughton Market, Edinburgh.

Luis Cardenas
Runaway

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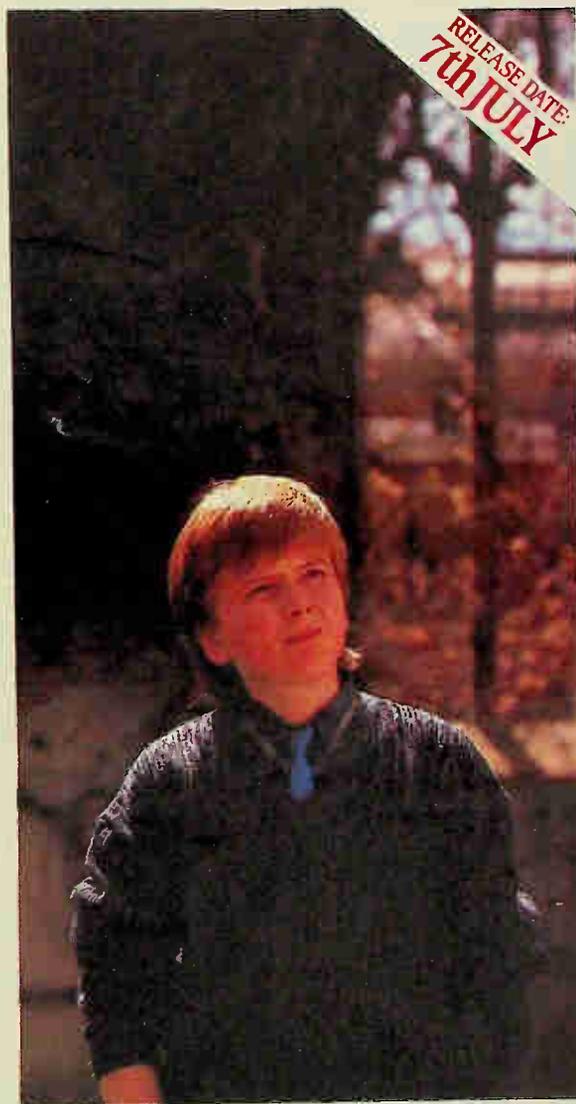
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- **ALEM & LEROY BURGESS** FINE YOUNG TENDER/Two Faces Atlantic A9401; A9401T 12" (W)
- ARCADIA** THE FLAME/Flame Game Parlophone Odeon NSR 3 Pic Bag (E)
- BASIA** PRIME TIME TV/Freeze Thaw Portrait A7276 Pic Bag (C)
- BECK, Jeff** WILD THING/Get Us All In The End Epic A7271 Pic Bag, TA 7271 12" Pic Bag Inc extra track Night Hawk (C)
- BECK, Tony** CAN'T GET ENOUGH OF YOUR LOVE BABE/1 Miss You Elson DOLE 3 Pic Bag; DDLEQ 3 12" Pic Bag (A)
- BILLY, Mr. Arker** SMILE SAM SMILE/Part 2 (Inst) PRT 7P 357 Pic Bag (A)
- BLACK BOOTS** SEEN YOUR FACE/Comman Nubian NRT 03 12" only Pic Bag (JS)
- BLUE MODERNE** THROUGH THE NIGHT/Through The Night Sure Delight SD 2; SDT 2 12" (JS)
- **BONEY M** BANG BANG LULU/Young, Free And Single Carrere CART 395 12" Pic Bag (A)
- BOYS FROM SYRACUSE** I'LL CRY FOR YOU/In New England/Priority BRIT 1; 12BRIT 1 12" (R)
- BRAMMER, Junior** I CAN'T STAND THE PAIN/Version John Dread JBED 006 12" only (JS)
- BRILLIANT SOMERODY** The Burning Neckline WEA/Food For Thought FOOD 7; FOOD 7T 12" inc extra track Love Is War (W)
- CAYENNE** CROSS CHANNEL FERRY/iba Cada CODS 20 (W)
- CHAS & DAVE** HALLEY'S COMET/Brother-In-Law Rockney/Towerbell KOR 28 Pic Bag (E) Re-scheduled
- CONDEMNED 84** OI AIN'T DEAD/iba RFB Recordings RFB5IN 27; RFB5IN 2 12" (F)
- **CONTENDERS, The** WHERE'S HARRY/Inst) Columbia DBP 9136 Pic Disc (E)
- **CRAWFORD, Randy** GETTING AWAY WITH MURDER/Overnight Warner Brothers W8641 Pic Bag; W8641T 12" Inc extra track Don't Wanna Be Normal (W)
- **CUTTING CREW** I JUST DIED IN YOUR ARMS/For The Longest Time/I Just Died In Your Arms (Remix) Siren SIREN 21 Pic Bag; SIREN 21-12 12" (E)
- DALEY, Derek** YOUR LOVE/Kingston Town Viking VK 006 12" only (JS)
- DANCE TRANCE** DD THE DANCE/Soil Away CBS A6924; TA 6924 12" (C)
- DBL CREW** BUST IT/BONUS BEATS/Bust W/B-Boy Style Affair FAIR 1 (A)
- DEE, Tony** BREAK LOOSE, RUN FREE/PETE WATKINSON: Move Over Amanda AMD 003 12" (JS)
- DEMENTED ARE GO** HOLY HACK JACK/Rubber Buttaneer/Don't Go In The Woods I.D. EYET 8 12" (I/R)
- DIAMOND, Jim** YOUNG LOVE (CARRY ME AWAY)/Blue Songs A&M AM 332 Pic Bag, AMS 332 7" shrinkwrapped with 4-track cassette YOUNG LOVE/SHOULD HAVE KNOWN BETTER/Remember I Love You/Hi Ho Silver Limited Edition (E)
- **DINOSAUR L GO** BANG/Clean On Your Bean Citybeat/Beggars Bouquet CBE 1205 12" only (W)
- DOLLAR WALK** IN LOVE/Love Tonight Arista DIME 1 Pic Bag; DIME 12 12" Pic Bag inc extra track If This Is Love (F)
- DUST DEVILS** SEEDS OF THE SPOIL/iba Rouska COM 6T 12" (I/R)
- EMOTIONS, The** FLOWERS/BEST OF MY LOVE (Double A) Streetwave SWAVE 10 12" only (A)
- FAMOUS IMPOSTER** WOULD ANYTHING CHANGE/iba Children Of The Revolution COR 7 12" only (I/R)
- FELT** PENELOPE TREE/A Preacher In New England Cherry Red CHERRY 59 Pic Bag (P)
- FERGUS, Winston** A TOWN CALLED ALICE/Version Hands & Heart HHD 003 12" only (JS)
- FRA LIPPO LIPPI** COME SUMMER/iba Virgin VS 877 Pic Bag; VS 87712 12" Pic Bag (E)
- FRENZY** I SEE RED/Whose Life I.D. EYE 7; EYET 7 12" Pic Bag (I/R)
- GENERAL TURBO** I'VE BEEN GIFTED/General Turbo Turbo GT 001 12" only (JS)
- GHOST DANCE** HEARTFUL OF SOUL/Con The Can/Radar Love Karbon KAR 606-T 12" only (P)
- GUINN** PEOPLE WILL BE PEOPLE/Dreamin' Motown GUINN 2; GUINNT 2 12" (R)
- **GUTHRIE, Owen** AIN'T NOTHING GAIN' ON BUT THE RENT/Passion Eyes Boiling Point/Polydor POSP 807; POSPX 807 Pic Bag (F)
- HALF PIHT** GREETING/Version) Powerhouse PHT 12 12" only (JS)
- **HARLEY, Steve** IRRESISTIBLE/Lucky Man RAK 12RAK 389 12" Pic Bag (E)
- ICONS, The** LOTS OF MONEY/Privilege And Easy/Walk/Nothin' Left To Sove Press/Compendium P1208 12" (MV)
- IT'S IMMATERIAL** ED'S FUNKY DINER/Friday Night Saturday Morning Siren/Virgin SIREN 24 Pic Bag; SIREN 24-12 12" Pic Bag inc extra track I Mean After All It's Only Dead Men's Curve (E)
- JACKO JUDY** GET DOWN/With The Old Man MDW/Virgin MDM 11; MDM 11-12 12" (E)
- **JAM '86** WE'VE GOT THE LOVE (BOLLIN BROTHERS MIX)/Bollin Brothers Edit/Save Love, Save Life Arista JAM 221 12" (F)
- JAMES SO MANY WAYS**/Withdrawn Sire JIM 4 Pic Bag; JIM 4T 12" Pic Bag (W)
- **JOEL, Billy** MODERN WOMAN/Sleeping With The TV On CBS DA 7247 in doublepack with UPTOWN GIRL/AH For Love (C)
- LEE, DEE C.** HEY WHAT'D YA SAY/Selino Wow Wow CBA A 7294 Pic Bag; TA 7294 12" Pic Bag (C)
- LENNON, Julian** TIME WILL TEACH US ALL/Inst) EMI 5556 Pic Bag; 12EMI 5556 12" Pic Bag (E)
- LEWIS** THE MAN IN THE MOON/Sure Don't Come Easy Riva RIVA 46 Pic Bag; RIVAT 46 12" Pic Bag (A)
- LONDON SYMPHONY ORCHESTRA** narrator John DANKWORTH FURTHER EXPERIMENTS WITH MICE/Decline And Fall Of A Bridge Sepia RSR5 1 (A)
- LULU** SHOUT/(Appella Mia) Jive LULU 1; LULUT 1 12" Pic Bag (A)
- MAC, Jimmy & The Tropics** LATE IN THE EVENING/Dub) Sunton ST 001 12" only (JS)
- MIAMI SOUND MACHINE** FALLING IN LOVE/Surrender Paradise Epic A6956 Pic Bag, TA 6956 12" Pic Bag (C)
- MIGHTY DIAMONDS, The** WHA OO YUH SO/Version) SRI Records SRIM 001 12" only (JS)
- MIGNOTT, Echo** WHAT THE HELL/KING KONG, ADMIRAL BAI & CHAKA DEMUS: Don't Touch My Boops/One Scratch Unity UN 020 12" only (JS)
- MOMUS NICKY**/Don't Leave/See A Friend In Tears el/Cherry Red GPO 91 12" Pic Bag (P)
- NELSON, Phyllis** I LIKE YOU/Rechin' Carrere CAR 365 12" (A) Re-release
- NITTY GRITTY** CREATOR/JUNIOR BRAMMER: Love Fever SMJ SMJ 004 12" only (JS)
- NOVA CASPER** TURNED ON TO YOU/Inst) Bluebird/10 BR 24; BRT 24T 12" (E)
- NU SHOOZ** THE POINT OF NO RETURN/Going Through The Motions Atlantic A9392 (W)
- O'CONNOR, Hazel** and **The Arts Freedom Singers** FIGHTING BACK/Reach BBC RESL 182 Pic Bag; 12RSL 182 12" Pic Bag (A)
- PALMER, Robert** I DIDN'T MEAN TO TURN YOU ON/Get It Through Your Heart Island IS 283 Pic Bag, 12IS 283 12" Pic Bag; ISG 283 Gatefold Bag (E)
- PATTI** with guest musicians **THE DEP BAND** BIKO/Try Me Important TAN 11; TANT 11 12" (E)
- **PAUL, Chris** EXPANSIONS '86 (EXPAND YOUR MIND) (REMIX)/EXPANSIONS '86/Broadway Boulevard Fourth & Broadway/Island 12BRWX 48 12" Pic Bag (E)
- PEACH, Dixie & The Offbeat Posse** SLAUGHTER/Slaughter Mix Jah Tubby JT 018 12" only (JS)
- PILKINGTON, Foster** LISTENING LAND/The Art Of Being Shy Rockin' Horsa/Arista RH 111; RHT 111 12" (F)
- PLAZA, Martin** CONCRETE AND CLAY/New Shoes Epic A7274; TA 7274 12" inc extra track I Could Be So Good (C)
- POLLARD, Su** YOU'VE LOST THAT LOVING FEELING/Too Late Rainbow RBR 7 Pic Bag, RBT 7 12" Pic Bag (E)
- POWELL, Pickler** DANCING FEELING/Version) Sunjam SR 001 12" only (JS)
- RED BAMBOO** DANCE OF LOVE/On The Line EMI 5561; 12EMI 5561 (E)
- ROGUE MALE** BELFAST/Rough Tough (Pretty Too)/Take No Shit Music For Nations 12KUT 122 (P)
- ROTH, David** Lee YANKEE ROSE/Shy Boy Warner Brothers W8656; W8656T 12" (W)
- RUDDER, David & CHARLIE'S ROOTS** BAHIA GIRL/Ditto Hand London LON 98; LONX 98 12" (F)
- RUN D.M.C.** MY ADIDAS/PETER PAN (Inst) (Double A) London LON 101; LONX 101
- RUSSELLE, Francis** HE'S MY HERO/Love's Not For Me RCA PB 40731; PT 40732 12" (R)
- SENSIBLE SHOES** BUILD ME AN EMPIRE/Version) Lambs To The Slaughter/Prism LTS 14 (P)
- SHELLEY, Pete** BLUE EYES/Nelson's Riddle Mercury/Phonogram MER 225; MERX 225 12" (F)
- SIMMS, Claudette** LOVERBOY/Version) Speciality SP 001 12" only (JS)
- SONIC YOUTH**/SAVAGE PENCIL HALLOWEEN 2 ENGRAVED LIMITED EDITION Blast! First BFFP 3P 12" only (I/R)
- SOSO, Winston** I DON'T MIND/Dancing Spell Strayco GS 2774 12" only (JS)
- STATUS** QUO RED SKY/Don't Give It Up Vertigo/Phonogram QUO 19 Pic Bag; QUO 1912 12" Pic Bag inc extra track The Milton Keynes Medley (F)
- STENBERG, Berdian** RONDD RUSSO/Fire Come/Estary Starblend STAR 8 Pic Bag (A)
- SUTTON, Chris** DON'T GET ME WRONG/Love Is The Reason Polydor POSP 799; POSPX 799
- SUTZ AND THE RED STRIPES** SEASIDE WOMAN/B Side To Seaside EMI 5572; 12EMI 5572 (E)
- TALKING DRUMS** PRETEND A STRANGER/iba Sticky GUM 12 (I/F) Correction to previous listing
- TANSIM, Jo** STEAL MY HEART/I Wonder If I'm Making It Zuma ZOOM 5 Pic Bag (A)
- TAYLOR, Topi** AUSTRALIA/Inside Story London Popular Arts TOT 4 Pic Bag (MV)
- TAYLOR, Tyrone** HOLD YOUR HAND IN PUBLIC/Bird Of A Feather Diamond C DCD 010 12" only (JS)
- TI NA NA** MISSING FOR FUN/You're So Attractive Genie GEN 4 (SP)
- TUFF, Tony** GOOD TO CONTROL ME/Everytime GreenLeaves GREL 200 12" only (JS/DMS/R)
- U-ROY** JAH CALL YOU/Great Stones Third World U1 MDIS 001 12" only (JS)
- VINDALOO** SUMMER SPECIAL ROCKIN' WITH RITA/Let's Surf Vindaloo/WEA UGH 13; UGH 13T 12" (W)
- **WILSON, Precious** NICE GIRLS DON'T LAST/LA Mia Jive JIVE 123; JIVET 123 12" (A)
- **YOUNG, Tracy** WE SHOULD BE TOGETHER/Find It In Your Nature Polydor POSP 805; POSPX 805 Pic Bag (F)
- ZENO** LOVE WILL LIVE/For Away EMI 5566 Pic Bag; 12EMI 5566 12" Pic Bag (E)

- A Town Called Alice F
- Ain't Nothing Goin' On But The Beat G
- Australia T
- Bahia Girl R
- Bang Bang Lulu B
- Bellini R
- Beit Of My Love E
- Biko P
- Blue Eyes S
- Bonus Beats O
- Break Loose, Run Free D
- Build Me An Empire S
- Bus II D
- Can't Get Enough Of Your Love Babe B
- Come Summer F
- Concrete And Clay P
- Creator H
- Cross Channel Ferry C
- Dance Of Love R
- Dancing Feeling P
- Do The Dance O
- Don't Get Me Wrong S
- Ed's Funky Diner L
- Expansions '86 M
- Falling In Love P
- Fighting Back O
- Fire Young Tender A
- Flowers E
- Further Experiments With Mike L
- Getting Away With Murder C
- Good To Control Me T
- Greeting H
- Holley's Comet C
- Halloween 2 S
- Heartful Of Soul G
- He's My Hero R
- Hey What'd Ya Say L
- Hold Your Hand In Public T
- Holy Hack Jack D
- I Can't Stand The Pain B
- I Didn't Mean To Turn You On P
- I Don't Mind S
- I Just Died In Your Arms C
- I Like You N
- I See Red F
- I'll Cry For You H
- Irresistible H
- I've Been Gifted U
- Jah Call You G
- Judy Get Down J
- Kissing For Fun T
- Late In The Evening M
- Listening Land M
- Lots Of Money I
- Love Will Live Z
- Lovership S
- Modern Woman J
- My Address R
- Nice Girls Don't Last W
- Nicky M
- Oi Ain't Dead C
- Peasopie Tree F
- People Will Be People G
- Peter Pan (Inst) R
- Preced A Stranger B
- Prime Time TV B
- Red Sky S
- Rockin' With Rita V
- Rondo Pasa S
- Seaside Woman S
- Seeds Of The Spoil D
- Seen Your Face B
- Shout L
- Slaughter P
- Smile Sam Smile B
- So Many Ways J
- Somebody B
- Steal My Heart T
- The Flame A
- The Man In The Moon L
- The Point Of No Return N
- Through The Night B
- Time Will Teach Us All L
- Turned On To You H
- Walk In Love D
- We Should Be Together Y
- We've Got The Love (Bollin Brothers Mix) J
- Who Do You So M
- What The Hell M
- Where's Henry C
- Wild Thing B
- Would Anything Change F
- Yankee Rose R
- Young Love (Carry Me Away) D
- Your Love O
- You've Lost That Loving Feeling P

** previously listed in alternative format

Mon 7 July-Fri 11 July, Single Releases: 89

Year to Date: (28 weeks to 11 July 1986) Single Releases: 2,389

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1411 £3.65 (MW)
T BASH! King (Japan) K28P 6357/— £4.80 (IMS)
10 127 £2.43 (COM)
to NAT0707/— £3.45 (I/RT)
K28P 6303/— £4.80 (IMS)
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ING Mahana M3/— (10" Mini LP) £2.43 (I/RR)
Noise M0041/— £4.50 (Limited edition (I/RE)
925474-1/925474-4 (W)
S 517/— £2.73 (A)
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127.43 (COM)
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T SWEET BASIL King (Japan) K23P 6355/— (2LP) £6.50 (IMS)
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3195 (PK)
ALBUM COLLECTION Master Pieces/Starblend TRACK 1/TRACK K1 (2LP) (A) Re-scheduled from Dec. 1985
513-1790513-4 (W)
LITTLE JOHN CLARK'S BOOTY World Enterprises LALP 003/— £4.95 (JS)
LONGTHORNE, Joe THE SINGER Great Britain GBR 1001/GBR 1001 (H)
LOUPELNESS LIGHTNING STRIKES Aro 790512-1 (W)
LOZ NETTO LOZ Atlantic 781651-1/— (W)
MANHATTAN JAZZ QUINTETT MANHATTAN JAZZ QUINTETT King (Japan) K28P 6313/— £4.80 (IMS)
MANHATTAN JAZZ QUINTETT AUTUMN LEAVES King (Japan) K28P 6350/— £4.80 (IMS)
MERCIER DESLOUX, Lizzy ONE FOR THE SOUL Polydor (France) 827910/827910 £3.87 (IMS)
MORRISON, Peter A TOAST TO THE MUSIC OF SCOTLAND Lismor 6015/— £7.75 (CA/CM/H/R/ROSS)
MULLIGAN, Jerry meets Scott HAMILTON SOFT LIGHTS AND SWEET MUSIC Concord (USA) CJ 300/CJ 300 £4.35 (IMS)
NICOL, James SCOTLAND AGAIN Lismor 5148/— £2.75 (CA/CM/H/R/ROSS)
ORIGINAL SOUNDTRACK AMERICAN ANTHEM Atlantic 781661-1/781661-4 (W)
PETERSON, Oscar IF YOU COULD SEE ME Now Pablo (USA) 2310918/R 10918 £4.35 (IMS)
POLKEMANT GROUPE PIPE BAND FROM CELTIC ROOTS Lismor 5150/— £7.75 (CA/CM/H/R/ROSS)
REBECCA FRAME, The HAYSTACKS Revolver/FM-Revolver REV 57/— (PROJ)
RED PATH, Jean with Abby NEWTON LADY NAIRNE Philo/Rounder (USA) Philo 1087/— (PROJ)
REEVES, Jim OLD TIGER Comden COS 1216/CAM 1216 (PK)
REPTILES AT DAWN NAKED IN THE WILDERNESS New Rose ROSE 091/— £3.65 (I/RT)
ROCKY ROADS AVALON Lismor 1191/— (PROJ)
ROTH, David LEE EAT 'EM AND SMILE Warner Brothers WX 56/WX 56C (W)
RUBELLA BALLET BALLET Bag Xmita XN 204/— (I/2)
RUM D.M.C. RAISING HELL London LOMLP 21/LONLP 21 (P)
SEGER, Peggy & Ewan MACCOLL BLOOD AND ROSES Vol 4 Blackthorn ESB 82/— (PROJ)
SEGER, Peggy & Ewan MACCOLL BLOOD AND ROSES Vol 5 Blackthorn ESB 83/— (PROJ)
SHARING, George and Barry TUCKWELL PLAY THE MUSIC OF COLE PORTER Concord (USA) CC 2010/CCM 2010 £4.35 (IMS)
SILEAS DELIGHTED WITH HARPS Lapping LAP 113/— (PROJ)
SMITH, Slim DANCE HALL CONNECTION Third World WENLP 3021/— £4.95 (JS)
SODOM OBSESSED BY CRUELTY Siamhammer SH 0040/— £3.95 (I/RE)
SOLOFF, TALK HANNAH I BAY King (Japan) K28P 6365/— £4.80 (IMS)
SONO AND PARIS Sierra 1014/— £3.25 (I/RT/H/W) Additional distributors
TALKING DRUMS REASSEMBLY Sticky Music 11/— (I/FF)
TAYLOR, Tor BOX OFFICE POISON London Popular Arts TOTAL 3/— £3.65 (MW)
TEE, Richard THE BOTTOM LINE King (Japan) K28P 6364/— £4.80 (IMS)
THURSO & DONREAL STRATHPEY AND REEL SOCIETY NORTH OF THE HIGHLANDS Lapping LAP 112/— (PROJ)
VALENTINE, Dave LIGHT STRUCK GRP (USA) GRP 91028/GRP 91028 £4.35 (IMS)
VARIOUS BURNS SUPPER Lismor 8001/— £2.65 (I/RT) (CA/CM/H/R/ROSS)
VARIOUS MUSIC IN TRANSIT Temple CTP 022 (PROJ)
VARIOUS ARIMA HITS Ariwa ARILP 029/— £3.45 (I/RE/JS)
VARIOUS BREL ALIVE IN PARIS Avon-Guard VS 2LP 2779/— (2LP) £5.49 (COM)
VARIOUS BRITISH DANCE BANDS Savilla SVL 177/CSVL 177 £3.04 (COM)
VARIOUS COUNTRY CHART BUSTERS Hellmark SHM 3189/HSC 3189 (PK)
VARIOUS DRIVE TIME USA (For The Eagles, Cars, Ry Cooder) K-tel ME 1321/ICE 2321 (K)
VARIOUS JAZZ PIANO ANTHOLOGY Avon-Guard PVL 1006/— (2LP) £5.49 (COM)
VARIOUS MUSIC IN TRANSIT Temple CTP 022 (PROJ)
VARIOUS NOW SUMMER (Inc. The Brothers, BeatBoys, Cliff Richard) EMI/Virgin SUMMER 17C-SUMMER 1 (E)
VARIOUS PRINCE JAMMY PRESENTS VOL 1 World Enterprises LALP 002/— (JS)
VARIOUS REGGAE CONFUSION BOODS World Enterprises WENLP 3023/— £4.95 (JS)
VARIOUS SING AN IRISH SONG VOL 1-24 (Cassette only series) Hemisphere CHR 1-1—CHR 24 (D)
VARIOUS SOUNDS LIKE MAGIC Hellmark SHM 3188/HSC 3188 (PK)
VARIOUS STARBURST Hellmark SHM 3190/HSC 3190 (PK)
VARIOUS SUPER SOUNDS Sounds Ultimate CSUS 33 £2.73 (A)
VARIOUS 9TH SYNTHESIZER TAPE CONTEST — THE WINNERS PICES Roland/Sound STC 8591/— £3.45 (Self — 01-577 5818)
VARIOUS THE SOUL FACTORY COLLECTION (COMPILED BY TONY BLACKBURN) Starblend SLTO 14/SLTK 14 (2LP) (A) Re-scheduled from December 1985
WALDROM, Mal YOU AND THE NIGHT AND THE MUSIC King (Japan) K28P 6272/— £4.80 (IMS)
WEATHER REPORT THIS IS THIS CBS 57052/60-57052 (C)
WHAMI THE FINAL Epic EPC 88651/40-88651 (E)

IRS—Independent Record Sales
01-850 3161
(Chns Welland)
JETZ—Jemsounds
0253 712453
J—Jungle 01-359 9161
JS—Jester 01-961 5818
K—K-tel 01-992 8000
KS—Kingdom 01-836 4763
LG—Lightning 01-969 8344
LO—London 01-522 2936
M—MSD 01-961 5646
MM—Magnum Music
Group 0784-65333
MS—Music Industry Services 01-
519 1215
ML—Moonline 01-686 3636
MO—Mojo's Jazz 01-278 0703
MW—Mabeli 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 79178
PID—Private Independent
Distributor
PK—Pickwick 01-200 7000
PR—President 01-839 4672
PROJ—Projection 0702 72781
PVC—Police Virgin and Gold
01-539 5566
R—RCA 021-525 3000
RA—Rainbow 01-589 3254
RC—Rollercoaster (0453)
886252
RE—Reverend 0272-541 291
REC—Recommended 01-622
8834
RH—Rhino 01-965 9223
RL—Red Lightnin' 027-988 693
RM—Record Merchandisers 01-
848 7511
ROS—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—Stage One 0428 4001
SOL—Solomon & Pears
0494-32711
SP—Spartan 01-903 8223
STY—Stylus 01-453 0886
SW—Swift 0424 220028
T—Trajan 935-8323
TB—Tory Blood 0782 620321
TR—Triple Earth 01-995 7059
VFM—VFM Cassette Distributors
0293 37307
W—WEA 01-998 5929
WRD—Worldwide Record
Distributors 01-636 3925

COMPACT DISCS

**BIG COUNTRY THE SEER Mercury/Phonogram 826 844-2 (Compact Disc) £6.99 (E)
**CABARET VOLTAIRE MICROPHONES Some Bizarre/Virgin CYCO 2 (Compact Disc) £7.29 (E)
**COCKER, Joe COCKER Capital CDP 746 218-2 (Compact Disc) £6.95 (E)
**COCTEAU TWINS GARLANDS 4AD CAD 211 CD (Compact Disc) £6.50 (I/RT/P) Includes John Peel Session plus 2 unreleased tracks
**COCTEAU TWINS TINY DYNAMITE/RECHOS IN A SHALLOW BAY 4AD CAD 180/511 CD £6.50 (I/RT/P) Two 12" EPs from 1985
**COCTEAU TWINS TREASURE 4AD CAD 412CD (Compact Disc) £6.50 (I/RT/P)
**COCTEAU TWINS VICTORIALAND 4AD CAD 602CD (Compact Disc) £6.50 (I/RT/P)
**COSTELLO & THE ATTRICTIONS, Elvis ARMED FORCES Demon FIEND CD 21 (Compact Disc) £7.29 (MW/P)
**DORNING, Fern COLLECTION Spectrum SPEC 8501S (Compact Disc) £7.29 (ACO)
**EMERSON, LAKE & POWELL EMERSON, LAKE & POWELL Polydor 829 297-2 (Compact Disc) £6.99 (E)
**FURTHYMICS REVENGE RCA PD 71050 (Compact Disc) £7.29 (E)
**EVERLY BROTHERS 20 GOLDEN LOVE SONGS Spectrum SPEC 85016 (Compact Disc) £7.29 (ACO)
**GREEN, Al LET'S STAY TOGETHER MI HIUKCD 40S (Compact Disc) £7.29 (MW/P)
**HEAVEN 17 ENDLESS Virgin CDV 2384 (Compact Disc) £7.29 (E)
**JACKSON, Janet CONTROL A&M CDA 5016 (Compact Disc) £7.29 (E)
**LOVE AND MONEY ALL YOU NEED IS LOVE — LOVE AND MONEY Mercury/Phonogram 830 021-2 (Compact Disc) £6.99 (E)
**LOWE, Mike NICKS KNACK Demon FIEND 59 (Compact Disc) £7.29 (MW/P)
**MADNESS COMPLETE MADNESS Virgin HITCD 1 (Compact Disc) £7.29 (E)
**ORIGINAL SOUNDTRACK RUNAWAY TRAIN (TREVOR JONES) Milan (France) CD 267 (Compact Disc) (SIL)
**ORIGINAL SOUNDTRACK GENESIS (RAVI SHANKAR) Milan (France) CD 287 (Compact Disc) (SIL)
**PIINK FLOYD ANIMALS Harvest CDP 746128-2 (Compact Disc) £6.95 (E)
**PITNEY, Gene 20 GREATEST HITS Spectrum SPEC 85017 (Compact Disc) £7.29 (ACO)
**QUEEN A KIND OF MAGIC EMI CDP 746 267-2 (Compact Disc) £7.29 (E)
**RED GUITARS TALES OF THE EXPECTED Virgin CDV 2373 (Compact Disc) £7.29 (E)
**SEGER & THE SILVER BULLET BAND, Bob LIKE A ROCK Capitol CDP 746 195-2 (Compact Disc) £6.95 (E)
**THIS MORTAL COIL I'LL END IN TEARS 4AD CAD411 CD (Compact Disc) £6.95 (I/RT/P)
**URBAN THE URBAN FILE Days International/Virgin WGD00 3511 (Compact Disc) £7.29 (E)
**VARIOUS GIANTS OF JAZZ & BLUES Spectrum SPEC 85013 (Compact Disc) £7.29 (ACO)
**WINWOOD, Steve BACK IN THE HIGH LIFE Island CIO 9844 (Compact Disc) £6.70 (E)
**XTC THE COMPACT XTC Virgin CDV 2251 (Compact Disc) £7.29 (E)
**ZMO ZENO EMI CDP 746 270-2 (Compact Disc) £6.95 (E)

Mon 7 July-Fri 11 July Album Releases: 93 Compact Discs: 31

Year to Date: (28 weeks to 11 July) Album Releases: 2,663

US TOP FORTIES SINGLES

1*	2	THERE'LL BE SAD SONGS (. . .), Billy Ocean	Jive
2*	4	HOLDING BACK THE YEARS, Simply Red	Elektra
3*	6	WHO'S JOHNNY ("SHORT CIRCUIT" THEME), El DeBarge	Gordy
4	5	NO ONE IS TO BLAME, Howard Jones	Elektra
5*	9	HASTY, Janet Jackson	A&M
6*	8	INVISIBLE TOUCH, Genesis	Atlantic
7	3	CRUSH ON YOU, The Jets	MCA
8	1	OH MY OWN, Patti La Belle & Michael McDonald	MCA
9*	10	SLEDGEHAMMER, Peter Gabriel	Geffen
10*	14	DANGER ZONE, Kenny Loggins	Columbia/CBS
11*	15	TUFF ENUFF, The Fabulous Thunderbirds	CBS Associated
12*	18	YOUR WILDEST DREAMS, The Moody Blues	Polydor
13*	17	LIKE A ROCK, Bob Seger & The Silver Bullet Band	Capitol
14*	19	LIKE NO OTHER NIGHT, 38 Special	A&M
15*	21	WHEN THE HEART RULES THE MIND, GTR	Arista
16	7	A DIFFERENT CORNER, George Michael	Columbia/CBS
17	13	I WANNA BE A COWBOY, Boys Don't Cry	Profile
18*	23	OPPORTUNITIES (Let's Make . . .), Pat Shop Boys	EMI America
19*	32	GLORY OF LOVE (Karate Kid, Part II), Peter Cetero	Warner Bros
20	11	LIVE TO TELL, Madonna	Sire
21*	27	LOVE TOUCH, Rod Stewart	Warner Bros.
22*	25	MAD ABOUT YOU, Belinda Carlisle	I.R.S.
23*	24	MOUNTAINS, Prince And The Revolution	Paisley Park
24*	26	DREAMS, Van Halen	Warner Bros.
25*	30	MODERN WOMAN (From "Ruthless People"), Billy Joel	Epic
26	12	I CAN'T WAIT, Nu Shooz	Atlantic
27*	31	DIGGING YOUR SCENE, Blow Monkeys	RCA
28	16	NOTHIN' AT ALL, Heart	Capitol
29*	35	WE DON'T HAVE TO TAKE OUR . . ., Jermaine Stewart	Arista
30*	20	VIENNA CALLING, Falco	A&M
31*	36	SECRET SEPARATION, The Fixx	MCA
32	33	IF SHE KNEW WHAT SHE WANTS, Bangles	Columbia/CBS
33	28	ONE HIT (TO THE BODY), Rolling Stones	Rolling Stones
34	29	SOMETHING ABOUT YOU, Level 42	Polydor
35*	N	PAPA DON'T PREAM, Madonna	Sire
36*	39	YOU SHOULD BE MINE (. . .), Jeffrey Osborne	A&M
37*	22	GREATEST LOVE OF ALL, Whitney Houston	Arista
38*	N	TAKE IT EASY, Andy Taylor	Atlantic
39*	40	HYPERACTIVE, Robert Palmer	Island
40*	N	HIGHER LOVE, Steve Winwood	Island

ALBUMS

1*	3	CONTROL, Janet Jackson	A&M
2	2	WINNER IN YOU, Patti LaBelle	MCA
3	1	WHITNEY HOUSTON, Whitney Houston	Arista
4	4	LIKE A ROCK, Bob Seger & The Silver Bullet Band	Capitol
5*	10	SO, Peter Gabriel	Geffen
6*	6	LOVE ZONE, Billy Ocean	Jive
7	5	S150, Van Halen	Warner Bros
8*	11	TOP GUN, Soundtrack	Columbia/CBS
9*	9	THE OTHER SIDE OF LIFE, The Moody Blues	Polydor
10*	23	INVISIBLE TOUCH, Genesis	Atlantic
11	7	RAISED ON RADIO, Journey	Columbia/CBS
12	8	PLEASE, Pat Shop Boys	EMI-America
13*	15	TUFF ENUFF, The Fabulous Thunderbirds	CBS Associated
14*	22	RAISING HELL, Run-D.M.C.	Profile
15*	16	GTR, GTR	Arista
16	13	PLAY DEEP, The Outfield	Columbia/CBS
17*	19	PICTURE BOOK, Simply Red	Elektra
18	12	HEART, Heart	Capitol
19	14	PARADE, Prince & The Revolution	Paisley Park
20	17	STRENGTH IN NUMBERS, 38 Special	A&M
21	18	WORLD MACHINE, Level 42	Polydor
22	21	RIPTIDE, Robert Palmer	Island
23*	24	HEADED FOR THE FUTURE, Neil Diamond	Columbia/CBS
24*	26	EL DEBARGE, El DeBarge	Gordy
25*	27	THE JETS, The Jets	MCA
26	25	DIRTY WORK, The Rolling Stones	Columbia/CBS
27	28	SCARECROW, John Cougar Mellencamp	Riva
28*	39	EMERSON, LAKE & POWELL, Emerson, Lake & Powell	Polydor
29*	20	Pretty In Pink, Soundtrack	A&M
30*	31	POOLSIDE, Nu Shooz	Atlantic
31*	N	FOR THOSE OF YOU WITH OR WITHOUT . . . Bill Cosby	Geffen
32	29	FALCO 3, Falco	A&M
33	30	PRIMITIVE LOVE, Miami Sound Machine	Epic
34	32	AFTERBURNER, ZZ Top	Warner Bros
35	35	ACTION REPLAY, Howard Jones	Elektra
36	38	DIFFERENT LIGHT, Bangles	Columbia/CBS
37*	N	BELINDA CARLISLE, Belinda Carlisle	I.R.S.
38	34	NO JACKET REQUIRED, Phil Collins	Atlantic
39*	40	BACK IN BLACK, Whodini	Jive
40*	N	WALKABOUT, The Fixx	MCA

Charts courtesy Billboard, July 4, 1986

*Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

DETAILED PLANS FOR THE REVOLUTION REVEALED!

Here is the latest agenda for world domination devised by the rebel forces gathering in New York City for New Music Seminar 7. Cleverly buried in the fine print is an almost complete plan of their attack on the music status quo, with plans for newer and bigger outrages. Over 500 of the most talented misfits, upstarts, malcontents, movers and shakers in modern music will be participating in this gathering, brazenly called for July 13-16 in the very center of New York City—the Marriott Marquis Hotel.

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European registrants should act now to take advantage of special low cost NMS7 charter flights from London. Contact Platinum Travel, London—01 794 0166/1051.

SUNDAY, JULY 13

12:00 PM REGISTRATION OPENS
2:00 PM BATTLE OF THE DJS & MCS, PRELUIMINARIES
5:30 PM SONGWRITERS—Bill Lagorian (Music on Magazine)—Mod
 Dan Dixon
 Jim Stearns
 Lala
 Marshall Greenshaw
 Alex Shrai
 Dave Shrai
DJS & REMIXERS—Craig Keston/Warner Bros.—Mod
 Tom Regisler—MCA
 Ivan Van Nip
 Felix Korb, Chicago
 Bruce Forrest, NY
 Tom Levine, London
 Dean Anderson, Chi Lago
 Mark Trojan, Chicago
 "Luce" Lou Vega, NY
AMERICAN ROCK INDEPENDENTS—Eli Howland
 Andy Scordapoli—Mod
 Paul Stark—Wax Tone
 Soapman—SSI
 Dave Roeder—Jem West
 Lisa Finkel—Epic
 Steve Sines—Highway
 Chuck Warner—Throbbing Lobster
 Fred Besch—Big Time
 Gerald Casey—Homestead Records
INTERNATIONAL MEDIA—Hans Krueger—Mod
 Kaz Lisowsky—Ten Publishing UK
 Herman Van Laan—Hirojaya Benefit
 Fozia Marjona—Allego Denmark
 N. Hens—Fever, UK
 Bio Films—The Face, UK
 M. Ouellet—Epic/Universal Music & Video
 Andy Stevens—CBS/UK
 Emanuel Bunte—Virgin France
MUSIC FILM VIDEO—Lee Phillips, Ed (Manhat), Phelps et al—Mod
 Rosemary Campbell—Phillips, Nizer et al
 Ben Berman—Universal
 Brian Lecks—CAA
 Mick Lazar

MONDAY, JULY 14

9:00 AM REGISTRATION OPENS
10:00 AM EXHIBITION AREA OPENS
10:00 AM KEYNOTE ADDRESS—Rob D'Annunzio (MCA UK)
 A. Tony Braxatoris (DM, WBCN)
12:00 PM Lunch Break
POOL DECK DJS CONCLAVE
ALBUM RADIO CONCLAVE—Art Phillips (Album Network)—Mod
2:30 PM A&R—Joel Weeber (Hamm)—Mod
 Benny Med—Hamm Bros
 Carol Wilson—Polydor UK
 Mark Deane—MDD, UK
 Geoff Travis—Rough Trade UK
 Dick Wingate—PolyGram
 Max Hole—WEA/UK
 Nancy Doran—DB
 Don Giverson—Capitol
 Rita Penrose—Hill/King
PRESS—Rob Guccione, Jr. (Spartan)—Mod
 Tom Moon—Alem Records
 Don McVie—Capitol Sun Tunes
 Ed Walker—Third Coast
 Bill Berg—Newsworld
 Elizabeth Phillips—Katar
 Anthony DeCicco—Rolling Stone
 Richard Cunningham—The Washington Post
NEW AGE—Jonathan Rose (Grammy's son)—Mod
 Steve Brooker—RCA
 Chris Jones—Vercia
 Billie Belgreen—Record Bar
 John Sebastian—John Sebastian Inc.
 Jeff Gering—Vital Body
 Lee Azzano—Burt/Abrams
 Eitan Gossensberg—New Visions (MHI)
A MILLION DOLLARS WORTH OF MISTAKES—Tom Stevens (Tummy Soul)—Mod
 Hans Stone—Savane
 Bruce Lighter—Algora
 Alan Roberts—Demi
THE OTHER INDEPENDENT PROMOTION—Andy Francis—Mod
 Brad LeBaron—PolyGram
 Don King—7 Records/ATCO
 Bill McGivern—MCA/Promotion
 Curt Goldberg—Gold Mountain
 Lee Korb
 Peter Gordon—Thirty Six
 Steve Rubin—Epic
5:30 PM WIDE MAJOR FAZE OFF—Axl O'Neal (Tommy Boy)—Mod
 Dave Blomgren—Warner Bros
 Steve Rabinowitz—CBS
 Dave Marshall—Rock & Roll Confidential
 David Robinson—Sire
 Phil Jones—Kinnery
 Cory Robinson—Profile
 Mike Smith—Epic
JAZZ—Bruce Lardner (Villalobos/Blue Note)—Mod
 Dr. George Butler—CBS
 Tony Stone—MCA/Zebra
 Larry Rosen—Epic
 Victor Minnis
 Al Pryor—VSDO/Worldview
 Christine Martin—Kinnery
 Shirley Jordan
 Cole Pratt—MCA/Zebra
POP RADIO—John Lagan (CBS)—Mod
 Dick O'Connell—Epic
 Glenn Schwartz—2100, NY

Sunny Joe White—Vibe S Boston
 Jim Morrison—S4D, Atlanta
 Phil Quattara—Arista
 Nick Buzop—E94, Pittsburgh
INTERNATIONAL MARKETING SURVEY #1—The UK Company, Harce, Spain & Benelux Markets—Ruth Curry (IAM), London—Mod
 Uwe Lessnow—Linn Records, Germany
 Paul Conroy—WEA UK
 Johan Janssens—Himalaya, Belgium
 O. D. Davis—Virgin, Greece/Spain
 Bernd Meyer—Amulude
VIDEO PROGRAMMING—Mitchell Rowen
 IVC Video Reports—Mod
 Stuart Samuels—All Video
 Gene Hirschman—Vis, Abila
 Benie Hirschman—Friday Night Videos
 Ravi N. Yeh—BSW/UK
 Steve Leeds—U-66/WMTV
 Mike Oelke—Hi Video USA
 Tims Summerville—Sound & Vision
 Jeffrey K. Lee—Black & Benelux Markets
H-NRG CONCLAVE—Above and Beyond
UNDERGROUND—Casey Jones—Mod
 Bob Smith—Empire Records, NY
 Vince DeGeorge—Power Records, Toronto
 Ian Leane—UK producer & DJ
 Richard Pie—ZYX, Germany
 Jürgen Heide—Empire Records, NY
7:30 PM WOMEN IN MUSIC MEETING—Sue DeBenedetto (Billboard)—Mod
 Industry Acronyms and Their Functions

TUESDAY, JULY 15

9:00 PM TALENT AND BOOKING WORKSHOP—Frank Rice, Venice Bookings—Mod
 Mark Platt—Lund/Money Productions
 Mark Pucci—Mark Pucci Associates
 Chuck Dworkin—Global Network Booking
 Ken Schaefer—Red One Concepts
 Joe Nick Patroski—Mallige
 David Ayles—Twin/Tie
 Frank Rocco—The Wizard
 Joe Papp—Munich Entertainment
MERCHANDISING WORKSHOP
 Elliott Miller—Epic (Epicback, Levine & Hoffman)—Mod
 John Ross—Virgin Records (UK)
 Rob Franklin—Mindson Square Garden
 Joe Zencak, Esq.
 Barry Bell—Premier Talent
 Ronald Wilson—CBS
 Marvin Katz, Esq.—Meyer Katz et al
EXHIBITION AREA OPENS
10:00 AM INDEPENDENT LABELS
 Steve Gornow—Lee Vee Tapes
 Marian Leighton—Rounder Records
 Jason Kragos—Columbia
 Will Sochor—Sleeping Bag/Fresh
 Jim Catron—JCC Records
 Lou DeBaro—New Tribes
 Rocky Jones—DJ International
 Pat Monaco—Linnmark
STARMAKERS—Raleigh Pinkley (The Raleigh Group, Ltd)—Mod
 Mike Greenberg—Rolling Stone
 Frank Rocco—CNN
 Sandra Furtan—One Night with David Letterman
 Clay Smith—Enterprise
 Rob Hess—Lifestyles of the Richard & James
 Mark Sheerer—ABC Radio
 Dana Knapp—Gimme Magazine
 Susan Reynolds—Cosmo/Magazine
 Laurie Zatz—David Byrne's Night Life
ALBUM RADIO PROGRAMMING—Bill Hild/ABC
 Andrew Ross—Arista
 Doug O'Hara—BCC Records
 Dennis Maramba—VIRI, NY
 Douglas—WEBCN Boston
 Chris Miller—RSD, San Francisco
 Bill Bennett—Epic Records
 Rob Barron—ZZW, Dallas
 Chris Reynolds—VIRI, NY
INTERNATIONAL TALENT AND BOOKING—Steve Hodges (The Talent Agency, London)—Mod
 Herman Scheumann—VZW, Atzen, Belgium
 Peter Rapp—Peter Rapp Concerts, Germany
 Jan Götz—MZA, Tettal, Sweden
 Alti Lathana—Scorpio Productions, France
 Claudio Tronta—Bailey Arts Productions, Italy
 Peter Jamnigg—Swiss Connection
 Mark Geiger—Tread, CA
 Rob Hayes
MUSIC PUBLISHING BASICS (Music Negotiation)—Michael Salkin (Berger, Strong)—Mod
 Chuck Paje—Warner Bros Music
 Mervyn Shapiro—CBS Songs
 Steven Rubin, Esq.—Felix, Warfield & Kibbey
 Steven Tenenbaum—Satin, Tenenbaum, Irbach & Zimmerman
 Tim Wiggerman—Warner Bros Music, The
 New Synonyms—Sagebrush, Billboard
 Doring Strick—MCA USA
12:30 PM LUNCH BREAK
SMALL CLUB BOOKING CONCLAVE—Julie Farkham
RATE A RECORD—Hans Krueger—Mod
 Jim Leach—Producer DJ
 Philie Richards—Warner Music UK
 Ted Mar—S4D
 Baretteri—WDS, France
 Mimiing Lyman—Tommy Boy
 Anita Santos—DJ
2:30 PM MANAGERS—Ed Roberts and Getten—Mod
 Hugo Berman—Sire/Island
 Eric Gendler—Utopia Phantom Rocker & Sire
 Steve Sines—Epic
 Chris Murphy—VIRI
 Allen Gubman, Esq.—Guarun, Industry & Scimitar
 Michael Gindoff—Guarun, Industry & Scimitar

Jefferson Hall—REM
 Steve W. Lee, Esq.—London
NIGHT CLUBBING—Rudolf Poljakow (DanceCentral)—Mod
 Phil Saxon—Mudd Club UK
 Jimmy Gilroy—DVB, San Francisco
 Mandy Giver—Vergo 14
 Steve Rabinowitz—Arista
 Arthur Weinstein—The World
 Steve Gordin—The Saint, NY
 Mike Jacobson—Rastrel/Memo/Spl, Boston
 Chuck Ruskin—20th, Brooklyn
 Mike Pederling—La Hacienda Manchester, England
 Hubert—Les Bains Douces, Paris
RHYTHM RADIO—Eric Singleton (MCA, LA)—Mod
 Lutz Toller—WZAK, Cleveland
 Paul Albert—RMJ, Houston
 Silvia Pironi—Arista
 Ronnie James—Capitol
 James Alexander—VIRI B, Detroit
 Terry Avey—MCA, Dallas
 Shaver Hayward—RCA
 Don Kelly—Don Kelly Associates
BREAKING RECORDS AT RETAIL—Tom Silverman
 Tommi Day—Mod
 Gene Underwood—Prime Cuts, Los Angeles
 Wretch Davis, Jr.—17, Dance Records, DC
 Erik Ellison—Wax Tone, Denver
 Jesse Jones—Epic, Chicago
 Patricia Kiel—Columbia Records, NY
 Albert Margolis—Downtown Records, NY
 Michael Scott—Sleeping Bag/Fresh
COLLEGE RADIO—Man Joseph (Rocopol)—Mod
 Scott Brown—CMJ
 Mark Williams—BSM
 Ian Collins—VIRI, Cleveland
 Pam Hirschler—KATY, Seattle
 John McCracken—VIRI, Philadelphia
 Greg Mason—KSD, Los Angeles
 John—VIRI, Boston
 Jim Fox—New Programs, NJ
VIDEO MARKETING CONCLAVE—Hansy Leeds (Epic)
 Mod
5:30 PM TALENT AND BOOKING—Jeri Rocco (Columbia)
 Ian Copeland—FB
 Ben Foy—Feyline
 Robert G. Lee
 John Scheel—Munich Entertainment
 Ed Gornow—Bermale Management
RECORD DEAL NEGOTIATION
 Stu Siler—Mod
 Jonathan Hall—Onyx 5
 Philo Decker—Kinnery, Silberberg & Knopf
 Ted Green—PolyGram
 Alan Taylor—SMA, A&O, Laver, London
 Alan Hope—VIRI/UK
 Fred Gorkham—P&P Management
INTERNATIONAL DJS—James Hamilton (Record Mtro)
 Muzik West—Mod
 Robert Lewis—Phonogram, France
 Jay Stronman—UK
 Steve Walsh—UK
 Dave Hill—UK
 Barry Puckert—US/UK
 Chris Sheppard—Canada
 Frank Poulton—Germany
URBAN POP CROSSOVER—Frankie Conroy—Mod
 Lynn Berger—VIRI, NY
 Tom Gray—VIRI, NY
 Benie Miller—VIRI, NY
 Eric McHugh—VIRI, Chicago
MUSIC & ART CONCLAVE—Jill Gordon—Mod
 Leslie Bell—performance artist
 Corie Leavelle—media artist
 Peter Gough—pop music critic
 Bob Coen—photographer
 Fred Barthelme (Barb's Friday)—painter
 Michael Gottlieb—keyboards & writer/painter
 Steve Leeb—writer—Green Street Recording Studio

7:00 PM VIDEO DIRECTORS AND PRODUCERS—Frisch Pevetz
 (R & V) et al—Mod
 Joe Sella—Music Graphics
 Julian Temple
 Storm Thorpe
 Ken Ross—Ross & Levine
 Richard Payne—Ross & Levine
 Domnick Senia
 Dan Beck—Epic
 Carl Gatzert—Cutting Edge
INTERNATIONAL MARKETING SURVEY #2 Australia, Japan, Canada, Italy & Scandinavia—Rudy Meyer
 (IAM)—Mod
 Jack Matsumura—CBS Sony, Japan
 Sietan Langston—Sone Music, Sweden
 Doug Duggal—Virgin, Canada
DANCE MUSIC ISSUES—Stephanie Shepherd/Dance
 Music Report—Mod
 Dina White—Warner Bros
 Ray D.—DB Board
 Mark Feltz—Rocktop
 Lou Rosent—Mam/PF, Lauderdale Record Pool
 Parry Garsen—Capitol/UK America/Manhattan
 Cathy Jacobson—4th & Broadway
 Cosmo Wray—New Union DJ Assn
 Paul Weinberg—Imports, UK
 Dave Glass—Crystal Records
**COLLEGE RADIO GETTING & KEEPING AN
 AUDIENCE CONCLAVE**
12:30 Lunch Break
2:30 PM BATTLE OF THE DJS AND MCS, FINALS
BRITISH LABELS—Ruth Potvin (Sals, Ltd)—Mod
 Dave Banks—London UK/Managing Director
 Cus Parry—Epic
 David Smeone—Phonogram, UK
 Managing Director
 Andy McKeown—Go Disc
COLLEGE RADIO CONCLAVE—MUSIC TRENDS IN THE
 UNDERGROUND
PUBLISHING WORKSHOP
 Alan Miller—Epic/MCA
 Michael Salkin—Esq.—Belger & Strong
 Maria McNeilly—Crappell, West Coast
 Bob Holmes—Columbia Pictures Music
 This Zane—BMG
MUSIC AND SOCIAL CHANGE—Denny Schreier
 (ABC 20/20)—Mod
 Lyle Steven
 Lee Baskin—Rock & Roll Confidential
 Manny Rogoff—USA For Africa
 Mary Travers—Epic, New York
 Steve Jenson—Director of Management
5:30 PM ARTISTS—Gary Geraci (Geffen)—Mod
 Pete Shee
 Kurtis Blow
 Dwight Oakam
 Jello B. Alfa
 and more!

SHOWCASES

SUNDAY, JULY 13
9:00 PM WELCOME PARTY—The Palladium
 The Art of Noise
MONDAY, JULY 14
8:00 PM The Felt Forum
 Fabulous Thunderbirds, Dave Edmunds
 Golden Palominos, Guadalcanal Diary
11:30 PM The Saint
 Tappas, Ernest Kohl, Tuffy, Quando Quando,
 Ru Pau, Evelyn Thomas
**A Spectacular Night of International
 New Metal at the Ritz**
 Celtic Frost (Germany), DDA (Canada),
 Cro Mags (US), Cheatah Chrome Motherfucker
 (Italy), Flatbacker (Japan), and others!
TUESDAY, JULY 15
**8:00 PM Felt Forum—Benefit for Black Music
 Association & Greenpeace**
 Luther Vandross/Ashford & Simpson/hosts
 Acts to be announced
11:30 PM Ritz
 Blue (In Heaven Island), Erasure (Mute),
 The Wooden Tones (Rough Trade/CBS),
WEDNESDAY, JULY 16
8:00 PM Felt Forum—Benefit for Greenpeace
 General Public (IRS), Suzanne Vega (A&M),
 Book of Love (Sire), Let's Active (IRS)
 with Special Guest Phranc
11:30 PM The World
 The Connells (Oemun UK), Screaming Blue
 Messiahs (Elektra) and more!

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 D. Henning, G. Grossmann, 1030 Brussels, Belgium, Phone: 1321 2171 6389,
 (32) 217 4115, Telex: 65148MADA B

These are only partial listings. Full listings of all moderators, panelists and showcases will be announced shortly.

THE NEW MUSIC SEMINAR JULY 13-16 NYC 212-722-2115

Jamestown

C O L U M N

IN THE past, Chicago has been the home of electrified blues and the Carl Davis-produced Chi-Sound. Now it's fast building a new reputation as the home of "house" and "jack tracks"; fast hustling, often minimalist, purely rhythmic disco grooves borrowing from other prevalent influences (such as Colonel Abrams), but with a character of their own.

New labels are springing up at such a rate here that record companies here are eyeing the activity with anticipation to see which will prove most likely to be a long-term source of commercial product. Already the most exciting example to date has been snapped up from House Records for UK release in a fortnight by Coaltempo, the invigorating Farley "Jackmaster" Funk & Jessie Saunders' Dub Can't Run Around.

This speedy style has yet to mean much in Central London's West Indian dominated black music clubs, although elsewhere it's catching on fast. Here the new Chicago sound tends still to be grouped under the category called "garage" music, named for New York's legendary club Paradise Garage, where resident DJ Larry Levan features these and other rhythmically sparse sounds.

Garage records are just as likely to come from New York of course, and one from that city which has been a staple ingredient of every mixing DJ's repertoire in UK clubs since exactly a year ago without ever being released here in its original version is now finally out, the eccentrically spelt **Harlequin Four's** (pronounced Harlequin Force) Set It Off (Champion CHAMP 1216). The source of a much imitated schlorping hi-hat beat, it was never really a song as such and its appeal will doubtless still be greatest for DJs, but on the flip London's **Herbie Mustermann** has used unheard elements from the master tape to create a much more song-like remix.

Shaping up as a likely smash on import 12-inch is **Michael Jonzun's** Burnin' Up (A&M SP-12186), a cheerfully bounding lighthearted boogie brightened by infectious emulater hooks, while an UK 12-inch are **Joeski Love's** Pee-Wee's Donce (Coaltempo COOLX 125), starkly insistent catchy rap with burst of the Tequila

tune and dance steps inspired by cult US comedian Pee-Wee Hermon, hot far months so sure to do well here now, **Loose Ends' Gonna Make You Mine** (Westside Mix) (Virgin VS 819-14), their current B-side separately promoted in remixed version, a jerkily jouncy wriggler with traces of Maze's Twilight; **Low Kirtion's** Don't Wanna Wait (MCA/MCAT 1071), quality soul which could pick up interest now it's out here; **Hardrock Soul Movement's** The Beat Is Mine (Elite DAZZ 56, via DMS/RCA), UK attempt at a Full Force-type rap production let down (unless it's intentional) by an amateurish raw mix; **David Rudder's** Bahio Girl (London LONX 98), far removed from the Hot Hat school of sassa, Trinidad's current calypso king consciously draws parallels with Brazil on his gently catchy subtle summer shuffle; **Nicole's** What About Me? (Parrot TA 7266), rolling slowie made more commercial by inclusion of the remix of her New York Eyes hit duet with Timmy Thamos; **The Flirtations' Get Up** (Come On Over) (Fantasia FTA X 109), amusingly blatant pleasantly swaying soul pastiche, most cheekily pinching Cheryl Lynn's Encore rhythm; **Shalamar's** Take That To The Bank (MCA SHALT 1), 1979 a-side given a coolly percussive M&M remix for the Tavares market; **Marvin Holmes' Feel So Good** (MCA/MCAT 1070), slightly dated chunky lurcher which did little an import; **Tippa Irie's** Heartbeat (Greensleeves TIPPA T5), jerky fast pap reggae unlikely to mean much at club level until it's a hit on radio.

Other 12-inch imports include **Symphonia's** You And Me (Cattilion O-96811), Paul Simpson created loosely strung Serious Intention/Colonel Abrams (though girl led) "garage" conterer; **Cheryl Hunter's** It's Your Attitude (Mercury 884-8711), ponderously nagging tapper (pronounced as "attitude"), while an import LP are **Shirley Jones' Always In The Mood** (Philadelphia International ST 53031), stunning slowies deserving an Anita Baker-sized welcome here (although up tempo side two's less good); and **Pieces Of A Dream's** Jayride (Manhattan ST 53023), the young jazz-funkers' tight set of soulful vocals.
 • more next week.

Getting mighty serious

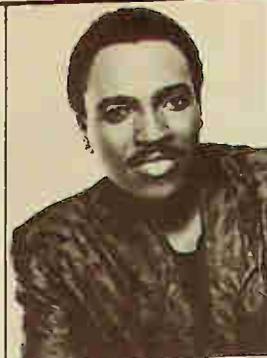
by Barry Lazell

THE SMASH pop chart success of Serious Records' Upfront 1 dance compilation album, without the benefit of TV to push it, came as a surprise to everyone except possibly the enterprising pair who masterminded it. Mahesh Bajaj and Damon D'Cruz, the partners who launched Serious, Upfront, and sister singles label Crossover during the spring, attribute much of the instant acceptance of Upfront 1 to the way in which they promoted it.

The album was treated much like a recording act in its own right, and personally conducted by Bajaj and D'Cruz themselves on a PA tour of key clubs in London and around the provinces. During the tour the concept and, importantly, the contents of Upfront 1 were, essentially, hard-sold to the absolute care of the dance music-buying market. Word-of-mouth awareness snowballed rapidly from there.

The policy of hitting the pulse of the now-burgeoning young dance market for electro and rap with the hot bonus album which accompanied the two sides of UK and import hits, was also reckoned to be a plus factor. Despite the fact that initial production hiccups delayed the package for some two-or-three weeks after its originally scheduled release date, the final track line-up had been sufficiently well-chosen to still be hot on that pulse when it hit the streets.

Bajaj is currently in New York sounding out US product for inclusion on Upfront 2, which it is hoped will maintain the momentum of its predecessor by being available as early as this month. The track line-up, however, is regarded as crucial, and only when the instinctive correct "upfront" balance is thought to be there, will volume two be released to catch the crest of its own particular wave.



Mail order

THE SINGING POSTMAN, New York 1986-style, has nary a trace of Hev Yew Got a Laight, Boy? Capitol's Willie Collins (above), whose album Where You Gonna Be Tonight? has been a top five resident in the disco dance album chart for some two months now,

ever since it first arrived on import, is as yet not a full-time performer, but still holds down a mail man's job in New York. The success (which has apparently surprised him) of his recording debut, however, looks likely to persuade him to give up the day job.

Meanwhile, following massive club response, EMI here has issued the album's title track, Where You Gonna Be Tonight?, on 12-inch (12 CL 410), and its easy-going, mid-tempo soulful infectiousness ought to cross it to mainstream radio and pop acceptance too.

Collins, incidentally, is not to be confused with the similarly-monnickered Willie Colon, who also has a hot dance 12-inch on the market in the shape of Set Fire To Me, an A&M (AMY 330). The latter is an exuberant latin raver, also filling floors nationwide.

• More disco on page 20

DISCO TOP ALBUM

- 1 1 4 VARIOUS: Upfront 1
Serious UPFT 1 (A)
- 2 2 4 MIDNIGHT STAR: Heatlines
Solar MCA MCF 3322 (F)
- 3 NEW VARIOUS: Street Sounds: Hip-Hop Electro 12
Street Sounds ELST 12 (R)
- 4 3 11 MELISSA MORGAN: Do Me Baby
Capitol EST 2008 (F)
- 5 12 23 CASHFLOW: Cashflow
Club/Phonogram ABM 17 (F)
- 6 4 8 WILLIE COLLINS: Where You Gonna Be Tonight?
Capitol EST 2012 (F)
- 7 6 19 JANET JACKSON: Control
A&M AMA 5104 (F)
- 8 7 14 ANITA BAKER: Rapture
Elektra EKT 37 (W)
- 9 14 2 LINDA TILLERY: Secrets
411 BLF 736 (Import)
- 10 5 2 VARIOUS: Jazz Joke 2
Streetsounds SOUND 4 (R)
- 11 11 3 SKYY: From The Left Side
Capitol EST 2014 (F)
- 12 RE TMUME: Theatre Of The Mind
Epic EPIC 24923 (US)
- 13 10 10 THE S.O.S. BAND: Serbs Of Time
Tape TBU 24443 (C)
- 14 8 12 GUINN: Guinn
Motown ZL 72414 (R)
- 15 19 2 THE JONES GIRLS: Arsis Showcase
Streetsounds MUSIC 4 (R)
- 16 9 4 NU SHOOZ: Poolside
Atlantic WX 60 (W)
- 17 17 4 JAMES BROWN: Funky People
Polydor 829 417-1 (Import)
- 18 16 4 BOB JAMES & DAVID SANBORN:
Double Vision
Warner Bros 1-25393 (Import)
- 19 NEW RANDY CRAWFORD: Abstract Emotions
Warner Brothers WX 46 (W)
- 20 14 8 PATTI LA BELLE: Wizzer In You
MCA MCF 3319 (F)

Compiled by MRIB

RADIO LONDON

A LIST

ARCHIE BELL & THE DRELLS: Don't Let Love Get You Down	Parlophone
WILLIE COLLINS: Where You Gonna Be Tonight?	Capitol
WILLIE COLON: Set Fire To Me	A&M
THE FATBACK BAND: I Found Lovin'	Important/Townhall
AUDREY HALL: Smiles	Greenman
PAUL HARDCASTLE: Foola' Youwill	Chrysalis
MIDNIGHT STAR: Heatlines	Solar/MCA
LOU RAWLS: Stop Me From Stealing This Feeling	Epic
THE REAL ROXANNE WITH HITMAN HOWIE TEE: (Bang Zoom) Let's Go Go	Coaltempo/Chrysalis
THE S.O.S. BAND: Borrowed Love	Tape

CLIMBERS

BIG TONY: Can't Get Enough	(White Label)
DIRECTOR: Sassy	Ice
CHERYL HUNTER: It's Your Attitude	(US Import-Mercury)
CHAXA KHAN: Love Of A Lifetime	Warner Brothers
LEW KIRTION: Don't Wanna Wait	MCA
NU SHOOZ: The Point Of No Return	Atlantic
DAVID RUDDER & CHARLIE'S ROOTS: Beta Girl	London
SHALAMAR: Take That To The Bank	(White Label)
SIMPHONIA: You And Me	(US Import-Capitol)
LUTHER VANDROSS: Give You The Reason	Epic

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RCA

RAH BAND

TOP 75 SINGLES

Disco

AND DANCE

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	9	5	HEADLINES	Wright Star	Solo (MCA) (7) 1863 (F)
2	12	6	(BANG ZOOM) LET'S GO GO	Real Rascals/Memphis Horns Trax	Columbia (CDD) (7) 174 (F)
3	8	2	THE EDGE OF HEAVEN	Wham!	Epic (FIN) (7) 1 (C)
4	1	13	I CAN'T WAIT	Ma Shooz	Atlantic (A) 4416 (W)
5	3	7	AMITYVILLE (The House On The Hill)	Louise Stankovic	Epic (ITA) 7182 (C)
6	43	3	DON'T LET LOVE GET YOU DOWN	Archie Bell & The Drells	Parlophone (ITA) 7234 (C)
7	2	9	JUMP BACK (Set Me Free)	Dinah Brunton	Fourth & Broadway (USA) (2) 876 (F)
8	13	5	TOO GOOD TO BE FORGOTTEN	Amazulu	Island (12) 15 254 (E)
9	4	3	STAY A LITTLE WHILE, CHILD	Loose Ends	Virgin (VS) 8191 (2) (E)
10	19	6	SET FIRE TO ME (Latin Jazzbo Version)	Waka Colan	A&M (AM) 233 (F)
11	11	8	DIAL MY NUMBER	Pauli Corneo	CBS (ITA) 7056 (C)
12	53	3	WHERE YOU GONNA BE TONIGHT?	Waka Colan	Capitol (12) 12410 (E)
13	18	2	FOOLIN' YOURSELF	Paul Henderson	Chrysalis (PAU) (E) 7 (F)
14	NEW		PAPA DON'T PREACH	Moderators	Sav (MS) 36 (7) (W)
15	6	7	EXPANSIONS '86	Chris Paul	Fourth & Broadway (USA) (2) 876 (F)
16	45	2	AIN'T NOthin' GOIN' ON BUT THE RENT	Green Gartlan	Polygram (BS) 106-1 (F)

17	7	6	NASTY	Janet Jackson	A&M (AM) 316 (F)
18	20	2	LIKE I LIKE IT	Acra	10 (VEN) (E) 176 (E)
19	5	7	MINE ALL MINE/PARTY FREAK	Cub Flock	Columbia (AM) 30 (F)
20	39	3	ROSES	Hypocrode	CBS (ITA) 7274 (C)
21	10	6	CAN'T GET BY WITHOUT YOU	The Real Thing	PRT 7P 352 (12) - 12P 352 (A)
22	NEW		TELL ME TOMORROW	Process	Supreme (SUP) (7) 106 (A)
23	15	5	YOUNG HEARTS RUN FREE	Caroli Station	Warner Brothers (WB) 205 (W)
24	17	15	COMPUTER LOVE (Part 1)	Lozz	Warner Brothers (WB) 205 (W)
25	14	8	GIVIN' IT (To You) (Special Mix)	Shy	Capitol (12) 140 (E)
26	27	3	I FOUND LOVING	Feedback Band	Important (I) 16 (E)
27	35	2	BLACK IS THE COLOUR	Willbert Longtrax	Streetwise (S) 8 (E)
28	38	6	THROUGH THE NIGHT	Shirley Madonna	Sony (S) 2 (12) (F)
29	16	7	BASSLINE	Mastrosic	10 (VEN) (E) 118 (E)
30	67	2	I CAN'T WAIT (TO ROCK THE MIKE)	Spyder D	Champion (CHAMP) (12) 114 (A)
31	23	8	SET ME FREE	Jaki Graham	EMI (12) 1402 7 (E)
32	NEW		LOVE THE ONE I'M WITH	Malco Moore	Capitol (12) 15236 (Import)
33	24	8	BAD BOY	Morri Saeed Mackay	Epic (ITA) 6537 (C)
34	33	3	DON'T LET LOVE GET YOU DOWN	Matthew David	Bluebird (10) - 10 (E) 231 (E)
35	26	8	DESTINY	D.S.M.	Epic (ITA) 6537 (C)
36	22	12	ON MY OWN	Pete La Salle & Michael M. Donald	MCA (MCA) (7) 1045 (F)
37	NEW		SWEET LOVE	Azra Baker	Elektra (E) 4407 (W)
38	51	2	NO NEWS IS NEWS	Kivimack	New Image (NR) 1234 (Import)
39	32	5	MAKE ME THE ONE	Cross Heights Affair	Citybeat (CB) 704 (12) - 1204 (W)
40	46	2	PULL UP	Axax	Sire (12) 514 103 (12) (E)
41	21	9	BROOKLYN'S IN THE HOUSE	Comstar D.C.	Cherry Red (12) DANCE 3 (F)
42	69	4	POINT OF NO RETURN	Earlene Bentley	Champion (CHAMP) (12) 113 (A)
43	30	19	ALL AND ALL	Joyce Sims	London (LON) 94 (F)
44	NEW		HERE I GO AGAIN	Foxy M.D.'s	Tammy Boy (USA) (12) 15 276 (E)
45	60	4	LET'S START II DANCE AGAIN (RAP)	Hemlock Robinson/Dominic	(DOM) 31 (E) (F)
46	56	5	ONE FOR THE MONEY	Sleazeb	Meloco - (MAL) 1223 (A)
47	25	6	HUNGRY FOR YOUR LOVE	Hanson & Davis	Fresh (F) 5EP (12) (11)
48	34	10	LESSONS IN LOVE	Level 42	Polygram (POL) 790 (F)
49	37	3	MOUNTAINS	Peace and The Revolution	Patchy Park/Warner Brothers (WB) 1107 (W)
50	36	3	SAY LA-LA	Princes Of A Dream	Mashburn (M) 50222 (Import)
51	41	3	SEX MACHINE	Fat Boys	Sony (S) 10674 (7) (W)
52	31	4	REFLEX ACTION	Louise Thomas	R&B (12) 1002 (12) - 1002 (A)
53	NEW		SQUARE DANCE RAP	Sir Mica Lou	Streetwise (S) 8 (E)
54	50	5	BREATHLESS	Melanie	Epic (ITA) 7159 (C)
55	42	3	HARVEST FOR THE WORLD	The Haly Brothers	Epic (ITA) 7234 (C)
56	48	3	PAY ME BACK MY LOVE	Colors	Profile (P) 1202 (Import)
57	62	3	WHO'S JOHNNY? ("Short Circuit" Theme)	El DeBarge	Gordy (E) 11 (E)

58	57	6	MAIN THING	Shal featuring Kim Monk	Epic (SWE) 127 2520 (Import)
59	NEW		SUNSHINE ISLAND	Absolut	Absolut 748 093 (12) - 48 093 (12)
60	2P	14	STAY WITH ME	The Coronettes	MCA (MCA) 1552 (F)
61	54	3	LOVE TRAIN	The O'Jays	Parlophone (ITA) 7235 (C)
62	NEW		BOOGIE WONDERLAND	Earth Wind & Fire	CBS (ITA) 7252 (C)
63	NEW		WHAT'S THE DEAL	Coral Williams	New Image (NR) 133 (Import)
64	55	6	IF YOUR HEART ISN'T IN IT	Arianna Starr	A&M (AM) 319 (F)
65	NEW		HOT TO TOUCH	Jefron Hank	Tand (USA) (12) 12 900 0 (E)
66	52	14	YOU AND ME TONIGHT	Aurora	10 (VEN) (E) 117 (E)
67	29	15	YOU CAN'T BLAME LOVE	Thomas & Taylor	Costello/Chrysalis (CO) 52 173 (F)
68	73	11	NOVELA DAS MOVE	Wally Badarou	Fourth & Broadway (USA) (2) 876 (F)
69	61	6	THE GREAT TRAIN ROBBERY	Black Uhuru	GreenStreet (GAS) (7) 2310 (DMS) (F)
70	NEW		BURNIN' LOVE	Can Fresh Show	Club (PH) (12) 141 (E) 21 (F)
71	NEW		MORE THAN ONE NIGHT	Jule Roberts	Black (12) 12 12 (E) 21 (F)
72	58	3	ONE STEP CLOSER TO YOU	Gavin Christopher	Mercury (M) 12 11 (E)
73	40	7	OPEN YOUR DOOR	Guns	Melrose (M) 11 (E)
74	75	2	MY GIRL	The Temptations	Tonite (M) 28 4743 (12) - 27 452 (A)
75	NEW		WE WORK HARD	U.F.O.	Selbst (S) 6272 (Import)

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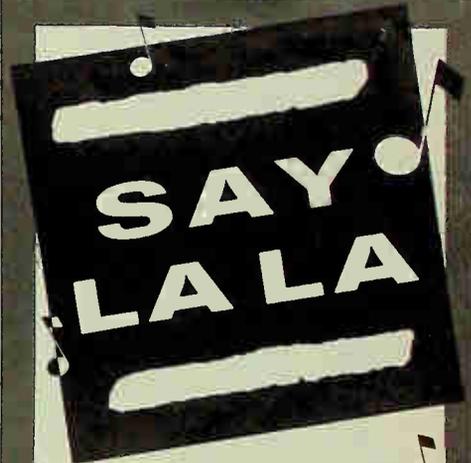
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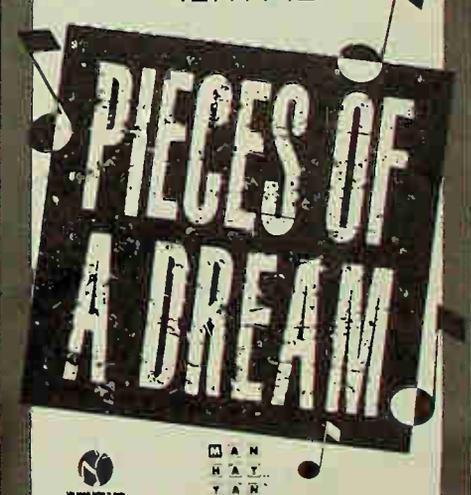
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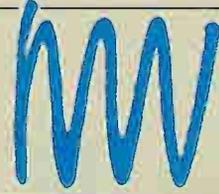
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AIR PLAY

		RADIO 1		RADIO 2		REGIONAL		LAST WEEK'S CHART
		Wk 1	Wk 2	Wk 1	Wk 2	Wk 1	Wk 2	
		ACTUAL PLAYS		ACTUAL PLAYS		ACTUAL PLAYS		
		Sat/Sun		Sat/Sun		Sat/Sun		
A-HA Hunting High And Low	Warner Brothers	16	17	A	A	41	40	6
AMAZULU Too Good To Be Forgotten	Island	16	14	A	A	41	39	5
ARMATRADING, JOAN Reach Out	A&M	-	-	-	-	10	-	-
ART OF NOISE/MAX HEADROOM Paranoidia	China	16	11	A	A	26	19	38
AURRA Like I Like It	10/Virgin	7	11	A	A	20	16	52
BAILEY, PHILIP Echo My Heart	CBS	-	-	C	-	-	-	-
BAKER, ANITA Sweet Love	Elektra	-	-	-	-	18	13	-
BAHARARAMA Venus	London	12	13	A	A	38	41	15
BANGLES Going Down To Liverpool	CBS	9	12	C	-	34	33	80
BELL, ARCHIE/DRELLS Don't Let Love Get You Down	Portrait	7	4	-	-	15	8	60
BIG COUNTRY The Teacher	Mercury	11	13	A	A	37	36	28
BLOW MONKEYS Don't Be Scared Of Me	RCA	4	-	C	-	6	-	-
BLUE ZONE Finest Thing	Rockin' Home	-	-	-	-	17	13	-
BOCSHED Morning Sir	Help Yourself	4	-	-	-	-	-	-
BOWIE, DAVID Underground	EMI America	16	18	A	A	38	38	21
BRAGG, BILLY Levi Stubbs Tears	Gal Discs	6	-	-	-	6	-	44
BUCKS FIZ New Beginning (Mamba Seyra)	Polydor	14	18	A	A	40	40	8
CLARE & FRIENDS It's Orrible Being In Love (When...)	BBC	4	-	-	-	13	-	26
COCKER, JOE You Can Leave Your Hat On	Capitol	4	-	-	-	-	-	-
COLLINS, WILLIE Where You Gonna Be Tonight?	Capitol	7	10	A	A	14	-	56
COLON, WILLIE Set Fire To Me	A&M	9	4	A	C	6	-	61
CURTIS, T. C. Step By Step	Hot Mel!	-	-	-	-	9	5	-
DARK CITY Rescue Me	Virgin	-	-	C	-	-	-	-
DEBARGE, EL Who's Johnny (Short Circuit Theme)	Gordy	-	-	-	-	27	30	69
DE BURGH, CHRIS The Lady In Red	A&M	6	-	A	C	27	-	-
DRUM THEATRE Home (Is Where The Heart Is)	Epic	7	10	A	A	19	19	91
FIXX, THE Secret Separation	MCA	12	6	A	C	11	7	89
FORCE M.D.'S Here I Go Again	Island	-	-	-	-	19	18	98
FOX, SAMANTHA Do Ya Do Ya (Wanna Please Me)	Jive	5	4	-	-	31	21	24
FURNITURE Brilliant Mind	Stiff	12	11	A	A	32	20	37
HALL, AUDREY Smile	German	7	7	A	A	14	6	76
HARDCASTLE, PAUL Foolin' Yourself	Chrysalis	-	-	-	-	27	29	51
HARLEY, STEVE Irresistible	RAM	-	-	-	-	10	-	-
HAYWOODE Roses	Epic	14	14	A	A	32	25	45
HEART Nothin' At All	Capitol	-	-	-	-	13	11	-
HILL, LONNIE Galveston Bay	10/Virgin	7	4	C	-	-	6	-
HOLLYWOOD BEYOND What's The Colour Of Money?	WEA	9	6	A	C	11	-	-
HORNBY, BRUCE The Way It Is	RCA	8	-	-	-	-	-	-
HOUSEMARTINS Happy Hour	Gal Discs	21	24	A	A	38	39	3
NXS Listen Like Thieves	Mercury	10	10	A	A	13	12	68
RIE, TIPPA Heartbeat	UK Bubbler	4	-	-	-	-	-	-
T BITES Calling All The Heroes	Virgin	12	12	A	A	6	9	-
JACKSON, JANET Nasty	A&M	8	12	-	A	27	34	19
OEL, BILLY Modern Woman	CBS	4	4	-	-	34	7	-
KATRINA & THE WAVES Sun Street	Capitol	15	12	A	A	31	30	81
KHAN, CHAKA Love Of A Lifetime	Warner Brothers	6	-	C	-	19	-	-
LIGHT, THE Pride Of Wanning	Inevitable	8	8	-	A	-	-	-
LOVEBUG STARKI Amityville (The House On The Hill)	Epic	12	14	-	A	27	29	12
MacCOLL, KIRSTY He's On The Beach	Stiff	4	7	-	-	-	-	-
MADDONNA Papa Don't Preach	Sire	18	19	A	A	41	35	13
McGREGOR, FREDDIE Push Comes ()	Real Authentic Sound	4	6	A	A	-	-	-
MIAMI SOUND MACHINE Bad Boy	Epic	5	-	-	-	38	40	16
MIDNIGHT STAR Headlines	Solar	11	10	A	A	25	8	29
MILES BAND, JOHN I Need Your Love	Valentino	-	-	-	-	14	7	-
MORRISON, VAN Ivory Tower	Mercury	14	-	A	C	5	-	-
NU SHOZ I Can't Wait	African	9	16	A	A	39	39	2
HUMAN, GARY I Can't Stop	Huma	-	-	-	-	14	-	32
PALMER, ROBERT I Didn't Mean To Turn You On	Island	-	-	A	-	-	-	-
PAUL, OWEN My Favourite Waste Of Time	Epic	18	17	A	A	41	41	7
PICNIC AT THE WHITEHOUSE East River	Portrait	4	-	-	-	-	-	-
PRIEST, MAXI In The Springtime	10/Virgin	5	4	-	-	8	5	-
PRINCESS Tell Me Tomorrow	Supremo	13	-	A	C	27	18	-
QUEEN Friends Will Be Friends	EMI	14	10	A	A	40	41	14
RAWLS, LOU Stop Me From Starting This Feeling	Epic	-	-	-	-	16	-	-
REA, CHRIS On The Beach	Magnet	-	-	-	-	12	13	75
REAL ROXANNE (Bang Zoom) Let's Go Go	Coaltempo	13	15	A	A	14	5	31
RIDGWAY, STAN Camouflage	I.R.S.	13	7	A	C	6	5	-
ROUEN Young For A Day	Kick	12	7	A	C	5	-	-
SEGER, BOB Like A Rock	Capitol	-	-	-	-	13	13	-
SLY FOX Let's Go All The Way	Capitol	14	12	A	A	21	20	30
S.O.S. BAND, THE Borrowed Love	Tabu	-	-	-	-	19	8	-
SOUTHSIDE JOHNNY Walk Away Renee	RCA	-	-	-	-	16	11	-
STEWART, ROO Every Beat Of My Heart	Warner Brothers	12	4	A	C	33	8	-
TALKING DRUMS Pretend A Stranger	Sticky	6	10	A	A	-	-	-
UB40 Sing Out: Own Song	DEP International	12	-	C	-	-	-	-
URE, MIDGE Call Of The Wild	Chrysalis	12	14	A	A	34	35	27
YAN HALEN Dreams	Warner Brothers	5	-	C	-	19	-	-
VEGA, SUZANNE Left Of Centre	A&M	10	18	-	A	31	32	43
VIEW FROM THE HILL No Conversation	EMI	12	13	A	C	26	20	-
WAKELIN, JOHNNY Bruno	Chrysalis	4	-	-	-	-	-	-
WAX Shadows Of Love	RCA	7	5	C	-	18	19	-
WHAMI The Edge Of Heaven	Epic	15	18	A	A	41	42	1
WILLESSEN DODGERS Not This President	Jive Electro	4	-	C	-	-	-	-
WINWOOD, STEVE Higher Love	Island	16	18	A	A	34	33	66
WOMACK, BOBBY Gypsy Woman	MCA	5	5	-	-	15	14	-
WONDER, STEVIE Land Of Lo	Malown	-	5	-	-	28	24	-

● BUBBLING UNDER (Regional Playlists on 6-8 Stations) Jack Bruce (6), Earth Wind & Fire (8), FM (7), Gold (6), Gary Kurns (6), Phyllis Nelson (8), Silos (8), Martin Stephenson & The Daintees (7), Whistle (8), Roger Whitaker (6), Don Williams (6), Yarbrough & Peoples (8)

● Plays Reported by Shm Tracking 01 240 01291 ● A Indicates Radio 1 'A' LIST
● KEY C Indicates Radio 1 CHARTBUSTER ● N Indicates NEW ENTRY

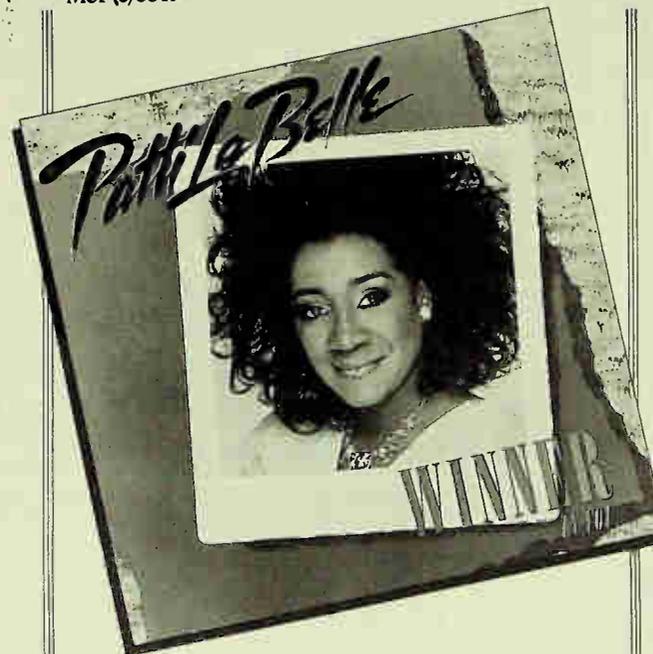
TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

- No 1** **1** INVISIBLE TOUCH ★ CD
Genesis Charisma/Virgin GENLP 2
- 2** **3** A KIND OF MAGIC •
Queen EMI EU 3509
- 3** **NEW** LONDON 0 HULL 4
The Housemartins Go! Discs AGOLP 7
- 4** **5** PICTURE BOOK • CD
Simply Red Elektra EKT 27
- 5** **4** SO • CD
Peter Gabriel Virgin PG 5
- 6** **2** THE QUEEN IS DEAD • CD
The Smiths Rough Trade ROUGH 96
- 7** **NEW** EVERY BEAT OF MY HEART
Rod Stewart Warner Brothers WX 53
- 8** **7** BROTHERS IN ARMS ★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 9** **6** HUNTING HIGH & LOW ★ CD
A-Ha Warner Brothers WX 30
- 10** **8** STREET LIFE — 20 GREAT HITS ★ CD
Bryan Ferry Roxy Music EG/Polydor EGTV 1
- 11** **19** SUZANNE VEGA • CD
Suzanne Vega A&M AMA 5072
- 12** **11** WHITNEY HOUSTON ★★ CD
Whitney Houston Arista 206 978
- 13** **9** MOONLIGHT SHADOWS • CD
Shadows Polydar PROLP 8
- 14** **13** INTO THE LIGHT • CD
Chris De Burgh A&M AMA 5121
- 15** **10** PLEASE • CD
Pet Shop Boys Parlophone PSB 1
- 16** **12** LOVE ZONE •
Billy Ocean Jive HIP 35
- 17** **18** ONCE UPON A TIME ★ CD
Simple Minds Virgin V 2364
- 18** **17** WORLD MACHINE ★ CD
Level 42 Polydor POLH 25
- 19** **16** BRING ON THE NIGHT ○ CD
Sting A&M BRING 1
- 20** **15** STANDING ON A BEACH — THE SINGLES • CD
The Cure Fiction FIVE 33

MCF(c)3319



Patti LaBelle

WorldRadioHistory

Her superb new album

- 59** **NEW** RAP IT UP — RAP'S GREATEST HITS
Various K-tel NE 1324
- 60** **96** MAKE IT BIG ★★★ CD
Wham! Epic EPC 86311
- 61** **51** HOUNDS OF LOVE ★ CD
Kate Bush EMI KAB 1
- 62** **48** LEGEND ★★★ CD
Bob Marley & The Wailers Island BMW 1
- 63** **57** THE DREAM OF THE BLUE TURTLES ★ CD
Sting A&M DREAM 1
- 64** **63** EMERSON, LAKE & POWELL CD
Emerson, Lake & Powell Polydor POLD 5191
- 65** **NEW** THIS IS THE SEA CD
The Waterboys Ensign/Island ENCL 5
- 66** **69** BORN IN THE U.S.A. ★★★ CD
Bruce Springsteen CBS 86304
- 67** **76** PRIVATE DANCER ★★★ CD
Tina Turner Capitol TINA 1
- 68** **NEW** TELLYHITS 2 — 16 Top TV Themes
Various Stylus/BBC BBSR 1616
- 69** **NEW** NEW GOLD DREAM (81-82-83-84) • CD
Simple Minds Virgin V 2230
- 70** **62** U2 LIVE "UNDER A BLOOD RED SKY" ★★ CD
U2 Island IMA 3
- 71** **59** RECKLESS ★ CD
Bryan Adams A&M AMA 5013
- 72** **50** LOVE OVER GOLD ★★ CD
Dire Straits Vertigo/Phonogram 6359 109
- 73** **84** DISCO BEACH PARTY ○
Various Stylus SMR 8503
- 74** **75** MAKING MOVIES ★★ CD
Dire Straits Vertigo/Phonogram 6359 034
- 75** **85** THE FIRST ALBUM ★ CD
Madonna Sire WX 22
- 76** **74** THE UNFORGETTABLE FIRE ★ CD
U2 Island U2 5
- 77** **88** PARADE Music From "Under The Cherry Moon" ○
Prince and the Revolution CD Paisley Park/Warner Brothers WX39
- 78** **68** SANDS OF TIME
The S.O.S. Band Tolu TRU 26863



Easter rising

by Duncan Holland

"MANCHESTER, so much to answer for." So may sing Morrissey, but also, Manchester, so much to be thankful for. The town's happy knack of throwing up the impassioned individual is a trait which stretches far behind and beyond that particular wordsmith.

Think of the brilliant angst of Pete Shelley's Buzzcocks, Howard Devoto trembling in the dark, the fearful torment of Ian Curtis, the bile of Mark E Smith, even the spit and sparkle of John Cooper Clarke. Well, the tradition has new contenders, step up Easterhouse (above).

Singles of the week, left right and centre, indie number ones, sound live reviews, *NME* front covers, Morrissey's mates: the usual stuff, but a satisfying twist — the new Rough Trade LP (called, naturally, *Contenders*) is a solid, mature debut.

Andy Perry has the sort of voice to inspire small revolutions, while brother Ivor's guitar has been described as the best since Johnny Marr's (although he's at a loss to see why). Add the sure-as-you-like backing of Pete Vanden, boss, Gary Rastack, drums and rhythm guitarist Mike Murray, and we have a pretty sterling line-up, capable of delivering the sort of anthemic rock which finds friends far beyond the indie chort. Oh yes, the band are also active supporters of the Revolutionary Communist Party.

Meeting Easterhouse one is immediately struck by their refreshing normality, five honest lads down from Manchester and far from the dour RCP spokesmen other interviewees have habitually portrayed them as. Chief of the Easter rabbit is obviously lyricist Andy, but the other members are eager in their support of his views and clear on the beliefs he expresses. This is no one-man show.

So, Andy, what's the latest on this pop and politics business?

"Pop and politics are antagonistic, but there exists a flexibility to allow each to function. We are part of the traditional Left, but what's gone before in the music has been worse than useless. We present a challenge."

This delivered in the soft-measured tones of one used to articulating his views, Perry is far less dogmatic than he appears in print, but no less forthright. His words are almost small speeches, but never losing track of the original concern. How does this chal-

lenge manifest itself in Perry's thinking and, by natural association, his music?

"A challenge is fundamental to the advancement of the working class movement. We present it as a war, almost selling a siege mentality. We talk about middle class opinion be it US or UK and make a last stand."

Interestingly, in a pop climate which is currently hitting a seasonal high in anti-government action with the Red Wedge/Bragg/Style Council alliance, Perry has no time for this and directs much of his invective at the Labour Party.

"The Labour movement has failed totally in building a credible alternative. They have failed in providing a lead for the working class. And why? Well would you be led by a fool or a bastard?"

Andy Perry, neither fool nor bastard, but a young idealist with the spirit to will change. Not given to sloganeering, but careful thought, his views become even more provocative. His is not a Smash It Down mentality favoured by some of his political contemporaries, but a cogent, reasoned argument. Deny him his beliefs and he'd probably welcome it as part of the continuing struggle, another aspect of on-going debate, but deny him his and Easterhouse's music, and then you're really missing out.

The art of No Conversation

AIRPLAY, IV, single of the week in *NME* and *Sounds*, and the buzz which began with on-the-ball indie Survival Records is about to become a big hit for EMI. Things are looking good for South London soulsters View From The Hill and their rich and inviting 45, *No Conversation*, writes *Danny Van Emden*.

After the standard indie apprenticeship — from which the trio retains the services of Survival's shrewd boss David Rome as manager — VFTH mainman Patrick Patteson doesn't display the slightest nerves about moving into the big league with the world's Most Famous Record Company.

Despite his warm admiration of indie labels, Patteson is a realist and a firm believer in the major label machinery — to be used to the mutual advantage of both parties, he's at pains to emphasize.

After releasing one maxi-single himself, Survival swooped, put out a couple of tracks and from then on EMI — like so many others it seems — were hooked. So was Patteson a reluctant indie artist, always with his eye on a major deal?

"My eye was always on getting any exposure I could," he says. "These days I think it's foolish to go the old route and send demos in to the major companies and hope that someone's going to be wise enough to pick it up."

"You take a chance, press 'em up and put 'em out — and in our case it worked."

"What I would like to see is the amount of access available to groups like my own, people who try to break the mould. It's difficult for originality to get a squeeze." Patteson feels that the system is so geared to maintaining the status quo and that buyers are so used to hearing familiar noises, that it gets harder and harder for outsiders to get a look in.

"I don't know that A&R departments in the majors have been able to accommodate originality readily. Not that with seven notes you can create something that original. But you have to have the courage of your convictions and say 'this is the music I wish to play, and I'm not going to do that or that just to get a deal'."

While he's reluctant to be pinned down to naming too many instances, the names that crop up most in conversation are Lionel Richie and Stevie Wonder, both legendary songwriters with an ear for songs beyond any strict soul categorisation.

Big heroes to aim for, sure, but the quality of *No Conversation* says a lot about VFTH's chances.

Playing Cowboys

CLINT EASTWOOD or the Dallas Cowboys may seem unlikely factors in the making of a hit record, but that is exactly what has helped a relatively unknown UK band get its first US hit and became the first independently-distributed single to crack the American Top 10 for several years, writes *Chris White*.

Surprisingly, the single *I Wanna Be A Cowboy* by Boys Don't Cry was first released six months ago across the Atlantic. "None of the US record companies were interested in it so we did a deal with the independent label Profile based in New York, after they'd heard a white label being played in the Lighthouse Club over there," says Nick Richard, singer and songwriter with the band, who also heads Legacy Records in the UK.

"The majors were frightened to death of the record — they didn't know what to do with it. When Profile released *I Wanna Be A Cowboy* it started to pick up a lot of club plays, but it was when NBC started to use it as background music to Clint Eastwood's TV appearances, while he was running for the office of mayor in Carmel, that interest really became big. Soon afterwards the Dallas Cowboys adopted the record and that was a further boost."

Radio airplay was also an important factor: "The stations seemed to find the record a breath of fresh air — when it was at number 56 in the US chart it had only sold 10,000 units but the airplay situation was strong enough to boost it. Sales are now around the 1/2m mark."

Boys Don't Cry debut album has just shipped in the US, and the band will be touring with Robert Palmer both there and in Canada, as well as playing several of their own headlining dates. At the same time the record is breaking in Japan (where Suzuki is featuring it in a TV campaign), Australia and in



Europe. Back home though it is a more frustrating situation.

"Radio One had the single back in October and couldn't stand it at first, but it has been played to death during the last five weeks. Unfortunately sales haven't matched the airplay situation, which is very frustrating, but it's a familiar situation for Legacy — we've had 10 singles out which have all attracted Radio One airplay but not one of them has cracked the Top 75."

Legacy was formed three years ago by Richards and its roster includes Sad Café, Ray Wood, Mick Silver and John Wilson (brother of Mori). The company also has the Bronze Records catalogue, which it is re-working, and is based at Maison Rouge Studios in Fulham — of which Richards is also managing director.

"It would be nice for Legacy to have more recognition in the UK, we've worked very hard on the label and put out some good records," says Richards. "In the US record companies have been making big offers for the follow-up to *I Wanna Be A Cowboy*, but I'm staying with Profile because they believed in the record from the start."



JUST THE MEDICINE: Dr Calculus' (name inspired, but not taken from Herge following Mr Duffy's fracas?) new single, *Perfume From Spain*, is the colourful forerunner of Designer Beatnik, the album due next month, and could be the first 45 to take sleng-teng rhythms to the charts! Dr Calculus (above) features the voice of Jenny Innocent (not pictured), plus former Pigbaggers Roger Freeman and Ollie Moore (also of *Float Up CP*) and the mood of both records is as saucily inventive and frantic as those pedigrees would suggest. Production is by Happening personality, Stephen Duffy.

Picture this

by John Best

SOUNDTRACKS. You know soundtracks, you bring in a hit, maybe two, fill the rest in with detritus from the cutting room floors of the would-be famous, and bingo you've got a hit. Right? Well, yes unfortunately. But there are other ways.

Simon Fisher Turner (pictured) doesn't know what these ways are, but he's good at improvising — he's an actor as well, you see — and if Derek Jarman wants to say "Do you want to do the score to Caravaggio, my best film yet?", he's not the sort of chap to lose his mettle, even though he was only originally brought in to sort out the casting of the extras, and has already undertaken to shave his head and play a priest.

Tell me Simon, who do you see as your audience? I ask, aware that the dealers among you will want to know who you can sell the sound-

track of an "art" film to.

"Anybody who likes Eno or Genesis or the music of Steve Reich and Philip Glass. Mike Oldfield fans I'm afraid. Anybody who likes Pink Floyd. Anybody who likes sound and texture. Anybody who likes the second side of Bowie's *Law*. I don't like to see it categorised." That'll do to be going on with.

Caravaggio is not new age music. As Mike Alway, head of El



Records the label that's put it out, will say, "it's not the sort of thing you'd like to listen to in your car if you're American."

If you're European though, and have a taste for things that attract words like "evocative" like moths to a flame, then Caravaggio could be exactly the sort of thing you'd like to listen to in your vehicle.

"Soundscapes" they're called on the sleeve, and this is right. For not only have Fisher Turner and partner (and Go-Betweens producer) Richard Preston assembled some of the very finest specialist musicians to play their parts — lutenist Brian Gulland, flamenco guitarist Tito — they've also taped bits of dialogue, set direction, jackhammers going off round the back of the studio, whatever. And then — and here's the triumph — pulled it all together with such intuitive brilliance that it all sounds so "natural", so "wooden", so bloody medieval.

There's more, much more. Like how Fisher Turner could easily make a pop record out of the Caravaggio tapes he's got — given three days in a decent studio. Like how he's gone from taking boxes out to cars at a Sainsbury supermarket, to approaching the Sainsbury family for arts sponsorship so that he can make a record of the sounds made by various sculptures and buildings when you hit them. And so on.

Simon Fisher Turner is a free spirit for whom convention is a foreign tongue. He should be encouraged.



THEREZE BAZAR and David Van Day are back in business as *Dollar* — remember those anti-snob appeal massive productions of a few years back which saw the winsome twosome regularly in the Top 10 and Trevor Horne flexing his muscles before ZTT was even a twinkle in his eye? In the production chair for *We Walked In Love*, the new single (Arista DIME 1/121), is Christopher Neil, and the release date is July 7.

Great Minds

JIM KERR said it all: "Anyway music's much better than football", as he broadcast England's eventual demise at the hand of Maradona. But if Sunday at Milton Keynes Bowl saw disappointment for the English, it saw a resounding success for the Scottish.

Amid the buzz of transistors, the ruse of Union Jacks and the beery call of the displaced footy fan, Scottish bands contributed to one of the strongest and most successful open air concerts of recent years.

First to be witnessed, Mike Scott And His Manic Fiddle Band, aka The Waterboys. They were wonderful. Such has been the progress of this band, it's criminal that they still languish in the light of "minor" status. As is traditional, the band coaxed with a collection of faves and inspired covers. Thus The Pan Within appeared book-ended by Because The Night, the set concluded with Purple Rain (with guest Roddy Frame doing the heroic and funny faces) and that coincidental theme of current discontent, Maggie's Farm, provided mid-set exuberance. All this, plus the standouts from the band's three LPs. Exhilarating stuff.

During the autumn of The Clash, Mick Jones sidled out, intentions unknown. Now back in the spring-time of his new band, Big Audio Dynamite, we see an outfit full of bounce and rhythm, but as yet just the wrong side of maturity. Essential premise seemed to be, find a groove and stick to it. And while this worked admirably, it did tend to lend a certain air of the one dimensional, with a serious lack of fully conceived songs becoming apparent. But, solid enough, the recent single E=MC² sounding fine, probably better suited to the indoors and only slightly marred by Jones' half serious belligerence.

It is a great pleasure and no small surprise to report the full recovery of Lloyd Cole & The Commotions. Recently surly, confused and short on inspiration, expectations were not, in truth, running high. But how wrong one can be. The Commotions literally sparkled with ease and an edge, full of confidence and defiantly substan-

tial. Forest Fire, Brand New Friend, Lost Weekend, Perfect Skin, each brimming with energy and life, easily surpassing the originals. As the audience danced about one felt a great sense of excitement about the restructured future of this fine band.

And so to the real reason why 50,000 people stood in a damp field for six hours, giving Jim Kerr And His Simple Minds. It was over-blown, it was bombastic and dramatic, but it worked and worked magnificently. True, the band stretch everything to their very limits, but it was done with great style, great panache.

Kerr may have been elevated to unlikely super-stardom (screaming young women, no less), but he carries his position with charm and great humanity. A clumsy, gauche performer he may be, but from the heart. Carping at the side lines about pomp and mumbling about all those early Seventies beasts may please some, but if you've got to have all this glitter, gold and sparkle, thank God it's a decent sort like Jimba conducting the orchestra.

Final Score: Argentina 2, England 1, Scotland 3. Yellow card to Mick Jones for dissent, man of the match, Jim Kerr. Much better than football.

DUNCAN HOLLAND

The Furs fly high

MIDSUMMER WEEKEND and just to confirm it was festival time there were endless queues of traffic in all roads within a five-mile radius of Glastonbury, dark storm clouds gathering and bitter winds eddying round the valley which contained the sixteenth — and, sadly, the final Glastonbury Festival, three days of music and good times, for the 50,000 who thronged the CND fund-raising event, which contributed around £2m to the local economy.

Headliners on day one were The Psychedelic Furs, long-tipped for mega-stardom, but who strangely absented themselves after their best ever album, *Mirror Moves*, in 1984 when singer, mainman and *raison d'être* Richard Butler legged it to New York.

But now, with a new album imminent, a brat pack movie named after their anthem of old, *Pretty In*

Pink, doing big business in the US, and a special warm up date the night before — the worse kept secret in a long time — there must have been many appetites well and truly whetted.

Just as the chill was really beginning to seep into the banes, The Furs appeared on the impressive pyramid stage (an even more impressive barn during the rest of the year) in true superstar fashion, Butler svelte, elegant and in expansive mood. The first songs were the old songs — Heartbeat, Alice's House, Highwire Days — with the sound, from this reviewer's position anyway, ebbing and flowing with the wind. New songs were duly unveiled as the set got into its stride and Butler loped round the stage, looking anything but a hippy in loud (and presumably) designer togs.

The missing element? Butler is not a great communicator and, at dates like this it's vital. As U2 proved at last year's disastrous Longest Day, a little charisma can go a long way to cheering up and raising weather-beaten festival goers.

For the future? They've got it made. Always of the calibre to succeed, *Pretty In Pink* — re-released and remixed as a single on CBS to accompany the film — will woo and win the Americans, while we, the home market, will follow suit. The Furs are next year's Simple Minds.

DANNY VAN EMDEN

Marillion: big Fish

AFTER SEVEN years and four top 30 albums, Marillion are in danger of becoming a world-class attraction. With last year's double chart success (*Misplaced Childhood* and *Kayleigh* number one LP and single) launching the band firmly into the international arena, the years of live work have paid off with the band now swapping tour jackets with the world's best.

At the 40,000 seat Vincennes Hippodrome on the outskirts of Paris recently, the crowd's response during Marillion's 70 minute set suggested the amiable five-piece could well have topped the bill over headliners Queen, with vocalist Fish earning the affection of the audience early on with his imposing but unforced delivery.

During Marillion's Garden Party opener the now standard call and response routine had every hand in the stadium held aloft punching out time, adding a degree of aggression to the band's otherwise easy and unchallenging style. From the early, haunting *Script For A Jesters Tear* to the more recent *Kayleigh* hit Marillion live currently draw an material from all three studio albums yet at possibly their biggest outdoor concert in France so far, they avoided any noticeably new songs, going instead for the broader appeal of their more accessible numbers. Marillion already successful, are going to get much bigger. How they overcome the saponic demands of worldwide acclaim remains to be seen but at present there's no-one else like them. I still get a nagging sense of familiarity with Marillion but then; Me, I'm Just A Lawnmower ... NICK GIBSON



JOHN LODGE (left) of The Moody Blues has extended his long-standing relationship with MCA Music which will continue to represent his back catalogue and all future songs written for The Moody Blues. A new element in the contract renewal is that MCA Music will now actively seek projects outside Moody Blues activities for Lodge to work on, both as songwriter and/or as a producer. After completing the current US tour with the band, Lodge is planning songwriting collaborations with MCA Music staff writers here and in the US. With him in the photo is John Brands, managing director of MCA Music UK.

RCA Music finds room to grow

by Nigel Hunter

THE FORMER servants' quarters on the top storey of the gracious Georgian mansion in London's Cavendish Square home to part of the RCA/Ariola empire, are now occupied by the more masterly people at RCA Music.

They're not quite as large or elegant as the rooms below, but they're a vast improvement on the cramped Oxford Street offices which were RCA Music's base for so long, and managing director Dennis Collypy and his staff now have room to swing a catalogue. And — praise be! — there's a piano in his office among the banks of tape equipment, and it's in tune, just like the old days.

Collypy recently completed his first six months with the new grouping of RCA and Ariola music publishing resources. The merging represents a massive expansion of RCA Music's 5,000 titles to about 22,000 now, including the Arista Music repertoire, and the Schroeder and Interworld catalogues.

The Arista armoury contains writers such as Rene & Angela, Robert John, Terry Melcher, and Alan Parsons and Eric Woolfson as well as Henry Mancini's Northridge catalogue with the recent Peter Gunn hit by Art Of Noise. Interworld has a string of Tony Macaulay songs among other assets, and to help handle these riches, Collypy has increased the RCA Music staff, including the appointment of former ATV Music staffer Malcolm Buckland as creative manager.

RCA Music has been gaining by the success of the Eurythmics' LP *Be Yourself Tonight*, and also through Dave Stewart's collaborations with Tam Petty, Feargal Sharkey and Kiki Dee. Stewart has written the title track for the forthcoming movie *Ruthless People*, co-written with Mick Jagger and Daryl Hall and has also penned some of the songs on Hall's upcoming solo album, which he co-produced.

The company has set a long-term agreement with Clannad, which includes their back catalogue as well as their future movie projects including the all-Irish film *Banshee* and the proposed Goldcrest movie version of Frederick Forsyth's *Fourth Protocol*.

In country fields, there is a sub-publishing deal with Mel Tillis for his Sabal/Sawgrass companies as well as the Oakridge Boys Goldline/Silverline Music.

IN BRIEF

● RUBEN BLADES, the Panamabom salsa star, has signed a three-year publishing agreement with De-jamus, the company headed by Stephen James. The pact is for Europe, excluding Germany and France.

Blades, signed to Elektra, has hitherto been heard in Spanish language songs, but is now recording in English, with a single *Move On* (Muevete) just released to some acclaim and an album due in the autumn.

● THE SECOND Vivian Ellis workshop to decide the winner of a national competition for young composers for the musical stage will be held at the Guildhall School of Music & Drama on July 24.

In attendance will be an invited audience from the worlds of the theatre, music, broadcasting and press, and the judging panel will comprise Ellis, Guildhall School principal John Hosier, Mike Batt, Don Black, Howard Blake, Dan Crawford, Christopher Gunning, David Heneker, Joseph Harowitz, Andrew Lloyd Webber, Tim Rice and Chappell Music UK MD Jonathan Simon.

The five musicals to be judged are *Mesmer* by Steven Marwick; *Visiting Hours* by James Martinson; *The Phantom Of South Ruislip* by Mark Ponsford; *Molly By Mulligan* by Tony Hawkes, and *Two Tigers* by Sue Cassan.

● BOB BARRATT and Les Reed won the ninth Song Of The South International Song Contest at Charleville, County Cork, last month with their song *Something Beyond The Roses*, sung by Danny Street. They took first prize of £15,000.

Second was *Darling* written by John Dee and sung by David Lawlor (Ireland), and England also took third place with *Dreamy Eyes* by Ray Dell sung by Denis Allen.

The BASCA trophy for newcomers went to Declan Keogh and Jan Marks from Devon for *Life Is People*.

● THE UK and Eire representation of the Coloursound Library has been acquired by Just Pleasure Music headed by John Fiddy. The 70 albums involved in the deal reinforce Just Pleasure's existing resources from the Junior Musikproduktion/Elite Special, Editions France-Etoile, Phon und Ton and Orange Power catalogues.



THE TEAM that won Milton Keynes: defending champion Jim Kerr; BAD-boy Mick Jones; Lloyd Cole, making a comeback; and impressive scorer Mike Scott.

TOP 75 SINGLES



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

MUSIC WEEK

No 1	THE EDGE OF HEAVEN Wham!		Epic FIN(T) 1
2	13 PAPA DON'T PREACH Madonna		Sire W8636(T)
3	3 HAPPY HOUR The Housemartins		Go! Discs GOD(X) 11
4	7 MY FAVOURITE WASTE OF TIME Owen Paul		Epic (T)A7125
5	2 I CAN'T WAIT ○ Nu Shooz		Atlantic A9446(T)
6	5 TOO GOOD TO BE FORGOTTEN Amazulu		Island (12)IS 284
7	6 HUNTING HIGH AND LOW (REMIX) A-Ha		Warner Brothers W6663(T)
8	8 NEW BEGINNING (Mamba Seyra) Bucks Fizz		Polydor POSP(X) 794
9	15 VENUS Bananarama		London NANA 10 (12' — NANX 10)
10	4 SPIRIT IN THE SKY ○ Dr and The Medics		I.R.S./MCA IRM(T) 113
11	11 CAN'T GET BY WITHOUT YOU (2nd Decade Remix) The Real Thing		PRT 7P 352 (12 — 12P 352)
12	24 DO YA DO YA (WANNA PLEASE ME) Samantha Fox		Jive FOXY (T) 2 (A)
13	12 AMITYVILLE (THE HOUSE ON THE HILL) Lovebug Starski		Epic (T)A 7182
14	14 FRIENDS WILL BE FRIENDS Queen		EMI (12)QUEEN 8
15	9 HOLDING BACK THE YEARS ○ Simply Red		WEA YZ 70(T)
16	10 ADDICTED TO LOVE Robert Palmer		Island (12)IS 270
17	29 HEADLINES Midnight Star		Solar/MCA MCA(T) 1065
18	31 (BANG ZOOM) LET'S GO GO The Real Roxanne with Hitman Howie Tee		Cooltempo/Chrysalis COOL(X) 124
19	26 IT'S 'ORRIBLE BEING IN LOVE (WHEN YOU'RE 8½) Claire and Friends		BBC RESL 189 (12 — 12RSL 189)
20	16 BAD BOY Miami Sound Machine		Epic (T)A6537
21	19 NASTY Janet Jackson		A&M AMW 216



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

53	40 SINFUL Pete Wylie		MDM/Virgin MDM 7(12)
54	53 JOE 90 (Theme)/CAPTAIN SCARLET Barry Gray Orchestra		PRT 7PX 354 (12 — 12XP 354)
55	41 EVERYBODY WANTS TO RUN THE WORLD Tears For Fears		Mercury/Phonogram RACE 1(12)
56	39 MINE ALL MINE/PARTY FREAK Cashflow		Club/Phonogram JAB(X) 30
57	NEW CAMOUFLAGE Stan Ridgway		IRS/MCS IRM(T) 114
58	58 LISTEN LIKE THIEVES INXS		Mercury/Phonogram INXS 6(12)
59	NEW BORROWED LOVE The S.O.S. Band		Tabu (T)A 7241
60	69 WHO'S JOHNNY ("Short Circuit" Theme) El DeBarge		Gardy ELD(T) 1
61	57 STAY A LITTLE WHILE, CHILD Loose Ends		Virgin VS 819(12)
62	51 FOOLIN' YOURSELF Paul Hardcastle		Chrysalis PAUL(X) 2
63	NEW I WOULDN'T LIE Yarbrough & Peoples		Total Experience FB 49841 (12 — FT 49842)
64	42 MEDICINE SHOW Big Audio Dynamite		CBS (T)A 7181
65	50 MOUNTAINS Prince and The Revolution		Paisley Park/Warner Brothers W8711(T)
66	NEW (SOLUTION) THE PROBLEM Masquerade		Streetwise (M)KHAN 67
67	NEW DEAF FOREVER Motörhead		GWR GWR 2(12 — GWT 2)
68	46 21ST CENTURY BOY Sigue Sigue Sputnik		EMI (12)SSS 2
69	NEW LOVE TOUCH Rod Stewart		Warner Brothers W8668(T)
70	54 WHY CAN'T THIS BE LOVE Van Halen		Warner Brothers W8740(T)
71	NEW GOING DOWN TO LIVERPOOL Bangles		CBS(T) A 7255
72	65 LIVE TO TELL ○ Madonna		Sire W 8717(T)
73	62 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Billy Ocean		Jive JIVE (T) 117

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21	19	NASTY Janet Jackson	A&M AM(Y) 316
22	18	SLEDGEHAMMER ○ Peter Gabriel	Virgin PGS 1(12)
23	30	LET'S GO ALL THE WAY Sly Fox	Capitol (12)CL 403
24	17	VIENNA CALLING — The New 86 Edit/Mix Falco	A&M AM(Y) 318
25	21	UNDERGROUND David Bowie	EMI America (12)EA 216
26	38	PARANOIMIA The Art Of Noise with Max Headroom	China WOK(X) 9
27	32	I CAN'T STOP Gary Numan	Numa NU(M) 17
28	27	CALL OF THE WILD Midge Ure	Chrysalis URE(X) 4
29	37	BRILLIANT MIND Furniture	Stiff BUY(IT) 251
30	20	OPPORTUNITIES (Let's Make Lots Of Money) Pet Shop Boys	Parlophone (12)R 6129
31	23	INVISIBLE TOUCH Genesis	Virgin GEN5(12)
32	25	ON MY OWN ○ Patti La Belle and Michael McDonald	MCA MCA(T) 1045
33	22	SET ME FREE Jaki Graham	EMI (12)JAKI 7

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34	28	THE TEACHER Big Country	Mercury/Phonogram 8IGC(X) 2
35	43	LEFT OF CENTRE Suzanne Vega featuring Joe Jackson on piano	A&M AM(X) 320
36	34	JUMP BACK (SET ME FREE) Dhar Braxton	Fourth & Broadway/Island (12)BR W 47
37	44	LEVI STUBBS TEARS (EP) Billy Bragg	Go! Discs GOD(X) 12
38	66	HIGHER LOVE Steve Winwood	Island (12)S 288
39	49	THE PROMISE YOU MADE Cock Robin	CBS T(A) 6764
40	45	ROSES Haywoode	CBS (T)A7224
41	33	LESSONS IN LOVE ○ Level 42	Polydor POSP(X) 790
42	36	THE CHICKEN SONG ○ Spitting Image	Virgin SPIT 1(12)
43	52	LIKE I LIKE IT (Remixed Version) Aurra	10/Virgin TEN(T) 126
44	35	WHEN TOMORROW COMES Eurythmics	RCA DA(T) 7
45	47	AZTEC LIGHTNING — Theme from BBC World Cup Heads	BBC RESL 184 (12" — 12RSL 184)
46	56	WHERE YOU GONNA BE TONIGHT? Willie Collins	Capitol (12)CL 410
47	NEW	TELL ME TOMORROW Princess	Supreme SUPE(T) 106
48	61	SET FIRE TO ME Willie Colon	A&M AM(Y) 330
49	60	DON'T LET LOVE GET YOU DOWN Archie Bell & The Drells	Portrait (T)A7254
50	48	AZTEC GOLD — ITV Theme for the World Cup Silsoe	CBS A 7231
51	NEW	SMILE Audrey Hall	Germain DG(T) 15
52	73	SO MACHO/CRUISING Sinitta	Fanfare (12)FAN 7

WorldRadioHistory

73	62	THERE LL BE SAD SONGS (TO MAKE YOU CRY) Billy Ocean	Live JIVE (T) 117
74	NEW	SUN STREET Katrina And The Waves	Capitol CL 407
75	58	A WOMAN'S STORY Marc Almond	Some Bizzare/Virgin GLOW 2(12)

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T W E L V E • I N C H

1	2	THE EDGE OF HEAVEN, Wham!	22	33	LET'S GO ALL THE WAY, Sly Fox
2	1	I CAN'T WAIT, Nu Shooz	21	30	DON'T LET LOVE GET YOU DOWN, Archie Bell & The Drells
3	NEW	PAPA DON'T PREACH, Madonna	24	17	VIENNA CALLING — The New 86 Edit/Mix, Falco
4	4	HAPPY HOUR, The Housemartins	25	27	WHERE YOU GONNA BE TONIGHT?, Willie Collins
5	5	HEADLINES, Midnight Star	26	NEW	ROSES, Haywoode
6	6	(BANG ZOOM) LET'S GO GO, The Real Roxanne with Himan Hawie Tee	27	24	UNDERGROUND, David Bowie
7	3	HUNTING HIGH AND LOW (REMIX), A. Ha	28	19	OPPORTUNITIES (Let's Make Lots Of Money), Pet Shop Boys
8	20	MY FAVOURITE WASTE OF TIME, Owen Paul	29	25	BAD BOY, Miami Sound Machine
9	7	AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski	30	29	FRIENDS WILL BE FRIENDS, Queen
10	22	VENUS, Bananarama	31	NEW	TELL ME TOMORROW, Princess
11	9	TOO GOOD TO BE FORGOTTEN, Amazulu	32	NEW	SMILE, Audrey Hall
12	8	NEW BEGINNING, (Mamba Seyra), Bucks Fizz	33	15	SPIRIT IN THE SKY, Dr and The Medics
13	10	CAN'T GET BY WITHOUT YOU (The Second Decade Remix), The Real Thing	34	23	SET ME FREE, Jaki Graham
14	11	HOLDING BACK THE YEARS, Simply Red	35	NEW	(SOLUTION TO) THE PROBLEM, Mascarade
15	16	I CAN'T STOP, Gary Numan	36	35	LEVI STUBBS TEARS (EP), Billy Bragg
16	14	JUMP BACK (SET ME FREE), Dhar Braxton	37	20	THE TEACHER, Big Country
17	12	ADDICTED TO LOVE, Robert Palmer	38	NEW	DO YA DO YA (I WANNA PLEASE ME), Samantha Fox
18	34	PARANOIMIA, The Art Of Noise with Max Headroom	39	31	LESSONS IN LOVE, Level 42
19	18	NASTY, Janet Jackson	40	36	STAY A LITTLE WHILE, CHILD, Loose Ends
20	32	SET FIRE TO ME, Willie Colon			
21	13	SLEDGEHAMMER, Peter Gabriel			

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Jazzing it up at the disco



JOHN PATTON and Horace Silver, two of the jazz eminences compiled for dancers on Blue Note's *Blue Bossa* compilation.

THE SUCCESS of the Street Sounds Jazz Juice and similar compilations over the last year or so, has proved that a commercial market does exist among young audiences for dance-orientated jazz. Chiefly, this success has gone to material recorded a variety of years ago within the mainstream jazz (or occasionally latin) market, whose rhythms have found favour with those influential DJs who use jazz as their club dancefloor staple.

The ever-widening audience circle in these clubs is the core of the buying market, as punters discover they can now obtain their dancing favourites on newly reissued vinyl. Although the music is obviously vastly different, the phenomenon itself has parallels with Northern Soul in its earlier years — there too the club scene was based around DJ-nurtured oldies, which subsequently moved on into a successful commercial life via compilation albums.

Against this background, it was probably only a matter of time before keynote jazz label Blue Note, now very much alive again (thanks to Manhattan/EMI) in terms of both reissues and new material, was surveyed with a dancefloor jazzers' eye.

In fact, EMI had tested the jazz club waters around a year ago with a DJ-only Blue Note 12-inch coupling Lee Morgan's *The Sidewinder* and Horace Silver's *Song For My Father*. Now comes a Blue Note album, *Blue Bossa* (BNSLP 1), compiled specifically for the UK market and not planned for release elsewhere. Put together by Gilles Peterson, the DJ also responsible for *Street Sounds Jazz Juice*, the set includes what it terms "Eight solid jazz cuts combining the heat of South America with the cool of Harlem!" Artists include Horace Silver, Carmen McRae, guitarist Grant Green, organist Big John Patton, and trumpeter Kenny Dorham; theirs and all the contributions are roundly analysed in informed and extensive sleeve notes by NME's Roy Carr, self-described as "Hard Bop's Baron of Bounce". (see LP reviews).

In a clearly burgeoning sector of the retail dance market, this is an obvious guaranteed seller, and it will be interesting to see how many more majors pitch in with their own similar offerings as 1986 moves along. Phonogram already has two good-selling compilations under its belt, but presumably it is sister label Polydor, sitting on the Verve back-catalogue, which could really clean up in the dancefloor jazz and Bossa Nova-revival areas. Somebody at St George's Street must surely be doing some vault-scouring at this very moment.

Domino deal

PORTSMOUTH-based dance label Domino Records has signed an agreement for national distribution with Charly Records, just in time for its third 12-inch release, a revival of the Hamilton Bahannon classic *Let's Start II Dance Again* (DOM 37). This was originally released in the UK on London (the final issue on the label's 'HL 8000' series which gave it over 25 years of hits!) in January 1982, and took up a long residency in the dance chart before being somewhat prematurely deleted.

ILR Soul

ILR SOUL: New product currently finding exposure from key DJs John Leach, Tony Manson and Dave Gregory on Essex Radio includes:

- Gwen Guthrie — *Ain't Nothin' Gain' On But The Rent* (US 12-inch)
- Jeffrey Osborne — *Soweto/We Belong To Love* (LP: Emotional)
- Hinton Battle — *Super Cautious Girl* (US LP: Untapped)
- Betty Wright — *The Sun Don't Shine* (US 7-inch)
- Gavin Christopher — *Back In Your Arms* (LP: One Step Closer)
- Deniece Williams — *If We Are The Light/They Say/Just In Time* (LP: So Glad I Know)
- Juliet Roberts — *More Than One Night* (love mix) (12-inch)
- Perry Michael Allen — *Highway* (instrumental) (US 7-inch)
- Willie Collins — *Where You Gonna Be Tonight* (12-inch)
- Melba Moore — *Love The One I'm With* (US 12-inch)

GENERAL

EURYTHMICS: Revenge. RCA-PL71050. Another ultra-commercial album from the duo which should have few difficulties in emulating the sales success of its predecessor *Be Yourself Tonight* (triple platinum to date). Surprisingly the current single *When Tomorrow Comes* has only been a relatively minor hit for Eurythmics, but there were also similar initial hiccups with the last album. The duo have started a world tour this month which will eventually see them doing UK dates — by which time *Revenge* should have garnered them a few more platinum discs.



STOCK IT

VARIOUS: The Summer Album. Virgin/EMI SY SUMMER 1. The summer album of the year, packed as it is with 30 goodies (including *The Beatles*, *Beach Boys*, *Mamas and Papas*, *Lavin' Spoonful*, *Elton John*, *Mungo Jerry* and *The Monkees*) and not a single wally track in sight! Backed by a £300,000 national TV campaign, and with summer now apparently with us, *The Summer Album* should keep the tills busy during the next few weeks.

SOUTHSIDE JOHNNY AND THE JUKES: At Least We Got Shoes. RCA PL 71049. Bruce's gravel-throated chum returns with a new label and the new name of Southside Johnny Lyon. But that's about all that is new though, which is fine enough in itself and we find yet another voyage through the underworld of R&B, last love and general hard times. Never really meant for the big time, Johnny just keeps on going and for that alone must be applauded.

THE UNFORGIVEN: The Unforgiven. Elektra. 960 461-1. No doubt where these boys get their inspiration as we race through *Hang 'em High* (a printers theme song?) *Cheyenne*, *The Loner* etc etc. Having realised they can't be Clint Eastwood and they just don't make Spaghetti Westerns any more, *The Unforgiven* have picked

up the defiantly *geetar* guitars and ramp about in agreeable hard rock. Great image, good ol' boys, but if it's not heavy metal what is it?

LOVE AND MONEY: All You Need Is. Mercury MERH 89. Much vaunted Scotsoppers, conceived by former *Friends Again* shy-boy James Grant, now pushed to the fore as frontman, and sometimes directed by Duran man Andy Taylor. The result? Riff-dissected funk plus ballads. A lot of money spent, but where's the love? There's not much to rival the sparkle of *Friends Again*. The band are at their best on classy numbers like *River Of People*, rather than on tracks like the bludgeoning single *Candybar Express* A lot of press (and probably backlash) expected. Stock, but don't go mad.

DEE C LEE: Shrine. CBS 26915. Producer: Brian Rabsan. While wholeheartedly applauding Style Councillor Dee C Lee's determination to outgrow the backing singers' ghetto, it's a shame she hasn't managed to find stranger songs to show off her voice with. There are few here that rise above the ordinary, and although her voice is capable of adding a warmth and richness to routine ballads, a real lift is missing. Should chart anyway.

BARBARA MITCHELL: High On Love. Mercury 826 887-1. Barbara Mitchell does her best with an indifferent clutch of soul songs that veer towards the slow and treacly smooth. Some timely saxophone relieves the predictable keyboards and synthesizer backing and the most memorable number is *Don't Look Over Me*, on which Mitchell duets with Kary Hubbert. Nothing to create an addiction though.

JAZZ

by Stan Britt



STOCK IT

VARIOUS: Blue Bossa. Blue Note BNSLP 1. Compiler: Gilles Peterson. A special UK-only compilation, emanating from the office



EURYTHMICS' Annie Lennox, plotting *Revenge*

of EMI's Tony Wadsworth and put together by deejay Peterson, this is the kind of LP that surely will be of interest to both the long-standing Blue Note freaks and, especially, the jazz-disco audience of the Eighties. Eight long cuts, comprising material as well as artists, whose reputations, sales-wise, range from Horace Silver (*Cape Verdean Blues*), Kenny Dorham (*Afrasia*), and Big John Patton (*Latana*), to Horace Parlan (*Congolegre*), Duke Pearson (*Sandalia Dela*), and Carmen McRae (*You're Everything*). A collection that can scarcely be called hackneyed, there is sufficient impact in the music itself to sustain the kind of encouraging sales EMI are obviously hoping for. All this, plus a predictably well-informed inner liner-note from NME's Blue Note aficionado, Roy Carr.



STOCK IT

GEORGE RUSSELL: Jazz In the Space Age. Affinity AFF 152. An absolutely splendid follow-up, so to speak, of Russell's spectacularly successful debut UK tour earlier this year, *Space Age* certainly must be included among the most significant reissued jazz albums of the year. A consistently rewarding, well-nigh perfect illustration of the genius of one of the very greatest of all writers in the genre, it is nothing short of astonishing to remember it was recorded over 26 years ago. There is little or no reason to choose any one of the six sides as being more important — including a deliberately separated, three-part *Chromatic Universe*. And if Russell's compositional/arranging skills aren't enough, the solo work of such as tenorist Dave Young, trumpeter Al Kiger, trombonist Dave Baker, and — most exhilarating of all — pianist Bill Evans, puts the icing on a comprehensively satisfying cake.

● INDIE LP REVIEWS PAGE 25



WorldRadioHistory

- 21** 14 **THE MAN AND HIS MUSIC** • CD
Sam Cooke RCA PL 87127
- 22** **NEW** **INTERMISSION**
Dio Verigo/Phonogram VERB 40
- 23** 26 **QUEEN GREATEST HITS** ★★★ CD
Queen EMI EMTV 30
- 24** 20 **RIPTIDE** CD
Robert Palmer Island ILPS 9801
- 25** 21 **GO WEST/BANGS AND CRASHES** ★★ CD
Go West Chrysalis CHRD 1495
- 26** 49 **DANCE HITS II**
Various Towerbell TVLP 13
- 27** 22 **ON THE BEACH** ○ CD
Chris Rea Magnet MAGL 5069
- 28** 23 **NO JACKET REQUIRED** ★★ CD
Phil Collins Virgin V2345
- 29** 27 **CONTROL** CD
Janet Jackson A&M AMA 5106
- 30** 25 **UPFRONT 1 — 14 DANCE TRACKS**
Various Serious UP FT 1
- 31** 36 **THE GREATEST HITS** •
Shalamar Styfus SMR 8615
- 32** 43 **POOLSIDE**
Nu Shooz Atlantic WX 60
- 33** 32 **FALCO 3**
Falco A&M AMA 5105
- 34** 29 **HITS 4 — 28 TRACKS** ★
Various CBS/WEA/RCA/Ariola HITS 4
- 35** 24 **WHO MADE WHO**
AC/DC Atlantic WX 57
- 36** 58 **PRINCESS**
Princess Supreme SU 1
- 37** 42 **LIKE A VIRGIN** ★★★ CD
Madonna Sire WX 20
- 38** **NEW** **SOUNDTRACK FROM 'LABYRINTH'** EMI America AML3104
Featuring David Bowie — Original Score By Trevor Jones
- 39** 28 **STREET SOUNDS HIP-HOP ELECTRO 12**
Various Street Sounds ELCST 12
- 40** 37 **LET'S HEAR IT FROM THE GIRLS — 28 TRACKS** ○
Various Styfus SMR 8614
- 41** 44 **ALCHEMY — DIRE STRAITS LIVE** ★ CD
Dire Straits Verigo/Phonogram VERY 11
- 42** **NEW** **HEADLINES**
Midnight Star Solar/MCA MCF 3322

★★★ 1 **TRIPLE PLATINUM** (900,000 units) ★★ **DOUBLE PLATINUM** (600,000 units) ★ **PLATINUM** (300,000 units)
● **GOLD** (100,000 units) ○ **SILVER** (60,000 units) **NEW** **NEW ENTRY** **RE** **RE-ENTRY**

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Big Audio Dynamite CBS 26714
- 44** 45 **WELCOME TO THE REAL WORLD** • CD
Mr. Mister RCA PL 89647
- 45** 34 **THE COLLECTION — 24 ESSENTIAL HITS** •
Earth Wind & Fire K-tel/CBS NE 1322
- 46** **RE** **BLUE SKIES** • CD
Kiri te Kanawa/Nelson Riddle & His Orchestra London KTKT 1
- 47** 35 **SONGS FROM THE BIG CHAIR** ★★★ CD
Tears For Fears Mercury/Phonogram MERH 58
- 48** 46 **WINNER IN YOU** CD
Patti La Belle MCA MCF 3319
- 49** 40 **LUXURY OF LIFE** • CD
Five Star Tent/RCA PL 70735
- 50** 52 **LITTLE CREATURES** • CD
Talking Heads EMI TAH 2
- 51** 31 **LAUGHING AT THE PIECES**
Doctor & The Medics I.R.S./MCA MIRC 1010
- 52** 38 **5150** ○ CD
Van Halen Warner Brothers W5150
- 53** 47 **BE YOURSELF TONIGHT** ★★ CD
Eurythmics RCA PL 70711
- 54** 39 **GREATEST HITS** • CD
Marvin Gaye Telstar STAR 2234
- 55** 33 **CASHFLOW**
Cashflow Club/Phonograph JABH 17
- 56** 41 **SISTERS ARE DOIN' IT — 16 Hits From Female Artists** ○
Various Towerbell TVLP 11
- 57** **RE** **SPARKLE IN THE RAIN** • CD
Simple Minds Virgin V 2300 (E)
- 58** **RE** **FANTASTIC** ★★ CD
Wham! Inner Vision IVL 25328

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- 79** 55 **RUMOURS** ★★★ CD
Fleetwood Mac Warner Brothers K 56344
- 80** 54 **REBEL MUSIC**
Bob Marley & The Wailers Island ILPS 9843
- 81** 60 **THE COLOUR OF SPRING** • CD
Talk Talk EMI EMC 3506
- 82** 70 **RENDEZ-VOUS** ○ CD
Jean-Michel Jarre Dreyfus/Polydor POLH 27
- 83** 56 **AFTERBURNER** • CD
ZZ Top Warner Brothers WX 27
- 84** 66 **NOW, THAT'S WHAT I CALL MUSIC 6** ★★★
Various Virgin/EMI NOW 6
- 85** 53 **HIPSWAY** CD
Hipsway Mercury/Phonogram MERH 85
- 86** **RE** **PROMISE** ★★ CD
Sade Epic EPC 86318
- 87** 92 **CAN'T SLOW DOWN** ★★★ CD
Lionel Richie Motown STMA 8041
- 88** 87 **MATT BIANCO** CD
Matt Bianco WEA WX 35
- 89** 77 **HEART** CD
Heart Capitol LOVE 1
- 90** 100 **FACE VALUE** ★★ CD
Phil Collins Virgin V 2185
- 91** **RE** **DIAMOND LIFE** ★★★ CD
Sade Epic EPC 26044
- 92** 97 **IN VISIBLE SILENCE** CD
The Art Of Noise China/Chrysalis WOL 2
- 93** **RE** **RAPTURE**
Anita Baker Elektra EKT 37
- 94** **RE** **HELLO, I MUST BE GOING!** ★★ CD
Phil Collins Virgin V 2252
- 95** 86 **HOME AND ABROAD** ○ CD
The Style Council Polydor TSCLP 3
- 96** 72 **LEGEND (Music from Robin Of Sherwood)** • CD
Clannad RCA PL 70185
- 97** 71 **TO THE TOP**
Aswad Simba SIMBALP 2
- 98** **RE** **ELIMINATOR** ★★ CD
ZZ Top Warner Brothers W 3774
- 99** **RE** **TWO'S COMPANY** ○
Various Towerbell TVLP 12
- 100** **RE** **HEART TO HEART** •
Various K-tel NE 1315

CD: Released on Compact Disc

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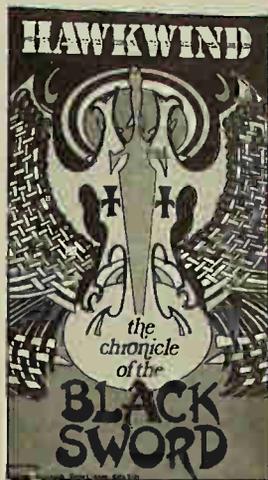
The return of the Hawklords

JETTISOUNDZ HITS its half-century of releases with the second video from its very best seller Hawkwind. The Chronicle Of The Black Sword was recorded live at the Hammersmith Odeon in December 1985, and tells the Michael Moorcock tale of albino warrior Elic and his sword Storm-bringer, with the gops in the music filled in by narration from the author himself.

Release date is July 25, running time 58 minutes and the dealer

price £13.50. A double live album of the concert is being simultaneously released by GWR.

Also from Jettisoundz on the same day, the final concert of "punk space rock" from Here & Now. Been & Gone was filmed at Dingwells, Comden, by Pixie Productions, and again there is a live album set to coincide. In addition to the music, the 45-minute programme also features interviews with the band about their 10 years together. Dealer price is £13.50.



R E V I E W S

LEVEL 42: The Videosingles. PolyGram Music Video. 041 393/2 (VHS)/4 (Beta). Running time: 20 minutes. Dealer price: £6.95.

Track listing: Lessons In Love, Something About You, Leaving Me Now, Hot Water, The Sun Goes Down (Living It Up).

Comment: Little indulgence in video trickery in this largely performance-based string of recent hit singles, and that's probably judged about right for a good pop band that has a fairly straight image.

Sales forecast: Grab the customers who recently bought Lessons In Love (just going down the singles chart) the next time they come in the shop. The release is timed just right to capitalise on the band's growing popularity.

DD VARIOUS: Not Television. Rough Trade RTV.

Track listing: Boy With The Thorn In His Side — Smiths; Oblivious — Aztec Camera; Kicker Conspiracy — The Fall; Birthday Girl — Microdisney; Shipbuilding — Robert Wyatt; Masimba Bele — Unknown Cases; It Will Come — Woodentops; Nag Nag Nag — Cabaret Voltaire; I'm A Little Dinosaur — Jonathan Richman; Strike — The Enemy Within and Shoplifting — Ivor Cutler.

Comment: For more original and worthy of attention than most lip-synching MTV hopefuls, there's some important stuff here: from The Cabs' "seminal" Nag Nag Nag, Robert Wyatt's chilling interpretation of Elvis' Shipbuilding (possibly the best song yet of the Eighties, and a rarely-spotted video), the charm of Aztec Camera to the spirit and massive potential of The Woodentops — all linked by the unlikeliest VJ imaginable, the

stupendous Ivor Cutler, who himself contributes the catchy Shoplifting! Who needs Max Headroom? **Sales forecast:** Not as yet generally available to the trade, Not Television is being sold for a knockdown £10.99 exclusively via HMV until the end of July. But it's worth keeping an eye on what happens then, because this is lasting, quality material that not only indie aficionados will want to buy and keep.

DVE VARIOUS: Monterey Pop. Virgin VVD 143. Running time: 72 mins. Dealer price: £11.08.

Track listing: such vintage gems as Scott McKenzie's San Francisco, Momos & Papa's California Dreaming, Today by Jefferson Airplane and 59th St Bridge Song by Simon & Garfunkel. Includes appearances by a more avant-garde than usual Hugh Masekela, Janis Joplin, Jimi Hendrix, The Who, Otis Redding and Ravi Shankar.

Comment: As the track listing reveals, this is classic and mid-Sixties dippy hippy delights from one of the most famous Californian festivals of all time. The footage is broken up with homespun philosophy from the audience. There's much talk, both on and offstage, about vibrations, love, flowers, the lot. Even if the communal basket weaving scenes are cringe-worthy and naively ripe for exploitation, at least the mood then was positive. As for the music, some classic bits and some disappointments. This is more like historical documentary now, as distant and comical as all those jerky sepia turn-of-the-century experiments.

Sales forecast: Sell to old and not-so-old hippies, could do better than expected on the wave of this year's psychedelic revival. **DVE**

HEROES AND VILLAINS (VARIOUS). Hending. HEN 2/4 034 D. Distribution: PVG. Running time: 75 minutes. Dealer price: £13.91.

Track listing: Chris Farlowe — Out Of Time, Nashville Teens — Tobacco Road, Tremeloes — Here Comes My Baby, Even The Bad Times Are Good; Tammy Bruce — Ain't Misbehavin'; Marmalade — Ob La Di Ob La Do; Peter Sarstedt — Where Do You Go To My Love-ly; The Equals — Baby Come Back; Brian Poole — Do You Love Me, Candy Man; Mud — Oh Boy, Tiger Feet; Merseybeats — Wishin' And Hopin'; Triggs — With A Girl Like You, Wild Thing; Fortunes — You've Got Your Troubles; Mungo Jerry — Alright Alright, In The Summertime; Vanity Fair — Early In The Morning; Dove Dee Dozy Beaky Mick and Titch — Legend Of Xanodux, Hold Tight; XFredX (Paul Jones/Mike d'Abó) — Pretty Flamingo, Mighty Quinn and Finale.

Comment: There are 11 chart toppers among that lot — some still seem deserved number ones, while a couple make you wonder how they got there. Some of the groups, such as The Equals, include a few youthful imports to top up the mature ranks of Sixties and Seventies pop stars performing in aid of Music Therapy. Brian Poole and Dave Dee particularly seemed to slip into the groove without any trouble. "You've made an old man very happy," said Dave Dee to the appreciative Dominion audience, and after watching the tape, I would echo that sentiment.

Sales forecast: A great compilation but would provide only curiosity value surely for anyone younger than about 28.

This week's best	Description (tracks)	Timings/Recommended	Retail Price
1	6 KATE BUSH: The Hair Of The Hound	34 mins	PMI 000 0053.7
2	19 MARILLION: 1982-1986 The Videos	34 mins	PMI 000 1377.2
3	1 DIRE STRAITS: Brothers In Arms — The Videosingles	34 mins	PolyGram 001 311.7
4	26 BUCKS FIZZ: Greatest Hits	34 mins	RCA/Columbia 001 1001.0
5	30 STEVIE NICKS: I Can't Wait	34 mins	RCA/Columbia 001 1001.0
6	3 THE CURE: Staring At The Sea — The Images	34 mins	Palace/PVG 001 3031.0
7	NEW PUBLIC IMAGE LTD: Videos	34 mins	Virgin/VPG 001 1001.0
8	4 QUEEN: Live In Rio	34 mins	PMI 000 1377.2
9	2 PHIL COLLINS: No Ticket Required	34 mins	WEA Music 001 1001.0
10	26 DIRE STRAITS: Alchemy Live	34 mins	Channel 5 001 1001.0
11	7 TALKING HEADS: Stop Making Sense	34 mins	Palace/PMI 001 3031.0
12	5 CLIFF RICHARD AND THE SHADOWS: At The London Palladium	34 mins	Video Collection 001 1001.0
13	21 QUEEN: Greatest Hits	34 mins	PMI 000 1377.2
14	8 KATE BUSH: The Single File	34 mins	PMI 000 1377.2
15	27 HAONNA: The Virgin Tour	34 mins	WEA Music 001 1001.0
16	NEW POINTER SISTERS: So Excited	34 mins	RCA/Columbia 001 1001.0
17	9 THE WHO: The Kids Are Alright	34 mins	Channel 5 001 1001.0
18	2 WHAM!: The Video	34 mins	CBS/FOX 001 1001.0
19	2 FIVE STAR: Luxury Of Life Video Selection	34 mins	RCA/Columbia 001 1001.0
20	NEW FEARGL SHARKEY: Feargl Sharkey	34 mins	Virgin/VPG 001 1001.0
21	11 U2: The Unforgettable Fire	34 mins	Island/Lightning 001 1001.0
22	27 DAVID BOWIE: Serious Moonlight I	34 mins	Channel 5 001 1001.0
23	203 U2: Live "Under A Blood Red Sky"	34 mins	Virgin/VPG 001 1001.0
24	13 ROD STEWART: Tonight He's Yours	34 mins	Channel 5 001 1001.0
25	27 ROXY MUSIC: The High Road	34 mins	Channel 5 001 1001.0
26	15 DIANA ROSS: The Visions Of Diana Ross	34 mins	PMI 000 1377.2
27	14 BIG COUNTRY: Live	34 mins	Channel 5 001 1001.0
28	7 THE STYLE COUNCIL: Showbiz	34 mins	PolyGram 001 311.7
29	18 STATUS QUO: Live At The N.E.C.	34 mins	Channel 5 001 1001.0
30	25 ARMS: The Complete Concert	34 mins	Channel 5 001 1001.0

Compiled by Music Week Research © 1986

DARE TO DIAL...

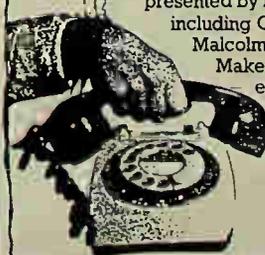
LIVE WIRE

Metal news, Metal gossip, Metal noise and much, much more... it's all coming your way soon courtesy of Kerrang! and British Telecom's Livewire service — the number one music station on the phone!

The Kerrang! line will begin on July 7, initially for the London area only, on 0066 66011. In mid-August it will go national on 0898 121311.

We'll be putting together a 3 minute programme that'll change each week to ensure maximum Metallic topicality. And, natch, the Kerrang! line will be presented by members of the Kerrang! team, including Geoff Barton, Dante Bonotto, Malcolm Dome and Mick Wall!

Make a note of those phone numbers, exercise that dialling finger and enter that dizbustin' date of July 7 into your diary. We're gonna get phone lines nationwide red hot and burnin'!



NOT TELLY, but now video: indie chums past and present, Raddy Frame of Aztec Camera, the chaps from Microdisney and good old Rolo of The Woodentops

TOP 50 SINGLES

INDIES

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	4	HAPPY HOUR	The Newsboys	Get On It (11)	11
2	6	SERPENTS KISS	The Mission	Chapter 22 (17)	10
3	NEW	LEVI STUBBS TEARS	Billy Bragg	Get On It (12)	9
4	3	WHOLE WIDE WORLD	The Soap Dragons	Subway (10)	8
5	NEW	THE SINGER	Hick Cave & The Bad Seeds	Mano (17)	7
6	5	BRIGHT MIND	Parsons	Self (10)	6
7	3	BIG MOUTH STRIKES AGAIN	The Smiths	Fourth Trade (19)	5
8	5	ALMOST PRAYED	Avastar Prophets	Greenish (10)	4
9	7	THE OFFICIAL COLOURBOX WORLD CUP . . .	Colourbox	4AD (10)	3
10	11	TRUMPTON RIOTS	Mill Max Hall Express	Probe Plus (17)	2
11	9	RULES & REGULATIONS (EP)	Fuzzbox	Video UGH (10)	1
12	8	HEARTACHE	Gene Loves Jazel	Beggars Banquet (16)	1
13	5	HOUSE OF ECSTASY	Cherry Bombz	Lick (10)	1
14	21	TRUCK TRAIN TRACTOR	The Perils	Glass (10)	1
15	NEW	THE BRAIN TRAIN	Cabaret Voltaire	Doublevision (10)	1
16	18	KUNDALINI EXPRESS	Love & Rockets	Beggars Banquet (16)	1

17	10	BABY I LOVE YOU SO	Columbia	Nothing Landa (10)	4AD (10)
18	23	CRYSTAL CRESCENT	Primal Scream	Greenish (10)	10
19	NEW	LOVE LASTS FOREVER	The Virgin Prunes	Baby (10)	10
20	13	NEW ROSE	The Demented	Self (10)	10
21	1	E102/SAD?	Blax Bands	Self (10)	10
22	NEW	WIDE OPEN ROAD	The Thrills	Hot (10)	10
23	169	BLUE MONDAY	New Order	Factory (10)	10
24	NEW	BLUE HEART	Peter Murphy	Beggars Banquet (16)	10
25	19	INSPIRATION	Leedsbore	Reverb Trade (10)	10
26	NEW	DRAG RACING (EP)	Big Stick	Blackfront (10)	10
27	24	JUNCTION SIGNAL	Blitz Power	AB The Medicine (10)	10
28	10	RIVER OF NO RETURN	Ghost Dance	Harbors (10)	10
29	33	GODSTAR	Psychic TV and The Angels of Light	Temple (10)	10
30	14	KISMAZ	The Gramps	Are (10)	10
31	NEW	GIVING GROUND	The Sisterhood	Marchal Release (10)	10
32	50	SOMEBODY TOLD ME	Reflexes	ABC (10)	10

33	26	SILVER MACHINE	Howlward	Somerset (10)	10
34	22	WILD CHILD	Zodiac Mindwarp & The Love Ecstasy	Food (10)	10
35	29	TOO MANY CASTLES IN THE SKY	Ross O'Connell	Fare (10)	10
36	46	SHELLSHOCK	New Order	Factory (10)	10
37	29	THE LOCOMOTION	Dave Stewart & Barbara Gaskin	Broken Self (10)	10
38	34	CONTEMPT	Self (10)	Casual (10)	10
39	NEW	WHY POPSTARS CAN'T DANCE	Big Flame	Ran (10)	10
40	15	LIKE AN ANGEL	The Mighty Lemon Drops	Dreamworld (10)	10
41	47	RESIST THE ATOMIC MENACE (EP)	Di Poles	Endangered (10)	10
42	16	GOOD THING	The Woodentops	Rough Trade (10)	10
43	20	WHAT'S INSIDE A GIRL	Cramps	Big Beat (10)	10
44	35	SOMEWHERE IN CHINA	The Shop Assistants	Self (10)	10
45	28	GIMME GIMME GIMME (A MAN...)	Leather Nun	Wire (10)	10
46	44	A QUESTION OF LUST	Despax Mods	Man (10)	10
47	37	COLD HEART	Jasmine Mads	Greenish (10)	10
48	43	RUNNING WATER	The Dainties and Martin Stephenson	Kidswave (10)	10
49	36	ALL DAY LONG	The Shop Assistants	Sevigny Organisation (10)	10
50	48	TINY DYNAMITE (EP)	Cortez Twins	4AD (10)	10

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THE DEMON RECORDS ALBUM CHART

ORDER FROM PINNACLE AND MAKING WAVES

THIS MONTH
LAST MONTH

1	1	'Manic Pop Thrill'	Demon FIEND 70
		THAT PETROL EMOTION	(Cassette) FIEND CASS 70
2	6	'Glad 'n' Greasy'	Demon VEX 5
		THE BEAT FARMERS	
3	2	'Frenzy'	Edsel ED 104
		SCREAMIN' JAY HAWKINS	(Cassette) CE0 104
4	4	'Nick's Knack'	Demon FIEND 59
		NICK LOWE	(Cassette) FIEND CASS 59
5	3	'False Accusations'	Demon FIEND 43
		ROBERT CRAY BAND	(Cassette) FIEND CASS 43
6	8	'Bad Influence'	Demon FIEND 23
		ROBERT CRAY BAND	(Cassette) FIEND CASS 23
7	9	'GT & Os'	Demon FIEND 55/FIEND CASS 55
		GEORGE THOROGOOD & THE DESTROYERS	
8	18	'Long Day's Flight'	Edsel ED 179
		ELECTRIC PRUNES	
9	5	'There's A Riot Goin' On'	Edsel XED 165
		SLY & THE FAMILY STONE	(Cassette) CED 165
10	16	'The Family That Plays Together'	Edsel XED 162
		SPIRIT	(Cassette) CED 162
11	22	'That's Cool . . .'	Demon FIEND 68
		FOUR (MORE) BIG GUITARS FROM TEXAS	
12	17	'I Crawled Into My Hand, Honest'	Edsel XED 181
		THE FUGS	
13	10	'Night Of 1000 Candles'	(Cassette) FIEND CASS 50
		THE MEN THEY COULDN'T HANG	imp FIEND 50
14	19	'Murder In My Heart'	EDSEL ED 171
		MOBY GRAPE	
15	12	'Ten Bloody Marys'	imp FIEND 27
		ELVIS COSTELLO	(Cassette) W/P FIEND CASS 27
16	7	'Home Is Where The Heart Is'	Edsel ED 172
		BOBBY WOMACK	(Cassette) CED 172
17	-	'The Academy In Peril'	Edsel ED 182
		JOHN CALE	
18	23	'20 Granite Creek'	Edsel ED 176
		MOBY GRAPE	
19	-	'Orchid In The Storm'	Demon VEX 6
		AARON NEVILLE	
20	-	'Tadpoles'	Edsel XED 186
		THE BONZO OOG BAND	
21	15	'More GT & T D's'	Demon FIEND 61
		GEORGE THOROGOOD & THE DESTROYERS	
22	11	'Under The Blue Marlin'	Zippo ZOHG 011
		NAKED PREY	(Cassette) ZOHG CASS 011
23	-	'Roadhouse'	Edsel ED 183
		FLAMIN' GROOVIES	
24	-	'Silver Pistol'	Edsel ED 190
		BRINSLEY SCHWARZ	
25	13	'Move It On Over'	Demon FIEND 58
		GEORGE THOROGOOD & THE DESTROYERS	

TOP 25 ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	THE QUEEN IS DEAD	The Smiths	Rough Trade (10)	9
2	NEW	BORN SANDY DEVOTIONAL	The Thrills	Hot (10)	10
3	NEW	CONTENDERS	Leedsbore	Rough Trade (10)	10
4	37	BACK IN THE D.H.S.S.	Half Man Half Biscuit	Probe Plus (10)	10
5	11	MANIC POP THRILL	That Petrol Emotion	Demon (10)	10
6	18	A DATE WITH ELVIS	The Gramps	Big Beat (10)	10
7	10	VICTORIALAND	Cortez Twins	4AD (10)	10
8	5	E.V.O.L.	Some Tonic	Blitz (10)	10
9	15	LE MYSTERE DES VOIX BULGARES	Various	4AD (10)	10
10	NEW	STANDING UP STRAIGHT	The Walling Press	4AD (10)	10
11	7	ONLY STUPID BASTARDS HELP EMI	Cocteau	Model Army (10)	10
12	4	TEENAGERS FROM OUTER SPACE	The Meteors	Are (10)	10
13	10	WONDERLAND	Enroute	Mus (10)	10
14	20	HATFUL OF HOLLOW	The Savids	Rough Trade (10)	10
15	NEW	AFTER MIDNIGHT	Reflexes	ABC (10)	10
16	17	REMBRANDT PUSSY HORSE	Burbale Sisters	Red Rhino (10)	10
17	NEW	GRAVE NEW WORLD	Discharge	Clay (10)	10
18	NEW	RUM SODOMY AND THE LASH	The Pogues	Self (10)	10
19	11	ANIMAL BOY	Rancorex	Beggars Banquet (16)	10
20	25	FIRST AVALANCHE	Ross O'Connell	Lands (10)	10
21	9	COLOURBOX	Colourbox	4AD (10)	10
22	23	GRUTS	Ear Catler	Rough Trade (10)	10
23	3	DRUGS	Bomb Party	Abtman (10)	10
24	12	SILVER MISSILES AND NIGHTINGALES	Suede Twins	Lick (10)	10
25	16	FIN!	The Monochrome Set	4AD (10)	10

MUSIC WEEK



Compiled by Music Week Research World Radio 100

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REGGAE CHART

TOP 20 12"

1	BOOBS	Supercat	Techniques
2	SMILE	Audrey Hall	Gerardin
3	WATCH HOW THE PEOPLE DANCING	Kenny Knock	Unity Sounds
4	PUSH COMES TO SHOVE	Freddie McGregor	RAS Records
5	PULL UP	Arnold	Simba Records
6	AM I THE SAME GIRL	Wassone	Funk Style
7	YOU'RE MY SUGAR	Deborah Glynn	UK Bitchies
8	LEAVE PEOPLE BUSINESS	Adrenal Tibet	Techniques
9	IT'S YOU	Scandra Cross	Arise
10	ALL FOR ONE	Dennis Brown/Leroy Sibbles	Charm
11	STEP BY STEP	Dennis Brown	Diamond C
11	LOVE SICK	Super Black	Unity Sounds
13	WET LOOK CRAZY	Moda B	Arise
14	ON MY OWN	Marie Barnes + George Fenty	Joe Frazier
15	LOVELY PARADISE	Judy Boucher	Orpheus
16	ONE SCOTCH, ONE TENNANTS, ONE BREW	Cherry & Reuben	Shytle
17	ON MY OWN	Bill Campbell + Yvonne Hornum	B + B
18	TROUBLE AGAIN	Keop Keop	GreenStreet
19	SOMETHING WRONG	Super Man	Up Beats
20	HO GOOD GIRL	Gregory Isaacs	GreenStreet

TOP 10 REGGAE ALBUMS

1	TO THE TOP	Arnold	Simba
2	BRUTAL	Black Uhuru	RAS Records
3	SIGN OF THE TIMES	Moda B	Arise
5	SI	Roop Dub	Supercat
6	YOU'RE SAFE	Masi Fines	Lee
7	SLENG TENG	Wayne Smith	GreenStreet
8	TURBO CHARGE	Kerry Guffy	GreenStreet
9	SUPER STARS HIT PARADE	Various	Arise
10	EIGHT LITTLE NOTES	Audrey Hall	

12" NEW RELEASES

WHAT THE HELL (12") MIND IT
JAH CALL YOU U ROR
WHA DO YOU SO (12") Mighty Diamonds
HOLD YOUR HANDIN PUBLIC (12") Tyrone Taylor

NEW LPs

SI-BOOPS (12")
SUGAR + SPICE (12")
THE STING (12")
PRINCE JAMMY PRESENTS (12")

Super Cat (12")
Sugar Minott (12")
Shy + Rabbin (12")
Various (12")

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T R A C K I N G

By John Best

AND THE records just keep on coming! If we placed all this week's releases end to end, we'd have to call it **Trekking** instead. So walking boots, knee breeches and YHA memberships at the ready, off we go to Big Sexy Land with **The Revolting Cocks**, "dancefloor terrorism" of the 12-inch, 33rpm variety from various Ministries, Front 242s and Shriekback collaborators. It comes in a fine, quality sleeve from Wax Trax! (Cartel) ... Lawdown on the 4AD CD show-down: **Cocteau Twins** — Victoriand, Treasure, Tiny Dynamine/Echoes In A Shallow Bay, Head Over Heels (plus Sunburst & Snowblind EP), Garlands (plus Peel session and previously unreleased Perhaps Some Other Aeon and Speak No Evil); **This Mortal Coil** — It'll End In Tears; **Colourbox** — Colourbox (plus Edit The Dragon, Hipnition, We Walk Around The Streets And Arena II); **Dead Can Dance** — Spleen & Ideal. All dealer price £6.50, through Pinnacle/Cartel.



DIAMANDA GALAS: Mute trilogy underway.

FURTHER TO news of the BBC's World Service indie prog, we learn from one Dave Cooper of a show he records for Radio 5MMM-FM in Adelaide, Australia, also concentrating on UK indie stuff, and keen to plug your record. Write to him at 190 Monument Road, Eggbaston, Birmingham B16 8UU.

ONWARD! Awesome Records have a reminder of what a, and I quote, brilliant and original talent **Poly Styrene** is, in the shape of her first release for six years, a single **Gods & Goddesses**. Distribution is by RT/Cartel ... The new **C Voltaire** single, **The Drain Train EP**, is in fact a double Doublevision 12-inch comprising three versions of (Shakedown) **The Whole Thing and Menace and Electromotive** ... **400 Blows** are still hankering after the dancefloor with another **Brass Construction** cover to follow last year's **Movin'**, **Let The Music Play**, on **Illuminated** ... New **Severed Heads** four-tracker, **Propeller**, on **Ink** (via Nine Mile). Also on **Ink**, **Pinkie Maclure's** mini-LP **Unman**.

WHAT HAPPENS when you spend your childhood cowering behind the sofa during Dr Who? You grow up and make records like **Nick Haeffner's** **The Master**, a slice of Eighties psychedelic rock, replete with cover of Kevin Ayers' **Song From The Bottom Of A Well** on the flip, from **Bam Caruso** (via **Making Waves**) ... "Gothic new wave dance" lives! In **Enfield Witness** the available-again **Warrior** by **Kindergarten** on **Diamond**. Also through the label, debut single from **The Rage**, **Looking For You**; the first from **The Wayout**, **This Working Way**, produced by ex-Chord **Buddy Ascott**; and **The B-Team's** **All I Ever Wanted**. All through **Revolver** ... Original **Pistols Live** now available on American Phonograph pic disc through **Pinnacle**.

GOING STILL further into misty nostalgia, See For Miles has **Billy Fury's** **The EP Collection**, **The Legendary P J Proby** At His Very Best, **The R&B Scene Volume II** (including **High Numbers**, **Rod Stewart**, **Ian Stewart**, **Elton John**)

and **Fresh As A Daisy** from "singer-songwriter" **Emitt Rhodes**. Distribution **Pinnacle** ... **Buddhist priest**, **English systems analyst** and **electronic music MA** — who's played with **Stevie Wonder**, **John Cage**, **Barclay James Harvest** and **Stockhausen** (!) — **Yukio Yung** (are you still with us) has his debut LP, **Three Climbing Goats (And Other Analysing Shanties)**, out on the more-than-slightly-touched **Cordelia Records** through **Nine Mile**. Worth it for the sleeve and press release alone.

THREE FROM **Midnight Music**: Rotterdam's **The Essence** have a new single, **The Cat**, remixed from their **Purity LP**; **The Popular Front** have their debut EP **Liberté Egalité Dansabilité**; and **Hearts On Fire** offer up the "summery sounds" of **You Promised Me A Camera**. All through **RT/Cartel** ... **Wire** is re-releasing **The Leather Nun's** **Prime Mover** and **Slow Death** singles; the latter as a mini-LP with three extra tracks. Distribution through **Nine Mile/Cartel**.

NEW STUFF via **Revolver** (cont): **AOA/Oi Polloi** — **Unlimited Genocide** (Scottish hardcore on **Cor**); **Famous Imposters** — **Would Anything Change?** (**Cor** 12-inch); **Ariwa Hits** — best from the ace South London reggae posse; **The Mad Professor** — **Schizophrenic Bub** (**Dub Me Crazy Part Six**) and **Sandra Cross** — **Country Life** (both **Ariwa LPs**); and **Dr Alimantado's** classic **Kings Bread LP** (**Ital Sounds**) previously only on pre.

THE DARK Network offshoot of **Sixties/trash** label **The Dance Network** kicks of its policy of releasing records for people who wear black clothes with **The Sing Market's** debut, (they neglected to tell us what it's called), via **Backs/Cartel** ... "The most extraordinary, extreme and honest vocal performer you'd ever hope to see" (it says here) **Diamanda Galas** has the first of a trilogy of albums, **The Divine Punishment**, out on **Mute**. But be warned it's only for those of stolid constitution ...

INDIES

JASMINE MINKS: The **Jasmine Minks**. **Creation**. **CRE LP 007**. Beginning to transcend their card-carrying, **Velvet Underground**-fan club status. The **Jasmine Minks** can for the first time turn a tune as aching as the single **Cold Heart** or as felty as **Choice**. It's true much of the rest still sound calculatedly gauche and **Sixties**, and the vocals remain flat around the edges, but there are times when those guitars — and trumpet — can do all the singing necessary.

PHILIP BOA & THE VOODOO CLUB: **Philistines**. **Red Flame**. **RF50**. Distribution: **Nine Mile**. **Nina Hagen**-style rock melodramatics married to a loping **Public Image**-era **PIL** beat (courtesy of Haitian percussionist **The Voodoo**) and the off-the-wall vocal joys of **The B52s**. A strange — and often strangely compelling sound —

sung in English by one of Germany's premier indie groups. Should attract some attention.



STOCK IT

MEKONS: **Edge Of The World**. **Sin Recordings**. **Sin 003**. Distribution: **Red Rhino/Cartel**. Indie chums come up with not only a thoroughly enjoyable LP, but also a new game: invent your own category. As accordion and fiddle saw amid the slur vocals of one who has seen too much life, **Cajun-punk** springs to mind. Here with have bastard-relations of **The Pogues** or any other band that sounds as if they like a drink. Best track, among many contenders, is **Sweet Dreams**, once so memorably covered by **Elvis Costello**, but presented here with less reverence, more fun. This is an LP looking for a home and, in all honesty, it should be yours.



THE MEKONS: country-tinged Cajun-punk.

Leicesters' 10:40

FRIDAY, JUNE 20th, 1986

- 1 (9) Help Me Rick Wilson RTB
- 2 (1) Holding Back The Years Simply Red WEA
- 3 (4) I Can't Wait Nu Shooz Island

FRIDAY, JUNE 13th, 1986

- 8 (4) Everybody Wants To Rule The World Tears For Fears Mercury/Phono
- 9 (19) Help Me Rick Wilson RTB
- 10 (—) Hunting High and Low AHA Warner Bros

FRIDAY, JUNE 6th 1986

- 18 (17) Big Mouth Strikes Again The Smiths Rough Trade
- 19 (—) Help Me Rick Wilson RTB
- 20 (—) Twenty First Century Boy Sique Sique Sputnik EMI

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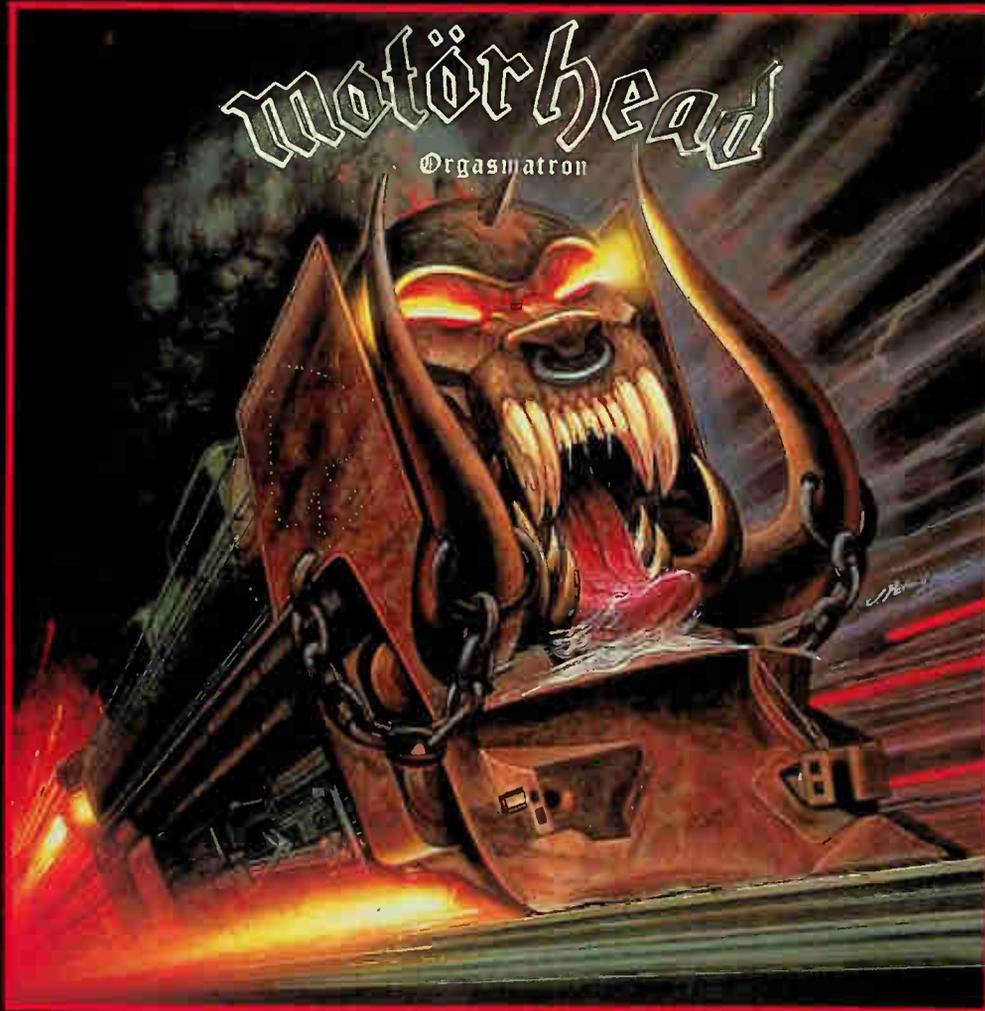
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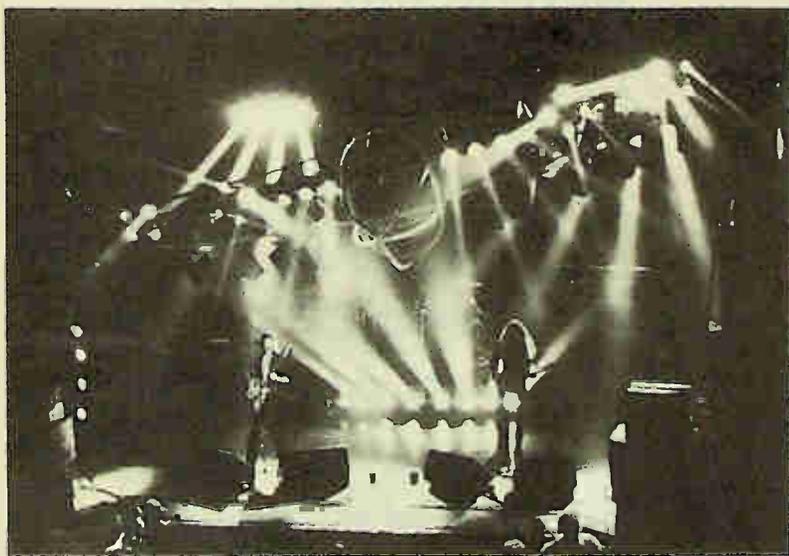
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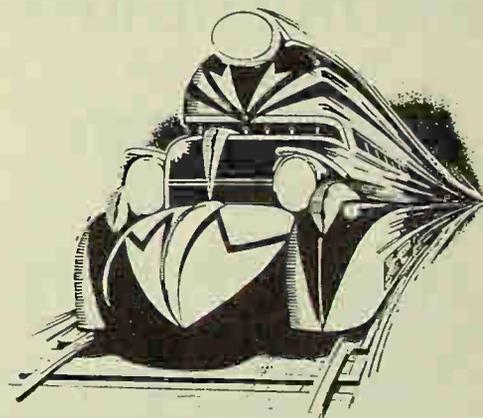


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Back on vinyl . . . and still one mean machine

MOTORHEAD HAVE roared back into the arena with a new album that's harder than ever. Kris Needs takes a ride in the fast lane to talk to the band about past, present and future

ON JULY 14 Motorhead release their first album of new material for three years. An odd situation for a group who has just celebrated its eleventh birthday, but that's shawbiz . . . or rather the up 'n' down career of Motorhead.

The current line up of the redoubtable Lemmy (bass, vocals), Pete Gill (drums) and Pete Campbell and Wurzel (guitar), has been together for two-and-a-half years but a legal deadlock with their old record company, the sunken Bronze Records, has prevented any new vinyl billowing forth (apart from four tracks on the No Remorse greatest hits collection).

All that will change when Motorhead manager Doug Smith's new label, GWR Records, unleashes *Orgasmatron*, a towering set which finally cages the rampant power the

group are capable of live. This record — already preceded by a single, *Deaf Forever* — has already claimed several victims and "the buzz" says it'll do for Motorhead what *Eliminator* did for ZZ Top. Whatever, there's gonna be a lot of ears flapping in ecstasy on various floors when the ultimate speed-metal rock band roar back into the arena.

Orgasmatron defines what is great about Motorhead. Faster and harder than ever (*No-one* can catch them now), it's as if their pent-up souls were bailing in new heights of mania. But the deft production of Bill Laswell, whose credits include *Pil*, Mick Jagger, Afrika Bambaataa, Herbie Hancock, the Last Poets and various African outfits, has gloriously whipped up Motorhead's sonic boom rampancy to new heights. This unlikely choice proved not to be so unlikely.

What's more the Motorhead surge has been given space and studio technique to make the home listening experience suitable far more than just those moments of total berserkness.

Motorhead are a phenomenon. There just isn't another band around to touch them — never has and never will be. Although shunned by more sensitive quarters of the business, the band has stuck to its guns through thick and (very) thin to become an institution. Not just another Heavy Metal codpiece revue, just one mean machine of a rock 'n' roll band.

Laners all the way, the setbacks and sheer opposition Motorhead encountered in their early years would have felled lesser outfits. So would three years without a new album. It's typical that their vinyl comeback is a monster. In

fact, speaking as an addled being who has followed every move the group has made, I can safely say that *Orgasmatron* is probably the most formidable collection of gut-staking starters the group has yet jettisoned from the slavering jaws of that fearsome death's head mascot. It kicks like a lust-crazed stallion (the stable door gave up in the opening bars of *Built For Speed*). During *Mean Machine* I swear the turntable was going to frisbee off the deck and remove the nearest toupee. There's not a hint of axe-murder over-indulgence, just sheer ripping throats — and what's more you can actually hear every one of the best set of words Lemmy has ever written.

The band were given the go ahead to do the album once the Bronze situation was resolved and GWR (named after Doug Smith's

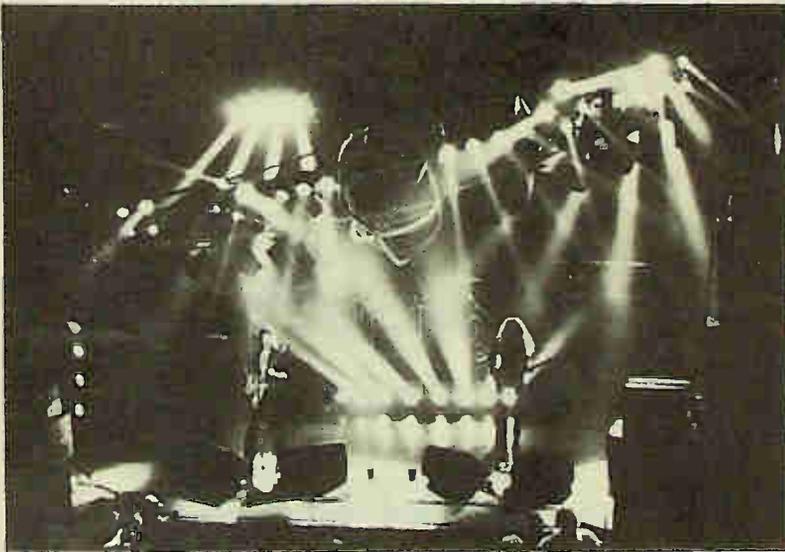
Great Western Road office location) was under way Motorhead were sharper than a gnat's tweeter after months of touring and steamed into the new Master Rock studios in Kilburn. The album was written in three weeks and recorded in two.

Lemmy can now only gleam with pride, but buttons his obvious pleasure with little boy tones to relate the events: "Well, we worked out we were to do an album, and then we went to write it, and after we wrote it they booked a studio and we went in there with a bloke who looks like Guy Fawkes and it came off ever so good and we were surprised and everybody said how great it was . . . well it is too! Herbie Hancock, John Lydon and now Muffhead!"

As you may gather, at first the band had doubts about working with Laswell in view of past but soon the results were speaking for themselves. According to Pete Gill, he doesn't touch the controls but directs engineer Jason Corsaro from various studio vantage points.

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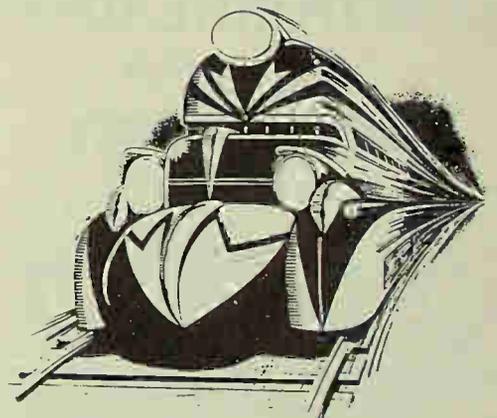


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◀ FROM PAGE 29

He mixed the album at New York's Power Station while the band stayed in London, sending regular cassettes of what he'd done. He came over with the final results for the group to chew over. Some adjustments to be made and here we go.

But how did this strange team-up actually come about? Turns out Laswell was robed to work with Motorhead, as Lemmy explains in inimitable fashion: "He asked us in the States... he was very shy and retiring and up against the wall. He asked three different people — the Chinese restaurant, the laundry man and the bloke who sweeps the street outside the Arsenic International Hotel. He come in and told the porter and the porter told reception and they gave us a note in code and then we came back over here to HQ and they decoded it for us and it said 'Hello, I'm Bill Laswell, gimme a ring.'"

Well, that's how Lemmy tells it! "I knew all we had to do was to get the Motorhead sound down. We've got the songs — we have no trouble with that. All we have to do is play 'em and some jerk at a desk covered in knobs has to get 'em down. It's always been quite easy recording us, even Jimmy Miller (Overkill) and Vic Maile (Ace Of Spades) — it was easy enough for them to get it down. It was just the quality of sound at source that's better with this album. Those other guys he's being doing, he's been able to get good sounds at source. Plus, I don't think people bothered with sounds of source."

WURZEL: "IT came together really well. We wrote it really fast. It's just taken a long time to get the mix together with the sound. I didn't like it at first. I thought 'that sounds strange', but everybody kept on saying how good it was. The more I listened to it the more I thought it was a powerful album. I talked to Bill just before we started recording because all the music he's done has been so diverse. He said all he wanted to do with Motorhead was bring out all the essential parts and powerful bits that make it up and twist 'em around."

The title track — once you get past its unstoppable tank thrash of guitar-throb menace — lobs several effective incendiary devices at social topics such as politics and religion, Lemmy gargling sulphur from the bowels of the earth like a kind of demon fate manipulator. In the past Lemmy's lyrics have tackled the heroin problem, organised religion and other social ills. It ronzles with him that these things are only allowed to be said by the so-called "serious" artists.

"Yeoh, nobody's going to take any notice of it because it's a Heavy Metal album. It has to be said by... I don't know, Pete Shelley or Paul bloody Weller. Nobody takes any notice. It's ridiculous, innit? They're supposed to have a better view of the world than I have? Why? What have they ever done? Nothing! Come out of a housing estate in Shoreditch or Barnet or somewhere. They're supposed to have a better view of

things because they were in the college debating society. They've no idea. Paul Weller makes me laugh!"

Do you ever get asked to do things like *Melody Maker* political debates?

"No. They always have prats like him. I'm supposed to be just a pighead who's got long hair and is scruffy and plays this terrible loud music that nobody really likes very much but you have to write about it now and then because it's popular with the yobs, right? A horrible attitude. This is England, man. It's a perfect English attitude. Class system victorious once again. There's just a lot of prats around with a lot to say for themselves."

When some greasy reprobate hisses the word Motorhead in your delicate ear you probably think of Lemmy. But what is this thing called Lemmy? Motorhead's soul-surviving founder member, with one of the mightiest legends to be found in any beat group. As someone said, every tale you hear is true, but Lemmy is probably the most honest person you'll encounter in rock 'n' roll. His aims are true and his life a 25-hour swagger.

He's never been bothered about music boxes — when Punk happened he welcomed spiky heads bobbing in his crowd. ("I don't care if he's got a bald heat and a bolt going through it. It's all the same to me", he said in 1977). As far as Lemmy is concerned, he makes Motorhead music — that glorious shiver of rock 'n' roll's first blood, played loudest, fastest and hardest.

LEMMY WILL always tell you he's just the bass-player and singer in a corker of a band, which is perfectly true, but there's no getting away from the man's legend. Hitting 40 and he's still fighting.

Lemmy began to make his mark when he joined space-rockers Hawkwind in August, 1971. Previously he'd ridden the beat boom in the Rockin' Vickers, roddied for Hendrix and played with psychedelic outfits such as Sam Gopal and Opal Butterfly, but in Hawkwind he became a figurehead... which is why he was rather hurt to be booted out in May, 1975, after being busted in the US for possessing speed. It was obvious that the man with the bullet belt was headed in a different direction from orbital hippiness anyway.

BACK IN London, Lemmy sets about forming a new band. Deciding against naming it Bostard, he plumps for Motorhead — US slang for speed freak and the title of the last song he wrote for Hawkwind.

In June, 1975, he announces new cohorts ex-Pink Fairy Larry Wallis (guitar) and Lucas Fox (drums) while issuing the following oft-quoted statement to the press: "We will concentrate on loud, basic music: loud, fast, city, raucous, arrogant, paranoid, speedfreak rock 'n' rock... it will be so dirty that if we move in next door to you, your lawn will die". Giggling around London ensues to monumentally bad reviews.

Lemmy: "We were up against it much more back then. We didn't have a release or anything like that. We didn't even have a company."

But United Artists sign 'em up for an album and book Rockfield Studios to record an album with Dave Edmunds producing... only, so horrified are the company with the results that they don't release the album (which also changes producers halfway through when Edmunds retreats) that it doesn't see the light of day until four years later when the band has taken off.

By February, '76, Lucas was out to be replaced by Phil "Philly Animal" Taylor and "Fast" Eddie Clarke replaces Larry Wallis on guitar. This lineup survives for over six years.

The rest of the year is spent broke, struggling and sporadically gigging. In December a single, "White Line Fever" is recorded for Stiff but cancelled, only to appear later on compilations. (Though it is picked up by French indie, Sky-dog).

Nineteen seventy seven starts on an even lower note. Things are so bad the band decided to split, going out with a farewell gig at the Marquee. To the rescue comes Ted Carroll of Chiswick Records, who gives them two days in the studio to make a single. They emerge with an album's worth of tracks and by June a single — their theme song, Motorhead — is on the streets, hotly pursued by an album, which reaches 43 nationally.

A six-month fling under new management (Tony Secunda)

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doesn't work out and Motorhead return to original manager Doug Smith. Once more without a record contract, he secures them a one-off singles deal with Bronze Records and their version of the Kingsmen's classic Louie Louie is released in September, 1978, resulting in their first Top Of The Pops appearance when it reaches 68. The deal is extended.

Nineteen seventy nine sees Motorhead finally cracking it. Now gigging furiously across the UK and Europe (including a milestone spot napaing the Police at the Reading Festival), they release three singles and two albums, which provide a clutch of classics they still perform today. All chart — Overkill (single reaches 39, album 24), Bomber (single 34, album 12) and the No Class single (61).

Motorhead are now up with the biggies. Their stage show is one of the most spectacular ever taken on the road as a life-size, light-bedecked model of a WW2 bomber swoops and leers over the crowd.



A LIVE EP, The Golden Years, reaches number 8 in April, 1980, they headline a "Heavy Metal Barn Dance" at Stafford's cavernous Bingley Hall and the next album, Ace Of Spades, careers into the chart at number four. A February '81 team-up with label-mates Girlschool yields the St Valentine's Day Massacre EP in

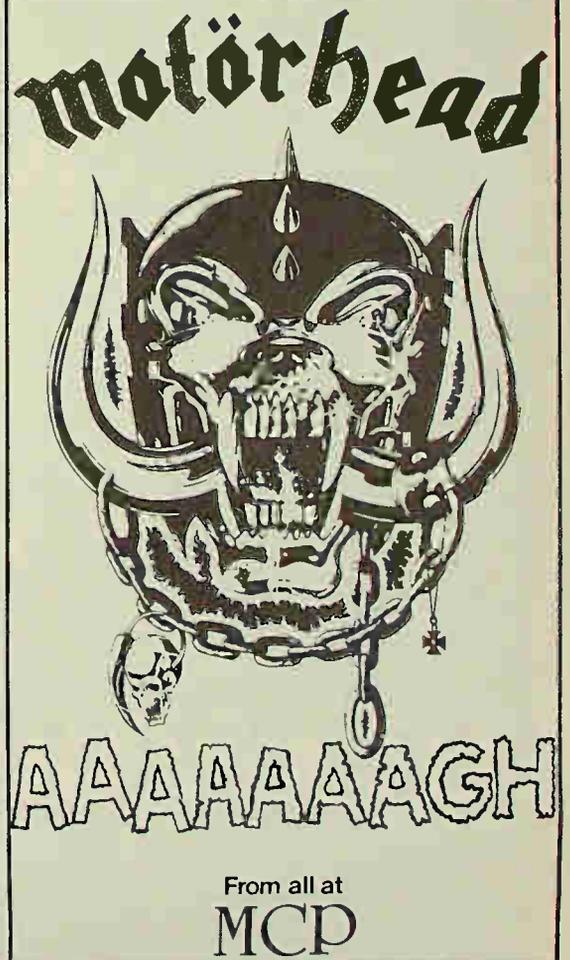
TO PAGE 32 ▶ *NO SCRAP metal band. The current Motorhead line-up (from left to right): Phil Campbell, Lemmy, Pete Gill and Wurzel.*

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February '81 (reaches number 5). In June Motorhead stun themselves and the world (but not the fans) when No Sleep Till Hammersmith — in my opinion the greatest and most necessary live album ever made — steams straight in at number one in the first week. It gives birth to a top ten single in Motorhead. They can do no wrong — the *Sounds* readers' poll is swept, they assemble the largest PA in history at Port Vale Football ground, proving their following is now an army!

Nineteen-eighty-two sees the Iron Fist single and album do re-

spectable business (29 and 6) and a huge groping hand replacing the faithful bomber on stage. But backstage Eddie Clarke is throwing wabblers. On tour in the US, he throws one to many and quits the bend in May. Farmer Thin Lizzy and Wild Horses guitarist Brian Robertson is hauled in to salvage the tour and decides to stay on.

The British fans can't seem to come to grips with the seemingly-invincible old trio fracturing: when unveiled at festivals at Wrexham and Hackney dog track the crowds number seemingly reduced. This line-up's only album, Another Perfect Day, while still containing the odd classic moment, is not regarded as Motorhead's finest hour. Robba leaves.

The search is on for a new guitarist. This time auditions are held and the response is torrential. In the end it's down to two — Phil Campbell from Pontypridd (who'd got Lemmy's autograph at the age of 12 when Hawkwind played Cardiff) and Wurzel from Cheltenham (fresh from another band called Bastard and a stint in the Army).

The day of the final audition the two hopefuls arrive to find Philthy has quit. Instead of an audition, Lemmy, Phil and Wurzel adjourned to the pub and held a wake which sparks the idea of bringing in not one, but two, new guitarists. Problem solved! Now they only have to get a drummer, although Phil returned to do the group's spot on The Young Ones.

Enter Pete Gill, who'd recently left Saxon, who supported Motor-

head on the Bamber Tour.

It was the buttack-nudge Motorhead needed. The new line-up, after playing some discreet warm-ups at Caister holiday camp, plays its first major UK show at Hammersmith in two years in June, 1984, and hasn't stopped gigging since.

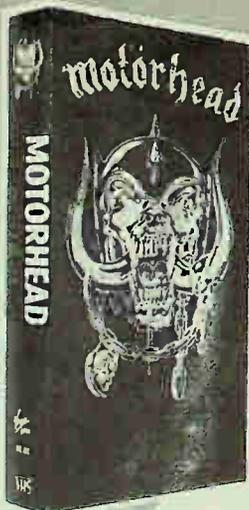
The new line-up releases a single, Killed By Death, and records four tracks for Na Remorse, 1984's greatest hits double album (first copies come in a leather sleeve). However, a legal deadlock arises with Bronze, which means the band can't record a new album. When Motorhead do the Hammersmith 10th birthday gigs they are frustrated as Hell and are living by gigging in every country that will have them.

"We're going down the best that Motorhead have ever gone down", out of all the line-ups", said Lemmy at the time. "If there were no businessmen there'd be no problems, it seems to me," he added ruefully.

Motorhead will be undertaking a full UK tour before the end of the year with a few before. Meanwhile, they prepare to re-enter the music business arena — a prospect which appears to get up Lemmy's nose somewhat. He can abide neither biz traditions, rules or stereotyping. On the other hand, he'll never give a hopeful fan short shrift — which is one of the reasons Motorhead have hung on to such a faithful following.

Motorhead are back. To coin a phrase from Riding With The Driver — watch out!

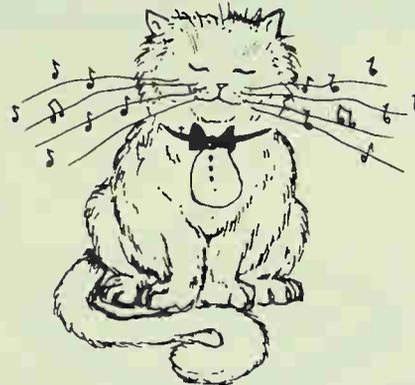
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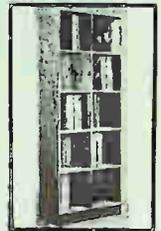
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Music Week Classified Advertisement rates at £7.50 per single column centimetre + VAT.

Recruitment £10.00 per single column centimetre + VAT. Box number charge £3.00. 6 insertions 10%, 13 insertions 15%. 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. The copy deadline is bookings Wednesday morning. Artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

For further information contact: Jane Norford or Cathy Murphy, Tel: 01-387 6611 - Greater London House, Hampstead Road, London NW1.

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APPOINTMENTS



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EMI seizes the baton for exclusive conductor deals

THREE IMPORTANT new contracts, each extending over three years, have been signed by EMI's Classical Division, giving exclusive deals for three artists — the conductors Simon Rattle and Roger Norrington, and the East German baritone Olaf Bar.

The new contract with Simon Rattle cements the relationship between Rattle and EMI which has already resulted in a number of highly praised recordings. The new agreement covers new projects of varied repertoire, including the completion of the Sibelius Symphony cycle — Nos 4 and 6, and No 5 coupled with the Violin Concerto played by Nigel Kennedy.

Other works in the new contract include Messiaen's Turangalila Symphony, and Elgar's Dream Of Gerontius — which demonstrates the broad range of repertoire which has always been a hallmark of Rattle.

The contract with Roger Norrington, however, opens a new area for EMI — the recording of Beethoven symphonies played by the London Classical Players using

period instruments.

EMI has been slow in developing its early music roster but now with such leading domestic groups



SIMON RATTLE joins fellow conductor Roger Norrington and baritone Olaf Bar in exclusive EMI deals

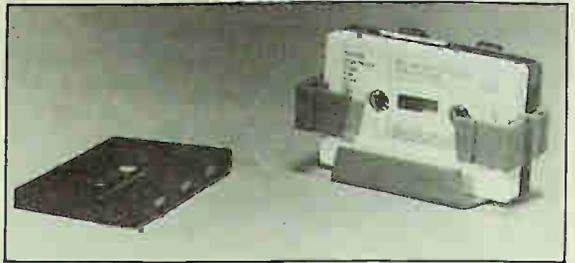
as the Taverner Players under Parrott, and the Hilliard Ensemble, the company's Reflexe label is able to challenge Decca's L'Oiseau Lyre and DG's Archive.

With Norrington and the London Classical Players, EMI will start to make inroads on the later section of the authentic performance area. The first recordings will be of Beethoven's Symphonies No 2 and No 8. This is an astute move, far while Mozart is increasingly well covered — except for his operas — the development of "authentic" Beethoven is still in its early days.

The first recording sessions take place in July, with the release date not expected until next year.

The young East German baritone Olaf Bar has received extremely complimentary reviews for his performances in this country, and his recording of Schumann's Dichterliebe on EMI, and the company is clearly hoping that Bar will be the Fischer-Dieskau of his generation.

Bar has been contracted to record five LPs over the next five years.



Clipped for sound

NOW WHY didn't I think of that? One can almost hear the thought reverberating throughout the music industry... such a simple idea and yet one that will appeal to the hordes of people who use portable stereos, writes Chris White.

What is this startling new invention? The tape-clip, a simple contraption made out of black plastic, capable of holding securely three cassettes and enabling music fans to avoid walking round with tapes bulging from out of their pockets.

The idea originated from musician Dave Wheeler who is now an art director. He took the idea to Roger Fard nine months ago, and a company Tape-Clip was set up. "It took about four months work on the subtleties of the design," he says. "The difficult

part was the springs which actually hold the cassettes in place," says Fard.

The tape-clip can be worn on a belt and answers the problem of carrying spares. "We've had a great response from the trade — the attitude has been, 'Why hasn't anybody thought of this before?'" adds Fard. "We reckon that three spare cassettes, plus one in the actual player, is about the average for most portable music fans."

Deals are currently being finalised, and tape-clips should be hitting the high street shops in the near future, with a retailing tag of around £1.49

● Tape-clip, Solardown Ltd, 73 Elms Road, London SW4 9EP. Tel: 01-380 1097.

Bax works lead new film score series

SIR ARNOLD BAX films scores for David Lean's *Oliver Twist* and *Malraux* open a new series on record of notable film music by leading British composers from the 20th century.

The enterprise is the brainchild of David Wishart's Cloud Nine Records. "I see this as an urgent crusade as many fine scores have already been irretrievably lost, and the Bax album was only possible due to a certain amount of detective work in tracking down the original manuscripts," says Wishart. "Even now, certain key sequences of the *Oliver Twist* score have not come to light."

Only a piano score seems to have survived from another Bax film, *Journey Into History*, apart from an old acetate of the original music.

Cloud Nine Records intends to

release music by other composers such as Walton, Vaughan Williams and Bliss, and has just recorded music from Malcolm Arnold's score to David Lean's *The Sound Barrier*, which will be released in time for the Christmas market.

Cloud Nine is mainly aiming these releases at the classical market, with distribution through Harmonia Mundi, but Silva Screen Distribution is also shipping to specialist film music outlets in the UK and abroad.

Sir Arnold Bax, Music For Films, was made by the RPO under Kenneth Alwyn with Eric Parkin, piano (CN 7012) and comes in a gatefold sleeve and DMM pressing, with a dealer price of £3.95. Cassettes will be issued if demand is demonstrated, and a CD is planned in time for Christmas, with 12 minutes extra music.

Uchida starts Mozart cycle

THE JAPANESE-born pianist Mitsuko Uchida embarks on her cycle of Mozart's Piano Concertos with the English Chamber Orchestra, this month, following in the footsteps of other important figures such as Daniel Barenbaim and Murray Perahia.

She has already performed Mozart's Concertos on the South Bank to considerable claim — but during those concerts she chose to direct the works from the keyboard.

For her recorded cycle, however, she is joined by Jeffrey Tate, the principal conductor of the English Chamber Orchestra, for she feels that working in the conventional manner is more appropriate to the recording situation.

Salonen project

MESSIAEN'S GREATEST orchestral work, the Turangalila Symphony, has been newly recorded by one of the rising young international conductors, the Finnish musician Esa-Pekka Salonen, with the Philharmonia Orchestra for CBS. It comes on a 2LP/tape set — 12M/T 42126.

Comic relief

THE VIRGIN Megastore moves into yet another new merchandise area with the opening of "a shop within a shop", Virgin Comics. Specialising in American and other imported comics it will stock more than 100,000 titles, covering nearly 10,000 different issues across the fantasy/adventure/thriller and horror areas.

Virgin Comics is being run by Paul Coppin and Annie Slack who already operate outlets in Portabella Road, Camden Town and Kensington High Street, and their aim is "to bring comics out of their back-alley and side-street environment and into the High Street".

● MORE THAN 250 companies participated in this year's Shopex International, held at Olympia in London, a record total in the 23 years that the exhibition has been held. Total attendance was 14,709, and according to the organisers by the close of the five day event almost half the available space for 1987 had been reserved.

Next year's Shopex International will be held between June 14 and 18.

● BLANK TAPE merchandising company Object Enterprises has launched Carrera, its own range of audio cassettes, which are available in packs of three C60 tapes with a retail price of just 99p. They also have their own punched header card and are pre-priced ready for display.

Object Enterprises, Unit 10, Brunswick Industrial Park, Waterfall Road, New Southgate, London N11 1JL (01-368 1276).

Throwing a wobbly



WINNER of Virgin Record's I've Got A Genesis Wobbler And I'm Going To Use It competition, which attracted more than 900 entries from dealers around the country, was Doug McLaughlan (centre), manager of Spin II Records in Willesden Green, North London. He wins an all-expenses paid trip for two to see Genesis performing in New York in September.

For the perplexed, a Genesis 'wobbler' is a waving hand motif featuring the Invisible Touch logo, and dealers were invited to display their wobblers in a prominent position and simultaneously send off an entry coupon to Virgin.

Doug McLaughlan is pictured with Mark Hutton (Virgin South of England field sales manager) and Teg Davies (West End sales rep.).



JESSYE NORMAN, a Queen's 60th birthday performance boosted Joplin's Treemania.

Joplin boost

SCOTT JOPLIN's opera *Treemania* received an unexpected boost when Jessye Norman sang an aria from it during the gala performance on the Queen's 60th birthday. And Deutsche Grammophon has responded quickly, by re-releasing its recording, made with the Houston Grand Opera, Thomas Allen, under Gunther Schuller.

The opera was an important project for Joplin, even though it was not a success in his lifetime, and is an odd combination of choral rags, barber shop quartets, bits of diluted Gilbert and Sullivan, Lehar and Gershwin.

It is available on a 2LP set (no tape or CD) at a dealer price of £7.90 (2707 083).

Mexican aid

THE LATIN countries in the PolyGram group have compiled a special issue featuring the supertenor Plácido Domingo in a bid to raise money for survivors of the Mexican earthquake disaster last year.

Plácido Domingo Canta Para Mexico (419 310 LP/tape) brings together arias from Bizet's *Carmen* and Les Pêcheurs de Perles, Verdi's *Macbeth* and *Aida* and other excellent PolyGram opera sets.

Dooley's

D I A R Y

THE BLUE riband, though no trophy, but surely now a knight-hood for the Virgin king of speed Richard Branson? ... Nice to see *The Sunday Times'* Innovation section has got around to assessing the digital tape threat to the CD market covered extensively in *Music Week* back in April ... The Peacock Committee investigating future financing of the BBC didn't come up with the right answers as far as the Government was concerned, so expect the report — published this Thursday — to be effectively filed under "waste paper" ... Mentioning the prospect of an industry music video sales chart at the BPI AGM, director general John Deacon was to add drily: "If the Channel Four video chart show manages to get back on the air by April 1987, they may wish to have discussions with us about how much they should pay for using it" ... Woolies looks to be winning its battle to fight off take-over predator Dixons ... Betty Page steps up as new editor of *RM* and at the same time Jim Reid takes her place as deputy editor ... Can the chart take it? PRT is aiming for a hat-trick of hits with *The Real Thing's* third re-release from the Seventies, *Feel The Force* ... Such apathy — out of 60 media people invited, only four turned up for St Pancras Films' preview of the official Band Aid documentary which goes out on BBC-1 next Thursday ... After Band Aid, Live Aid and Sport Aid comes Disco Aid with Saturday November 1 selected as the night when club owners will be asked to levy an additional charge for charity and stars are asked to turn out for PAs ... The Esso sign mean happy taping, it seems, with tape manufacturer Philips lining up a massive petrol station promotion involving millions of cassettes ...

AT THIS year's splendid Silver Clef charity lunch Princess Michael of Kent put her foot in it, while the music industry put its hand in its pocket in the tune of a record £112,000 for Music Therapy. The unfortunate Princess was only joking surely when she made her well publicised drugs gaffe, but the Chrysalis crowd were deadly serious when they offered £1,000 if China MD Derek Green agreed to put on a pair of Tina Turner's shoes and lights being auctioned. Among other items coming under the hammer were a solid silver and gold miniature guitar bought by Littlewoods pools man David Moores, the usual cars, bought by John Reid and Tears For Fears' Curt Smith, and use of the new Nomis music room, bought by Mark Knopfler ("he needs the practice," quipped one wag). Phil Collins picked up the Silver Clef Award for services to British music (for the second time after winning previously with Genesis), while Pet Shop Boys won HMV's new best newcomer award ... Dooley at APRS spotted artists such as Peter Gabriel, Paul Hardcastle, Holly Johnson, John Foxx and Ultravox at Olympia, showing what a close interest performers take in the recording process these days ... The *Observer* claiming the first flexi-disc in a colour supp, with a copy of Jack Bruce's *I Feel Free* on Virgin attached to the Renault 21 ad.

THE MONROES



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PAUL RUSSELL'S first anniversary as managing director of CBS Records provided the icing on the cake at the celebration of the official opening of the consolidated Aylesbury plant.



LONDON'S HARD Rock Cafe celebrated its 15th birthday with some 1,400 customers who ate at 1971 prices. Actor John Allman — Nasty Nick Cotton in *EastEnders* — presented the seventh million customer Jonathan Denton (pictured with his girlfriend Carol Johnson) with airline tickets to visit other Hard Rock cafes around the world.



US SINGER Judy Cheeks has signed with Del Taylor for management, and will shortly be recording three self-penned titles. She's pictured with Taylor (seated) and lawyer Alexis Grower.



WINNERS OF the first Record Tokens National Schools Make Music Competition received their prize of £1,500 of Yamaha electrical products for their school, from Cliff Richard.

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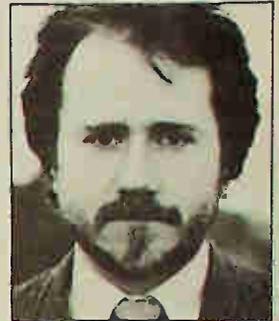
The infamous industry grapevine has rumbled with it. *Music Week* has hinted at it. Now, even the DG has said it — the generic campaign was not a roaring success. A "nice try", as John Deacon puts it in his end of term report to the BPI (see p1).

Deacon is noted more for his subtle diplomacy rather than hard-hitting cynicism, so when he says the BPI "could do better", he is in his guarded way signalling that the campaign was an honourable failure. Rather like England's World Cup performance against Argentina — full of the right intentions but ultimately wide of the goal.

While Deacon's speech is necessarily reflective and fairly bland, the address from his new chairman Rob Dickins (if that's not prejudging today's AGM vote) should conversely be to the point and spiced with candid predictions that will provide pointers to the future direction of the record business. On the specific topic of the generic campaign a new strategy and a new direction are needed.

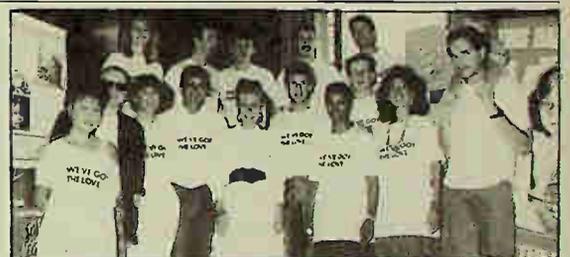
The ad agency involved — Yellowhammer — has studied the impact of the campaign in great depth and produced a lengthy report. But there seems to be one stark fact that needs no deep investigation: the lapsed buyer is too much of a moving target to be hit with anything but a massive campaign and so the relatively limited fire power of the record industry is better concentrated on a more obvious target.

A target that should be much easier to hit is the disposable income of the young — those



already committed to buying music in fairly large quantities. They should be reminded what good value pre-recorded music really is and, while it may seem tough to knock related businesses, perhaps comparisons should be made with other forms of entertainment. For instance, the price of an LP has gone up relatively slowly, particularly if compared with, say, a prime theatre ticket, or even, dare we say it, a top music concert ticket. And people probably don't realise that when they buy a couple of rounds of drinks, they could have bought a new album; or when they eat out, that's probably three new records they won't be adding to their collection.

David Dalton



THE NSPCC will benefit from the release of a single *We've Got The Love* by Jam '86, a collective of New Jersey based musicians — available in 7 and 12-inch formats, it's out on Arista. Pictured at the press launch are Arista managing director Brian Yates and other members of the Arista team.



CONTENDERS ALL: members of EMI's strategic marketing stable down at the gym with latest signings Frank Bruno and The Contenders.



ASWAD as was last week, signing copies of the new LP *To The Top* at HMV Oxford Street.



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