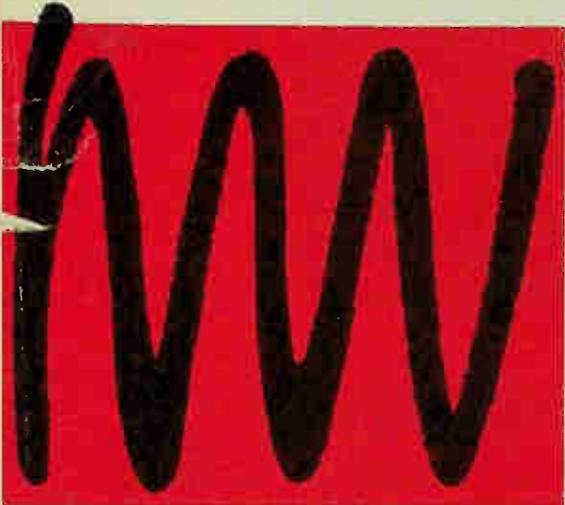


See 4

# MUSIC WEEK



£1.65 U.S.\$2.50

ISSN 0265-1548



THANKS TO ITT, Chris De Burgh has a "safety net" of £300,000 for his forthcoming tour. He is pictured (centre) with Rod Mimpres (left), managing director of ITT Consumer Products (UK), and marketing manager Andy Etherington.

## De Burgh on right channel

CHRIS DE Burgh's marathon European tour, which kicks off in Cornwall next week (11), is being sponsored by ITT Digivision in a tie-up which will cost the ITT company more than £300,000.

ITT will be using the chart topper's tour as a platform to promote

Digivision, the brand name for a collection of digital television sets, and is the latest company to splash out a huge sum to put its message across via music sponsorship.

Andy Etherington, marketing manager for ITT Consumer Products (UK), says the company decided to sponsor the tour after looking at alternative ways of advertising: "Music sponsorship seemed appropriate for us because of the types of product we manufacture," he explains. "Our problem was finding an artist who appealed to a lot of people from all age ranges and broke across all geographical boundaries. We believe we have found exactly the right person in Chris De Burgh."

Etherington adds that De Burgh had initially to be assured that the ITT name was one he wanted to be associated with. "He is very happy with us," he says, "and we believe this sponsorship will be mutually beneficial to both parties. By sponsoring the tour we are underwriting some of his risk, giving him the peace of mind to concentrate on the music. Our promotion will be done in a dignified way because we want to preserve De Burgh's integrity."

Chris De Burgh's tour, which takes in more than 60 dates between now and Christmas, has already sold out at a number of venues.

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# Night owl viewers switch on to singles

ALL NIGHT video music has received the thumbs up. Record shops in the Yorkshire Television catchment area are reporting a definite increase in singles sales as a result of the 24-hour broadcasting experiment.

The TV company has been screening Music Box — the cable music video programme — between the hours of midnight and 6am when screens would normally be blank. The experiment, which will last for three months, began on August 8 and figures just revealed show that for the first three days of broadcasting nearly 1m Yorkshire TV viewers tuned in at midnight to watch Music Box.

Yorkshire TV spokeswoman Shanti Bhatia says: "We are delighted with the response. Of course it is still early days yet, but we reach 6m viewers in the area and to get 1m tuning in for Music Box certainly bodes well for the future."

A further breakdown of the viewing figures shows that on average 1/2m viewers watched between midnight and 3am with

peak figures for the 3am to 6am period at 120,000 viewers.

Record shops in the area are delighted with the spin-off results for their businesses. Gary Clutterbrook, assistant manager of Sydney Scarborough, Hull, says: "We have had customers coming in asking for singles they saw on Music Box. I think Yorkshire TV has hit on a great idea — in most cases it is the video that sells the record, which is good news for us."

Stephen Bullock, manager of Casa Disco, Barnsley, adds: "When the public watch these promo

videos it reveals their interest in the singles. Customers are definitely asking for records featured on Music Box — a good example is the Lionel Richie single which we have had a rush on because it is shown on TV."

Steve Hunt, spokesman for WH Smith's branches in the Yorkshire area, says: "We have noticed an increase in sales which without doubt can be attributed to Music Box. It is not a huge increase, but it is noticeable and we would be delighted if Yorkshire TV decide to make this experiment permanent."

## RCA/Ariola 'linked for success

LINKED FOR Success was the theme of the RCA/Ariola sales conference at Ferndown, Dorset, on Monday and Tuesday this week, and, in the words of national sales manager Ken Rowlands, "reflects our pride in being associated with each of the distributed labels who are now part of our family".

Rowlands told delegates that the

autumn campaign begins this Wednesday (3) and will run until December 19. During this period, retailers will be given the opportunity to purchase album and cassette products at "competitive discount prices". To gain maximum discount, they need to place orders before October 30 because after this date discount levels will be

reduced. The campaign encompasses RCA/Ariola, DMS, GWR, Jive and Streetsounds.

"The structure of this campaign has been tried and tested in previous years," said Rowlands, "and appears, from our past results, to be extremely popular with the retailer."

TO PAGE FOUR ▶

## RCA Records suitors come knocking

NEW YORK: Prospective purchasers of RCA Records are emerging far and wide with bids directed to the RCA Corporation's new parent, General Electric, writes Brian Chin.

Music publisher Oliver Berliner, grandson of Emile Berliner, the inventor of the recorded disc and founder of the Victor Talking Machine Co, has made a \$400m offer to take over the label.

Other possible suitors, according to various reports, include Coca-Cola, the Walt Disney Co, RCA/Ariola president Elliot Galdman, and Aristo Records president Clive Davis, with 20th Century Fox chairman Alan Hirschfeld.

**Rod Stewart**  
New 7" & 3-Track 12" Single · W8631/T  
**Another Heartache**  
Out Next Week!  
Taken From The Album  
**'Every Beat Of My Heart'**  
WX53 · WX53C CD: 925 446-2

**HOLLYWOOD BEYOND**  
NEW 7" & 12" SINGLE · YZ81/T  
**NO MORE TEARS**  
OUT NEXT WEEK!

# Coming of age with 80 titles

BUDGET RECORD company Music for Pleasure, celebrating its 21st anniversary at the annual sales conference in Gloucester last week, unveiled more than 80 new autumn releases under the banner Celebrate With Music.

Among them, mid-price reissues by Pink Floyd, Sky and Deep Purple on the Fame label, and budget titles from Billy Ocean, The Beach Boys and Andy Williams on the MfP label.

Autumn releases on the Music for Pleasure label include Shakin' Stevens' The Tracks Years, Billy Ocean's In Motion, Kenny Rogers' Lucille and Pat Boone's Love Songs. Other LPs include Q-Tips (with Paul Young) and 20 Favourite Soap Opera Themes.

**Fame** releases include: Deep Purple's Machine Head, Cliff Richard's Wired For Sound, Jimi Hendrix's Jahnnny B. Goode, Sensational Alex Harvey Band Live, Sky 1 and Pink Floyd's Soucerful Of Secrets.

**Golden Age** label: Arthur Askey's Hello Playmates! plus nostalgia compilations of Webster Booth,

Hutch and Fats Waller.

**Hour of Pleasure** cassette-only label: The Hits of 1962 and 1963, Golden Songs Of Stage And Screen, Big War Themes by Geff Love and His Orchestra, The Spinners In Concert, Sousa Marches by The Regimental Band of HM Coldstream Guards and Band of HM Royal Marines, and Great Organ Works.

**Listen for Pleasure** spoken-word cassette label: Barn Free read by Virginia McKenna, Break In narrated by Nigel Havers, Foxy Stones (Wendy Craig and Richard Briers), One Flew Over The Cuckoo's Nest (Michael Moriarty) and Mid-summer Night's Dream with The Old Vic Company.

On the budget classical side, there will be **Classics for Pleasure** releases featuring such names as Victoria de los Angeles, Yehudi Menuhin and Stephane Grappelli, the English Chamber Orchestra and The Philharmonic Orchestra's Tchaikovsky's Violin Concerto, Bruckner's Symphony No. 4 Romantic by The Berlin Philharmonic Orchestra, and Sir Thomas Beecham Conducts The Royal Philharmonic Orchestra.



SENSATIONAL ALEX and his band go live on Fame.

# A stand for band music

COMPACT DISCS and military band highlights figure in the Band-leader label's autumn release schedule announced at the recent PRT sales conference.

CDs available from November 6 are Digital Marching Strings by the Royal Artillery Orchestra; Masterpieces For Band by the Coldstream Guards Regimental Band; Drums And Fifes by the Corps of Drums of the Grenadier Guards; Digital Massed Choirs Spectacular by the Massed English Mole Voice Choirs; Digital Showcase by the bands of the British Armed Forces, and Music For A Grand Hotel by Max Jaffa.

Forthcoming military music repertoire from Bandleader includes Gilbert & Sullivan With Band & Voice by the Band of the Welsh Guards and an octet of leading opero singers; Forward Of The Line by the 16th/5th Queen's Royal Lancers Regimental Band; Magnificent Men by the Royal Air Force Regiment Band, and Marching Strings by the Royal Artillery Orchestra. All are digitally recorded and also available in cassette form.

# PRT versatility

MOR, CLASSICAL and pop repertoire are included in a heavy PRT programme of autumn releases, and head of A&R Terry Brawn gave details to the company's sales conference at Heathrow.

The MOR items include a double album featuring Petula Clark and LPs by Vic Lewis conducting the Royal Philharmonic Orchestra, Norrie Poromaro, Sounds Orchestral, Alan Tew and Robert Farnon.

On the pop front are seven compact discs starring The Kinks, including Lola and Rise And Fall Of The British Empire, and two by Status Quo in the shape of Ma Kelly's Greasy Spoon and Dog Of Two Head.

There will be 17 CDs in the Classical Collection series, among which are performances by the Halle Orchestra conducted by Sir John Barbiralli, the London Philharmonic Orchestra conducted by Sir Adrian Boult, and a three-CD set of Handel Messiah featuring the London Symphony Orchestra.

New product from PRT will include two LPs by Acker Bilk and The Spinners, and there will be a remixed version of the 1974 chart-topper Sad Sweet Dreamer by Sweet Sensation. Max Bygraves fans are catered for with a four-LP box set of singalong favourites.

There will also be more releases in the specialist Highlander cassette series featuring Scottish material in the PRT catalogue which is distributed through tourist shops as well as conventional outlets.

# ONCE UPON A TIME IN THE WEST . . .

THERE WAS

GIANT-SAND

ZONG 013

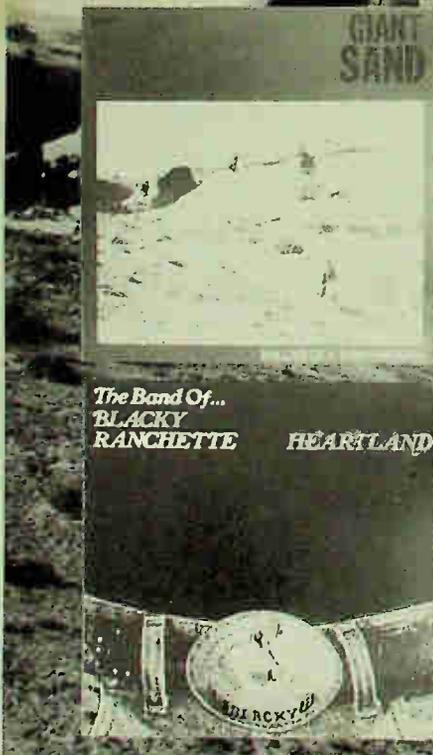
&

THE BAND OF  
BLACKY  
RANCHETTE

ZONG 011

ZIPPO

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WEAR OF THE  
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Subscription rates: UK £55. Euro £110. Middle East, North Africa \$174. US, S America, Canada, India, Pakistan \$205. Australia, Far East, Japan \$230.

Subscription/Directory enquiries: Sylvia Calver, Royal Sovereign House, 40 Bessford Street, London SE18 6BQ. Tel: 01-854 7200.

Next Music Week Directory free to subscribers current in January 1987.

## Stars lined up on CD Starforce

WEA RECORDS has confirmed the launch of its autumn compact disc campaign, CD Starforce, which includes all the current catalogue as well as an extensive list of new releases, including A-Ha, Chicago, Miles Davis, James Ingram, Linda Ronstadt, Donna Summer, and eight Frank Sinatra titles.

WEA marketing director Paul

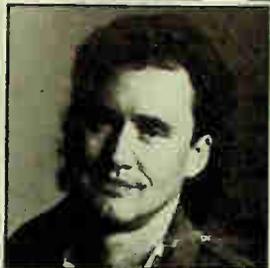
Conroy says: "We've decided to launch CD Starforce following the dramatic success last year of our major retrospective project, Prime Cuts — Mid-Price LPs and Cassettes, which was well-received by the trade as a whole."

The promotion will include counter display stands, catalogues and support advertising.

## Second sitting

LOVERBOY, THE 1984 release from Choirmen Of The Board featuring General Johnson which has so far only been available on import, has now been released in the UK through EMI. The UK release has been re-mixed by Paul Weller and comes in 7" and 12" formats. Also available is a limited edition doublepack 12" in a gatefold sleeve featuring two Choirmen Of The Board hits from the Seventies — Give Me Just A Little More Time and Dongling On A String — on the free bonus disc.

● THE THEME tunes to BBC Scotland's gardening programme The Beechgrove Garden are now available on a single released by Loping Records in agreement with BBC Enterprises.



NIGEL PLANER, aka Neil, has teamed up with The Stranglers' Hugh Carwell on a new single, *Rough With The Smooth* which is released this week by EMI as the theme tune to *Thames TV's new Autumn drama series King & Castle*. Planer stars in the series which takes a cynical look at getting a job and surviving in London.



## Ten years for Stranglers

THE STRANGLERS 10 years of recording is being celebrated with the release of a new album, *Off The Beaten Track*, which is due out on September 8 from EMI.

The album is a compilation of B sides, extra tracks and studio experiments which the band felt deserved more attention and they have included sleeve notes ex-

plaining the origin of each track. Included in the line-up are tracks such as *Shut Up*, the band's shortest song ever lasting one minute six seconds and *Walk On By*, a rare recording of their cover version.

The Stranglers (above) currently with their 23rd single *Nice In Nice* in the charts, plan to release their ninth studio album in October.

## Human League new LP *Crash*

THE NEW Human League album *Crash* — the first album from the band in two years — is released by Virgin on September 8. Also available in cassette and compact disc formats, the album was produced by Jimmy Jam and Terry Lewis.

## Quicksilver soundtrack

QUICKSILVER — THE sound track for the movie of the same name — is released through Atlantic Records on September 8. The album features 10 tracks from artists including Roger Daltrey, Ray Parker Jr, Helen Terry and Marillion's Fish.

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# Lindisfarne concert scheme seeks out the lost LP buyer

IN A bold bid to bring lost regular album buyers back into record stores, music industry consultant Barry McKay has tied up a deal which will offer vouchers for free hotel accommodation. The deal brings together the resources of Priority Records, RCA/Ariola and Lindisfarne.

The scheme centres on Lindisfarne's forthcoming 46-date UK Christmas tour which is expected to have a total audience capacity of 86,000. Everyone buying tickets will receive an offer inviting them to visit any record store and pick up a Dance Your Life Away voucher. The voucher holders will then be able to exchange them on the night they attend the Lindisfarne show for a three-day free hotel accommodation visa for two people.

The vouchers will also be included with Lindisfarne's latest product, the single Shine On, plus the album Dance Your Life Away distributed by RCA/Ariola, and the promotion will run through to the end of the year. A £100,000 ILR campaign will promote the scheme, and there will also be national press advertising and a

poster campaign around all 46 tour venues.

McKay says: "Lindisfarne share a similar problem to that of most UK record companies in that the market is very soft at the moment. The mid-Seventies album buyers are not visiting stores regularly, so we intend to motivate every one of Lindisfarne's live audience to go

and visit a record store.

"I'm sure many of them will end up making a purchase, and obviously hope they will also make a Lindisfarne product purchase, although the offer is not conditional on a record purchase, and the distribution of vouchers is not restricted to Lindisfarne products."



LINDISFARNE'S Alan Hull, hoping to tempt back the Seventies buyers.

## Pinnacle in buoyant mood

THE PINNACLE annual sales conference opened on a note of buoyancy with the news that sales figures for the first half of 1986 were up almost 80 per cent on the same period last year. A record 27 labels presented product at the two-day event held in Sevenoaks.

Pinnacle chairman Steve Mason, announcing the increased sales figures, described them as "an outstanding achievement by any stretch of imagination". He continued: "We now have a range of product which covers the whole

range of music, and have the opportunity to expand in all fields. Pinnacle is entering a period which is more crucial than ever — if there is a problem, it's getting that elusive hit record but I believe we offer the best distribution in the country at the moment."

Managing director Trevor Eyles added: "Pinnacle Records is a land of opportunity, and is now a very different ship to what it was two years ago."

● Product news from all labels next week.

## New mag just for Jocks

JOCKS — A new music magazine aimed specifically at DJs — is being launched by Spotlight Publications in October.

The magazine, which was inspired by the disco impact of *RM-Record Mirror*, will be written for DJs and dance and soul music enthusiasts with heavy emphasis on disc product and the DJ's who are instrumental in "charting" new releases. Plans for the monthly include interviews with top DJs, chart information, new ideas to attract customers to gigs, a gossip column and news on the latest releases, remixes, imports, equipment and DJ associations, federations and clubs.

From the second issue, *Jocks* will be available predominantly on subscription and also on a sale basis through major retail newsagents throughout the country. The first issue, dated November, will be sent free to 80,000 new readers reaching all sections of *Jocks'* potential subscribers. A similar targeted distribution is planned for the second and subsequent issues.

## Geoff changes name

GEOFF'S RECORDS International Ltd has changed its name to Prism Leisure Corporation Ltd, reflecting the growing range of business undertaken by the company.

When the company was first founded six years ago it traded as a record and tape distributor. Under its new name it will distribute and licence both nationally and internationally records, cassettes, compact discs, computer games and other computer programmes to customers ranging from independent *Wettiland* and large multi-national companies.

## RCA/Ariola

▶ FROM PAGE ONE

RCA/Ariola sales director Dave Harmer focused attention on changes since the mid-term conference in May: a shift in trading terms, Boots' decision to be racked by Audio Merchandisers, the growth of the compact disc market and the intention to expand the size of the chart panel. Harmer also pinpointed the difficulties of selling for a major company in today's conditions compared with 10-20 years ago.

Marketing director Gareth Harris highlighted the CD expansion over the past 12 months, with trade deliveries rising from 300,000 to an estimated 5m.

"Industry figures indicate there will be about 600,000 CD machines in UK homes by the end of this year," Harris remarked. "That's about three per cent of all homes, and is expected to double next year."

"RCA's estimated sales for 1986 are about 10 per cent of the market share. It's fair to observe that we began our entry into CD rather slowly, but in recent months we have made extreme efforts to establish simultaneous release on key albums."

Harris added that the company's Go CD campaign will offer the alternative of either discount or the opportunity to purchase a CD player at a reduced price.

"From the entire catalogue of RCA/Motown/Arista, your dealers can purchase CDs at certain levels to obtain discount, or they can receive a voucher to the value of 50p for each disc that can be redeemed against the purchase of a JVC CD player for £150."

RCA/Ariola is making available 100,000 new catalogues containing the entry form, complete with JVC advertisement, to all participating dealers. The prizes are 10 portable JVC CD players, with additional CD prizes.

Classical product manager Keith Shadwick reported a doubling of turnover in classical sales nearing the £1m mark in value, with success for the Gold Seal digital series, continued development of the Maestro range and exploitation of back catalogue.

He hailed the appointment of Michael Emmerson to the Red Seal presidency in New York, and mentioned that Emmerson's first coup has been to sign the young Tchaikovsky piano prize winner Barry Douglas to an exclusive contract. A special CD commemorating Artur Rubinstein's centenary next year is being prepared.

## UEI acquires SSL in £26m deal

LEADING STUDIO console manufacturer Solid State Logic has been acquired by the electronics and engineering giant UEI in a £26.3m merger deal which is being viewed as mutually beneficial in terms of marketing and technical progress.

UEI already owns Quantel which produces advanced digital image techniques for broadcasting and it hopes that, through the merger with SSL, it will be better placed to tackle the broadcasting and audio markets. SSL will continue to run normally with no staff changes. SSL chairman Colin Sanders will join the UEI board.

## World BRIEFING

NEW YORK: Music In Action, a campaigning group, has been formed here in reaction to recent signs of censorship and smears against rock music and the music press.

Founders of the organisation are manager David Krebs, *Spin* magazine publisher Bob Guccione Jr and publicist Howard Bloom. Vicki Rovner has been appointed full-time co-ordinator, and artists involved include Sheena Easton, John Waite and Ted Nugent.

Immediate projects include a demonstration against Wal-Mart, one of two retail chains that recently stopped selling rock magazines, as well as opposing politicians who back curbs on musical expression.

TOKYO: Official approval has been granted to the levying of royalties on all public establishments using karaoke or singalong tapes with effect from April 1 next year.

The Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) has asked for a January 1 starting date, but this has been postponed till April to enable all establishments featuring singalong entertainment to be notified and sign contracts for performance payments. The size of the task is indicated by the estimated number of such venues — up to 300,000.

HIROSHIMA: over 200 artists from five nations participated in the 15-hour Peace Concert here commemorating the 41st anniversary of the nuclear attack on the city.

An audience of 18,000 listened to the acts outdoors on the campus of the Shudo University with co-ordination and compering in the hands of folk singers Kosetsu Minami and Kotaro Yamamoto, who is also a popular Japanese TV personality.

LONDON: Jive Records is rapidly expanding its international licensing liaisons and renewals in the wake of considerable overseas success by Jive artists such as Samantha Fox, Billy Ocean and Whodini.

Three-year extensions in licensing agreements have been set with Teldec in Germany, Austria and Switzerland; with CNR Records for the Benelux countries; Sonet for Scandinavia, excluding Iceland; Liberation Records for Australia; Priority Records for South Africa; Pacific Music for Hong Kong and south-east Asian territories; RCA for Central and South America; Minos Matsas for Greece; Edisom for Portugal, and CBS for Israel.



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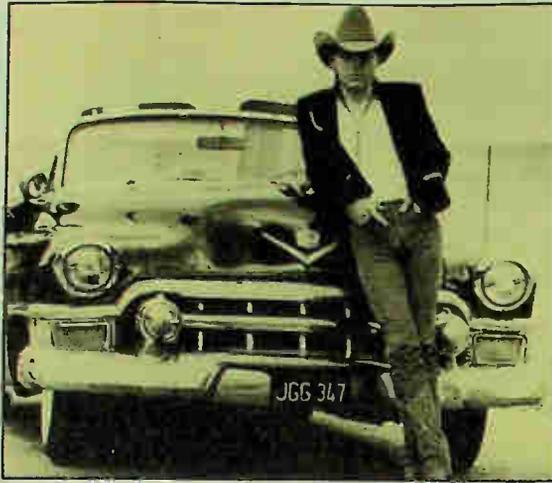
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6 SEPTEMBER, 1986



DWIGHT YOAKAM: Hats, Cadillacs and poses.

# Get on the Dwight track

by John Tobler

**W**HILE THE promoters of the Discover New Country campaign have certainly achieved promising results thus far, had they been able to utilize the single-mindedness of Dwight Yoakam at the start of the campaign things may have been quite different.

Rather than relying on the somewhat bland/cabaret music of the Oakridge Boys and Exile, or the rather uninteresting output of Sawyer Brown or Alabama, their task of persuading Britain that there is a new breed of country music would have been far more convincing. As Yoakam maintains: "By the early Sixties, the Nashville sound had crossed the fine line which provides integrity of farm musically, and indulged in a bastardisation of that form."

Yoakam's whole being is directed towards returning to the spirit which existed before the Nashville sound became a pop/MOR hybrid with too little excitement and too much gloss. The Dwight Yoakam recipe for integrity involves three elements:

"First, the song type, which must be traditional country in the way it articulates emotion, and talks about the type of people and the setting they're in. Country songs are not necessarily story songs, they're not operas. They're possibly scenarios, and that's where country music got in trouble in the Sixties.

"I'm not knocking Tam T Hall, far in stance, but what he writes aren't classical country songs — listen to the Louvin Brothers and you'll hear a real country song.

"The second element involved is arrangement, which means instrumentation — that's twin fiddles instead of orchestral string sections, and two and three-part hillbilly harmonies instead of choral groups oo-ing and ah-ing.

"The third thing is performance — Johnny Horton stayed sounding country, Ray Price didn't. He sounded smooth and slick like Tony Bennett, which he has every right to do, but I take exception to him still calling it country music because he doesn't want to lose his audience."

The 29-year-old Yoakam, who is never seen without his cowboy hat (shades of Dan Williams) is almost alarmingly articulate for one who has only released a debut album and is visiting Europe for the first time, although a measure of just how broad his appeal has already become is that MW was preceded by *The Times* and followed by *Record Mirror*. When politely warned that Britain would turn its back on those who make a big impact and then follow the big bucks rather than returning here (eg Tom Petty), Yoakam avers that he wants to return here at least once a year.

Yoakam has already made a niche for himself in history — his *Guitars, Cadillacs Etc., Etc.* album has been in the US LP chart for nearly five months and tapped a quarter of a million sales, which is good going, particularly as the album was not the work of some trendy hatshot producer, but of his lead guitarist Peter Anderson.

Weren't you quite fortunate to be able to take control of your first record? "I was fortunate in that I stomped my feet and threw things around the room, telling them I wouldn't do it unless I did it my way. I sincerely meant it, and I'd have done it with IRS Records or Slash Records in LA if I'd had to, which would have alienated me from country radio in America, so I was thrilled when Warner/Reprise agreed to let me do it."

Dwight Yoakam is providing a welcome breath of fresh air in country music by the interesting method of returning to the roots. His dismissal of some of his contemporaries can be chillingly final — "Sometimes, even George Strait, who I quite like, is only one synthesizer away from doing Nash trash pop" — but his determination and belief in old fashioned values has already set him apart from other contenders in the field — greater things can be expected from such an excellent beginning.

MUSIC WEEK



- 1 2 THE BEST OF EAGLES  
The Eagles Asylum EKT 5 (W)
- 2 — ONE WORLD  
John Denver RCA PL 85811 (R)
- 3 3 THE HOTEL CALIFORNIA  
The Eagles Asylum K 53051 (W)
- 4 4 THE KENNY ROGERS STORY  
Kenny Rogers Liberty EMTV 39 (E)
- 5 1 DISCOVER COUNTRY/NEW COUNTRY  
Various Starblend DNC 1 (A)
- 6 — THE VERY BEST OF FOSTER AND ALLEN  
Foster and Allen Ritz RITZLPTV 1 (SP)
- 7 11 DR HOOK'S GREATEST HITS  
Dr Hook Capital EST 26037 (E)
- 8 13 SWEET DREAMS  
Patsy Cline MCA MCG 6003 (F)
- 9 19 THE BEST OF JOHN DENVER  
John Denver RCA PL 80374 (R)
- 10 9 THEIR GREATEST HITS 71-75  
The Eagles Asylum K 53017 (W)
- 11 8 LOVE HURTS  
The Everly Brothers K-tel NE 1197 (K)
- 12 6 DOLLY PARTON'S GREATEST HITS  
Dolly Parton RCA PL 84422 (R)
- 13 5 DREAMLAND EXPRESS  
John Denver RCA PL 85458 (R)
- 14 — VERY BEST OF THE EVERLY BROTHERS  
The Everly Brothers Warner Brothers K 46008 (W)

## OUT NOW WENDEL ADKINS

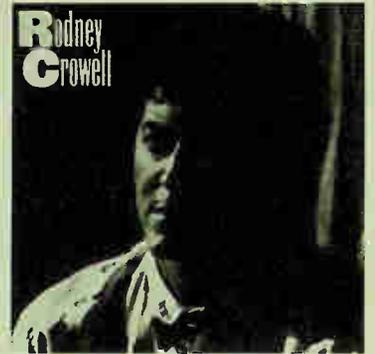


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- 19 7 CLASS OF '55  
Perlans/Lewis/Orbison/Cash America/Smash USAH1 (F)
- 20 — THE VERY BEST OF DON WILLIAMS  
Don Williams MCA MCG 401 4 (F)
- 21 23 GREATEST HITS VOL 2  
John Denver RCA PL 82195 (R)
- 22 — 20 OF THE BEST  
Jim Reeves RCA PL 89852 (R)
- 23 — GREATEST HITS LIVE  
Paddy Reilly Harmac HM2 (SOL)
- 24 — GOLDEN GREATS  
Patsy Cline MCA MCM 5008 (F)
- 25 — HOTEL CALIFORNIA/THE LONG RUN  
The Eagles Asylum 9602754 (W)
- 26 — 20 ALL TIME GREATS  
Roger Whittaker Polydor POLTV 8 (F)
- 27 12 THE VERY BEST OF DOLLY PARTON  
Dolly Parton RCA PL 89007 (R)
- 28 17 ONE OF THESE NIGHTS  
The Eagles Asylum K 53014 (W)
- 29 — POEMS PRAYERS AND PROMISES  
John Denver RCA International NL 85189 (R)
- 30 22 LONE JUSTICE  
Lone Justice Geffen GEF 32784 (C)



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MUSIC WEEK 6 SEPTEMBER, 1986



PAGE 7



DEMON



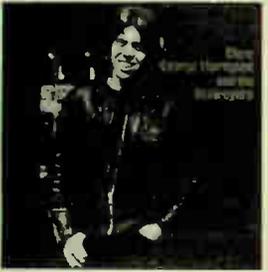
**GEORGE THOROGOOD & THE DESTROYERS**

George Thorogood & The Destroyers\*  
(FIEND 55)



**GEORGE THOROGOOD & THE DESTROYERS**

Move It On Over (FIEND 58)



**GEORGE THOROGOOD & THE DESTROYERS**

More George Thorogood & The Destroyers  
(FIEND 61)



**THE NEVILLE BROTHERS**

Fiyo On The Bayou\* (FIEND 65)



**FOUR BIG GUITARS FROM TEXAS**

That's Cool, That's Trash, More Big Guitars From Texas (FIEND 68)

# DEMON RECORDS



**THAT PETROL EMOTION**

Manic Pop Thrill\* (FIEND 70)



**AARON NEVILLE**

Orchid In The Storm (VEX 6)

DEMON-VERBALS



**LENNY BRUCE**

In Concert (VERB 5)



**LORD BUCKLEY**

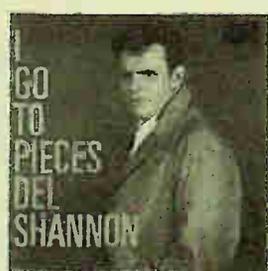
Bad Rapping Of The Marquis De Sade  
(VERB 6)

WorldRadioHistory



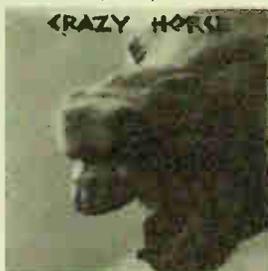
**BIG BROTHER & THE HOLDING COMPANY**

Joseph's Coat (ED 170)



**DEL SHANNON**

I Go To Pieces (ED 174)



**CRAZY HORSE**

Crazy Horse (ED 175)



**MOBY GRAPE**

20 Granite Creek (ED 176)



**DAN HICKS**

It Happened One Bite (ED 177)



**THE LOVIN' SPOONFUL**

Jug Band Music (ED 178)

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**THE FLYING BURRITO BROTHERS**  
The Gilded Palace Of Sin\* (ED 191)



**THE FLYING BURRITO BROTHERS**  
Burrito Deluxe (ED 194)



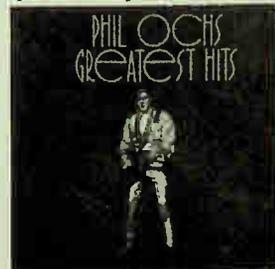
**DILLARD & CLARK**  
Through The Morning Through The Night (ED 195)



**EGGS OVER EASY**  
Good 'n' Cheap (ED 199)



**QUICKSILVER MESSENGER SERVICE**  
Quicksilver Messenger Service (ED 200)



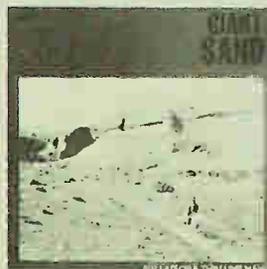
**PHIL OCHS**  
Greatest Hits (ED 201)

ZIPPO



**GIANT SAND**  
Valley of Rain (ZONG 008)

NEW RELEASES



**GIANT SAND**  
Thin Line Man (ZONG 013)



**THE BAND OF... BLACKY RANCHETTE**  
Heartland (ZONG 014)

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Keyboard Jungle (DEMON FIEND CD 11)

**NICK LOWE**  
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**THE NEVILLE BROTHERS**  
Fiyo On The Bayou (DEMON FIEND CD 65)

**ELVIS COSTELLO**  
The Man (IMP FIEND CD 52)

**THE YARDBIRDS**  
Roger The Engineer (EDEL ED CD 116)

**THE FLYING BURRITO BROTHERS**  
The Gilded Palace Of Sin (EDEL ED CD 191)

**AL GREEN**  
Let's Stay Together (HI HI UK CD 405)

DEMON CATALOGUE

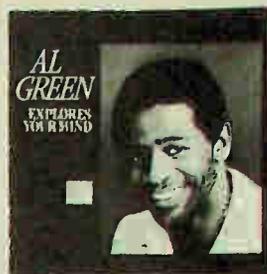
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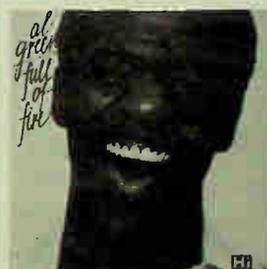
HI RECORDS



**AL GREEN**  
Explores Your Mind (HI UK LP 413)



**AL GREEN**  
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**AL GREEN**  
Full Of Fire (HI UK LP 417)

COMING SOON

**ELVIS COSTELLO**  
My Aim Is True\* (IMP FIEND 13)

**IAN DURY**  
New Boots & Panties\* (FIEND 63)

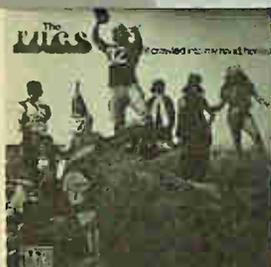
**SUICIDE**  
Suicide (FIEND 74)

**NONFICTION**  
Nonfiction (FIEND 76)

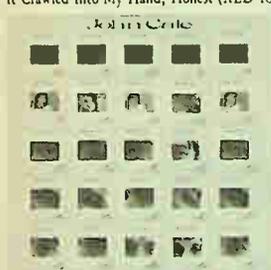
**LOUDON WAINWRIGHT III**  
More Love Songs\* (FIEND 79)

**ELVIS COSTELLO & THE ATTRACTIONS**  
Blood and Chocolate (XFIEND 80)

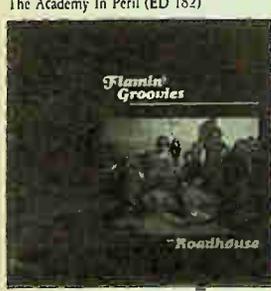
**CHRISTY MOORE**  
Ordinary Man (FIEND 82)



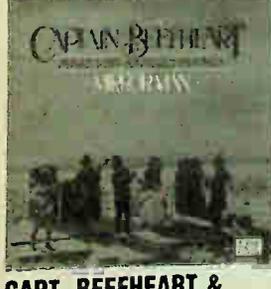
**THE FUGS**  
It Crawled Into My Hand, Honest (XED 181)



**JOHN CALE**  
The Academy In Peril (ED 182)



**FLAMIN' GROOVIES**  
Roadhouse (ED 183)



**CAPT. BEEFHEART & HIS MAGIC BAND**  
Mirror Man (ED 184)



**ASLEEP AT THE WHEEL**  
Comin' Right At Ya (ED 187)



**MAD RIVER**  
Paradise Bar & Grill (ED 188)



**DR. FEELGOOD**  
A Case Of The Shakes (ED 189)



**BRINSLEY SCHWARZ**  
Silver Pistol (ED 190)



DEMON



**GEORGE THOROGOOD & THE DESTROYERS**

George Thorogood & The Destroyers\* (FIEND 55)



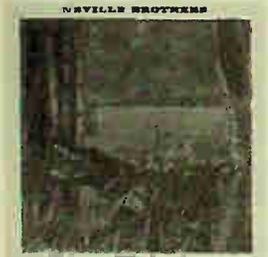
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Move It On Over (FIEND 58)



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Fiyo On The Bayou\* (FIEND 65)



**FOUR BIG GUITARS FROM TEXAS**

That's Cool, That's Trash, More Big Guitars From Texas (FIEND 68)

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TRY FOLLOWING  
THIS FOR YOUR  
OWN COPY OF  
MUSIC WEEK



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Manic Pop Thrill\* (FIEND 70)



**AARON NEVILLE**

Orchid In The Storm (VEX 6)

**DEMON-VERBALS**



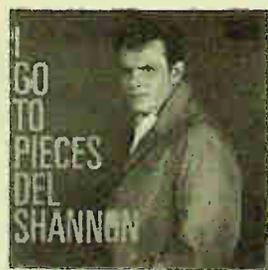
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**DEL SHANNON**

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**MOBY GRAPE**

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**T-BONE BURNETT**

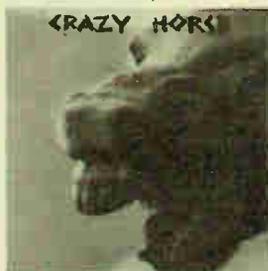
Truth Decay (FIEND 71)



**LORD BUCKLEY**

Bad Rapping Of The Marquis De Sade (VERB 6)

WorldRadioHistory



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Crazy Horse (ED 175)



**DAN HICKS**

It Happened One Bite (ED 177)



**THE LOVIN' SPOONFUL**

Jug Band Music (ED 178)

\*Also available on Cassette



**THE ELECTRIC PRUNES**

Long Days Flight (ED 179)



**THE WEST COAST POP ART EXPERIMENTAL BAND**

Transparent Day (ED 180)



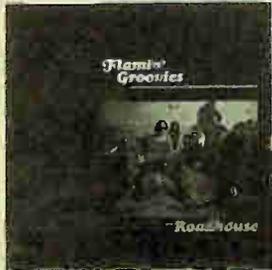
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It Crawled Into My Hand, Honest (XED 181)



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The Academy In Peril (ED 182)



**FLAMIN' GROOVIES**

Roadhouse (ED 183)



**CAPT. BEEFHEART & HIS MAGIC BAND**

Mirror Man (ED 184)

**EDSEL**



**SOPWITH CAMEL**

Frantic Desolation (ED 185)



**THE BONZO DOG BAND**

Tadpoles (XED 186)



**ASLEEP AT THE WHEEL**

Comin' Right At Ya (ED 187)



**MAD RIVER**

Paradise Bar & Grill (ED 188)



**DR. FEELGOOD**

A Case Of The Shakes (ED 189)



**BRINSLEY SCHWARZ**

Silver Pistol (ED 190)



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Through The Morning Through The Night (ED 195)



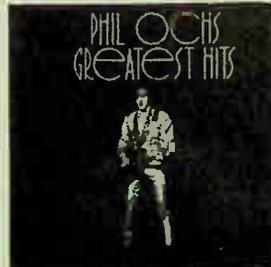
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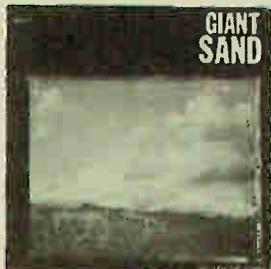
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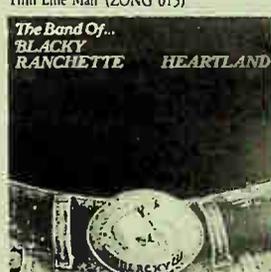
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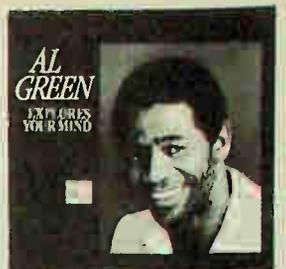
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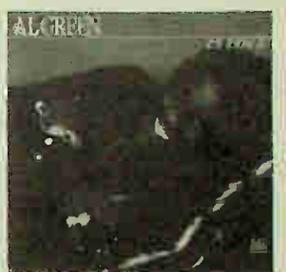
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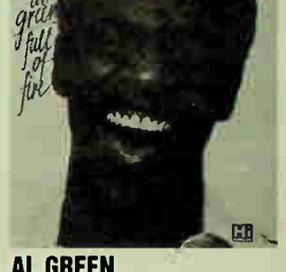
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Blood and Chocolate (XFIEND 80)

**CHRISTY MOORE**

Ordinary Man (FIEND 82)

# TOP *Dance* SINGLES

*THIS WEEK LAST WEEK WEEKS ON CHART*

**1** <sup>1</sup> **LOVE CAN'T TURN AROUND**  
Farley "Jackmaster" Funk London LON(X) 105 (F)

**2** <sup>11</sup> **AIN'T NOthin' GOIN' ON BUT THE RENT**  
Gwen Guthrie Boiling Point/Polydor POSP(X) B07 (F)

**3** <sup>4</sup> **WHEN I THINK OF YOU**  
Janet Jackson A&M AM(Y) 337 (F)

**4** <sup>2</sup> **HUMAN**  
Human League Virgin VS BB0(12) (E)

**5** <sup>3</sup> **I WANT TO WAKE UP WITH YOU**  
Bon's Gardiner Revue REV 733 (12)—REV 033) (A/RH)

**6** <sup>6</sup> **WE DON'T HAVE TO ...**  
Jermaine Stewart 10/Virgin TEN 96 (12) (E)

**7** <sup>10</sup> **AUTOMATIC**  
Millie Scott Fourth & Broadway/Island (12)BRW 51 (E)

**8** <sup>9</sup> **I WANNA BE WITH YOU**  
Maze featuring Frankie Beverly Capital (12)CL 421 (E)

**9** <sup>5</sup> **I CAN PROVE IT**  
Phil Fearon Ensign/Chrysalis PF(X) 1 (F)

**10** <sup>26</sup> **WORD UP**  
Cameo Club/Phonogram JAB(X) 3B (F)

**11** <sup>13</sup> **WHAT DOES IT TAKE (TO WIN YOUR LOVE)**  
Kenny G Arista ARIST (12) 672 (R)

**12** <sup>12</sup> **BURNIN' UP**  
Michael Jonzun A&M AM(Y) 340 (F)

**13** <sup>7</sup> **FOOL'S PARADISE**  
Melissa Morgan Capital (12)CL 415 (E)

**14** <sup>11</sup> **BREAKING AWAY**  
Jaki Graham EMI (12)JAKI B (E)

**15** <sup>17</sup> **RUMORS**  
Timex Social Club Cooltempo/Chrysalis COOL(X) 133(F)

**16** <sup>70</sup> **GIMME YOUR LOVE**  
Active Force A&M AM(Y) 345 (F)

**17** <sup>14</sup> **I'M A DREAMER**  
B.B. & Q. Cooltempo/Chrysalis COOL(X) 132 (F)

**18** <sup>19</sup> **DANCING ON THE CEILING**  
Lionel Richie Motown LIO(T) 1 (R)

**19** <sup>21</sup> **DO YOU GET ENOUGH LOVE**  
Shirley Jones Philadelphia International (12)PIR 2 (E)

**20** <sup>28</sup> **TYPICAL MALE**  
Tina Turner Capital (12)CL 419 (E)

**21** <sup>23</sup> **GIRLS AND BOYS**  
Prince and The Revolution Paisley Park/Warner Brothers. W8586(T) (W)

**22** <sup>27</sup> **SO MACHO/CRUISING**  
Sinita Fanfare (12)FAN 7 (A)

**23** <sup>20</sup> **SOWETO**  
Jeffrey Osborne A&M AM(Y) 334 (F)

**24** <sup>63</sup> **NO MORE (REMIX)**  
Shirley Murdock Elektra EKR 43(T) (W)

**25** <sup>18</sup> **KISSES IN THE MOONLIGHT**  
George Benson Warner Brothers WB640(T) (W)

**26** <sup>54</sup> **MAIN THING (CLUB VOCAL)**  
Shot featuring Kim Marsh Affair FAIR 2 (DMS/R)

**27** <sup>15</sup> **FIND THE TIME**  
Five Star Tent/RCA PB 40799 (12)—PT 40800 (R)

**28** <sup>58</sup> **YOU CAN DANCE (IF YOU WANT TO)**  
Davis/Pinckney Project Studio STU 911 (Import)

**29** <sup>76</sup> **NEW YORK AFTERNOON**  
Mondo Kane Lissn DOLE(Q) 2 (A)

**30** <sup>24</sup> **OH, PEOPLE**  
Patti Labelle MCA MCA(T) 1075 (F)

**31** <sup>43</sup> **I FOUND LOVIN'**  
Fatback Band Importent/Towerbell TAN(T) 10 (E)

**32** <sup>30</sup> **EVERYONE A WINNER**  
Zuice Club/Phonogram JAB(X) 34 (F)

**33** <sup>51</sup> **GIRLS AIN'T NOTHING BUT TROUBLE**  
Jazz Jeff & Fresh Prince Word WD 001 (Import)

**34** <sup>NEW</sup> **SUMMERTIME, SUMMERTIME**  
Nocera Sleeping Bag SLX 22 (Import)

**35** <sup>36</sup> **SILVER SHADOW**  
Atlantic Starr A&M AM(Y) 336 (F)

**36** <sup>41</sup> **MOMENTARY VISION**  
The Coal Notes Abstract Dance/Priority AD(T) 10 (R)

**37** <sup>27</sup> **CAN'T LET LOVE PASS US BY**  
Cashflow Club/Phonogram JAB(X) 33 (F)

**38** <sup>25</sup> **LOVE ZONE**  
Billy Ocean Jive JIVE (T) 124 (R)

**39** <sup>NEW</sup> **EXCITE ME**  
Carlton In Future IN 0001 (Import)

**40** <sup>31</sup> **DEAR BOOPSIE**  
Pam Hall Blue Mountain BMO 017 (12)—BMD 027) (JS)

**41** <sup>13</sup> **WALK THIS WAY**  
Run D.M.C. London LON(X) 104 (F)

**42** <sup>NEW</sup> **DON'T YOU TRY IT**  
Roww Emergency EMDS 6567 (Import)

**43** <sup>38</sup> **THE WORLD**  
The Juncyard Band Def Jam (T)A 7296 (C)

**44** <sup>34</sup> **NO NEWS IS NEWS**  
Kremicle BlueBird/10 BR(T) 25 (E)

**45** <sup>55</sup> **DON'T FAKE MY LOVE**  
Projection Elite DAZZ 55 (A)

**46** <sup>52</sup> **SWEET FREEDOM**  
Michael McDonald MCA MCA (T) 1073 (F)

**47** <sup>33</sup> **SET IT OFF**  
Harlequin Four's Champion CHAMP (12)16 (A)

**48** <sup>48</sup> **DO ME RIGHT**  
Main Ingredient Cooltempo/Chrysalis COOL(X) 126 (F)

**49** <sup>NEW</sup> **HOOKED ON YOU**  
Tourists Vista Sound VS 11201 (Import)

**50** <sup>NEW</sup> **COUNT YOUR BLESSINGS**  
Ashford & Simpson Capital (12)CL 422 (E)

**51** <sup>45</sup> **EVERYDAY I WRITE THE BOOK**  
Winston Reedy Priority P(X)14 (R)

**52** <sup>29</sup> **CAN YOU FEEL THE FORCE? ('86 Mix)**  
The Real Thing PRT 7P 358 (12)—12P 358(B) (A)

**53** <sup>NEW</sup> **I LOVE TO LOVE**  
Tina Charles Disco Mix Club/Arista DECK (12)1 (R)

**54** <sup>47</sup> **HOLIDAY RAP**  
M. C. MIKER "G" & DEEJAY SVEN Debut DEBT(X) 3008 (A)

**55** <sup>39</sup> **THE HOUSE MUSIC ANTHEM**  
Marshall Jefferson Trax TX 117 (Import)

**56** <sup>60</sup> **MALE STRIPPER (UK LOVE MIX)**  
Man 2 Man Meets Man Parrish Bolts—(BOLTS 4) (P)

**57** <sup>57</sup> **HUNGRY FOR YOUR LOVE**  
Hanson & Davis Fresh FRE SEP (Import)

**58** <sup>NEW</sup> **SUPERNATURE '86**  
Cerrone Music Of Life/Streetwave MOL(IF) 5 (R)

**59** <sup>37</sup> **ROSES**  
Haywoode WorldRadioHistory CBS (T)A 7224 (C)

**60** <sup>35</sup> **GIVE ME THE REASON**  
Luther Vandross Epic (T)A 728B (C)

**61** <sup>NEW</sup> **OVER AND OVER**  
Colonel Abrams MCA MCA(T) 1041 (F)

**62** <sup>32</sup> **LEAVE IT TO THE DRUMS**  
Tricky Tee Sleeping Bag SL(X) 21 (Import)

**63** <sup>40</sup> **TURNED ON TO YOU**  
Nova Casper BlueBird/10 BR(T) 24 (E)

**64** <sup>53</sup> **PEE-WEE'S DANCE**  
Jaeski Love Cooltempo/Chrysalis COOL(X) 125 (F)

**65** <sup>44</sup> **PAPA DON'T PREACH**  
Madonna Sire WB636 (T) (W)

**66** <sup>49</sup> **SMILE**  
Audrey Hall Germain DG(T) 15 (JS/E)

**67** <sup>46</sup> **ALL THE WAY TO HEAVEN**  
Doug E. Fresh and The Get Fresh Crew Cooltempo/Chrysalis COOL(X)119 (F)

**68** <sup>74</sup> **BACK TO THE SCENE OF THE CRIME**  
The Incredible Mr. Freeze Londn LON(X) 112 (F)

**69** <sup>56</sup> **BYE BYE**  
Janice Fourth & Broadway/Island (12)BRW 49 (E)

**70** <sup>59</sup> **(BANG ZOOM) LET'S GO GO**  
Real Roxanne/Himan Howie Tee Cooltempo/Chrysalis COOL(X)124 (F)

**71** <sup>NEW</sup> **NO WAY**  
Babbi Humphrey Mercury BB4 B97 (Import)

**72** <sup>72</sup> **MOVE**  
Farm Boys DJ International DJ 912 (Import)

**73** <sup>65</sup> **LE FREAK**  
Chic Atlantic—(K11209) (W)

**74** <sup>41</sup> **YOU WERE MEANT TO BE MY LADY (...)**  
Alexander O'Neal Tabu 6500 48 7 12"—(6500 48 6) (C)

**75** <sup>NEW</sup> **YOUR LOVE**  
Innerlife Personal P49825 (Import)

**Serious Records**  
Proudly Presents

**CROSSOVER**  
UNLEASHED IN SEPTEMBER —  
OUR FIRST THREE  
DANCEFLOOR SMASHES!  
"ON THE HOUSE"  
MIDNIGHT SUNRISE  
WITH NELLIE 'MIXMASTER' RUSH FEATURING JACKIE RAWE



"ON THE HOUSE"  
1) CHICAGO MIX 2) DETROIT DUB MIX  
3) MANHATTAN MIX 4) NELLIE'S PARADISE GARBAGE MIX

MIDNIGHT SUNRISE WITH NELLIE  
"MIXMASTER" RUSH FEATURING  
JACKIE RAWE  
RELEASED THIS MONDAY 1st SEPTEMBER  
12" — CROSS 1 7" — 7 CROSS 1  
REMIX 12" — CROSS X 1

AVAILABLE MONDAY 15th SEPTEMBER!

**STOP PRESS**  
**ON THE HOUSE**  
THE FARLEY JACKMASTER FUNK REMIX!

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FOOM  
BAY**  
CULTURAL VIBE

"MA FOOM BAY" — CULTURAL VIBE  
AFRO-HOUSE HYPNOTIC DANCE RHYTHMS

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12" — CROSS 2 7" — 7 CROSS 2

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(To Whoever It May Concern)"  
**D.J. HOLLYWOOD**  
SHAPING UP AS THE PARTY RAP OF THE YEAR —  
ORDER NOW!  
12" — CROSS 3 7" — 7 CROSS 3

AVAILABLE THRU' PRT

# Criminal released in UK

by Barry Lazell

FIRST PRODUCT from the US label Criminal Records, recently launched in New York by the legendary dance producer Arthur Baker, is now available in the UK on Club. In archetypal Baker style, the record is a huge underground club and street hit in the Big Apple, having instantly sold 25,000 copies within the metropolis before the US national charts had even got around to spotting it!

The disc in question is Jump Back, by Wally Jump Junior & The Criminal Element (JABX 35 on UK 12-inch), ostensibly an answer record to the recent Dhor Braxton success, but a harder and much more "garage" production which will almost certainly have still more street/club appeal than the Broxton mid-hit.

The UK 12-inch features a Baker-Shep Pettibone mix of Jump Back on the A-side, along with a "lo lo reggae rap" version. The flipside, meanwhile, is unique to this country, and comprises a Jeff Young combination edit of the US chant/jazz and dub mixes, now known as the "name that tune jazz dub edition" because it flicks snippets of other hot records in and out of the mix too. This could well be the side which moves the record to club buyers if DJs pick up on it as they are likely to, so dealers ought

to be aware of its presence. Nu Shooz, Colonel Abrams, Whistle and (appropriately) Dhor Braxton are all tantalisingly in there, amongst others.



A WOMAN whose voice is at present far better known than her name, has recently signed to A&M as a soloist. Dorothy Galdez sang with Phil Fearon's Galaxy for several years, and can be heard on their major hit singles Dancing Tight, What Do I Do, et al.

Galdez's solo A&M debut is Never Too Late, a Tambi Fernando/Steve Menzies composition produced by Fernando, who in the late Seventies was a member of Kandidate along with Fearon. The 12-inch version (AMY 339) couples an extended 6.50 version of the song with an even longer "PC-rated Mix" by Ranking Doughtnut.

## Jermaine Stewart

AN ERROR at MRIB's disco/dance chart compilation department two weeks ago led to Jermaine Stewart's 10 single We Don't Have To Take Our Clothes Off being wrongly identified as Jazzy Jeff's Word import Girls Ain't Nothing But Trouble. This error was not noticed at the time, and the Jazzy Jeff record appeared at number 38 in the disco/dance chart published in Music Week W/E August 16, and at number 26 in the August 23 chart. On both occasions, these positions should have been allocated to the Jermaine Stewart single, which was reinstated in the August 30 chart after the error had been identified. Ironically, the import single picked up sales in its own right (possibly because it had been seen on the chart?), and both records have subsequently had chart placings in their own right.

MRIB apologies to anyone misled or inconvenienced by the error in the published chart.



THIS NEW UK duo is Electric Velvet, otherwise known as Alfred and Charles. Alfred is the "Electric" half, since his forte is uttempo technofunk, while "Velvet" Charles performs the soul ballads, naming such masters of this genre as Lou Rawls and Teddy Pendergrass as his influences.

As yet unsigned, Electric Velvet have cut their first single Street Walker/Sugar, You And Me as a self-produced white label, which has been circulated to clubs via impulse in order to gauge DJ and dancefloor reaction to their music. First indications are of a very positive response.

The duo are also available for club PA's, and can be contacted via their PR company on 01-440 8420, or at the Electric Velvet Organisation (72 Halden Road, London N12 7DY) on 01-445 0573.

## Parliamentary party time

PHONOGRAM's Club label releases a "best of" album by George Clinton's classic seminar funk/dance group Parliament this week, the second in what will be an ongoing series of retrospectives of black acts with strong back catalogues. Last year's Best Of The Gap Band launched the series, and the third release will be an Ohio Players compilation, early next year.

Uncut Funk — The Bomb (Club JABB 18) features eight key tracks from the years 1974-78, when Clinton and band were signed to Casablanca Records. Their two US million-sellers, Tear The Roof Off The Sucker (Give Up The Funk) and Flashlight, are included, along with such unique Clintonesque title creations as Gloryhallastoopid (Pin The Tale On The Funky) and Aqua Boogie (a Psychoalphadiscobeta-bioaquabop).

# Jamestown

C O L U M N

ALREADY MENTIONED as "the next Nu Shooz", the Timex Social Club's Rumours (Cooltempa COOLX 133) is only just out in the UK (now once again with its full Timex name, note) but already there are many onwser versions to choose between. The nagging chugger's intriguing lyrics are the main cause of its massive US success, hinting as they do at the sexual practices of such never fully identified characters as "Tina" and "Michael", leaving much to the listeners' over fertile imagination.

The actual group hove in fact split from the hi's label-owning producer Jay King, who has lost no time in forming his own group and a new label (via Warner Bros's subsidiary Tommy Boy) for his "official" follow-up, Club Nouveau's Jealousy (Tommy Boy/King Joy Records TB 884), while a straightforward answer version unafraid to identify real personalities in its lyrics is The Vicious Rumor Club's Rumour Rap (Yeoh, Yeoh Tho's It) (Musicworks SUN 444) — these last two being on import still, while rushed out here is Bobby Jimmy & The Critters' Roaches (Spartan 1 2SP 142), in which the original record's characters try to rid their homes of cockroaches! Another import answer version worth mentioning is Fresh Force's She's A Skeezer (Sutra SUD 052), coshing in on Run-DMC's My Adidas.

Other 12-inch imports include Midnight Star's Midos Touch (Solar 0-66836), long awaited remix of their album's Shalamar-ish smash, obviously due out here too imminently; Bernie Braxton's Come To Me (Phanelson Records Inc 960), rich voiced jazzily dragging soul slowie with an even jazzier instrumental Blue Sky flip for specialist value; Rainy Davis's Sweetheart (SuperTronics RY 013), building a Royale Delite-like buzz around London after being about for several months; Stacy Lathshaw Nail It To The Wall (Motown 4563MG), Jellybean-produced disappointingly trite pop-aimed label debut.

Bigger news right now though is the eagerly anticipated new double LP, Maze featuring Frankie Beverly's Live In Los Angeles (Capitol SWBB-12479), although it's predictable and its three new studio tracks are not that fantastic. Also an import LP are Beau Williams' Na More Tears (Capitol ST-12486), agonised slowies and joyous dancers by a classically soulful voice; Phyllis Hyman's Living All Alone (Philadelpha International ST-53029), sultry new slowies (in the main) more for listening, clashing now with a reissued old single mentioned below.

On UK LP ore Al Jarreau's L Is For Lover (WEA 253 080-1), classy stuff likewise maybe more for listening and a lot better than his last studio set (but where's his theme from TV's Moonlighting?); Five Star's Silk & Steel (Tent PL 71100), doubtless a massive seller already which, along with their more or less simultaneous new single Rain Or Shine (Tent PT 40902), finds them at that level of teenybopper acceptance which transcends detailed quality judgements — slick, safe, saleable product! Domestic UK 12-inchers include the aforementioned Phyllis Hyman's You Know How To Love Me (Aristo ARIST 12669), a still potent (and unrevised) glorious swinger from 1979 kicking off a new Arista Masters reissue series; Howard Hewett's I'm Far Real (Elektra EKR 477), possibly, for crossover purposes, over subtle soul swayer by Shalamar's now solo old leader; TC Curtis's Slave Of Love (Hot Melt 12TC007), remorselessly tense lurching jitterer; LA Dream Team's Nurser Rymes (MCA Records MCAT 1074), amusingly updated nursery rhyme rapper which deserves wider attention than it had on import; Breakwater's Say You Love Me Girl (Aristo ARIST 12674), somewhat Earth Wind & Fire-ish revival from 1980; Sam L Dees' Survive (Move MS 11, via Chory), atmospheric swoying piano instrumental by a guy revered for his deep soul singing; Dorothy Galdez's Never Too Late (A&M AMY 339), Billie Jean-ish looper much tighter in its panting "PG Rated" mix; Eastbound Expressway's Knock Me Senseless (Possion PASH 1261), girls-sung but otherwise blatant revival of the Gibson Brothers' old Cuba sound, possibly good for parties; MC Boob aka Steady 'B's Bring The Beat Back (Streetwave MKHAN 75), stark hip hop; Barbara Roy's Gotta See You Tonight (RCA PT49804), dated disco rombler; The Temptations' Lady Soul (Motown ZT 40850), Ben E King-ish early 'Sixties-style stately swayer. Speaking of which era, a couple more UK LPs worth investigating are both compilations. Jazz For Absolute Beginners (RCA NL 89874), is a sensible collection of late 'Fifties/early 'Sixties jazz classics aimed at the Absolute Beginners movie-inspired market, and coincidentally reminds me of the first jazz album that I myself bought then, in 1961, a Downtown Pall Winners compilation, Harlem Shuffle/Sixties Soul Classics (Charly R&B CRB 1139) also contains many quintessential gems from that time. Worth drawing to people's attention.

## DISCO TOP ALBUM

- 1 2 LIONEL RICHIE: Dancing On The Ceiling (Mercury ZL 72412 (R))
- 2 3 GWEN GUTHRIE: Good To Go Love (Bolling Point/Polydor POLD 5201 (F))
- 3 4 VARIOUS: Up Front 2 (Series LP PT 2 (A))
- 4 NEW VARIOUS: Hip Hop Electro 13 (Street Sounds ELEC 13 (R))
- 5 9 2 FIVE STAR: Silk And Steel (Tent/RCA PL 71100 (R))
- 6 3 9 SHIRLEY JONES: Always In The Mood (Philadelphia International PHIL 4000Z)
- 7 6 4 KENNY G: Ducoons (Arista 702 792 (R))
- 8 7 5 MELBA MOORE: A Lot Of Love (EMI America EST 2017 (I))
- 9 16 2 JAMES INGRAM: Never Felt So Good (Orest WX 44 (W))
- 10 NEW HOWARD HEWETT: I Came To Love (Elektra 950 487-1 (W))
- 11 5 23 ANITA BAKER: Rapture (Arista EKT 37 (W))
- 12 NEW GEORGE BENSON: Write The City Steps (Warner Brothers WX 55 (W))
- 13 12 6 RUN D.M.C.: Raising Hell (Profile/London LONPL 21 (F))
- 14 8 3 GLENN JONES: Take It From Me (RCA PL 85607 (R))
- 15 NEW PHYLLIS HYMAN: Living All Alone (Philadelphia International PHIL 4001 (I))
- 16 10 8 MADONNA: True Blue (Sire WX 54 (W))
- 17 11 5 UB40: Real Is The Kitchen (DEP International/Virgin LP DEP 11 (I))
- 18 14 5 JANET JACKSON: Control (A&M AMA 5106 (F))
- 19 NEW GEORGE DUKE: George Duke (Elektra 604810 (Import))
- 20 15 20 MELISSA MORGAN: Do Me Baby (Capitol EST 2008 (I))

Compiled by MRIB

## RADIO LONDON A LIST

- |   |                          |
|---|--------------------------|
| ASHFORD & SIMPSON: Count Your Blessings             | Capitol                  |
| CAMEO: Ward Up                                      | Club/Phonogram           |
| FARLEY "JACKMASTER" FUNK: Love Can't Turn Around    | London                   |
| JAKI GRAHAM: Breaching Away                         | EMI                      |
| JANET JACKSON: When I Think Of You                  | A&M                      |
| MAZE featuring FRANKIE BEVERLY: I Wanna Be With You | Capitol                  |
| MICHAEL McDONALD: Sweet Freedom                     | MCA                      |
| MILLIE SCOTT: Automatic                             | Fourth & Broadway/Island |
| JERMAINE STEWART: We Don't Have To                  | 10/Virgin                |
| TINA TURNER: Typical Male                           | Capitol                  |
- C L I M B E R S
- |  |                           |
|--|---------------------------|
| BENNIE BRAXTON: Come To Me                                   | (US Import-Phanelson Inc) |
| BREAKWATER: Say You Love Me Girl                             | Arista                    |
| GLADYS KNIGHT & BILL MEDLEY: Loving On Borrowed Time         | Scotti Brothers           |
| CHAIRMEN OF THE BOARD featuring GENERAL JOHNSON: Lover Boy   | EMI                       |
| PHYLLIS HYMAN: You Know How To Love Me                       | Arista                    |
| ALEXANDER O'NEAL: You Were Meant To Be My Lady (Not My Girl) | Tabu                      |
| TONI SMITH: Can't Stop (This Feeling)                        | (US Import-Mego)          |
| WORLD CLASS WRECKIN' CRU: Mission Possible                   | Epic                      |
| TONY WORRELL'S BOX OFFICE: Everything You Do                 | I Scream Music            |
| YORK: It's On Me   | Spartan                   |

As featured on the TONY BLACKBURN Show, Radio London 9am-12 noon Monday-Friday (200m/94.9 YHF)

TOP 75 SINGLES

PAUL SIMON

NEW ALBUM & CASSETTE OUT NOW! WX52/C

GRACELAND

INCLUDES THE SINGLE 'YOU CAN CALL ME AL'

DISTRIBUTED BY WEA RECORDS LTD... ORDER FROM THE WEA TELE-ORDER DESK...

Table with columns: This Week, Last Week, Wks on Chart, Title, Artists (Producers) Publishers, Label, #1-75. Contains chart data for songs like 'I Want to Wake Up with You', 'Don't Leave Me This Way', etc.

TITLES A-Z (WRITERS)

Table listing song titles and their writers, such as 'A Question Of Time (Gare)' by 20, 'Adoration (Killing Joke)' by 44, etc.

THE NEXT 25

Table listing upcoming songs and their writers, such as '76 - SCHOOLLIME CHRONICLE', '77 - I CAN'T LET YOU GO', etc.

AL JARREAU

NEW ALBUM & CASSETTE 253 080-1/4

L IS FOR LOVER

OUT NOW!

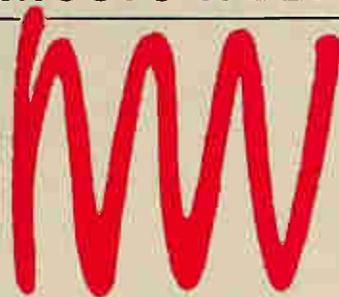
DISTRIBUTED BY WEA RECORDS LTD... ORDER FROM THE WEA TELE-ORDER DESK...

Table with columns: This Week, Last Week, Wks on Chart, Title, Artists (Producers) Publishers, Label, #1-75. Contains chart data for songs like 'Pretty In Pink', 'Hold On Tight', 'Papa Don't Preach', etc.

# TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



## SOUNDS

A DOZEN  
**CHARTS**

OR MORE IN EVERY  
ISSUE OF BRITAIN'S  
RAUNCHIEST ROCK  
WEEKLY...

**NEWS,  
REVIEWS  
& FEATURES**

FROM HOT-METAL  
TO HARD ROCK

WORROO BE AHEAD

<b>No1</b>	1	NOW, THAT'S WHAT I CALL MUSIC 7 ★	Virgin/EMI NOW 7
<b>2</b>	2	DANCING ON THE CEILING • CD	Motown ZL 72412
<b>3</b>	3	TRUE BLUE ★★ CD	Sire WX 54
<b>4</b>	4	A KIND OF MAGIC ★ CD	EMI EU 3509
<b>5</b>	5	INTO THE LIGHT ★ CD	A&M AMA 5121
<b>6</b>	6	SILK AND STEEL • CD	Tent/RCA PL 71100
<b>7</b>	NEW	IN THE ARMY NOW	Vertigo/Phonogram VERH 36
		Status Quo	
<b>8</b>	10	PICTURE BOOK ★ CD	Elektra EKT 27
		Simply Red	
<b>9</b>	7	REVENGE ★ CD	RCA PL 71050
		Eurythmics	
<b>10</b>	9	THE HEAT IS ON — 16 TRACKS	Portrait PRT 10051
		Various	
<b>11</b>	8	THE FINAL • CD	Epic EPC 88681
		Wham!	
<b>12</b>	15	INVISIBLE TOUCH ★ CD	Chorisma/Virgin GENLP 2
		Genesis	
<b>13</b>	NEW	WHILE THE CITY SLEEPS . . .	Warner Brothers WX 55
		George Benson	
<b>14</b>	11	BROTHERS IN ARMS ★★★ CD	Vertigo/Phonogram VERH 25
		Dire Straits	
<b>15</b>	13	RENDEZ-VOUS • CD	Dreyfus/Polydor POLH 27
		Jean Michel-Jarre	
<b>16</b>	18	COMMUNARDS CD	London LONLP 18
		Communards	
<b>17</b>	28	CONTROL ○ CD	A&M AMA 5106
		Janet Jackson	
<b>18</b>	12	RIPTIDE • CD	Island ILPS 9801
		Robert Palmer	
<b>19</b>	14	PARADE Music from "Under The Cherry Moon" ○	Paisley Park/Warner Bros WX 39
		Prince & The Revolution CD	
<b>20</b>	17	HUNTING HIGH & LOW ★★ CD	Warner Brothers WX 30
		A-Ha	

<b>59</b>	78	RAISING HELL	Profile/London LONLP 21
		Run D.M.C.	
<b>60</b>	50	DRIVE TIME USA — 22 Summer Cruising Greats ○	K-tel NE 1321
		Various	
<b>61</b>	44	NOW — THE SUMMER ALBUM 30 Summer Hits	EMI/Virgin SUMMER 1
		Various	
<b>62</b>	51	THE BEST OF THE REAL THING ○ CD	West Five/PRT NRT 1
		The Real Thing	
<b>63</b>	46	RAPTURE CD	Elektra EKT 37
		Anita Baker	
<b>64</b>	63	PRIVATE DANCER ★★★ CD	Capitol TINA 1
		Tina Turner	
<b>65</b>	48	THE MAN AND HIS MUSIC • CD	RCA PL 87127
		Sam Cooke	
<b>66</b>	57	ALCHEMY — DIRE STRAITS LIVE ★ CD	Vertigo/Phonogram VERY 11
		Dire Straits	
<b>67</b>	55	LISTEN LIKE THIEVES CD	Mercury/Phonogram MERH 82
		INXS	
<b>68</b>	62	THE WORKS ★ CD	EMI WORK 1
		Queen	
<b>69</b>	69	BE YOURSELF TONIGHT ★★ CD	RCA PL 70711
		Eurythmics	
<b>70</b>	74	FACE VALUE ★★ CD	Virgin V 2185
		Phil Collins	
<b>71</b>	RE	SECRET DREAMS AND FORBIDDEN FIRE CD	CBS 86319
		Bonnie Tyler	
<b>72</b>	61	EAT 'EM AND SMILE	Warner Brothers WX 56
		David Lee Roth	
<b>73</b>	60	MOONLIGHT SHADOWS • CD	Polydar PROLP 8
		Shadows	
<b>74</b>	47	FLAUNT IT	Parlophone PCS 7305
		Sigue Sigue Sputnik	
<b>75</b>	79	CAN'T SLOW DOWN ★★★ CD	Motown STMA 8041
		Lionel Richie	
<b>76</b>	64	THE GREATEST HITS • CD	Stylus SMR 8615
		Shalamar	
<b>77</b>	97	LEGEND ★★★ CD	Island BMW 1
		Bob Marley & The Wailers	
<b>78</b>	40	SUMMER DAYS, BOOGIE NIGHTS — 16 TRACKS	Portrait PRT 10052
		Various	



DON WAS: with Was Nat Was partner David Was, as Was

## The way we was

by Nick Gibson

ORIGINALLY LAUNCHED by Britain's critical music press into the cult figure vacuum with his band Was Not Was, Don Was subsequently achieved hip dance-floor status via production credits with a surprisingly varied list of artists. Now Detroit's Don Was is back, putting recent US contractual problems behind him, with a return to form on the release of a new single: Robot Girl in September, followed by an album and UK tour in January next year.

"Problems with our previous label Z Records who sold our contract to Geffen Records after losing their distribution deal with Island Records meant we couldn't put out records for eighteen months," says the now-relaxed Was. "Although our last LP came out on Geffen, it took a long time to buy our way out of the contract."

While lawyers argued, Was turned to producing, using members of the Was Not Was band to record with other artists. "People thought I was being reclusive, but it was the only way to keep the whole thing together until we could

**'Help me make music or I'll be forced to rob the dry cleaners. I'd planned it down to the last detail, I was so broke'**

sign a new deal," says Don.

The much sought-after Was could quite easily have spent the rest of his career producing other artists, but he is a man with a mission — to write and record his own music in his own way. "Right from the start I knew what I wanted to do and how it should sound," says Don. "So I did session work and played the US club circuit five nights a week rather than be forced to compromise my own music so early on."

Was Not Was started with Don 'phoning the members of his embryonic band with a desperate plea: 'Help me make music or I'll be forced to rob the dry cleaners.' 'I'd planned it down to the last detail,' says Don. "I was so broke at the time."

"But I knew the band and music were right and that my approach would work, then came the problems with the label."

The necessity of sitting in a producer's chair for artists such as Floy Joy, Helen Terry, P P Arnold and Carly Simon while his own work was put on virtual hold, has given Was music a new-found sophistication both in sound and method. "Although technically, the new single and album will be the best we've ever made, I can't help feeling you produce your best work of a kind in the early days when you don't understand the technology involved in making a record."

Although the poverty and post-industrial Motor-City element in Don's hometown has more than helped forge the band's sound and style, Was now feels the time is right for a change of location and approach. "Was Not Was is now based in Los Angeles, which doesn't mean we're about to retire to our carpet slippers," says Don. "It just worked out that way."

But one thing Was misses by moving to the US's West Coast is the Detroit recording studio where all the formative Was Not Was records were made. "We used the place 24hrs a day, I even lived

there for a few months," says Dan. "It's great having all the equipment lying around for you to just pick up when you feel inspired. Some of the best things I've done came from fiddling on a keyboard at four in the morning."

Citing influences such as Miles Davis, George Clinton (also from Detroit), the MC5 and Bob Dylan, Dan Was describes the forthcoming single and LP as "A smoothing of the seams, a re-discovery of myself and my R & B roots aided by modern technology."

The modern technology reference is pertinent, as Was Not Was records have so far fallen between the cracks in US radio formats, forcing the band in the past to undertake extensive touring. "We still intend to go out and tour next year," says Dan. "But we hope the new records find more of a home on the world's radiowaves."

Now signed to the giant Phonogram Records, Don Was is in London until early September producing new EMI band Brother Beyond and after completing a new Was Not Was LP in Los Angeles, plans to spend more time in Britain over the coming year.

"I like it here. Where I come from in Detroit you hardly ever see a limousine. It's bleak and hard. If you live in a city surrounded by wealth you can at least think 'one day that'll be me'. In Detroit, you don't even see it."

beards of Olympic-qualifying length, while Beard abtusely remains clean shaven.

Hill, speaking on the phone from Denver during the tour that brings them to the UK in October, confirms that little has changed musically since the start: "Probably the album where it began to change was Eliminator, but that wasn't much different, it was just a combination of the timing being right and us starting to make videos. Seeing us was the big thing, I think, because before they could see us, people didn't really have the chance to know what we were like."

What they're like in the view of this writer, is a musical version of the Marx Brothers, using their well developed senses of humour both in songwriting and especially in their excellent videos. Notes Hill: "We don't take ourselves quite as seriously as some musicians — you need some serious people, but you don't have to be miserable."

It comes as the biggest surprise of the conversation that there is no ZZ Top video available. Hill agrees that this is a major omission, and after hearing brief details of the group's 1976 tour ("We had a big stage in the shape of Texas with some animals — there was a buffalo, a longhorn steer, both of whom had keepers, some vultures, which we had to tie down to prevent them escaping and two rattles-

**'We didn't have a master plan... we just felt that a fourth member of the band might get in the way'**

from the age of 13, joined American Blues, also a quartet, who cut two LPs, one for the local Karma label and the other for Uni between '66 and '68. The drummer of this outfit was Frank Beard, like Hill a native of Dallas (Gibbons comes from Houston).

Both bands having had keyboard players, why did they decide that ZZ Top should be a basic trio? "We didn't have a master plan other than to do what we already did better. We just felt that a fourth member of the band might get in the way."

In fact, the direction changed from neo-psychedelic to bluesy boogie, which the addition of a keyboard player might indeed have hindered, although it could also have added a slightly different texture which in its turn might have ruined the basic simplicity which



ZZ TOP: Overnight sensations after 15 years

## Topping stuff

by John Tobler

ZZ TOP, the phenomenally successful oddball trio who must rank as one of the slowest overnight sensations of all time — 15 years from when their debut LP was released to mixed reactions — have hardly altered anything about their style, their approach, their songwriting — but then, why should they?

The group's line up remains Billy Gibbons (guitar), Dusty Hill (bass) and Frank Beard (drums) with Gibbons and Hill sharing vocals, while producer/manager Bill Ham who has been what might be called the Fourth Top (apologies to Levi Stubbs) since the start, remains in those roles today. The only really noticeable change in the group is that Gibbons and Hill have grown

nakes in a plexiglass enclosure. That was a long tour, but it was fun — it took a day and a half to set up the stage for each concert"), one can only bemoan the fact that videos as we know and occasionally love them today were not being made in quite the modern manner 10 years ago.

Still, come October, the trio will be bringing their latest megatour to the UK as the final dates of yet another slog around the world's stages. "We all still enjoy working live, although sometimes the travelling gets a bit tedious. But as the London dates are the end of the tour, I can tell you we'll all be very energetic and positive, because London gives us a big charge. Do you know I feel the need to go shopping all the time in London, which doesn't happen to me in Paris, for example?"

Prior to forming ZZ Top, Billy Gibbons was leader of a quartet known as Moving Sidewalks, who achieved a local Texas punk hit in 1966 with 99th Floor, while Hill, after developing his chops as bass player to bluesman Freddy King

has put ZZ at the Top.

Due to touring pressures, there is unlikely to be a new ZZ Top album until summer '87 at the earliest, but with a 10-LP catalogue, one excellent sales contender being The Best Of ZZ Top, a compilation of their early work up to 1977 on the London label now reissued on Warner Bros, there would seem to be enough vinyl available to ensure that all but the most diehard enthusiast will still need to buy to get the full set.

The tie in single for the tour is Velcro Fly from Afterburner — perhaps not as muscularly commercial as Sleeping Bag, but surely due for heavy action as Afterburner has not yet reached the sales of 4m achieved by Eliminator.

Finally, will the celebrated hot rod be on tour? "We're not sure. We hear that Jeff Beck has a car just like it, but I expect his has J.B. on the side instead of ZZ."

And a little known fact for Top people: Dusty Hill learned cello at school, although it seems unlikely that he will be using such an instrument on this year's tour, at least...

# Uttoxeter jazzateers

I SUPPOSE, when you came from Uttoxeter you loy yourself open to constant whimsicalities should you dare to place yourself in the public eye. I mean, look at Yeah Jazz.

Two years in creation, this Uttoxeter four piece... "Hey, just say we live south of Stoke."... er, Yeah Jazz have finally begun embassing their cooler than cool manicker on the world. Their first single proper, the stylishly strummed This Is Not Love is a turntable fave of Janice Long and rumour has it that the record is selling.

So how come it took so long to get this far? "Well, we did a single over a year ago but we could only afford to press 500. At the time we thought it was brilliant, but looking back now I suppose it was pretty terrible."

And how did it sell? "We sold a few but most of them we gave away at gigs or sent to record companies, except they kept sending them back saying, 'no thanks.'"

Finally, though, the Jazzers were plucked from a fate worse than 'Allo 'Allo by Upright Records. A gig showcase proved their point, they were signed before they could get their guitars back in the case and This Is Not Love was released. But are they surprised by its success and Long's obvious craving for the confection.

"I don't know if we're surprised or not. We always had a lot of foith in that track. But, don't get me wrong, there's more to come."

And you'll have a chance to hear more, too. Several live London shows are on the cards and a session on Long's show is being recorded as you read this. **TW**

## Pop maverick

WHEN YOU'RE not exactly a household name, choosing such a luminous figure as minimalist mainman Philip Glass for your producer could be risky. No-one wants to be a guest on their own album.

Happily, chunky Irishman Pierce Turner comes through with near enough flying colours on his new Beggars Banquet album, it's Only A Long Way Across.

Turner and Glass, friends for years, have come up with a happy, human sound, that takes all the style and discipline of minimalism — most evident in the one single, How It Shone — and made it user friendly!

The mood ranges from emotional and pastoral to gritty and rocky, the whole thing only marred by the occasional Euro/Seventies rhythms. Turner's voice occupies a pleasing range somewhere between Peter Gabriel and Graham Parker and the odd touches of Wexford brogue add more charm.

Not surprisingly, Turner's CV is likewise unorthodox, from playing keyboards with Gary Glitter in Germany, the now US resident has also toured with Simple Minds, UB40 and Cyndi Lauper. The album's out on September 22. You could do a lot worse than giving it a try. **DVE**



READING: reading from left to right, New Model Army, Stiv: o Lord Of The New Church, o Zodiac mindwraps and Dr Geoff Swoine of the Medics

# Variety is the spice of Reading

AFTER A two year break, an essential part of British rock tradition returned with the Marquee's 24th 3-day annual **Reading Pop Festival**. Although given only two weeks to find headline artists, festival organisers managed to provide fine variety in the 31-band bill.

**FRIDAY.** Over the coming year, Balaam & The Angel's cult pop stance might well be overshadowed by indie stable-mates **The Mission**, whose acceptable face of '86 young hippydandy retains enough of the Sisters Of Mercy to give them the edge in their ascent into corporate stadiumland.

**Dr & The Medics'** now well-rehearsed routine proved a slick, entertaining highlight. Even Alex, a six year old Medics fan wants his hair to stand an end like the irrepressible Clive Jackson, who works the almost-full arena like a pro.

An acquired, often brilliant taste — headliners **Killing Joke** deserve to be the biggest group in the world EVER, if only, so more people will hear What's This For...? their second LP.

Rarely is it you wish they'd turn the PA up but this performance cried out for Killer volume. Killing Joke concerts used to co-incide with the end of the World. In some ways they still do... Sad.

**SATURDAY** — and 10 years on, as the **Graham Parker** greatest hits revue hits town, all it appears of GP retains is an over-flash drummer and a handful of dependable songs.

**Ruby Turner's** easy, but convincing style found an appreciative home on a sunless afternoon while **Rough Cutt** wore spandex floes with stars and stripes down the side. Good singer though.

**John Waite's** Missing You hit tends to overshadow what is essentially an honestly-executed good time set. JW is melodic hard rock's onswer to Paul Young. Down Rocky Mountain Way, **The**

**Outlaws'** timeless guitar Americana held the rain at bay.

The amiable **Saxon** deserved Saturday night's Headline, on 11 month layoff having done nothing to diminish their enthusiastic soft rock bonhomie. Expect an album and tour soon.

**SUNDAY** — and the man in the hat said "P-A-R-T-Y". **The Cherry Bombs** took their recent two months of US sunshine on stage with them for a slick, enthusiastic Reading-orientated set. McCoy now needs the time off to write another Don't You Ever Leave Me Baby. Sign them.

Reading ceased being a rock festival when **The Enid** took the stage, turning cheerfully into the Bandstand in Hyde Park. The now less-pompous nucleus of three entertained a swelling crowd.

**Drab Chiefs Of Relief** succeeded in dampening spirits with their colourless guitar yawn, while uninhibited by pose or pretence, **New Model Army** held the late afternoon crowd at knowing attention. Always ahead of their audience, NMA will have more musipolitic importance than The Clash. Thank God (or Cramwell).

A handful of duff songs marred an otherwise uplifting set from **Zodiac Mindwarp & The Love Reaction**. However their practical approach to sex and sensibilities could prove profitable soon.

**The Lords Of The New Church's** up-front rock & roll was well received but could ultimately prove meaningless. Headliners **Hawkwind** however, are, like The Enid, one of the festival bands. A recently-signed record contract will doubtless see them capitalise on their now institutional status.

Now with a new site agreement courtesy of LittleJohn's Farm and Reading's Labour City Council, the Reading Festival is secure for at least the next five years and should see major US and European headliners next year. Oh — and give away records outside the arena in future please. **NICK GIBSON**

## Dwight light Dwight fever

IT MAY have been a throwback to earlier times, but the press reception for Reprise artist **Dwight Yoakam** and his four-piece backing band of London's **Break For The Border** proved to all attendees that industry excitement about Yoakam's reversion to what he calls "hord country" — no choirs, WorldRadioHistory

no orchestras, but hillbilly three part harmonies and with bluegrass tinges — is much more than SS Sputnik hype.

Yoakam's debut LP, *Guitars, Cadillacs, Etc., Etc.*, was obviously the basis of his hour-long set (how many years is it since a genuine preview show, other than the one by Paul Brady earlier this year?), but several new songs were aired, and tributes played to Presley, Hoggard and Dwight's particular inspiration, Buck Owens, in the use of their songs as style.

Lead guitar man Pete Anderson displayed a nifty style, as did fiddler Brantley Kearns (ex-David Bromberg), and it was plain, both from the intensity and commitment of the performance and the delight of the packed crowd, that this was in fact a broadening of Dwight's home grown success, where his LP has exceeded sales of a quarter million. If nothing goes wrong (and it shouldn't, as Yoakam is remarkably single-minded) this could be the start of something big.

JOHN TOBLER

## In Tua rock out

IN A perfect world, **In Tua Nua** would be huge. Occupying the starting gate of Irish cross-over potential, they could be rock's favourite friends, to Clannad's position of folk's favourite family. But this is not a perfect world and on alarming, yet understandable shortfall on perfection was displayed at Harlesden's **Mean Fiddler**.

What we got was In Tua Nua rock out, while what we probably expected was more of the sensitivity of their singles to date. An Irish tradition is always jealously guarded, and it's encouraging to see a band bend the barriers, but what was gained in exuberance was proportionally lost in good old feel.

Leslie Dowdall, now there's a lead singer, graduate of the same school of grace and charm as Clannad's Maire, but put in the undignified position of a belter, as the audience of London Irish, always up for the crack and willing to turn the most delicate of events into a football match, leapt about, shoulder chairing one another around.

Encore time and it all came together on Somebody To Love, damn, somebody else's song. In Tua Nua have the ingredients to be a very special band, what they now need is the space to develop and the confidence not to pull punches live. Will Virgin succeed where their previous labels have failed? Read on...

DUNCAN HOLLAND

## Flack hits

SINCE THE release of her first album in 1969 on Ailantic Records (currently recording on WEA) **Roberta Flack** has continued to be a prominent member of the music industry attracting people in their droves with or without a record in the charts and tonight was no exception. Concluding a season of open air concerts she appeared with her own ensemble backed by the Summer Of Music Festival Orchestra, in the wooded parkland setting of **Tarry Town, New York**. It was a hot August evening and although it wasn't a long set, an hour at the most, all the songs were there. Killing Me Softly, Feel Like Making Love and Someday We Meet The Sun.

She also did a superb version of Imagine which brought a lump to the throat as bodies swayed and six thousand voices echoed across the Hudson River. No smaltzy American links here, just a great voice singing great songs.

MAGGI FARRAN

## Foreign touch

THE FUTURE of hard rock/heavy metal, call it what you will, would seem to lie in two fairly contrasting directions.

The likes of Metallica, Anthrax and Megadeth have made serious dents on the metal (and occasionally national) charts as purveyors of Speed Metal.

Elsewhere, a more melodic generation of bands, influenced by America stadium rock heroes, has emerged. While most fall lightyears behind the likes of Journey/Foreigner in terms of overall class, this style would seem to be some form of compensation for the apparent demise of the classical hard rock era.

Into this latter, Foreignerish category fall Scandinavian act **Skagarack**, who appeared at the Marquee supporting John Waite. Sa sight was the band's harmonious approach at times, blessed by a good mix, that those in the bar areas could have been forgiven for thinking that the sound was still coming from the DJ's record collection, which had tossed out the likes of Asia and Rush before the gig.

The best numbers, I'm Alone and Double Crossed, from the band's eponymous Polydor LP were impressive. A touch more variation in the set wouldn't have gone amiss, but the set elicited an encouraging response from those present.

GARETH THOMPSON

6 SEPTEMBER 1986

## TOP 75 SINGLES



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

- No 1** **1** I WANT TO WAKE UP WITH YOU ○  
Boris Gardiner Revue/Creole REV 733 (12"—REV 033)
- 2** **5** DON'T LEAVE ME THIS WAY  
Communards London LON(X) 103
- 3** **6** WE DON'T HAVE TO ...  
Jermaine Stewart 10/Virgin TEN 96(12)
- 4** **4** BROTHER LOUIE  
Modern Talking RCA PB 40875 (12"—PT 40876)
- 5** **9** GLORY OF LOVE (Theme From Karate Kid Pt II) ○  
Peter Cetera Full Moon/Wamer Brothers W 8662(T)
- 6** **NEW** RAGE HARD  
Frankie Goes To Hollywood ZTT/Island (12)ZTAS 22
- 7** **2** SO MACHO/CRUISING ○  
Sinitta Fanlore (12)FAN 7
- 8** **10** HUMAN  
Human League Virgin VS 880(12)
- 9** **3** THE LADY IN RED •  
Chris De Burgh A&M AM(Y) 331
- 10** **15** WHEN I THINK OF YOU  
Janet Jackson A&M AM(Y) 337
- 11** **8** AIN'T NO THIN' GOIN' ON BUT THE RENT  
Gwen Guthrie Boiling Point/Polydor POSP(X) 807
- 12** **11** DANCING ON THE CEILING  
Lionel Richie Motown LIO(T) 1
- 13** **12** GIRLS AND BOYS (Edit)  
Prince and The Revolution Paisley Park/Warner Brothers W8586(T)
- 14** **26** (I JUST) DIED IN YOUR ARMS  
Cutting Crew Siren/Virgin SIREN 21(12)
- 15** **18** THE WAY IT IS  
Bruce Hornsby and The Range RCA PB 49805 (12"—PT 49806)
- 16** **20** LOVE CAN'T TURN AROUND  
Farley "Jackmaster" Funk Chicago/London LON(X) 105
- 17** **7** ANYONE CAN FALL IN LOVE ○  
Anita Dobson and The Simon May Orchestra BBC RESL 191 (12"—12 RSL 191)
- 18** **13** CALLING ALL THE HEROES  
It Bites Virgin VS 872(12)
- 19** **14** I CAN PROVE IT  
Phil Fearon Ensign/Chrysalis PF(X) 1
- 20** **17** A QUESTION OF TIME (Remix)  
Depeche Mode Mute 78BONG 12 (12"—12BONG 12)

MUSIC WEEK

HAYWOODE

I CAN'T LET YOU GO



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

- 53** **59** ROCK 'N' ROLL MERCENARIES  
Meat Loaf with John Parr Arista ARIST (12)666
- 54** **47** LOVE THE ONE YOU'RE WITH  
Bucks Fizz Polydor POSP(X) 813
- 55** **36** CAN YOU FEEL THE FORCE ('86 MIX)  
The Real Thing PRT 7P 358 (12"—12P 358)
- 56** **40** I DIDN'T MEAN TO TURN YOU ON  
Robert Palmer Island (12)IS 283
- 57** **38** EVERY BEAT OF MY HEART ○  
Rod Stewart Warner Brothers W8625(T)
- 58** **60** KISS THE DIRT (Falling Down The Mountain)  
INXS Mercury/Phonogram INXS 7(12)
- 59** **54** DEAR BOOPSIE  
Pam Hall Blue Mountain BMO 027 (12"—BMD 027)
- 60** **55** I WANNA BE WITH YOU (Radio-Edit)  
MAZE featuring Frankie Beverly Capitol (12)CL 421
- 61** **48** COME ON HOME  
Everything But The Girl blanco y negro/WEA NEG 21(T)
- 62** **49** PRESS  
Paul McCartney MPL/Parlophone (12)R 6133
- 63** **61** WE WALKED IN LOVE  
Dollar Arista DIME (12)1
- 64** **45** FIGHT FOR OURSELVES  
Spandau Ballet Reformation/CBS (TA) 7264
- 65** **51** FOOL'S PARADISE (Single Version)  
Meli'sa Morgan Capitol (12)CL 415
- 66** **58** NO MORE "I LOVE YOU'S"  
The Lover Speaks A&M AM(Y) 326
- 67** **70** I LOVE TO LOVE  
Tina Charles Disco Mix Club/Arista DECK (12)1
- 68** **69** FOURTH RENDEZ-VOUS  
Jean-Michel Jarre Dreyfus/Polydor POSP(X) 788
- 69** **56** AUTOMATIC  
Millie Scott Fourth & Broadway/Island (12)BRW 51
- 70** **64** WHAT DOES IT TAKE (TO WIN YOUR LOVE)  
Kenny G Arista ARIST (12)672
- 71** **66** WAITING FOR THE NIGHT  
Saxon EMI (12)EMI 5575
- 72** **52** SING OUR OWN SONG  
UB40 DEP International/Virgin DEP 23(12)
- 73** **NEW** I FOUND LOVIN'  
Important/Towerbell TAN(T) 10

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**LIGHTNING**



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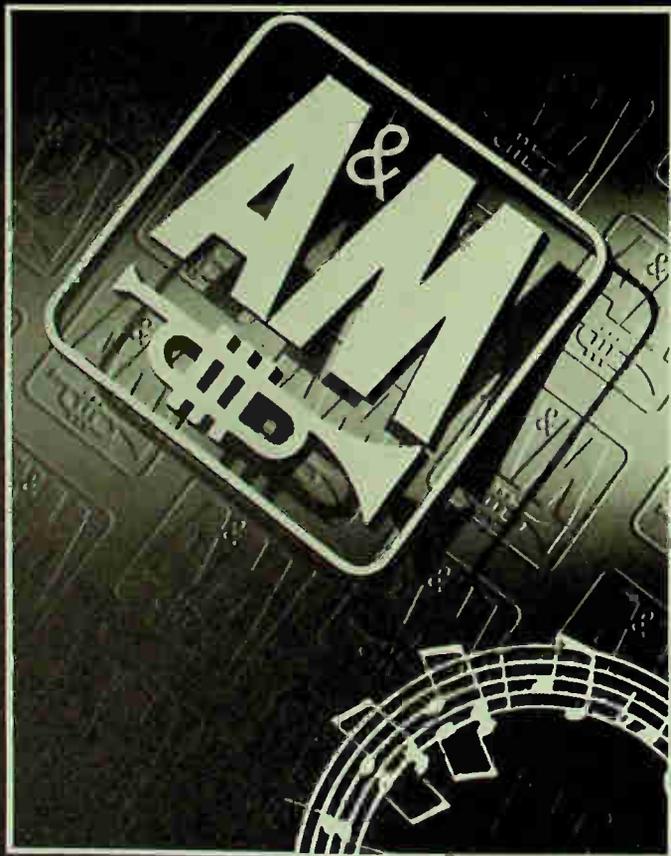
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*Lightning*  
DISTRIBUTION

**Lightning –  
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more speed**

NINETEEN EIGHTY six is proving a significant year for major distributor Lightning after its recent move into new 40,000 square feet premises in Park Royal. Director Ray Laren talks about Lightning's continuing ability to expand through exploiting new areas of business as well as maintaining key existing ones, and John Tobler takes it all in.



**LIGHTNING  
STRIKES.....**

**.....A&M HITS**

**T**O ENTER the new headquarters of Lightning Distribution in Bashley Road, Park Royal (close to the A40 in West London) is to see the culmination of over 30 years of experience for Raymond Laren, the avuncular entrepreneurially gifted and eloquent managing director of a company which was launched in 1975 after Laren had worked as a jukebox engineer for his father, who owned a cafe in which the first Bal Ami jukebox was installed. When Laren Senior saw how much money the jukebox took, "he realised he was wasting his time selling tea and started to operate jukeboxes, and he persuaded me to go on a course of Balfour Marine Engineering, where I learned on the production line how they were made and how to service them."

This led to Raymond also programming the jukeboxes, and eventually so many records were needed that it was clear it would be advantageous to buy them directly from record companies. To achieve this, the Lorens purchased a record shop, the Woodford Music Saloon, merely to use its account facilities.

After Raymond Laren was married in 1966, his father gave him the shop as a wedding present — after changing its name to Pop Inn ("it was a trendy name then, as there was a radio show with that title"). Raymond developed a chain of record stores by the early Seventies, when his father retired. "It was then that I was able to capitalise on an opportunity which had struck me some time before —

all the time I was buying records for the jukeboxes, no one ever tried to sell me records, while most jukeboxes were programmed according to the personal taste of someone like a telephonist. With this in mind, I used the name of my dad's original operating company, Laren For Music, and set up a service which supplied jukebox records to other operators — this company in the Lightning group now supplies over 20,000 jukeboxes. According to the BPI, Laren and Lightning are the biggest purchasers of singles in the UK.

"Jukebox operators require more than just current hits, and we started to sell them the idea of having sets of oldies, of easy listening, of Country & Western etc, and soon built up a very good selection of titles. Other retailers got to know of the large stocks we held, both in singles for jukeboxes, and because I now had five shops, with a stack of LPs and tapes, I began to supply other retailers and market traders with stock.

"In 1974, just after the three-day week, fuel costs were rising and record companies were imposing small order surcharges, so I placed an ad in what was then Record Retailer, offering to supply dealers with records. When I started in the Sixties, record shops typically had three deliveries per day, with people like TDB, Selecta and Lugtons fighting to sell you the same records, but by the mid-Seventies, dealers only got two deliveries per week as well as small order surcharges. I was inundated with replies, so I had to find premises to combine the jukebox operation,



RAY LAREN: delighted with his new empire at Bashley Road which is both roomy and comfortable.

which needed more space, with a cash-and-carry facility.

"The Pop Inn shop at the Angel Islington (which later became, after we'd left it, a Sexy Sauna) was close to main line stations, which was what we required. We operated that way for a while, but when Courier Services began, they would come to us, so that we no longer needed to be tied to Red Star services and could be anywhere. As I had teamed up with my brother-in-law, Norman Mandell, who was also a professional in the jukebox business, we looked for new premises, which we found in Harrow Road, Harlesden, where

we opened Lightning in September, 1975. We were very successful there — I reckoned we could take £3,000 per week, and thinking as a retailer, £150,000 per year would have been very good, but we took over £1m by that Christmas!

"Feeling that we had the right idea, we developed from there by extending our range of products. We still stocked records and cassettes, the jukebox operation was expanding and we diversified into distribution reggae records as we were in West London, then opened a recording studio, then did a licensing deal with WEA, with

whom we had significant chart success with Allthea & Donno's Up Town Top Ranking (No 1), Janet Kay's Silly Games (No 2), Errol Dunkley's OK Fred (No 11) and several other hits.

"Then came the punk era, and we quickly established ourselves as the premier distributor of new wave product, which expanded the range of dealers we served. We also realised after a year or so that the record business wasn't for us, but we had identified that the oldies business was being badly served by labels who necessarily had to concentrate on their new

TO PAGE 4 ►

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◀ FROM PAGE 3

artists, so we farmed a label called Old Gold, which re-released previous chart hits and offered them exclusively in Britain. It's now a very successful label with over 1,000 titles available on 7 inch, and a series of LPs/cassettes called Decades, which are compilations of hits of a particular year or era.

"We diversified outside records when in 1979, I was delivering same records to a jukebox operator in Willesden called Cherry Leisure. I saw there the Atari Arcade machine, to which they had the rights, and they also had the Atari VCS home computer system, the first of the computerised games machines. I was so impressed when I took it home and tried it that we started to distribute those machines, and later on in 1980, the Atari XL400 and XL800 computers, which was really the start of the home computer boom. In the same year, we also began distributing pre-recorded video films, which we thought would parallel the distribution of records to record dealers, although it didn't quite happen that way.

"However, we were established early and have continued to build those sides of the business — from the games machines, we were soon appointed exclusive distributors for Texas Instruments and then for Sinclair, BBC, Cammadare and today for Amstrad. Now we have three main trading divisions — records, video and consumer electronics — and also a very healthy export division dealing with these products.

"When we started in 1975, we had four people at Harrow Road, and we used to bang around in this big 15,000 square feet of a building, but when we left last month, we had 174 people who were almost sitting on each other's shoulders. We recognised three years ago that we needed larger premises, and it was essential that the new building was close to the old one, so that we didn't lose any essential staff or inconvenience customers who found getting to Harrow Road easy. In fact, communications here at Bashley Road are even better, as we're within five minutes of the M1, M3 and M4 and 15 minutes from London's Heathrow Airport. It's a very cen-

tral location off Western Avenue in Park Royal, and with a facility we never enjoyed at Harrow Road — a huge car park with space for over 100 cars.

"We have 40,000 square feet, and this is the best and biggest cash-and-carry of its type in the UK, where customers can browse at their leisure with a full range of products — records, CDs, video, laservision, computer hardware, software and accessories, Duracell batteries, telephones, basic calculators and keyboards and many other items."

Laren has good reason to be pleased with his new empire — the vast warehouse allows for more space for customers than most, while the office accommodation, which at Harrow Road was spartan, to be polite, is now roomy and comfortable. There are other fairly recent innovations apart from the premises, as Laren relates: "Our turnover has increased to the point where last year we took over £30m, although clearly we were frustrated in our expansion plans until we came here. Apart from much more space both for staff and stock, our acquisition recently

by the Parkfield Group has given us access both to more customers and more diversified products. I believe we shall soon be able to offer our customers the whole range of fluorescent light fittings, replacement tubes, light bulbs, spotlights etc, as well as an increased range of batteries and other electrical appliances. Norman Mandell and I wanted to capitalise on our equity within the business, and we had planned a Stock Exchange quotation in September this year, but we were intruded by our broker to Parkfield, who had acquired last year Foster Electrical, a loss making subsidiary of EMI with a head office at Brixton and 10 depots around the country."

As Raymond Laren has more experience of the record industry than any UK record company managing director, it seemed opportune to ask his views on some of the areas which are currently causing parts of the industry concern. "The problem with a distribution business is that margins are necessarily narrow, and the recent record company action in withdrawing both settlement discount and the 5 per cent returns allowance has put our margins under attack, which could mean that we may cut back on the amount of catalogue we'd normally like to stock, because we can no longer afford to take a chance on material which may not sell.

stack-in-trade. We ensure that record dealers have stock on their shelves when the companies can't deliver it, but we're not appreciated to the extent that they have maintained the discount we need to provide the service dealers acknowledge as being excellent."

Little need to explain the source of that problem, but another example of the far-sightedness of Lightning and Raymond Laren concerns the company's major commitment to compact disc, which has seen the greatest growth of all the divisions of Lightning recently. "We've extended our stockholding since we've moved here and now boast over 3,000 titles in stock in bulk. We have nearly 400 metres of shelf space for CDs, which means 10 per cent of our warehouse space is devoted to that one product. All our stock is bar-coded and everything is on the computer, so that out-of-stock items can be swiftly identified, and although the stock position isn't as we'd like it to be, this is due to world shortage of manufacturing capacity. Because of that, I think it's important for dealers to establish accounts with those best able to provide product, ie wholesale distributors — when petrol's rationed, only valued account customers get more than one gallon."

As Lightning appears to succeed at most undertakings, why not open a CD plant of your own? "We're always looking at opportu-

## NOTICE TO QUIT

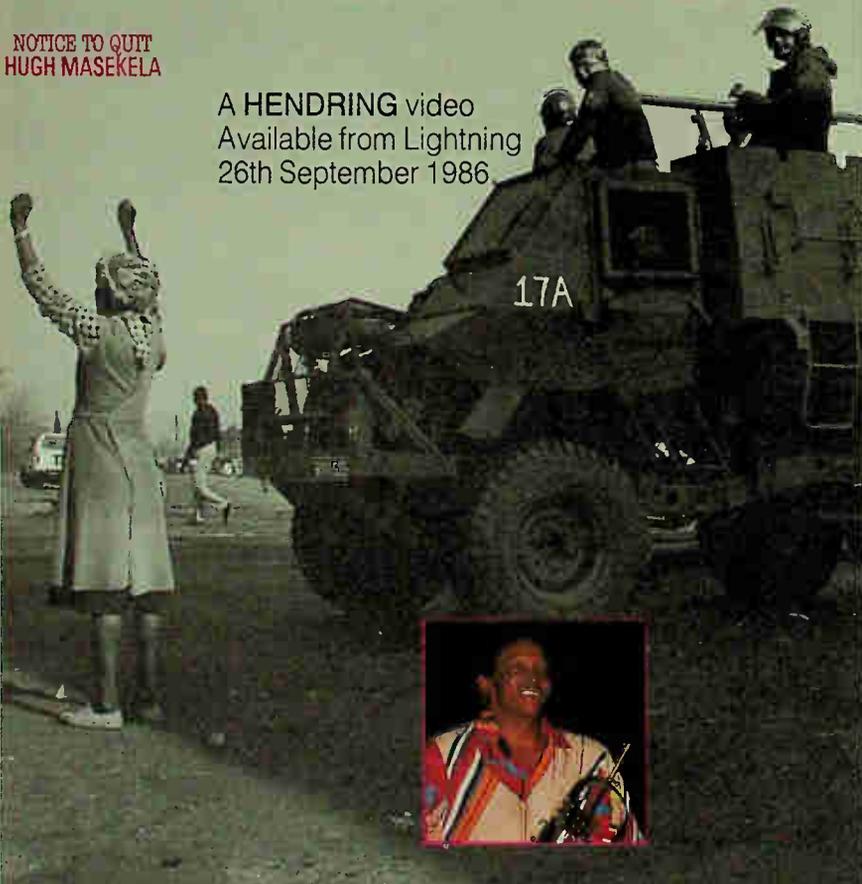
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26th September 1986



WorldRadioHistory



THE POP Inn — Ray Laren's first enterprise in 1966.

"I've no doubt the sale of new releases will be affected, because there'll be less inclination to take a chance on an unknown artist, which is, after all, the lifeblood of the record industry. It has an equally detrimental effect on back catalogue sales, because if they're not turning over fast enough and remain on our shelves, we can ill-afford to pay bank interest on them if we have no facility for return or for extra margin. I hope there will be an early resolution to this problem that's satisfactory to all parties, but with all record wholesalers being detrimentally affected, the record companies are making it difficult for people to buy their products, which I consider to be a very short-sighted action on their part. The record companies concede that we have a role to fulfil, and that we do a very good job — after all, with two deliveries per week and no Saturday delivery, they can't hope to get to every single dealer, independent or multiple, in time to re-stock at weekends, for example, nor are they interested in small orders and deliveries, both of which are our

nities to diversify, but we always end up asking ourselves what we do best — and that's distribution. Jan Timmer stated at the CD conference at which I was invited to speak last February that from the moment you press the button, it takes nearly three years to establish a CD factory. As all the senior executives of Lightning have retail experience, we try to lead our customers into new product areas — it may not be generally realised that we have our own retail outlet at Ruislip, where we try out new products. We've been most successful in what was once a record shop exclusively in selling computer software, music on video, telephones, Casio keyboards and we're about to introduce Casio calculators, all of which are additional lines for all record shops.

"There's nothing wonderful about selling a chart-topping record to a customer who comes in for it. The clever thing is to sell that customer something he didn't come in for, and for that you need attractive products."

**WILLIAM HURT**  
 BEST ACTOR - OSCAR NOMINATED  
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LIGHTNING HAS stocked telephones since British Telecom allowed anyone to provide them. It has proved a lucrative area.

## Cohen: keying into new areas

THE ONLY woman among the directors of Lightning is Loretta Cohen, who holds the post of director, consumer electronics. "That means computer games, computer hardware and software, electronic keyboards from Casio, calculators, desk machines, hand held computers and telephone product."

A veritable treasure trove for the up to date executive, but hasn't everyone said that the small computer boom is over? "It's very much a growth area, despite what others may say, and people have moved into business computers much more. For example, the Amstrad word processor is very compact, sits on the top of a desk nicely, and can be seen all around our offices. As for as games machines go, there's a new Sinclair computer orientated for games playing to be released in September."

Is the business for telephones buoyant? "Since British Telecom allowed anyone to provide telephones, we've stocked telephone product, and the change from rental only to outright purchase means that we sell a number of cosmetic phones. It's not inconceivable that with the price of phones, people might change the colour of their phone when they redecorate a room or change a colour scheme, so now it's becoming a fashion item."

What about block phones, which everyone used to have not that long ago?

"They've become very popular again — they're very upmarket and Porsche-type people seem to like them."

Other new lines? "We have Casio keyboards, which more and more computer dealers are stocking, as they marry very well with computer equipment. That's a growth market, a young person's market since keyboard prices have come down."

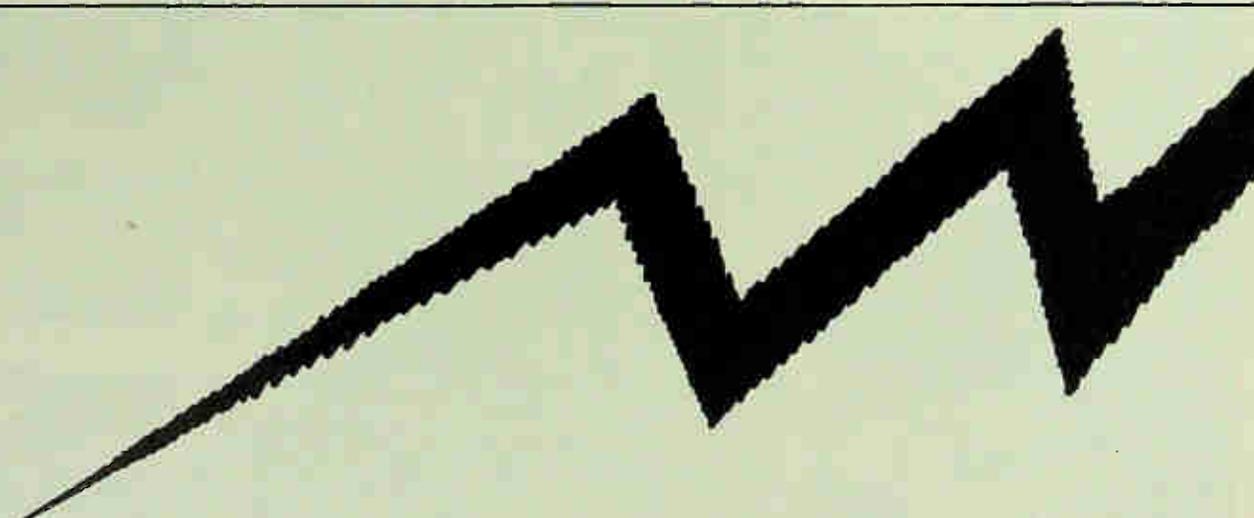
Prior to joining Lightning three and a half years ago, Cohen had a chain of retail shops mostly situated within other stores specialising in video games, calculators, digital watches etc, but after selling her business, she accepted an invitation from Raymond Loren to head Lightning's Consumer Electronics Division. Lightning's new premises are a great improvement for her — "We've got better facilities for my team to evaluate software, it's quieter and more conducive to concentration, and we have much better showroom and storage facilities, so I'm very pleased."



LORETTA COHEN — in charge of consumer electronics.

## Yershon's picture

ALTHOUGH IT has been widely predicted that the video boom is over, Lightning's Brion Yershon — director, video — reports an upturn in the market recently, as a result of the retail side of the video industry having stabilised. "Rental stores



We reckon the new combination will be electric.

The future for Lightning looks great. A stunning new building, new financial strength through the Parkfield Group — and established clients like MGM/UA.

We look forward with confidence to many more years of electric partnership with Lightning, and wish them all the best in their new venture.



are very professional now — the rubbish retailers and the people who got into it when it was a new business to make a quick buck have all gone now, but those stores which did it properly have survived."

Piracy has also decreased, according to Yershon, particularly in the south of England, although it can still be troublesome in the north. "Rocky IV came out only six months ago in the cinemas, and it was on the shelves of some dubious video outlets straight away, and so was Back To The Future — it's hard to stamp it out completely, but the situation is better than it was. A lot of the inferior pirated stuff was originated outside the UK, sometimes with Asian sub-titles, and it'll remain a problem because of the time lag between theatrical and video releases, which is often nine months to a year, although some companies are now only using a six month gap or even simultaneous release on video."

Recent video releases which have been more reasonably priced, such as Channel 5 and The Video Collection, have further decreased piracy, although brand new material is still relatively expensive: "There's talk that the £50 retail barrier will be broken by the end of the year, possibly with Rocky IV, but it'll be worth the price at the end of the day, because a lot of people will rent it at £1.50 to £2, although very few will buy it at £50."

One line which failed to fulfil the promise Lightning saw in it is

Laservision, the video system which works with records rather than tapes. Despite its better quality, both visually and soundwise, the inability to record on these machines held them back commercially. Yershon feels that the Laservision market will be relatively quiet until the introduction of the combined CD/Laservision machine, expected in 1987. As he says: "It'll have the best sound and the best picture, and I'm sure it'll have a good chance."

TO PAGE 8 ►



PIRACY DECREASING — says video director Brian Yershon.

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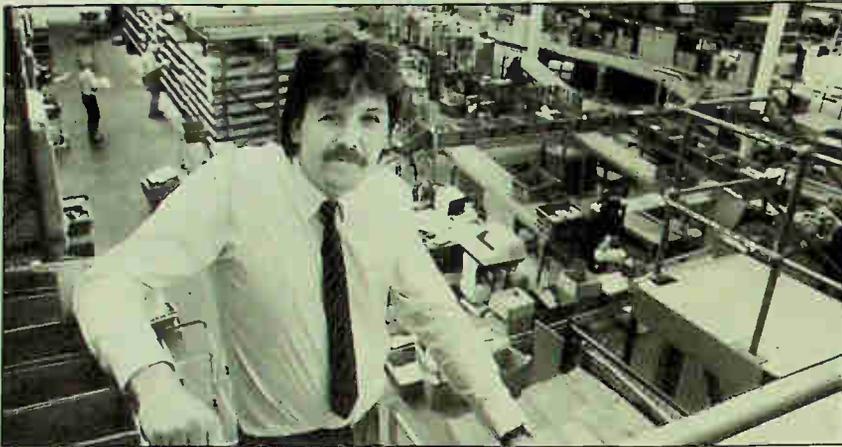
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POWELL: ENSURING a smooth programme of expansion for Lightning, in its new premises.

## Powell — the smooth operator

LIGHTNING OPERATIONS director David Powell, who has been with the company for eight years, is actually rather more familiar with the company's new building than most of his colleagues, as he, together with Vaughan Bendall, general manager, had the responsibility of both planning the layout of the Basley Road site and overseeing the move of stock and personnel into it.

"We had a planned move — first the stock, then the offices, then the computer, which altogether took a month," says Powell.

Powell has also installed other systems to help Lightning expand efficiently, including a computerised warning system to indicate where fresh stocks are required, and from where bulk supplies can be retrieved within the warehouse, as well as recommending locations for incoming goods and logging their position.

In addition, the 25 feet high shelving, accessible only with fork lift trucks, provides a "bonded warehouse" facility controlled with a computerised docket system, and each of these refinements adds to

stock security. Another new system, a sophisticated conveyor, assists customers who are unwilling or unable to lift large quantities of merchandise to reach the cash points with far less effort.

Powell is also responsible for supervising and programming the juke box side of Lightning's operation. Interestingly, when asked for an example of the type of record which might not be appropriate for juke boxes, Powell cites The Chicken Song — "In a pub, once it had been played half a dozen times, it could drive everyone mad!"

## Exports-20 pc of the business

NOT TOO surprisingly, compact discs form a substantial proportion of the exports of the Lightning Group, although it is interesting to learn from the company's export director, Graham Lambdon, that export business accounts for some 20 per cent of Lightning's business.

"We export to the Cook Islands, Fiji, places like that, although our primary markets are North America, Scandinavia and the rest of Europe, and we also sell to Japan and to communist countries. As far as the other side of the Iron Curtain goes, we sell a lot to diplomats and embassies, and we have special arrangements for them to buy videos and laservision players duty free."

Despite the differing television lineage in many countries, UK format videos are sold, via Lightning, by shops in Manhattan and the Champs Elysées to tourists and Eastern potentates, but also records in general are substantial export items.

"Esoteric music doesn't seem to be as readily available in the US as it is here, especially the kind of reissues as well as new acts released by Ace, Charly, Demon and Rough Trade. Although the major US labels may feel that they'd be unable to sell reissues in sufficient quantity, there's still a definite de-

mand for them."

Like everyone else in the field, Lightning finds acquisition of compact discs its biggest problem, although Lambdon notes: "I'm sure manufacturing capacity is closer to demand than it was a year ago, and we're certainly looking to CD as a major factor in increasing our export turnover."

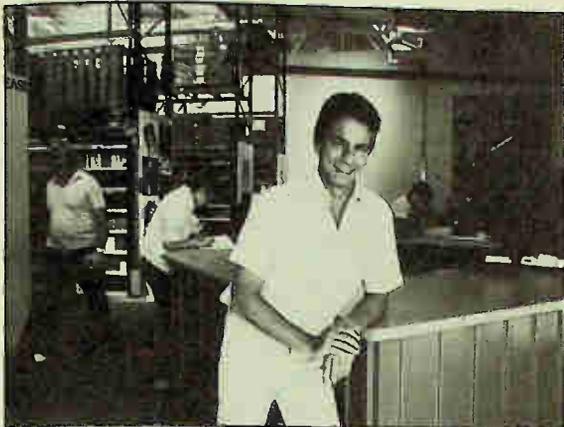


EXPORT DIRECTOR Graham Lambdon.



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PUBLICITY AND advertisement manager David Waads has no time to get bored.

## Exploring new media

LIGHTNING'S ADVERTISING and publicity manager David Waads, joined the company three-and-a-half years ago from a background which encompassed both the record (Polydor) and paperback publishing (Corgi and Bantam Books) worlds.

His brief at Lightning covers all the company's diverse promotional and advertising activities, from trade exhibitions to press releases and catalogues.

A heavy workload? "Yes it does get a bit hectic at times but I have a good team working with me — and some of our best work is done when the adrenalin is flowing!"

One of the big pluses in working for Lightning must be its constant development of new product areas? "Yes, and that leaves me to explore new media to help market them — there's no time for boredom."

TO PAGE 10 ►

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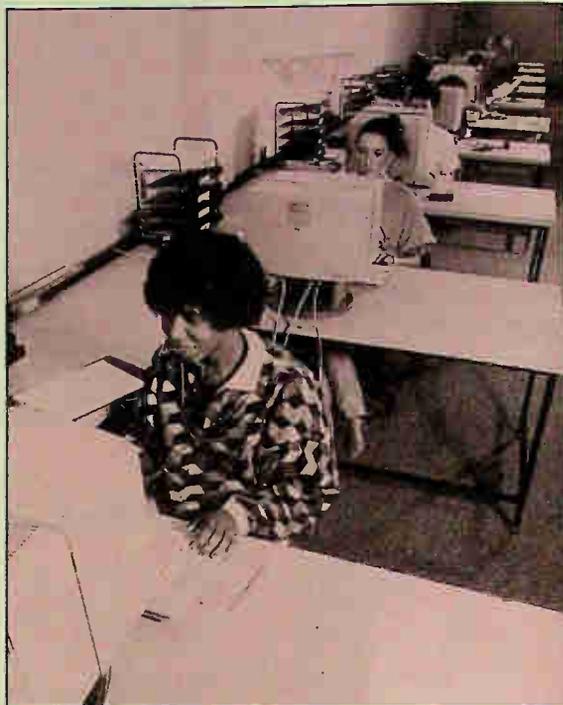
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# Lightning DISTRIBUTION



FURTHER INCREASES in the telesales staff planned for Christmas.

## A stronger force

MARION GREEN, manager of Lightning's recently greatly expanded telephone sales force, joined the company after working in a similar position for WEA at its Alperton depot.

Of the contrast between a record company and a distributor, she says: "It's busier at Lightning, and not only because of the wider product range. WEA tended to have peak days, especially with the new chart announced on a Tuesday, but here an order can be for anything at any time of the day."

With the move to Bashley Road, Lightning's telephone sales force which was previously 10 people,

has increased to 26, which means less time waiting for an order to be taken and thus more orders for Lightning.

"Have you now got enough staff? "We have enough now, but we hope to increase further around Christmas. Getting the right calibre of staff is sometimes difficult — the essential requirements are personality and buzz, and most of the staff are female. It's not any kind of discrimination — we'd like to take on more guys, but they tend to think that sitting behind a desk answering telephones isn't suitable for them, although the guys I supervised at WEA did very well."

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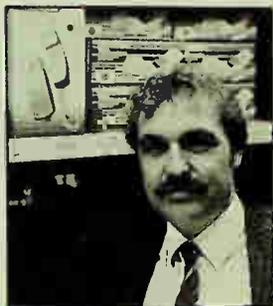
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## Gregory: keeping accounts happy



GREGORY—SALES manager.

SOME MAY find it surprising that a distributor such as Lightning should require a national sales manager — don't the multiples deal directly with record companies?

"My main function," says Ken Gregory who holds that position with Lightning, "is to make sure that the accounts I service get what they want, when they want it, and to sort out any problems which might arise. Our situation may be unique, in that Raymond Løren is not only managing director, but also sales director. As for the multiples like Smiths and Baats, although they do deal directly with record companies for main line and bulk stock, they use us for tapping up quickly when branches run out of big sellers at the end of the week — as they know they won't be getting a delivery from a manufacturer. They use us, particularly at Christmas time."

Gregory, who spent over 10 years with RCA before joining Lightning, confirms that the price cutting which has decreased the number of independent record shops has allowed the multiples to dominate, but offers a small ray of hope to the industry by noting: "Many more customers have taken records on again — records seem to be back in fashion after a period when I think there haven't been enough new acts with staying power. There doesn't seem to have been acts like The Stones, the Beatles or David Bowie who keep going, and whose records can still be found in shops."

The new premises have also made Gregory's job easier, and he says "We haven't reached the end of Lightning's expansion by any means — there are 17 sales people on the road now, and I'm currently looking for a few more."

## Moving up at Lightning

"I STARTED working for Raymond Løren," says Vaughan Bendall, "when I went to the first Pop Inn shop at South Woodford for a Saturday job, which seemed a reasonable compromise as my ambition at the time was to work in a recording studio, because I'd always loved music. I've been with him and the company ever since — I started as a sales assistant, then became assistant manager of the South Woodford shop, from where I was promoted to manager of the shop at Loughton. I was made general manager of Lightning in 1985 and promoted to a director of the company at the start of this year."

"All the department managers liaise through my office to the main board, and my immediate responsibilities are distribution services and personnel. With David Powell, I was responsible for planning the refurbishment of this new building, and the planning and execution of our recent move which took place over a three week period at night using all our own staff. The fact that none of our customers has complained seems to indicate that no-one even noticed we'd moved — the cash-and-carry department closed for one week to transfer stock, but that was fortunately the sum total of the disruption."

TO PAGE 12 ▶



# LIGHTNING PROGRESS!

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## An eye on the money

LIGHTNING FINANCIAL Director Norman Mandell teamed up with Raymond Laren in 1974. "I'd previously worked for Phonographic Equipment, a large jukebox operating company, and my first job in the pre-Lightning days was at the shop at the Angel, Islington, where I assumed responsibility for the administration and financial control of the Laren For Music Division. A year later Raymond and I formed Lightning.

"I'm still financial director, with primary responsibility for purchasing, administration and financial control, and with Vaughan Bendall, I also oversee the personnel department."



FINANCIAL DIRECTOR — Norman Mandell.



ORDERS — FULLY computerised.

## Overseeing cash-and-carry

"WE GET between 80 and 100 customers per day, with more on Fridays," reports cash-and-carry Manager Fred Cripps, "buying everything which Lightning distributes. The new premises are a great advantage, as we have more display space and better stock positioning, which decreases the time customers have to wait

for their order."

How do you differentiate between fast selling items and back catalogue as far as records are concerned? "The big sellers are laid out in chart position, with a computer for customer use if they don't know the chart position, and back catalogue is arranged in strict alphabetical order."

Does the business get busier at

say, Christmas? "People come from all over the country to replenish their stacks at times like that, but we also advise people opening new shops on layout and comparative area for each intended department, which we're pleased to do. We envisage that this department should expand tremendously due to the new parking facilities, which enable a customer to hire a lorry and bring it here to collect their product."

MUSIC WEEK



A United Magazines Ltd publication, incorporating Record & Tape Retailer and Record Business, Greater London House, Hampstead Road, London NW1 7QZ. Tel: 01-387 6611 Telex: 299485 MUSIC G.

Advertorial edited by Karen Foux

Printed by Pensard Press, Old Tram Road, Blackwood, Gwent.

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<b>21</b>	16	<b>BREAKING AWAY</b> Jaki Graham	EMI (12)JAK1 8
<b>22</b>	25	<b>YOU GIVE LOVE A BAD NAME</b> Bon Jovi	Vertigo/Phonogram VER(X) 26
<b>23</b>	NEW	<b>HOLIDAY RAP</b> M.C. Miker "G" & DeeJay Sven	Debut DEBT(X) 3008
<b>24</b>	NEW	<b>WASTED YEARS</b> Iron Maiden	EMI (12)EMI 5583
<b>25</b>	33	<b>IN TOO DEEP (from the film 'Mona Lisa')</b> Genesis	Charisma/Virgin GENS 2(12)
<b>26</b>	35	<b>STUCK WITH YOU</b> Huey Lewis and The News	Chrysalis HUEY(X) 5
<b>27</b>	24	<b>FIND THE TIME</b> Five Star	Tent/RCA PB 40799 (12" — PT 40800)
<b>28</b>	50	<b>WORD UP</b> Cameo	Club/Phonogram JAB(X) 38
<b>29</b>	NEW	<b>THORN IN MY SIDE</b> Eurythmics	RCA DA(T) 8
<b>30</b>	32	<b>NICE IN NICE</b> The Stranglers	Epic 650055 7 (12"—650055 6)
<b>31</b>	19	<b>SHOUT</b> Lulu	Jive LULU 1 (12"—LULUT 1) Decca/London SHOUT 1 (12"—SHOUX 1)
<b>32</b>	28	<b>DREAMTIME</b> Daryl Hall	RCA HALL(T) 1
<b>33</b>	34	<b>TYPICAL MALE</b> Tina Turner	Capitol (12)CL 419

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<b>35</b>	23	<b>PANIC</b> The Smiths	Rough Trade RT(T) 193
<b>36</b>	21	<b>CAMOUFLAGE</b> Stan Ridgway	I.R.S./MCA IRM(T) 114
<b>37</b>	NEW	<b>WALK THIS WAY</b> Run D.M.C.	London LON(X) 104
<b>38</b>	44	<b>PRETTY IN PINK</b> Psychedelic Furs	CBS (T)A 7242
<b>39</b>	NEW	<b>HOLD ON TIGHT</b> Samantha Fox	Jive FOXY(T) 3
<b>40</b>	22	<b>PAPA DON'T PREACH</b> Madonna	Sire W8636(T)
<b>41</b>	NEW	<b>SWEET FREEDOM</b> Michael McDonald	MCA MCA(T) 1073
<b>42</b>	27	<b>LET'S GO ALL THE WAY</b> Sly Fox	Capitol (12)CL 403
<b>43</b>	43	<b>HAUNTED (from Motion Picture Soundtrack Sid &amp; Nancy)</b> The Pogues	MCA MCA(T) 1084
<b>44</b>	42	<b>ADORATIONS</b> Killing Joke	E'G/Virgin EGO(X) 27
<b>45</b>	41	<b>MORE THAN PHYSICAL</b> BananaRama	London NANA 11 (12"—NANX 11)
<b>46</b>	37	<b>RED SKY</b> Status Quo	Vertigo/Phonogram QUO 19(12)
<b>47</b>	46	<b>YOU SHOOK ME ALL NIGHT LONG</b> AC/DC	Atlantic A 9377(T)
<b>48</b>	NEW	<b>WILD WILD LIFE</b> Talking Heads	EMI (12)EMI 5567
<b>49</b>	30	<b>BURN</b> Doctor & The Medics	I.R.S./MCA IRM(T) 119
<b>50</b>	29	<b>WHAT'S THE COLOUR OF MONEY?</b> Hollywood Beyond	WEA YZ.76(T)
<b>51</b>	31	<b>OH, PEOPLE</b> Patti Labelle	MCA MCA(T) 1075
<b>52</b>	NEW	<b>(FOREVER) LIVE AND DIE</b> Orchestral Manoeuvres In The Dark	Virgin VS 888(12)

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**74** 65 **KISSES IN THE MOONLIGHT**  
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**75** RE **SOWETO**  
Jeffrey Osborne A&M AM(Y) 334

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**T W E L V E • I N C H**

1	3	<b>WE DON'T HAVE TO ...</b> , Jermaine Stewart	20	19	<b>YOU GIVE LOVE A BAD NAME</b> , Bon Jovi
2	NEW	<b>RAGE HARD</b> , Frankie Goes To Hollywood	21	NEW	<b>WALK THIS WAY</b> , Run D.M.C.
3	4	<b>DON'T LEAVE ME THIS WAY</b> , Communards	22	20	<b>HEARTLAND</b> , The The
4	1	<b>I WANT TO WAKE UP WITH YOU</b> , Boris Gardiner	23	15	<b>CALLING ALL THE HEROES</b> , B Bqs
5	2	<b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> , Gwen Guthrie	24	16	<b>BREAKING AWAY</b> , Jaki Graham
6	5	<b>LOVE CAN'T TURN AROUND</b> , Farley "Jackmaster" Funk	25	12	<b>THE LADY IN RED</b> , Chris De Burgh
7	7	<b>HUMAN</b> , Human League	26	NEW	<b>SWEET FREEDOM</b> , Michael McDonald
8	9	<b>WHEN I THINK OF YOU</b> , Janet Jackson	27	31	<b>(I JUST) DIED IN YOUR ARMS</b> , Cutting Crew
9	6	<b>BROTHER LOUIE</b> , Modern Talking	28	NEW	<b>HOLD ON TIGHT</b> , Samantha Fox
10	NEW	<b>HOLIDAY RAP</b> , M.C. Miker "G" & DeeJay Sven	29	NEW	<b>WILD WILD LIFE</b> , Talking Heads
11	17	<b>GLORY OF LOVE</b> , Peter Cetera	30	25	<b>NICE IN NICE</b> , The Stranglers
12	13	<b>A QUESTION OF TIME (Remix)</b> , Depeche Mode	31	32	<b>IN TOO DEEP</b> , Genesis
13	10	<b>SO MACHO/CRUISING</b> , Sinitta	32	40	<b>PRETTY IN PINK</b> , Psychedelic Furs
14	NEW	<b>WASTED YEARS</b> , Iron Maiden	34	29	<b>ADORATIONS</b> , Killing Joke
15	8	<b>I CAN PROVE IT</b> , Phil Fearon	35	36	<b>DEAR BOOPSI</b> , Pam Hel!
16	18	<b>THE WAY IT IS</b> , Bruce Hornsby and The Range	36	27	<b>HAUNTED</b> , The Pogues
17	22	<b>WORD UP</b> , Cameo	37	NEW	<b>I FOUND LOVIN'</b> , The Fourback Band
18	11	<b>GIRLS AND BOYS</b> , Prince and The New Power Generation	38	28	<b>AUTOMATIC</b> , Milliie Scott
19	14	<b>DANCING ON THE CEILING</b> , Lionel Richie	39	21	<b>FOOL'S PARADISE</b> , Melissa Morgan
			40	34	<b>I WANNA BE WITH YOU (Radio-Edit)</b> , MAZE featuring Frankie Beverly

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FOURBACK BAND



TRISHA WARD with brother John.

# A young person's guide to musicals

by Nigel Hunter

PEOPLE UNDER 30 who are capable of writing credible, original and contemporary stage musicals are rarer than income tax rebates. Indeed, the PRS instituted the Vivian Ellis Award in an attempt to solve the dearth of candidates in this creative area.

All of which makes Terry Oates of Eaton Music doubly delighted to have found and signed Trisha Ward. She's 21, comes from Redcar, and has been writing songs since she was 13. She also fronted a band with her brother John when she was 14, and she is very much a young person of our time musical-ly.

She's also had more than her share of tribulation in her short life. A spinal ailment afflicted her when she was 17, requiring major surgery and encasement in a body plaster which virtually prevented all movement for a year.

Ward didn't surrender to these troubles, however, and spent the last few months of her plaster incarceration writing her first full-length musical based on Pilgrims Progress and incorporating music, lyrics and scenario. It was staged at Middlesbrough's Little Theatre in September 1983 to critical acclaim, and then played to sell-out business in Darlington.

This success led to Ward's parents funding the Action Live Theatre Company headed by her daughter, who proceeded to write a musical version of Macbeth initially titled Rockbeth and then Nightshriek. It was premiered at Middlesbrough, followed by Redcar, with grants assisting its production from Middlesbrough Council and Northern Arts.

In December 1984 she was asked by the National Youth Theatre if it could stage the show in Cleveland the following April, and it played a week in Billingham under its new title Nightshriek, sponsored by ICI, Tyne Tees TV, Northern Arts and Cleveland Independent Theatre Co. Last month saw its London debut at the Shaw Theatre, performed by the National Youth Theatre.

"One of my main ambitions is to

have my shows staged professionally in the West End," says Ward. "There's much more competition in the south, and I won't be discouraged by bad reviews."

Her current major project is Behold The Man, written around the Passion of Jesus Christ, and already staged at Middlesbrough. A shortened version will be screened by Tyne Tees TV next year. Religion is a constant ingredient in her work, and her explanation is simple.

"I'm a Christian — a believer."

Ward hasn't lost the taste acquired when fronting the New Dawn band with brother John in her early teens, and hopes to develop a Carpenters-type duet act with him. Meanwhile, he takes leading roles in her stage musicals (Judah in Behold The Man), and is sound technician for all her show tapes and song demos.

Eaton's Terry Oates predicts a sparkling future for his young show writer. He's also a believer — in lawyers. It was through some legal gentlemen that he first heard of and made contact with Redcar's answer to Rice-Lloyd Webber — a long overdue plus for a much maligned profession.

## Profitable year for GEMA

MUNICH: West German collection society GEMA earned £162m in 1985, an increase of 5.1 per cent on the previous year. Mechanical rights payments accounted for £83m, and performance, broadcast, library music and associated rights for £69m. Radio Europe 1, based outside the country, paid £2.4m, the balance of GEMA's income coming from property and interest earnings.

Sound carrier sales accounted for 35.6 per cent of GEMA's income, radio and TV for 27.5 per cent, and performances for 10.4 per cent. Functional music accounted for 8.4 per cent, video cassette rentals for 1.2 per cent, movies for 1.2 per cent, and the VCR hardware levy for two per cent. Foreign earnings of £12m represented 7.7 per cent, but almost £43m was paid out to foreign writers and publishers.

The society's long-running battle with the IFPI over mechanical royalties appears unlikely to be resolved this year. The industry has already paid £27m into a blacked account pending settlement. The Supreme Court here has fixed November 27 as the new date for a decision in the dispute, but both parties are expected to fight for their percentages until a final judgement.

## SINGLES

Reviewed by Jerry Smith



### STOCK IT

**THE MIGHTY LEMON DROPS:** The Other Side Of You (Blue Guitar/Chrysalis AZUR(X) 1, PolyGram). The most promising band in the land follow their excellent Like An Angel single with a hard and powerful pop tune sure to bring them yet more acclaim and although it's a bit too early to expect chart success, it can't be far away.

**HIPSWAY:** Long White Car (Mercury/Phanogram MER(X) 230, PolyGram). Smooth, stylish track from the eponymous debut album, which could be passed over if not given enough exposure as it's not instantly memorable. More of an accomplished album track which seems to fit into most companies' policy of milking albums for anything approaching a single.

**ORCHESTRAL MANOEUVRES IN THE DARK:** (Forever) Live And Die (Virgin VS 888(12), EMI). A stunningly unremarkable track, full of the usual plinky-plonk synth noises released to precede a forthcoming album and world tour. Not helped by Stephen Hague's rather flat production which gives it an extremely lethargic feel.

**BANGLES:** Walk Like An Egyptian (CBS 650071 7(650071 6), CBS). Another bright, perky single taken from their Different Light LP and retaining their heavy Sixties influence as it bowls along on a jaunty rhythm and memorable harmonies backed by same inspired guitar and percussion.

**OWEN PAUL:** Pleased To Meet You (Epic 650097 7(650097 6), CBS). After the massive success of My Favourite Waste Of Time comes this competent pop/rock tune with a constantly repeated chorus and uplifting rhythm that should do well despite lacking the novelty of his recent top 5 hit.

**IRON MAIDEN:** Wasted Years (EMI (12)EMI 5583, EMI). Iron Maiden release their first new studio material for two years showing that they have not changed a bit, but will no doubt set up their fans for their forthcoming new album and the British leg of their world tour.



### STOCK IT

**THE FALL:** Mr Pharmacist (Beggar's Banquet BEG 168(T), WEA). Dour Mancunians come up with yet another surprise as they produce a lively R&B style number with even Mark E. Smith putting up a sprightly vocal performance. If they continue on like this we'll soon see them on Top Of The Pops.

**XTC:** Grass (Virgin VS 882(12), EMI). Typical English eccentrics, XTC issue a wacky and engaging number that is their first release to result from their collaboration with producer Todd Rundgren. With its psychedelic, summer feel it could do well.

**TIMEX SOCIAL CLUB:** Rumors (Catalpa/Chrysalis COOL(X) 133, PolyGram). Big US hit gets released in a new Shep Pettibone re-mixed version over here. It has already received considerable attention in the clubs and seems sure to cross-over to become as big a hit here.

**CARROLL THOMPSON:** Strangest Love Affair (Virgin VS 876(12), EMI). First solo release for the Queen of Lovers Rock since she left Floy Joy, and it's a superb, smooth soul number that is far superior to anything Floy Joy have managed since. Produced and written by Steve Harvey it should pick up plenty of exposure.



### STOCK IT

**FIVE STAR:** Rain Or Shine (Tent/RCA PB 40901 (PT 40902), RCA). A change of style for this family group as they release a silky ballad instead of one of their frenetic dance tunes. Taken from the recent top 10 album Silk And Steel it seems sure to do well.

**SLY FOX:** If Push Comes To A Shove (Capital CL 423, EMI). None of the innuendo or slick dance beat of Let's Go All The Way this seems unlikely to emulate the success of their recent hit single, despite also being produced by Ted Currier.

**FIELDS OF THE NEPHILIM:** Power (Situation Two-SIT 42T), Cartel/Pinnacle). This exotically named band turns out to be yet another Gothic group and although they do have a nifty line in guitar and a roller-coaster rhythm they fall down on the sub-Eldritch vocals and lack of imagination.

**DR FEELGOOD:** (Don't Wait Up (Stiff BUY(IT) 253, EMI). A great British institution returns as Dr Feelgood try to salvage Stiff Records with a masterful ballad. Lee Brilleaux sounds as good as ever with Will Birch's excellent production and it all bodes well for their upcoming new LP, Southenders.

**MICHAEL McDONALD:** Sweet Freedom (MCA MCA(T) 1073, PolyGram). The proper follow up to his hit duet with Patti LaBelle, rather than the recent WEA release, and, with his sweet soul vocals on this smooth Rod Temperton written and produced number, it should pick up airplay and do much to promote the film Running Scared from which it comes.

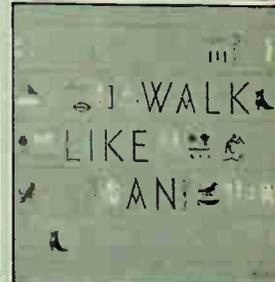
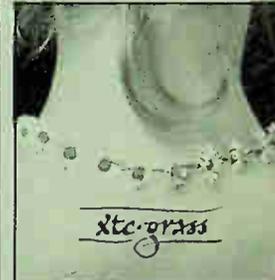
**CAMPER VAN BEETHOVEN:** Take The Skinheads Bowling (Rough Trade RTT 161, Rough Trade/Cartel). These eccentric Americans issue a lively indie pop number that is not too far removed from the style of odd city that Jonathon Richman comes up with. Have not the slightest idea what they are on about, but it sounds fun.

**JOOLZ:** Mad, Bad And Dangerous To Know (EMI (12)EMI 5582, EMI). Indie poetess issues this hard crunching track with its chugging rhythm and various effects beneath her intimidating drawl that should go down well with the New Model Army set.

**BILLY JOEL:** A Matter Of Trust (CBS 650057 7, CBS). Billy Joel joins the ranks of foot-stomping American rakers for this Phil Ramone produced number, with its guitar dominated rhythm held in check by crisp and clean vocal delivery. Altogether giving one of his more appealing numbers.



MIGHTY LEMON DROPS (top): powerful and promising. Iron Maiden: one for the fans.



GENERAL

**PAUL McCARTNEY:** Press To Play. EMI. PCSD 103. Producer: artist/Hugh Padgham. Bruised, but only slightly bowed, McCartney returns from the Broadstreet debacle in sprightly form. As an artist in the singular position of making music purely because he enjoys it, it's pleasing that he's allowed himself to open up a little and experiment. The results are never less than interesting and only a regrettable urge to rock out lets the LP down. It's largely redundant to talk in terms of a return to form, that was then and this is now, and what we've got here will do quite nicely. You don't need to be told to stock this. **DH**

**PAUL SIMON:** Graceland. Warner Bros. WX 52 925 447-1. Producer: artist. An intelligent and genuine attempt to combine the rhythms and texture of black South African music with his own more conventional western pop, which on the whole succeeds. Homeless is the best track, though You Can Call Me Al is the single. Paul Simon isn't exactly hot at the moment and this is his first Warner album since 1982, but his superstar stature will still sell records and, with South Africa very much in the headlines, this concept will attract heavy media interest and should do well. **DD**

**DARK CITY:** Dark City. Virgin. V2388. Producer: Stewart Levine. Brash, self-conscious, pre-

cocious, but unlike the spoilt child image that description may suggest, this is an agreeable LP. Dark City are Amos and Cass and they have their eyes set on stardom, with Amos coming across as a sort of rugged Boy George. Credit for appeal must lay with Stewart Levine whose production and arrangement is perfect. Supported by a host of name musicians, this may not be the LP to give Dork City their desired fame, but it's certainly building the foundations. **DH**

 STOCK IT

**IT BITES:** The Big Lad In The Windmill. Virgin V2378. Producer: Alan Shacklock. From nowhere to eternity, It Bites simply appeared, with the promise to stay for a very long time. A perfect hybrid of almost everything from the last 10 years, even guitar solos. For some there are echoes of Genesis, others hear funk and I hear some spot on rock-pop, but because nobody can finally put their finger on this, so its appeal will last with some slight songwriting blazing through an perfect musicianship. This will nibble for ever. **DH**

**EVERYTHING BUT THE GIRL:** Baby, The Stars Shine Bright. WEA/blanco y negro. BYN9 240966. Producer: artist/Mike Hedges. Wherein the sulky ones with the jolly haircuts go for Every-

thing But The Kitchen Sink. As previewed on the single, Come On Home, EBTG are now going for the big orchestral sound and while that single was addly grating, over a whole LP it works far better. This is not that a dramatic departure, as the sheer character of Tracey Thorn's vocal dominates all that they do, whatever they do. Accusations that this is the musical equivalent of a placebo (it makes you feel good because you expect it to) are a trifle harsh; there is substance here, but it is somewhat obscured by good taste. **DH**

**VARIOUS:** Journey — The Classics Of Film And Television. Towerbell TVLP. The classical and semi-classical pieces included here are doubtlessly known to millions of listeners because they have either graced TV commercials or featured in major films. Now Towerbell has released a compilation which should have enormous appeal for fans of light music. The LP includes Also Sprach Zarathustra (from 2001), Morning from Grieg's Peer Gynt (the Nescafe TV commercial music) and Dvorak's Largo. **CV**

 STOCK IT

**SERGIO MENDES:** Brasil 86. A&M AMA 5135. Producers: artist, Peter Wolf. It's 20 years since Mendes first caught attention with Brasil '66, and here he is still going strong and back with A&M, where he started. This offering is less Brazilian than earlier repertoire, but it incorporates the best of contemporary rock and some unmistakably Brazilian/Latin ingredients in the rhythm section. Mendes' keyboard work is pivotal in the overall sound and impact, and his singers for the album lend a family touch to the proceedings with Gracinha Leporace (Mrs Mendes) and Lani Hall (Mrs Alpert) among them. Mendes is a known quantity, and this LP is first-class in every respect and worth stocking and displaying. **NH**

**BRUCE COCKBURN:** World Of Wonders. Revolver/FM-Revolver REVLV 73. Distribution: EMI. Bruce Cockburn is a Canadian folk/rock/poet songwriter who has a cult following here, and is big news in Germany and Canada. He also makes damn good records, and this, his latest, is no exception. Evacative and provocative lyrics swarm through a haze of conch, guitars, violin, flugelhorn etc. If Peter Case and Suzanne Vega can attract attention here, then Cockburn should be equally capable of making a name for himself. **GT**

 STOCK IT

**VARIOUS:** Electro 13. Street Sounds ELCST 13. Classic dancefloor material featuring 21 of the finest rap'n'scratch acts hoofing it straight from Street Sounds' hugely successful UK Fresh '86 Wembley extravaganza. Run together and given definitive mix-downs, Electro 13 has the cream of the genre with cuts from Grandmaster Flash, Afrika Bambaataa, Lovebug Straski, Joeski Love, Roxanne Shante and The Real Roxanne among others. A not-to-be-missed collection that never lets up. **DEH**



COUNTRY

**COMMANDER CODY & HIS LOST PLANET ARMEN:** The Very Best Of... (See For Miles See 64). Dist: Pinnacle.

**FLYING BURRITO BROTHERS:** The Gilded Palace Of Sin (Edsel ED 194). Dist: Making Waves/Pinnacle

**NIITY GRITTY DIRT BAND:** Early Dirt 1967-1970 (Docal LK 3). Dist: Charly.

With the Discover New Country campaign making hesitant progress, it's ironic that some of the finest examples of the rock/country crossover of the late Sixties/early Seventies are now finding reissue on specialist labels. This trio of neo-classic albums all share rock and country influences in varying degrees — Cody's group mixed them with vaudeville, western swing and a smidgeon of bluegrass, and this compilation is good value and pleasing if perhaps insufficiently varied. The Burritos, who included Gram Parsons and Chris Hillman, still sound magnificent — while not disagreeing with the recent review of Burrito Deluxe (Edsel ED 194), which is excellent, aficionados of this great group generally feel that Gilded Palace is their finest LP, and it's also released on CD. The Dirt Band are still active, happily, as they showed at Wembley earlier this year. This compilation of early work includes several Jackson Browne songs not recorded by their creator in his solo career, plus classics like Some Of Shelley's Blues, Mr Bojangles and House At Pooh Corner. A reissue of the superb Uncle Charlie album might have been preferable, but maybe that's next — this shows the band's development through jug band music and bluegrass to country/rock, while the Burritos LPs are the blueprint for country/rock. **JT**

INDIES

**REV JOHNNY THOMPSON & THE JOHNNY THOMPSON SINGERS:** Glorious Feelings! Calligraph CLGLP 009. Distribution: PRT. Soaring vocals testify that these gospel singers from Philadelphia are the real McCoy. The operatic callisthenics might take it out of the range of your casually interested trendy buyer, but if the sentiments don't convince, the rest of the vocals should. **DVE**



 STOCK IT

**SEVERED HEADS:** The Big Bigot. Ink. INK 22. Producer: Topsy Ke-

Evil Distribution: Cartel. The latest from Australia's Severed Heads shows a distinct move into the commercial marketplace. Already released in another mixed form in Canada, Bigot retains the out and out aggression of the Heads' first, Since The Accident, surpasses their second, City Slob Horror, and presents itself as the living embodiment of schlock and roll. Bigot is a disaster movie in your ears with a pressing desire to burrow its way into frontal lobe regions. With a tour four imminent expect to read a lot more about these weirdos. **DEH**

**THE PLAYMATES:** Long Sweet Dreams. What Goes On. GOES ON 3. Producers: Alan Thorne and Rob Younger. Distribution: Cartel/Rough Trade/Making Waves. Strong melodies and harmonies wash over this bracing guitar album. Brimming with commercial potential, The Playmates twang-a-long with the best of them heading straight for the heart. Timeless stuff that breathes new life into lathy Sixties revivals and post beat generation re-appraisals. The Playmates need a shade more tweeze before they can reach the charts, let's hope they never get that desperate. **DEH**

**ROY BUCHANAN:** Dancing On The Edge (Sonet/Alligator SNTF 961). Distribution: PRT. After astonishing R&B fans with his fluid yet raunchy guitar playing, which includes an unparalleled mastery of feedback, during the early Seventies, ex-session player Buchanan seemed to vanish until he reappeared last year. This follow up LP is a similar mixture of high octane Chicago blues, but with the added advantage of guest vocalist Delbert McClinton on three of the best tracks, like Diddle's You Can't Judge A Book. Buchanan himself isn't a bad singer, as in Drawing On Dry Land, but too many instrumental non-tunes detract from an overall good effect, although a version here of Peter Gunn makes Art Of Noise sound like Barry Manilow. Good in parts — more real tunes next time. Roy. **JT**

EUROPARADE

This Week	Last Week	Wkks. on Chart	Title	Artist	Country
1	1	10	PAPA DON'T PREACH	Madonna	A/B/CH/D/K/E/F/V/NL
2	2	11	LESSONS IN LOVE	Level 42	A/B/CH/D/DK/UK
3	3	3	THE EDGE OF HEAVEN	Wham!	A/B/CH/D/DK/UK
4	6	7	DANCING ON THE CEILING	Lionel Richie	B/CH/D/DK/G/M/R/NL
5	5	4	THE LADY IN RED	Chris De Burgh	B/D/G/M/R/NL
6	4	9	HOLIDAY RAP	MC Mike 'G' & Dee Jay Sien	B/D/NL
7	33	40	EAST LADY	Spagna	EF/N
8	11	10	SLEDGEHAMMER	Peter Gabriel	A/CH/D/UK
9	39	38	BROTHER LOUIE	Modern Talking	EF/G/M/R
10	7	8	THE SOUND OF MUSIC	Falco	A/CH/D/DK
11	8	6	NASTY	Janet Jackson	B/CH/D/NL
12	24	25	I WANT TO WAKE UP WITH YOU	Boni Garcia	GB/IR
13	14	16	OURAGAN/IRRESISTIBLE	Stéphane	EF
14	10	5	VENUS	Bananarama	CH/D/EF
15	13	19	TI SENTO	Mako Bazar	B/NL
16	9	14	DO YA DO YA (WANNA PLEASE ME)	Samantha Fox	CH/D
17	38	—	GLORY OF LOVE	Peter Cetera	GB/IR
18	21	11	HUNTING HIGH AND LOW (REMIX)	A-ha	A/EF
19	32	22	SING OUR OWN SONG	UB40	B/NL
20	26	12	I CAN'T WAIT	Nu Shooz	CH/D
21	Re	—	ANYONE CAN FALL IN LOVE	Anita Dobson	GB/IR
22	New	—	HUMAN	Human League	GB/IR
23	31	23	LA PUERTA DE ALCALA	Victor Manuel & Ana Belen	E
24	25	24	LES DEMONS DE MINUIT	Images	F
25	18	23	TOUCH ME	Samantha Fox	CH/UK
26	15	—	CALLING ALL THE HEROES	It Takes	CH/IR
27	New	—	SWEET FREEDOM	Michael McDonald	B/NL
28	37	31	SO MACHO/CRUISING	Sinitta	GB
29	35	35	RIGHT BETWEEN THE EYES	Wax	E
30	29	27	VILLE DE LUMIERE	Cold	F
31	New	—	THE WAY IT IS	Bruce Hornsby & The Range	NL
32	36	33	NE ROUGE ET NOIR	Jeanna Hias	F
33	30	—	WHO'S JOHNNY	El De Borge	B/NL
34	12	13	ATLANTIS IS CALLING	Modern Talking	A/EF
35	27	32	RE SEPP TEN	Danish Football Team	DK
36	New	—	THE FINAL COUNTDOWN	Exscape	NL
37	28	28	RUN TO ME	Tracy Spencer	I
38	23	26	ROCK ME AMADEUS	Falco	E
39	New	—	LOVE OF A LIFETIME	Chaka Khan	DK
40	New	—	SIND SIE SINGLE?	Joop Potroscle	A

Key: A—Austria, B—Belgium, CH—Switzerland, D—West Germany, DK—Denmark, E—Spain, F—France, GB—United Kingdom, I—Italy, NL—Netherlands, IR—Ireland, UK—United Kingdom, CH—Switzerland, D—West Germany, DK—Denmark, E—Spain, F—France, GB—United Kingdom, I—Italy, NL—Netherlands, IR—Ireland, UK—United Kingdom

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It Bites Virgin V 2378
- 36** <sup>32</sup> **LOVE ZONE** • CD  
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- 100** <sup>RE</sup> **THE SIMON AND GARFUNKEL COLLECTION** ★ CD  
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CD: Released on Compact Disc

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# Emma's surprise

by Nicolas Soames

THE YOUNG clarinetist, Emma Johnson, appears unexpectedly on a new album devoted to virtuosic pieces for the double bass, issued by ASV this month (DCA 563 and on tape).

The record is devoted to the 19th century composer and double bass star Giovanni Bottesini and includes a Concerto for Double Bass and Orchestra, a Grand Duo Concertante for Violin and Double Bass — and the Duo for Clarinet and Double Bass.

Thomas Martin is the featured double bass player — this is his

third recording for ASV, and he is joined by Miss Johnson, and the English Chamber Orchestra, conducted by Andrew Lytton.

A compact disc will be issued in November.

Martin also appears on another collection of lesser-known works issued by ASV this month — Concerti for Bassoon and Orchestra Volume 1 by Vivaldi (DCA 565 and on tape) made by Daniel Smith with the ECO under Philip Ledger. Martin plays the solo double bass part in Concerto No 12.

● Last month saw the release on compact disc of the first four titles

an ASV's early music label Gaudeamus, including the Four Baryton Trios by Haydn played by John Hsu, David Miller and Fortunata Arica (CD GAU 104) and Ockeghem's Missa Pralationum performed by Cappella Nava (CD GAU 103).

This month sees two further additions to the series, both taken from past ASV releases. They are the collection of Violin Concertos by Vivaldi played by Monika Huggett and the Landon Vivaldi Orchestra (CD GAU 105), and Leclair's Sonatas for Violin and Bassa Continuo played by Tria Sannerie (CD GAU 106).

# Parrott and EMI talk early music

A FOUR-year recording contract with EMI International has been signed by Andrew Parrott, director of the Taverner Choir, Taverner Consort and the Taverner Players coinciding with the group's appearance at the BBC Proms last month.

A series of successful recordings has already resulted from the collaboration between EMI's Reflexe label and Parrott, including major early choral works such as Mon-

teverdi's Vespers and Bach's B minor Mass which has given the record label a much needed presence in the early music market.

The next four years will see the issue of such recordings as Schutz's Christmas Story, Purcell's Hail, Bright Cecilia; and, most interestingly, a newly edited version (by Hugh Keyte) of Allegri's Miserere, to be contained on an album titled Music from the Sistine Chapel. This will be released in 1987.

## R E V I E W S

Miserere, Allegri/Missa Papae Marcelli, Palestrina/Vox Patris Caelestis/Mundy. Gimell CDGIM 339. Distribution: Gamut, PRT, Taylor.

This recording was originally made for CFP and proved one of the finest to be released on the label in the last decade. With the budget label not having access to compact disc production, it seemed unlikely that we would hear it on CD for some years to come. But the label which now brings out most of the Tallis Scholars' work, Gimell, has managed to obtain the CD rights.

Allegri's Miserere, with its perfect tempi, its use of separated chairs, and the electrifying sala from Alison Stamp, remains spine-chilling. In fact it's even more so on CD — despite this being an analogue recording. And Mundy's Vox Patris Caelestis remains the marvellous discovery it appeared when this recording first uncovered the work back in 1980.

It may seem odd that this recording costs under £2.50 on LP or tape, and around £10.99 on CD, but this will not, I predict, prevent it from shooting into the CD classical charts.

L. Subramaniam in Concert. South Indian classical violin music. Ocora, C558656. Distribution: Harmonia Mundi.

The leading Indian carnatic violinist L. Subramaniam has played with a heady cross-section of musicians, from Herbie Hancock and George Harrison to Stephane Grappelli

and Stanley Clarke, and has written concertos for violin and flute and a homage to Bach.

But his principal means of expression is the South Indian classical tradition in which he grew up, first of all in the Tamil community in Sri Lanka, and then in Madras.

He is recorded in concert, playing an extended raga — lasting some 53 minutes — during which he gives ample evidence of his stunning virtuosity, but also his sensitivity to quiet line and shape.

Sudden glimpses of Bach will enter his improvisations, but essentially, this is India.

Symphonies Nos 4, 9 and Toccata, Eduard Tubin. Gathenburg Symphony Orchestra, Neeme Jarvi. BIS CD227. Distribution: Conifer.

The Estonian-born composer Eduard Tubin, who spent the last 40 years of his life (d. 1982) in Stockholm, Sweden, is not well-known in the UK. He inhabits a time world between Vaughan Williams and Walton, and covers the same broad orchestral expanse.

The Symphony No 4 survived a bombing raid by being safely housed in a steel safe while the building was destroyed around it. It is most appealing, well described by its sub-title The Lyrical.

The Symphony No 9 shows more the passage of time but again Tubin's romantic spirit is not to be denied. Unusual but worthwhile repertoire which will interest collectors of late Romantic music.

# Hyperion activity rules all round

TWO RECORDINGS of early choral music, a debut album of a young English string quartet and a varied selection of back catalogue coming on a CD for the first time marks the September activity of the English independent label Hyperion.

The Castle of Fair Welcome is another well-titled release in the series by the Gothic Voices directed by Christopher Page which began with the best-seller Hildegard of Bingen. This new release is devoted to courtly songs of the later 15th century (A66194 and on tape) and is a sequel to The Garden of Zephrus issued last year.

The William Byrd Chair under Gavin Turner turns its interest to Masterpieces of Portuguese Polyphony (A66218 and on tape) marking with wondrous abstruseness the 600th anniversary of the oldest surviving international treaty in the world, the still surviving Treaty of Windsor between England and Portugal, signed on May 9 1386.

Four women, Ruther Ehrlich, violin, Jennifer Godsan, violin, Catherine Marwood, viola and Julia Desbrulais, cello, who formed the Fairfield Quartet as long ago as 1979, make their debut recording with the string quartets by Debussy and Ravel (A66207 and on tape).

Among the seven back catalogue CDs now available are Vivaldi's Complete Music for Lute and Mandolin played by Paul O'Dette and the Parley of Instruments (CDA 66160), Faure's Piano Quartets in the widely acclaimed performance by Dams (CDA 66166), and Mozart's Piano Trios K254/K548, the first in the complete series played by the London Fortepiano Quartet (CDA 66141).



# Store is a tourist mega-hit

VIRGIN MEGASTORE's role as a "major tourist attraction" has been recognised by the British Tourist Authority which has awarded it a Certificate of Distinction.

The presentation was made by Lord Young, Secretary of State for Employment at a ceremony to mark the success of the BTA's

Come To Britain campaign.

Pictured left to right are, Lord Young, Donald Bluck, chairman of the British Tourist Authority and Tom Smith, manager of the Virgin Megastore.

● The Megastore, in London's Oxford Street, has recently installed 12 listening booths, available to all customers wanting to listen before they buy. Each of the booths is equipped to play back any type of product from records and tapes to CDs.

# Old age rights

by Ewan Mitchell

I AM a manager of a music shop and am approaching my 65th birthday. The firm are prepared to keep me on while I remain fit, but I have heard that if I do stay on I will have no legal rights. Is this correct?

Once you reach your normal retirement age — in your case 65 — you will lose the following rights:

- Written particulars of your main terms of service, within 13 weeks of the start of employment or four weeks of any change;
- Protection against "unfair dismissal" — after (in general) 2 years' continuous service (1 year for those employed before 1st

June, 1985) in firms where more than 20 people have been employed at same time during the employee's employment;

- Statutory minimum redundancy pay — reaching (at current rates) maximum of £4,650, after 20 years' service at appropriate age and salary;
- Guaranteed pay for "workless days".

You will retain, however, your right to proper notice — which will be the period agreed and in any event not less than the statutory minimum — in most cases one week for each completed year of service to a maximum of 12. You will also, of course, be protected by the rules of health and safety.

## BOOK REVIEWS

ALTHOUGH HE may occupy the position with some discomfort, Elvis Costello has long been ensconced in the throne entitled, "the best we've got". That said, is it not extraordinary that nobody has attempted a biography of the man? Mick St Michael's *Elvis Costello: An Illustrated Biography*, goes some way to explaining why.

The sheer logistics of publishing prevent an up-to-the-minute appraisal of any artist, and perhaps with one as volatile as Costello, this problem has deterred the potential biographer. Although St Michael succeeds in predicting something of the total revival/reversal of Declan/Elvis in King Of America, this most crucial of episodes has had to be omitted. However, if your concern is what has passed, then this book is for you.

St Michael achieves what few biographers can: reactivating an interest in the damn records them-

selves. Through his competent appraisals he succeeds in identifying a few lost classics, helps the re-evaluation of misunderstood works (Trust, Almost Blue) and infuriates with a strange disregard for Imperial Bedroom, to some, Costello's most complete work, to St Michael, cluttered and ill-conceived.

The book's unbeatable on the early Stiff/Flip City days, pretty hot on the live side and says not a little about the difficult growth of Costello. The book annoys in its attempt to link spurious events, as if the Career: Costello was a finely tuned, carefully planned exercise, but delights with background stories and half-remembered rumours. With yet another Costello LP on the way, a timely and enjoyable publication. Everyday I write the book? Only Costello could do that one. *Elvis Costello: An Illustrated Biography*, by Mick St Michael, Omnibus Press. **DH**

# AIR PLAY

KEY A Radio 1 'A' list C Radio 1 Chortbuster N Now Entry	RADIO 1 Wk 31.8 ACTUAL PLAYS (3 or more)	RADIO 1 Wk 8.9 PLAYLISTED	REGIONAL Wk 8.9 PLAYLISTINGS (11 stations)		EAST WEEK CHART			
			Wk 19	Wk 19				
ABRAMS, COLONEL Over And Over	MCA			8				
AMAZULU Montego Bay	Island			23				
ASHFORD & SIMPSON Count Your Blessings	Capitol	8	4	A	C	21	19	97
ATLANTIC STARR Silver Shadow	A&M					8	10	
BANANARAMA More Than Physical	London		12	A	A	33	37	41
BANGLES Walk Like An Egyptian	CBS							
DIG COUNTRY One Great Thing	Mercury							
BIG SUPREME Don't Walk	Polydor	5	12	A	A	5	9	
BON JOVI You Give Love A Bad Name	Verity	9	8	A	A	15	9	25
BOOM BOOM BOOM Here Comes The Man	Epic	11	4	A	C	5	8	
BUCSIS FIZZ Love The One You're With	Polydor					34	20	47
BUNBURY'S We're The Bunburies	Bunbury Enterprises						7	80
CAMEO Word Up	Club	11	14	C	A	9	7	50
CETERA, PETER Glory Of Love	Full Moon	12	14	A	A	41	40	9
CLIMIE, FISHER This Is Me	EMI	10	6	C	C			
COCK ROBIN When Your Heart Is Weak	CBS					29	29	
COLE, NAT KING Mana Lisa	Capitol					7		
COMMUNARDS Don't Leave Me This Way	London	14	12	A	A	37	35	5
COOL NOTES Momentary Vision	Abstract Dance					29	11	
COSTELLO, ELVIS Tokyo Storm Warning	Imp		5	C		8	5	73
CUTTING CREW (I Just) Died In Your Arms	Steen	13	13	A	A	37	13	26
DEBARGE, EL Love Always	Gordy					8		
DE BURGH, CHRIS The Lady In Red	A&M	6	7	A	A	37	39	3
DEPECHE MODE A Question Of Love	Mute	6	12	A	A	31	27	17
DR FEELGOOD Don't Wait Up	Stiff					6		
EURYTHMICS Thorn In My Side	RCA	12	14	A	A	34	34	
FEARON, PHIL I Can Prove It	Ensign	9	14			33	37	14
FIVE STAR Rain Or Shine	Tent					12		
FOUR TOPS Hot Nights	Motown					11	13	
FOX, SAMANTHA Hold On Tight	Jive					17		
FRANKIE GOES TO HOLLYWOOD Rage Hard	ZTT	14	13	C	C	37	33	
FUNK, FARLEY "JACKMASTER" Love Can't...	Chicago	8	4	C		23	11	20
G, KENNY What Does It Take (...)	Arista					16	12	61
GARDINER, BORIS I Want To Wake Up With You	Revue	14	19	A	A	40	40	4
GENESIS In Too Deep	Charisma		13	A	A	38	36	33
GRAHAM, JAMI Breaking Away	EMI	11	16	A	A	38	39	16
GRANT, EDDY Dance Party	Ice					12	15	
GUTHRIE, GWEN Anti Nuthin Goin' On...	Boiling Point	12	13			33	36	8
HALL, DARYL Dreamtime	RCA	10	15	A	A	37	39	28
HALL, PAM Dear Boopie	Blue Mountain	7	6			22	22	54
HARTMAN, DAN Waiting To See You	Epic					9	11	
HAYWOOD I Can't Let You Go	CBS	5	5			27		
HORNBY, BRUCE/THE RANGE The Way It Is	RCA	15	16	A	A	40	39	
HOWARD, AUSTIN I'm The One Who Really...	10	8	5	A	A	6	8	
HUMAN LEAGUE Human	Virgin	16	19	A	A	39	37	10
INDS Kiss The Dirt (...)	Mercury					13	12	60
JACKSON, JANET When I Think Of You	A&M	11	11	A	A	39	38	15
JARRE, JEAN MICHEL Fourth Rendezvous	Dreyfus					7		69
JOEL, BILLY A Matter Of Trust	CBS	4	5			18	19	
JOHNSON, SOPHIE & PETER Happy Together	I Major	6	7	A	A	11	11	
KILLING JOKE Adorations	E'G	7	7	A	A	9	11	42
KNIGHT/MEDLEY Living On Borrowed Time	Scotti Brothers					19		
LEWIS, HUEY/The NEWS Shack With You	Chrysalis	12	9	A	A	38	33	35
LOVER SPEAKS, THE No More I Love You's	A&M					9	11	58
MCDONALD, MICHAEL Sweet Freedom	MCA	13	15	A	C	11	29	
MARY JANE GIRLS Walk Like A Man	Gordy					16		
MEATLOAF WITH JOHN PARR Rock 'n' Roll...	Arista		8	A	A	15	10	59
MODERN TALKING Brother Louie	RCA	12	16	A	A	39	35	4
OMD (Forever) Live And Die	Virgin	13	7	A	C	28	14	
O'NEAL, ALEXANDER You Were Meant To Be My Lady (...)	Tabu					8		
POGUES, The Haunted	MCA	4	5	A	A	18	10	43
PRINCE/REVOLUTION Boys And Girls	Paisley Park	11	19	A	A	33	33	
PSYCHEDELIC FURS Pretty In Pink	CBS	10	10	A	A	17	16	44
RAMONES Crummy Stuff	Beggars Banquet	4	8	A	A			98
REEDY, WINSTON Everyday I Write The Book	Priority					7	11	100
RICHIE, BONEL Dancing On The Ceiling	Motown	8	15			38	40	11
ROBINSON, TOM Still Loving You	Castaway	4	4			12		
RUM D.M.C. Walk This Way	London	15	10	A	C	6		
SCOTT, MILLIE Automatic	Fourth & Broadway					13		56
SIMON, PAUL You Can Call Me Al	Warner Brothers		9	A	C	24	16	
SINUITTA Sa Macho	Fantale	4	8	A	A	21	34	2
SLY FOX If Push Comes To Shove	Capitol					19		
SMILEY CULTURE School Time Chronicle	Polydor	10	8	A	A			
STEPHENSON, MARTIN/DANTEES Slow Lovin'	Kitchenware					7		
STEWART, JERMAINE We Don't Have To...	10	15	15	A	A	34	32	6
STEWART ROD Another Heartache	Warner Brothers					16		
STRANGLERS Nice In Nice	Epic	15	17	A	A	29	26	32
TALKING HEADS Wild Wild Life	EMI	11	13	A	C	17	6	
THE THE Heartland	Some Bizzare	9	7	A	A	24	21	39
TOTO It's Over You	CBS					21		
TURNER, RUBY Bye Baby	Jive					19	21	85
TURNER, TINA Typical Male	Capitol	17	9	A	A	39	39	34
WIMWOOD, STEVE Freedom Overspill	Island	7	8			29	16	
WYLLIE, PETE Diamond Girl	Siren					5		
XTC Grass	Virgin		4			8	5	

● BUBBLING UNDER (Regional Playlists on 6-10 stations) ... AC/DC (6), Sam Cooke (6), Luis Cardenas (7), Tina Charles (5), Phyllis Hyman (6), Hipsway (6), Leece John (7), Sergio Mendes (7), Stacey Q (6), Chris Thompson (7), John Waite (6)

● The above grid includes all records with 4 or more plays (as logged by Sham Tracking) on Radio 1 last week, all records featured on the current Radio 1 playlist and all records featured on the A list. B list or a Hints on 11 or more current I.L.R. playlists Records dropped by 5 or more I.L.R. stations are excluded from the grid.

# MUSIC ON VIDEO

## Dio logs a hit



## Chaplin's got himself taped

HMS PINAFORE and Charlie Chaplin join ranks with The Jam and Rush in this month's new releases from Channel 5.

Exit Stage Left by Rush, Earth Wind & Fire, David Bowie's Serious Moonlight 2, More From The Road '84 by Status Quo, Greatest Hits by The Beat and Snap by The Jam are the rock titles.

Channel 5 also releases Gilbert & Sullivan's HMS Pinafore performed by the D'Oyly Carte company and the classic feature film, The Graduate. Art Garfunkel stars in Carnal Knowledge. There are also five titles featuring Charlie Chaplin, pictured, including Modern Times, and half-a-dozen children's programmes.

● Samurai Records is releasing what they claim to be the only live footage ever shot of The Sensational Alex Harvey Band. The 60-minute video carries a dealer price of £9.75 + VAT.

● Virgin Music Video/PMI releases NOW7, latest in the long-running and highly successful series. This latest release carries a dealer price of £10.43.

DIO IS Special From The Spectrum and South Side Johnny will be Having A Party on PolyGram Video this month.

For Dio and South Side Johnny & The Asbury Jukes are among the wide variety of music videos coming now from PolyGram.

High Priest Of Heavy Metal, Dio, has already had a success with Live

In Landan. Thus Special From The Spectrum, a live concert performance filmed at Philadelphia's Spectrum arena should do well. Dealer price is £9.75.

Country music fans will probably be more familiar with the six songs included in the 19-minute Brothers In Song Video Singles tape by the Stallers at a dealer price of £6.95.

South Side Johnny & The Asbury Jukes have experienced a rather chequered recording career in the past, although their recent signing with RCA may change that.

Having A Party, their 59-minute video, will present them in performance, undoubtedly the most advantageous manner to enjoy this group. Dealer price is £9.75.



DIO: Now he's coming live from The Spectrum.

## Timeless approach

PMI IS to release two new videos aimed both at fans of today's music and at admirers of music of yesterday.

Walking On Sunshine by Katrina & The Waves offers six tracks which combine onstage performances with location footage and a "Jools Holland style" introduction. Dealer price is £6.50.

Meanwhile, The Real Buddy Holly Story has strong connections with this year's Buddy Holly Week,

as usual arranged by Paul McCartney. This year would have been the 50th anniversary of Holly's birth so a special effort has been made. Dealer price: £11.08.

PMI, on the same tape, also offers some rare footage of the Crickets, the earliest known film of Elvis Presley, home movies of Chuck Berry, Carl Perkins and Jerry Lee Lewis and McCartney performing a solo version of Holly's Words Of Love.

# MUSIC VIDEO

Rank	Artist	Description (tracks)	Timings/Recommended Retail Price
1	WHAM!: In China	Live (12 songs) 1hr 20min	£14.99 CBS/Fox 7142 50
2	DIRE STRAITS: Alchemy Live	Live (10 tracks) 1hr 20min	£9.99 Channel 5 CPV 00127
3	DIRE STRAITS: Brothers In Arms	EP (4 tracks) 15min	£9.95 P'Gram 041 37087
4	FREDDIE MERCURY: Video EP	EP (4 tracks) 20min	£9.95 PMI MVS 99 00552
5	QUEEN: Live In Rio	Live (16 tracks) 1hr 14min	£9.95 PMI ANP 99 10197
6	WHAM!: The Video	EP (5 tracks) 21min	£9.99 CBS/Fox 3048 50
7	SISTERS OF MERCY: Wake	Live (13 tracks) 57min	£14.95 PolyGram 041 3252
8	MADONNA: The Virgin Tour	Live (10 tracks) 35min	£19.95 VEA Music K 9381053
9	KATE BUSH: The Hair Of The Hound	Compilation (4 tracks) 20min	£9.99 MVS 99 00531
10	LEVEL 42: The Videos	EP (5 tracks) 10min	£9.95 PolyGram 041 32932
11	BUCSIS FIZZ: Greatest Hits	Compilation (14 tracks) 52min	£9.95 RCA/Columbia RVI 10924
12	THE CURE: Staring At The Sea	Compilation (17 tracks) 1hr 30min	£19.99 Palace PVC 501186
13	U2: Live "Under A Blood Red Sky"	Live (12 tracks) 1hr 1min	£19.95 Virgin/PVG VVD 045
14	MARRILLION: 1982-1986 The Videos	Compilation (8 tracks) 35min	£14.99 PMI MVS 99 11227
15	WHAM!: Whom? 85	EP (3 tracks) 10min	£9.99 CBS/Fox 3075 50
16	QUEEN: Greatest Hits	Compilation (17 tracks) 60min	£14.99 PMI ANP 99 10112
17	FIVE STAR: Luxury Of Life	Compilation (7 tracks) 22min	£9.99 RCA/Columbia RVI 10930
18	PHIL COLLINS: No Ticket Required	Live (5 tracks) 1hr 20min	£19.95 VEA 252 411-3
19	ROD STEWART: Tonight He's Yours	Live (18 tracks) 90min	£9.99 Channel 5 CPV 00532
20	KATE BUSH: The Single File	Compilation (17 tracks) 30min	£14.99 PMI ANP 99 10122
21	RUSH: Grace Under Pressure	Live (8 tracks) 1hr	£19.95 PolyGram 041 38462
22	UB40: Labour Of Love	Compilation (31 tracks) 59min	£9.99 Virgin VSC 051
23	STEVIE NICKS: I Can't Wait	EP (6 tracks) 20min	£9.95 RCA/Columbia RVI 10794
24	PUBLIC IMAGE LTD: Videos	Compilation (6 tracks) 37min	£9.95 Virgin/PVG VVV 144
25	TALKING HEADS: Stop...	Live (19 tracks) 1hr 20min	£19.95 Palace/EMI PVC 30104
26	THE WHO: The Kids Are Alright	Documentary (14 tracks) 1hr 31min	£9.99 Channel 5 CPV 00072
27	THE ALARM: Spirit Of '86	Live (13 tracks) 1hr 30min	£19.99 Henning PVG HEN 2 043D
28	DAVID BOWIE: Serious Moonlight 1	Live (11 tracks) 51min	£9.99 Channel 5 CPV 00473
29	STATUS QUO: End Of The Road '84	Live (14 tracks) 55min	£9.99 Channel 5 CPV 00367
30	THE SCORPIONS: World Wide Live	Live (11 tracks) 60min	£14.95 PMI ANP 99 11132

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OLIVIA NEWTON-JOHN: Interesting in flashes

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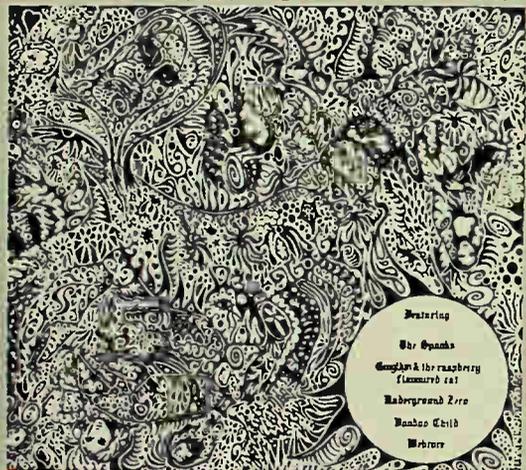
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THE WEEDS: worth pulling up

THE NEXT couple of weeks will see Liverpool's **Black** reach a more mega profile. Their Wonderful Life 12 inch has been receiving such immense radio action (daytime, that is) that the disc is going to be released on seven inch, too.

That one's an Ugly Man through Red Rhina and The Cartel as is the latest LIL release which comes in the shape of **Flowers For Agatha's** Young, Foolish, Old And Stupid which is an 12 inch. From over the big sea, half of **Chrome**, Mr **Helios Creed** unleashes his debut solo album X-rated Fairy Tales through those Rhina people again on Fundamental, while **The God-fathers** do all manner of unkind things to **Rolf Harris'** ever-green Sun Anse in seven and 12 inch formats on Corporate Image.

Legendary blues singer **Ted Hawkins** follows up his currently available LP of airdies through Pinnacle with a collection of his latest recordings, On The Boardwalk through Red Rhina and the Cartel and on the American Activities label.

And later in September, look out for **The Toy Dolls'** Idle Gossip album on Valume, a showdown of some note when **The Membranes** meet **Phillip Boa And The Voodoo Club** for a special challenge 45 version of Spike Milligan's Tape Recorder on Constrictor Records.

Also on their way will be a 10 inch from **The Mekons** called Slightly South Of The Border, **Rubella Ballet's** Arctic Flowers 12 inch and a seven and 12 inch release from Hull outfit **Free Action** entitled On The Journey Through A Lifeline an Ediesta. And yes, Free Action do come **Housemartins** — approved (quote ... "Ay, they're the best band in Hull.") Say no more.

AND, THOUGH the parlors of Rough Trade house, at long last comes the debut mini album from one of Ireland's finest, **Stars Of Heaven**. Sacred Heart Hotel will be supported by a handful of UK dates, too. Check them out. Also on the way, this time distributed by the Traders, are albums from **Guitar Pete's Axe Attack**, Nitemare on Homestead, **Death In June's** Misanthropy on their own NER label, **In The Nursery's** Twins on Sweatbox (cool Sheffield duo with marching drums) and a compilation on Nervous called Zarch Factor One, featuring **Frenzy**, **The Pharoaks** and **The Sharks** among others.

On the singles front, there's Sea Cruise by **Volcano Sons** (they had a fab/gear mini-LP last year) on Homestead, **Antietam's** Until Now (also on Homestead), **Matt Fretton's** Palpitating Heart on IDK (a return outing after a long silence), **Rent Party's** Ain't Misbehavin' on Waterfront, **Paranoid Front's** Rabat Has Run Amok on All The Madmen and, and, er, well that seems to be it. Phew! Oh yes, there's also **Erasure's** Wonderland on Mute which gleams brightly on CD for all those **Vince Clark** hi-tech fans.

Well, **The Snakes Of Shake**, that marvy Scots five piece who blew **Rain Parade** off stage on tour last year have deserted the sinking Stiff and have their Southern Cross masterpiece re-released, yet again, on Making Waves as a precursor to a new album Gracelands And The Natural Waad which should materialise mid-Sept.

Also on the cards is a new **Fall** LP (pre-tapes sound great, so expect more news soon) which will feature an epic cut called Terry Waites Says. Meanwhile, Mrs **Smith** in her guise as **The Adult Net** has a tremendously groovy 45 on Beggars this week entitled Waking Up In The Sun.

Initial copies of **David And Sylvain's** Tokyo Dalls Live album (ah, you remember them from their **NY Dolls** daze) will be available on blue vinyl on New Rose's Fan Club subsidiary through the Cartel.

**Billy Jenkins** (er, him of **Trimmer And Jenkins** and **Burlesque** many moons ago) resurfaces with a new LP called Uncommerciality set for mid September release. And, that's through Backs and The Cartel.

**QUIET RECORDS** has signed up Portsmouth "punks" **Red Letter Day** (a group who had a fine 45 called Wherever You May Run which I was seriously fond of earlier this year). The first fruits of that partnership comes with a 12

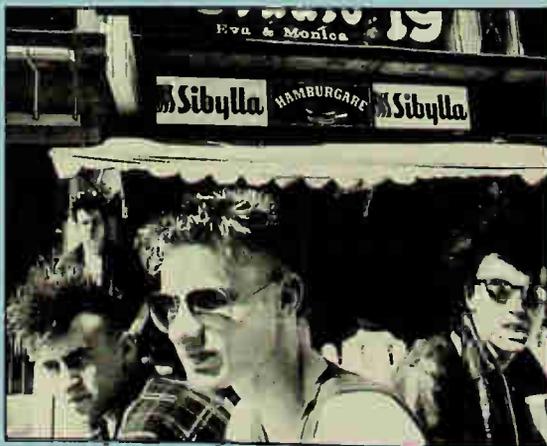
inch entitled Released Emotions. In fact, come to think of it, their classic 45 was Suzie's Bomed Out Tonight. I suppose Wherever You May Run must have been the B side. Still.

And, at last, the much touted **Weeds** have their debut single released on InTape through Red Rhina and The Cartel. China Dall is that kind of raunchy stuff that people with stubble go for. Expect to hear more.

Similarly, the long lost **Inca Babies** have turned up again with stubble-inducing brain-molesting material in the formidable guise of a brand spanking new album called This Train ... Fine rowdy stuff on their Black Lagoon label through Red Rhina and The Cartel resplendent in a brilliantly cartoonistic gatefold sleeve. Knockout.

Blandes have more fun, or so they say ... and **Tracey Anne Sparkes** has had a good deal of press attention focusing around her new outfit **Kingfishers Catch Fire**. Their first release is a 12 inch on Furry Records (through Rough Trade and the Cartel) called Radio Kampala.

Finally, Jiko Records has a new album from **Dudu Pukwana** entitled Zila '86. African music with a strong jazzy feel that seems a little out of place in this the coldest summer since time can remember.



INCA BABIES: stubble rock LP, This Train

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- 3 (4) THE LEGENDARY P.J. PROBY At his very best SEE 72
- 4 (NEW) VARIOUS At The Cavern SEE 58
- 5 (NEW) ZOMBIES The Zombies SEE 30
- 6 (8) ALAN BOWN (featuring Robert Palmer) Kick me Out SEE 42
- 7 (NEW) CRAIG DOUGLAS Only Sixteen SEE 34
- 8 (7) QUICKSILVER MESSENGER SERVICE The Ultimate Journey SEE 61
- 9 (10) BILLY FURY Billy Fury SEE 32
- 10 (NEW) VARIOUS ARTISTS The Liverpool Scene Vol 1 CM 118
- 11 (12) EMITT RHODES Fresh as a Daisy SEE 74
- 12 (3) VARIOUS The R n B Scene Vol II SEE 73
- 13 (NEW) VARIOUS ARTISTS The R n B Scene Vol I SEE 33
- 14 (13) COMMANDER CODY & HIS LOST PLANET AIRMEN The best of SEE 64
- 15 (NEW) THE IDLE RACE Light at the end of the road SEE 60
- 16 (18) SHIRLEY & DOLLY COLLINS Anthems in Eden SEE 57
- 17 (NEW) DAVY GRAHAM Folk Blues & all points in between SEE 48
- 18 (9) CANNED HEAT Boogie with Canned Heat SEE 62
- 19 (NEW) LOTHAR & THE HAND PEOPLE This is it, Machines SEE 75
- 20 (6) FEVER TREE Son Francisco Girls SEE 71

NEW RELEASES

- DON LANG & HIS FRANTIC FIVE 'Rock Rock Rock' CM 119 SEE 52
- MANFRED MANN 'Soul of Mann' SEE 31
- THEM 'Them' SEE 38
- VARIOUS 'British Rock & Roll 1955-1960' CM 113 SEE 49
- VARIOUS 'Sixties Lost & Found Volume I' SEE 55
- MERLE HAGGARD 'I'm a Lonesome Fugitive'
- DEEP RIVER BOYS 'Rock A Beatin' Boogie'

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- 1 NEW KICKING AGAINST THE PRICKS Nick Cave & The Bad Seeds Mute STUMM 28 (I/RT/SP)
- 2 1 11 THE QUEEN IS DEAD The Smiths Rough Trade ROUGH 96 (I/RT)
- 3 NEW WATCH YOUR STEP Ted Hawkins Gull WOLF 1 (P)
- 4 2 9 LONDON 0 HULL 4 The Housemartins Go! Discs AGOLP 7 (F)
- 5 3 5 HIGH PRIEST OF LOVE Zodiac Mindwarp & The Love Reaction Food WARP 1 (I/RT)
- 6 5 8 GIANT The Woodentops Rough Trade ROUGH 87 (I/RT)
- 7 4 6 GIFT The Sisterhood Merciful Release SIS 020 (I/RR)
- 8 16 2 CLOCKWORK TOY Frency I.D. NOSE 8 (I/RE)
- 9 NEW MAJOR MALFUNCTION Keith LeBlanc World WR 005 (I)
- 10 NEW IN SICKNESS & IN HEALTH Demented Are Go I.D. NOSE 9 (I/RE)
- 11 NEW THUNDERHEAD The Juniors In Tape IT 028 (I/RR)
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- 13 8 5 STEP ON IT Bogshed Shellfish SHEL 2 (I/Books)
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- 15 17 10 BORN SANDY DEVOTIONAL The Trifids Hot HOTLP 1023 (I/RT)
- 16 12 36 BACK IN THE D.H.S.S. Half Man Half Biscuit Probe Plus PROBE 4 (I/Probe)
- 17 19 27 A DATE WITH ELVIS The Cramps Big Beat WIKA 46 (P/MW)
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- 24 7 5 BEST BEFORE 1984 Grass Grass CAT NO 5 (I)
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NOW THEN TOP 20 12"

- 1 1 I WANT TO WAKE UP WITH YOU Bora Gardner Revival
- 2 2 DEAR BOOPIS Pam Hall Blue Mountain
- 3 4 SHUBIN Frankie Paul Pioneer International
- 4 5 ORIGINAL BANGA RANG Nitty Gritty Jammy
- 5 3 SMILE Audrey Hall German
- 6 6 PUSH COME TO SHOVE Freddie McGregor R.A.S. Records
- 7 10 BORN FREE Wrasame Face Style
- 8 11 MAGIC FEELING Michael Gordon Fine Style
- 9 7 SIXTH STREET Jack Wilson Upstampa
- 10 12 BE MY LADY Peter Minnigde Street Vibes
- 11 9 LET ME DOWN EASY Nanna James Hot Vinyl
- 12 14 GREETINGS Half Pint Powerhouse
- 13 17 LOVELY FEELING Dennis Brown Blue Mountain
- 14 13 TROUBLE AGAIN King Kong Greenlies-est
- 15 8 IN THE SPRING TIME Maxi Priest 10 Records
- 16 15 TUNE IN Coco Lea Jammy
- 17 16 MILITANCY Papa Levi Schibasic
- 18 MEMBERS ONLY Tyrone Taylor Techniques
- 19 YOU CAN WAKE UP WITH ME Jansifer Romeo Pioneer Int.
- 20 HARD DRUGS Gregory Isaacs Tappa

TOP 10 LP'S

- 1 1 TO THE TOP Aswad Simba Records
- 2 3 ROUGH AND RUGGED Sherehead Ha-Ley
- 3 2 SIGN OF THE TIMES Macks B Arwad
- 4 3 CULTURE AT WORK Culture Blue Track
- 5 8 HOLD TIGHT Dennis Brown Live + Learn
- 6 5 BRUTAL Black Uhuru R.A.S. Records
- 7 6 ALL IN THE SAME BOAT Freddie McGregor R.A.S. Records
- 8 7 YOU'RE SAFE Maxi Priest 10 Records
- 9 ALL I HAVE IS LOVE, LOVE, LOVE Gregory Isaacs TAD's
- 10 9 SI-BOOPS-DEH Supercat Techniques

12" NEW RELEASE

- (1) HUNDRED PER CENT LOVE Bunny Lye Lye
- (2) AFRICA (3) NICENESS Azeman
- (4) OH AIE OH LADY Lloyd Charmen
- (5) THIS IS REGGAE MUSIC Administration

NEW RELEASE 'LP'

- (1) I FOUND A LOVE (SOUL) Glen Rottem (E.69)
- (2) SOCA GIRL (SOCA) Bryan Lee + The Dragonaires
- (3) CAN'T BE WITH YOU TONIGHT Judy Boucher (103.49)
- (4) IT'S NICE TO BE WITH YOU Bora Gardner (PRE) (E.4.95) Back In Stock

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# TOP INDIE SINGLES

1	2	A QUESTION OF TIME (Remix)	Mute 78BONG 12 (12" - 12BONG 12) (I/RT/SP)
2	NEW	TOKYO STORM WARNING	Elvis Costello & The Attractions Imp/Demon IMP 007(T) (MW/P)
3	2	PANIC	The Smiths Rough Trade RT(T) 193 (I/RT)
4	3	LIKE A HURRICANE/GARDEN OF DELIGHT	The Mission Chapter 22 (12) CHAP 7 (I/NM)
5	NEW	THE LAST BULLET IN THE GUN	Terry & Gerry In Tape IT(T) 36 (I/RR)
6	2	HEARD IT ALL	Bodines Creation CRE 030(T) (I/RT)
7	10	HEART FULL OF SOUL	Ghost Dance Karbon—(KAR 606-T) (P)
8	17	GIMME GIMME GIMME (A MAN...)	Leather Nun Wire WR(M)S 009 (I/NM)
9	15	SERPENTS KISS	The Mission Chapter 22 CHAP 67 (12 - CHAP 6) (I/NM)
10	13	THIS BOY CAN WAIT	The Wedding Present Reception REC 3(12) (I/RR)
11	7	I'M ON FIRE	Guana Batz I.D. EYE(T) 9 (I/RE)
12	11	BETTER DEAD THAN WED	Class War Mortarhole MORT 000 (I/J)
13	9	HAPPY HOUR	The Housemartins Go! Discs GOD(X) 11 (F)
14	14	WILD CHILD	Zodiac Mindwarp & The Love Reaction Food SNAK 4 (I/RT)
15	8	UNDERSTANDING JANE	The Icicle Works Beggars Banquet BEG 160(T) (W)
16	17	BLUE MONDAY	New Order Factory—(FAC 73) (I/RT/P)

17	NEW	I'M SNIFFING WITH YOU HOO	Pop Will Eat Itself Desperate DAN 1 (I)
18	NEW	PRIME MOVE	The Leather Nun Wire WRMS 009 (I/NM)
19	30	I SEE RED	Frenzy I. D. EYE(T) 7 (I/RE)
20	14	CRUMMY STUFF	The Ramones Beggars Banquet BEG 167(T) (W)
21	15	TRUMPTON RIOTS	Half Man Half Biscuit Probe Plus TRUM 17 (12" - TRUMP 1) (I/Probe)
22	10	THE SINGER	Nick Cave & The Bad Seeds Mute 7MUTE 47 (12" - 12MUTE 47) (I/RT/SP)
23	12	BRILLIANT MIND	Furniture Stiff BUY(T) 251 (E)
24	31	LIKE AN ANGEL	The Mighty Lemon Drops Dreamworld—(DREAM 005) (I/RT)
25	29	MORNING SIR	Bogshed Shellfish SHEL 1 (I/Backs)
26	23	CRYSTAL CRESCENT	Primal Scream Creation CRE 026(T) (I/RT)
27	28	IS THERE ANYONE OUT THERE	Mighty Mighty Girlie XGAY 2 (I/NM)
28	NEW	BOOKS ON THE BONFIRE	The Bolshoi Beggars Banquet BEG 170(T) (W)
29	18	BABY'S ON FIRE	The Creepers with Marc Riley In Tape IT(T) 033 (I/RR)
30	42	RUNAWAY	Luis Cardenas Consolidated Allied TOON(T) 1 (P)
31	21	WHOLE WIDE WORLD	The Soup Dragons Subway SUBWAY 4(T) (I/RE)
32	20	ALMOST PRAYED	Weather Prophets Creation CRE 029(T) (I/RT)
33	31	TRUCK TRAIN TRACTOR	The Pastels Glass (12)048 (I/NM)
34	19	THE DRAIN TRAIN	Cabaret Voltaire Doublevision—(DVR 21) (I/RT)

35	47	BIG MOUTH STRIKES AGAIN	The Smiths Rough Trade RT(T) 192 (I/RT)
36	NEW	IMAGES OF FIRE	Fatal Charm Native (12)NTV 8 (I/Backs)
37	39	HOLY HACK JACK	Demented Are Go I.D.—(EYE T 8) (I/RE)
38	26	RIVER OF NO RETURN	Ghost Dance Karbon—(KAR 602T) (P)
39	35	GEORDIES GONE TO JAIL	The Toy Dolls Volume VOL(T) 21 (I/RR/P)
40	41	E102/SAD?	BMX Bandits 53rd & 3rd AGARR 3 (I/FF)
41	24	LIVING TOO LATE	The Fall Beggars Banquet—(BEG 165T) (W)
42	48	THIS IS NOT LOVE	Yeah Jazz Upright UP(T) 14 (I/RT)
43	23	GODSTAR	Psychic TV and The Angels of Light Temple TOPY(H) 009 (P)
44	22	NEVER SAY DIE	Broken Bones Fall Out—(FALL 12039) (I/J)
45	25	MEXICO SUNDOWN BLUES	James Ray & The Performance Merciful Release—(MRA5 2) (I/RR)
46	32	HEARTACHE	Gene Loves Jezebel Beggars Banquet BEG 161(T) (W)
47	38	DRAG RACING	Big Stick BlastFirst—(BFFP 6) (I/RT)
48	45	NEW ROSE	The Damned Stiff BUY(T) 6 (E)
49	36	O! AIN'T DEAD	Condemned 84 RFB Recordings RFB(S) 27 (RFB(S) 2) (P)
50	37	BABY I LOVE YOU SO	4AD (B)AD 604 (I/P/RT) Colourbox featuring Lorita Grahame

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2	(1)	VARIOUS	SEE 66
3	(4)	THE LEGENDARY P.J. PROBY	SEE 72
4	(NEW)	VARIOUS	SEE 58
5	(NEW)	ZOMBIES	SEE 30
6	(8)	ALAN BOWEN (featuring Robert Palmer)	SEE 42
7	(NEW)	CRAIG DOUGLAS	SEE 34
8	(7)	QUICKSILVER MESSENGER SERVICE	SEE 61
9	(10)	BILLY FURY	SEE 32
10	(NEW)	VARIOUS ARTISTS	CM 118
11	(12)	EMITT RHODES	SEE 74
12	(3)	VARIOUS	SEE 73
13	(NEW)	VARIOUS ARTISTS	SEE 33
14	(13)	COMMANDER CODY & HIS LOST PLANET AIRMEN	SEE 64
15	(NEW)	THE IDLE RACE	SEE 60
16	(18)	SHIRLEY & DOLLY COLLINS	SEE 57
17	(NEW)	DAVY GRAHAM	SEE 48
18	(9)	CANNED HEAT	SEE 62
19	(NEW)	LOTHAR & THE HAND PEOPLE	SEE 75
20	(6)	FEVER TREE	SEE 71

NEW RELEASES

DON LANG & HIS FRANTIC FIVE 'Rock Rock Rock'	CM 119
MANFRED MANN 'Soul of Mann'	SEE 52
THEM 'Them'	SEE 31
VARIOUS 'British Rock & Roll 1955-1960'	SEE 38
VARIOUS 'Sixties Lost & Found Volume 1'	CM 113
MERLE HAGGARD 'I'm a Lonesome Fugitive'	SEE 49
DEEP RIVER BOYS 'Rock A Beatin' Boogie'	SEE 55

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1	NEW	KICKING AGAINST THE PRICKS	Nick Cave & The Bad Seeds Mute STUMM 28 (I/RT/SP)
2	11	THE QUEEN IS DEAD	The Smiths Rough Trade ROUGH 96 (I/RT)
3	NEW	WATCH YOUR STEP	Ted Hawkins Gull WOLF 1 (P)
4	2	LONDON 0 HULL 4	The Housemartins Go! Discs AGOLP 7 (F)
5	3	HIGH PRIEST OF LOVE	Zodiac Mindwarp & The Love Reaction Food WARP 1 (I/RT)
6	5	GIANT	The Woodentops Rough Trade ROUGH 87 (I/RT)
7	4	GIFT	The Sisterhood Merciful Release SIS 020 (I/RR)
8	16	CLOCKWORK TOY	Frenzy I.D. NOSE B (I/RE)
9	NEW	MAJOR MALFUNCTION	Keith LeBlanc World WR 005 (I)
10	NEW	IN SICKNESS & IN HEALTH	Demented Are Go I.D. NOSE 9 (I/RE)
11	NEW	THUNDERHEAD	The Janitors In Tape IT 028 (I/RR)
12	19	VICTORIALAND	Cocleau Twins 4AD CAD 602 (I/RT/P)
13	8	STEP ON IT	Bogshed Shellfish SHEL 2 (I/Backs)
14	15	RUM SODOMY AND THE LASH	The Pogues Stiff SEZ 58 (E)
15	10	BORN SANDY DEVOTIONAL	The Trifids Hot HOTLP 1023 (I/RT)
16	38	BACK IN THE D.H.S.S.	Half Man Half Biscuit Probe Plus PROBE 4 (I/Probe)
17	27	A DATE WITH ELVIS	The Cramps Big Beat WIKA 46 (P/MW)
18	NEW	SLOW DEATH (MINI LP)	Leather Nun Wire WRMLP 100 (I/NM)
19	15	ONLY STUPID BASTARDS HELP EMI	Conflict Model Army THIS IS NOT 5.99 (I/RR)
20	23	MANIC POP THRILL	Thal Petrol Emotion Demon FIEND 70 (MW/P)
21	6	DISCOVER	Gene Loves Jezebel Beggars Banquet BEGA73 (W)
22	11	BLACK CELEBRATION	Depeche Mode Mute STUMM 26 (I/RT/SP)
23	24	UNCARVED BLOCK	Flux One Little Indian TP1 (I/RT)
24	7	BEST BEFORE 1984	Cross Cross CAT NO 5 (I)
25	10	E.V.O.L.	Sonic Youth Blast First BFFP4 (I/RT)

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NOW THEN		TOP 20 12"	
1	1	I WANT TO WAKE UP WITH YOU	Boni Gardner Bava
2	2	DEAR BOOSIE	Pan Hall Blue Mountain
3	4	SHUBIN	Frankie Paul Pioneer/International
4	5	ORIGINAL BANGA RANG	Nitty Gritty Jammy's
5	3	SMILE	Audrey Hall German
6	6	PUSH COME TO SHOVE	Freddie McGregor R.A.S. Records
7	10	BORN FREE	Wimone Fine Style
8	11	MAGIC FEELING	Michael Gordon Fine Style
9	7	SIXTH STREET	Jack Wilson Uptempo
10	12	BE MY LADY	Peter Mungale Street Vibes
11	9	LET ME DOWN EASY	Marvin James Hot Vinyl
12	14	GREETINGS	Half Pan Powerhouse
13	17	LOVELY FEELING	Dennis Brown Blue Mountain
14	13	TROUBLE AGAIN	King Kong Greenleeves
15	8	IN THE SPRINGTIME	Mau Pina 10 Records
16	15	TUNE IN	Coco Tea Jammy's
17	16	MILITANCY	Papa Levi Jah Music
18	—	MEMBERS ONLY	Tyrod Taylor Techniques
19	—	YOU CAN WAKE UP WITH ME	Jennifer Rampa Pioneer Int
20	—	HARD DRUGS	Gregory Isaacs Tappa

TOP 10 LP'S

1	1	TO THE TOP	Aswad Simba Records
2	3	ROUGH AND RUGGED	Shinehead Hawkley
3	2	SIGN OF THE TIMES	Macka B Anwa
4	3	CULTURE AT WORK	Culture Blue Track
5	8	HOLD TIGHT	Dennis Brown Live + Learn
6	5	BRUTAL	Black Uhuru R.A.S. Records
7	6	ALL IN THE SAME BOAT	Freddie McGregor R.A.S. Records
8	7	YOU'RE SAFE	Alzai Pina 10 Records
9	—	ALL I HAVE IS LOVE, LOVE, LOVE	Gregory Isaacs TAD's
10	9	SI-BOOPS-DEH	Supercal Techniques

12" NEW RELEASE	(1) HUNDRED PER CENT LOVE	Bunny Lye Lye (2) AFRICA	Asman
(3) NICENESS	King Bongo	(4) OH ME OH LADY	Lloyd Charmers
(5) THIS IS REGGAE MUSIC	Administration		
NEW RELEASE 'LP'	(1) I FOUND A LOVE (SOUL)	Glen Ricketts (E 69)	
(2) SOCA GIRL (SOCA)	Byron Lee + The Dragonaires	(3) CAN'T BE WITH YOU TONIGHT	Judy Boucher (E3-49)
(4) IT'S NICE TO BE WITH YOU	Boni Gardner (PRE) (E4 95) Back In Stock	STOP PRESS — REGGAE HIS VOL.3	REL. 8TH SEPT — ORDER NOW

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 MO—Mo'N Jazz 01-278 0703  
 MW—Making Waves 01-481 0593  
 NM—Nine Mile (see I)  
 O—Orbit 0232 227826  
 OR—Orbitone 01-965 8292  
 P—Pinnacle 0689 73146  
 PAC—Pacific 01-800 4490  
 PID—Private Independent Distributor  
 PK—Pekewick 01-200 7000  
 PR—President 01-839 4677  
 PRO—Projection 0702 72781  
 PV—Palace Virgin and Gold 01-539 5566  
 R—RCA 021-575 3000  
 RA—Rainbow 01-589 3254  
 RC—Roughcutter 0453) 886252  
 RE—Reverber 0277-541 291  
 REC—Recommended 01-622 8834  
 RH—Rhino 01-965 9223  
 RL—Red Lightnin' 027-988 693  
 RM—Record Merchandisers 01-827 7511  
 POS—Posi 08886 2403  
 KR—Red Rhino (see I)  
 RL—Rough Trade 01-833 2133  
 SL—Silo Screen 01-430 1317  
 SM—Sign Marketing Services 01-891 4487  
 SO—Slopes One 0428 4001  
 SO—Solomar & Partners 0494-32711  
 SP—Sparan 01-903 8273  
 SY—Synus 01-453 0886  
 SW—Swink 0474 220078  
 T—Trojan 935 8323  
 TB—Terry Brand 0782 670321  
 TP—Triple Earth 01-995 7059  
 VFA—VFA Cassette Distributors 0796 37507  
 W—WEA 01-598 5929  
 WRD—Worldwide Record Distributors 01-636 3925

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

Artist	Title	Label	LP No/Cassette No	Dealer Price	(Distributor)	
ADAMS, Dave	DANCING IN MY SLEEP	Elektra	960483-1/960483-4 (M)			
*ADAMS, Dave	CLASSICS LIVE	CBS (France)	26901/40-26901	£4.55 (CP)		
ANDERSON, Carl	TBA	Epic	45081/40-45081 (C)			
BABE RUTH	THE BEST OF BABE RUTH	FM/Revolver	WKRM LP 81/—	£3.75 (E)		
BASTI, Count	VOLUME 5	CBS (France)	88674/40-88674	5.75 2LP (CP)		
BASTI, Count	VOLUME 6	CBS (France)	88675/40-88675	5.75 2LP (CP)		
BIG BLACK	ATOMS	Homestead	HMS 437—	£3.65 (URT)		
BOUCHER, Judy	CAN'T BE WITH YOU TONIGHT	Orbitone	OLP 0241—	£3.49 (JS)		
BRIILLIANT	KISS THE LIPS OF LIFE	Food/Milla	1BRILL 1C (M)			
CAMEO	WORD UP!	Club/Phonogram	JABH 19/JABHC 19	£3.55/£3.60 (P)		
CARTER ALL STARS	BEVING FEATURING NAT ADEENLEY & RED NORVO	Sonet	SMTF 947/— (A)			
CASH, Johnny	THE GREAT JOHNNY CASH	Dino	DTG 10249 (PK)			
CHAMELEONS	THE STRANGE TIMES	Gelien	924119-1/924119-4 (M)			
CLIVE, Purty	THE BEST OF PATTY CLIVE	Hallmark	SHM 3192/HSC 3192 (PK)			
*COE, David	ALIGN UNCHAINED	CBS (France)	26742/40-26742	£4.55 (CP)		
*COHEN, Leonard	DEATH OF A LADIES MAN	CBS (France)	32661/40-32661	£2.74 (CP)		
COLE, Hot King	RAMBLIN' ROSE	Capitol	EMS 1115/7C-EMS 1115	£2.43 (E)		
COLE, Hot King	THOSE LAZY CRAZY DAYS OF SUMMER	Capitol	EMS 1116/7C-EMS 1116	£2.43 (E)		
COLE, Hot King	L.O.V.E.	Capitol	EMS 1117/7C-EMS 1117	£2.43 (E)		
COMO, Perry	AND I LOVE YOU	SO Camden	CS 1219/CAM 1219 (PK)			
CROWDED HOUSE	CROWDED HOUSE	Capitol	EST 2016/7C-EST 2016 (E)	Re-scheduled		
*DAVIS, Miles	THE MAN WITH THE HORN	CBS (France)	40-84708	£2.74 (CP)		
DEATH IN JUNE	MISANTHROPY	Ner	BAOYC 726/—	£3.05 (URT)		
DEEP RIVER BOYS	THE ROCK A BEATIN'	70/76 See For Miles	SEE 55/—	£3.45 (P)		
*DELUXE	UPRISING IN DUB	Micron	KINCK 1	£4.95 (JS)		
*DE-PLATA, Menphis	GUITARS EN FETE	CBS (France)	26912/40-26912	£4.55 (CP)		
DIAMOND, Neil	THE BEST OF NEIL DIAMOND	Hallmark	SHM 3200/HSC 3200 (PK)			
DIZLEY, Diz	ZING WENT THE STRINGS	Waterfront	WFO 31/—	(URT/PROJ)		
*DYLAN, Bob	SAVED CBS (France)	32742/40-32742	£2.74 (CP)			
*EEL PIP	CBS (France)	26910/40-26910	£4.55 (CP)			
*ELLIS, Alton	JUBILEE VOL 2	Skynote	SKYCAS 53	£4.95 (JS)		
*FATTH, Perry	VIA MEXICO	CBS (France)	54937/40-54937	£2.74 (CP)		
FAMOUS POTATOES	THE SOUND OF THE GROUND	Waterfront	WFO 28/WFO 28C	(URT/PROJ)		
FOLEY, Red	THE RED FOLEY SHOW	Station	HAT 3016/HATC 3016	£2.43 (CP)		
*FRANCOIS, Claude	HOMAGE A LAUDE	FRANCOIS CBS (France)	66385/40-66385	3LP £10.20 (CP)		
*FRANCOIS, Comie	LOVE 'N' COUNTRY	Contour	CM 2081 (PK)			
*FRICKLE, Janie	THE VERY BEST OF CBS (France)	26671/40-26671	£4.55 (CP)			
*GARDINER, Boris	IT'S NICE TO BE WITH YOU	K&K PPK	2000/—	£4.95 (JS)		
GOMEZ, Eddy	MEZO	Epic	57084/40-57084	£3.39 (E)		
GOODMAN ALL STARS	BEVING JAM SESSION	Dino	DTG 10250 (PK)			
GRAHAM, Jaki	BREAKING AWAY	EMI	EMC 3514/7C-EMC 3514	£3.75 (E)		
*GREAT, Owen	WATCH THIS SOUND	Skynote	SKYCAS 52	£4.95 (JS)		
GREAT PLAINS	GREAT PLAINS	Homestead	HMS 048/—	£3.65 (URT)		
GUITAR PETE'S	AXE ATTACK	Nitehawk	Homestead	FLAME 003/—	£3.65 (URT)	
*HAGGARD, Merle	A FRIEND OF CALIFORNIA	CBS (France)	26876/40-26876	£4.55 (CP)		
HAGGARD, Merle	I'M A LONESOME FUGITIVE	See For Miles	SEE 49/—	£3.45 (P)		
HAMILTON IV, George	CANADIAN PACIFIC	Camden	CS 1220/CAM 1220 (PK)			
HAWKINS, Ted	DN THE BOARDWALK	Unamerican	Activites	BRAYE 218/RAVEC 2	£3.45 (URT) Re-scheduled	
HOLLY, Buddy	THE BEST OF BUDDY HOLLY	Hallmark	SHM 3199/HSC 3199 (PK)			
HUMAN LEAGUE	CRASH	Virgin	V 2391/7C/V 2391	£3.85 (E)		
HYMAN, Phyllis	LIVING ALL ALONE	Philadelphia	PHIL 4001/7C-PHIL 4001	1E	Re-scheduled	
IN THE KITCHEN	TWINS	Sweetbox	SAX 014/—	£3.45 (URT)		
*ISAACS, Gregory	MR ISAACS	Micron	MICCAN 009	£4.95 (JS)		
*ISAACS, Gregory	EXTRA CLASSIC	Micron	MICCAN 0014	£4.95 (JS)		
*JONES, George	WHO'S GONNA FILL THEIR SHOES	CBS (France)	26496/—	£4.55 (CP)		
*JOURNEY	INFINITY	CBS (France)	32687/40-32687	£2.74 (CP)		
*KITAJIMA, Osamu	THE SOURCE	CBS (France)	26627/40-26627	£4.55 (CP)		
KONDO, Toshinori	KON TON	Epic	57075/40-57075	£3.39 (E)		
LAST, James	IN IRELAND	Polydor	POLD 5197/POLD 5197 (F)			
LEE, Byron & The Dragonaires	SOCA GIRL	Dynamic	DY 3450/—	£3.69 (JS)		
LEWIS, Huey & The News	FORE	Chrysalis	CDL 1534/ZCDL 1534 (F)			
LEWIS, Jerry Lee	GOOD ROCKIN' TONIGHT	Dino	DTG 10248 (PK)			
LIVE SKULL	CLOUD ONE	Homestead	HMS 056/—	£3.65 (URT)		
LOVER SPEAKS, The	THE LOVER SPEAKS	A&M	A&M 5127/A&M 5127 (F)			
MELODIANS, The	PREMEDITATION	Skynote	SKYLP 18/0	£3.49 (JS)		
*MINOTT, Echo	ROCK AND CALYPSO	Sunset	(no catalogue number)/—	£4.95 (JS)		
*MOLLY HATCHET	BEATING THE DODS	CBS (France)	32746/40-32746	£2.74 (CP)		
NEUROTICS, The	KICK STARTING A BACKFIRING NATION	Jungle	FREUD 10/FREUDC 10	double play cassette inc. 'Repercussions' £3.05 (UJ)		
ONIM, Earl	EARL'S CAUGHT	Waterfront	WFO 27/—	(URT/PROJ)		
ONE PLUS TWO	ONCE IN A BLUE MOON	Homestead	HMS 050/—	£3.65 (URT)		
*ORIGINAL BROADWAY	CAT GUYS & DOLLS	Hallmark	SHM 3201/HSC 3201 (PK)			
ORIGINAL SOUNDTRACK	DUICKSILVER	Inc	Harley Martin & John Parr, Fish	Atlantic 781631-1/781631-4 (M)		
ORIGINAL SOUNDTRACK	BETSY	EMI	EMC 3514/7C-EMC 3514	£3.85 (E)		
ORIGINAL SOUNDTRACK	HONA LISA	Columbia	SCX 6705/7C-SCX 6705	£3.75 (E)		
ORIGINAL SOUNDTRACK	TOP GUN	CBS (France)	70296/40-70296	£4.95 (CP)		
PIERCE, Webb	WEBB'S	Station	HAT 3019/HATC 3019	£2.43 (CP)		
PLAYMATES	LONG SWEET DREAMS	What Goes On	GOES ON 3/—	£3.65 (URT)		
PRESLEY, Elvis	GIRL'S GIRL'S	Camden	CS 1221/CAM 1221 (PK)			
PRESLEY, Elvis	KISSIN' COUSINS	Camden	CS 1222/CAM 1222 (PK)			
PROLETARIAN	INDIFFERENCE	Homestead	HMS 052/—	£3.65 (URT)		
QUICK, T.T.	METAL OF HONOR	Island	ILPS 9847/1CT 9847 (E)			
RATT	RATT	Atlantic	790245/—	(Mini LP (M))		
RICKETTS, Glenn	I FOUND A LOVE	DK 7773/—	£3.69 (JS)			
ROBBINS, Marty	AFTER MIDNIGHT	Hallmark	SHM 3197/HSC 3197 (PK)			
*SIBBLES, Leray	ON TOP	Micron	MICCAN 0052	£4.95 (JS)		
STRANGLERS, The	OFF THE BEATEN TRACK	Liberty	LBG 5001/7C-LBG 5001	£3.75 (E)		
TERRY, Helen	BLUE NOTES	Virgin	V 2362/7C/V 2362	£3.65 (E)		
THOROGOOD, George & The Destroyers	LIVE	EMI America	AML 3108/7C-AML 3108	£3.75 (E)		
TOOLS YOU CAN TRUST	AGAIN AGAIN AGAIN	Red Energy	Dynamo T 801/—	£3.65 (URT)		
*TRENET, Charles	FLORELEGE	66 CBS (France)	26793/—	£4.55 (CP)		
TRUST	MARCHE DU CREVE	CBS (France)	32740/40-32740	£2.74 (CP)		
TURNER, Tina	BREAK EVERY RULE	Capitol	EST 2018/7C-EST 2018	£ 3.75 (E)		
VARIOUS ABUSE	Artists For Animals	SD 003/—	£2.70 (URE)			
VARIOUS ATMOSPHERES	Software Composers	CBS (France)	26795/40-26795	£3.95 (CP)		
VARIOUS COUNTRY	SUPERSTARS	Dino	DTG 10247 (PK)			
VARIOUS MAGIC	MOMENTS	Inc	Perry Como, Al Martino	Starblend	117D/SLTK 117 (A)	
VARIOUS RADIO	ACTIVE	Inc	UK Subs, The Adicts, Adon Part	Fallout	FALLLP 040/—	£3.05 (UJ)
VARIOUS SUPERSTARS	HIT PARADE	VOL 2	World Enterprise	LALP 0064/—	£4.95 (E)	
VARIOUS THE FABULOUS	FIFTIES	Dino	DTG 10252 (PK)			
VARIOUS ZORCH	FACTOR ONE	(Inc	Fresty, Pharoahs, 888)	Nervous	NERD 023/—	£3.45 (URT)
*VENGEANCE	WE HAVE WATS	CBS (France)	26898/40-26898	£4.55 (CP)		
VENOM	OBSCENE	MIRACLE	American Phonogram	APKPD 12	Picture Disc 3.45	
*WEATHER	REPORT	MR GONE	CBS (France)	32790/40-32790	£2.74 (CP)	
WELLS, Kitty	KITTY'S CHOICE	Station	HAT 3018/HATC 3018	£2.43 (CP)		
WHITFIELD, David	SINGS THE GREAT SONGS	Dino	DTG 10251 (PK)			
WILBURN BROTHERS, The	THE WILBURN BROTHERS SHOW	Station	HAT 3017/HATC 3017	£2.43 (CP)		
WILLIAMS, Andy	I'M OLD FASHIONED	Hallmark	SHM 3198/HSC 3198 (PK)			
WILLIAMS, Don	GREATEST HITS VOL 1	Hallmark	SHM 3193/HSC 3193 (PK)			
YELLOW	1980-85 THE NEW MIX	Inc	GO Mercury/Phonogram	MERO 95/MERDC 95	2LP (F)	

Mon 8-Fri 12 September Album Releases: 109

Year to Date (37 weeks to 12 September, 1986) Album Releases: 3593

WorldRadioHistory

# US TOP FORTIES SINGLES

Rank	Artist	Title	Label
1*	2	VENUS, Bananarama	London
2*	4	TAKE MY BREATH AWAY, Berlin	Columbia/CBS
3	1	HIGHER LOVE, Steve Winwood	Island
4*	5	DANCING ON THE CEILING, Lionel Richie	Matown
5*	6	FRIENDS AND LOVERS, Carl Anderson/Glenn Laing	Corre
6*	9	STUCK WITH YOU, Huey Lewis & The News	Chrysalis
7	7	SWEET FREEDOM, Michael McDonald	MCA
8*	13	WORDS GET IN THE WAY, Miami Sound Machine	Epic
9	3	PAPA DON'T PREACH, Madonna	Sire
10*	15	WALK THIS WAY, Run D.M.C.	Profile
11*	14	BABY LOVE, Regina	Atlantic
12	8	RUMORS, Timex Social Club	Jay
13*	18	DON'T FORGET ME (WHEN...), Glass Tiger	Manhattan
14*	23	DREAMTIME, Daryl Hall	RCA
15*	22	LOVE ZONE, Billy Ocean	Jive
16*	19	MAN SIZE LOVE (from "Running Scared"), Klymaxx	MCA
17*	24	THE CAPTAIN OF HER HEART, Double	A&M
18	12	GLORY OF LOVE, Peter Cetero	Warner Bros
19	16	YANKEE ROSE, David Lee Roth	Warner Bros
20	10	MAD ABOUT YOU, Belinda Carlisle	I.R.S.
21	11	WEDON'T HAVE TO... Jernaine Stewart	Aristo
22*	25	TWO OF HEARTS, Stacey Q	Atlantic
23	20	THAT WAS THEN, THIS IS NOW, The Monkees	Aristo
24*	26	WHEN I THINK OF YOU, Janel Jackson	A&M
25*	27	THROWING IT ALL AWAY, Genesis	Atlantic
26*	28	PRESS, Paul McCartney	Capitol
27	21	YOU SHOULD BE MINE (...), Jeffrey Osborne	A&M
28*	34	MISSIONARY MAN, Eurythmics	RCA
29*	31	OH, PEOPLE, Pam Labelle	MCA
30*	33	HEAVEN IN YOUR EYES, Loverboy	Columbia/CBS
31*	37	ALL CRIED OUT, Lisa Lisa & Cult Jam with Full Force	Col/CBS
32*	39	TWIST AND SHOUT, The Beatles	Capitol
33*	36	LOVE WALKS IN, Van Halen	Warner Bros
34*	40	MONEY'S TOO TIGHT (TO MENTION), Simply Red	Elektra
35	35	VELCRO FLY, ZZ Top	Warner Bros
36*	—	HEARTBEAT, Bob Johnson	Epic
37*	—	A MATTER OF TRUST, Billy Joel	Col/CBS
38	17	THE EDGE OF HEAVEN, Wham!	Columbia/CBS
39*	—	TYPICAL MALE, Tina Turner	Capitol
40*	—	POINT OF NO RETURN, Nu Shooz	Atlantic

# ALBUMS

Rank	Artist	Title	Label
1	1	TRUE BLUE, Madonna	Sire
2*	2	TOP GUN, Soundtrack	Columbia/CBS
3*	7	BACK IN THE HIGHLIFE, Steve Winwood	Island
4*	4	EAT 'EM AND SMILE, David Lee Roth	Warner Bros
5*	6	RAISING HELL, Run-D.M.C.	Profile
6	3	INVISIBLE TOUCH, Genesis	Atlantic
7	5	SO, Peter Gabriel	Geffen
8	8	CONTROL, Janel Jackson	A&M
9	11	THE BRIDGE, Billy Joel	Columbia/CBS
10	9	LOVE ZONE, Billy Ocean	Jive
11*	21	DANCING ON THE CEILING, Lionel Richie	Matown
12	10	MUSIC FROM THE EDGE OF HEAVEN, Whom!	Col/CBS
13	13	WHITNEY HOUSTON, Whitney Houston	Aristo
14	12		

# NEWS SINGLES

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

- ADMINISTRATORS** THIS IS REGGAE MUSIC/Unfinished Symphony Groove And A Quarter CRD 001 12" (JS) Reggae  
**AIR SUPPLY** LONELY IS THE NIGHT/It's Die For You Aristo ARIST 677;ARIST 12677 12" Incls. I'm All Out Of Love/Every Woman In The World (R)  
**ANTHRAX** MADHOUSE/A.I.R./God Save The Queen Island 1215 285;1215P 285 12" Picture Disc (E) (Re-issu)  
**ANTIETAM** UNTIL NOW/iba Homestead HMS 059 (I/R)  
**ARMATRADING**, Joan JESSE/Don Juan **A&M AM 350** Pic Bag;AMY 350 12" Pic Bag Incls. Love And Affection/Willow; AMS 350 in double pack with Love And Affection/Willow (F)  
**AXEMAN** AFRICA/Blackie Silk Fashion FAD 046 12" (JS)  
**BANGLES** WALK LIKE AN EGYPTIAN/Not Like You CBS 650071 7 Pic Bag (C)  
**BIG BLACK** IL DUCE/iba Homestead HMS 042 (I/R)  
**BLUES BUSTERS**, The **THE CLOSER I GET TO YOU**/Midnight Spank SP 20 12" (JS)  
**BOLLOCK BROTHERS**, The **HARLEY DAVIDSON**/ba Play It Again Sam BIAS 36 12" (I/R)  
**BRIO** TWO SIDED LOVE/Sampler Mix) Essell/Priority BRIO 1 Poster Bag (R)  
**CACTUS WORLD NEWS** THE BRIDGE/Tables Overture MCA MGAWN 1080 with Limited Edition Cassingle: THE BRIDGE (Live Version)/Worlds Apart (Ext. Version) (F)  
**CHARMERS**, Lloyd OH ME, OH LADY/Colour Him Father Charmers FRL 8 12" (JS)  
**CLAIRE AND FRIENDS** SUPERMAN/Rainbow BBC RESL 196 Pic Bag;12 RSL 196 12" Pic Bag (E) Reggae  
**COOKE**, Brandon **EYES OF A STRANGER**/Mission Mercury/Phonogram BRAND 2;BRAND 212 12" (F)  
**CRY NO MORE** DANCING IN THE DANGER ZONE/(South Africa Suite) Parlophone R6137 Pic Bag (E)  
**CULTURE**, Jahfa **COMMANDER COMMANDO/VIRGO RANKIN**: FATTY BOY (Double A) Roots Connection CON 003 12" (JS) Reggae  
**DBL CREW** BUST IT (BONUS BEATS)/(B-Boy Style) Affair FAIR 1 12" (DMS/R)  
**DE BURGH**, Chris **FATAL HESITATION**/The Estasy Of Flight (I Love The Night) A&M AM 346 Pic Bag;AMY 346 12" Incls. Ship To Shore (F) Hip Hop  
**DEAD OR ALIVE** BRAND NEW LOVER/In Too Deep (Live) Epic 650075 7 Pic Bag;650075 6 12" Pic Bag (C)  
**DINGO** THE HOUSE WITHOUT A NAME/Tell Me Now Sonel SONL 2304 12" (A)  
**DIVINE** NATIVE LOVE/Love Reaction (No.1) Receiver REPLAY 3001 12" Pic Bag (P) HI-NRG/Disco  
**DIVINE** SHOOT YOUR SHOT/Shake It Up (No. 2) Receiver REPLAY 3002 12" Pic Bag (P) HI-NRG/Disco  
**DIVINE** YOU THINK YOU'RE A MAN/Walk Like A Man (No. 3) Receiver REPLAY 3003 12" Pic Bag (P) HI-NRG/Disco  
**ELECTRIC BLUEBIRDS**, The **BACK ON THE TRAIN**/A Stranger's Just A Friend Making Waves/Priority SURF 119 Pic Bag (R) Dance/Disco  
**FANTASY** I WANT WHAT I WANT/iba Affair TART 2 12" only (DMS/R)  
**FRETTON**, Matt **PALPITATING HEART**/Caution To The Wind I.D.K. 5001 Pic Bag;121.D.K. 5001 12" Pic Bag (I/R)  
**FUZZTONES**, The **BAD NEWS TRAVELS** FAST/Green Slime/Strychnine/As Time's Gone ABC ABCS 011 12" (P) (Rescheduled)  
**GENERAL PUBLIC** FAULTS AND ALL/Taking The Day Off Virgin VS 870 Pic Bag;VS 870-12 12" Pic Bag (E)  
**GLASS TIGER** DON'T FORGET ME WHEN I'M GONE/Ancient Evenings Manhattan MT 13 (E)  
**GORDON**, Michael **MAGIC FEELING**/Magic Inst Fine Style FS 7003;FS 003 12" Pic Bag (A/JS)  
**GUTHRIE**, Gwen **SEVENTH HEAVEN**/It Should Have Been You Fourth & Broadway/Island BRW 52;12 BRW 52 12" Incls. Getting Hot (E) Dance/Disco  
**HELENA** I WANT YOU/Love That's Real Aristo ARIST 675;ARIST 12675 12" (R) Dance/Disco  
**HOLLYWOOD BEYOND** NO MORE TEARS/No Time For Lazers WEA YZ 81;YZ 81T 12" (W)  
**HOLLY**, Buddy **THAT'LL BE THE DAY**/I'M LOOKING FOR SOMEONE TO LOVE/It Doesn't Matter Anymore/Raining In My Heart (Limited Edition 50th Anniversary 1936-1986) MCA THAT 1 Pic Bag (F)  
**HUNNINGALE**, Peter **UNTAMED LOVE**/Dub Cosmic COS 001;COSMIC 001 12" (DMS/R)  
**HUSKER DU** SORRY SOMEHOW/All This I've Done For You WEA International W8612;W8612T 12" Incls. Flexible Flyer/Celibated Summer (W)  
**KAPLELE**, Roto **THESE ANIMALS ARE DANGEROUS**/Sunday Intapa IT 037 (I/R)  
**KING KONG** NICENESS/LITTLE JOHN: NAME AND NUMBER (Double A) Sweetcom SC 12 12" (JS) Reggae  
**LAUPER**, Cyndi **TRUE COLORS**/Heading For The Moon Parloph 650026 7 Pic Bag (C)  
**LAWAL**, Gasper **KOKOROKO**/ba Hot Cat HOTCAT 2T 12" (I/R)  
**LOOSE ENDS** SLOW DOWN/Slow Down Virgin VS 884;VSD 884-12 in double pack with GONNA MAKE YOU MINE/Slowdown (E) Dance/Disco  
**LOVE AND ROCKETS** YIN AND YANG (THE FLOWER POT MAN)/Angels And Devils Beggars Banquet BEG 166;BEG 166T 12" (W) Hip Hop  
**LOVEBUG STARKI** SATURDAY NIGHT/Positive Life Epic 650112 8 Pic Bag (C)  
**LYE LYE**, Bunny 100% LOVING/Permanent Love Rock Fort RF 001 12" (JS) Reggae  
**MASCO** AFRICAN LOVE/Party Jam City One/Priority MASCO 1;12MASCO 1 12" Pic Bag (R) (Re-release)  
**MEATLOAF** with John **PARR** ROCK 'N' ROLL MERCENARIES/Rpm Aristo ARIST 666P Guitar Shaped Picture Disc;ARIST 666XP Guitar Shaped Picture Disc (R)  
**METEORS** WRECKIN' CREW/Scream Of The Mutants/Hills Have Eyes/Mutant Rock I.D. EYET 10 Limited Edition on green vinyl (I/R)  
**MOVING FINGERS** FINAL WORD OF HISTORY/Love Is Sonet SON 2308 (A)  
**OUTBAR** AWAY FROM THE HEART/Gate Gate EMI 5581;12EMI 5581 12" (E)  
**PAIN FAMILIE** LIQUID LIGHT/Sunset Lullaby AV/Priority AVS 2 Pic Bag (R)  
**PARAMOID** VISIONS ROBOT HAS RUN AMOK/iba All The Madmen FOAD 001 (I/R)  
**PAUL**, Owen **PLEASED TO MEET YOU**/Sunny Epic 650097 7 Pic Bag;650097 6 12" Pic Bag (C)  
**PEEK**, Paul **THE ROCK-A-ROUND**/Sweet Skinny Jenny/Old-Ma-William/Geo But I Miss That Girl (EP) Rollercoaster RCEP 103 Pic Bag (R/W/S/W)  
**PHANTOM TOLLBOOTH** VALLEY OF THE GWANGI/iba Homestead HMS 058 (I/R)  
**PLANNER**, Nigel **ROUGH WITH THE SMOOTH**/NIGEL PLANNER NICHOLAS CRAIG AND MAX (MUGH CORNWALL): Nicholas Craig and Max Columbia DB 9140 Pic Bag (E)  
**PLAYMATES** WASTED/iba What Goes On WHAT GOES 7 (I/R)  
**PROJECTION** Don't Foke My Love/iba Elta DAZZ 55 (A) Dance/Disco  
**"PURSEY**, Jimmy **ZAP POW**(Bass Comp Mix) Videocast JIMM 1;JIMMYT 1 12" (DMS/R) (Correction to previous listing)  
**QUIET RIOT** THE WILD AND THE YOUNG/Rise Or Fall Epic 67280 Pic Bag;TA 7280 12" Pic Bag (C)  
**REACTION**, Junior C. **IF IT DON'T FIT DON'T FORCE IT**/Am Chrystals CHS 3051;CHS 123051 12" (F) Dance/Disco  
**RENT PARTY** AIN'T MISBEHAVIN'/ba Waterfront WF 026;WF 026 12" (I/R)  
**ROLFE**, Nigel **AFRICAN FLOWER**/ba Bothers Funeral Reekus RKS 019;RKST 019 12" (DMS/R)  
**SCREAMING SILENCE** SAME OLD STORY/iba Acrobat ABLAZE AA 001 (I/R)  
**SHADOWS**, THE **DANCING IN THE DARK**/Turning Point Polyr POSP 808;POSPX 808 12" Pic Bag (F)  
**"SHOT** featuring Kim **MARSH** MAIN THING (CLUB VOCAL)/Main Dub (Dub Mix) A Fair FAIR 2 12" (DMS/R) (Previously listed through PR)  
**SINATRA**, Frank **NICE AND EASY**/Come Fly With Me Capital CL 426 Pic Bag;12CL 426 12" Pic Bag Incls. One For My Baby (E) Dance/Disco  
**SINCLAIR**, Loretta **EVERYTIME WE TOUCH**/Inst — The Rhythm Mix) Citybeat/Beggars Banquet CBE 706;CBE 1206 12" (W) Dance/Disco  
**SNOWBOY** MAMBO TERESA/Wild Spirit Waterfront WFT 30 12" Pic Bag (I/R/PRO)  
**"SOUND AND MOTION** SHIPWRECKED/(Inst) KR Recordings KR 02;KRT 02 12" (DMS/R) (Rescheduled) Dance/Disco  
**SPELLBOUND** 'ROCKIN' 'RECKLESS/On The Prowl Sonet SON 2306 (A)  
**"SPLASH** QU'EST CE QUE C'EST/DON'T LOOK BACK Rackett/Phonogram BLAST 1;BLAST 112 12" (F) (Rescheduled)  
**"STIFF** KITTENS HAPPY NOW/iba Crisis CSS 5 (I/R) (Re-scheduled)  
**STRANGERS AND BROTHERS** (CANO TRAIN/In The Heat Of The Night) Magnet KILT 2 Pic Bag;12KILT 2 12" Incls. What Did We Do? (R)  
**TEN TEN** WHEN IT RAINS/Walk On Chrystals CHS 123060 12" (F)  
**3 ACTION** ON THE JOURNEY OF A LIFELINE/iba Edlesto CALC 3;CALC 3T 12" (I/R)  
**"T-L** **ROCK BREAKIN'** BELLS/Boss Machine 10/Virgin TEN 154;TENT 154 12" (E) Hip Hop  
**TURNER**, Tina **TYPICAL MALE** (DANCE MIX)/(Dub Mix)/Single Mix/Don't Turn Around Capital 12CLP 419 12" Picture Disc (E)  
**TWO PEOPLE** MOUTH OF AN ANGEL/Let's Raise Murder Polydor POSP 818 Pic Bag;POSPX 818 12" Incls. Oig It (F)  
**TYSON** DOG SCHOOLS OUT/iba Neat NEAT 56 (P)  
**UPS AND DOWNS** IN THE SHADOWS/iba What Goes On WHAT GOES 8 (I/R)  
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**VOLCANO** SONS SEA (CRUISE/iba Homestead HMS 057 (I/R)  
**WAS** NOT WAS ROBOT GIRL (LONDON MIX)/Earth To Davis Mercury/Phonogram WAS 1;WAS 112 12" (F)  
**WEBB**, Maeti with **THE SIMON MAY ORCHESTRA** ALWAYS THERE/Howards' Way (Theme from the BBC-TV Series) BBC RESL 190 Pic Bag (E)  
**"WINSOME** BORN FREE/Can't Take The Lies Fine Style FS 7004;FS 004 12" Pic Bag (A/JS)  
**WORLD PARTY** PRIVATE REVOLUTION/Holy Water Ensign/Chrystals ENY 604;ENYX 604 12" (F)  
**"WORRELL'S** BOX OFFICE, Tommy **EVERYTHING YOU DO**/Don't Turn Away I Scream Music 715M 8601 Pic Bag;1215M 8601 12" Pic Bag (Limited Edition with white label) Dance/Disco  
**YANG** POWER IS IN YOUR MIND/(Mix 1)/(Mix 2)/(Mix 4)/(Radio Edit) Affair FAIR 3 12" (DMS/R) Dance/Disco  
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- Africa
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- African Love
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- Main Thing
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- Home And Number
- Native Love
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- No More Tears



TINA TURNER

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- On The Journey Of A Lifetime
- Palpating Heart
- Pleased To Meet You
- Power Is In Your Mind
- Private Revolution
- Qu'est Ce Que C'est
- Radio Active
- Robot Girl
- Robot Has Run Amok
- Rock 'n' Roll
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- 'Rockin' 'Reckless
- Rough With The Smooth
- Same Old Story
- Saturday Night
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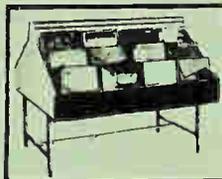
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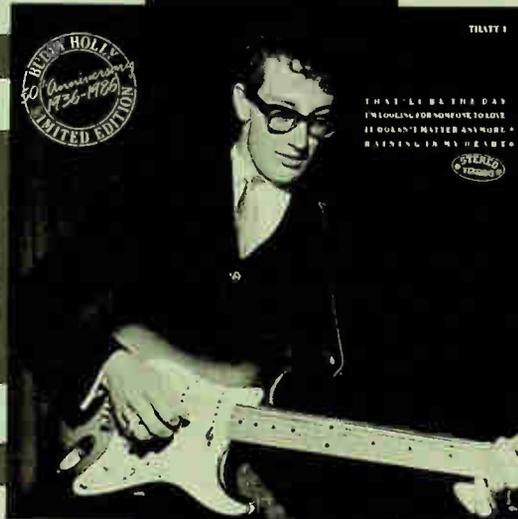
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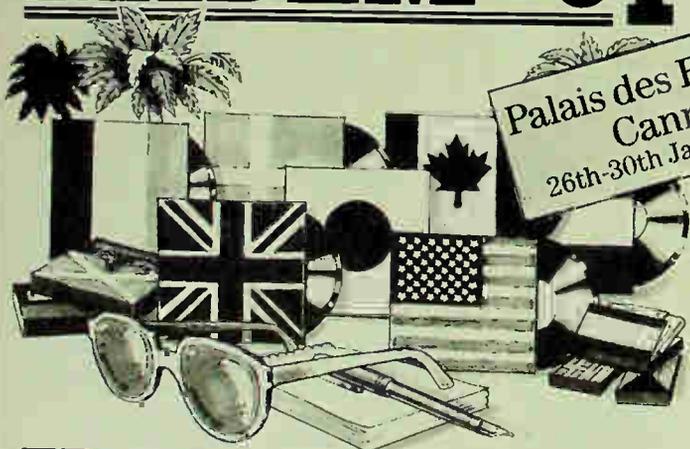
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# Doolery's

## D I A R Y

THE CONFERENCE season is underway in earnest this week with the first of the majors — RCA/Ariola — heading for Darset, and the strong rumour round the Darny Hotel jacuzzi was that this would be acting chairman Jack Davies's farewell event in the UK... Music for Pleasure threw itself enthusiastically into twenty first birthday celebrations at its sales conference held at Gloucester's Hotel and Country Club. Ex-MDs Richard Baldwin (who co-founded the label in 1965 with book publisher Paul Hamlyn) and Ted Harris jointly cut a special birthday cake, and guests were treated to a quick-fire 11-minute visual presentation of the company's history which rivalled that old Brighton to Victoria In Five Minutes TV interlude film for pace... Salesman of the year award went to Brian Hamilton — the first to win it twice — with Alan Townrow runner-up, and Derek Wall was area manager of the year, while Peter O'Caïn picked up his salesman of the year award, seven years late! By the way, how many records and tapes do you think MfP has sold during its 21 years? The answer — 128m units — would have won you a prize of the conference... A rare invitation from overseas music publishers took BPI director-general John Deacon to Amsterdam to address rights organisation STEMRA and the presence on the platform of PolyGram president Jan Timmer underlines how the record industry and music publishing fraternity recognise the importance of unity much more these days...

IN THE midst of great strife the creative fire still burns. Sa Paul Simon demonstrated at his London press conference last week barely drawing breath during his 45 minute description of the genesis of his new LP Graceland in South Africa. But his honest assessment of the talent and problems of the musicians there was eclipsed by the quote of the week from collaborator Joseph Shabalala who declared: "Music is a thing you can't hinder. It goes all the way from here up to Heaven." As long as it's not home-taped on the way, a cynical westerner is tempted to observe. And a shamefaced Simon had to admit that he first heard black South African music through listening to a bootleg cassette... Roberto Flack, David Stewart and Hugh Masekela are helping to organise the first African Debutantes Ball on September 21 at the Lighthouse to benefit the Botswana International School of Music, while this Saturday It Bites have stepped in to headline Event 86 this Saturday at Bridgwater, Somerset, in aid of the Kerland Foundation Child Development Centre... If you want to hob-nab with royalty, you may want to join Dire Straits manager Ed Bicknell in buying a table at a September 19 dinner/dance to give the UK's America's Cup yacht squad a good send-off. And as TV cameras and Radio One are likely to be there, it might provide (relatively) cheap promotional exposure for artists at £2,000 per table of 10. Dire Straits, by the way, are providing Going Home as the team's theme song.



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NEW SIGNING to EMI and straight on to Radio One's playlist for Climie. Fisher, the duo pictured at the controls with producer Steve Lillywhite. Looking on are (left to right) EMI's Andrew Pryor, their manager Dee Harrington, and EMI's Nick Gaffield, Dwayne Welch and David Munns.



LAST SEEN heading for Cornwall, braving atrocious conditions, Paul King of Outlaw Management took Norman Tebbit's advice and got on his bike — but for charity, and should raise more than £10,000 for Music Therapy (donations still welcome!).



SHEP GETS the point: Julian Spear (left) is joining A&M as director of promotions after five years at Phonogram and is pictured with MD Brian Shepherd.



THE WRITING is on the wall. Suzanne Vega is setting out on her first UK tour in November, kicking off at the Royal Albert Hall, paving the way for her next album which is currently being completed in New York.

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## COMMENT

Here's a prediction for 1987 — and it's only September. I'll bet a box full of Brothers In Arms to a Black Lace Greatest Hits that digital audio tape will be the most talked about industry topic in 1987, eclipsing even home taping, CD and trading terms. The delay in the projected autumn launch of the first Japanese machines is not expected to last until Christmas and the Electronic Industries Association of Japan is not anxious to agree a launch date for the whole industry in case it is accused of cartel action.

Apart from its ominous implications for CD's future, DAT technology's horrifying capacity for domestic and commercial piracy is now becoming widely understood through features in the highbrow papers. A campaign is underway to persuade the EEC to insist that a spoiler device is incorporated in DAT hardware to defeat illegal copying. The necessary legislation will take time, however, and interim measures urged for consideration include a total import ban covering EEC countries or the imposition of a high tariff. Fine objectives, but consumer demand is also likely to play a very large role in all this once the benefits of DAT become apparent to the average punter. Don't underestimate consumer power either when considering holding back material from release via DAT.

We're all consumers in one way or another and how would car drivers among us, for instance, react if a new super fuel efficient car were kept from the market because petrol companies wouldn't release the fuel to power it. Not an exact parallel I know, but it serves merely to illustrate how consumers may not tolerate being denied a desirable advance (to



them) in audio technology. Sorry if you're bored with the topic even before 1987 but for the music business to more or less ignore DAT's impact — just as it did the implications of the compact cassette in its early days — is just what the Japanese would like. That may sound slightly xenophobic towards the Japanese — unfortunately it's very easy to lapse into suspicion and mistrust of people who do something better than you do yourself.

There's one crucial difference about DAT — and it provides a last chilling thought. For Eastern dominance of consumer electronics has been based on taking up and improving on good ideas and producing them cheaper, while this new format is the first audio innovation largely conjured up by the Japanese themselves. So don't expect them to give it up lightly.

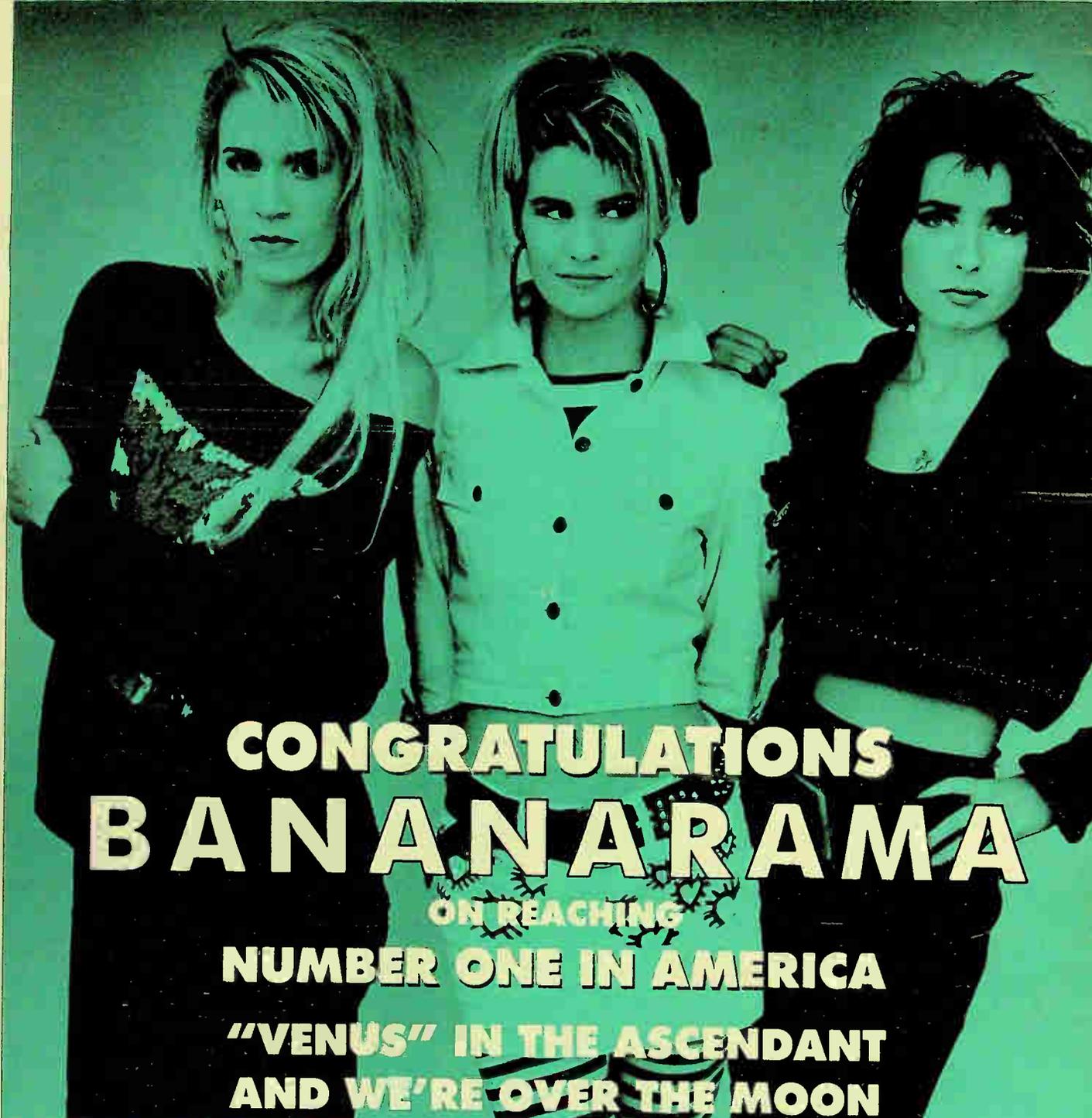
*David Dalton*



SMILING LIKE old friends: Paul Simon was in London last week to celebrate the release of his new album Graceland — his first on Warner Bros for three years — and is pictured out front with WEA UK chairman Rob Dickins (second from left). The bookends are (left) Simon's manager Ian Hoblyn and Roy Still, director of international label management.



WHO SAYS advances are too high? Fighting over the spoils ore Stage, from Torquay and newly signed to IRS, having a tug of war over a fiver with IRS MD Steve Tannett, who is having his pocket picked by the band's manager Tony Brinsley.



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