

MUSIC WEEK



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JOHN BROOKS — "A lot of work to be done".

Brooks new PPL head

JOHN BROOKS, CBS Records UK senior legal and corporate affairs director, has been appointed chairman of PPL. It is the first time the post has gone to someone other than a chairman or managing director of a major record company, and Brooks' predecessors include the late Sir Edward Lewis, Romon Lopez and Maurice Oberstein.

Brooks, who is also chairman of the BPI rights committee and has

been closely involved in negotiations for that body to secure payment for the broadcast use of videos, told *MW* that there is "a lot of work to be done" on the PPL front.

He sees three main areas for endeavour in this connection: improving ways of exploiting existing rights even more effectively and profitably; seeking new avenues of exploitation arising in the technical and media fields from changes in the law such as the Cable & Broadcasting Act, and "getting closer to the AIRC situation" — a reference to the long-running dispute with the Association of Independent Radio Contractors centred on the latter's belief that PPL charges for the airplay of records are too high and AIRC dissatisfaction with the needletime restrictions.

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Gallup reacts over MDs' stocking fears

DISQUIET AMONG managing directors of major record companies has prompted Gallup to clarify why Our Price and HMV shops should still be on the chart panel despite their "unrepresentative" stocking policies.

The issue was raised by a dealer from Amersham in *MW's* Opinion column last week and the reply to his letter given by chart manager Godfrey Rust left some MDs feeling they could be losing out. Now Gallup director Graham Dossett has written to all BPI council mem-

bers saying: "There is clearly concern among BPI members about the effects on the chart of the current changes in stocking policy by certain retailers, notably HMV and Our Price. After discussion with the director general we thought it would be helpful to write to you and try to clarify the situation.

The two main concerns which have been expressed are, first, that these retailers have become 'unrepresentative' and are therefore affecting the accuracy of the chart

and, second, that these changes in trading patterns will seriously affect the chances of new records becoming hits.

On the first point, the objective of the industry chart, as you, our clients, have specified, is to be representative of all record sales through all conventional retail outlets. Any change in market conditions — including retailer stocking policy — may affect record sales. The chart will simply reflect that change.

In this respect, there seems to be some misunderstanding about what being 'representative' means. Each component part of the UK market must be properly represented for the chart to be accurate. Our Price chart shops, for example, are sampled to represent all Our Price shops, and nothing more.

As for as the effect on the market (and therefore the chart) is concerned, it is likely to be marginal. At present, more than 75 per cent of sales of new entries below position 50 on the singles chart come from

MUSIC COULD move out of the High Street as multiple retailers begin to pull out of record and tape sales.

For good or ill that is the dramatic prediction of Record Merchandisers' managing director Hossan Akhtar following the CBS-led move to transform the trading relationship between the majors and their retail customers, which he believes shows a "short term and selfish attitude".

RM supplies Woolworths, Asda and other High Street names and Akhtar warns: "There is nothing sacred about the music business in the long run and if the multiples feel they cannot make adequate revenue from records and tapes, then I fear they will start disinvesting in music over the next two or three years. This business needs the multiples — not just Woolworths and Smiths, but also Our Price and HMV. They've played their part in making ours a substantial, respectable business but they will not continue to invest if they do not see a healthy future. Marketing records is a long term partnership and the

retailers are not being greedy in this."

Akhtar recognises the logic in assisting indie retailers and says: "I'm not knocking the independents. The good ones do prosper. But the record companies are deluding themselves if they think that indies can replace the volume sales that are provided by the multiples."

EMI terms — radical changes

EMI HAS announced that it will radically alter its trading terms as of August 1, although the company denies this is in response to moves made by CBS and PolyGram.

From the end of July, settlement discounts will be abolished, the returns allowance will be lowered to 2½ per cent of total purchases and the price of LPs, cassettes and singles is to be reduced by an average of five per cent.

Soys general manager of sales Keith Slaton: "These moves have been contemplated for a long period of time. They have been brought in with a view to the long-term benefit of EMI."

Asked whether the changes are intended to help indie dealers, he replies: "They have not been brought in to advantage or disadvantage any section of the industry."

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BBC's £150,000 clips payment

THE BBC agreed to pay an annual fee of £150,000 in settlement of the video clips dispute with the BPI, it was revealed this week.

A one-year agreement was reached after which the fee will be reviewed. The deal covers use of videos on existing programmes and on shows currently in the planning stages.

The fee paid by Tyne Tees Television, which so far is the only ITV company to settle with the BPI, is proportionally smaller than that paid by the BBC.

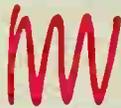
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MUSIC WEEK



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Radio's future is put up for grabs

THE BIGGEST proliferation of land-based pirate radio stations since the Sixties is likely to hit the UK in the wake of the Government's announcement that it will not be licensing community radio.

The government has abandoned its plan for introducing community radio, and the matter will now take its turn with many other ramifications about the future of UK broadcasting highlighted by the Peacock Report. It seems unlikely to have a high priority in any subsequent developments and legislation.

Home Secretary Douglas Hurd told the Commons recently that "various difficulties" had arisen in selecting candidates for 21 experimental community radio stations. There would have been no regulatory body, and yet the public would have expected certain "minimum standards of objectivity and decency" to be maintained.

The matter is further complicated

by the fact that existing local radio stations are subject to the rules of the BBC Charter and 1981 Broadcasting Act.

"The Government has therefore decided to give up the idea of an immediate experiment in community radio, the exact form of which was still causing difficulty," he said, "and to look again at community radio among the matters to be covered in the forthcoming Green Paper on radio."

● One possible effect of the decision is underlined by an announcement that Radio USS is considering a return to the airwaves. A pirate station broadcasting to south London and part of Surrey, it began transmitting in 1984 specialising in computer-synthesizer and new age music, but closed down in favour of applying for an experimental community licence.

Martin launches Questar

QUESTAR, A new entertainment industry company, is being launched on the over-the-counter market. Backed by Belmont Securities, its chief executive is songwriter/publisher/producer Bill Martin.

He told MW that the operation is four-pronged in the shape of Questar Music (one of whose early copyrights is Graham MacLean's music for the BBC TV series The Collectors), Questar Management (headed by Peter Lister-Todd), Questar Productions and Questar Merchandising.

The new venture's main activities are discovering, developing and

marketing pop groups and songwriters, career management, music publishing and record production.

Martin has 16 gold, four platinum and 10 silver discs to his credit, and his songs include Puppet On A String, Congratulations, Forever And Ever, Heart Of Stone, My Boy, Shang-a-lang and Back Home. Among the acts he has been associated with are Billy Connolly, the Bay City Rollers, Midge Ure and Sky. He was formerly in partnership with Phil Coulter, and their Martin-Coulter publishing catalogue was sold to EMI Music Publishing.

MUSICAL

Chairs



RCA/ARIOLA has appointed Jack Florey (above) as commercial director. Florey was previously with CBS for 18 years... CBS has restructured its A&R department. Annie Roseberry, previously senior A&R manager for Epic, is appointed director and Gordon Charlton rejoins the company from MCA to take up the post of head of A&R CBS label. Partriot A&R director Peter Karpin also now assumes responsibility for Epic... Former freelance engineer Nick Smith has been appointed studio manager at Park Gate... Nick Rowe has been appointed head of marketing and press at Aristo and Mark Foster has been promoted from international label manager to marketing manager. Finavala Murray has joined the company as secretary to Rowe and Theresa Lawrence, previously a cashier with Aristo, has joined the Target sales team as South London strikeforce rep... John Lloyd has re-joined RCA as A&R manager and Korda Marshall has been promoted to A&R manager at the company.

World BRIEFING

SYDNEY: Specialised rock merchandising has become one of Australia's most dramatic growth industries. An overall gross of SAustralian 12m is confidently predicted for this year — and a good half of it will be accounted for by the Dire Straits tour, whose total take (box office, record sales and merchandising) was nearly \$25m earlier this year.

Australians tend to spend about \$3-4 each on domestic acts and around \$5 on touring superstars. Last year Bruce Springsteen coaxed an average of \$9 per head, and the \$10 mark was attained recently here by Norwegian newcomers A-ha, who seem to have displaced Duran Duran and Wham! as teen idols supreme.

Fred Gaffney, "father" of the Australian merchandising industry had the field much to himself in the Seventies with healthy business through exclusive rights to Abba and Kiss spin-offs. Sherbet, the top local scream sensation of the decade, pioneered aggressive marketing of paraphernalia from front-of-house under the deft direction of manager Roger Davies, now managing Tina Turner and Olivia Newton-John.

Last year a new infusion of merchandising blood happened, headed by Starstruck Merchandising, a company formed by leading concert promoter Gary Van Egmond and businessman Derek Glover. Starstruck now has an estimated 60 per cent of the market, with Australian Tour Merchandising hard on its heels and operated by Mushroom Records/Frontier Touring Company chief Michael Gudinsky and Andrew Gaffney.

LOS ANGELES: At their meeting here last month, the NARM board of directors voted to support the Home Audio Recording Act as prepared by the Senate judiciary sub-committee on patents, copyrights and trademarks.

The act, Senate Bill 1739, specifically seeks to supplement the present copyright system for recording artists and composers. If enacted, it would bring in a tax levied on audio recording hardware. Single head cassette recorders would incur a five per cent tax, while dual head recorders would be subject to a 25 per cent tax at manufacturing level. Cassette recorders with more than two heads would be illegal.

The NARM board feels that this bill will help recover royalty payments lost as a result of home duplication of pre-recorded cassette product. Such payments will facilitate reinvestment in the industry's most valuable resource — the creative artist.

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-  AUGUST 9th **MUSIC VIDEO** copy deadline July 29th
-  AUGUST 16th **HEAVY METAL** copy deadline August 5th
-  AUGUST 23rd **MUSIC PRESS** copy deadline August 12th
-  AUGUST 30th **CLASSICAL** copy deadline August 19th

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BBC's speedy royal wedding plans

BBC RECORDS is planning to re-release a recording of next week's royal wedding on the day after the ceremony.

The Royal Wedding album is intended to include the ceremony itself, music, hymns and selected commentary. Editing will be done while the wedding is in progress and the album will be pressed at EMI'S Hayes plant that afternoon and evening. BBC Records is aiming to have the record delivered to shops on the morning of July 24.

D Sharp is to release a single, Fergie, through Pinnacle to coincide with the wedding. Performed by the Craydon High School For Girls, the single is an extract from John Vallier's Royal Suite, commissioned by Clarence House. D Sharp is expecting the music to be featured on BBC during coverage of the wedding.



WEDDING ALBUM: due the day after the event.

CBS get Rainbow

RAINBOW RECORDS, the label farmed by former RCA head of A&R Bill Kimber, and which had a huge hit with Su Pollard's Starting Together, has signed a pressing and distribution deal with CBS. First release through the new deal, which replaces the label's former alliance with EMI, is Pollard's reworking of You've Lost That Lavin' Feelin', taken from her forthcoming debut LP.

25 up for Beach Boys

THE BEACH BOYS, celebrating their 25th anniversary, have a single released next Monday (21) by Capital Records — their first new release for their original label since 1969 — followed by a 25-track double-album Made In The USA in August.

The single, Rock 'N' Roll To The Rescue, is described as a "modern semi-autobiographical tribute to the power of rock 'n' roll" and features Brian Wilson on lead vocals. It will also be featured on the commemorative LP which covers The Beach Boys' entire career including post-Capitol recordings and two new tracks. A major consumer promotion is planned around the release.

The B-side of the single will feature a rare version of the group's classic Good Vibrations, recorded live in London in 1970, and there will also be a 12-inch beach party mix.

An EMI spokeswoman said: "The Beach Boys are currently not signed to any company but have recorded the single for Capitol to tie-in with the 25th anniversary since they signed with the label."

Flickknife fanzines

FLICKKNIFE RECORDS is launching a series of "audio-fanzines" called Lip-Service, featuring interviews with various rock names by journalist Kris Needs. It's kicked off with An Interview With John Lydon, and releases — in 12-inch form — will be on a monthly basis, available in gatefold sleeves with pictures, biographies and sleeve notes. Future interviews include Kate Bush, BAD, Keith Richards, Billy Idol and

Doctor & The Medics. Distribution is through Spartan.

Flickknife is also releasing Hawkwind's last studio album The Chronicle Of The Black Sward on compact disc in mid-August, the first time the band have appeared in the format, and is also planning a series of Hawkwind 7-inch singles coupling previous A-sides. First release is Matarhead/Hurry On Sundown.

Games 45

PRT IS releasing a commemorative single, Tell Us, by the Edinburgh Charisters, featuring 15-year-old soloist Susan Hamilton, to tie-in with the Commonwealth Games held in the Scottish capital later this month. The B-side features an instrumental version, and the single is picture-bagged.



Aura Records' We Can Only Dream by David Valentine, which also features 15 Scottish athletes, has been backed by the Commonwealth Games Consortium Committee as an official record. Distribution is through Pinnacle.

OZZY OSBOURNE'S Ultimate Sin album is being released as a limited edition picture disc on July 28. The disc, of which only 5,000 are being pressed, will mark Osbourne's headlining appearance at the Donington festival.

Spandau single

SPANDAU BALLET are due to appear on Wagon on Friday (18) to promote their first CBS single, Fight For Ourselves. The band are to be interviewed on the Saturday Morning Picture Show the following day.

LOVE KILLS, the theme from the film Sid & Nancy, is being released by CBS as Joe Strummer's first solo single.

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Licencees alarm as RCA seeks sales guarantees

A DEMAND by RCA/Ariola that potential licencees should be able to guarantee sales of at least 10,000 units before they can license product from the company has brought a negative response from indie companies specialising in back-catalogue releases. This action could open the doors to pirated product from Europe, it is warned.

A letter to would-be licencees from RCA's special projects division asks for a sales guarantee of 10,000 units, a figure which most specialist labels agree is "totally unrealistic". Ted Carroll, managing director of Ace Records, which has a vast catalogue of album reissues, says: "My feeling is that RCA, who are sitting on a great catalogue going back to the Twenties, have a moral obligation to

make more of it available, and if they don't want to do it themselves then they should allow other people to make it available under realistic terms."

Carroll says that he has been trying to license several tracks from the RCA catalogue for some time, but without success. "They must know that much of the product will only sell three or four thousand units. I know that they've got to think of commercial demands but this is very unrealistic. The feeling is that these demands are being made simply because the company can't be bothered with all the work involved."

Andrew Lauder, managing director of Demon/Edsel, says: "RCA is putting a lot of product out of reach. I've been trying to license catalogue by The Youngbloods, a

New York band who made three albums for the label, and which has been deleted for a long time. An Edsel album would probably sell a few thousand but financially I can't risk guaranteeing to sell 10,000 units."

He adds: "RCA could be cutting its own throat because a lot of its early product is being pirated in Europe, and the copies are finding their way over here. In fact, everybody loses out that way."

Bob Fisher, product manager at Charly Records, says: "The kind of music that we delve into is mainly from the Forties and Fifties, and it doesn't sell in fantastic quantities. RCA is being unrealistic and doesn't seem to understand the marketplace. If they don't deal with companies like us, then the European bootleggers will move in, and



TED CARROLL: "This is very unrealistic."

they will lose out all round."

Brian Atkinson, RCA/Ariola manager special projects, denies that the company is sitting on its catalogue. "We probably do more licensing deals than most other major companies, and we try not to say no to anybody, but every deal has to be judged on its own merits. There is no standard deal but the ones we do have to be profitable for everybody concerned. I'm quite happy to sit down and talk with anybody who might have a gripe about RCA's licensing deals."

Gallup reacts

► FROM PAGE ONE

independents. With restrictions placed on stocking by Our Price and HMV, the only current effect on Gallup's research data is that the independents' share of sales of new entries is increasing slightly. There will still be 75 records in the top 75 and almost certainly just as quick a turnover of new entries. All that actually changes is the distribution of sales.

We have found in the past that the impact of any one retailer's sales on the chart has often been greatly over-estimated by manufacturer and retailer alike.

The chart is no more than a reflector of sales activity and it is researched in such a way that there is no need to alter the basic methodology to accommodate situations like the present one. We know that you as our clients fully understand the need for its compilers to be neutral and independent of commercial disputes.

I believe it should be stressed that whatever the circumstances affecting the industry, Gallup is extremely vigilant in ensuring the accuracy of its chart data. We are obviously watching the present sensitive situation very carefully."

COMPACT

disc

DIGITAL AUDIO

- | | | |
|----|--|-------------------|
| 1 | REVERENCE, Eurythmics | RCA |
| 2 | INVISIBLE TOUCH, Genesis/Charisma/Virgin | |
| 3 | SO, Peter Gabriel | Virgin |
| 4 | THE SEER, Big Country | Mercury/Phonogram |
| 5 | BRING ON THE NIGHT, Sting | A&M |
| 6 | PICTURE BOOK, Simply Red | Elektra |
| 7 | BROTHERS IN ARMS, Dire Straits | Vertigo/Phonogram |
| 8 | ENDLESS, Heaven 17 | Virgin |
| 9 | STREET LIFE, Bryan Ferry/Roxy Music | EG/Polydor |
| 10 | PLEASE, Pat Shop Boys | Parlophone |
| 11 | MOONLIGHT SHADOWS, The Shadows | Polydor |
| 12 | GREATEST HITS, Oceania | EMI |
| 13 | RUPTIDE, Robert Palmer | Island |
| 14 | INTO THE LIGHT, Chris De Burgh | A&M |
| 15 | LOVE SONGS, Barbra Streisand | CBS |
| 16 | WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood | ZTT/Island |
| 17 | THE FINAL CUT, Pink Floyd | Harvest |
| 18 | HUNTING HIGH AND LOW, A-Ba | Warner Brothers |
| 19 | WHITNEY HOUSTON, Whitney Houston | Arista |
| 20 | AND THEN THERE WERE THREE, Genesis | Charisma/Virgin |

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Umbrella plans indie awards night

AN INDIE labels' awards night is being planned by Umbrella, the newly-formed association for the independent sector.

The organisation hopes the event could be staged in November and a committee has been set up to establish a format and how to raise the necessary finance. Umbrella is keen to keep the awards light-hearted although it hopes there will be prestige surrounding the more serious categories such as best single and best new act.

Umbrella's third meeting last week, attended by some 70 representatives of labels, also discussed

exports to the US. Legal action is in progress there over parallel imports which has made exporters and their customers wary of foreign product.

The meeting recommended that all labels write to their exporters once a month to confirm that their product is not otherwise available in the US.

Three representatives of PPL attended the meeting to explain how the organisation works and Umbrella decided to debate at a subsequent meeting its policy towards PPL.

Music Week editor David Dalton was also at the meeting to reiterate

his commitment to changing the criteria of the Indie chart printed in the paper so that only independent labels using independent distribution would be included. He explained that this would take place as soon as possible but that it was intended that the switch should coincide with the introduction of a new chart focusing on fresh, new music. The detailed structure of the latter chart is still under consideration.

● The next Umbrella meeting will be at The Barley Mow, 104 Horseferry Road, London SW1, on August 4.

Music seminar seeks new solutions to old problems

NEW YORK: As more than 5,000 delegates descended on the Marriott Marquis Hotel for the seventh New Music Seminar, the search for new solutions to old problems continued. Like most music industry conventions, delegates have come to New York to make and renew contacts rather than listen to the wisdom of the seminar panellists.

"I do not think we get any real answers from a seminar," says Daniel Miller of Mute Records, adding, though, that a number of important meetings have come out of the seminar that would not have

happened otherwise.

As the seminar got underway, keynote speaker WEA managing director Rob Dickins was preparing to outline corporate responsibility of management in bringing forward new talent. However, the event is as much about protecting and exploiting existing repertoire as developing new artists.

Some smaller UK labels attending this year, though, have complained that the seminars are too inward-looking and US-orientated as well as being an expensive trip.

Thorn EMI results looking good for HMV

HMV SHOPS are singled out for praise in Thorn EMI's preliminary announcement of the group's annual results.

The report says: "HMV shops reported another excellent year, expanding its business in the UK and Denmark."

Thorn EMI made a pre-tax profit of £104.7m in the year ended March 31.

PRS revenue tops new high of £70m

PRS REVENUE for 1985 topped the £70m mark for the first time in the society's history, registering a 10 per cent increase on 1984. A major contributory factor to this result came from overseas, mostly from foreign affiliated societies, with a rise of just over 10 per cent to £24.6m.

PRS general council chairman Roger Greenaway disclosed these facts at the 72nd annual general meeting of the society last Thurs-

day. PRS gross licensing receipts in the UK and Ireland climbed by a smaller amount (8.8 per cent) to almost £46m, and the investment income earned by the PRS on its revenue while in process of distribution rose "very substantially" by 25 per cent to £4m.

Greenaway reported that for the second year running licensing and administration costs were "a little below budget", and the total costs of £14.4m represented an

increase of a little less than 10 per cent over the previous year.

With a surplus of revenue over costs of £60.6m (up by 9.6 per cent), from which the PRS directors deemed it "prudent" to take £1½m in rebuilding reserves, plus the £300,000 spent on supporting musical causes, sponsoring awards such as the Ivor Novello and the Vivian Ellis Prize, the PRS was left with just under £60m available for distribution to its members.

Directory

RECENT MOVES: Blue Mountain Music to 334/336 King Street, London W6 0RA (01-846 9566) ... Pacific Records to Pacific House, Vale Road, London N4 1QB (01-800 4465 general, 01-800 4490 import sales) ... Paul Clark's Independent Video Promotion to 4-6 Rickett Street, London SW6 1RU (01-385 8631) ... Golly Gallagher's Go For It Promotions to Top Floor, 43 Blondford Street, London W1H 3AE (01-486 1028) ... Wienerworld to 90 Old Church Lane, Stonmore, Middlesex (01-954 8777) ...

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On The Right TRACKS

Within six months, the new glossy colour magazine Tracks has increased its circulation to 410,000 copies per issue, and now reaches 1.025m music buyers.

TRACKS WAS launched in November 1985 with a circulation of 325,000 and has grown to its current figure of 410,000 — the second largest music publication in the UK.

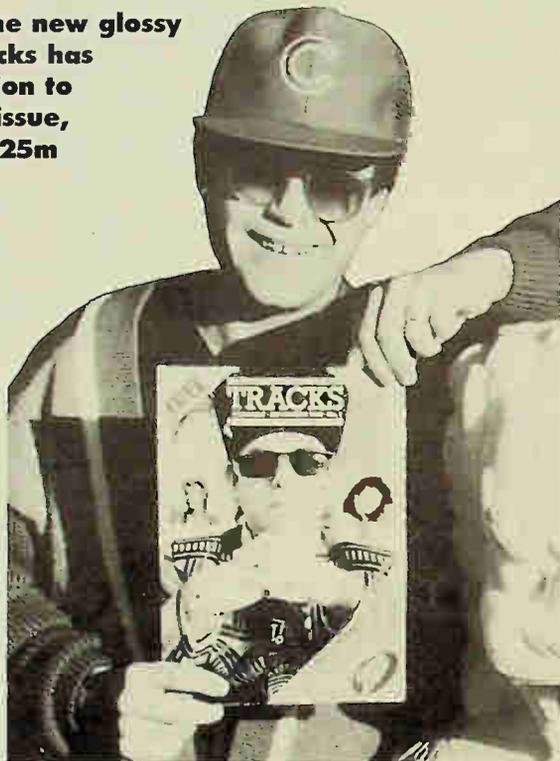
Where it goes

TRACKS is given away free to buyers of albums, pre-recorded cassettes and compact discs in over 1,400 record stores in the UK. It is supplied to 263 Boots Soundshops and 32 Music Markets (the chain owned by WH Smith). TRACKS is also delivered to over 1,200 independent stores by Terry Blood Distribution. They're the UK's largest record wholesaler.

TRACKS is a music magazine designed to promote albums and is aimed at people who are at that transitional stage in their lives, when their tastes are changing from younger music — in other words, the 20-34 year age group. The 20+ group as purchasers account for 75 per cent of LP's and 80 per cent of recorded cassettes (BPI Year Book, 1986).

Significantly, this group will grow by 4.3 per cent by 1991. It is interesting that the BPI is anxious to highlight this shifting population trend.

"The record industry, confronted by the twin threat of youth



unemployment and the declining number of teenagers, will need to direct its marketing strategies accordingly." (BPI Year Book, 1986).

TRACKS managing director David Crowe comments: "The record industry revolves around

the artist. The nurturing and successful development of an artist is the responsibility of A&R, marketing and promotion personnel. It is in their interest to present the artist to as wide an audience as possible. TRACKS gives them that opportunity.

"When you think what an album costs to record, it represents an enormous capital investment to a record company. TRACKS' aim is to be supportive to the industry by making positive statements about the product and by presenting as much information to the consumer as possible."

"Editorially, we cover a wider range of artists and product than any other music publication and, in addition, include features and columns on music-based films and videos.

TRACKS readers are mature enough to make up their own minds about the albums they wish

"TRACKS has proved to be a positive bonus to Boots Soundshop. During a time when recorded music outlets are becoming increasingly homogeneous with broadly similar offerings in products, prices and promotions, the successful retailer will be the one who can offer the customer a differential with perceived value. We believe that TRACKS magazine gives us that trading advantage.

And in order to ensure we capitalise upon the benefits of the magazine, a copy is presented to each Soundshop customer when they purchase a CD, cassette or LP. This is reinforced in all Soundshop advertising.

While TRACKS continues to maintain and indeed improve the quality of its editorials, information and general presentation then in the not too distant future we may well have to increase our distribution quantity again to match the demand from our customers."

IAN WHEELER

Marketing Manager, Boots Soundshop.

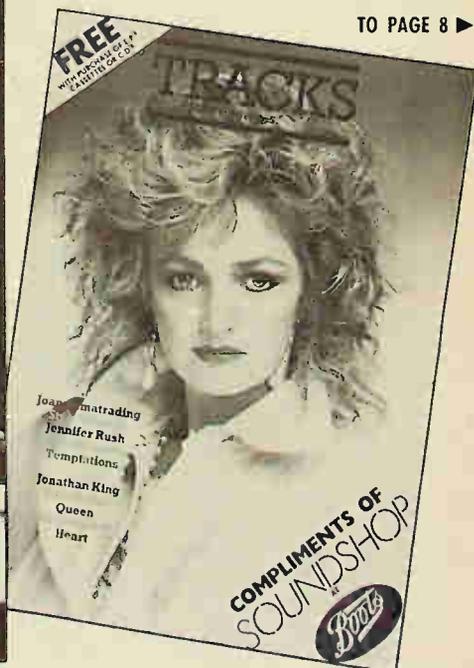
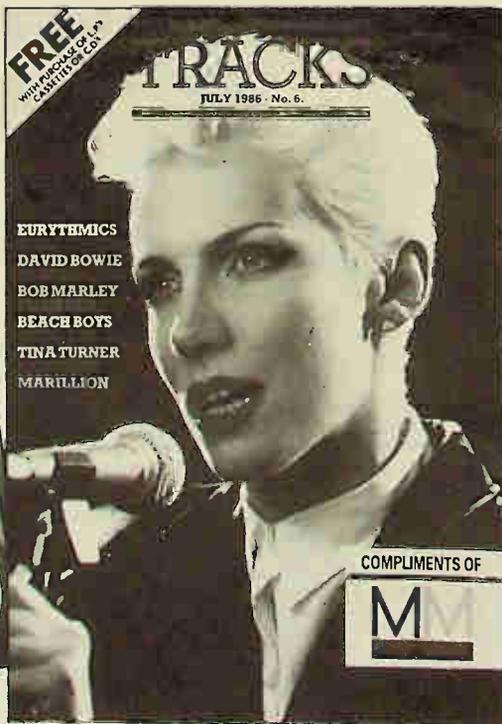
TRACKS' editorial director Bill Horry says "TRACKS is innovative. We set out not to compete with existing musical publications but to provide an alternative. News pages, gig guides, reviews, are already well catered for in other publications, TRACKS sets out to inform album purchasers of new product, to present the background to new albums in the words of the artists themselves. It is also a publication which fully exploits colour in this age of colour reproduction.

to purchase. We present them with the information and background, leaving critical review to other publications. We tend to feel that a Eurythmics fan, for instance, would prefer Annie Lennox discussing her album in depth than to read the individual opinions of a critic who has not experienced the creation and birth of the album in question.

"The fact that 410,000 readers obtain TRACKS at point of purchase (of albums, CD's and pre-recorded cassettes) in the environment of a record store ensures that our readership is composed entirely of people who love and buy album product."

Advertising Director Annie

TO PAGE 8 ▶



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YOU'VE GOT WHAT THEY WANT...



The problem with selling some albums, is reaching the target audience, who in the main don't read Music Press, don't go clubbing, or listen to ILR. You can't justify T.V. advertising, or sufficient National Press. How do you make them aware of the product? The answer is –

TRACKS.

100% of its readers are LP/Cassette/CD purchasers – something that other Music Papers cannot guarantee.

Research shows that over 55% of them are 20-34 years old with a 77% male bias.

Over 30% of the readers are 15-19 years old, but don't forget that they are 100% committed album purchasers.

So when considering your next album marketing problem think of one word – **TRACKS.**

TRACKS

...They take what its got.

250,000 copies per month available through all Boots Soundshops



For further information of our reader survey contact
Annie Milligan, Advertisement Director, Tel 01-353 0369

WorldRadioHistory

"The launch of Tracks magazine which concentrates on albums rather than singles and is product rather than artist-orientated is an example of how interest in recorded music can be served without going the paid circulation route."

BPI Year Book, 1986.

► FROM PAGE 6

Milligan backs this up: "The beauty of TRACKS to any marketing executive is that our readers are 'consumers!'"

"They obviously buy an extraordinary amount of music in the form of LP's, cassettes and CD's, otherwise they wouldn't get hold of a copy of TRACKS, and as such buy far more than their fair share of other expensive consumer goods.

"I am not surprised that the most frequently asked question from the record industry is how can we guarantee the people who are given TRACKS actually read it, but there are a number of ways we insure the chances of this and prove that TRACKS' greatest feature is that it is free.

"Firstly, as with any free magazine, readership depends totally on matching the content with peoples' needs. TRACKS must be succeeding because we have increased the circulation by 26 per cent in six months.

"We also print an attractive, four-colour magazine with editorial aimed at 20-34 year olds who would not normally make the effort to buy one of the newsprint weekly tabloids. These people are, however, still interested in music and enjoy reading about it.

"In a recent reader survey we had over 2,000 replies to the

"TRACKS gives the independent dealer an edge in the marketplace. The magazine informs the consumer of forthcoming new releases and each member of the public who qualifies for a free copy of TRACKS (having purchased an album, tape or compact disc) obtains a very informative publication free of charge.

TBD is currently obtaining 30 new record accounts per week and all new customers, when being supplied with copies of TRACKS, are making it known that by giving this regular free publication to their customers, it is a positive advantage to them.

As a company who has supported the concept of the free magazine, we are very pleased to see that it is getting better with every issue and that its value to the music trade is now being fully appreciated by the record industry, as all the major companies are now taking space in order to promote their new product.

I expect by the autumn that TBD will be supplying to 1,500 independent retailers, who will be passing on to their customers this very informative publication."

NORMAN SMITH, Managing Director, Terry Blood Distribution.



ANOTHER SATISFIED album buyer at one of the numerous record outlets supplied by TBD receives their copy of a colour supplement — TRACKS.

questionnaire and the results were extremely encouraging. For example for every thousand TRACKS readers they buy over 2,188 LPs per month. Yet again these figures should not be too astonishing as you have to buy an LP etc to get hold of TRACKS in the first place, but where else can a record company advertise to so many people all of whom are buying your product. It is not a case of advertising to people who spend 45p to 50p buying a music paper, but to people who spend at least £4.50 on buying music.

"In our own little way we feel we are helping the music industry to sell records because, conversely, you can't get a copy of TRACKS without buying a record, CD or cassette."

"Music Market takes approximately 60,000 copies a month. TRACKS is a high quality, very informative music publication which we see as a vital tool in our marketing plans for the future."

**JOHN NORTHCOTE
Advertising Manager
for Our Price Music.**

NO WONDER EVERYONE MAKES TRACKS FOR US.

Only TBD offer you 'Tracks' pop magazine. It's free for all your customers, and it gives you yet another edge over your competitors.

But then dealing with TBD will always give you that.

Like the very, very latest in records, tapes, CD's, videos and computer software, with a catalogue of over 20,000 items.

Like the fastest, most reliable delivery. Next day guaranteed.

Like telesales on call 9.30am till 6.30pm Monday to Thursday and on Saturdays. Then on Fridays the lines are open

even longer till 7.00pm.

And we'll deliver your Friday orders on Saturdays too. Get on the right track, call TBD today.

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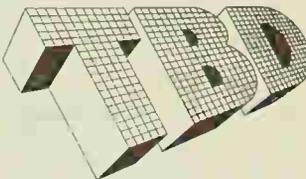
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DAVID LEE ROTH 7" 12" 7" SHAPED PICTURE DISC W8656/T/P YANKEE ROSE OUT NOW! ALSO AVAILABLE, THE ALBUM 'EAT 'EM & SMILE'

PETER CETERA NEW 7" & 12" SINGLE W8662/T GLORY OF LOVE OUT NOW! FROM THE FILM 'THE KARATE KID PART II'

- 1 PAPA DON'T PREACH Madonna Modest/Signpost Bay Warner Bros Music (S) 7/86 56/17 (M)
2 EVERY BEAT OF MY HEART Rod Stewart Bob Dylan Carly Simon/Atlantic Warner Brothers W8625/1 (M)
3 LET'S GO ALL THE WAY Sheryl Crowe Atlantic (S) Capitol (12) 403 (S)
4 MY FAVOURITE WAVE OF TIME Deena Carter RCA Victor/Red House Warner Bros/Buy Music (S) Epic (12) 4725 (S)
5 THE EDGE OF HEAVEN Wham! (George Michael) Norman Crosby Music (S) Epic (12) 471 (S)
6 SING OUR OWN SONG US4 (US4) New Classics/EMI Music (S) DEP International/Wing (12) 27 (12) (M)
7 HAPPY HOUR The Manhattan Transfer Atlantic/Columbia Island Music/EMI Music (S) Capitol (12) 403 (S)
8 VENUS Venus Atlantic/Warner Bros/Columbia Island Music/EMI Music (S) London (12) 10 (12) - W8621 (S)
9 TOO GOOD TO BE FORGOTTEN America (Christopher Hill) Atlantic Music (S) Island (12) 275 (S)
10 THE LADY IN RED Chris De Burgh Paul McCartney/Roadrunner Music (London) A&M (12) 331 (S)
11 (BANG ZOOM!) LET'S GO GO The Real Gone with Hissas Howie Tee (Full Force) Zomba Music (London) Capitol (12) 403 (S)
12 PARANOIMIA The Art of Noise with Max Headroom The Art of Noise Warner Bros Music/Mattel Records (S) (London) W8621 (S)
13 I CAN'T WAIT No Starch John Smith/Black Records Warner Bros Music (S) Atlantic (12) 472 (S)
14 HIGHER LOVE Steve Winwood (Black Sabbath) Steve Winwood F.S. US (S) Sony/Roadrunner Music (S) Island (12) 275 (S)
15 IT'S 'ORRIBLE BEING IN LOVE (WHEN YOU'RE 8 1/2) Cheap and Famous (K. Parnall) Teatime (EMI Music) (S) BSC (12) 189 (12) - 12 189 (S)
16 DO YA DO YA (WANNA PLEASE ME) Samantha Fox (S) New Love/Stone Power London Music (S) Jive (10) 1 (12) (A)
17 CAMOUFLAGE Sista Highway Stan Ray/World Court Dee Dee: Island Music (S) (S) (MCA 12) 471 (S)
18 NEW BEGINNING (Mamba Seyra) Backi Jazz Andy Noyes/Mystic Tony Marley/WCA Music (S) Polygram (12) 274 (S)
19 ROSES Hayseed (Cala Collingwood) George Michael/Atlantic (S) (S) (12) 472 (S)
20 HEADLINES Madeline Stie (Kenne Calloway) Madeline Stie Chappell Music (S) (S) (MCA 12) 471 (S)
21 BRILLIANT MIND Fantasy (John Glasser) Summit/Chrysalis Music (S) S&W (12) 251 (S)
22 HUNTING HIGH AND LOW (REMIX) A-Ha (S) Atlantic (S) Warner Brothers W8663/1 (M)
23 SMILE Audrey Hail (D. Gorman) Beverly Hills German (12) 15 (S) (S)
24 WHAT'S THE COLOUR OF MONEY? Hayseed Beyond (S) Atlantic (S) WEA (12) 767 (S)
25 CAN'T GET BY WITHOUT YOU (The Second Decade Remix) The Real Thing (S) Atlantic (S) PRT (12) 352 (12) - 12 352 (A)
26 SPIRIT IN THE SKY Dr. and The Masters (S) Atlantic (S) (S) (MCA 12) 471 (S)
27 FRIENDS WILL BE FRIENDS Queen (S) Atlantic (S) EMI (12) 474 (S)
28 HOLDING BACK THE YEARS Simply Red (S) Atlantic (S) WEA (12) 767 (S)
29 ADDICTED TO LOVE Robert Palmer (S) Atlantic (S) Island (12) 275 (S)
30 I DIDN'T MEAN TO TURN YOU ON Robert Palmer (S) Atlantic (S) Island (12) 275 (S)
31 THE PROMISE YOU MADE Cash (S) Atlantic (S) (S) (MCA 12) 471 (S)
32 LEVI STUBBS TEARS (EP) Billy Bragg (S) Atlantic (S) Capitol (12) 403 (S)
33 SO MACHO (CRUISING) Simons (S) Atlantic (S) (S) (MCA 12) 471 (S)
34 TELL ME TOMORROW Phoenix (S) Atlantic (S) Supreme (12) 186 (S)
35 LEFT OF CENTER Suzanna Top (S) Atlantic (S) A&M (12) 331 (S)
36 AMITYVILLE (THE HOUSE ON THE HILL) Sounding Sparks (S) Atlantic (S) Epic (12) 472 (S)
37 CALL OF THE WILD Midge (S) Atlantic (S) (S) (MCA 12) 471 (S)
38 SLEDGEHAMMER Peter Gabriel (S) Atlantic (S) Polygram (12) 274 (S)
39 AIM'T NOTHIN' GOIN' ON BUT THE RENT Guns (S) Atlantic (S) (S) (MCA 12) 471 (S)
40 SUN STREET Ravenna and The Waves (S) Atlantic (S) (S) (MCA 12) 471 (S)

- 41 SET FIRE TO ME Willie (S) Atlantic (S) (S) (MCA 12) 471 (S)
42 BAD BOY Micael (S) Atlantic (S) Epic (12) 472 (S)
43 ON MY OWN Pam La Boff (S) Atlantic (S) (S) (MCA 12) 471 (S)
44 CALLING ALL THE HEROES N Bikes (S) Atlantic (S) (S) (MCA 12) 471 (S)
45 UNDERGROUND David Byrne (S) Atlantic (S) (S) (MCA 12) 471 (S)
46 LISTEN LIKE THIEVES HOS (S) Atlantic (S) (S) (MCA 12) 471 (S)
47 OPPORTUNITIES (Let's Make Lots of Money) Pat Shop (S) Atlantic (S) (S) (MCA 12) 471 (S)
48 I CAN'T STOP Gary Numan (S) Atlantic (S) (S) (MCA 12) 471 (S)
49 NASTY Jonny Lee Miller (S) Atlantic (S) (S) (MCA 12) 471 (S)
50 BORROWED LOVE The S.O.S. Band (S) Atlantic (S) (S) (MCA 12) 471 (S)
51 STRAIGHT FROM THE HEART Boyz n the Aidz (S) Atlantic (S) (S) (MCA 12) 471 (S)
52 LOVE OF A LIFETIME Chaka Khan (S) Atlantic (S) (S) (MCA 12) 471 (S)
53 INVISIBLE TOUCH Genesis (S) Atlantic (S) (S) (MCA 12) 471 (S)
54 IN THE SPRINGTIME (The Summertime Remix) Maxi Priest (S) Atlantic (S) (S) (MCA 12) 471 (S)
55 LESSONS IN LOVE Level 42 (S) Atlantic (S) (S) (MCA 12) 471 (S)
56 LIKE I LIKE IT (Remixed Version) Akira Yamaoka (S) Atlantic (S) (S) (MCA 12) 471 (S)
57 LET ME FREE Jaki Graham (S) Atlantic (S) (S) (MCA 12) 471 (S)
58 NO CONVERSATION New From the Hill (S) Atlantic (S) (S) (MCA 12) 471 (S)
59 GOING DOWN TO LIVERPOOL Raspberries (S) Atlantic (S) (S) (MCA 12) 471 (S)
60 DON'T LET LOVE GET YOU DOWN Arthur Bell & The Thrills (S) Atlantic (S) (S) (MCA 12) 471 (S)
61 WHERE YOU GONNA BE TONIGHT? Willie Collier (S) Atlantic (S) (S) (MCA 12) 471 (S)

- 62 DREAMS Van Halen (S) Atlantic (S) (S) (MCA 12) 471 (S)
63 SHOUT (1986) Lole (S) Atlantic (S) (S) (MCA 12) 471 (S)
64 ROCKIN' WITH RITA (HEAD TO TOE) The Cadillac Masters (S) Atlantic (S) (S) (MCA 12) 471 (S)
65 VIENNA CALLING - The New 86 Edr/Mix Pato (S) Atlantic (S) (S) (MCA 12) 471 (S)
66 ON THE BEACH (Special Remix) Chris Kim (S) Atlantic (S) (S) (MCA 12) 471 (S)
67 JUMP BACK (SET ME FREE) Elton John (S) Atlantic (S) (S) (MCA 12) 471 (S)
68 JOE 90 (Theme)/CAPTAIN SCARLET Joe Raposo (S) Atlantic (S) (S) (MCA 12) 471 (S)
69 WHEN TOMORROW COMES Eartha Kitt (S) Atlantic (S) (S) (MCA 12) 471 (S)
70 LONELY NIGHT Magnum (S) Atlantic (S) (S) (MCA 12) 471 (S)
71 MY ADIDAS/PETER PIPER Ram D.M.C. (S) Atlantic (S) (S) (MCA 12) 471 (S)
72 HEARTBEAT The Bachelors (S) Atlantic (S) (S) (MCA 12) 471 (S)
73 EVERYBODY WANTS TO RUN THE WORLD Tears for Fears (S) Atlantic (S) (S) (MCA 12) 471 (S)
74 BURNIN' LOVE Can Funk (S) Atlantic (S) (S) (MCA 12) 471 (S)
75 LOVE TOUCH (From the Motion Picture 'Legal Eagles') Rod Stewart (S) Atlantic (S) (S) (MCA 12) 471 (S)

* PLATINUM (One million sales) GOLD (500,000 sales) SILVER (250,000 sales)

Panel Sales Increase over last week +3%
Panel Sales Increase of 50% or more over last week
Indicates title available in sheet music

TITLES A-Z (WRITERS)

Table listing song titles and their writers. Includes entries like 'Added to Love (R. Palmer)', 'Lonely Night (A. Clarkin)', 'Love of a Lifetime (G. Gotsdale/D. ...)', 'My Favorite Wave of Time (M. Crenshaw)', 'No Conversation (New From the Hill)', 'Going Down to Liverpool (Raspberries)', 'Don't Let Love Get You Down (J. Whitehead)', 'Where You Gonna Be Tonight? (Willie Collier)', 'I Found Love (S. Winwood/W. Jennings)', 'Holding Back the Years (Huey & Newson)', 'Hunting High and Low (P. Woodcock)', 'I Can't Stop (G. Numan)', 'Call of the Wild (M. Smith)', 'I Didn't Mean to Turn You On (J. Harris/John ...)', 'I Feel Free (J. Bruce/P. Brown)', 'I Found Love (S. Winwood/W. Jennings)', 'I Wouldn't Lie (L. Simon)', 'Hamilton/R. Adams', 'In the Springtime (P. Robinson/M. Elliott/C. Henry)', 'Invincible (A. Bank/P. Collins/M. Rutherford)', 'It Doesn't Really Matter (R. Trouman/Z. ...)', 'It's 'Orrible Being in Love (D. M. Coleman)', 'Joe 90 (B. Dence/M. Gray)', 'Jump Back (Set Me Free) (J. Ford)', 'Let's Go All the Way (M. King/R. Gould/W. ...)', 'Sledgehammer (Peter Gabriel)', 'Ain't Nothin' Goin' on but the Rent (Guns)', 'Sun Street (Ravenna and The Waves)'

THE NEXT 25

- 76 IT DOESN'T REALLY MATTER Lapp (S) Atlantic (S) (S) (MCA 12) 471 (S)
77 (SOLUTION TO) THE PROBLEM Maysa (S) Atlantic (S) (S) (MCA 12) 471 (S)
78 MEDICINE SHOW Big Audio Dynamic (S) Atlantic (S) (S) (MCA 12) 471 (S)
79 I WOULDN'T LIE Teardrop & Pangles (S) Atlantic (S) (S) (MCA 12) 471 (S)
80 21ST CENTURY BOY Suge Sings Spanish (S) Atlantic (S) (S) (MCA 12) 471 (S)
81 SINFUL Pete Yeller (S) Atlantic (S) (S) (MCA 12) 471 (S)
82 MOUNTAINS Patsy Cline (S) Atlantic (S) (S) (MCA 12) 471 (S)
83 STOP ME FROM STARTING THIS FEELING Lou Reed (S) Atlantic (S) (S) (MCA 12) 471 (S)
84 I FOUND LOVIN' The Fabulous Boud (S) Atlantic (S) (S) (MCA 12) 471 (S)
85 THE FLAME (REMIX) Arson (S) Atlantic (S) (S) (MCA 12) 471 (S)
86 GIVE ME THE REASON Luther Vandross (S) Atlantic (S) (S) (MCA 12) 471 (S)
87 GOODBYE YESTERDAY Nick Heyward (S) Atlantic (S) (S) (MCA 12) 471 (S)
88 WHY CAN'T THIS BE LOVE? Van Halen (S) Atlantic (S) (S) (MCA 12) 471 (S)
89 SOMEBODY Ecstasy (S) Atlantic (S) (S) (MCA 12) 471 (S)
90 DON'T BE SCARED OF ME Mike Meloy (S) Atlantic (S) (S) (MCA 12) 471 (S)
91 DON'T YOU (FORGET ABOUT ME) Simple Minds (S) Atlantic (S) (S) (MCA 12) 471 (S)
92 SQUARE DANCE RAP Sir Mix-a-Lot (S) Atlantic (S) (S) (MCA 12) 471 (S)
93 PUSH COMES TO SHOVE Frankie McQueen (S) Atlantic (S) (S) (MCA 12) 471 (S)
94 SAY LA LA Paris A-Lex (S) Atlantic (S) (S) (MCA 12) 471 (S)
95 I FEEL FREE Jaki Graham (S) Atlantic (S) (S) (MCA 12) 471 (S)
96 PASSION Williams (S) Atlantic (S) (S) (MCA 12) 471 (S)
97 PLEASE LOVE ME Wycle Duce (S) Atlantic (S) (S) (MCA 12) 471 (S)
98 TEARS The Occasions (S) Atlantic (S) (S) (MCA 12) 471 (S)
99 WHERE'S HARRY? The Commodores (S) Atlantic (S) (S) (MCA 12) 471 (S)
100 ALL AND ALL Jaye Spivey (S) Atlantic (S) (S) (MCA 12) 471 (S)

Panel Sales Increase over last week +3%
Top 75 chart entries to date (28 weeks) 339

THE LATE Seventies saw Gary Numan elevated to super stardom with number one singles and albums. But the last two years have seen a new direction in his career — running his own record label Numa, with more than a little help from his family.



GARY NUMAN has signed a three year distribution deal with Teldec Records in West Germany for his Numa label. He's pictured (centre) with, standing left to right: Horst Bork (A&R Teldec), Sherman Heinig (A&R international manager, Teldec), Beryl Webb and Mott Nicholson (Numa Records); seated, Tony Webb (managing director Numa) and Thomas Stein (Teldec general manager).

Numan plus electric friends

I WAS at the end of 1984 that Gary Numan finally decided to take the plunge. He started his own label. His deal with Beggars Banquet/WEA Records was coming up for renewal, and while he was still selling records they certainly weren't shifting in the volume that they had been.

"The situation was going from bad to worse, certain things had been promised which never came, so in the end we parted from each other," he recalls. "I considered signing with another major but, bearing in mind that I'd been in the business for quite a long time by then, and we had our own studio and offices, plus all the experience of the Numa team, I was keen to start up my own label. After all, Beggars Banquet had started from nothing, with hardly any experience of running a label, so I saw no reason why we shouldn't do the same."

Numan first became interested in music when he was about four or five, seeing The Shadows performing on TV. "In reality I wasn't so much interested in the music as their guitars, being a little boy I was very interested in gadgets, and I remember my parents buying me an acoustic guitar and me making it up to look like an electric one. I was 11 when I started taking music seriously — The Monkees were around then — and 15 when I started writing lyrics."

His first single *That's Too Bad* was released in February 1978. His father had paid for the studio time, and on the day of its release Numan quit his job at W H Smith.

"We'd recorded the track at Spacewood in Cambridge but no one really wanted to know about it. I didn't even bother with the majors... then one day one of the

band heard that his local record shop (Beggars Banquet) was setting up its own label. It was the punk era and just about everybody was doing the same thing."

Numan admits that he was never actually into punk, but it was a means to an end in getting a record deal. "We got a deal with Beggars, probably because we already had our own van and PA system, and had made the single — all they had to do was print the covers. My play was to go back into the studio and do another punk single, but in fact I started doing the electronic thing. It wasn't quite what Beggars expected when I presented them with this album. They didn't have a lot of money and to end up getting something that they weren't expecting..."

The first record sold about 7,000 copies — "Not a lot by today's standards but quite good then" — and a few weeks later Numan went into a 16-track demo studio in London and cut *Are Friends Electric*. "Beggars saw more in it than I did," Numan admits. "I expected it to make me a cult figure perhaps, but I didn't anticipate what would happen."

"I'd never done an interview, or been on TV or radio, and was on the dale when *Are Friends Electric* came out. I'd hardly any experience of live work, and suddenly I was appearing in front of 3,000 people and being compared to David Bowie," Numan recalls. "I just went along with the flow, trying to be as smart as I could, and failing dismally in some areas. What did hurt me was the press reaction — they really turned on me, yet I would have thought they'd be happy that Britain was leading the way again in pop

music. On the whole though, considering the lack of experience, I think that we handled it very well."

When Numan started Numa Records, he'd had some experience of the label side of the business, having bought himself into the Rock City organisation in Shepperton which included Rock City Records and Skratz Records (which he now completely owns). He also had his own 24-track studio, and members of his family were closely involved with the running of his career. His father, Tony Webb, had always looked after the business side and had reservations about his offspring starting his own label.

"He was worried about the financial side. When you sign with a major company they do pay upfront and financially it's very handy for planning tours. I'm sure we could have signed with another major but it would not have been on the strength of furthering my career."

Numa is an active company and not just an outlet for Numan's own product — the label has signed several acts including actress/singer Caroline Munro, Steve Braun, John Webb (Numan's musician brother) and Hohokam. Numan is insistent that signings are offered a fair deal: "We don't have to go out looking for new talent, so many bands and artists contact us or send in tapes. We do make clear though that we are not in a financial situation where we can outbid other labels. Some people think we have got a multi-million pound operation here but they've the wrong idea. I'm certainly not the multi-millionaire people might like to imagine me to be, if I was I'd be spending the money on my own records."

He adds: "Numa has to be careful about who it signs because a lot of money has to be invested before there is any return. Bands with us realise that they're not signed to a CBS, like many other small labels we're struggling to establish ourselves. What we can offer though is direct access, we're only a phone call away at any time. If anyone has a grievance they can get through straightaway, because we are small we can work faster and more spontaneously than a larger company. Decisions can be made immediately without having to wait for the next board meeting."

Tony Webb is the managing director of Numa Music, the holding company, while Numan's uncle Gerald Lidyard (who played drums on *Are Friends Electric*) looks after the financial side. Mather Beryl Webb is the general co-ordinator, brother John looks after computer programming, and even Numan's girlfriend is involved, on the art side. The only "outsider" is Matt Nicholson, a music business veteran, the Numa label manager.

Apart from A&R, Numan is closely involved with the art side of the organisation, even down to designing the letterheads on a stationery. He was responsible for all the merchandise on the last UK tour that he did, but it's unlikely fans will see him on the road this year.

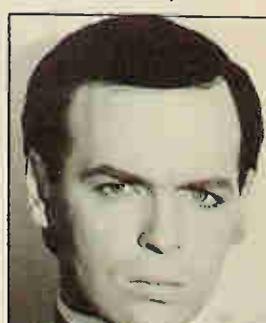
"Now I'm in a position of responsibility I don't have just my own career to think about, I've contracted myself to help those bands and I owe it to them to do just that. I feel very guilty if we release a single by any of them and it doesn't make it, even though we have tried hard and done it properly. It's quite surprising because until a few years ago I was

quite mercenary and cut-throat, I didn't give a monkeys about anyone as long as my records were being hits. Starting a label has given me a sense of responsibility because now I play an important part in other people's lives and careers."

Numan's own recording plans include a musical biography. "The idea is to release some six to eight albums featuring my music and me talking about my career. They'll be released over two or three months, and at the end there'll be a special box made available for them. In addition, I'm working on a video of various promotion clips."

Recent lack of airplay for Numan product has frustrated him. "I'm very unhappy about it because without that exposure you can do nothing. It's a ridiculous situation, if the records were out-and-out garbage then I could understand it. I'm not claiming to write the greatest songs in the world or the best, but they are certainly as good as most things you'll find in the chart," he says.

"I need the income to keep the label running. What is annoying is that I'm not just taking the money, and lying on a yacht somewhere in the Mediterranean, I'm putting it back into the music business. Just about everything I earn is ploughed back in the company. I've got a nice house which I've had for six years, a car I've had since 1979, and there is my plane which is the one luxury I allow myself, although even that pays for itself because it does a lot of air displays and exhibitions. The air-play situation is very frustrating because there's no way round it."



TOP 50 SINGLES

INDIES

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	6	HAPPY HOUR	The Movermantics	Gal Disc 00013 11 (1)
2	2	LEVI STUBBS TEARS (EP)	Bad Bragg	Gal Disc 00018 12 (4)
3	3	BRILLIANT MIND	Ferretone	SAR 00110 251 (3)
4	4	SERPENTS KISS	The Mission	Chapter 22 CHAP 67 (17) — CHAP 68 (N/A)
5	8	THE SINGER	Mark Core & The Bad Seeds	Ware 7/MUTE 47 (12) — 12/MUTE 47 (UK/US/P)
6	7	THE DRAIN TRAIN	Cabaret Voltaire	Doublevision — (DNV 21) (UK/IT)
7	6	ALMOST PRAYED	Weather Prophets	Cintracta CRE 0711 (UK/IT)
8	5	WHOLE WIDE WORLD	The Soup Dragons	Schwarz/SUBWAY 410 (UK/RE)
9	10	HEARTACHE	Gene Loves Jeville	Beggins Beggins BEG 161 (UK) (N)
10	NEW	MORNING SIR	h.j.s.d.	Help Yourself SHE 8 (UK/Build)
11	13	THE OFFICIAL COLOURBOX WORLD CUP Colourbox	4AD (READ 05) (UK/IT)
12	12	RULES & REGULATIONS (EP)	Facelias	Vindicta UGH 11 (UK/IT)
13	31	I SEE RED	Frenzy	I D (EYE) 7 (UK/RE)
14	20	LIKE AN ANGEL	The Mighty Lemon Drops	Dreamworld — (DEAN 005) (UK/IT)
15	17	TRUMPTON RIOTS	Half Man Half Biscuit	Probe Plus/PROB 12 (12) — TRUMP 11 (Probe)
16	NEW	BABY'S ON FIRE	The Crappies with Mark Riley	Intopia ITOP 033 (UK/RE)

17	9	BIG MOUTH STRIKES AGAIN	The Smiths	Rough Trade RT (1) 192 (UK/IT)
18	15	BABY I LOVE YOU SO	Colourbox featuring Lonnie Graham	4AD (READ 04) (UK/RE)
19	23	LOVE LASTS FOREVER	The Virgin Prunes	Baby 003 (17) — 004 (UK/IT)
20	24	GODSTAR	Psyche TV and The Angels of Light	Temple TOP/IN 009 (P)
21	14	BLUE HEART	Peter Murphy	Beggins Beggins BEG 160 (UK) (N)
22	18	INSPIRATION	Esterhase	Rough Trade RT (1) 174 (UK/IT)
23	17	HOUSE OF ECSTASY	Cherry Bomb	L&L (EYE) 4 (P)
24	19	NATURAL KIND OF JOY (EP)	The Period Emotions	Dance — (D10403) (P/N/A)
25	26	DRAG RACING (EP)	Big Stick	Blasfemy — (B117 6) (UK/IT)
26	NEW	(WHITE NIGHTS) STARS SAY GO	Adèle Ner	Beggins Beggins BEG 164 (UK) (N)
27	37	BLUE MONDAY	New Order	Factory — (FAC 73) (UK/IT/P)
28	27	WHAT'S INSIDE A GIRL	Cramps	Big Beat BSB 115 (P/N/A)
29	36	JUNCTION SIGNAL	Blyth Power	All The Madmen MAD (1) 12 (UK/IT)
30	33	WILD CHILD	Zodiac Mindwarp & The Love Reaction	Food SNAKE 4 (UK/IT)
31	43	GOOD THING	The Woodentops	Rough Trade RT (1) 177 (UK/IT)
32	NEW	MATCHLESS ... (EP)	The Mighty Ballistic N-Power Criminal Damage CR — (12135) (UK/RE)	

33	29	RIVER OF NO RETURN	G-Two Devo	Kelvin — KAR 0201 (P)
34	16	EIOZ/SAD?	RAF Sadie	S&S & S&S (S&S) 3 (P)
35	22	SOMEWHERE IN CHINA	The Shop Assistants	S&S & S&S (S&S) 12 (P)
36	NEW	HELLO CRUEL WORLD	The Alarm	S&S (S&S) 004 (UK/RE)
37	28	KISMAZ	The Cramps	Are NEW 21 12: NEW 20 (P/N/A)
38	38	PRETEND A STRANGER	Telling Drums	S&S (S&S) 12 (P)
39	21	TRUCK TRAIN TRACTOR	The Penetration	Glenn 12 (S&S) (N/A)
40	NEW	DEATH OF THE WILD COLONIAL BOY	The Free Kings	Are — WOOD 1 (UK/IT)
41	39	RESIST THE ATOMIC MENACE (EP)	Or Films	Em-Emmed M&M EDR 5 (UK)
42	44	BURNING DOWN	Play Dead	Temp 12AN 2 (UK)
43	22	CRYSTAL CRESCENT	Primal Scream	Cintracta CRE 071 (UK/IT)
44	40	GIVING GROUND	The Sizzlerhood	Musical Evidence S&S DE (UK/RE)
45	47	ALL DAY LONG	The Shop Assistants	Subway Organisations SUBWAY 1 (UK/RE)
46	30	GIMME GIMME GIMME (A MAN...)	Leadhead	Ware — WRM'S 009 (N/A)
47	34	NEW ROSE	The Dressed	S&S (S&S) 4 (UK/RE)
48	42	CONTEMPT	S&S (S&S)	Crash/Plan 055 4 (UK/RE)
49	41	KUNDALINI EXPRESS	Lena & Rachel	Beggins Beggins — BEG 163 (UK) (N)
50	45	TOO MANY CASTLES IN THE SKY	Rose Of Avelanche	Free ELAZE 95 (UK/RE) (N/A)

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SEE FOR MILES RECORDS ALBUM CHART

1	(1)	VARIOUS	The British Psychedelic Trip	SEE 66
2	(7)	BILLY FURY	The EP Collection	SEE 59
3	(12)	VARIOUS	The R n B Scene Vol II	SEE 73
4	(8)	THE LEGENDARY P.J. PROBY	At his very best	SEE 72
5	(5)	VARIOUS	The Soul of British R n B	SEE 67
6	(14)	FEVER TREE	San Francisco Girls	SEE 71
7	(2)	QUICKSILVER MESSENGER SERVICE	The Ultimate Journey	SEE 61
8	(NEW)	ALAN BOWN (featuring Robert Palmer)	Kick me Out	SEE 42
9	(6)	CANNED HEAT	Boogie with Canned Heat	SEE 62
10	(NEW)	BILLY FURY	Billy Fury	SEE 32
11	(3)	THE HOLLIES	Not the his again	SEE 63
12	(17)	EMITT RHODES	Fresh as a Daisy	SEE 74
13	(4)	COMMANDER CODY & HIS LOST PLANET AIRMEN	The best of	SEE 64
14	(9)	DAN HICKS & HIS HOT LICKS	Rich & Happy in Hicksville	SEE 65
15	(20)	VARIOUS	Instrumental Rarities	SEE 37
16	(15)	TERRY REID	The Hand don't fit the Glove	SEE 50
17	(19)	ADAM FAITH	Just a Memory	CM 121
18	(NEW)	SHIRLEY & DOLLY COLLINS	Anthems in Eden	SEE 57
19	(18)	VARIOUS	Sixties Back Beat	SEE 39
20	(13)	GEORGE MARTIN & HIS ORCHESTRA	Off the Beatle Track	CM 101

NEW LPs

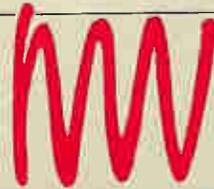
LOTHAR & THE HAND PEOPLE	'This is it, Machines'	SEE 75
VARIOUS ARTISTS	'The Liverpool Scene Vol 1'	CM 118
DON LANG & HIS FRANTIC FIVE	'Rock Rock Rock'	CM 119
VARIOUS ARTISTS	'The RnB Scene Vol 1'	SEE 33
DAVY GRAHAM	'Folk Blues & all points in between'	SEE 48
ZOMBIES	'The Zombies'	SEE 30
CRAIG DOUGLAS	'Only Sixteen'	SEE 34
MANFRED MANN	'Soul of Mann'	SEE 52
VARIOUS	'At the Cavern'	SEE 58
THE IDLE RACE	'Light at the end of the road'	SEE 60

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TOP 25 ALBUMS

1	2	LONDON O HULL 4	The Movermantics	Gal Disc 00107 7 (P)
2	1	THE QUEEN IS DEAD	The Savants	Rough Trade ROUGH 59 (UK/IT)
3	NEW	GIANT	The Woodentops	Rough Trade ROUGH 87 (UK/IT)
4	3	BORN SMOOY DEVOTIONAL	The Trolls	Hot HOTLP 1023 (UK/IT)
5	NEW	THE MANDY LOOKED DOWN AND LAUGHED	Huge Present/Baby BARK 005 (UK/IT)	
6	4	CONTENDERS	Esterhase	Rough Trade ROUGH 94 (UK/IT)
7	NEW	THE CAPTAIN'S BIRTHDAY PARTY	The Damned	S&S DE 4 (P)
8	13	MANIC POP THRILL	The Period Emotions	Dance FEND 70 (N/A/P)
9	6	E.V.O.L.	Sam, Tom	Blasfemy B117A (UK/IT)
10	11	GRAVE NEW WORLD	Discharge	Clay CLAYLP 19 (P)
11	7	BACK IN THE D.H.S.S.	Half Man Half Biscuit	Probe Plus PROB 4 (Probe)
12	8	VICTORIALAND	Cortez Vics	4AD CAD 407 (UK/IT)
13	8	ONLY STUPID BASTARDS HELP EMI	Concert	Model Army THIS IS NOT 5 99 (UK/IT)
14	10	LE MYSTERE DES VOIX BULGARES	various	4AD CAD 403 (UK/IT)
15	12	WONDERLAND	lecture	Mute STUMM 25 (UK/US)
16	15	AFTER MIDNIGHT	London	ABC ABCLP 7 (P)
17	14	RUM SODOMY AND THE LASH	The Pogues	S&S DE 58 (P)
18	21	THE SINGLES 82-86	Play Dead	Clay CLAYLP 204 (P)
19	9	A DATE WITH ELVIS	The Cramps	Big Ship WICA 40 (P/N/A)
20	19	ATROCITIES	Christie Death	Novel NORMAL 18 (UK/IT)
21	NEW	DRUGS	The Bomb Party	Abstract ART 014 (P)
22	16	ANIMAL BOY	Ferretone	Beggins Beggins BEG 170 (N)
23	18	TEENAGERS FROM OUTER SPACE	The Mission	Are WIKAZ 7 (P)
24	17	COLOURBOX	Colourbox	4AD CAD 503 (UK/IT)
25	22	TOLERANCE	Blue Aeroplanes	Free FRELP 10 (N/A)

MUSIC WEEK



Compiled by Music Week Research Dept. This wide panel of 50 specialist shops

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REGGAE CHART

1	1	SMILE	Audrey Holt	Centra
2	2	PUSH COMES TO SHOVE	Freddie McGregor	RAS Records
3	5	WATCH HOW THE PEOPLE DANCING	Deany Knight	Misty Records
4	4	PULL UP	Avrod	Simba Records
5	3	BOOPS	Sugar	Teemartini
6	7	LEAVE PEOPLE BUSINESS	Adrenal Tiber	Teemartini
7	6	YOU'RE MY SUGAR	Dubnarcia Glasgow	UK Riddlers
8	13	TROUBLE AGAIN	King Kong	Greenleaf
9	12	LOVELY PARADISE	Judy Boucher	Orbitone
10	11	ON MY OWN	Maree Baker & George Smith	Joe Frazee
11	20	I WANT TO WAKE UP WITH YOU	Sony Gardner	Revel
12	8	AM I THE SAME GIRL	Wanda	Fine Style
13	14	ON MY OWN	Bill Campbell and Valerie Harris	R n B
14	11	IT'S YOU	Seneca Court	ARE-A
15	19	GREETINGS	Neil Pace	Powerhouse
16	18	ROCK THIS YAH MUSIC	Underdub Roots	Emmy
17	17	DON'T STOP LOVING	One Blood	Liquid Vibes
18	15	IN THE SPRINGTIME	Max Power	110
19	11	ONE SCOTCH, ONE TENNANTS, ONE BREW	Chagrin & Ruckin	(Soulful)
20	9	ALL FOR ONE	Deary Brown/Larry Sables	Cherry

TOP 10 REGGAE ALBUMS

1	1	TO THE TOP	Avrod	Simba
2	3	SIGN OF THE TIMES	Macka B	AZURA
3	2	BRUTAL	Black Libras	RAS
4	2	SI-BOOP DEK	Sugar	Teemartini
5	5	ARE YOU READY	Goodie Pone	Shinji
6	7	EIGHT LITTLE NOTES	Audrey Holt	Centra
7	6	YOU'RE SAFE	Musa Priest	110
8	8	SENG TENG	Wayne Smith	Greenleaf
9	10	CULTURE AT WORK	Culture	Blue Track
10	9	MUSICAL CONFRONTATION (PRE)	Misty/Gary King/Rock	Century

12" NEW RELEASES

SERIOUS THING	Bobby Walter
MILITANCY	Papa Leo
FERTILE GROUND	Fred Leeds
SOUND BOY GET NERVOUS	Anthony Red Red

NEW LPs

THE BEST OF U	Ray
DUB CONFRONTATION	Shaka & Frenchie
PARTY TIME	SOCA Disc
PORT OF SPAIN GONE INSANE	SOCA (Chadler)

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Dankworth's further mice experiments

PICKWICK RECORDS has rush-released the recording of the latest John Dankworth/London Symphony Orchestra collaboration which has entertained packed audiences at the *Daily Mail's* LSO Summer Pops at the Barbican this month. Called *Symphonic Fusions*, it is a lightweight compilation of classical and popular tunes ranging from Paganini in Perpetuo, The Shadow

Of Your Smile and Fantasia Enigma. But the highlight is *Further Experiments With Mice*, an amusing medley of classical melodies and not-so-classical puns on mice. *Symphonic Fusions* is a digital recording and is released on LP and tape (SHM 3191/HSC 3191). A single of *Further Experiments With Mice* is also now available.



CARRERAS: *Instigator.*

DG's new Ring cycle

A NEW recording of Wagner's opero cycle *Ring Des Nibelungen* is to be made by Deutsche Grammophon, following the signing of a contract with Metropolitan Opera, New York and the conductor James Levine last month. Die Walkure will open the 1986-87 season at the Met in September, and it will be the first of the four operas to be recorded (April 1987) followed by *Rheingold* and *Siegfried* (April 1988) and *Götterdäm-*

merung (May 1989). Hildegard Behrens will sing Brunhilde, James Marns will sing Wotan, and Gary Lakes Siegmund. Christa Ludwig sings Fricka and Kurt Mall Hunding, but the Sieglinde has yet to be announced. It has been 14 years since the last complete commercial opera recording made by the Metropolitan Opera House — Bernstein conducting *Carmen*.

Opera for Africa

ANDREW LLOYD Webber, Agnes Baltsa, Montserrat Caballe, Gwyneth Jones, Simon Estes and others joined together last year in the Arena di Verona to present a spectacular concert called *Opera For Africa*, which was screened on BBC earlier this year. Now the recording has been imported by IMS on LP and tape (419 280) and will come on CD later. The record contains a programme compiled by the Spanish tenor Jose Carreras who put the event together to raise money for Africa. It contains arias from *Carmen*, *Cats*, *West Side Story*, *The Magic Flute*, *La Traviata* and others.

Three into two won't go

IN THE article on the disbanding of the Philip Jones Brass Ensemble (MW June 21), I reported that the PJBEE had three recordings to be released. In fact, they have two. Decca is to release an arrangement of Bernstein's *West Side Story* and Weill's *Threepenny Opera* while Chandos is to release a compilation of some

of the best works commissioned by Jones from leading composers such as Lutoslawski, Durko, Previn and others. However, the recording of Bizet's *Carmen* and Ravel's *Balero* for Pickwick's IMP Red Label CD series is actually the first to be recorded by London Brass, the Philip Jones Brass Ensemble's successor.

R E V I E W S



Echoes Of Landan, John Williams. CBS 42119. Few classical musicians cross over more naturally than the guitarist John Williams. For a start, he has what appears to be an unerring sense of taste that makes his own guitar arrangement of *Streets Of London*, for instance, both entertaining and absorbing. And it can be followed by Byrd's *La Volta* and Purcell's *Air On A Gourd Bass* without any sense of change of gear. The first side of this new release is for guitar only, while the second side contains arrangements of Gershwin, Coward, Coates and others for guitar and orchestra. Very pleasant.

Romances For Saxophone, Branford Marsalis. CBS M42122. This is the younger brother of Wynton Marsalis making his debut on CBS playing popular classical tunes on soprano saxophone with orchestra. He has such a smooth, not to say beautiful sound, that Ravel's *Pavane*, Satie's *Gymnopedie No 3*, Fauré's *Sicilienne*, Ravel's *Prelude*, and even *The Old Castle* from Mussorgsky's *Pictures At An Exhibition* sound captivating. There is an integral elegance about these arrangements and the performances which will make the disc a success — given reasonable dealer support, and with the help of the Marsalis name. There is no question but that Branford deserves some of the attention given to Wynton.

The Music Of Eric Coates. RLPO/Kilbey. Classics For Pleasure, CFP 4144564 2 tapes. This year is the centenary of Eric Coates who was unquestionably one of the outstanding English composers of light music this century. He wrote a list of enduring works, the best-known among them being *The Dam Busters March*, *The London Suite* and the march *Colling All Workers*, which was used as the signature tune for the BBC's *Music While You Work*. All the major pieces have been collected in this useful two-tape compilation, taken from recordings made during the Sixties and Seventies. Yet just how

fresh they sound can be seen by the fact that the Groves recordings have actually found their way on to CD, courtesy of the American label AroLesque, distributed in the UK by D Sharp. It is also worth noting that the compilation includes the *Saxo-Rhapsody* for alto saxophone and orchestra, with Jack Brymer as the soloist. Light, but finely-made music throughout.

Andre Watts plays Liszt. Volume 1 — Six Grand Etudes D'Après Paganini and other works EMI EL 2703991. Volume 2. B minor Sonata and other works, EL 2704001. These two records mark the return of the American pianist André Watts to the recording studio after a considerable gap, and they demonstrate the spontaneity that kept him away from the rigid straitjacket of editing facilities for so long. He will be seen in this country more frequently, I understand, which will help develop a market for his series of records for EMI. I found the programmes imaginative and intelligent.

Caravaggio 1610, Sound Sketches For Michele Of The Shadows. Simon Fisher Turner. El in association with Cherry Red Records, Acme 6. Distribution: Pinnacle. This is the soundtrack to Derek Jarman's film *Caravaggio*. It is a mixture of 17th century pastiche and background sounds of all kinds. It is strongly evocative.

AIR PLAY

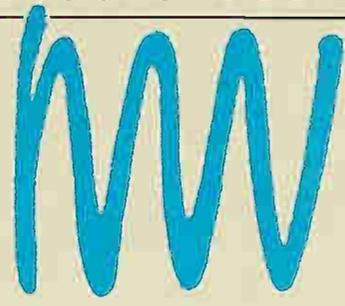
	RADIO 1 6-12 ACTUAL PLAYS	RADIO 2 14-20 ACTUAL PLAYS	RADIO 4 7-13 ACTUAL PLAYS	REGIONAL			LAST WEEK'S COUNT	
				14-20 July	21-27 July	28-33 August		
ADAMS, BRYAN <i>Straight From The Heart</i>	A&M	10	8	A	C	29	21	64
AMAZULU <i>Too Good To Be Forgotten</i>	Island	8	13			37	35	5
ARCADIA <i>The Flame</i>	Parlophone/Odeon Series					16	8	
ART OF NOISE/MAX HEADROOM <i>Paranoimia</i>	China	16	17	A	A	30	25	14
BAILEY, PHILIP <i>Echo My Heart</i>	CBS	10	11	A	A	17	15	
BANANARAMA <i>Venus</i>	London	15	19	A	A	39	36	8
BANGLES <i>Going Down To Liverpool</i>	CBS	12	12	A	A	31	30	56
BLADES <i>Downmarket</i>	Reckus	4						
BLOW MONKEYS <i>Don't Be Scared Of Me</i>	RCA	10	14	A	C	28	27	84
BRAGG, BILLY <i>Levi Stubbs Tears</i>	Gal Dites	7	7			13	11	29
BRILLIANT <i>Somebody</i>	Food/WEA	14	9	A	C	17		
BRUCE, JACK <i>I Feel Free</i>	Virgin	9	5	A	C	9	7	
BUCKS FIZZ <i>New Beginning (Mambo Seyra)</i>	Polydor	11	11		A	33	36	9
CARNES, KIM <i>Divided Hearts</i>	EMI America					12		
CETERA, PETER <i>Clory Of Love</i>	Warner Brothers	5		C				
CLAIRE & FRIENDS <i>It's 'Orrible Being In Love (When...)</i>	BBC					18	13	13
COCK ROBIN <i>The Promise You Made</i>	CBS	4	7			35	21	34
COLON, WILLIE <i>Set Fire To Me</i>	A&M	10	12	A	A	16	13	44
CRAWFORD, RANDY <i>Goin' Away With Murder</i>	Warners	4				16	8	
CUTTING CREW (I Just) <i>Died In Your Arms</i>	Siren	4						
DARK CITY <i>Rescue Me</i>	Virgin	10	8	A	A			
DE BURGHE, CHRIS <i>The Lady In Red</i>	A&M	13	7	A	A	36	28	40
DIAMOND, JIM <i>Young Love (Carry Me Away)</i>	A&M					21		
DOLLAR <i>We Walked In Love</i>	Arista	6				21		
EMERSON, LAKE & POWELL <i>Touch And Go</i>	Polydor	5	4					
FIVE STAR <i>Find The Time</i>	Tent	5		C		19		
FOSTER/NEWTON-JOHN <i>The Best Of Me</i>	Atlantic					16		
FOX, SAMANTHA <i>Do Ya Do Ya (Wanna Please Me)</i>	Jive	6	8			32	32	10
FURNITURE <i>Brilliant Mind</i>	Siffi	13	15	A	A	35	35	26
GARDNER, BORIS <i>I Want To Wake Up With You</i>	Revue	4						
GUTHRIE, GWEN <i>Ain't Nuthin' Goin' On</i>	Boiling Point			C		(5)		
HALL, AUDREY <i>Smile</i>	Germane	9	6	A	A	26	20	37
HAYWOOD <i>Roses</i>	Epics	16	16	A	A	35	37	25
HEYWARD, NICK <i>Goodbye Yesterday</i>	Arista		5			33	22	82
HILL, LONNIE <i>Galveston Bay</i>	10	10	9	A	A		7	99
HOLLYWOOD BEYOND <i>Who's The Colour Of Money?</i>	WEA	17	11	A	A	26	18	59
HORNBY, BRUCE <i>The Range The Way It Is</i>	RCA	11		C		6		
HOUSEMARTINS <i>Happy Hour</i>	Gal Dites	11	15	A	A	37	37	4
ICKLE WORKS <i>Understanding Jane</i>	Beggars Banquet	6						
IRIE, TIPPA <i>Heartbeat</i>	UK Bunnings	14	7	A	C	19	12	87
IT BITES <i>Calling All The Heroes</i>	Virgin	14	11	A	A	22	11	58
IT'S IMMATERIAL <i>Ed's Funky Diner</i>	Siren	13	7	C	C	8		
JESUS AND MARY CHAIN <i>Some Candy Talking (blanco y negro)</i>		6						
KATRINA & THE WAVES <i>Sun Street</i>	Capitol	14	13	A	A	35	28	48
KHAN, CHAKA <i>Love Of A Lifetime</i>	Warner Brothers	10	15	A	A	31	23	67
LA BELLE, PATTI <i>Oh People</i>	MCA	4		C				
MCCARTNEY, PAUL <i>Press</i>	MPL/Parlophone	7		C		10		
MACCOLL, KIRSTY <i>He's On The Beach</i>	Siffi					15	6	
MCDONALD, MICHAEL <i>I Keep Forgetting</i>	Warner Brothers	15	7	A	C	27	22	1
MCDONNA <i>Papa Don't Preach</i>	Sire	18	17	A	A	41	37	1
MIDNIGHT STAR <i>Headlines</i>	Solar	9	12		A	30	29	16
MORRISON, VAN <i>Ivory Tower</i>	Mercury	6	8		A	11	9	
NICOLE <i>What About Me</i>	Portrait					12	9	
NU SHOOT <i>I Can't Wait</i>	Atlantic		9			33	32	7
NUMAN, GARY <i>I Can't Stop</i>	Numa					11	13	28
PALMER, ROBERT <i>I Didn't Mean To Turn You On</i>	Island	14	15	A	A	34	23	
PAUL, OWEN <i>My Favourite Waste Of Time</i>	Epics	14	19	A	A	40	37	3
PICNIC <i>AT THE WHITE HOUSE East River</i>	Portrait	4				12	10	
PRIEST, MAXI <i>In The Springtime</i>	10					11	10	71
PRINCESS <i>Tell Me Tomorrow</i>	Supreme	11	12	A	A	38	32	36
RAH BAND <i>Sweet Forbidden</i>	RCA					14	9	
RAWLS, LOU <i>Stop Me From Staring This Feeling</i>	Epics					22	20	80
REAL ROXANNE <i>(Bang Zoom) Let's Go Go</i>	Cooltempo	13	17	A	A	24	19	12
RICHIE, LIONEL <i>Dancing On The Ceiling</i>	Motown	9		C		25		
RIDGWAY, STAN <i>Camouflage</i>	I.R.S.	15	10	A	A	22	11	38
ROUEN <i>Young For A Day</i>	Nick	11	6	A	A			
RUDDER, DAVID/CHARLIE'S ROOTS <i>Bahia Girl</i>	London	6						
SLY FOX <i>Let's Go All The Way</i>	Capitol	14	11	A	A	32	26	6
S.O.S. BAND <i>The Borrowed Love</i>	Tobu	11	5	A	C	25	21	53
SOUTHSIDE JOHNNY <i>Walk Away Renee</i>	RCA	4				12	16	
SPANDAU BALLET <i>Fight For Custody</i>	CBS	13						
STATUS QUO <i>Red Sky</i>	Vertigo	4		C		8		
STEWART, ROD <i>Every Beat Of My Heart</i>	Warner Brothers	14	11	A	A	41	34	17
SUTTON, CHRIS <i>Don't Get Me Wrong</i>	Polydor	4						
SUZY AND THE RED STRIPES <i>Seaside Woman</i>	EMI	14	5	A	C	11	9	
UB40 <i>Sing Our Own Song</i>	DEP International	20	16	A	A	36	25	22
URE, MIDGE <i>Call Of The Wild</i>	Chrysalis	4	10			20	21	27
VAN HALEN <i>Dreams</i>	Warner Brothers	9	9	A	C	27	18	66
VEGA, SUZANNE <i>LaB Of Center</i>	A&M	7	8			35	32	32
VIEW FROM THE HILL <i>No Conversation</i>	EMI	8	9	A	A	23	23	83
VINDALOO <i>SUMMER SPECIAL Rockin' With Rita Vindaloo/WEA</i>		4	6			6		
WAX <i>Shadows Of Love</i>	RCA	7	8	A	A	14	12	
WHAMI <i>The Edge Of Heaven</i>	Epics	11	18	A	A	37	38	2
WILLEDEN DODGERS <i>Not This President</i>	Jive Electro	8	8	A	A			
WINWOOD, STEVE <i>Higher Love</i>	Island	20	15	A	A	40	37	24
YARBROUGH & PEOPLES <i>I Wouldn't Lie</i>	Total Experience/RCA					11	9	61

● BUBBLING UNDER (Regional Playlists on 6-11 stations) • Fro Lippo Lippi (9), Gibson Brothers (9), Journey (6), Dec C Leo (11), Julian Lennon (11), Lulu (7), Magnum (6), Su Pollard (7), Smito (10)

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



- No 1** ¹ **TRUE BLUE** • Madonna Sire WX 54
- 2** ^{NEW} **THE FINAL** • Wham! Epic EPC 88681
- 3** ³ **REVENGE** CD Eurythmics RCA PL 71050
- 4** ⁵ **A KIND OF MAGIC** • CD Queen EMI EU 3509
- 5** ⁷ **EVERY BEAT OF MY HEART** ○ Rod Stewart Warner Brothers WX 53
- 6** ⁴ **INVISIBLE TOUCH** ★ CD Genesis Charisma/Virgin GENLP 2
- 7** ^{NEW} **NOW — THE SUMMER ALBUM — 30 Summer Hits** Various ★ EMI/Virgin SUMMER 1
- 8** ¹⁰ **BACK IN THE HIGH LIFE** CD Steve Winwood Island ILPS 9844
- 9** ² **THE SEER** CD Big Country Mercury/Phonogram MERH 87
- 10** ⁶ **LONDON 0 HULL 4** ○ The Housemartins Go! Discs AGOLP 7
- 11** ¹¹ **HUNTING HIGH & LOW** ★ CD A-Ha Warner Brothers WX 30
- 12** ⁸ **PICTURE BOOK** • CD Simply Red Elektra EKT 27
- 13** ⁹ **BROTHERS IN ARMS** ★★★ CD Dire Straits Vertigo/Phonogram VERH 25
- 14** ¹⁵ **INTO THE LIGHT** • CD Chris De Burgh A&M AMA 5121
- 15** ¹² **SO** ★ CD Peter Gabriel Virgin PG 5
- 16** ³⁰ **RIPTIDE** ○ CD Robert Palmer Island ILPS 9801
- 17** ¹³ **SUZANNE VEGA** • CD Suzanne Vega A&M AMA 5072
- 18** ¹⁴ **THE QUEEN IS DEAD** • The Smiths Rough Trade ROUGH 96
- 19** ²⁰ **ONCE UPON A TIME** ★ CD Simple Minds Virgin V 2364
- 20** ¹⁶ **STREET LIFE — 20 GREAT HITS** ★ CD Bryan Ferry Roxy Music EMI/Parlophone EGDM 1

Orgasmatron

THE NEW ALBUM FROM

motorhead

WorldRadioHistory

- 59** ⁶⁸ **U2 LIVE "UNDER A BLOOD RED SKY"** ★★ CD U2 Island IMA 3
- 60** ⁸⁷ **DISCOVER COUNTRY/DISCOVER NEW COUNTRY** Various Starblend DNC 1
- 61** ⁵⁷ **THE GREATEST HITS** • Shalamar Styfus SMR 8615
- 62** ⁴³ **BLUE SKIES** • CD Kiri te Kanawa/Nelson Riddle & His Orchestra London KTKT 1
- 63** ⁷⁸ **GREATEST HITS** • CD Marvin Gaye Telstar STAR 2234
- 64** ⁶¹ **5150** ○ CD Van Halen Warner Brothers W5150
- 65** ⁶³ **IN VISIBLE SILENCE** CD The Art Of Noise China/Chrysalis WOL 2
- 66** ⁶⁹ **WINNER IN YOU** CD Patti La Belle MCA MCF 3319
- 67** ⁴⁸ **POOLSIDE** Nu Shooz Atlantic WX 60
- 68** ⁵⁹ **THE DREAM OF THE BLUE TURTLES** ★ CD Sting A&M DREAM 1
- 69** ⁵⁴ **LEGEND** ★★★ CD Bob Marley & The Wailers Island BMW 1
- 70** ⁶⁷ **HOUNDS OF LOVE** ★ CD Kate Bush EMI KAB 1
- 71** ⁵² **HEADLINES** Midnight Star Solar/MCA MCF 3322
- 72** ⁶⁶ **LITTLE CREATURES** • CD Talking Heads EMI TAH 2
- 73** ⁶⁴ **LOVE OVER GOLD** ★★ CD Dire Straits Vertigo/Phonogram 6359 109
- 74** ^{RE} **HEART TO HEART** • Various K-tel NE 1318
- 75** ⁷⁵ **FACE VALUE** ★★ CD Phil Collins Virgin V 2185
- 76** ⁸² **PRIVATE DANCER** ★★★ CD Tina Turner Capitol TINA 1
- 77** ⁷² **THE FIRST ALBUM** ★ CD Madonna Sire WX 22
- 78** ⁸⁶ **GREATEST HITS** ★ CD Rod Stewart Riva K 5674A



PETER MURPHY plus Howard Hughes: past-Bauhaus construction

Murphy back in parties

by John Best

PETER MURPHY. How do you think of Peter Murphy? A figure in Bauhaus black, cloak arched melodramatically as if about to turn into a bat? Or the Maxwell man in designer cloths and the flash pad with poor fitting double glazing?

I ask Peter Murphy this, and a strange thing happens.

"No, my double glazing fits alright now actually," he says. "I've had some hassle with it..." Pause. "Anyway, how do you know about my double glazing?" Confused pause from both of us. "I don't," I venture. Further confusion, till I explain that I'm (perhaps somewhat obliquely I admit) referring to it being windy inside the house in the ad.

"Oh, I see. Sorry I missed that, that was really good," he says somewhat unconvincingly.

"Oh, so you've got trouble with your double glazing have you? That's really interesting," I retort. "That can be the intro."

This, as Murphy's new musical partner Howard Hughes — who's also present — notes, is life imitating art. And in a somewhat stilled chat-ette with the pair of them, it's the most spontaneous, unmeasured thing that happens.

Murphy's neither vampire nor mannequin, he's a self-conscious sort of man, both in person and — since the continuous critical mauling he received at the front of Bauhaus — an record. He's just released his first solo album, *Should The World Fall To Fall Apart*, an *Beggars Banquet*, and by the time you read this will have played his first UK solo dates.

Should The World is a dry thing. Crumbling The Antiseptic Beauty would have been a much better title for it had Fall not already used it. Its surfaces are arid and almost wholly bereft of emotion, and in many ways it's much closer to his short-lived Dali's Car work with Mick Karn, than Bauhaus, only it's much better than that.

Was his one-album flirtation with Karn a reaction against the very rock 'n' rally image of Bauhaus? "Probably, yes, I think it was. And also partly to do with the fascina-

tion of working with someone like Mick. But it wasn't all that positive I don't think. My ideas were totally outside of what he hoped for, I wasn't developing anything, and Mick had very dictatorial ideas that were bullshit to me basically. It didn't set the scene for any type of 'creative relationship' really." Sounds like heaven.

Things are better now. All through the interview he and Hughes share a defensive friends' rapport, built up over three years, and now turned professional.

They met in 1983, wrote two songs in the first four hours, and then laid off till last year. Hughes is the musician, Murphy, with "hardly any musical knowledge in the technical sense", is the ideas man.

"I direct Howard. He's much more giving, much more interested in the final project than his particular hang up, or ego, or desire to be credited." He won't mind that he isn't then — credited, that is — on the LP sleeve.

Should The World was worked on as a three-piece, with Iva, of 4AD Records fame, making up the numbers producing and mixing, and making it too much his own. Nearly all of the album, was later remixed to reclaim it for Murphy/Hughes.

Peter: "He [Iva] accentuated really sort of minimal parts that we thought were really just colouring parts and made them the most prominent component of the mix." Howard: "It was really radical, but we felt we wanted to hear the original design and structure of the song that we'd mapped out in the first place. When I heard Iva's versions I couldn't even remember playing on them they were so different."

One Iva mix survived as the A-side of last year's first single from the album, a cover of Pere Ubu's *Final Solution*. It kicks ass, as I believe you say, which can hardly be said of its current parchment-textured successor, *Blue Heart*, or any of the other tracks on the album for that matter.

Indeed *Final Solution* provides *Should The World's* one moment of transcendence — it's a silence. Everything drops away, and suddenly you're out on your own in the wild blue yonder. It's an exquisite two seconds, before the songs careers back into view, and a moment that totally confirms Murphy's position as purveyor of tasty cover versions — *Telegram Sam*, *Ziggy Stardust*, *Third Uncle* (Eno), *The Light Pours Out Of Me* (Magazine), the odd John Cole number. And now add to that list four Bauhaus "covers" currently crapping up in the Murphy live show — *Kick In The Eye*, *She's In Parties*, *Spirit and Passion Of Lovers*.

In short, Peter Murphy's matured. Whether that's a good or bad thing professionally is for more than me to decide. But personally he's recovered from a "low period of rejection" *apre s-Bauhaus*, regaining respect for the "naive natives" behind the band, and is ready to pit his intellectual mind games against the different kind of tension he and Hughes are — rather bravely really — now setting up.

It's not the sort of things you usually hear on *Tap Of The Paps* is it? "Put it this way, it's much harder to get on *Tap Of The Paps* with this sort of thing obviously, but if you can it makes it visibly exciting and different to what's going on." That it is.

True to their colours

by Danny Van Emden

FOR A band who've traditionally let their music do the talking, The Chameleons have got a lot to say. Whether it's about their new deal with Geffen, music, marketing, or the decline of Darwinism in the mid-Eighties, each is tackled with the same passion, care and commitment that anyone who's ever listened to a Chameleons' song will recognise instantly.

Of the move to Geffen — which, inevitably, raised a few eyebrows as anyone who leaves an indie for a major still comes in for the old and usually misguided "sell-out" accusations — bassist, lyricist and vocalist Mark Burgess gushes: "Quite a few labels responded when we left Statik, but Geffen and WEA sounded the most interesting. Geffen don't sign many people and those who are signed are very individual."

"We're not interested in being part of a marketing machine in which ideas they want to use on you are ideas they've done for six other bands. Geffen display bottle in what they take on — they take risks which is healthy."

What isn't healthy, Burgess, drummer John Lever, and guitarist Reg Smithies and Dave Fielding agree, is the blinkered mentality which insists groups change to slot into accepted formulae. This is something they are determined to resist at all costs — which, if their two Statik LPs and just-out Geffen single, *Tears*, are anything to go by, means we can look forward to more majestic, guitar-powered heart-wrenchers, capable of snatching the casual attention of radio audiences while still appealing to those who require more meaning with their melodies.

Burgess: "We just make music together without the restraints of making it three minutes long. We tend to jam out ideas which are more like pieces of music with lyrics than songs. Anything can set it off. The mood of the music always determines the lyrics. As Tony Wilson [head of Factory Records] says, it's the desire to express the inexpressible."

"Lots of people keep diaries, The Chameleons is an outlet for these kinds of thoughts, there's no contri-

THE CHAMELEONS: *stock and see*



WorldRadioHistory

vance to it.

"Really selling records is not my area," says Burgess, behind the protecting glass screen in WEA's press office. "Getting as many people as possible to listen to our music is. So, with Geffen, we've got two different sets of thoughts combining to one end."

"On the new album [*Strange Times*, due out in early autumn and recorded at *Jacobs* which the group seems unable to praise highly enough] we've done the sleeve notes in the form of a letter saying something like 'It doesn't matter to us if you tape this or nick it — just listen!'"

Mr Geffen's thoughts on this have not yet been made public.

At the same time as *Strange Times* hits the shops, The Chameleons are off to the US for six weeks after brief jaunts round Europe and the UK.

While the endless round of airports, freeways and identical clinical hotels obviously isn't something they relish, The Chameleons know in their hearts that their music could mean big business on both sides of the Pond and the critical and indie-level success that attracted Geffen and other majors after the split with Statik (all without the benefit of much advertising), has led to a similar buzz abroad.

Now, and in the future, The Chameleons, four lads from Lancashire, are determined to remain an approachable group — what's the point of selling records if your fans are too scared to talk to you?

And going on to talk about ideas, tauring, Jonathan Livingstone Seagull, acupuncture and a whole lot more, doubling the length of what was to be a brief interview, it's obvious that The Chameleons are a band with a lot of heart and a big future. Stock them and see.

Woke up this morning

by Duncan Holland

ONE OF the many marid preferences adapted by the journalist is that bands *must* be categorised: Blues 'N' Trouble are a blues band, do you hear me? Blues 'N' Trouble are an indie band, are you listening?

Well, true, the spirit drips pure BB bourbon, Chicago hat and yes, the *Ammunition Communication LP*, *No Minor Keys* has flitted about the indie charts, but there's more.

Vocalist Tim Ellis and guitarist John Bruce have seen it all, forgotten the rest, but are still fired with the original enthusiasm which saw Ellis transform the clearly legendary Wild Willie's Sensational Elas-

tic Band into B'NT, with Bruce, a nearby record dealer, later joining the band. A local following developed in the home town of Edinburgh, with the debut LP out in '84 on the Castle Rock indie. Things were looking good, Andy Peebles was an early radio fan, as was Alexis Korner, London gigs followed, this is the stuff thinks the band, then Pinnacle crashed, leaving their distribution in tatters...

Hiatus time, or was it? Survivors is the ward banded about at this point, paying their dues also gets a look in, but it is the never-say-die spirit [another phrase for the cliché-fans] that kept the band going to its eventual reward: Support to BB King in the Summer of '85. Agreed, the master has eased into the comfortable bed of show-biz of late, but to most lovers of the blues, he remains the gunnar. Were they not quaking?

"Of course," says Ellis, "But he was an inspiration rather than an intimidation. It was similar with Robert Cray and Ian Stewart [both played on *No Minor Keys*]."

But again things ran far from plan. The band elected to stay in London, doing pub gigs.

"From support to BB King to playing in pubs in front of six people, all on the guest list," muses Bruce. "Two weeks of hell, gigging and in debt. Most bands would've given up then."

B'NT quitters? Not a bit of it. Avoiding the trap of the London pub circuit, which proves as lucrative as it does restrictive, they set about developing their sound. Which brings us to misconception number one: B'NT are exclusively a blues band.

"It's a deliberately varied and interesting set," says Bruce. "Every member has a different approach, different influences. And as a result of playing 500 gigs, with no two audiences the same, we can play almost anything that's required."

And of course, *No Minor Keys* shows this. OK, we're blues-based here, but the band demonstrate an ability to expand on the basic blues blueprint and, damn it all, even come up with potential singles.

Now to misconception number two: B'NT are an indie band. A close scan of recent indie charts will reveal *The Cocteau's*, *The Petral Emotions*, *Half Man Half Biscuit*, all the new and old heroes of the independent ethos... plus B'NT.

Not only is their music essentially alien to other chart contenders, but also the way in which they're treated is different. As Ellis and Bruce identify, but don't whinge about, almost every other band have been given exposure, be it TV, radio or press, while they receive scant coverage.

"It's probably the problem of being a Scottish band at first, and then coming from Edinburgh, rather than Glasgow. If we were an American band, over an hour we'd be getting *The Tubes*, *The Whistle Tests*," says Ellis.

And irony an irony, they were actually booked to appear on *C4's Chart Show*, but naturally their video didn't get Musicians Union clearance in part of the current promo payments row. Tough, eh?

"We've gained this position on live work and we're going to stick at it. The ambition and ability's there to take this as far as possible," concludes Bruce.

This can be helped. File *No Minor Keys* where you like, but don't just be lazy and bung it under 'blues'.

Vindaloo — take it or leave it?

IN ITS seventh year, Robert Lloyd's Birmingham-based Vindaloo record label is only just having its first taste of success. A distribution and promotion deal has just been signed with WEA, and earlier this year both Ted Chippington and We've Got a Fuzzbox and We're Gonna Use It!!! made the top 50. Along with Robert Lloyd's own group, The Nightingales, they have been touring under the Vindaloo Summer Special — Rockin' With Rita banner. Brighton Coasters was one of several seaside staples on the 13-date tour.

The success of the Vindaloo package means that The Nightingales are now playing to the largest audiences in their long history. They are still musical misfits — Robert Lloyd has always taken a very individual and uncompromising path around the indie scene. However his love of rock and roll is now more evident with the lashings of twangy guitar provided by Peter Byrchmore.

Ted Chippington shares a similar love. Dressed in a drape jacket, he delivers deadpan versions of many classics, as well as a few of his own. But the highlights of the set are his old corny jokes.

Most of them start, 'walking down the road the other day, met a bloke ...', and then peter out as he carries on long after the punch line — that is if there is a punch line!

He has to be seen live to be appreciated. His rapidly growing following do not seem to know whether they are laughing at Ted or at his jokes. They are certainly not laughing with him — he keeps a completely straight face throughout. A potential star, this man should be given a TV show.

The four Fuzzbox girls have been receiving plenty of attention lately. Their novelty, appearance and enthusiasm may be appealing, but they badly need some good quality songs of their own, if they are to build on their overnight popularity. The peak of their performance was an excellent acappella cover version of Tutti Frutti.

The show ended with all three acts joining together to perform the Vindaloo Summer Special single, Rocking With Rita, which is destined to be the best summer novelty hit record ever. Robert Lloyd on



JAMES: the product of a vegan/non-alcoholic diet

Top of the Pops? Now that would be a turn up for the books!
ANDREW BEEVERS

Sweet James

WHAT CAN be said to convince you? Convince you that four drippy-looking individuals (the frames of young poets they probably tell themselves) under the strictures of vegan/non-alcoholic diets, are making some of the bravest and — most of all — exciting pop music to be heard in this age of reason.

I could say that James play a stirring and perverse kind of folk, but then you might think they sound like The Pogues, and that they don't.

There is a James sound, though. It starts fast with a drum tattoo like a double-speed heartbeat and thereon in gets foster, the chopped guitars meshing with melody, singer Tim Baath spitting words on words and building from rocking intensely from heel to toe to exploding into a dislocated kind of electric shock dance, and the beat — now juggernaut huge — plucking you up in its windy wake to smash through the sound barrier, and deposit you exhilarated at the end of the song. It's an exciting thing to have happen to you.

Of course, they're not all like that, but most of the best ones are. And it works because all three of the players can do so — play, that is — like men possessed. Yes, James have conviction, as they demonstrated at the LSE, and they also have in Baath a singer who can sing in lots of different keys — sometimes in the same song.

So James, four great singles all — two on Factory, two (perhaps tellingly produced by Lenny "Patti Smith" Kaye) under their new Sire deal — are here, way beyond their 30 seconds of being trendy, looking like they're going to run errands for their mums, but sounding rarely — no other word for it — exciting. And if anyone tells me excitement's not commercial, I'm afraid we're going to have to agree to disagree.

JOHN BEST



VINDALOO CREW: enjoying an away-day in Brighton

Survival at street level

by Nigel Hunter

SMALL IS BEAUTIFUL was the description of WoTeau Music (MW, June 21), and this has struck responsive chords at Complete Music.

Complete has Iain McNoy as chairman and Martin Castella as managing director, with Castella acknowledging that times are tough in the proverbial marketplace these days, not only for small independents but for the industry as a whole.

"The larger companies can obviously live off their own fat when times are lean in terms of new talent," he observes, "but this can often lead to complacency on their part. This enables the faster, leaner companies to be at the forefront when it comes to signing and promoting new talent."

Castella says the independent publishers have to be "more aware and sensitive to what is happening at street level if they are to survive".

On competing with major publishers with the gold-edged cheque books, his solution is to sign a new band at a very early stage and work on them to create an industry buzz.

"It is always very satisfying to see major publishers calling our writers such as Blancmange, Terraplane and Everything But The Girl months and sometimes years after we originally signed them."

Music Sales withdraws B&H bid

MUSIC SALES has withdrawn its bid for Boasey & Hawkes as a result of the continuing resistance of Carl Fischer Music to the £9.8m offer. The assent of the Fischer company with its 50.1 per cent stake in B&H was crucial to the success of the Music Sales takeover plan, but it remained opposed despite the vote of other B&H shareholders circulated by MS for discussion to be opened between all three companies.

News of the abandoned bid caused B&H shares to fall 10p to 190p last week. The company reported a record £5m loss last year, mostly due to its ailing musical instrument division, which MS intended to sell off to a consortium if its bid had been successful.

Meritocracy

AS FORECAST by Dooley (MW, June 21), the MCPS has arranged a £5,000 sponsorship deal with BASCA in connection with the latter's annual Gold Badge of Merit Awards. The award, in the form of a miniature gold tuning-fork and a certificate, is made in recognition of contributions to the music indus-

try across a wide range of recipients.

"We applaud the generosity shown by the MCPS in supporting an event that means such a lot to people in the music industry," comments BASCA chairman Dan Black. "For the unsung heroes in this business, the Gold Badge presentations are 'their day' — the chance to receive recognition for contributions to British music in the company of their peers."

This year's ceremony at the London Hilton on October 15 will take the total of recipients over the 150 mark since the Gold Badge Awards were inaugurated in 1974.

GEMA helps out members

MUNICH: The continuing dead-lock between GEMA, the West German authors and composers society, and the German record industry has led to GEMA offering its music publisher members low-interest loans to finance their operations during the impose over mechanical royalties.

An estimated \$42m is frozen because of the disagreement on the mechanical royalty rate, about which the German record industry accused GEMA of being unreasonable. GEMA chief Professor Doctor Erich Schulze rejects this view, and says that the society's stance is dictated by the need to act in the best interests not only of its domestic members but also of its sister foreign societies.

Schulze asks: "Why should the originators of the music be content with a smaller share of its income than those involved in production and distribution?"

Another dispute exists in the West German commercial radio sector, where many independent broadcasters are refusing to pay performance royalties because they claim that GEMA's tariffs are too high.

Schulze agrees that GEMA is the "odd man out" in western Europe in not having a mechanical royalty agreement with the record industry, and accepts that a solution of the problem could be a single collecting society for the entire region, although not before there is pan-European harmonisation of copyright protection and royalty rates.



PARIS: Paul Banes (left) of Island-Panache Music in jovial mood with Jean-Loup Tournier, director general of the French performing rights society SACEM, after the latter had presented him with a medal in recognition of his work in helping to reach a solution of the long-running dispute between copyright owners and the French discotheque companies. An agreement was recently made between the discotheque operators and SACEM.

Jazz giants

RAY CHARLES' contribution to this year's André Previn Music Festival was hardly for the purists. Not that that matters too much. It's just that the combination of Charles' basic blues does not fit, for some, with a full-size Royal Philharmonic. True, his two concerts at the Royal Festival Hall, by the very nature of this out-of-the-ordinary setting, precluded any chance of a typical performance by the great man.

This also didn't matter too much to an intriguingly mixed audience, who gave Charles an overwhelmingly favourable reaction. With veteran arranger-conductor Sid Feller flown over to conduct the RPO with real expertise, the accent was primarily on classic ballads, of which Georgia On My Mind and a particularly moving If You Go Away were stand-outs.

The Modern Jazz Quartet's appearance at the RFH proved, yet again, just how extraordinarily durable is this unique group's music. It was very much a blues-based programme this time, which virtually ensured that vibist Milt Jackson would be in his absolute element — which he was. Jackson's unaccompanied Nature Boy, however, was as good as any individual offering heard throughout a wholly stimulating evening.

Joe Pass — heard, alone, at the smaller Queen Elizabeth Hall — provided re-affirmation-plus of his own superb talents among the very finest of today's jazz guitarists. Covering a 15-strong selection of nicely-varied jazz, standard-pops, bossa novas and originals, Pass held his audience spellbound for over two hours with a flawless lesson in guitar-playing artistry.

STAN BRITT

Zapp! Pow! Sock!

WELL REHEARSED and perfectly drilled, Zapp assaulted their Hamersmith Odeon audience with an incredible on-rush of energy. Living up to their comic strip name, with a larger-than-life approach that occasionally bordered on the grotesque, they kept pumping out the funk with a showmanship beyond fault.

Frontman Roger Troutman donned a variety of hats, showed his backside to the crowd and made frequent, spectacular forays into the auditorium while the gravelly-throated Shirley Murdoch kept the temperature high with her vocal ferocity and ingenious gyrations. It was quite a steamy show.

Zapp's brand of punchy funk, featuring Troutman on the vocoder, slommed together some pretty hot dance beats and the band pulled it off particularly well. Zapp's first UK outing was undoubtedly a rich slice of all American cheesecake for the punters — but they were only too pleased to gobble it up.

KAREN FAUX

TOP 75 SINGLES



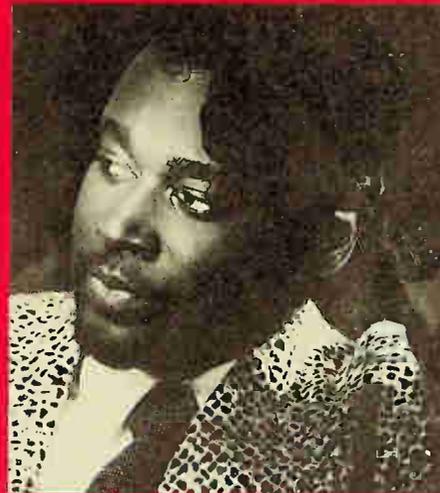
Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

No 1	1	PAPA DON'T PREACH ○ Madonna		Sire W8636(T)
2	17	EVERY BEAT OF MY HEART Rod Stewart		Warner Brothers W8625(T)
3	6	LET'S GO ALL THE WAY Sly Fox		Capitol (12)CL 403
4	3	MY FAVOURITE WASTE OF TIME Owen Paul		Epic (T)A7125
5	2	THE EDGE OF HEAVEN ○ Wham!		Epic FIN(T) 1
6	22	SING OUR OWN SONG UB40		DEP International/Virgin DEP 23(12)
7	4	HAPPY HOUR The Housemartins		Gal Discs GOD(X) 11
8	8	VENUS Bananarama		London NANA 10 (12' — NANX 10)
9	5	TOO GOOD TO BE FORGOTTEN Amazulu		Island (12)IS 284
10	40	THE LADY IN RED Chris De Burgh		A&M AM(Y) 331
11	12	(BANG ZOOM) LET'S GO GO The Real Roxanne with Hitman Hawie Tee		Cooltempo/ Chrysalis COOL(X) 124
12	14	PARANOIMIA The Art Of Noise with Max Headroom		China WOK(X) 9
13	7	I CAN'T WAIT ○ Nu Shooz		Atlantic A9446(T)
14	24	HIGHER LOVE Steve Winwood		Island (12)IS 288
15	13	IT'S 'ORRIBLE BEING IN LOVE (WHEN YOU'RE 8½) Clare and Friends		BBC RESL 189 (12' — 12RSL 189)
16	10	DO YA DO YA (WANNA PLEASE ME) Samantha Fox		Live FOXY (T) 2 (A)
17	38	CAMOUFLAGE Stan Ridgway		I.R.S./MCA IRM(T) 114
18	9	NEW BEGINNING (Mamba Seyra) Bucks Fizz		Polydor POSP(X) 794
19	25	ROSES Haywaade		CBS (T)A7224
20	16	HEADLINES Midnight Star		Solar/MCA MCA(T) 1065
21	26	BRILLIANT MIND Furniture		S&W RLVIM 251

MUSIC WEEK



Luther Vandross



Give Me The Reason

WorldRadioHistory

A Brand New Single



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

53	41	INVISIBLE TOUCH Genesis		Virgin GENSI(12)
54	71	IN THE SPRINGTIME (The Summertime Remix) Maxi Priest		10/Virgin TEN (T) 127
55	52	LESSONS IN LOVE ○ Level 42		Polydor POSP(X) 790
56	45	LIKE I LIKE IT (Remixed Version) Aurra		10/Virgin TEN(T) 126
57	47	SET ME FREE Jaki Graham		EMI (12)JAKI 7
58	NEW	NO CONVERSATION View From The Hill		EMI (12)EMI 556S
59	56	GOING DOWN TO LIVERPOOL Bangles		CBS (T) A 725S
60	55	DON'T LET LOVE GET YOU DOWN Archie Bell & The Drells		Portrait (T)A7254
61	49	WHERE YOU GONNA BE TONIGHT? Willie Collins		Capitol (12)CL 410
62	66	DREAMS Van Halen		Warner Brothers W8642(T)
63	NEW	SHOUT (1986) Lulu		Jive LULU (T) 1
64	NEW	ROCKIN' WITH RITA (HEAD TO TOE) The Vindaloo Summer Special		Vindaloo/WEA UGH 13(T)
65	42	VIENNA CALLING — The New 86 Edit/Mix Falco		A&M AM(Y) 318
66	74	ON THE BEACH Chris Rea		Magnet MAG(T) 294
67	50	JUMP BACK (SET ME FREE) Dhar Braxton		Fourth & Broadway/Island (12)BRW 47
68	54	JOE 90 (Theme)/CAPTAIN SCARLET Barry Gray Orchestra		PRT 7PX 354 (12 — 12XP 354)
69	68	WHEN TOMORROW COMES Eurythmics		RCA DA(T) 7
70	72	LONELY NIGHT Magnum		Polydor POSP(X) 798
71	NEW	MY ADIDAS/PETER PIPER Run D.M.C.		London LON(X) 101
72	NEW	HEARTBEAT Tippa Irie		UK Bubbler/Greensleeves TIPPA (T) 5
73	NEW	EVERYBODY WANTS TO RUN THE WORLD Four For Fears		Mercury/Phonogram RACE 1(12)

21	26	BRILLIANT MIND Furniture	Stiff 8UY(T) 251
22	11	HUNTING HIGH AND LOW (REMIX) A-Ha	Warner Brothers W6663(T)
23	37	SMILE Audrey Hall	Germain DG(T) 15
24	59	WHAT'S THE COLOUR OF MONEY? Hollywood Beyond	WEA YZ 76(T)
25	18	CAN'T GET BY WITHOUT YOU (2nd Decade Remix) The Real Thing	PRT 7P 352 (12" - 12P 352)
26	15	SPIRIT IN THE SKY ○ Dr and The Medics	I.R.S./MCA IRM(T) 113
27	20	FRIENDS WILL BE FRIENDS Queen	EMI (12)QUEEN 8
28	19	HOLDING BACK THE YEARS ○ Simply Red	WEA YZ 70(T)
29	21	ADDICTED TO LOVE Robert Palmer	Island (12)S 270
30	NEW	I DIDN'T MEAN TO TURN YOU ON Robert Palmer	Island (12)S 283
31	34	THE PROMISE YOU MADE Cock Robin	CBS T(A) 6764
32	29	LEVI STUBBS TEARS (EP) Billy Bragg	Go! Discs GOD(X) 12
33	46	SO MACHO/CRUISING Sinita	Fanfare (12)FAN 7



IT'S IMMATERIAL



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34	36	TELL ME TOMORROW Princess	Supreme SUPE(T) 106
35	32	LEFT OF CENTER Suzanne Vega featuring Joe Jackson on piano	A&M AM(X) 320
36	23	AMITYVILLE (THE HOUSE ON THE HILL) Lovebug Starski	Epic (T)A 7182
37	27	CALL OF THE WILD Midge Ure	Chrysalis URE(X) 4
38	33	SLEDGEHAMMER ○ Peter Gabriel	Virgin PGS 1(12)
39	NEW	AIN'T NOthin' GOIN' ON BUT THE RENT Gwen Guthrie	Bailing Point / Polydor POSP(X) 807
40	48	SUN STREET Katrina and The Waves	Capital (12) CL 407
41	44	SET FIRE TO ME Willie Colon	A&M AM(Y) 330
42	30	BAD BOY Miami Sound Machine	Epic (T)A6537
43	39	ON MY OWN ○ Patti La Belle and Michael McDonald	MCA MCA(T) 1045
44	58	CALLING ALL THE HEROES It Bites	Virgin VS 872(12)
45	31	UNDERGROUND David Bowie	EMI America (12)EA 216
46	60	LISTEN LIKE THIEVES INXS	Mercury/Phonogram INXS 6(12)
47	43	OPPORTUNITIES (Let's Make Lots Of Money) Pet Shop Boys	Parlophone (12)R 6129
48	28	I CAN'T STOP Gary Numan	Numa NU(M) 17
49	35	NASTY Janet Jackson	A&M AM(Y) 316
50	53	BORROWED LOVE The S.O.S. Band	Tabu (T)A 7241
51	64	STRAIGHT FROM THE HEART Bryan Adams	A&M AM(Y) 322
52	67	LOVE OF A LIFETIME Chaka Khan	Warner Brothers W8671(T)

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73	NEW	EVERYBODY WANTS TO RUN THE WORLD Teens For Fears	Mercury/Phonogram RACE 1(12)
74	NEW	BURNIN' LOVE Con Funk Shun	Club/Phonogram JAB(X) 32
75	70	LOVE TOUCH (From the Motion Picture "Legal Eagles") Rod Stewart	Warner Brothers W8668(T)

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T W E L V E • I N C H

1	2	PAPA DON'T PREACH , Madonna	71	30	BRILLIANT MIND , Furniture
2	5	LET'S GO ALL THE WAY , Sly Fox	22	NEW	I DIDN'T MEAN TO TURN YOU ON , Robert Palmer
3	4	(BANG ZOOM) LET'S GO GO , The Real Roxanne with Hilman Howie Tea	23	19	HUNTING HIGH AND LOW (REMIX) , A-Ha
4	1	THE EDGE OF HEAVEN , Wham!	24	13	NEW BEGINNING , (Mamba Seyra), Bucks Fizz
5	12	SING OUR OWN SONG , UB40	25	RE	SO MACHO/CRUISING , Sinita
6	8	PARANOIMIA , The Art Of Noise with Max Headroom	26	24	TELL ME TOMORROW , Princess
7	6	HEADLINES , Midnight Star	27	27	LEVI STUBBS TEARS (EP) , Billy Bragg
8	32	EVERY BEAT OF MY HEART , Rod Stewart	28	23	CAN'T GET BY WITHOUT YOU (The Second Decade Remix) , The Real Thing
9	3	I CAN'T WAIT , Nu Shooz	29	27	DON'T LET LOVE GET YOU DOWN , Archie Bell & The Drells
10	18	ROSES , Haywoode	30	NEW	THE LADY IN RED , Chris De Burgh
11	NEW	AIN'T NOthin' GOIN' ON BUT THE RENT , Gwen Guthrie	31	31	BORROWED LOVE , The S.O.S. Band
12	11	VENUS , Bonanaromo	32	NEW	IN THE SPRINGTIME , Maza Priest
13	9	MY FAVOURITE WASTE OF TIME , Owen Paul	33	NEW	BURNIN' LOVE , Con Funk Shun
14	7	HAPPY HOUR , The Housemartins	34	21	HOLDING BACK THE YEARS , Simply Red
15	16	SMILE , Audrey Hall	35	15	AMITYVILLE (THE HOUSE ON THE HILL) , Lovebug Starski
16	26	HIGHER LOVE , Steve Winwood	36	25	WHERE YOU GONNA BE TONIGHT? , Willie Colins
17	10	TOO GOOD TO BE FORGOTTEN , Amazulu	37	RE	IT DOESN'T REALLY MATTER , Zapp
18	33	DO YA DO YA (WANNA PLEASE ME) , Samantha Fox	38	NEW	CAMOUFLAGE , Stan Ridgway
19	NEW	WHAT'S THE COLOUR OF MONEY? , Hollywood Beyond	39	RE	LEFT OF CENTER , Suzanne Vega featuring Joe Jackson on piano
20	17	SET FIRE TO ME , Willie Colon	40	NEW	MY ADDIDAS/PETER PIPER , Run D.M.C.

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GINNIPAI

SAMANTHA FOX: Touch Me, Jive HIP 39. It's own up time when a personality singles artist makes a whole album. She has already proved she can sing and with this she shows that she can sustain the dance-based sound, even if some of the tracks sound a bit samey. Her will to succeed and have her talent recognised means that she will be working hard to make sure this one doesn't die on the shelf.

STOCK IT

DAVID LEE ROTH: Eat 'Em And Smile, WEA WX56. Producer: Ted Templeman. Van Halen are a hard act to follow but with this cultured album Roth appears to have done it. He's drifted exactly the right amount from Van Halen's style to keep his old fans happy without having them accuse him of stealing Eddie and Alex's ideas. Eat 'Em is also interesting enough in its own right to appeal to people who have never heard of him before.

TWELFTH NIGHT: Twelfth Night, Charisma/Virgin CASG 1174. Ironically (perhaps predictably) the two best moments on Twelfth Night hark back to the band's more elaborate, Music For Nations days: Both The Craft and Take A Look, however, are still infused with the very modern production sound which is the hallmark of this very modern sounding LP. It's good overall and should

bring increased success to an act who have worked long and hard for a major deal, and aren't going to let Seventies' prog-rack idealists, stand in their way of commercial breaks.

TANGERINE DREAM: Underwater Sunlight, Jive, HIP 40. Distribution: PRT. In which the Godfathers of New Age continue their pleasing, if at times soporific, excursions into... well, New Age music. Boistered by a bout of almost metal guitar, Froese and the chops have again produced listenable, likeable music, but a light year from the ground-breaking industrial mire of their beginnings. Probably the best bet is to file under New Age and take it from there as the packaging certainly fits into the genre's self-conscious style.

STOCK IT

LETS ACTIVE: BIG PLANS FOR EVERYBODY: IRS, MIRF 1011. From the first jangle of the first track, In Little Ways (also the single), you know you're in for a treat. Beguiling, floating melodies, summery in feel and sweetly simple. The Bangles with bite, or REM with a giggle. Tour, press and radio all positive. Big plans indeed, come on Lets Active!

DAVID SANBORN AND BOB JAMES: Double Vision. Warner Brothers Records. 925 393. Saxophonist David Sanborn sketches a filmy, urban landscape whilst tracking along with lightweight ease. Trouble is, it's all a bit too easy and

an underlying half-heartedness pushes it into the realms of musak. Smooth and modern but ultimately forgettable.

HAYWOODE: Arrival, CBS 25704. Haywoode has a vitality that is infectious and Arrival is a svelte, fairly satisfying slice of dance vinyl that improves with repeated plays. She still seems to be defining her vocal style somewhat and the second side is peppered with Madonna inflections — but on Single Handed and chart climber Roses she is totally her own woman.

CARL PERKINS/JERRY LEE LEWIS/ROY ORBISON/JOHNNY CASH: Class Of '55 (America/Smash USAH 1 (cass. USAC 1, CD: 830 002-2) Distribution: PolyGram. Producer: Chips Morran. Long awaited? Certainly, but don't expect too much of the fire which made these dudes legendary — with an average age of over 50 and a few oceans of water under the bridge, that they're doing this at all is remarkable. In fact, only two of the tracks have all four gents together, and one of those, Big Train From Memphis, is the venue for much partying which obviously needed one's presence to enjoy — along with the quartet, Rick Nelson, John Fogerty and Dave Edmunds are indistinguishable. The solo tracks are OK, not much more, and the main reason for purchase here must be nostalgia for sentimentalists. Shame.

LATIN

GILBERTO GIL: Noite Neon, WEA 253045. It's an eclectic fusion — samba, bossa nova, reggae and rock, all brought together with the charm and grace that characterises Brazilian Gilberto Gil. Both more gentle and upbeat than his last album, Raca Humana, this is an exotic cocktail just right for summer consumption.

LAURINDO ALMEIDA/CHARLIE BYRD: Tango, Concord Picante CJP-290. Producer: Carl E Jefferson.

PONCHO SANCHEZ: El Congo, Concord Picante CJP 286. Producer: Chris Lang.

TITO PUENTE: Mambo Diablo, Concord Picante CJP-283. Producer: artists, Carl E Jefferson. Distribution: IMS. The Almeida/Byrd set features two of America's top guitarists playing tangos on Takamine classical guitars backed by bass and drums, and is a memorable demonstration of superb musicianship. Poncho Sanchez is a leading conguro (Congo drummer) with a tight, well-knit group that swings through some excellent salsa, and has the edge on El Rey himself, Tito Puente, in its ensemble playing and attack. Puente is well worth considering, however, if you have clientele interested in Latin music, both for his name and the fact that pianist George Shearing guests for his own composition, Lullaby Of Birdland.

● Indie LP Reviews on page 19, Dance LP's on page 23.

● Omitted from last week's glowing review of Balaam & The Angel's new LP, The Greatest Story Ever Told, is that the album is not actually available until August 4. Hold your breath, it'll be worth it. Apologies to all involved. WorldRadioHistory

SINGLES

by Jerry Smith

STOCK IT

FRA LIPO LIPPI: Came Summer (Virgin VS 877(12), EMI). This stirring Norwegian duo release another strong, moody number from their much acclaimed debut album Sangs. It has a warm rhythmic pulse and an evocative vocal that is totally enchanting and deserves mass exposure.

JOE STRUMMER: Love Kills (CBS (T)A 7244, CBS). Joe Strummer returns with his first solo single and the title track to the upcoming Sid & Nancy biopic/movie. It's a fine blast of moody rebel rock and begs the question why did he bother with the retrogressive mess that was the last Clash album?

THE JESUS AND MARY CHAIN: Some Candy Talking (blanco y negro NEG 19(T), WEA). More songs about psycho candy than the Reid brothers as they get less abrasive but even bleaker within their down beat Velvet Underground style. Beautifully melancholic, it certainly beats all the boring little pop songs that are about.

SPANDAU BALLET: Fight For Ourselves (Reformation/CBS (T)A 7264, CBS). After an 18 month break Spandau Ballet are back with a new major deal and a bright, shiny new single that should see them continue where they left off. In much the same vein as before, it has been slickly produced, with Gary Langen, to give an epic dance track.

ROBERT PALMER: I Didn't Mean To Turn You On (Island (12)IS 283, EMI). The follow up to his hit Addicted To Love is this Jimmy Jam and Terry Lewis number, originally written for Cherelle. Also produced by Bernard Edwards and taken from his Riptide album it is not as immediate but its subtle melody soon proves to be just as compelling.

THE ICICLE WORKS: Understanding Jane (Beggars Banquet BEG 160(T), WEA). This, the first new material from a forthcoming album, sees the Liverpoolians losing their psychedelic edge to give a bright powerful slice of energetic rock. Produced by Ian Broudie and with a harder guitar sound it must have a good chance in the charts.

IT'S IMMATERIAL: Ed's Funky Diner (Siren/Virgin SIREN 24(12), EMI). This fresh, rhythmic single gets a well deserved reissue with new accompanying tracks, including the definitive I Mean After All, It's Only Dead Man's Curve mix of their recent smash single Driving Away From Home and a new composition Only The Lonely.

RUN DMC: My Adidas/Peter Piper (London LON(X) 101, PolyGram). The hardest of New York rappers release their first material from their much acclaimed new LP, Raising Hell, which is doing so well already in the US. Having lost the heavy rock guitaring the stripped down arrangements of bubbling beat box works well behind their charmed rap.

STOCK IT

SANDIE SHAW: Frederick (Polydor POSP(X) 811, PolyGram). Another excellent cover number as she continues to revive her career with this wonderful Patti Smith classic. Also continuing the Smiths connection is the B-side, a tribute to Johnny Marr entitled Go Johnny Go!

BRILLIANT: Somebody (Food/WEA FOOD 7(T), WEA). Another hard bubbling dance track from this trio, but even though it's well constructed and produced by Stock, Aitkin and Waterman it is not as powerful as previous singles and is unlikely to have much impact outside of the clubs.

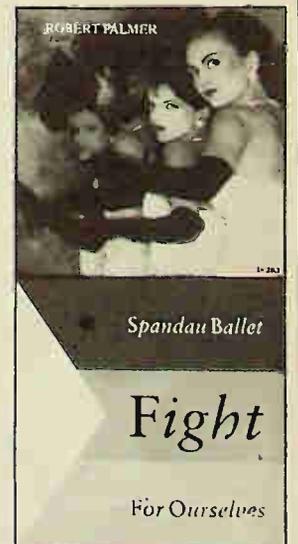
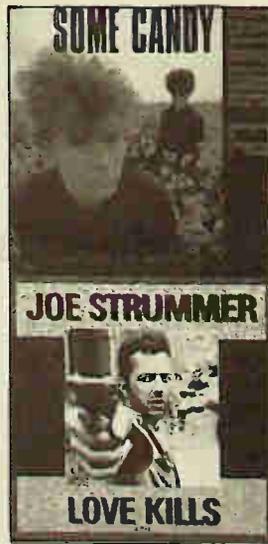
NU SHOOZ: Point Of No Return (Atlantic A 9392(T), WEA). After the massive success gained on both sides of the Atlantic by their debut single I Can't Wait this track from their album Poolside is sure to get plenty of airplay but it doesn't have the same engaging quality to make it more than an average dance track.

THE PAINTED WORD: Independence Day (Mother/Island (12) MUM 5, EMI). Yet another very promising young band given a first vinyl release via U2's distinguished label and this Glasgow band produce a dramatic single with a stirring string section backing their reflective songs. Certainly a band to watch out for.

FOLK & ROOTS ALBUMS

TITLE, Artist	Label/Catalogue No (Distributor)
1 (1) SUZANNE VEGA, Suzanne Vega	ARBAMA 5072 (F)
2 (3) SEE HOW IT RUNS, Bros Mackey	Topic 127542 (CMA/MW/PROJ)
3 (5) DOWN HOME VOL. 1, Various Artists	Limor LIFE 7011 (CA/CMA/MW/ROSS)
4 (4) BACK TO THE CENTRE, Paul Brady	Mercury/Photogram MERH 86 (F)
5 (2) ALRIGHT JACK, Home Service	Making Waves SPIN 319 (MW)
6 (20) BACK IN LINE, Sissley Spoon	Flutter by FLUT 2 (P)
7 (8) ON THE RISE, The Boothfield Band	Temple TP021 (CMA/MW/PROJ)
8 (12) WHO KNOWS WHERE THE TIME GOES, Sandy Denny	Island SDSF 100 (E)
9 (10) DOWN HOME VOL. 2, Various Artists	Limor LIFE 7012 (CA/CMA/MW/ROSS)
10 (6) NOBODY'S FAULT BUT MINE, Martin Simpson	Ombuster OMB 013 (CMA/MW/PROJ)
11 (14) GOLDEN, GOLDEN, Silly Wizard	REL RELS 478 (CMA/MW/PROJ)
12 (—) LE MYSTERE DES VOIX BULGARES, Various Artists	4AD CAD 603 (WRT/P)
13 (17) RUM, SODOMY & THE LASH, The Pogues	SKIR SEEZ 58 (E)
14 (18) HEARTLAND, Ron Rig	Ridge RR 005 (CMA/MW)
15 (11) THE STORM, Moving Hearts	Tara 3014 (CMA/MW/PROJ/F)
16 (16) GUITARS, CADILLACS, ETC., ETC. Dwight Yoakam	Reprise 92 53721 (W)
17 (—) NELSON MANDELA, Youssou N'Dour & Super Etalle De Dakar	Earthworks/Rough Trade ERT 1009 (MW)
18 (7) MACALLA, Clomoid	RCA PL 70894 (R)
19 (13) LEGEND, Clomoid	RCA PL 70168 (R)
20 (—) BEST OF NUSRAT FATEH ALI KHAN VOL. 1, Nusrat Fateh Ali Khan Orkwaal & Party	WOMAD WOMAD 004 (URE)
21 (—) THE WILD WEST SHOW, Bill Caddick	Topic 127541 (CMA/MW/PROJ)
22 (24) BRINGING THE NEWS FROM NOWHERE, Leon Russell	Fuse CF390 (CA)
23 (27) THE PENGUIN BOOK OF ENGLISH FOLKS SONGS, Various Artists	Feltside FED47 (CMA/PROJ)
24 (15) FALSE ACCUSATIONS, The Robert Cray Band	Demon DEMD 43 (MW/P)
25 (—) AN EVENING WITH CECIL SHARP AND . . . Ashley Hutchings	Ombuster OMB014 (CMA/MW/PROJ)
26 (11) WELCOMING PADDY HOME, The Boys Of The Lough	Lough 001 (CMA/MW/PROJ/F)
27 (21) SHOWDOWN, Albert Collins/Pobert Cray/Jahny Capeland	Siret SIRE 954 (AUS/MW)
28 (22) ORDINARY MAN, Christy Moore	WEA Ireland 740-706-1 (CA)
29 (8) A DIFFERENT KIND OF LOVE SONG, Dick Gaughan	Celtic Music CMO17 (CA)
30 (—) CHIMURENGA FOR JUSTICE, Thomas Mapfumo & The Blacks Unlimited	Rough Trade ROUGH 91 (WRT)

Compiled by Folk Roots Magazine (0252) 724638 from a national panel of specialist and general dealers



T R A C K I N G

Getting on the right tracks this week is guest observer/collator, Dave Henderson.



VOLTI: all cheekbones and bleached hair, but still danceable.

BIG ON the little scene this week is the first album from **The Sisterhood** entitled *Gift* on their own Merciful Release label. With **Andrew Eldritch** sporting his production gaggles the record features **Alan Vega** and **Patricia Morrison** among others. Also from Merciful Release this week is a classy 12 inch from **James Ray And The Performance** called *Mexico Sundown Blues* (no World Cup jokes, please). Both records are available through Red Rhino and the Cartel. Also from the Red Rhino roster, *Fundamental* from the US have a couple of new albums for your perusal. Hardcore extremists **Scratch Acid** throw up their second album *Just Keep Eating* and ex-**Shockabilly** front man **Eugene Chadbourne** has his second solo album *Corpses Of Foreign War* released...Back in Blighty, the remnants of **The Farmers Boys** turn up as **The Avons** with an album on Letharge through Red Rhino called *Three Rivers Reach*...while **Car Skid And Crash** bleat *Young Guys Will Do Anything* on their Mekana mini-LP. AND THEN there's **Bob Hope To Die**, Norwich's answer to everything. Their second album on Backs is a gut gurgling affair entitled *The Living Embodiment Of Jimi Hendrix*. Roucaus, yes. Loud, yes. Angry, yes, yes, yes. NEXT UP, check **C W Vrtacek's** album on Leicester's weirdly odd Cordelia label through Rough Trade and the Cartel. While Cordelia have unleashed offbeat units by names that you just can't remember, the CW project seems a slightly more concrete affair. If you hadn't spotted it, Cordelia's last product was the stupendous **Yukio Yung** album that re-built and re-shaped **Gerry Anderson** tunes and the culprit of that masterpiece — **Terry Burrows** — can also be spotted doing his *thang* with German excessive person **Asmus Tietchens** on *Watching The Burning Bride* on Hamster through Backs. IT'S RE-RELEASE a-ga-ga time and **Demon** are doing their bit with some vintage stuff from a host of legends. **The Flying Burrito Brothers'** have their much lauded second album *Burrito Deluxe* (previously around nine notes an impart) re-released and the similarly country-esque **Dillard And Clark** have one of their seminal cowpake collaborations unleashed again. More of the same from **Demon**

with **Quicksilver Messenger Service's** first album seeing the light of day again and **Eggs Over Easy** and **Doctor Feelgood** getting a second chance. The late **Nick Drake** gets re-boxed as well. His *Fruit Tree* box set is now increased to four albums (the extro one consisting of rare and mostly unheard morsels) and that'll be on Hannibal through *Making Waves*...For those with harder foreheads **The Mama's Boys** have *Plug It In* released through *Castle*, **Waysted** have their *Completely Waysted* on *Rawpower* and the much in demand German metal crew **Deconstruction** have their lovingly titled *Eternal Devastation* released on *Steamhammer* through *Revolver*. BUT WHATEVER happened to **Kevin Ayers** asks reader **Mike Oldfield** in a fit of panic. Well, the man who launched a 1,000 *Bananagrams* returns with a new album called *As Close As You Think* on *Illuminated* through *Revolver*...Illuminated have a new 45 from dancefloor darlings **400 Blows**, too, called *Let The Music Play*. And, there's rumours and white labels of new **23 Skidoo** product soon. Aussie metal bashers **SPK** return from the grave on their own *Side Effects* label through *Rough Trade*. As well as releasing a new 12 inch, *In Flagrante Delicta*, as a taster for their upcoming album, they also have a compilation album with an unpronounceable name featuring themselves, **Laibach**, **Hunting Lodge** and more. All in extravagant packaging, too...As is **Ron Johnson Records** link up with **The Ex** from Holland. The group's *CNT 1936* *FBI* centres around the Spanish Civil War and comes in the shape of a double single with a well designed book in between the two plastic soundtracks. Coffee

table chic with a kick on the shin... Also from **Ran** is the debut 10 inch mini-LP from classic Manchester guitar heroes **Big Flame**. Six tracks featuring crazy geeelars and a cover that sports a kangaroo, sport. OVER AT *Nine Mile* shirt sleeves are being rolled up and bottom lips are sagging at the new four track summer special single *Anyone Out There?* by **Mighty Mighty** on *Girlly*. "It's perfect pop," they say and you can well believe it. Also coming from that neck of the woods is a re-issue of the legendary and long deleted **Squire** fan club LP, but more details about that later... And, isn't it time for another **Velvet Underground** revival? Well, *Hit Records* (home of **The Cannibals**) think so, and future weeks will see them release a *VU Interview Picture Disc* through *Backs*, so get ready to stack up on that one...Meanwhile, the much talked about **Ghost Dance** release a rather lacklustre offering, *Heart Of Soul*, on *Karbon*. Backed with covers of **Suzi Quatro's** *Can The Can* and **Frijid Pink's** *Radar Love* it never really fulfils the promise. Still, find out for yourself through *Pinnacle*. AND THEN there's the **Shotgun Brides**. Punk leatherettes from *Newcastle*, they release their first seven inch single on *Blue Angel* this week and crave your attention for dain it *their way*. Oh yes, there's also **Volti**. A Mexican and a native New Yorker, although you'd never know seeing as they've both bleached their hair and sucked in their cheekbones. While we wait for their debut album on *Crammed Discs* the duo release a four track 12 inch with a top cut called *Corazon* for us all to suck on. Hmmm, d,d,dancey.

INDIES STOCK IT

UK SUBS: **Raw Material**. *Killerwatt*. *KILP 2001*. Distribution: *Pinnacle*. Not a new Subs' LP, instead a strange thrown together affair featuring 16 frantic outbursts. There's swearing, inept playing in parts, plus the kind of fragmented sound quality that was part and parcel of the dying throes of punk. As a sound artefact *Raw Material* is rough. But, to spiky top brethren far and wide this is the kind of retrospective platter that's worth its weight in safety pins.

SPACEMEN 3: Sound of Confusion. *Glass Records*. *GLALP 018*. Distribution: *Nine Mile/Cartel*. Just supposing **The Jesus & Mary Chain** were in love with **Hawkwind** instead of **The Velvets**, this is what they'd sound like. A whole album shot through that *Silver Machine* noise, and titles like *Hey Man* and *Losing Touch With My Mind*. An interesting exercise, and the kind of thing "indie" people get excited about.

BAXTERS: Era Buffet. *Press*. *P4011*. Producer: *Doug Epstein*. Distribution: *Rough Trade/Cartel*. Twangy mid-west rock 'n' roll that stumbles uneasily between

genres as diverse as **Grateful Dead** harmonies and **Knapfler** guitar. Down home drinking music that can only really prosper with big promotion. **Baxters** are wholesome and gritty but they lack the finish of **Ry Cooder**, the panache of **Los Labas** and the songwriting prowess of **REM**. Close, but no prize.

BREATHLESS: The Glass Bead Game. *Tenor Vassa*. *BREATHE LP 4*.

13 MOONS: Little Dreaming Boy. *Wire Records* *WRLP 003*. Distribution: *Nine Mile/Cartel*. Soaked in an indefinable sense of something special, *Glass Bead Game* has the same feeling of darkness that through with blinding illumination as early **Cacteau Twins**, pinned by the classic sense of rhythm and space of the first *Camsat Angels LP*. I could mention **Dead Can Dance**, **Jay Division**, early **Floyd**, but really *Breathless* are eloquent, elegant and downright strong enough to walk it for themselves.

Silence isn't always golden. All the silences on *13 Moons' LP* are pitch black, **Goran Klintberg's** voice, **Mats Gunnarsson's** sax and **Anders Halm's** guitar arcing through them like solar flares through the void. *The Little Dreaming Boy* lies flat out on his Swedish home soil in the dark, heart full of sad yearning, head awestruck by the light and beauty of the *Aurora Borealis*. Two unexpected classics in a week.

Cacteau

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- 25** 21 **PLEASE** • CD
Pet Shop Boys Parlophone PSB 1
- 26** 23 **LOVE ZONE** • CD
Billy Ocean Jive HIP 35
- 27** 22 **STANDING ON A BEACH — THE SINGLES** • CD
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- 28** **NEW** **EAT 'EM AND SMILE**
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- 34** 31 **NO JACKET REQUIRED** ★ ★ ★ CD
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- 35** 37 **LIKE A VIRGIN** ★ ★ ★ CD
Madonna Sire WX 20
- 36** **NEW** **STREET SOUNDS EDITION 17**
Various Street Sounds STSND 17
- 37** 24 **ON THE BEACH** • CD
Chris Rea Magnet MAGL 5069
- 38** 27 **BRING ON THE NIGHT** ○ CD
Sting A&M BRING 1
- 39** 33 **GO WEST/BANGS AND CRASHES** ★★ CD
Go West Chrysalis CHRD 1495
- 40** **NEW** **DRIVE TIME USA — 22 Summer Cruising Greats** ○
Various K-tel NE 1321
- 41** **NEW** **GTR** CD
GTR Arista 207 716
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- 43** 39 **PRINCESS** ○ CD
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- 48** 58 **LUXURY OF LIFE** • CD
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- 49** 41 **ALCHEMY — DIRE STRAITS LIVE** ★ CD
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- 50** 60 **RAP IT UP — RAP'S GREATEST HITS**
Various K-tel NE 1324
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AC/DC Atlantic WX 57
- 53** 42 **CONTROL** CD
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- 54** 49 **UPFRONT 1 — 14 DANCE TRACKS**
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- 79** 62 **WELCOME TO THE REAL WORLD** • CD
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- 81** 50 **DISCO BEACH PARTY** ○
Various Stylius SMR 8503
- 82** 45 **LET'S HEAR IT FROM THE GIRLS — 28 TRACKS** ○
Various Stylius SMR 8614
- 83** 92 **CAN'T SLOW DOWN** ★★ ★ CD
Lionel Richie Motown STMA 8041
- 84** 90 **RECKLESS** ★ CD
Bryan Adams A&M AMA 5013
- 85** **RE** **LEGEND (MUSIC FROM ROBIN OF SHERWOOD)**
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- 86** 70 **ENDLESS** CD
Heaven 17 Virgin TCVB 2383/CDV 2383 (Cassette and CD Only)
- 87** **RE** **THIS IS THE SEA** CD
The Waterboys Ensign/Island ENCL 5
- 88** **RE** **SANDS OF TIME**
The S.O.S. Band Tabu T8U 26863
- 89** 47 **FANTASTIC** ★★ CD
Wham! Inner Vision IVL 25328
- 90** **RE** **LISTEN LIKE THIEVES** CD
INXS Mercury/Phonogram MERH 82
- 91** 97 **THE UNFORGETTABLE FIRE** ★ CD
U2 Island U2 5
- 92** **RE** **DIAMOND LIFE** ★★ ★ CD
Sade Epic EPC 26044
- 93** 84 **SPARKLE IN THE RAIN** • CD
Simple Minds Virgin V 2300
- 94** 77 **STOP MAKING SENSE** • CD
Talking Heads EMI TAH 1
- 95** 71 **AFTERBURNER** • CD
ZZ Top Warner Brothers WX 27
- 96** — **MATT BIANCO** CD
Matt Bianco WEA WX 35
- 97** **RE** **THE WORKS** ★ CD
Queen EMI WORK 1
- 98** **RE** **MAKING MOVIES** ★★ CD
Dire Straits Vertigo/Phonogram 6359 034
- 99** 74 **ELIMINATOR** ★★ CD
ZZ Top Warner Brothers W 3774
- 100** 38 **MAKE IT BIG** ★★ ★ CD
Wham! Epic EPC 86311

CD: Released on Compact Disc

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James Hamilton

C O L U M N

THE VINYL never stops mounding up, so without further ado let's dive into it. On UK 12-inch, the hottest soul newie is the rush released **Jeffrey Osborne's** Soweto (A&M AMY 334), and Arthur Baker re-mixed powerful and timely protest song (pinching a riff from Dr Beat!). However, an even bigger pop hit will of course be **Lionel Richie's** Dancing On The Ceiling (Motown L10 T1), pure Huey Lewis & The News-like rock, and **Five Star's** Find The Time (Tent PT 40800), similarly pushes them into a pop-rock mould.

Back in the disco market are **Phil Fearon's** I Can Prove It (Ensign/Chrysalis ENY 604), amazingly faithful remake of Tony Elton's 1977 hit; **Junior's** Oh Louise (London LONX 75), deserved remixed reissue of a lovely delicate song which failed here last winter (relatively, as it won many admirers) and is now a US soul smash; **Luther Vandross's** Give Me The Reason (Epic TA 7288), well sung but rhythmically complex film song selling more for the included classic oldies on 12-inch; **Guinn's** People Will Be People (Motown GUINN T2), pleasant if not very distinctive plaintive swayer by a family group; **Dazz Band's** Wild And Free (Geffen Records GEF6T), routine funk for their label debut, less punchy than their current US-issued L.O.V.E. M.I.A. (Geffen 7-28635), on seven inch initially, which quotes their past hits with good humour; **Atlantic Starr's** Silver Shadow (A&M AMY 336), reissued and remixed but still overly familiar (although ever popular) recent oldie; **Jean Carne's** Closer Than Close (Omni 120MN 3, via Pinnacle), lovely slowie produced and played on by Grover Washington Jr; **Randy Crawford's** Gettin' Away With Murder (Warner Bros W8641T), bland chugger with the much better more typical showcase for her voice, Don't Wanna Be Normal, hidden on the flip.

One of the biggest sellers in the last three weeks has been an import LP from 1979, long o much sought rarely suddenly discovered and shipped in on cut-out, **Jeffree's** Jeffree (MCA Records MCA-3072), which — in Archie Bell style

— contains an in demand Marvin Gaye-ish slowie called Love's Gonna Last which has already had a recent UK cover version (by Steve Myers) to meet frustrated demand prior to its re-availability. On import 12-inch ore **Timex Social Club's** Rumors (Jay Records JAY 001), o male Nu Shooz sings Louie Louie, sort of, the top disco seller Stateside although yet to mean much here — but I have a hunch it could get big; **Subject's** Celebrate (Pow Wow PW 412), archetypal New York "garage" music, setting Colonel Abrams-ish vocals to the Set It Off beat; **Ski-bone's** Take It To The Top (ITED Records Inc TDE-3018), even tempoed meandering go go; **Doug E. Fresh And The Get Fresh Crew's** All The Way To Heaven (Reality D-264), repeat of The Show's tricks but with a catchiness that radio, rather than disco, play is revealing; **L.A. Dream Team's** Nursery Rhymes (MCA Records MCA-23639), jaunty Pop Goes The Weasel rap that puts nursery rhymes into a modern urban setting; **Salt-n-Pepa's** I'll Take Your Man (Next Plateau NP50043), spinited Roxanne Shanté-style declamatory rap over hot scratching; **Tambi's** You Don't Know (Electric Ice El 106), slowed down strung out remake of Serious Intention's "garage" canterer; **The Junkyard Band's** Sardines (Def Jam 44-05922), youthful Washington DC street group sounding slightly restricted tapping out go go beats in a studio; **Glenn Jones' Giving Myself To You** (RCA Victor PW-14296), Freddie Jackson-ish slowie; **High Life's** Switch Hitter (Thom/Tay T/T 1028), routine girlie group on Thomas & Taylor's export-aimed label. Finally, although the Isley Brothers originated it, the party classic Shout! is probably better known here as by **Lulu**, who has just re-recorded it (Jive LULUT1) with a particularly strong a cappella version included. Doubtless, as recently suggested it should be, her original version will be remarketed but in the meantime there's already a rival, less evocative, version by **Buddy Curtiss And The Grasshoppers** (Mercury BUD 112).

Marvellous stuff for Regina

by Barry Lazell

THE FUNKIN' Marvellous label is re-issuing Regina's (below) former top 10 dance chart hit Baby Love in the UK, following the record's latter-day success in the US. It currently holds down the number one position on *Billboard's* Club Play chart there, and is spiralling into the top 50 with a bullet on the same paper's pop singles chart.

Released on July 14, the new UK 12-incher (12 MARV 01) has a new "Double Dutch Megamix" by Harry Jonsen on the A-side, with George Hargreaves' original 12-inch mix (the US club hit version) and a "Sun-Burn" mix on the flip. The latter also features on a picture disc (PMARV 01). The picture sleeve has also been redesigned, and there is also now a promotional video for the track, shot on location in Iceland.

Recently signed to Funkin' Marvellous is singer Pearly Gates, one-time lead vocalist in the Flirtations, and long a popular live and TV favourite in the UK. Her first release on the label is Action! (12 MARV 3), a summer dancer which is already getting strong club DJ support, especially in holiday areas. A fun promo video features Pearly in the company of Mr Poseur 1986 (Dennis Brodie) and Mr Puniverse 1986 (Kevin Blake), from Noel Edmonds' Lote Late Breakfast Show on BBC TV. The single was released last week.

Funkin' Marvellous distribution is through PRT.



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Disco

AND DANCE

THIS WEEK LAST WEEK WEEKS ON CHART

1	7	HEADLINES	Midnight Star	Solar/WEA	HEAT 1055 (P)
2	7	(BANG ZOOM) LET'S GO GO	Paul Easton/Midway Music Inc	Cosmos/COO	1124 (P)
3	3	PAPA DON'T PREACH	Madonna	Sire	WBS 51 (P)
4	5	DON'T LET LOVE GET YOU DOWN	Althea Bell & The Debs	Pennco	11A 7254 (P)
5	2	BORROWED LOVE	The S.O.S. Band	Telstar	11A 7241 (P)
6	7	SET FIRE TO ME (Latin Jazzbo Version)	Wafia Colon	A&M	AM 70 330 (P)
7	8	TELL ME TOMORROW	Princess	Supreme	SLIP 10 365 A
8	13	AIN'T NOTHING GOIN' ON	... A Gwen Guthrie	Balding Point	POS 101 802 (P)
9	5	WHERE YOU GONNA BE TONIGHT?	Willy Collins	Capitol	12 (L) 410 (P)
10	19	ROSES	Wayvado	CBS	11A 7254 (P)
11	16	SMILE	Acqua Hall	Gemini	DG 11 15 (P)
12	11	THE EDGE OF HEAVEN	Wham!	Epic	11A 7254 (P)
13	2	(SOLUTION TO) THE PROBLEM	Masquerade	Streetwise	11A 7254 (P)
14	20	NO NEWS IS NEWS	Ismaela	Bluebird	10 BR 101 25 (P)
15	10	TOO GOOD TO BE FORGOTTEN	Amosia	Island	117 45 284 (P)
16	16	ONE FOR THE MONEY	Sheena	MCA	11A 7254 (P)

17	12	5	STAY A LITTLE WHILE, CHILD	Loose Ends	Virgin	VS 819 (P) (P)
18	35	3	MORE THAN ONE NIGHT (Love Mix)	Jewel Roberts	Bluebird	10 BR 101 22 (P)
19	15	9	AMITYVILLE (The House On The Hill)	Lovebug Starski	Epic	11A 7182 (P)
20	22	2	I WOULDN'T LIE	Teachout & Peoples	Total Experience	RCA 78 4941 (12" - 11 4984) (P)
21	5	15	I CAN'T WAIT	No Showz	Adams	11A 7254 (P)
22	NEW		GIVE ME THE REASON	Lecher Verdoso	Epic	11A 7254 (P)
23	29	3	SQUARE DANCE RAP	Sir Mix-A-Lot	Streetwise	11A 7254 (P)
24	14	4	LIKE I LIKE IT	Jane	10Yoga	11A 7254 (P)
25	41	2	STOP ME FROM STARTING THIS FEELING	Loose Ends	Epic	11A 7254 (P)
26	17	11	JUMP BACK (Set Me Free)	Dhar Braxton	Fourth & Broadway	101 12 874 (P)
27	58	2	YOUR LOVE	Ismaela	Personal	11A 7254 (P)
28	30	2	SO MACHO/CRUISING	Sanna	Enforce	11A 7254 (P)
29	24	8	THROUGH THE NIGHT	Blue Modere	Sire	Delight 101 2 (P) (P)
30	NEW		LOVE OF A LIFETIME	Osaka Khan	Warner	Barbers 101 1 (P) (P)
31	RE		IT DOESN'T REALLY MATTER	Zapp	Warner	Barbers 101 1 (P) (P)
32	25	5	I FOUND LOVIN'	Felbert Band	Import	11A 7254 (P)
33	37	2	JUMP BACK	Wally Jump Junior	Criminal Damage	101 12 874 (P)
34	49	2	MY ADIDAS/PETER PIPER	Red D.M.C.	London	101 12 874 (P)
35	72	2	PLEASE LOVE ME	Whistle	Champion	11A 7254 (P)
36	21	10	DIAL MY NUMBER	Paula Tarkanian	CBS	11A 7254 (P)
37	56	2	IN THE SPRINGTIME	Mau Piest	10Yoga	11A 7254 (P)
38	28	4	I CAN'T WAIT (TO ROCK THE MIKE)	Snyder-D	Champion	11A 7254 (P)
39	45	2	STEP BY STEP	T. C. Carter	New Melt	11A 7254 (P)
40	NEW		BURNIN' UP	Michael Jackson	A&M	11A 7254 (P)
41	36	2	PASSION	William Bell	Toni	11A 7254 (P)
42	48	3	BURNIN' LOVE	Con Funk Shun	Club/Phonogram	11A 7254 (P)
43	39	10	BAD BOY	Mirai Sound Machine	Epic	11A 7254 (P)
44	55	5	SAY LA LA	Peace Of A Dream	Monterose	11A 7254 (P)
45	26	9	EXPANSIONS '86	... Chris Paul	Fourth & Broadway	101 12 874 (P)
46	23	4	FOOLIN' YOURSELF	Paul Henderson	Chrysalis	11A 7254 (P)
47	NEW		SING OUR OWN SONG	US40	DLP International/Epic	11A 7254 (P)
48	31	3	SWEET LOVE	Anta Baker	Elektra	11A 7254 (P)
49	NEW		TURNED ON TO YOU	Nova Express	Bluebird	10 BR 101 24 (P)
50	75	2	GYPSY WOMAN	Bobby Womack	MCA	11A 7254 (P)
51	NEW		WAKE UP TO MY LOVE	Asia	Adventures In Clubland	11A 7254 (P)
52	31	9	MINE ALL MINE/PARTY FREAK	Club Five	Club/Phonogram	11A 7254 (P)
53	38	8	HUNGRY FOR YOUR LOVE	Hanson & Davis	Fresh	11A 7254 (P)
54	50	10	DESTINY	D.S.M.	Epic	11A 7254 (P)
55	NEW		POINT OF NO RETURN	No Showz	Africa	11A 7254 (P)
56	40	8	CAN'T GET BY WITHOUT YOU	The Real Thing	PAT	11A 7254 (P)
57	27	4	BLACK IS THE COLOUR	Robert Loggia	Streetwise	11A 7254 (P)

58	42	10	GIVIN' IT (To You) (Special Mix)	Way	Capitol	117 (L) 410 (P)	
59	47	4	WHO'S JOHNNY? ("Short Circuit" Theme)	El DeBongo	Condy	11A 7254 (P)	
60	NEW		HEARTBEAT	Tippa Ima	UK	Bluebird/Greenlines	11A 7254 (P)
61	52	2	GALVESTON BAY	Lonnie Hill	10Yoga	11A 7254 (P)	
62	61	2	SUCH A FEELING	Tony & Co	Sound Of London	101 12 874 (P)	
63	66	2	BAMBAATA'S THEME	Akiba Bambaata	Tommy Boy	101 12 874 (P)	
64	73	2	BOOPS	Supercat	Technique	11A 7254 (P)	
65	33	8	NASTY	Joni Jackson	A&M	11A 7254 (P)	
66	43	4	PULL UP	Aved	Simba	117 (L) 410 (P)	
67	NEW		PEE-WEE'S DANCE	Joe Ski Love	Cosmos	11A 7254 (P)	
68	51	10	SET ME FREE	Jaki Graham	EMI	11A 7254 (P)	
69	57	5	DON'T LET LOVE GET YOU DOWN	Matthew Deard	Bluebird	101 12 874 (P)	
70	70	11	BROOKLYN'S IN THE HOUSE	Cosmo D.C.	Cherry Red	11A 7254 (P)	
71	44	3	LOVE THE ONE I'M WITH	Wetno Moore	Capitol	11A 7254 (P)	
72	46	3	SUNSHINE ISLAND	Absorb	Absorb	11A 7254 (P)	
73	59	5	PAY ME BACK MY LOVE	Colors	Profile	11A 7254 (P)	
74	54	7	YOUNG HEARTS RUN FREE	Good Station	Warner	11A 7254 (P)	
75	67	3	WHAT'S THE DEAL	Coral Wilkins	New Image	11A 7254 (P)	

OCHI BROWN



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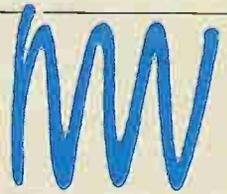
PRODUCED BY STOCK/AITKEN/WATERMAN

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MUSIC WEEK



Compiled by AIRB from a nationwide panel of 50 specialist shops WorldRadioHistory

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Teena: back for good?

by Paul Sexton
IT'S BEEN almost six years since Teena Marie, in those days the golden girl for the Eighties at Motown, last made any real crossover showing in the UK when I Need Your Lovin' went top 30 as the follow-up to the huge top 10 success Behind The Groove.

She's since left Motown in acrimonious circumstances and signed to Epic, but every time she releases a new album, up goes the cry that this will be the one to remind the mainstream audience of a very individual soul talent. It really should have been true last time out, when Lovergirl from the Star Child LP made an amazing ascent of Billbaard's Hot 100 to land in the top 10 but mysteriously failed to repeat the trick in the UK. Now she's returned with another highly distinctive set of songs, Emerald City, and that cry's going up again for its first single, Lips To Find You.

The new album is produced entirely by Teena, who also wrote five of its eight tracks, and it features guest appearances by Stanley Clarke, Stevie Ray Vaughan and Sling's sax player, Branford Marsalis.

"I really love the way he plays sax," says Teena. "I was trying to find him and I ran into him at the Grammys, I asked him if he'd play on the album and he said he'd love to do it. And Stevie, I was looking for a great rock-blues guitarist and he was the one."

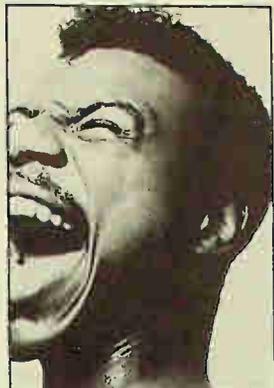
Teena wrote a lot of the new material while she was on her last tour, and in September she'll be back on the road, with a London trip planned this time, as well as a probable visit to Japan. She's hoping to record again sometime with her old soul mate at Motown, Rick James, but the contractual wrangles that surrounded her departure from the label prevented that at the moment. "He'll have to leave the company first," she says.

Meanwhile, Teena's continuing her outside productions: she hopes to be producing jazz singer Nancy Wilson, and she's working with a new female group called Guine-



TEENA MARIE: set to hit big this time?

vere. "It's the two girls that sing backing for me, they're my best friends, I've been knowing one of them since fifth grade. One of them's Rick's sister."



ALTHOUGH APPARENTLY in pain, Nai Augustin has much to celebrate: recently signed to A&M, confirmed as Anita Baker's special guest at the Hammy Odean, July 26, 27, and a debut single—Ego, out on August 8. Co-written with Barry Blue, Augustin (previously with Light Of The World) also played many of the instruments and really should be looking a little happier.

Lithe Lissou

WANDA DEE'S Blue Eyes, a Kenny Beck (Full Force, Cashflow)-produced rap-scratcher which is finding good initial dancefloor reactions, is the debut 12-inch release on another of this summer's healthy flow of new dance music labels, Lissou Records.

Lissou (based in the Lissou Grove

area of West One, hence the name — what'll they do if they move?) has much potential, since it has been set up by former PRT promotion head Tilly Rutherford in association with his long-time sparring partner Peter Waterman, of the hot Stock/Aitken/Waterman production team. Both have an extremely wide experience of all aspects of the dance music industry, from dealing with US product licenses to analysing club and DJ responses in the UK.

The label's office is at 14A Shouldham Street, London W1H 5FG; telephone (01) 723 8233 or 258 0195. Distribution, PRT.

REVIEWS

by Paul Sexton
DEXTER WANSEL: Captured 10 Records DIX 36. The master writer/producer/arranger from Philadelphia returns with his first LP in six years to emphasise that he was always pretty useful in front of the mike himself. There are some classy collaborations with the Jones Girls, the title track single and Heart On The Line, a couple of upmarket instrumentals including Conversations with some excellent sax from Sam Peaks, and even some soul with a conscience in Nam (I Can't Sleep At Night) with vocals by another vet, Bunny Singler.

TEASE: Tease Epic EPC 26963. Four-man US soul troupe whose ethos is summed up neatly in the track Better Wild (Than Mild). They like to party and do it particularly well on a really zipped-up piece of funk called The Note which opens the LP. There's a cover of James Brown's Body Heat too but they can mellow out nicely, as with the single release Firestarter and I Wish You Were Here.

DISCO TOP ALBUM

Rank	Artist	Album	Label
1	MADONNA	True Blue	Sire WX 54 (W)
2	MIDNIGHT STAR	Headlines	Solar/MCA MCX 3322 (F)
3	MELISSA MORGAN	Do Me Baby	Capital EST 2004 (E)
4	PIECES OF A DREAM	Isyade	Philadelphia International PHIL 4000 (E)
5	CASHFLOW	Cashflow	Club/Phonogram JABH 17 (F)
6	SHIRLEY JONES	Always In The Mood	Philadelphia International PHIL 4000 (E)
7	THE S.O.S. BAND	Sounds Of Time	Tabu TBU 24843 (E)
8	VARIOUS	Street Sounds Hip Hop Electro 12	Street Sounds ECST 12 (R)
9	WILLIE COLLINS	Where You Gonna Be Tonight?	Capital EST 2012 (E)
10	VARIOUS	Dance Mix 11	Towerbell TVLP 13 (E)
11	VARIOUS	Uptown 1	Sirenes UPFI 1 (A)
12	ANITA BAKER	Rapture	Elektra EST 37 (W)
13	RANDY CRAWFORD	Abstract Emotions	Warner Brothers WX 46 (W)
14	JANET JACKSON	Control	A&M AMA 5106 (E)
15	SKYY	From The Left Side	Capital EST 2014 (E)
16	VARIOUS	Jazz Live 2	Street Sounds SQUID 4 (R)
17	CON FUNK SHUM	Burnin' Love	Mercury 826-963-1M-1 (Import)
18	PATTI LA BELLE	Wanna Be You	MCA MCF 3319 (F)
19	RUN-D.M.C.	Raising Hell	Profile/London LONLP 21 (F)
20	THE REAL THING	The Best Of The Real Thing	West Five/PRT RT 1 (A)

Compiled by MRIB

RADIO LONDON

A LIST

Artist	Track	Label
WILLIE COLON	Set Fire To Me	A&M
CON FUNK SHUM	Burnin' Love	Club/Phonogram
AUDREY HALL	Smile	Germania
MIDNIGHT STARR	Headlines	Solar/MCA
PRINCESS	Talk A Tomorrow	Sirema
LOU RAWLS	Stop Me From Starting This Feeling	Epic
THE REAL ROXANNE WITH HITMAN HOWIE TEE	(Bang Bang) Let's Go Go	Cooltemp/Parlova
THE S.O.S. BAND	Borrowed Love	Tabu
LUTHER VANDROSS	Give Me The Reason	Epic
YARBROUGH & PEOPLES	I Wanna Be Like You	Total Experience/RCA

CLIMBERS

JOHNNIE BABY	Special Things	(US Import-Electra)
RAINY DAVIS	Sweetheart	(US Import-Supertronics)
DOUG E. FRESH & THE GET FRESH CREW	All The Way To Heaven	(US Import-Realcity)
STEPHANIE MILLS	Being Deena	(US Import-MCA)
NU SHOOZ	Pass Of No Return	Atlantic
SATIN SILK & LACE	Your Love	(US Import-Profile)
TITO SIMON	The Masque Morning Feeling	Body Music
STAGE COACH	Myra Mood	(US Import-United Sounds)
EDWIN STARR	Soul Singer	Hippodrome (White Label)
DENICE WILLIAMS	Wish And Weeper	(US Import-Columbia)

As featured on the TONY BLACKBURN Show, Radio London 9am-12 noon Monday-Friday (20Jan/94.9 1987)

Step right up for the Videola

COMING SOON from Medialab — or Videolabel as the whole operation now seems to be called — The Videola, a new innovation established to operate like the A&R department of a record company. To find visual talent and put it together with musicians to make music-orientated long-forms that are not just extended collections of pop promos or concerts, but where the music and visuals are worked out together."

According to creative director Nick Edwards pop promos have changed the way people watch film and television, and so the way programmes are made. Coverage of the recent Fulham by-election, says Edwards, was cut to the beat with a Dire Straits promo. And it is this change in viewing habits that The Videola hopes to exploit/sate.

"With The Videola we're trying to create a new category of video LPs which are repeatable. And the first thing that goes if you want to make something repeatable is the narrative, but what do you replace the narrative with? Music deals with emotion and feeling, and you put a record on because you want to evoke that feeling. That's what we want to do.

"The video LP has been tried before with Blandie, but the experience hadn't really been gotten together to make it work. The whole idea now is to get rid of the links between a string of promos and make it an entity in itself. There are no rules except that it must be repeatable."

The Videola will operate in conjunction with PolyGram Music Video, producing 20-30 minutes "audio-visual" programmes, beginning in the summer. So far lined up are: The History Mix, a complete visual remix of some of 10CC/Godley & Creme's finest moments; Mondo Video, startling and original images set to a jazz-flavoured track; and The Value Of Entertainment, a programme of ZTT artists live at the Ambassadors Theatre. Also in the pipeline are possible Art Of Noise and Devo videolas, and "a sci-fi opera" set in "the bizarre world of the modern pleasured" to be entitled God Is A Dog.

Videolas are likely to be priced between £6.95 and £9.95, and will, promises the Videolabel, be packaged "in eye-catching styles and colours to match the original approach of the programmes."

MUSIC VIDEO

This week	Last week	Description (tracks)	Timings/Recommended	Retail Price
1	2	LEVEL 42: The Videosingles	EP 15 tracks/28 min/33.95	PolyGram 641 9372
2	1	KATE BUSH: The Hair Of The Hound	Compilation 14 tracks/29 min/33.95	PMI 641 9369 7
3	5	BUCKS FIZZ: Greatest Hits	Compilation 14 tracks/29 min/33.95	RCA/Columbia 641 9364
4	3	DIRE STRAITS: Brothers In Arms — The Videosingles	EP 4 tracks/15 min/33.95	PolyGram 641 9370
5	9	DIRE STRAITS: Alchemy Live	Live 118 tracks/71 min/54.99	Channel 5 641 9372
6	6	RUSH: Grace Under Pressure Tour	Live 38 tracks/1 hr 54.95	PolyGram 641 9367
7	4	MARILLION: 1982-1986 The Videos	Compilation 8 tracks/35 min/54.99	PMI 641 9372 2
8	7	WHAM!: The Video	EP 8 tracks/21 min/33.95	CBS/Fox 3043 50
9	17	WHAM!: Wham 85	EP 3 tracks/11 min/33.95	CBS/Fox 3043 50
10	8	THE CURE: Staring At The Sea — The Images	Compilation 17 tracks/36 min/34.99	Palace/PVG 641 9371
11	10	STEVIE NICKS: I Can't Wait	EP 4 tracks/12 min/33.95	RCA/Columbia 641 9374
12	13	TALKING HEADS: Stop Making Sense	Live 148 tracks/1 hr 11 min/54.95	Palace/PHI 641 9370
13	11	RAINBOW: The Final Cut	Compilation 14 tracks/36 min/33.95	PolyGram 641 9367
14	12	PUBLIC IMAGE LTD: Videos	Compilation 18 tracks/43 min/33.95	Virgin/PVG 304 11
15	18	PHIL COLLINS: No Ticket Required	Live 115 tracks/1 hr 29 min/54.99	WEA Music 641 9373
16	25	MADONNA: The Virgin Tour	Live 119 tracks/50 min/54.95	WEA Music 641 9373
17	16	QUEEN: Live In Rio	Live 16 tracks/37 min/34.99	PMI 641 9370 2
18	23	U2: Live "Under A Blood Red Sky"	Live 14 tracks/46 min/33.95	Virgin/PVG 304 60
19	24	QUEEN: Greatest Hits	Compilation 12 tracks/36 min/33.95	PMI 641 9371 2
20	14	THE WHO: The Kids Are Alright	Documentary 116 tracks/1 hr 31 min/54.99	Channel 5 641 9372
21	21	ROD STEWART: Tonight He's Yours	Live 118 tracks/50 min/54.99	Channel 5 641 9372
22	29	DAVID BOWIE: Serious Moonlight 1	Live 118 tracks/50 min/54.99	Channel 5 641 9372
23	—	QUEEN: We Will Rock You	Live 118 tracks/50 min/54.99	Peppermint 641 9372 2
24	22	BIG COUNTRY: Live	Live 118 tracks/50 min/54.99	Channel 5 641 9372 2
25	19	CLIFF RICHARD AND THE SHADOWS: Thank You Very Much	Live At The Palladium 57 min/33.99	Video Collection 641 9372
26	—	THE HITS 4 VIDEO SELECTION	Compilation 14 tracks/35 min/33.99	RCA/Columbia 641 9373
27	15	KATE BUSH: The Single File	Compilation 17 tracks/32 min/33.95	PMI 641 9372 2
28	30	IRON MAIDEN: Live After Death	Live 118 tracks/50 min/54.99	PMI 641 9372 2
29	20	POINTER SISTERS: So Excited	Compilation 7 tracks/20 min/33.95	RCA/Columbia 641 9372
30	26	FIVE STAR: Luxury Of Life Video Selection	Compilation 7 tracks/20 min/33.99	RCA/Columbia 641 9372

Compiled by Music Week Research © 1986

TOP 100 ALBUMS

ORDER NOW SMC 8503 ALL YOUR HOLIDAY HITS! DISCO BEACH PARTY DOUBLE ALBUM ONLY £4.99

Table of album listings with columns for rank, artist, album title, and chart information. Includes entries like 'TRUE BLUE', 'THE FINAL', 'REVENGE', etc.

Table of album listings with columns for rank, artist, album title, and chart information. Includes entries like 'GTR', 'INTERMISSION', 'PRINCESS', etc.

*** TRIPLE PLATINUM (900,000 units) ** DOUBLE PLATINUM (600,000 units) * PLATINUM (300,000 units) GOLD (100,000 units) SILVER (60,000 units)

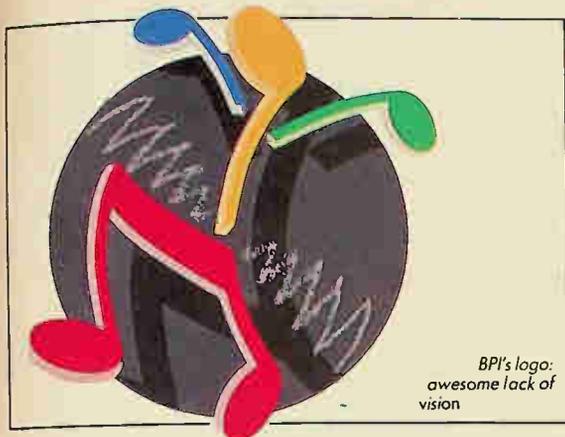
ARTISTS' A-Z

Table listing artists in alphabetical order with their corresponding album titles and chart positions. Includes artists like Adams, Aladdin, Alcazar, etc.

OUT NOW 7" HONEY 1 12" HONEY 12 "DON'T YOU DARE CALL IT LOVE" Gloria Gaynor NEW SINGLE FROM THE FORTHCOMING ALBUM THE POWER - GLORIA GAYNOR

Table of album listings with columns for rank, artist, album title, and chart information. Includes entries like 'THE GREATEST HITS', 'BLUE SKIES', 'GREATEST HITS', etc.

Compiled by Gallup for the RPI World Chart ABC based on a sample of 250 recording outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.



BPI's logo: awesome lack of vision

BPI brought to task

THE GULLIBILITY and lack of vision of the BPI, and the music industry that supports it, is nothing short of awesome. Having persuaded themselves to waste £350,000 on a "generic advertising campaign" to boast record sales, they now camouflage that campaign's failure with the self-satisfied summing up: "Nice try, could do better".

Contrary to BPI director-general John Deacon's implication, the campaign was not "a most valuable experiment". The first attempt, entitled Give The Gift Of Music, was several years ago. It was just as big an experiment and an equal disaster conceptually, stylistically and financially.

Having failed with that first expensive campaign, why then was the BPI so eager to gamble again with such a vast sum? The root cause of declining record sales in recent years is far too complex to be arrested by a short-term advertising campaign.

In the fiercely competitive leisure industry, the quality of individual products counts more than ever. Most of the blame for blinkered vision should be attributed to the A&R men of the major labels whose "more-of-the-same" formula is manifestly not working. If the A&R men bring in stronger, more original music, the marketing men resume a role secondary to the artists and their sounds, and the disc jockeys under Johnny Beerling demonstrate more interest in the records than in projecting their insane deficiencies, then perhaps (and only perhaps!) the business of popular music (and not just rock) can climb back. Then we might never hear of such fatuous wastes of time and money as expensive "generic advertising campaigns". Ray Coleman, The Green, Richmond, Surrey.

Wham: hype or bargain

I HAVE just been informed by CBS that Wham's number one is now available as one single. For the last two or three weeks I have watched as young children empty their pockets to try and scrape up the extra £1 for the double pack, whilst I apologise on behalf of CBS and assure them that it will never

be available as one record.

The decision by CBS does this business no good at all and in particular retailers lose credibility with the public who already think record shops make huge profits when they read about the amount of money artists can make.

Youngsters will see this as another pop hype at a time when the record business appears to be losing ground, in terms of disposable income, to other alternative consumer products.

Now, more than ever, we must lure more people back to buying recorded music, not drive them away with apparent rip-offs. R Booth, Bayes Recordium, Broad Street, King's Lynn, Norfolk.

A CBS spokesman replies: "The relevant issues are these: The Edge Of Heaven double pack represents phenomenal value for money — over 18 minutes of music for approximately £2.45. Huge numbers of the record buying public recognised that fact, decided they wanted to purchase the package — with the result that, in only its second week, it went to number one."

Responding quickly to changing market conditions and public demand, CBS therefore decided to release one half of the package, thereby giving the public what they want and giving dealers, hopefully, what they want — extra business."

Is cassette levy fair?

WE SEE that a potential levy on audio cassettes to cover lost record sales is up before Parliament again.

As long as cassettes are also used for other purposes than recording other people's discs, it is blatantly unfair to impose such a universal levy. Add to this its obvious lack of popularity with the public and we see little chance for the bill.

It is an infringement of the copyright law to reproduce a recording. When that copyright law was written, only possessors of sophisticated equipment were able to reproduce recordings, with obvious commercial intent. Home taping is not done for commercial purposes and it is the copyright law which needs updating.

If the record industry were healthier, it could rewrite the copyright

law to cover public performance and mass reproduction only. Individual copying could be permitted and compensated for by a levy on records and pre-recorded cassettes.

Although this would be fair, the current likelihood of any increases to records and tapes from levies is as remote as Parliament passing a levy on blank tapes. Bobbi Dahdi, director, COPs, Beckenham, Kent.

The idea of a levy on pre-recorded material seems to apply a faulty logic as this would be universally penalising those who were quite properly paying the relevant copyright fees through buying records and tapes, rather than buying blank tape with which to copy them. You reckon that the chances of Parliament passing a levy on blank tape are "remote", but the measure does have the backing of a Government that — whatever you might think of its policies — does have a reputation for pushing them through. — The Editor.

Speed can make hits

AS A smallish independent dealer perhaps you might allow me to pay a few compliments to several people, via *Music Week*?

PRT seems to have been in the main firing line just lately, but what a service they offer. A telephone call to a helpful sales person and the order is with us within 24 hours. I wonder if BBC Records is regretting switching distribution? Terry Blood and Soto Sound can boast of the same kind of service. Congratulations and thank you.

But what about CBS and PolyGram, the big boys — would they have so many hit records if these wholesalers did not offer such a speedy service? I would think not, if most dealers receive the same snail service, ordering on Tuesday and receiving it on Saturday. Does anyone else have this trouble?

Another note to CBS: if they want to save money, why don't they stop sending out new release sheets which constantly arrive after we have already seen them in *Music Week's* listings?

EML is certainly trying but why does RCA constantly extend orders without actually stating so on the delivery notes? You think that they have forgotten the product, so one re-orders and ends up with more stock than required.

Paul Mullins, Carousel Records, The High Street, Amesbury, Wiltshire.

CBS makes 'em suffer...

IF CBS's change in trade terms is adopted across the industry, it will stunt the future of the whole music business, because dealers will be forced to play safe.

Releases by new or unestablished artists are always a risk for the dealer, and they simply will not be supported without the normal returns structure. New artists are the future of the business but their careers will never get off the

ground as long as dealers fear they may be caught with worthless stock.

Singles will be the worst hit, because their market is more changeable than albums, but in either case neither wholesalers nor retailers will dare make a wrong buying decision. That means only the strong, established performers will make it into many shops.

The end of 5 per cent returns and 2.5 per cent settlement discounts discourages trade at all levels. As a major wholesaler we will have to play safe on same releases, which means there will always be a danger of getting out of stock, and so in turn our service to the dealers will suffer.

Until now we have been able to use sensible buying policies which support products and give an excellent stocking service to retailers using our next-day delivery, whilst minimising their risk of overstocking.

If that service is undermined, will the manufacturers be able to offer anything comparable? We do not think so. In fact, the speed and flexibility of service direct from manufacturers to retailers has actually declined since the Seventies.

The long-term sufferers from this new policy will be the artists, the retailers and the wholesalers, and that means the music industry as a whole. If manufacturers make any short-term gains, what good will they be measured against permanent damage to the whole business?

Norman Smith, managing director, Terry Blood Distribution.

... takes its time ...

LIKE MOST dealers I have followed with interest the reactions to CBS Records' decision to reduce prices in exchange for the abandoning of five per cent returns. *Music Week* as a magazine pays poor lip service to the classical market but I was disappointed to see no mention of the fact that the price reduction does not apply to classical product.

I rang John Aston at CBS to complain. After taking nine days to return my call he said that there was a possibility of my being given a file discount to compensate for the lack of a price reduction.

May I suggest that all classical dealers also contact him to protest? It may be that this letter will jeopardise my chances of a discount but it is worth it if classical dealers tell CBS that they will not tolerate this situation.

Nicholas Winch, Colston Classics, Bristol.

... and gains a new fan

FAR FROM sharing in the almost universally hostile trade reaction from the trade (*Music Week*, June 21 — "CBS Racks Trade"), we welcome lower dealer prices in preference to the five per cent returns system which must be very costly for the record companies to operate. These costs must inevitably be passed on.

We hope other companies will

follow the lead from CBS. Laurie Dann, Audiasonic, Eastgate Shopping Centre, Gloucester.

Radio: the real loser

I HEARTILY endorse your "Hands Off Radios One and Two" campaign, but feel that your reasons for opposing the privatisation of the two networks need closer inspection.

Looking at the economics, there could be no doubt that Radio One as a national commercial station would be a gold mine. With no effective competition it would offer the advertiser a predominantly young daytime audience (which the majority of ILR stations cannot) and a 100 per cent reach of the whole country.

Radio Two, offering a more mature audience, would in no way be any less an attractive advertising proposition. Such a unique commercial monopoly would mean a virtual seller's market, and with proper Government safeguards (in the form of a body such as the IBA), there is no reason why private sector ownership would not be able to continue the commitment of live music and employment of musicians.

Your fear for the musical integrity of Radio One is largely unfounded. After all, why change something which is obviously already successful? The loss of some nine or so minutes per hour to advertising needn't be at the expense of the music, but could be the long-awaited chance to cut back on the verbal overkill that disc jockeys are prone to. Assuming available needletime remains the same it should even be possible to extend broadcasting hours.

As for the suggestion that there would be fewer opportunities for new artists and fresh music, the BBC's present record is hardly inspiring, as any indie label owner will tell you. The major record companies, with their superior promotional clout, still dictate the daytime output of Radio One, with most producers happy as ever to play safe and "follow form".

No, the loser if privatisation were to go ahead would not be Radios One or Two, but the Independent Local Radio network as a whole, and would in effect be a complete betrayal by the Government of its established commercial broadcasting policy. The ILR companies are already heavily burdened by high IBA rental charges and a far more stringent needletime restriction than the BBC. Cut off from a large proportion of national advertising revenue, and unable to exist on local advertising alone, most stations would go off the air within a very short time.

This is the one vital reason why we must fight the Peacock Committee's proposals. No doubt there are other ways to financially "streamline" BBC radio (a closer look at their uneconomic local network, for example), but we must not let it happen at the expense of existing commercial radio.

Tony G Kent, Nectar Music, London SW15.

NEW SINGLES

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

- ADVERSE, Anthony OUR FAIRY TALE/Eine Symphonie Des Grouens el/Cherry Red GPO 13 (P)
 ALTERNATIVE RADIO STRANGERS IN LOVE/Summer 85 Towerbell TOW 92;TOW 1 92 12" (E)
 ALTERNICS PASSION BLUE/iba Delightful PUL 04 (JRR)
 BEACH BOYS, The ROCK N' ROLL TO THE RESCUE/Good Vibrations (live in London) Capitol CL 409 Pic Bag (I)
 BENSON, Shawn SL(US)DISCO/Initial Priority PA 13 12" (R)
 BIRDHOUSE, The MY BIRDHOUSE/Powerhouse SHOOTING 04 (JRR)
 BLACKWELL, Debbie OKEE YOU GOT ME GOING/iba YOU VINGEN TEN 151;TEN 151 12" (E)
 CASHFLOW CAN I LET LOVE PASS US BY/I Need Your Love Club/Phonogram JAB 33;JABX 33 12" inc extra track Spending Money (P)
 CASSANDRA COMPLEX DATA KILL/iba Rousko COME ST 12 (JRR)
 CAVALIERS, The IT'S A BEAUTIFUL GAME/The I Men el/Cherry Red GPO 11 (P)
 CHAI AM TOTAL FASCINATION/iba G.C. Recordings GC 01;GCT 01 12" (DAS/R)
 CHARTELLE I LOVE EVERY LITTLE THING ABOUT YOU/Overworld 1-mac UE25 5 (A)
 CHICAGO BEARS SUPERBOWL SHUFFLE/NOVA MUSIC/Initial Phonogram BOVLE 1;BOVLE 112 12" BOWLIC 1 Cassingie (F)
 COLORS FAT ME BACK MY LOVE/Edited Dub Mix Prelude/RCA 2B 40797;2T 40798 12" (R)
 CROISSETTE LANDSIDE/Initial Passion PASH 59;PASH 12 59 12" (A)
 CROYDON HIGH SCHOOL FOR GIRLS FERF/iba D-Sharp DSS 1006 (P)
 CURTIS, Buddy and THE GRASSHOPPERS SHOUT/Heaven And Soul Mercury/Phonogram BUD 1 (I)
 CURTIS, T.C. STEP BY STEP/Once To The Beat (R-Mix) Hot Mel/Initial Virgin 71C 006;12TC 006 12" (P)
 DAVIS, Cortnee BABY BUNNY/Initial Nicate VPPD 258 12" (JS)
 DAZZ BAND WILD AND FREE/Out (demo for Love Giffen GFF 6;GFF 6 12" (W)
 DEE, Tony DON'T MESS NO CHANCE/Whiplash WLD 004 12" (JS)
 DELSANTO, Dan IN SOUTH AFRICA/Sun City Earthworks DICK 7005 (MW)
 DENNIS B REGGAE MUSIC/iba Music Blakama BLKM 002 12" (JS)
 DEVICE HANGING OUT A HARTY ATTACK/Initial Chrysalis CMS 2996;12996 12" (I)
 DIAMOND, Neil STAND UP FOR LOVE/The Story Of My Life CBS 47225;47225 12" (C)
 DO PIANO AGAM/iba Record Shack SOHO 65;SOHO 1 65 12" (DAS/R)
 DOMINO, Anna SUMMER/iba Factory FAC 158 (P)
 Dr and THE MEDICS BURST/Captain Frater I.R.S./MCA IRM 119; IRM 191 12" inc extra tracks Love, Peace and Bananas (Studio version)/Paranoid (F)
 EDDIE, John JUNGLE BOY/Day's Ghost CBS A7097 (C)
 EVERYTHING BUT THE GIRL COME ON HOME/Draining The Bo'banca y negro/WEA MEG 21;NEG 21 12" inc extra track I Fall To Pieces (W)
 FALCO JEANIE GERMAN VERSION/English Language Version-Girl Is My Gang A&M AM 333 Pic Bag, AMY 333 12" Pic Bag inc extra track Rock Me Am' '85 (Extended 86 Edit) (F)
 FARLEY "JACKMASTER" FUNK LOVE CAN'T TURN AROUND/Dub Can I Turn Around London LON 105;LONX 105 12" (R)
 FEARON, Phil I CAN PROVE IT/Initial Chrysalis PF 1;PFX 1 12" (F)
 FOREIGN LEGION TRENCH LINE (A Track EP) Renegade RR 001 (JRR)
 FOUNTAINHEADS RHYTHM METHOD/Far Away China WOK 10;WOKX 10 12" (F)
 FRIEDCKS FEELS THE GROUND/Ferlie Sound Ridesun RS 001 12" (S)
 FRIZZBY FOX PRETTY BOYS/Cat Me Love Hippodrome HIPPO 109 Pa Bag, 12HIPPO 109 12" Pic Bag (E)
 FUZZTONES BAD NEWS TRAVELS FAST/Green Slime/Symphony/As Time's Gone ABC ABCS 011 12" (P)
 GIBSON BROTHERS, The PARTY TONIGHT/Lola Streetwave KHAN 68;KHAN 68 12" (R)
 GRANT, Eddy DANCE PARTY/Rock You Good Ice/RCA ICE 64;ICE 64 12" (R)
 GREGG, Jonathan I DON'T WANT TO BE HERE TONIGHT/This Heat I'm Feeling Tembo TML 118 Pic Bag (MS)
 HALL, Beryl DREAMING OF A DAY IN THE OAK HALL/Initial LBA 11 12" (R)
 HAWKWOOD MOTORHEAD/HURRY ON SUNDOWN/Double A Eureka/Ele 034 (SP)
 HUGHES, Ken & THE NON STOP PICKETERS WE ARE HERE TO MANDELA'S FREE/Initial TFI 2582 Pic Bag (JRR)
 INGRAM, James ALWAYS/Initial Qwest W8669;W8669 12" (W)
 ISAACS, Barry THIS TIME BABY/JAH BUNNY We're All In The Rhythm Must Dance MD 010 12" (JS)
 JACKSON, Mick LET'S MAKE SUNSHINE/Something To Remember By Jonathan 7DEJA 1;12DEJA 1 12" (A)
 JAMES, Phil YOU AND I/Initial LBA 109 (C)
 JCSAW SIX HIGHLY AWAY/Splash/Gipsy CPS 1006;CPS1 1006 12" (C)
 KINGFISHERS CATCH FIRE RADIO KAMPALA/Fury KCF 111 12" (C)
 KING OF LUXEMBOURG VALLER/Sketches Of Luxembourg el/Cherry Red GPO 14 (P)
 KORGIS DON'T BELIEVE IN MAGIC/Initial Be Here Sonnet SON 2302 Pic Bag (A)
 KREAMCICLE NO NEWS IS NEWS/iba BlueBird/10 BR 25;BR1 25 12" (E)
 LEE, Katrina BORN TOO LATE/Initial Love Epic A7300;A7300 12" (C)
 LOVE, JOE SIX FEEL THE DANCE/Initial Columbia/Chrysalis COOL 125 Pic Bag, COOLX 125 12" (F)
 LOVEBUG STARS/KI HOUSE/ROCKER/ROCKA Epic A 6952 Pic Bag, TA 6952 12" Pic Bag (C)
 MCCUSKY BROTHERS AWARE OF ALL/iba Thrush/SSI THRUSH 4 12" (P)
 MENTAL AS ANYTHING LIVE IT UP/Good Friday Epic A6797;TA 6797 12" Pic Bag (C)
 MERCHANT ROCK IT/In Danger Hot Vinyl/Polydor POSP 764;POSP 764 12" Pic Bag (F)
 MISSION, The LIKE A HURRICANE/GARAGE OF DELIGHT/Double A Chapter 22 CHAP 7 Pic Bag, 32CHAP 7 12" Pic Bag inc extra track Over The Hill/For Away/The Crystal Ocean (JRR)
 MONDO CAME NEW YORK AFTERNOON/Manhattan Lison DOL 2;DOL 2 12" (A)
 NASH, Billy COME ON/Key's Rap Label BSN 101 Pic Bag (DAS/R)
 OLDFIELD, Terry & Tom MCGUINNESS THE MAJAI THEME FROM JOHN SILVER'S RETURN TO TREASURE ISLAND/Initial Island Of Dreams Towerbell TVP 8 (E)
 PADDY'S DREAM OLD FRIENDS/Galton Mountain Bay Hamespun HS 109 (DISP)
 PATTON, Tony TRUST ME BABY/iba Gipsy GIPSY 22 (C)
 PARR, John TWO BIRDS, EXT. VERDICT/Somebody Save My Thunder London LONX 100 12" (F)
 PETERS, Chris LOVE INSURANCE/Initial Tonic 1NA 1;TNA 12 12" (Self - 01-349 1761)
 PHILIPPE, Louis LIKE NOBODY DO (from the film 'O Gessoon' /Twenty Twenty el/Cherry Red GPO 15 (P)
 PLAZA DON'T LOOK BACK/iba Record Shack SOHO 70;SOHO 1 70 12" (DAS/R)
 PLEASUREHEADS, The DON'T FAKE IT/iba Moleheads HUNTS 2 (VBAK)
 "PRINCESS TELL ME TOMORROW (SATURDAY DJ EDIT)/Say To Your Number 1 (Saturday DJ Edit) Supreme SUPETX 106 10" Pic Bag, SUPED 106 in double pack with I'll Keep On Loving You/iba Forme Forest Mix (A)
 PROFANE Benny WHERE IS PICNICK/Sun Pop PURE 1 12" (P)
 PUB SINGER, The I SINK THEM MY WAY/Initial Rock On The Rocks Medley PRL-ZP 363 Pic Bag, 12ZP 363 12" Pic Bag (A)
 Q.E.D. I CAN'T WAIT (TO GET ON THE BEACH)/Street Level Beats Mix Climber CCLS 6 Pic Bag (MS/E)
 RAMONES CRUMMY STUFF/She Belongs To Me Regoons Banquet BEG 167;BEG 167 12" inc extra track I Don't Want To Live This Life (W)
 RAY, James & THE PERFORMANCE MEXICO SUNDOWN/Blue/iba Meritall Records MRAY 32 12" (JRR)
 REAT PARTY ALL THIS PERFORMANCE/Somebody Turned The Lights Out Waterfront WFS26;WFT 26 12" inc extra tracks Liquor Store/Bar/king Jump (PRO)
 REUBEN DON'T RUSH ME/Double A Blakama BLKM 01 12" (C)
 ROBERTSON, B.A. CEUD MILE FALTE (A HUNDRED THOUSAND WELCOMES) The BBC TV Commonwealth Games Theme/See You In Auckland BBC RESL 192;12RESL 192 12" (E)
 ROCKWELL CARME/Initial RCA 2B 40777;2T 40778 12" inc extra track Somebody's Watching Me (R)
 ROSE POST, Anthony "Red" SOUND BOY GET HERVOUS/Love Me Country BP International BPWMT 102 12" (IS)
 ROSEMARY'S CHILDREN SON/ERM FEELS/Whoever Happened To Alice el/Cherry Red GPO 12 (P)
 RUFFELLE, Frances HES MY HERO/Initial Hot For The RCA PB 40731;P1 40732 12" (R)
 SEAL, Geof WHAT I'M GONNA BE/Initial LBA 110 (C)
 SEVERED HEADS FROPELLOR/Horrid And Ugly Hospital Ink INK 1222 12" (P)
 SHELLY, Pete BLUE EYES/Initial's Riddle Mercury/Phonogram MER 225;MERX 225 12" (F)
 SHOT featuring KIM MARSH MAIN THING (LUB VOGAL)/Initial Dub (Dub Mix) Affair FAIR 2 (A)
 SIDEBOTTOM, Frank I'M THE URBAN SPACE/Initial/Dub Superman (Oh Superman)/S/F/McJelly/Spane Is Ate/Robot Frank Zanophone Z 41;Pic Bag, ZP 41 Limited Edition (at to Shape Picture Disc 122 41 12" Pic Bag inc extra tracks (at to XL 5) Theme/Initial On Heat/Close Encounters Of The Third Kind (E)
 SIMON, Tito THIS MONDAY MORNING FEELING/Initial The Rhythm Body Music BMDIS 012 12" Pic Bag (JS)
 SINITTA FEELS LIKE THE FIRST TIME/Initial Fanfare FAN 8;Pic Bag, 12FAN 8 12" Pic Bag (A)
 SMITH, Eugene ROCK BY DAY ROLL BY NIGHT/Initial Tembo TML 121 Pic Bag (MS)
 SMITHS, The PANIC/Initial In A Tulu Rough Trade RT 193;RT 193 12" inc extra track The Drazie Train (JRT)
 SOME, Belouis FERSALEM/Target Prairie Parlophone R 6134 Pic Bag, 12R 6134 12" Pic Bag, RD 6134 Limited Edition in double pack with ROUND ROUND/Initial Down (E)
 SON OF JOHN PEOPLE SHOUTING/Your Interpretation Individual AIRS 104 (Self - 01-543 6832)
 SPANDAU BALLET FIGHT FOR CUSTODY/Fight The Hearthe CBS CO 7264 12" (C)
 STEWART, Jermaine WE DON'T HAVE TO.../Initial 10/Virgin TEN 96 Pic Bag, TEN 96-12 12" (E)
 STORM, Rebecca THE WRONG GIRLS/wansong Spirit FIRE 12 Pic Bag (A)
 SWIMMING IN SAND POWERS/Initial Powerstation PTA 5 (P)
 THE HEARLAND/Born In New S.A. Epic TRUTY 2 Pic Bag, TRUTH 1 2 12" Pic Bag inc extra track Flesh & Bone (C)
 THIRTEEN MOONS A TRUE STORY/Night Parade/Daddy Come Home Wire WRS 008;WRMS 008 12" inc extra tracks A Gentle Touch/Lost Train To San Antonio (JRN)
 THOMPSON, Johnny SHE GIVES ME LOVING/Initial Megastar STAR 001 12" (JS)
 TOWNSEND, Kim READ ALL ABOUT IT/Dance Away Individual AIRS 103;AIRL 100 12" inc extra track Silver Tears/Dreamin' On (Self - 01-543 6832)
 TOY DOLLS, The GEORGIES GO/Initial Volume VOL 21;VOL 21 12" (JRR/P)
 TRANCE DANCE DO THE DANCE/Initial A-ay CBS A 6924 Pic Bag (C)
 TRAX TELL ME THIS IS LOVE/Dub Mix Busta BUST 4 (DAS/R)
 TROUBLE FUNK GOOD TO GO/Say When Island GO & Pic Bag, 12GO 6 12" inc extra track Good To Go (Initial) (E)
 TWENTY FLIGHT ROCKERS JOHNNY SEVEN/Tower Block Rock (W 1) WEA TR 1 Pic Bag (W)
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 U.T.F.O. WE WORK HARD/Kongal & Doc Cooltemp/Chrysalis COOL 128;COOL 128 12" (F)
 SHAKCET, Karby SHAWN ALL OVERS/Initial Dynamite 86 Mix Busta BUST 5 (DAS/R)
 WALKER, Bunny SERIOUS THING/Initial Solomonic SM 024 12" (JS)
 WE FREE KINGS DEATH OF THE WILD COLONIAL 80Y/love Is In The Air Howl WOOD 1 (Ufaut Forward)
 WILSON, Precious NICE GIRL (Don't Lough/Initial Jive JIVE 123;JIV 123 12" (A)
 WIND RUSH PRIMARY SCHOOL WIND RUSH WEDDING/SON-PATRICK GRANT: I Need Your Love Hive HIVE 7 (A)
 YELLO GOLD RUSH/She's Got A Gun Mercury/Phonogram MER 218;MERX 218 12" (F)
 YOAKAM, Dwight HONKY TONK MAN/Initial's Hines Prayer Warner Brothers (WB793; WB793) 12" inc extra track I'll Be Gone (W)

Europe/Hi-NRG

Dance/Disco

Dance/Disco

Dance/Disco

Reggae

Dance/Disco

Reggae

Dance/Disco

Hip Hop/Electro

Hip Hop/Electro

SOCA

Jazz/Dance

Dance/Disco

Reggae

Dance/Disco

Reggae

Dance/Disco

Dance/Disco

Hip Hop/Electro

Reggae

Dance/Disco

- A True Story T
 Again R
 Ain't Misbehavin' I
 Always I
 Aware Of All M
 Baby Bunny D
 Bad News Travels Fast F
 Blue Eyes S
 Born Too Late L
 Can't Let Love Pass C
 Uh By R
 Carme R
 Ceed Mile Faite A Hundred Thousand Welcomes R
 Come On Home E
 Come On H
 Crummy Stuff R
 Dance Party G
 Date Kill C
 Death Of The Wild W
 Colonial Bay W
 Do The Dance T
 Don't Believe In Magic K
 Don't Feel It D
 Don't Look Back P
 Don't Mess D
 Don't Rush Me R
 Dreamtime H
 Feels Like The First Time S
 Fergie C
 Fertile Ground F
 Fight For Equality W
 Garden Of Delight S
 Goodies Come To Jail C
 Gold Rush Y
 Good To Go T
 Hanging On A Heart Attack D
 He's My Hero R
 Honky Tonk Man Y
 House Rocker L
 Hurry On Sundown H
 I Can Prove It F
 I Can't Wait D
 I Don't Want To Be Here Tonight G
 I Love Every Little Thing About You C
 I Sink Them My Way J
 I'm The Urban Statesman S
 In South Africa D
 It's A Beautiful Game C
 Jeany F
 Jewels E
 Johnny Seven T
 Jungle Boy S
 Landoide C
 Let's Make Sunshine J
 Like A Hurricane M
 Like Nobody Do P
 Live Up L
 Love Can't Turn Around F
 Love Insurance P
 Main Thing S
 Mexico Sundown Blues R
 Motorhead H
 My Brother B
 New York Afternoon M
 Nice Girl (Don't Laugh) W
 No News Is News K
 Old Friends D
 One You Got Me B
 Come A
 Our Fairy Tale S
 Party Party G
 Passion Blue A
 Pay Me Back My Love C
 Precious's Dance J
 People's Shouting S
 Power S
 Pretty Boys F
 Propeller S
 Radio Kampala K
 Read All About It T
 Reggae Music O
 Rhythm Method F
 Rock By Day, Roll By Night S
 Rock 'N' Roll To The Rescue B
 Sefusian B
 Serious Thing W
 Shakin' All Over Y
 She Gives Me Lovin' T
 Sky Rock J
 Sound Boy Get Nervous P
 Southern Fields R
 Stand Up For Love D
 Star Of Co. Down U
 Step By Step C
 Strangers In Love A
 Summer D
 Superbowl Shuffle P
 Tell Me This Is Love T
 Tell Me Tomorrow P
 The Rain Theme From John Silver's Return To Treasure Island O
 The Wrong Girl S
 This Monday Morning Feelling S
 This Time Baby T
 Total Fascination C
 Trunch Line C
 Trust Me Baby P
 Two Heirs P
 Yallah K
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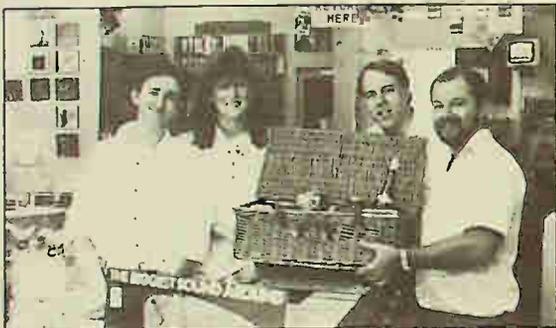
Please telephone for an application form or further details, or send a detailed CV with covering letter to Veronica Spicer, Personnel Officer, PolyGram Music Publishing, 15 Saint George Street, London W1. Tel. 01-499 0422 ext. 331/476.

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Defective goods — the law



THREE INDEPENDENT dealers from London, the Midlands and Scotland travelled to Paris on the Orient Express as winners of a competition involving CBS Records' Nice Price range and the Mastenwarks label. They were accompanied by their wives and the respective CBS sales team with sales director John Aston (far right).



MUTE RECORDS and Bulletin ran a dealer competition to promote the Erasur single Oh L'Amour — every retailer was given a compilation tape featuring the single and other Mute acts, and asked to play it over a three-week period. The name of any shop playing the cassette on the arrival of a Bulletin, Spartan or Cartel rep was put into a hat for a final five area draw. Pictured with their first prize of a Farnum & Mason hamper are the winners of the Southern area, Simon's Records of Yately. Left to right: Paul Farris, Helen Eggs (Bulletin), Kevin Jasey and Paul Hatto.

IN THE first of a regular series, legal expert Ewan Mitchell looks at some of the problems that can affect any record retailer and sets out what the law has to say.

A customer has returned a faulty item. We are prepared to return his money if the manufacturers accept responsibility to us. Are we legally entitled to adopt that approach?

No. The customer bought the goods from you. Terms would be implied into your contract with the customer that the goods would be "of merchantable quality" and reasonably suitable for the purpose supplied. So if they were unmerchantable or unsuitable for use, then your customer is entitled to look to you to return his money.

You have similar rights against your suppliers. If they sold defective goods to you, then you should be able to get an indemnity from them against any loss which you suffer as a result of your customer's complaint.

If your suppliers seek to rely on an exclusion clause in their contract with you, do not be fooled. The chances are that the clause will only be upheld if it is "fair" and "reasonable".

Anyway, your customer's rights are as against you and while there is nothing to prevent you from

trying to get the customer to agree not to pursue those rights while you are checking with your suppliers, they are entitled to look to you for their remedy.

On examining a batch of cassettes which I had held as stock for some time, I found that they were of poor quality and standard and several were faulty. I returned the batch to my suppliers, but they have refused to give me credit, saying that I should have returned them long before.

In all the years I have had my business, I have always received credit from companies I have dealt with if goods were found faulty, regardless of time. Can these people refuse credit? Needless to say, I shall not be dealing with them again in the future.

Whether you are selling to your customers or your suppliers to you, terms are implied into the contract that the goods will be of "merchantable" quality and reasonably suitable for the purpose supplied. If they are defective, then the sellers are in breach and the buyers are entitled to their money back. They are not even bound to accept credit.

That is the general rule and when dealing with your customers (consumers), you cannot remove

your responsibility by including an exclusion clause in your contract. It will be void. In your contract with your suppliers (business and non-consumer agreements), a court may declare a particular clause to be invalid if it is unfair or unreasonable.

In general, actions for damages for breach of contract may be brought at any time within six years from the date of the breach. If you can show that the goods you bought were faulty at the time of purchase, you have six years within which to return them. This does not, of course, mean that the law gives buyers a six-year guarantee, but merely a six-year "period of limitation" within which to start their proceedings.

Many commercial contracts contain clauses requiring goods to be returned within a stated time. But if a clause is challenged and is held to be unfair or unreasonable, then it will not bite and the six-year rule will apply.

You say that you have held the cassettes for some time. If there is no exclusion clause in your contract with your supplier, then if they are faulty, you may return them at any time within six years from the purchase. But you should look at your documents and if you find an exclusion clause, then if "same time" was not an unreasonable time, you should still be able to send them back and demand the return of your money.

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D I A R Y

HAVE ARTISTS and their managers woken up yet to the fact that lower dealer prices will, in many cases, result in lower royalty cheques? The companies couldn't claim any royalty relief on the file discounts they were giving away, so the new trade terms make life simpler — and cheaper ... When is a chart entry not a chart entry? Answer: When it's the new Wham! album, of course. The LP would have entered the chart in the forties last week if it had not been pulled out (quite legitimately, we must stress) by CBS because it had not yet been made available by the UK company. It seems sales were registered principally through Saturday sales in a certain well-known record chain (you've forced it out of me — Our Price), though the stock had been acquired (again quite legitimately) from a CBS company overseas ... Well done, RM, for donating a page ad to the New Jersey artists' charity record ... What a time to be thinking of Midem — but Peter Rhodes certainly is, and says UK companies have already taken 20 stands, including a higher profile international presence by RCA/Ariola ... Henry Hadaway reckons the old PRT strike force — now under its new Commanda identity — is thriving, with Virgin, Towerbell and Pinnacle among its clients ... MW's loss is Virgin's gain — our indie labels/music vid specialist John Best has moved into the press office there.

IT'S A strange New York live scene that greeted New Music Seminar visitors this week. Dancetania closed suddenly, Irving Plaza has been shuttered for some time, the World is open only sporadically, and the remaining live clubs tend to be holes in the wall, with the exception of the Ritz. There's a void some clubman has to fill — Peter Stringfellow or Richard Branson, maybe? ... Cynthia Leu, Country Music Association London manager, returns to the US at the end of the month to join RCA International in New York ... Tower's much-awaited opening thrash happens this Thursday — one year exactly after our story about their intentions first appeared ... CSA Records upset that a sun tan oil sachet attached to Hey Fred! (You Need A Sunbed) single by Skanga is deemed a free gift and thereby excludes record from any chart hopes ... Life insurance on Bill Martin of £750,000 as part of the OTC launch of Questar (see p2) ... Some quarters reckon that a good bet for the successor to Ron White when he retires from EMI Music Publishing is his Dutch counterpart, Frans de Wit ... Can we expect some Don Black lyrics for The EastEnders theme? ... Former MCPS, KPM and Warner Bros Music copyright ace Frank Shaw retires as PRS radio broadcasting department manager on August 8, and thereafter can be contacted on 0276 683419 ... Fulsome tributes to each other at PRS AGM by president Vivian Ellis and retiring chairman Rager Greenaway.



ENGLAND'S GLORY: Former Premier Ted Heath presents the Music Retailers' Association award for best comedy record to Towerbell boss Bob England.



HOT WAX: Hot Melt and Pinnacle executives get together at the conclusion of a distribution deal, the 12th Pinnacle has signed with a disco label.

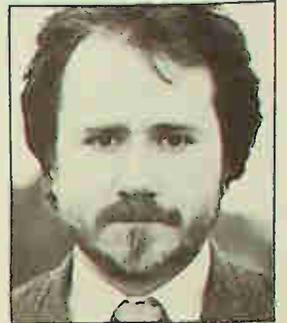


PRESIDENTIAL ADDRESS. MCA president Irving Azoff (left) with UK chairman Lou Caak (centre) and new MD Dave Ambrase during a visit to this country.



AMONG FRONDS. The Impassible Dreamers delivered a mass of plants to the staff at the Virgin Megastore in Oxford Street.

COMMENT



So what is this DAT anyway? Desperate Awful Trauma for the music industry, or Dramatically Advanced Technology that's the greatest thing since needle first hit disc? In fact it's just digital audio tape and should be neither of those extremes, but it's likely to become the next battle ground on which the future prosperity of the recorded music business is kicked around.

Music Week made a realistic assessment of DAT's likely impact in the last CD supplement (April 26) and will cover it again in the next CD focus (July 26) but already there are scare stories along the lines of the recent *Sunday Times* piece (June 29) which predicated that "compact discs are about to be made obsolete by a new generation of audio cassette dubbed digital audio tape". Bunkum. Good racey copy — but bunkum. Particularly because it's not in anybody's interests to trash a system which has as much consumer appeal as CD. And while there's little doubt that a system which provides a play and record facility will eventually be the winner in the audio battle, there's no reason why CD should not have plenty of life in it yet.

The chaps at Sony should have a fair idea of where their best interests lie, having a size 12 foot in both camps, and in rebutting the *Sunday Times* piece, Richard Saltar, manager of audio product management at Sony Broadcast, says he would "fundamentally disagree with the main thrust" of the article. And his colleague Steve Dowdle, group manager audio at Sony UK, reckons that CD will be "the prime source of pre-recorded music well into the next century", adding that Sony is investing more on research and development for CD than on any other technology — including DAT.

At least the record companies and hardware manufacturers are

talking with each other, via the IFPI. And record companies won't mind releasing material to this new tape format as long as certain safeguards are built in to counter home taping of CD and other formats. Record companies should not try to act like a bunch of Luddites, and I don't think they will, if only for purely commercial reasons. They realise that if they hold out indefinitely refusing to grant licences for their product to appear on DAT, the hardware companies will consider buying out record companies to make sure they have control of the "content providers". They're big enough to do it and would feel impelled to do it if access to the treasure house of recorded music is denied to them. And it's not possible to bank on total record company unity, it seems. At least one American record company president has already confided to me that his company will be looking to set up a DAT plant as soon as possible. "Forget CD," he said. I hope not.

David Dalton

POLYDOR
POSP 805

tracie young

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Nick Underwood

NICK UNDERWOOD, publicity officer at Tritac, the Duran Duran management company, has died after a three-month battle against leukemia. He was 32.

Underwood started his career in the Decca press office in 1973, before moving to Buk Records. More recently he had been the UK correspondent for the US music trade magazine *Cashbox*, publicity director for Chappell Music and Radio One press officer.

The funeral was held at Hendon Crematorium and a memorial service will be held at St Paul's Church, Covent Garden.

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