

# MUSIC WEEK



£1.65 U.S.\$2.50

ISSN 0265-1548



GETTING ON the right line to seal the deal with M&S: pictured of last week's Vidtel trade show in Birmingham's NEC are (left to right) BBC Video's sales and marketing manager Tony Greenwood, tape compiler Ian Wiener, and head of BBC Video David Risner.

## £5 video barrier broken

A NEW low price point under a fiver has been reached for music video — for the new Queen video single from Picture Music International. And also timed to coincide with last week's video trade show Vidtel, BBC Video and Ian Wiener's Wienerworld have lined up the first music video compilation for exclusive distribution through Marks &

Spencer outlets nationwide. As well as a new price point, PMI claims that the Queen tape — featuring latest single Who Wants To Live Forever along with It's A Kind Of Magic — marks the first ever double A-sided video single. The £4.99 suggested retail price, with a dealer price of £3.25, means margins are cut to the bone but PMI managing director Geoff Kempin says: "We don't do anything we think is going to be unprofitable. We're not doing this as some gimmick — it's the first of a new product line and another attempt to widen the market by getting more record dealers to stock music video." Kempin predicts that PMI could release about 20 video singles in a year if the Queen tape — released on October 6 — is successful. The M&S tape also breaks new ground as the first music video compilation on the St Michael label. Available from October 1, it has a £9.99 retail price. The 14 tracks include recent hits from artists such as Frankie Goes To Hollywood, Samantha Fox, Boris Gardiner and Billy Ocean.

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# Jamieson in as RCA 'streamlines' Europe

PETER JAMIESON is the new chairman of RCA/Ariola UK, forming part of a new streamlined European operation, and promises a new found stability for the company. The appointment of Jamieson — installed immediately — follows the resignation last week of Jack Davies and the company has taken the opportunity of dispensing with a level of management based at London's European Regional Office.

highly competitive marketplace." Specifying the UK, Jamieson adds: "We intend to grow through improved talent acquisition and our cornerstone policy will be to create stable and creative environments in our music companies to ensure that both existing and future artists can develop careers."

"I am happy to have been asked to lead this task in Great Britain, the world's premier source of musical talent." At the same time as Jamieson's appointment, Bernard Corbonez has been made president and director general of RCA/Ariola France.

This means that Jamieson — like all other European chief executives outside Germany, Austria and Switzerland — will report to Greg Fischbach, president of RCA/Ariola Records International. The GAS territory chiefs will continue to report to Monti Lueftner, chairman of Ariola RCA Musik. Joe Kiener, as vice president international A&R and marketing, reports directly to Fischbach. Aiming to shorten the lines of communication, Fischbach says: "Today's actions are designed to offer a greater degree of management responsibility and authority to RCA/Ariola chief executives in each country, a flexibility they need in order to respond in today's

# All change MCA hits talent trail

FOLLOWING TOP executive changes including the arrival of Dove Ambrose as managing director, and with new sales and marketing programmes and policies, MCA Records has a renewed commitment to find the best recording artists available in the UK, chairman Lou Cook told the label's annual sales conference held in Cobham, Surrey, last Friday (19). "Our conference theme, Winner In You, was chosen because not only is it the title of Patti LaBelle's platinum-selling album but even more importantly, it represents the winning spirit which now pervades MCA Records' UK operation," Cook said. "We have been suc-

cessful in restructuring the entire company and while doing so, not losing any sales momentum. "MCA Records in the UK has reached the fourth quarter of 1986, poised for the best quarter in our history. Our American company, MCA Records Inc, is continuing its powerful thrust to the forefront of the US record industry, and this gives us an increasing supply of major international talent to market in the UK. With the changes that have occurred, and the talent on our roster, we are now prepared to take our rightful place as a leading member of the UK record industry." Managing director Dave

Ambrose added that the aims of the new A&R department were to achieve "the highest quality product because it makes life easier when it comes to selling records". He told the conference: "The past has been a bit difficult but it's my belief that this company will succeed and will become a competitor to EMI, CBS and WEA. We have the A&R policies, sales and marketing techniques, creditable acts and good songs, plus a strong enough reputation to pull in acts." Amongst autumn product unveiled at the conference were new albums from Kim Wilde, Nik Kershaw, Alice Cooper, Boston and The Damned, detailed next week.

# DJM deal puts PolyGram back in publishing

POLYGRAM MUSIC Publishing has purchased Dick James Music as the first step in re-establishing the PolyGram group as a significant force in music publishing since it disposed of Chappell Music. Part of the deal is that its financial terms will not be disclosed by either side, but publishing sources believe the purchase price to be around £12m. It brings about 14,000 titles built up by the late Dick James over a quarter of a century. TO PAGE FOUR ▶

# WAS SP

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\*Specially commissioned media and market-research shows that during 'Pack Of Three' our average target consumer will see 2 of our TV commercials, hear 4 of our Radio ads and see 3 of our Press ads. TV campaign includes such top rated programmes as The Cosby Show and Solid Soul. Radio ads include the Singles Chart Show and prime positioning across the national ILR network. Press ads include colour pages in Smash Hits, No.1, Record Mirror, Echoes and Blues & Soul.

## STREETOUNDS 18

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- |   |   |
|---|---|
| 1. Rumours (Long Version) - THE SOCIAL CLUB       | 6. Midas Touch (Vocal Extended Remix) - MIDNIGHT STAR             |
| 2. Dreamer (Vocal Long Version) - BB&Q            | 7. What Does It Take (To Win Your Love) (Re-Rapped Mix) - KENNY G |
| 3. Falling - MELBA MOORE                          | 8. Give Me Your Love (Extended Version) - ACTIVE FORCE            |
| 4. Breaking Away (Extended Version) - JAKI GRAHAM | 9. Excite Me - CARLTON SMITH                                      |
| 5. Holiday Rap - MC MIKER G & DEEJAY SVEN         | 10. Fool's Paradise (Paradise Mix) - MELISSA MORGAN               |

CHROME CASSETTE CONTAINS 3 EXTRA TRACKS NOT ON ALBUM!

• LP cat no STSND 18 Cassette cat no ZCSTS 18 Dealer price: £3 75 Release date: Monday 29 September

## HIP HOP/ELECTRO 14

8 awesome extended 12" mixes specially mixed together

- |                                       |                                  |
|---------------------------------------|----------------------------------|
| 1. Monster Beat - AWESOME FOURSOME    | 5. Me & My Posse - DIVINE SOUNDS |
| 2. Leave It To The Drums - TRICKY TEE | 6. She's A Skeezer - FRESH FORCE |
| 3. Breaking Balls - T LA ROCK         | 7. Downbeats - MC CHILL          |
| 4. The Manipulator - MIX MASTER GEE   | 8. Rip the Cut - SKINNY BOYS     |

• LP cat no ELCST 14 Chrome Cassette cat no ZCELC 14 Dealer price: £3 75 Release date: Monday 29 September

## SLOW JAM 1

12 sensuous goose bump jams

- |                                       |                                      |
|---------------------------------------|--------------------------------------|
| 1. Mystery - ANITA BAKER              | 7. Come Midnight - JEFFREY OSBOURNE  |
| 2. Now Or Never - MELISSA MORGAN      | 8. Stay - MELBA MOORE                |
| 3. Til The End Of Time - STARPOINT    | 9. Closer Than Close - JEAN CARNE    |
| 4. Giving Myself To You - GLENN JONES | 10. The One I Need - SHIRLEY MURDOCK |
| 5. Let's Try Again - SURFACE          | 11. Precious Precious - KRISTOL      |
| 6. All Of My Love - GENOBIA JETER     | 12. Save Yourself For Me - HIROSHIMA |

CHROME CASSETTE CONTAINS 2 EXTRA TRACKS NOT ON ALBUM!

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021 525 3000. Or from your RCA/Ariola sales rep. Or for  
continued personal service from Rick Davis 01 631 0964  
and 01 636 8311.

# CBS get it taped

CBS IS cashing in on the success of cassettes which are now outselling albums with the launch on September 29 of a series of ten 12-inch cassettes featuring different artists and each containing five best selling singles.

The singles are reproduced in their full length 12-inch formats and the cassettes will be dealer priced at £2.12 each. Most of the tapes are over 30 minutes long with the tracks repeated on both sides for the benefit of Walkman users and in-car audio. Each cassette contains a token and three of these enables the consumer to

send off for a limited edition free tape containing tracks by Wham!, Alison Moyet, Freddie Mercury, Cyndi Lauper and Wang Chung.

The artists featured in the series are The Clash, Paul Young, Wham!, King, Michael Jackson, The Stranglers, Cyndi Lauper, Psychedelic Furs, Meat Loaf and the SOS Band.

Record shops will receive an in-store promo video featuring excerpts from the 12-inch artists, plus counter displays, posters and leaflets with details of the free tape offer. CBS is also planning an advertisement campaign in the music press.



PAUL HARDCASTLE'S new single *The Wizard*, released by *Chrysalis* on September 29, will get guaranteed exposure as the new theme tune for *Tap Of The Pops*. Hardcastle wrote the single using his own *Synclavier* system after *TOTP* producer Michael Hurl asked him to come up with a new theme tune earlier this year.

## Faith, hope and...

THE CHARITY disc season gets into full swing in October with the re-release of *Live-In World*, the anti-smack single, an EMI, and *Disco Aid's Give, Give, Give* single released from *Total Control Records* — both October 20.

Proceeds from the sale of *Live-In World*, written and produced by Charley Foskett, will be donated to the Phoenix House Charity to expand its drug rehabilitation programme. The single features a whole host of stars including Cliff Richard, Nik Kershaw, Hazel O'Connor, The Alarm, Madness, Marillion, Ringo Starr, Howard Jones, The Stranglers and many more. It will be followed by the release of the *Anti-Smack* album, details of which have not yet been revealed.

The *Disco Aid* single, written by Steve MacIntosh of *The Cool Notes* and produced by Paul Hardcastle, will benefit a number of charities.

Again, a wide range of artists were involved in the single including Aswad, Tina Charles, Phil Fearon, Boris Gardiner, Jaki Graham, Lenny Henry, Tippa Irie and *Odyssey*.

## Peel sessions bear Strange Fruit

THE FIRST six releases on Clive Selwood's *Strange Fruit* label — featuring original sessions from John Peel's *Radio One* programme — are released this week. The 12-inch EPs include titles by *New Order*, *The Damned*, *Screaming Blue Messiahs*, *Stiff Little Fingers*, *Sudden Sway* and *Wild Swans*.

Selwood says: "By making an initial release of six sessions, followed by monthly releases of four sessions, we aim to build a true archive of music which crosses all record label and fashion barriers. These Peel sessions have played an important part in the development of British rock music."

## Collector's items

CASTLE COMMUNICATIONS, the South London record company specialising in back-catalogue, has compilations of Ted Nugent, Aretha Franklin, Bill Nelson and The Byrds material lined up.

CC's *Raw Power* label releases *The Ted Nugent Anthology*, a double-album of material recorded between 1975 and 1980,

and available in a gatefold sleeve, while the *Collector Series* label has *The Byrds Collection*, a 24-track compilation of their Sixties hits, plus double-albums of Aretha Franklin and Shakin' Stevens And The Sunsets material.

Other *Collector* albums lined up include a *Hits Of The Fifties* compilation (licensed from CBS), *Roger Whittaker*, *Jim Croce* and *The Ventures*. Distribution is through *Pinnacle*.

● **ROCKET RECORDS** has released a special limited edition double pack containing Elton John's new single *Heartache All Over The World* backed by the track *Highlander* and a second single featuring two popular hits from recent years, *I'm Still Standing* and *Passengers*.

● **VIRGIN RECORDS** issues an album from the film *Captive* — written, performed and produced by U2's guitarist The Edge with composer Michael Brook. The LP, due out on September 29, follows on from The Edge's collaboration with singer Sinéad O'Connor on a *Heroine* film theme single.

● **JONATHAN KING** has re-recorded and updated the song *Gimme Some*, first recorded in 1971 by *Brendon*, which has now been released as a single by 10 Records. The B side features King's composition *Crying Again* and the 12-inch has both tracks on the A side with a *Royal* mix on the B side.

● **ZZ TOP'S** new single *Velcro Fly*, through *WEA*, features a special *Velcro* sleeve for the 7-inch version which is available with initial quantities. The single is a remixed cut from the *Afterburner* album and the 12-inch, which comes in a picture sleeve, features the remixed version.

● **UB40 ARE** bridging the gap between tours of the US and Britain with 12 dates in Russia. The band will play a series of shows in Leningrad, Minsk and Moscow between October 4-19. The UK tour begins on October 21, following their latest single, *All I Want To Do*, from *Rat In The Kitchen* LP.

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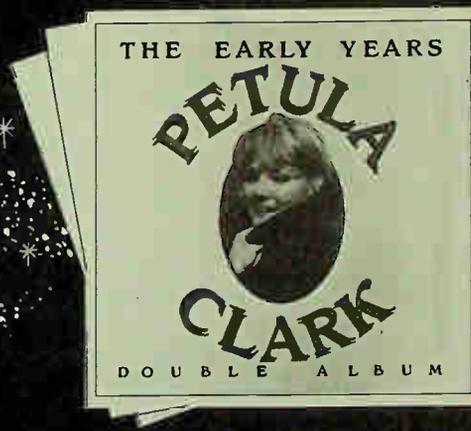
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- 3 A KIND OF MAGIC, Queen EMI
- 4 BROTHERS IN ARMS, Dire Straits Verigo/Phonogram
- 5 THE WAY IT IS, Bruce Hornsby and The Range RCA
- 6 PRESS TO PLAY, Paul McCartney MPL/Pharolophone
- 7 DANCING ON THE CEILING, Lionel Richie Motown
- 8 GRACELAND, Paul Simon Warner Brothers
- 9 SLEK AND STEEL, Five Star TemurCA
- 10 INTO THE LIGHT, Chris De Borch A&M
- 11 INVISIBLE TOUCH, Genesis Virgin
- 12 PICTURE BOOK, Simply Red Elektra
- 13 TRUE BLUE, Madonna Sire
- 14 SQ, Peter Gabriel Virgin
- 15 STREET LIFE, Bryan Ferry/Roxy Music EG
- 16 RENDEZ-VOUS, Jean Michel Jarre Polydor
- 17 GONE TO EARTH, David Sylvian Virgin
- 18 THE FINAL, Wham! Epic
- 19 COMALIMARDS, Cometaswords London
- 20 GREATEST HITS, Queen EMI

Compiled by  
Music Week Research 1986



IN THE driving seat, newly-signed Elton John is pictured with (back row, left to right) David Simone, MD Phonogram UK, Robert Key, general manager Racket Records, John Watson, head of legal and business affairs, Phonogram's Popular Repertoire Division; (front row, left to right) Tony Powell, marketing director Phonogram UK, and John Reid, John's manager.

**Elton signs**

ELTON JOHN has signed to Phonogram UK for the first time, continuing a relationship first cemented in 1978 when he originally signed to Phonogram International.

The new deal covers all territories except the US and Canada.

**Chrysalis adds Ensign to group**

THE ACQUISITION of Ensign Records by the Chrysalis Group has been confirmed.

Ensign's founder, Nigel Grainge will continue to run the label from within Chrysalis and says: "We have never been completely satisfied with any of the previous licensing agreements held with majors. This direct deal with Chrysalis gives me all the benefits of being fully 'in-house' and the best opportunity yet to fully develop the label."

To date Ensign has had more

than 30 hit singles and numerous chart albums — it averages one top 30 single for every three to four releases. Ensign was also responsible for "discovering" the Boomtown Rats.

Chrysalis chairman Chris Wright adds that he expects Ensign to continue discovering new UK talent and feels its existing stable of artists, in particular The Waterboys who have given Chrysalis its first hit album through Ensign, has enormous potential for the future.

**Free cassettes provide new promo outlet**

THE BUSINESS of promoting new record releases to radio programmers, presenters, club DJs and the record-buying public has been taken up in a novel way by a new company, Transatlantic Productions Ltd.

Starting from October 1 the company is mailing out free fortnightly cassettes containing about 24 new releases featured in full to radio stations, top clubs, record

stores and fashion boutiques. Each new release is presented with a short introduction by a leading radio presenter.

The man behind the new company is Carl Kingston who says: "The lack of promotional outlets for new record releases is a constant industry problem. But now there will exist a cost-effective means of getting your product heard by the people who matter in the industry and the record buying public. Being provided free of charge enhances the appeal of the fortnightly cassette programme of new releases to the recipients."

The cost of producing the cassettes is carried by the record companies. Each single featured costs £200 with discounts for three or more singles so that an advance block booking of five singles works out at roughly £150 each.

**DJM deal**

▶ FROM PAGE ONE

century into the PolyGram Music fold, providing a sound catalogue basis for its expansion under chief executive David Hockman and PolyGram Music UK managing director Lucian Grainge.

Among the songs are Billy Don't Be A Hero, Don't Let The Sun Catch You Crying, Ferry Cross The Mersey, I'd Like To Teach The World To Sing and Take That Look Off Your Face, as well as two Lennon-McCartney compositions, Please Please Me and Ask Me Why, and George Harrison's Don't Bother Me.

Of particular significance in the acquisition is the presence of 150 songs written by Elton John and Bernie Taupin in the DJM catalogue. PolyGram also gains DJM Records as part of the deal, which includes 14 Elton John albums recorded during the late Sixties and early Seventies.

When it was decided to sell DJM before the death of Dick James, he formed the Dejamus group of music companies with his son Stephen, who will head this operation as managing director with offices in London, Los Angeles and Nashville. All new writers and acquisitions have been signed to either the UK or US Dejamus enterprises.

**World BRIEFING**

LOS ANGELES: Another sign of the fading fortunes of the vinyl LP has been provided by Motown Records. It has unveiled its innovative 2-for-1 compact disc album reissue series — but deleted the mid-price vinyl equivalents of the LPs, which remain available in cassette form.

Other major labels are also emphasising cassette and CDs in preference to vinyl LPs as they announce their releases for the pre-Christmas market. They are offering a variety of more favourable discounts for non-vinyl formats to discourage over-buying in of LPs.

JAKARTA: A national commission is to be set up to investigate means of ensuring copyright protection in Indonesia, a notorious centre for pirated product.

This news, announced by planning minister Dr J B Sumarlin, follows growing international pressure for remedial action. Bob Geldof bitterly attacked Indonesian pirates for copying the Band Aid music, thereby depriving the hungry in Africa of much-needed funds, and the matter was also on the agenda of talks between President Suharto and President Reagan at their meeting in Bali earlier this year.

NEW YORK: Money For Nothing by Dire Straits and Take On Me by A-ha, two video clips directed by Steve Barron, were multiple winners of the 1986 MTV Video Music Awards.

Money For Nothing won best video and best group video awards, while Take On Me was named best concept video, best new artist, best special effects, most experimental and viewers choice. Barron was best director for the A-ha clip.

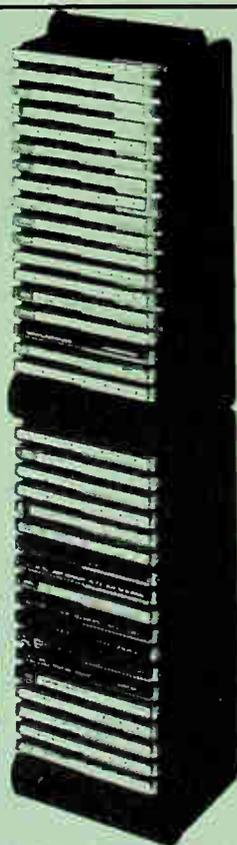
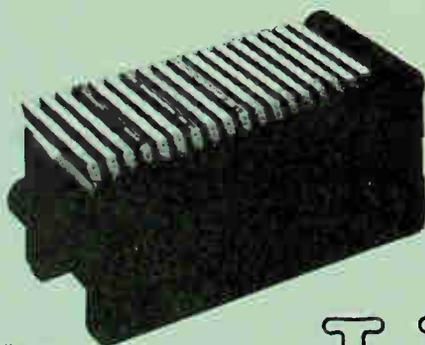
NEW DELHI: Piracy is a major problem for the Indian music industry now, moving from an estimated eight per cent factor in 1976 when the Gramophone Company of India (Gramco) obtained convictions against two pirates to a horrendous 1985 percentage of 95.

When the cassette trend gained strength in the Seventies, the Indian Government licensed small manufacturers exclusively in a bid to promote small-scale industry. Those manufacturers, however, found it more lucrative to buy relatively cheap duplicating machines and tape and copy product illegally.

But V J Lazarus, vice president of major record company Music India, is optimistic. He says: "The IFPI has agreed to help. The pirates can expect a battle royal."

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# IRON MAIDEN

## SOMEWHERE IN TIME

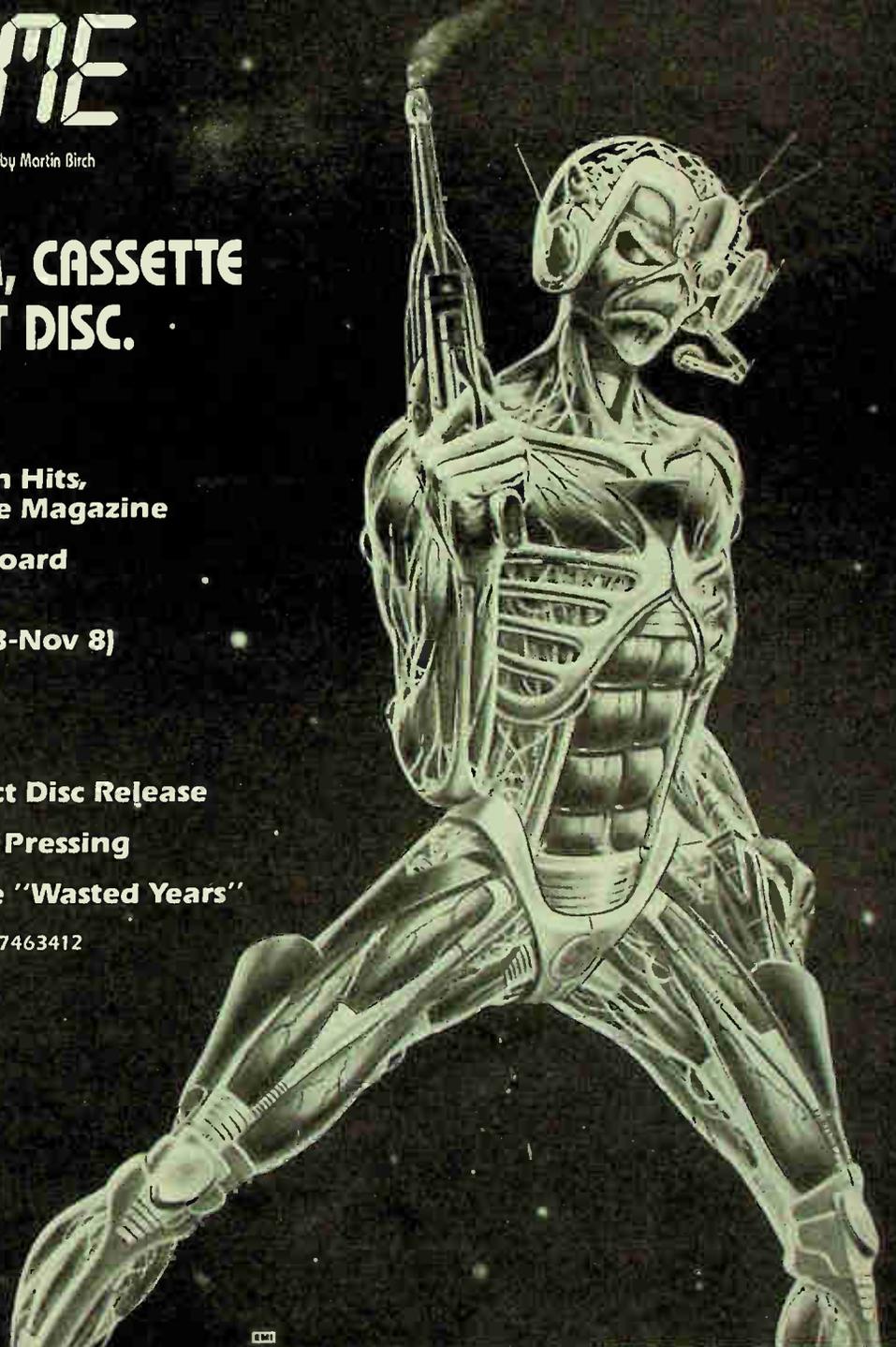
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MUSIC WEEK



A United Magazines Ltd publication, incorporating Record & Tape Retailer and Record Business

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Subscription rates: UK £55, Eire £116.62, Europe \$132, Middle East, North Africa \$174, US, S America, Canada, India, Pakistan \$205, Australia, Far East, Japan \$230.

Subscription Directory enquiries Sylvia Carter, Royal Sovereign House, 40 Bessford Street, London SE18 6BQ. Tel: 01-854 2200.

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

StreetJazz

THE STREETSOUNDS label is boosting its jazz and Latin activities by appointing DJ Gilles Peterson as Jazz/Latin A&R consultant with responsibility for expanding Street-Sounds' release schedules in these areas.

The move follows the success of the albums Jazz Juice and Jazz Juice 2 which were conceived and compiled by Peterson for Street-Sounds. "The incredible response to the Jazz Juice albums points to a huge, growing and — above all — youthful audience for the music,"

says Peterson. "Both albums have sold in excess of 10,000 copies each and made respectable showings in the national charts — unprecedented achievements for jazz albums."

Peterson is already planning hardcore Latin and fusion albums plus a number of special projects. Jazz Juice 3 includes tracks from Freddie Hubbard, Nancy Wilson and Oscar Brown Jr.

BBC Radio London's new Mad On Jazz programme, hosted by Peterson which goes out every Tuesday night, will also spread the jazz message further.

There is nothing like a Dame

CAN DAME Kiri Te Kanawa and Jose Carreras do for Rodgers And Hammerstein's South Pacific what they did for Bernstein's West Side Story?

CBS believes they will. This week the company launches a nationwide press campaign covering the major papers to support its release of the new recording made with jazz singer Sarah Vaughan and Mandy Patinkin (SM 42205; LP/tape).

And the launch is given the extra

impetus of an hour-long documentary on the making of the album in the UK earlier this year, being screened on BBC TV at 5pm on September 28.

"We expect it to do better than West Side Story," says Roxy Bellamy, Classical Product Manager, CBS. "First of all, it is a single LP rather than a two LP set, and secondly we think it is a better score for these singers."

The compact disc version is expected in October.

● A COMPACT disc budget series of easy listening albums becomes available this month through Hollywood Nites.

The series of six records on the Concerto label comprises digitally recorded TV commercial themes, pop versions of popular classics, hits from West End musicals, and light orchestral favourites. Suggested retail price is £7.99.

● A NEW organisation — Black Music Co-op — has been set up to provide a comprehensive all-round service to musicians and talented aspirants, offering advice and career guidance. The Black Music Co-op covers all forms of black music, in particular African music and as well as advice it also offers workshops and rehearsal facilities.

Tape pirates arrested in BPI raid

THE BPI'S anti-piracy unit has been in action again in the Essex area in conjunction with the Southend police to implement two more successful operations against local sources of counterfeit product.

Within two days of the conviction of three tape pirates at the Central Criminal Court on conspiracy charges, Southend police executed warrants at several premises, following months of observation and investigation by the anti-piracy unit. They found a pirate factory and various items including duplicating machines, a labeller, blank cassettes and print-work were seized.

Two arrests were made on the premises, and criminal charges are pending, with indications of links with other suspect persons and premises which have been under BPI observation.

A week later, the BPI served Anton Piller search-and-seize orders on three men and four premises, again within the county of Essex. The defendants were Stanley Neville of Dodinghurst, David Marsh of Bulphen, and Anthony Robinson of Rainham, who was one of the three men convicted of conspiracy to make and distribute counterfeit tapes in the Central Criminal Court trial.

Prior to the BPI's Anton Piller action, which will lead to civil proceedings, regional crime squad officers had seized property from Neville's address, including a tape-winding machine and printwork.

The BPI states that recent anti-piracy operations have been concentrated in the south-east, "where historically the majority of counterfeiting rings have chosen to operate and have been uncovered", but the organisation is currently working on several investigations "which are likely to draw on its ability to act in any part of the country".

DANSAN RECORDS

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## New Boots and Demons

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## New Gipsy activity

ANN KELLY'S Gipsy Records is expanding its operations to coincide with a sales and distribution move from CBS to PRT. Roger Bolton, formerly with Bronze and DJM Records, joins the company as director of marketing and promotion, while Jayne Haughton has been appointed head of press.

First campaign is launching the new Kin Kelly single Ta Yau, from his forthcoming LP Kinetics, followed by Tony Paitan's Trust Me Baby. Also involved in the Gipsy operation is Heat Records which recently released an album, Peter Welch And Just For The Crack, featuring ex-members of the Seventies band, Man.

Gipsy Records, 2nd Floor, 24 Baker Street, London W1M 1DF (01-935 0694).

## West country rock

ROCK TALENT from South Wales and the West Country is being given a boost with the launch of a new Bristol label, Cottage Industry Records which debuts with two signings, Welsh band Scared Of The Dark and singer-songwriter Paul Weston.

Cottage Industry has been started by Danny Chang and Mike Price with Olav Wyper of Olav Wyper Music working in a consultancy capacity. He says: "There is

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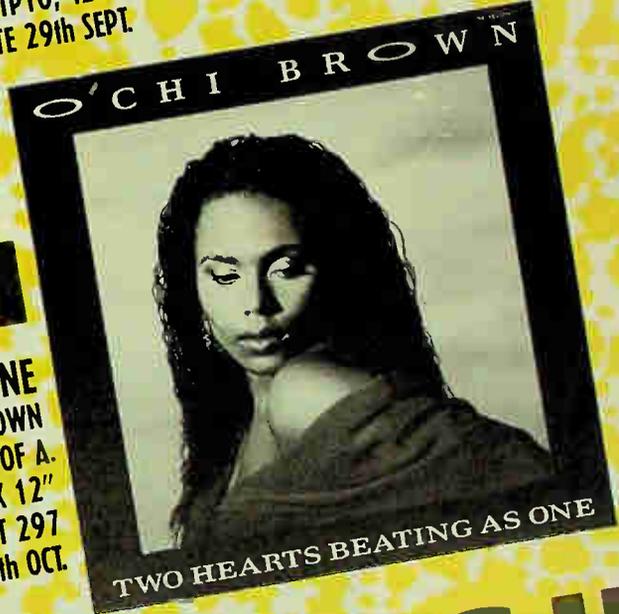
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# MAGNET'S SET OF THREE (its, that is)

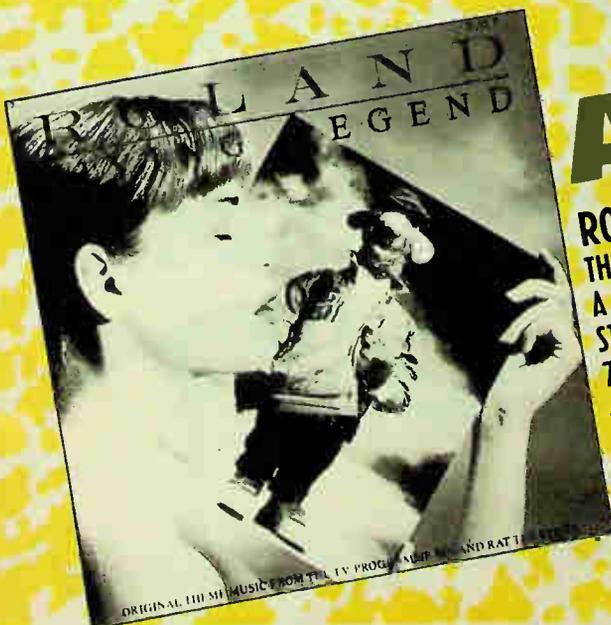
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FOLLOW UP TO THEIR MUCH ACCLAIMED HIT "ONE STEP"  
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CAT. No. 7" KTP10, 12" 12KTP10  
RELEASE DATE 29th SEPT.



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**OCHI BROWN, TWO HEARTS BEATING AS ONE**  
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FOLLOWING HER No 1 DISCO HIT IN THE U.S. OF A.  
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CAT. No. 7" MAG 297, 12" MAGT 297  
RELEASE DATE 4th OCT.



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7" SINGLE: RAT 5 ALSO AVAILABLE ON 3 TRACK 12"  
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TAKEN FROM THE FORTHCOMING ALBUM 'LIVING LEGEND'  
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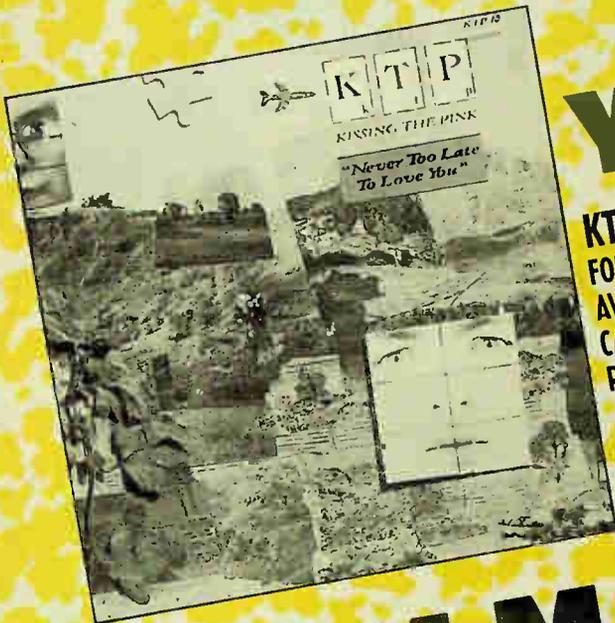
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WorldRadioHistory

## EMI plan hefty autumn offensive

KATE BUSH, Queen, Pet Shop Boys, Kraftwerk, Iron Maiden, Saxon, Womack And Womack, Corey Hart, Jason And The Scorchers and Grace Jones were among the acts who had new product previewed at the EMI Records sales conference, while catalogue reissues due from the company include Julie London, Frank Sinatra, Noel Coward and Bobby Womack.

On the EMI label, autumn releases include a Limahl single, Inside To Outside, and an album, Colour All My Days, Saxon's Rock The Nations album which coincides with their UK tour, the debut album from View From The Hill plus a new version of their first single I'm No Rebel (originally on Survival Records), and Iron Maiden's Somewhere In Time LP which will be released during the UK leg of their European tour.

There will also be albums from Sheena Easton, Brother Beyond and New Model Army, and singles from Outbar (Away From The Heart), Jaki Graham (Step Right Up), Hazell Dean (Stand Up — available as a double-pack with her former hits Searchin' and Whatever I Do), New Model Army (51st State Of America), Stevie Nicks (Mad, Bad And Dangerous To Know), Sheena Easton (Still In Love) and Kraftwerk (Music Non-Stop) released at the same time as their long-awaited album, Electric Cafe.

Marillion start recording their new album next month and Climie Fisher are currently recording an album with producer Steve Lillywhite.

On the Parlophone label, Queen have a new single, Who Wants To Live Forever, coupled with Killer Queen, released at the same time as the ITV/ILR broadcast of their recent Wembley concerts. Pet Shop Boys release a new version of Suburbia for their next single while Sigue Sigue Sputnik have a re-mix of Massive Retaliation in time for their live dates which include a Royal Albert Hall show. Also due from the label: singles from Dizzi Heights (To The Sound Of The Drum And The Bass), Talk Talk (I Don't Believe In You), and Sister Sledge (Here To Stay — from the film soundtrack album Playing For Keeps which also features Phil Collins and Peter Frampton). There will be a major promotion for the new Talking Heads

album True Stories, while a new signing to Parlophone are Cabaret Voltaire.

Grace Jones' first album for the Manhattan label in the UK will be Inside Story, preceded by a single I'm Not Perfect But I'm Perfect For You; the label has also re-signed Little Steven while Capitol Records has re-signed Bowie for a further four albums.

Other releases from Capitol/EMI America/Manhattan include: the soundtrack for the film About Last Night which includes tracks by Bob Seger, John Waite, Jermaine Jackson and John Oates, WASP's album Inside The Electric Circus, which co-incides with UK dates, plus a single 95-Nasty, a new Corey Hart album, Fields Of Fire, and single, Angry Young Man, Jason and The Scorchers' LP Still Standing and single 19th Nervous Breakdown, and the first Manhattan album from Womack And Womack, Star Bright.

Freddie Jackson also has a new album lined up, Just Like The First Time, and Billy Squier releases Enough Is Enough which includes the single Love Is The Hero with a guest appearance by Freddie Mercury. Megadeth also have a new album, Peace Sells, But Who's Buying?

The strategic marketing division will be releasing last year's 20 album box-set The Capitol Years by Frank Sinatra on XDR cassettes, and there will be three Capitol re-issues from the Fifties, Julie London's Julie At Home, Gordon MacRae's Sound Stage and the Buddy

Rich Big Band's Keep The Customer Satisfied. Releases on the Retrospect label will include compilations of Joe Loss and Noel Coward material.

There are also four albums of re-issued material on the Stateside label featuring Ike Turner, Jimmy McCracklin, Emie K-Doe and Bobby Womack, and the label itself is being promoted via a 20-track cassette available to readers of the NME. The Blue Note label has two compilations, Blue Bossa and Blue Bop — which are both being aimed at "the youth market" — and a Bobby McFerrin album, Thinkin' About Your Body.

On Columbia, releases include a single I Wish I Knew by Billy Taylor which is the theme for BBC TV's Film '86, an album of the music from the new 11-part ITV series Paradise Postponed, Nigel Planer's Rough With The Smooth (the theme from the TV series King And Castle) and a single The Trap Door which is the theme of a new 25-part children's TV series.

The EMTV series continues with three releases: the current Frank Sinatra Collection which has a TV spend of £300,000 and a national campaign rolling out from mid-October, The Very Best Of Hot Chocolate (£250,000 — from mid-November) and The Carols Album by Huddersfield Choral Society (£180,000). Last year's Now The Christmas Album will be re-promoted on TV, and CD rights are currently being finalised; there will also be a Now 8 album before the end of the year.



DURAN DURAN made a flying visit to the conference to preview their new single Notorious. Simon Le Bon is seen with strategic marketing director David Hughes (left) and EMI promotion man John Turner.

## Classical collection additions

PLACIDO DOMINGO and Nigel Kennedy features prominently in EMI's classical musical autumn release schedule. Domingo's name will be on no less than four releases including the album of music from the new Zeffirelli film of Verdi's Otella in which he takes the lead role — the album will also be released on CD.

There will also be an album of Domingo singing Viennese songs, Vienna City Of My Dreams (also on CD), and he features on a new

recording of Die Fledermaus — both as conductor and singer. Nigel Kennedy features on two releases: a new recording of the Tchaikovsky Violin Concerto on the Eminence label, and Nigel Kennedy Plays Duke Ellington which showcases his jazz style.

Other autumn classical releases include a new recording of The Nutcracker Suite featuring Andre Previn, and albums from The King's Singers and Julian Lloyd-Webber.

## TV tunes

BBC RECORDS, which signed a PD&S deal with EMI earlier this year, made its first presentation at an EMI Records sales conference and among forthcoming product unveiled were several albums including The Singing Detective featuring music from the TV series, the first Grange Hill LP on the label, plus Roland Rat. Singles include EastEnder's Nick Berry's Every Loser Wins, The Banned's Something Out Of Nothing (also featured in the soap opera) and Dr Who which will be available on 7 and 12-inch, and with a hologram cover.



SALESMAN OF the year award went to Phil O'Hagen (North East of England and Edinburgh areas) who was presented with a gold disc, the keys to a new car and the famous EMI 1 car number plate for a year.

## Music video news

AUTUMN RELEASES from Picture Music International include new videos from Queen, Arcadia, Talk Talk, Jaki Graham, and Sheila E (with a guest appearance by Prince), and there will also be a video EP of the Pet Shop Boys featuring their last four singles. Re-

leases planned for early 1987 include Duran Duron — The Video Album Vol Two, a compilation of Queen videos from the last 10 years, plus a new Tina Turner video.

There will be a PMI dealer incentive called Double Your Money in October which will be open to all new retailing accounts.



KEN EAST (left), president and chief operating officer EMI Music, Europe and International, attended the conference for the last time as chairman of EMI Records UK and was presented with an inscribed silver salver by managing director Rupert Perry.

# THE WOODENTOPS

## "EVERYDAY LIVING"

B/W "WHY"

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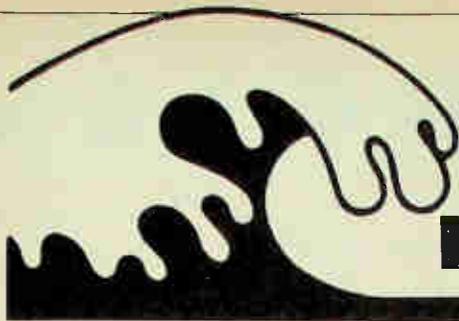
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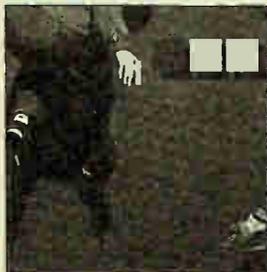




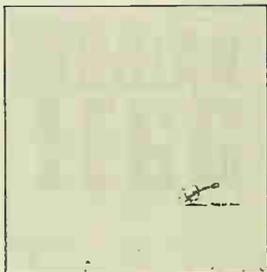
# makingwaves

## NEW RELEASES

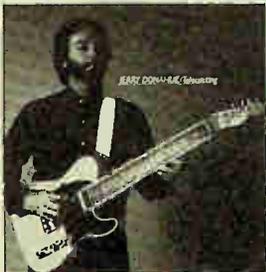
### THE BEST ROOTS MUSIC FROM AROUND THE WORLD



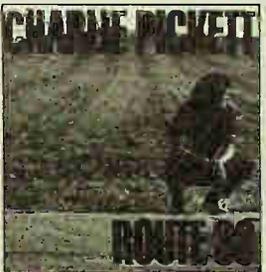
MAKING WAVES. SPIN 304  
THREE COLORS



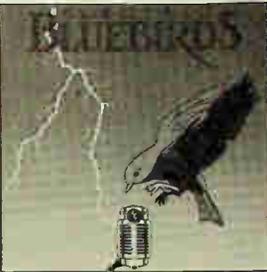
MAKING WAVES. SPIN 127  
ADRIAN LEGG. LOST FOR WORDS



MAKING WAVES. SPIN 118  
JERRY DONAHUE. TELECASTING



MAKING WAVES. SPIN 121  
CHARLIE PICKETT. ROUTE 33



MAKING WAVES. SPRAY 105  
ELECTRIC BLUEBIRDS



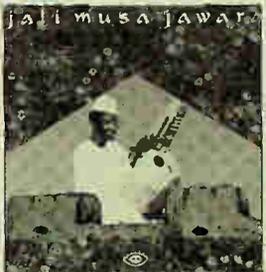
BAM CARUSO. KIRI 70  
RUBBLE VOL 12  
VARIOUS ARTISTS. STAIRCASE  
TO NOWHERE



BAM CARUSO. KIRI 44  
RUBBLE VOL 5  
VARIOUS ARTISTS. THE ELECTRIC  
CRAYON SET



BAM CARUSO. KIRI 47  
THE KOOBAS. BARRICADES



OVAL. OVLP 511  
JALI MUSA JAWARA



DISC AFRIQUE. AFRI LP02  
THE BHUNDI BOYS. SHABINI



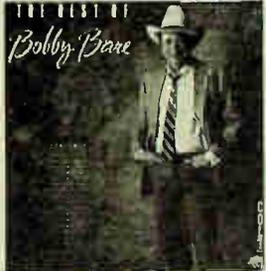
M.M.C. MMCID1011 - LP & CD  
VARIOUS ARTISTS. FIRST FRAMES



M.M.C. MMCID1012 - LP & CD  
IAN LYNN. CELEBRATION



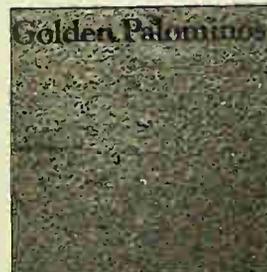
NIGHTFLITE. NTFL 2002  
NAPPY BROWN. TORE UP



COLT. COLT2001  
BOBBY BARE. THE BEST OF



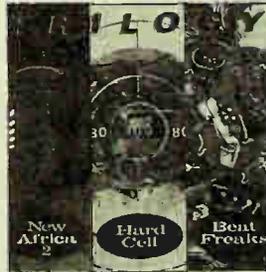
COLT. COLT2002  
LORE + THE LEGENDS. ONE STEP  
AHEAD OF THE LAW



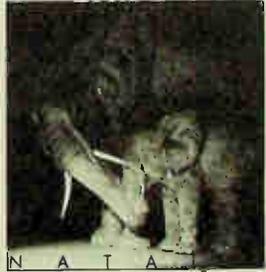
CELLULOID. CELL 611B  
GOLDEN PALOMINOS. VISIONS  
OF EXCESS



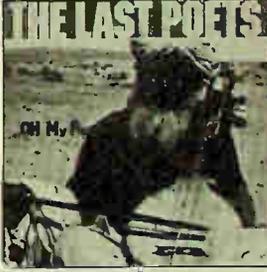
CELLULOID. CELL 190 - 12 INCH  
GOLDEN PALOMINOS. THE ANIMAL  
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# TOP INDIE SINGLES

1	5	A QUESTION OF TIME (Remix)	Mute 7BONG 12 (12" — 12BONG 12) (I/RT/SP)
2	4	MR. PHARMACIST	The Fall Beggars Banquet BEG 168(T) (W)
3	2	DRUGS/COME HERE MY LOVE	This Mortal Coil 4AD — (BAD 608) (I/P/RT)
4	3	TOKYO STORM WARNING	Elvis Costello & The Attractions Imp/Demon IMP 007(T) (MW/P)
5	NEW	A SCREW	S.W.A.N.S. Kelvin 4.22/Same Bizzare — (KDE312) (I/RT)
6	NEW	GOOD VIBRATIONS/ROMAN P	Psychic TV Temple TOPY(T) 23 (R)
7	8	SURF CITY	The Meteors Anagram (12)ANA 31 (P)
8	5	PANIC	The Smiths Rough Trade RT(T) 193 (I/RT)
9	NEW	SUNARISE	The Godfathers Carporate Image GFR 030(T) (I/RR)
10	20	RUNAWAY	Luis Cardenas Consolidated Allied TOON(T) (P)
11	6	LIKE A HURRICANE/GARDEN OF DELIGHT	The Mission Chapter 22 (12) CHAP 7 (I/NM)
12	14	THIS MEANS WAR	The Beloved Film Flam HARP 3(T) (P)
13	21	HEARD IT ALL	Badlines Creation CRE 030(T) (I/RT)
14	31	BLUE MONDAY	New Order Factory — (FAC73) (I/RT/P)
15	12	WILD CHILD	Zodiac Mindwarp & The Love Reaction Food SNAK 4 (I/RT)
16	7	JESUS IS DEAD (EP)	The Exploited Rough Justice — (12KORE 102) (P)

17	22	3	WONDERFUL LIFE	Ugly Man — (JACK 1) (I/RR)
18	NEW	YIN AND YANG (THE FLOWERPOT MAN)	Love And Rockets Beggars Banquet BEG 166(T) (W)	
19	27	16	HAPPY HOUR	The Housemartins Gal Discs GOD(X) 11 (F)
20	11	8	IS THERE ANYONE OUT THERE	Mighty Mighty Girlie XGAY 2 (I/NM)
21	10	37	LIKE AN ANGEL	The Mighty Lemon Drops Dreamworld — (DREAM 005) (I/RT)
22	32	4	BOOKS ON THE BONFIRE	The Bolshoi Beggars Banquet BEG 170(T) (W)
23	36	10	THIS BOY CAN WAIT	The Wedding Present Reception REC 3(12) (I/RR)
24	9	18	SERPENTS KISS	The Mission Chapter 22 CHAP 67 (12" — CHAP 6) (I/NM)
25	18	4	I'M SNIFFING WITH YOU HOO	Pop Will Eat Itself Desperate DAN 1 (I)
26	28	29	TRUMPTON RIOTS	Half Man Half Biscuit Prabe Plus TRUM 17 (12" — TRUMP 1) (I/Prabe)
27	NEW	POWER	Fields Of The Nephilim Situation Two — (SIT 42T) (I/P)	
28	17	8	HEART FULL OF SOUL	Ghost Dance Karban — (KAR 606-T) (P)
29	19	4	THE LAST BULLET IN THE GUN	Terry & Gerry In Tape IT(T) 36 (I/RR)
30	13	2	TAKE THE SKINHEADS BOWLING (EP)	Camper Van Beethoven Rough Trade — (RTT 161) (I/RT)
31	23	4	IMAGES OF FIRE	Fatal Charm Native (12)NTV 8 (I/Backs)
32	15	20	GIMME GIMME GIMME (A MAN...)	Leather Nun Wire WR(M)S 009 (I/NM)
33	33	17	ALMOST PRAYED	Weather Prophets Creation CRE 029(T) (I/RT)
34	16	10	I'M ON FIRE	Guana Batz I.D. EYE(T) 9 (I/RE)

35	24	15	WHOLE WIDE WORLD	The Soup Dragons Subway SUBWAY 4(T) (I/RE)
36	25	13	THE SINGER	Nick Cave & The Bad Seeds Mute 7MUTE 47 (12" — 12MUTE 47) (I/RT/SP)
37	29	9	UNDERSTANDING JANE	The Icicle Works Beggars Banquet BEG 160(T) (W)
38	40	7	CRUMMY STUFF	The Ramones Beggars Banquet BEG 167(T) (W)
39	37	11	BABY'S ON FIRE	The Creepers with Marc Riley In Tape IT(T) 033 (I/RR)
40	39	17	BIG MOUTH STRIKES AGAIN	The Smiths Rough Trade RT(T) 192 (I/RT)
41	26	8	BETTER DEAD THAN WED	Class War Martarhate MORT 000 (I/J)
42	30	22	RIVER OF NO RETURN	Ghost Dance Karban — (KAR 602T) (P)
43	34	11	MORNING SIR	Bogshed Shellfish SHELFI 1 (I/Backs)
44	38	6	THIS IS NOT LOVE	Yeah Jazz Upright UP(T) 14 (I/RT)
45	NEW	HAPPY NOW	Stiff Kittens Crisis/Prism SS 5 (I/RR)	
46	41	7	CRYSTAL CRESCENT	Primal Scream Creation CRE 026(T) (I/RT)
47	44	18	E102/SAD?	BMX Bandits 53rd & 3rd AGARR 3 (I/FF)
48	46	12	I SEE RED	Frenzy I. D. EYE(T) 7 (I/RE)
49	48	17	BRILLIANT MIND	Furniture Stiff BUY(IT) 251 (E)
50	42	14	TRUCK TRAIN TRACTOR	The Pastels Glass (12)048 (I/NM)

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**THE DEMON RECORDS ALBUM CHART**

ORDER FROM PINNACLE AND MAKING WAVES

THIS MONTH	LAST MONTH	1	1	'Manic Pop Thrill'	Demon FIEND 70/CASS 70
		2	4	THAT PETROL EMOTION	Demon FIEND 65
		3	3	'Fiyo On The Bayou'	(Cassette) FIEND CASS 65
		4	2	NEVILLE BROTHERS	Demon FIEND 23
		5	5	'Bad Influence'	(Cassette) FIEND CASS 23
		6	8	ROBERT CRAY BAND	Demon VEX 5
		7	12	'Glad 'n' Greasy'	Demon FIEND 43
		8	11	THE BEAT FARMERS	ROBERT CRAY BAND Cassette FIEND CASS 43
		9	14	'False Accusations'	Edsel ED 104
		10	16	'Scream In' JAY HAWKINS	(Cassette) CED 104
		11	13	'Truth Decay'	Demon FIEND 71
		12	15	T-BONE BURNETT	Edsel ED 170
		13	7	'Joseph's Coat'	BIG BROTHER & THE HOLDING CO Edsel ED 180
		14	RE	'Transparent Day'	WEST COAST POP ART EXPERIMENTAL BAND Edsel ED 184
		15	17	'Mirror Man'	CAPTAIN BEEFHEART & HIS MAGIC BAND Edsel ED 191
		16	21	'The Gilded Palace Of Sin'	FLYING BURRITO BROTHERS (Cassette) CED 191
		17	18	'Ballad Of A Thin Line Man'	GIANT SAND Zippo ZONG 013
		18	20	'A Case Of The Shakes'	DR. FEELGOOD Imp FIEND 50
		19	24	'Night Of 1000 Candles'	THE MEN THEY COULDN'T HANG (Cassette) FIEND CASS 50
		20	22	'There's A Riot Goin' On'	SLY & THE FAMILY STONE (Cassette) CED 165
		21	17	'Frantic Desolation'	SOPWITH CAMEL Edsel ED 185
		22	9	'Long Days Flight'	ELECTRIC PRUNES Edsel ED 179
		23	21	'Jugband Music'	THE LOVIN' SPOONFUL Edsel ED 178
		24	—	'Ballad Of A Thin Line Man'	GIANT SAND Zippo ZONG 013
		25	20	'Quicksilver Messenger Service'	QUICKSILVER MESSENGER SERVICE Edsel ED 200
		26	24	'Burrito Deluxe'	FLYING BURRITO BROS. Edsel XED 194
		27	22	'Explores Your Mind'	AL GREEN Hi-UK LP 413
		28	23	'Al Green Is Love'	AL GREEN Hi-UK LP 415
		29	25	'Full Of Fire'	AL GREEN Hi-UK LP 417
		30	—	'Through The Morning, Through The Night'	DILLARD & CLARKE Edsel ED195
		31	RE	'George T & The O's'	GEORGE T & THE O'S Demon FIEND 55 (Cassette) FIEND CASS 55

## TOP 25 ALBUMS

1	1	3	THE UNGOVERNABLE FORCE	Conflict Martarhate MORT 20 (I/J)
2	2	4	KICKING AGAINST THE PRICKS	Nick Cave & The Bad Seeds Mute STUMM 28 (I/RT/SP)
3	4	14	THE QUEEN IS DEAD	The Smiths Rough Trade ROUGH 96 (I/RT)
4	3	4	WATCH YOUR STEP	Ted Hawkins Gull WOLP 1 (P)
5	9	12	LONDON 0 HULL 4	The Housemartins Ga! Discs AGOLP 7 (F)
6	5	8	HIGH PRIEST OF LOVE	Zodiac Mindwarp & The Love Reaction Food WARP 1 (I/RT)
7	16	2	ON THE BOARDWALK	Ted Hawkins UnAmerican Activities BRAVE 2 (I/RR)
8	11	11	GIANT	The Woodentaps Rough Trade ROUGH 87 (I/RT)
9	14	22	VICTORIALAND	Cocteau Twins 4AD CAD 602 (I/RT/P)
10	10	9	GIFT	The Sisterhood Merciful Release SIS 020 (I/RR)
11	12	2	SACRED HEART HOTEL	The Stars Of Heaven Rough Trade RTM 173 (I/RT)
12	21	8	STEP ON IT	Bogshed Shellfish SHELFI 2 (I/Backs)
13	22	18	ONLY STUPID BASTARDS HELP EMI	Conflict Madel Army THIS IS NOT 5.99 (I/RR)
14	13	39	BACK IN THE D.H.S.S.	Half Man Half Biscuit Prabe Plus PROBE 4 (I/Prabe)
15	7	2	THROWING MUSES	Throwing Muses 4AD CAD 607 (I/RT/P)
16	6	5	CLOCKWORK TOY	Frenzy I.D. NOSE 8 (I/RE)
17	8	4	THUNDERHEAD	The Janitors In Tape IT 028 (I/RR)
18	15	2	WALKING THE GHOST BACK HOME	The Bible! Backs NCHLP 8 (I/BK)
19	18	8	BLACK CELEBRATION	Depeche Mode Mute STUMM 26 (I/RT/SP)
20	17	4	IN SICKNESS & IN HEALTH	Demented Are Go I.D. NOSE 9 (I/RE)
21	19	4	MAJOR MALFUNCTION	Keith LeBlanc World WR 005 (I)
22	25	23	MANIC POP THRILL	The Petal Emotion Demon FIEND 70 (MW/P)
23	20	8	BEST BEFORE 1984	Cross Cross CAT NO 5 (I)
24	NEW	RUM SODOMY AND THE LASH	The Pogues Stiff SEEZ 58 (E)	
25	NEW	EVOL	Sonic Youth WorldRadioHistory Blast First BFFP4 (I/RT)	

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**REGGAE CHART**

NOW THEN TOP 20 12"

1	—	SHU BEEN	Frankie Paul	Pinnacle
2	—	I WANT TO WAKE UP WITH YOU	Boris Gardner	Revue
3	—	DEAR BOOPSIE	Pam Holt	Blue Mountain
4	—	OPEN THE DOOR	Ken Boothe	Blue Mountain
5	—	BE MY LADY	Peter Hunte	Street Vibes
6	—	BORN FREE	Wansome	Fine Style
7	—	LOVELY FEELING	Dennis Brown	Blue Mountain
8	—	MAGIC FEELING	Michael Gordon	Fine Style
9	—	WHAT THE HELL	Echo Minott	Unity
10	—	THIS IS REGGAE MUSIC	The Administrators	Groove - Quarter
11	—	ORIGINAL BANGARANG	Natty Gentry	Jammy's
12	—	YOU CAN WAKE UP WITH ME	Jennifer Romeo	Pioneer
13	—	SIX SIX STREET	Jack Wilson	Shuffie
14	—	BOXING/HEAVYWEIGHT CHAMPION	Jack Rieben	Shuffie
15	—	TUNE IN	Coco Tea	Jammy's
16	—	REGGAE SENSATION	Sania	Charthouse
17	—	GREETINGS	Half Pint	Powerhouse
18	—	HARD DRUGS	Gregory Isaacs	Tappa
19	—	MILITANCY	Papa Levi	Jah
20	—	MEMBERS ONLY	Lyrone Taylor	Technique

TOP 10 LP'S

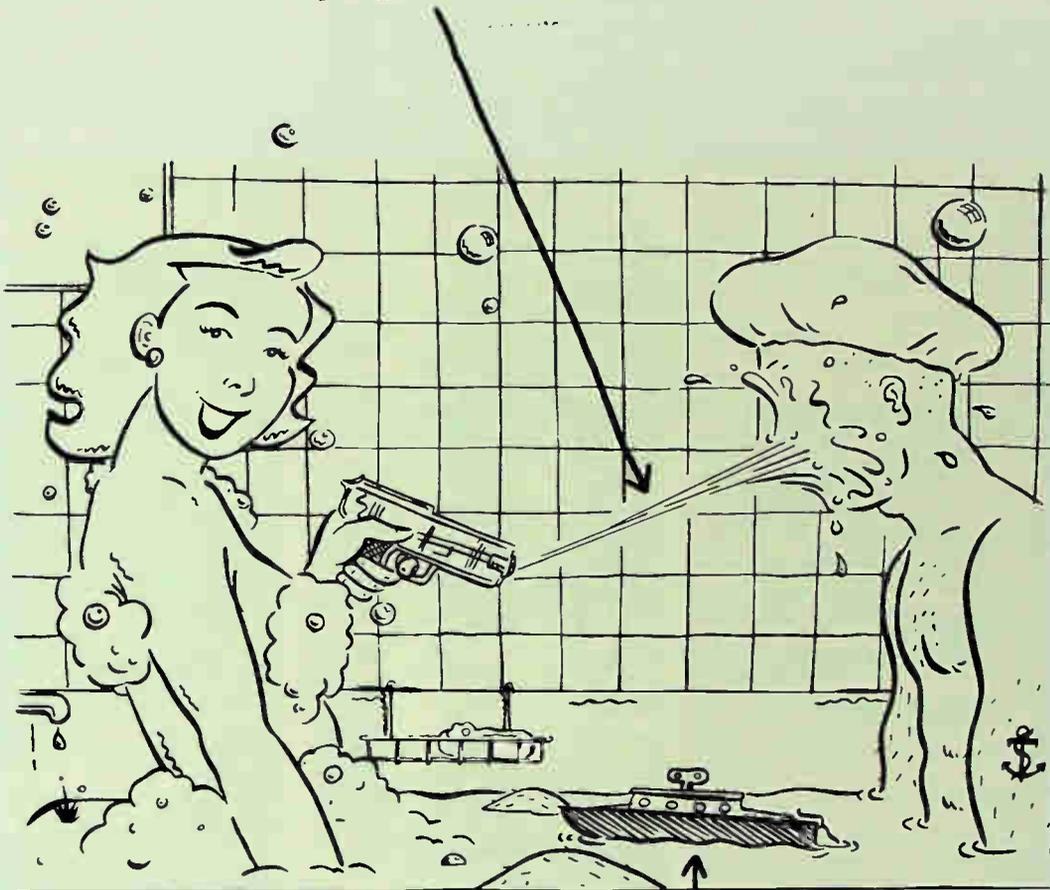
1	—	ROUGH AND RUGGED	Shinehead	Howkaya
2	—	AT WORK	Culture	Blue Mountain
3	—	ALL I HAVE IS LOVE, LOVE, LOVE	Gregory Isaacs	TADS
4	—	HOLD TIGHT	Dennis Brown	Live - Love
5	—	TO THE TOP	Aswad	SIMBA
6	—	SI BOOPS DEH	Supercat	Techniques
7	—	ALL IN THE SAME BOAT	Freddie McGregor	RAS
8	—	GREETINGS	PRE Half Pint	Powerhouse
9	—	CAN'T BE WITHOUT YOU TONIGHT	Judy Boucher	Onyxone
10	—	MUSICAL CONFRONTATION	PRE Natty Gentry & King Kong	JAMMY'S

12" NEW RELEASE

1	—	ANY WAY YOU WANT IT	Dennis Brown	12 TADS
2	—	MEGAMIX (DANCE HALL STYLE)	Various Artists	LP Techniques
3	—	LINE UP AND COME PRE U RAY	PRE U Ray	LP Tappa
4	—	CAN'T TAKE THE PRESSURE	Pioneers	LP Blue Trac
5	—	ROCK ME, ROCK ME	Jobany Osborne	LP Top Rank
6	—	SOCA GIRL	Byronne Lee & The Dragonaires	LP Dynamic
7	—	SING A LONG	Lomo Gee	12 ARNVA

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TOP 75 SINGLES

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TITLES A-Z (WRITERS)

Table listing song titles and writers, including 'A Matter Of Trust', 'A Question Of Time', 'An Inflation Goin' On But The Rent (Goes) Up', etc.

ZZ TOP
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'86 REMIX UK TOUR IN OCTOBER

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Main chart table with columns: This Week, Last Week, Title, Artists (Producers), Publishers, Label, Number, Distributor. Includes entries like 'DON'T LEAVE ME THIS WAY', 'WE DON'T HAVE TO...', 'WORD UP', etc.

Continuation of the main chart table, including entries like 'THE LADY IN RED', 'THE WAY IT IS', 'AIN'T NOthin' GOIN' ON BUT THE RENT', etc.

World Radio History
Panel Sales decrease over last week 3.6%
Top 75 chart entries to date (38 weeks) 465

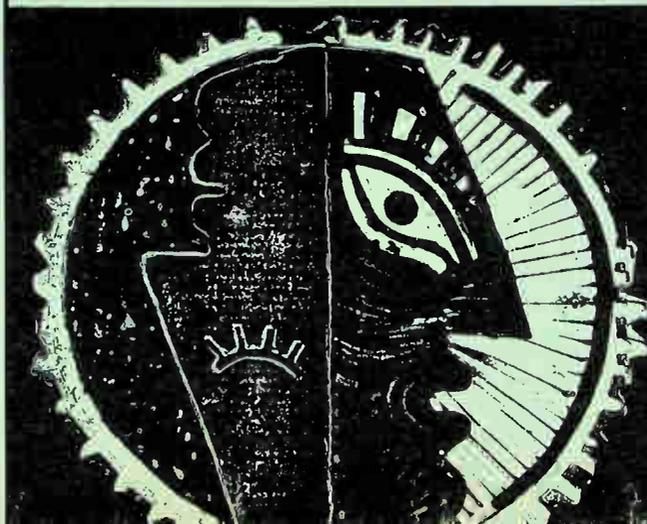
# TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE &amp; CD SALES

MUSIC WEEK

- |             |     |  |                           |
|-------------|-----|--|---------------------------|
| <b>No 1</b> | 5   | SILK AND STEEL • CD<br>Five Star                             | Tent/RCA PL 71100         |
| <b>2</b>    | 1   | NOW, THAT'S WHAT I CALL MUSIC 7 ★<br>Various                 | Virgin/EMI NOW 7          |
| <b>3</b>    | 4   | GRACELAND • CD<br>Paul Simon                                 | Warner Brothers WX 52     |
| <b>4</b>    | 3   | REVENGE ★ CD<br>Eurythmics                                   | RCA PL 71050              |
| <b>5</b>    | 2   | BREAK EVERY RULE<br>Tina Turner                              | Capitol EST 2018          |
| <b>6</b>    | 6   | TRUE BLUE ★★ CD<br>Madonna                                   | Sire WX 54                |
| <b>7</b>    | NEW | TRUE STORIES<br>Talking Heads                                | EMI EU 3511               |
| <b>8</b>    | 11  | FORE! ○<br>Huey Lewis and The News                           | Chrysalis CDL 1534        |
| <b>9</b>    | 12  | COMMUNARDS • CD<br>Communards                                | London LONLP 18           |
| <b>10</b>   | 9   | A KIND OF MAGIC ★ CD<br>Queen                                | EMI EU 3509               |
| <b>11</b>   | 10  | DANCING ON THE CEILING ★ CD<br>Lionel Richie                 | Motown ZL 72412           |
| <b>12</b>   | 14  | INTO THE LIGHT ★ CD<br>Chris De Burgh                        | A&M AMA 5121              |
| <b>13</b>   | 8   | SLIPPERY WHEN WET CD<br>Bon Jovi                             | Vertigo/Phonogram VERH 38 |
| <b>14</b>   | 7   | CRASH ○ CD<br>Human League                                   | Virgin V 2391             |
| <b>15</b>   | 13  | THE HEAT IS ON — 16 TRACKS ○<br>Various                      | Portrait PRT 10051        |
| <b>16</b>   | NEW | BLOOD AND CHOCOLATE CD<br>Elvis Costello and The Attractions | Imp/Demon XFIEND 80       |
| <b>17</b>   | 18  | INVISIBLE TOUCH ★ CD<br>Genesis                              | Virgin GENLP 2            |
| <b>18</b>   | 16  | THE WAY IT IS ○ CD<br>Bruce Hornsby and The Range            | RCA PL 89901              |
| <b>19</b>   | 17  | BROTHERS IN ARMS ★★★ CD<br>Dire Straits                      | Vertigo/Phonogram VERH 25 |
| <b>20</b>   | 15  | PICTURE BOOK ★ CD  |                           |

## ORCHESTRAL MANŒUVRES IN THE DARK



- |           |     |   |                                 |
|-----------|-----|---|---------------------------------|
| <b>59</b> | 40  | SECRET DREAMS AND FORBIDDEN FIRE CD<br>Bonnie Tyler   | CBS 86319                       |
| <b>60</b> | 61  | PLEASE • CD<br>Pet Shop Boys                          | Parlophone PSB 1                |
| <b>61</b> | 50  | L IS FOR LOVER<br>Al Jarreau                          | WEA International 253 080-1     |
| <b>62</b> | NEW | LIFE'S HARD AND THEN YOU DIE<br>It's Immaterial       | Siren/Virgin SIRENLP 4          |
| <b>63</b> | 70  | U2 LIVE "UNDER A BLOOD RED SKY" ★★ CD<br>U2           | Island IMA 3                    |
| <b>64</b> | 75  | ALCHEMY — DIRE STRAITS LIVE ★ CD<br>Dire Straits      | Vertigo/Phonogram VERY 11       |
| <b>65</b> | 55  | SUZANNE VEGA • CD<br>Suzanne Vega                     | A&M AMA 5072                    |
| <b>66</b> | 72  | RAPTURE CD<br>Anita Baker                             | Elektra EKT 37                  |
| <b>67</b> | 52  | THE BIG LAD IN THE WINDMILL CD<br>It Bites            | Virgin V 2378                   |
| <b>68</b> | 62  | TOUCH ME ○<br>Samantha Fox                            | Jive HIP 39                     |
| <b>69</b> | 60  | LOVE ZONE • CD<br>Billy Ocean                         | Jive HIP 35                     |
| <b>70</b> | NEW | LIVE IN LOS ANGELES<br>Maze featuring Frankie Beverly | Capitol ESTSP 24                |
| <b>71</b> | 78  | BE YOURSELF TONIGHT ★★ CD<br>Eurythmics               | RCA PL 70711                    |
| <b>72</b> | NEW | COMPANEROS<br>Working Week                            | Virgin V 2397                   |
| <b>73</b> | 69  | GOOD TO GO LOVER<br>Gwen Guthrie                      | Boiling Point/Polydor POLD 5201 |
| <b>74</b> | 64  | LIFES RICH PAGEANT<br>R.E.M.                          | I.R.S./MCA MIRG 1014            |
| <b>75</b> | 44  | STRANGE TIMES<br>The Chameleons                       | Geffen 924 119-1                |
| <b>76</b> | DE  | HIPSWAY CD<br>Hipsway                                 | Mercury/Phonogram MERH 85       |
| <b>77</b> | 82  | ON THE BEACH • CD<br>Chris Rea                        | Magnet MAGL 5069                |
| <b>78</b> | 65  | LISTEN LIKE THIEVES CD                                |                                 |

# Soul deep

by Duncan Holland

**BE WARNED:** the contender is back and he's up for blood. Together with sparring partner Stevo and a whole collection of backroom seconds, Matt Johnson is ready for the big one. This contest is the prize fight: the purse? recognition as the finest songwriter of his generation.

A wild ambition, maybe, but starting from the strong foundations of Burning Blue Soul and Soul Mining, Johnson, plus cohorts, all under the umbrella of The Are, are now poised for the title fight. Heartland, the single precedes the LP, *Infected* (both on Some Bizarre, through CBS) and has brought the elusive hit. Is Johnson surprised that this most biting of social commentaries is his first Top 40 entry.

"Na, not at all. I think it should be number one, I really do. My other singles should've been big sellers as well, but Heartland is certainly the best song I've ever written. It's far superior to Uncertain Smile, but then again that's not always what counts. What is most commercial isn't always what's best. Heartland is just superior: songwise, my performance, the instrumentation.

The *The* really came to prominence on the second LP, *Soul Mining*, a ground-breaking collection of intensely personal songs, alternately clothed in lush melodies and biting rhythms. In many ways, had it been handled as such, it could have become the Eighties equivalent of the bedsitters' album, such were its introspective concerns. Although a steady seller since, it was not the mega success its critical acclaim would've suggested.

But Johnson, an undeniably optimistic character despite what his lyrics may suggest, saw some good in the LP's relative minor sales: "The thing that pleased me about *Soul Mining* is that it sold through word of mouth, there wasn't any hype, it got critically acclaimed, but there were no videos, I didn't tour, there were no hit singles, it sold off its own back, which is the healthiest way of selling.

"It's a solid foundation which continues to this day. It goes back to the Sixties when there was less hype, there wasn't a need to hype. Now it's almost a staple diet to hype and things became more and more disposable. I'm trying to react against that and trying to prove you can do things another way. It's like with videos, instead of thinking, 'Oh Christ, got to do a video', I'm thinking, 'Yes let's do it and make it good, get the best people in and make use of it. Rather than just see it and make it as a promotional tool, make it a relevant art form in itself. People like Tim Pope have elevated it to that.'

The videos of which Johnson speaks are the result of his much-publicised trips to Bolivia, Peru and



New York. Tales, harrowing in nature, have filtered back of Johnson being put through some most bizarre episodes at the orders of his video directors, notably Pope:

"I think it was necessary to do that because I don't like pulling any punches in the music, I want to become more radical and expand the parameters and visually I've got to do that as well. I mean this is not made for MTV, I'm trying to make the visuals as important as the music itself. I don't compromise my ideas musically so I'm not doing so visually. It's not gratuitously pornographic or violent, it's just got a very heavy atmosphere."

Is this what CBS is expecting? "I don't know what they're expecting, but I don't make videos for their lawyers and accountants to watch. But at the same time they've shown a lot of faith in me which is good.

**'This terrible desire for fame ... I don't want to be famous, I just want to be a great songwriter. My ambition is to be the best songwriter of my generation and I don't see any serious challenges ...'**

This time round they've really got behind me, whereas on *Soul Mining* it was a mess, it was chaos. This time they've really put their money where their mouth was and I'm grateful for that. But at the same time they really let me do what I want to do. I've fought for that respect, but it's a healthy relationship, we fight a lot, but there is a respect there. And I respect the way they've got behind me this time."

Johnson envisages an unusual, perhaps unique, triple-pronged attack for the LP, with it becoming available in three forms, the LP

itself, a book of lyrics and illustrations and the video. As further promotion, he would like to see the video show in small provincial cinemas, prior to a live performance in the same town, to almost advertise the concert.

The measure of success for this project, for some will be a chart placing, but for Johnson it's a much higher ambition: "Too many people in the UK charts are doing it because they want success as an end in itself. I mean everybody wants money because it buys a certain amount of freedom, but that shouldn't be the be all and end all. It should be a by-product of what you're doing.

"This terrible desire for fame ... I don't want to be famous, I just want to be a great songwriter. My ambition is to be the best songwriter of my generation and I don't see any serious challenges at the moment. Without wishing to sound arrogant, they just aren't around. It's all production and image, it's just candy-floss and it'll be blown away.

"But that's where my ambition lies, not being a star, but becoming a great artist. I'm fairly obsessed about that. It may come across as arrogant, but it's my life and I've worked very hard at it."

All well and good, but how does one calibrate such an ambition? Given the current structure of things, it's got to be chart based.

"George Michael was voted the best songwriter recently, which is ludicrous. Looking at some of the stuff above me in the charts it makes my blood boil. I really think there's a market for adult music, but the problem with adult music in the pop market is that it's cornered by people like Sade and Paul Young. Wallpaper music. I really want to scrape beneath the veneer. Too many songwriters, musicians and record companies patronise people's intelligence, but there's a great void to be filled by writing about the darker side of life."

So that's the contenders' pedigree and he's fighting fit. His manifesto is radical, musically, visually and lyrically. His sights are ambitious. Seconds out, round one, and let's have a halting or butting:

"People are going round in circles. Another Frankie or Sputnik is going to be thrown up. No doubt they're already on the production line and ready for next year. It's up to people like me to smash it. Problem is there's not many of us left opposing this kind of stuff. But you've got to, got to make the effort." Some people, one fancies, are already on the ropes. Let's have a few more.

WorldRadioHistory

# Little Black number

by Danny Van Emden

**EXPECT TO** hear a lot more about Black, whose single, *Wonderful Life*, has just charted, and who've been showering crystalline pop of rare beauty on undeserving ears for some time.

No one's more surprised at the "phenomenal" interest the single has attracted than Colin Veamcombe who, to all intents and purposes, is Black. After all, he's seen several of his classic songs — not least the absolutely mega *Mare Than The Sun* — came and go seemingly unnoticed. He's also been signed and dropped by WEA as part of a package including fellow Liverpudlian pop mavericks Pete Wylie and It's Immaterial, both only now enjoying long overdue chart success.

What's happened since the WEA deal fizzled out is that Veamcombe signed to the Uglyman label after playing at a Gig For Kids benefit: "Two brothers, Guy and Andrew Lovelady, who I used to go to school with, approached me and we scraped together the money to do the single. Red Rhina heard it and wanted to manufacture it, so Uglyman put money into promoting it and the record's taken off from there," says Veamcombe, a man whose voice has been described as delicately frosted glass, a comparison which makes him laugh: "I felt like delicately frosted glass when I wrote *Wonderful Life*."

"It was the first time that I'd ever sat down to deliberately write a certain type of song — I was forever being told how miserable I was so I thought I'd write something called *Wonderful Life*."

"I never think 'oh wow!' after I've written something. So for three months after I'd written *Wonderful Life* I thought 'that's that' until other people began to listen to my home demo and take notice."

And things are coming together all round, with Veamcombe's confidence not surprisingly growing in proportion to the number of A&R



scouts on the prowl.

"Part of our problem has been too many styles — you need to be recognisable, especially initially. But now I've got enough confidence in my ability as a singer to feel that my voice is distinctive enough anyway."

"We used to get lots of comparisons in the beginning with The Associates, The Bunmen and Scott Walker. *Mare Than The Sun* was compared to The Walker Brothers a lot, but it didn't get played because it didn't fit into formats I was told."

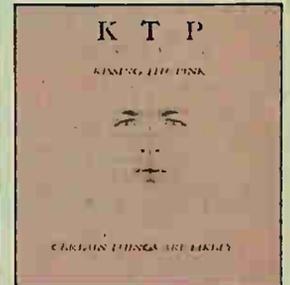
While the Scott Walker comparisons hold water, Veamcombe's voice has the greater flexibility: it isn't all epic ballads and the flip of the single shows him in a grittier light.

As to the fluctuations in the brilliant career, is there no end to this man's resilience? "I was motivated before the WEA deal — so I was only back to square one afterwards," he shrugs. "I felt like giving up once a week at least, but all you need is just a sniff of action to set you off again."

"I've got enough for four albums — or two if I'm being really ruthless." Is he prolific? "I reject a lot of stuff — but finance is a problem, you've got to have money to work within the industry."

As to the future, Veamcombe is unequivocal: "Majors are the way forward — I made that decision a long time ago. If I'm honest I suppose I want to be huge. I don't fit in with indies, Uglyman is a stepping stone, that's why it was set up."

What now? "Things are really buzzing, but I'm as fired as hell. I've got to get a video together in-between gigs. But," he brightens up, "it's great, it's what I've been working for all along." So there we are: brilliant singer, brilliant song, now where's the deal?



● **BACK, BUT** in truncated form K T P (aka Kissing The Pink) have a brand new single, new producer and some spanking new artwork.

Never Too Late To Love You sees K T P moving swiftly on from the somewhat lightweight appeal on their Top 20 success *The Last Film*, but avoiding the doom and gloom that has hampered their latter work.

Sprihtly, upfront and commercial, producer Peter Walsh has brought a touch of the Heaven 17s to the proceedings, a comparison more notable on the forthcoming LP, *Certain Things Are Likely*. But why the name change? K T P's Nick Whitecross explains:

"First, we've cut the band size down to four from seven. It was all getting a little unruly and we wanted to get back to a simpler sound. This change in direction coincided with the realisation that in the US Kissing The Pink has a rather obscene double meaning."

So K T P are back, remodelled, reformed, and let's have no cracks about peanuts, all right? **DN**



## DMC: rap attack

ANYONE STILL insisting that there's no mass musical youth culture in the late Eighties is either kidding themselves, or simply refusing to recognise the enormous power of hip hop, whose minimal but mesmeric force and strict code of dress and conduct attract a huge cross section of devotees. As the rock 'n' roll generation grows up into liberal parenthood, it's one of the few sounds still guaranteed to drive those not in the groove insane — a powerful mark in its favour for kids.

As UK Fresh proved at Wembley, it's now a sure-fire crowd puller, too. For **Run DMC's** two-night stint at **Hammersmith Odeon** the audience was part of the show, holding the whole evening at literally fever pitch adding to the blood bailing volume with whistles, klaxons, grunts, and screams. The key was in the sense of belonging, which extended to making the right hand movements, dancing the right way, knowing — as the lads in the row in front of me knew — the words to each and every song and the required response each time any was elicited.

**Whodini**, whose hip-hop was substantially beefed up for the occasion, provided magnificent support and, deservedly, drew as much noise from the crowd as the three theatrically loping and menacing Kings Of Rock.

Impressively quickly a stage after Whodini left the place at combustion point, **Run DMC** held just the right promise of excitement laced with danger. From start to finish thunderingly hard (except when whole chunks of taped guitar dulled the effect), under the watchful eye of a minder poised for who knows what eventuality in the wings, the calligian of cultures melded so powerfully that for the 60 minutes or so they were on stage, everything else you'd seem or listened to before seemed hopelessly jaded and safe.

The hectic finale, featuring all the evening's acts — **Beastie Boys**, Whodini **LL Cool J** plus **Run DMC** — for a mighty rendition of **Kings Of Rock** had to be the end, with those piercing whistles hitting the pain barrier and the kids in the audience preparing to go home, knowing that the sound and style was theirs.

DANNY VAN EMDEN

## Dish on the rack

ANY YOUNG band with an LP about to hit the racks and a clutch of aver-the-top reviews in their press pack should have no trouble playing a triumphant gig at London's **Mean Fiddler**. The fact that Glasgow's **Big Dish** were forced to run through a set of fine songs in front of a smattering of admirers must come as a worry and a lesson to be learned for this classy act.

There's no doubting their ability to write the sort of songs that will endure long past the success or failure of the band itself, but setting themselves up in a rack 'n' roll club as a rack 'n' roll band is definitely not their wisest move. From the opening strains of **Lanest Man In The World** you just know that these boys are more CD than Bay 63, the songs deserve to be heard properly, and this isn't the way to present them.

Six musicians, or five plus a superfluous percussionist who must have practiced twirling those sticks for years, crammed on to the tiny stage, caught between the delicate changes of mood in the songs themselves and their own desire to do the business in a live context — it's a tricky problem to solve and one which should be given much thought — and soon.

Their new single **Slide (Virgin)**, the sort of song that most white pop acts would kill for, was expertly despatched to two girls on the dancefloor and an appreciative throng of business types at the bar. A stage invasion was a million miles away and the **Big Dish** looked suitably pissed off. Beyond **The Pale** and the classic **Swimming** concluded a curtailed set and despite the boisterous demands of one or two drunks, they at least had the integrity not to squeeze an encore out of this disappointing night.

It's all a long way from their frothy signing ceremony I'm sure, but the **Big Dish** live to fight another day. Right songs, wrong audience, wrong venue.

ANDY STRICKLAND



**BIG DISH:** should have been success on a plate

## Colour supplement

A PACKED **Town & Country Club** and an atmosphere bristling with expectation were testimony to **The Chameleons** dilemma: they're one of the country's best

rock bands, heirs to that apparently dying breed of unglam musicianship, and they could be so big, they're just not quite there.

Opening in fine form with a rousing selection from **Strange Tales**, their first major label (Geffen) album, the affable, lads-next-door **Chameleons** had a strange sense of destiny about them. Maybe this was the last time they'd be able to squeeze into middle-sized venues.

It was disappointing, then, when the songs (closest reference Bay-period U2) all began to sound like the opening to **Nostalgia**, the pace flagged and the excitement evaporated — luckily only temporarily. The problem seems to be too many songs of the same structure with everyone singing and playing the same melody. The evenness of **Mark Burgess'** warm vocals need more apposition — a bit more of **Reg Smithie's** very impressive shimmering guitar (maybe he'd then emerge as **The Reg!**).

Most of all, **The Chameleons** need stagecraft. The ideal image, they've said, would be anonymous, but where, for all their talent would be the rest of U2 without **Bono**, **Simple Minds** without **Jim Kerr**? **The Chameleons** have the songs to fill stadia, now they need the presence.

DANNY VAN EMDEN



**THE CHAMELEONS:** nearly, but not quite

## Give Piece a chance

MANHATTAN RECORDING artists **Pieces Of A Dream** capitalised on the popularity of their recent **Say La-La** single with a **Hammersmith Odeon** showcase appearance. But anyone who'd heard that and put them down as a straightforward pop-soul outfit obviously didn't know about their precocious jazz skills nurtured by the tuition of **Graver Washington Jr.**

There is a hint of their true love at that single, which is right at the commercial end of what the three young musicians do, but it was soon obvious that, proficient as they are at straight soul, instrumental jazz is their real forte. **Washington** produced their first three albums — one of their number was a mere 16 at the outset — and now they've broadened out with the help of **Earth, Wind And Fire** mainman **Maurice White**.

You have to be well into the sounds when you go to see **Pieces Of A Dream** because once your eyes have exhausted the possibilities of watching them going skilfully through their paces, there's really nothing to see, but on numbers like **Tell Me A Bedtime Story**, it was enough just to sit there and think that if they're this good this young, the future is positively gleaming.

PAUL SEXTON

## BASCA goes for gold

● THE BRITISH Academy of Songwriters, Composers & Authors (BASCA) will make its annual award of Gold Badges of Merit for services to the music industry at a London Hilton luncheon on October 15.

Recipients this year are agent **Joe Collins** (father of **Jaon** and **Jackie**), PRS chief executive **Michael Freeguard**, **Vince Hill**, **David Jacobs**, **Gardan Jones**, **Les Lawe**, **Lulu**, **Cameron Mackintosh**, **Mitch Murray**, **BMI** European representative **Bob Musel** and **Cyril Ornelat**.

● MADRID: The International Confederation of Societies of Authors & Composers (CISAC) will hold its 35th annual congress here in the Congress Palace on October 11 under the auspices of **SGAE**, the Spanish authors and composers society, and under the honorary presidency of **King Juan Carlos**. The congress will celebrate the 100th anniversary of the **Berne Convention** on copyright and examine the developments since in the protection of intellectual property.

● TOKYO: The UK has two songs in the final of the **Yamaha World Popular Song Festival** here on October 26. They are **Live Dangerously** written by **Ben Findan** and **A Antony** performed by



**JOHNNY GREEN** (right), the veteran American songwriter, was the star guest at a recent dinner at London's **Clonidge's Hotel** given by **ASCAP's UK director James Fisher**, seen with him. Among **Green's** standards are **I'm Yours**, **Out Of Nowhere**, **I Cover The Waterfront**, **Body And Soul** and **Frankie And Johnny**.

**Simone** and **Angels Fall Down** by **Alan Savage** performed by **The Flaming Mussalimis**. Other finalists include **Stacy Latissaw** singing **Langshot** and **Tam DeLuca** singing **'57 Chevy** for the USA.

● ROBERT SCHROEDER, prominent in Germany's new electronic music, is creating widespread interest in what his music publisher **Rudi Slezak** describes as "the unprecedented use of a successful synthesis between digital recording technique and head-orientated stereophony".

**Slezak** has set release of **Schraeder's** album **Brain Voyager** in North America and the UK, where it will appear on **Cada**, the **Beggars Banquet** affiliate specialising in **New Age** music.

## HEAVY METAL ALBUMS

The Week	Last Week	Title, Artist	Label, Catalogue No.
1	—	SLIPPERY WHEN WET Bon Jovi	Vertigo/Phonogram VERH 38 (F)
2	—	IN THE ARMY NOW Status Quo	Vertigo/Phonogram VERH 30 (F)
3	—	VINNIE VINCENT'S INVASION Vinnie Vincent	Chrysalis CHR 1529 (F)
4	—	INDISCREET FM	Parade 2637 (F)
5	19	NIGHT SONGS Cinderella	Vertigo/Phonogram VERH 37 (F)
6	—	TRUE AS STEEL Workack	Vertigo VERH 41 (F)
7	7	EAT 'EM AND SMILE David Lee Roth	Warner Brothers WB56 (M)
8	7	SPREADING THE DISEASE Anthrax	Music For Nations MFN 62 (F)
9	9	MASTER OF PUPPETS Metallica	Music For Nations MFN 60 (F)
10	26	RIDE THE LIGHTNING Metallica	Music For Nations MFN 27 (F)
11	1	ORGASMATRON No. 1 in hood	GWR GWR1 (R)
12	40	LIVE AFTER DEATH Iron Maiden	EMI BPI 1 (R)
13	12	WHO MADE WHO AC/DC	Atlantic WKS 7 (F)
14	5	RAGE FOR ORDER Queensrÿche	EMI America AML 3105 (R)
15	6	INTERMISSION Dio	Vertigo/Phonogram VERB 40 (F)
16	30	KILL 'EM ALL Metallica	Music For Nations MFN 7 (F)
17	3	THE ULTIMATE SIN Ozzy Osbourne	Epic EPC 26404 (C)
18	10	QRIII Quiet Riot	Epic EPC 26895 (C)
19	8	5150 Van Halen	Warner Brothers W 5150 (M)
20	11	GTR GIR	Arista 207 716 (R)
21	4	HEART Heart	Captrol ONE 1 (R)
22	28	SILK AND STEEL Quêrzo	MCA EMCA 5742 (R)
23	—	RATT Ratt	A&M 750425 (M)
24	—	THE NUMBER OF THE BEAST Iron Maiden	EMI Price Attack EPC 3400 (R)
25	17	AFTERBURNER ZZ Top	Warner Brothers WB2 (M)
26	—	THRILL OF A LIFETIME Kiss/Kobra	EMI America WBFMA LP 82 (F)
27	36	7800° FAHRENHEIT Bon Jovi	Vertigo/Phonogram VERB 24 (F)
28	—	POWERSLAVE Iron Maiden	EMI Price Attack POWERT (R)
29	—	BON JOVI Bon Jovi	Vertigo/Phonogram VERB 14 (F)
30	—	2283 Devo	Chrysalis CHR 1526 (F)
31	13	RECKLESS Bryan Adams	A&M A&M 501 (F)
32	14	LIGHTNING STRIKES Loudness	Alto 790 512-1 (M)
33	16	UNDER LOCK AND KEY Dokken	Beura EKT 28 (M)
34	27	THE FINAL FRONTIER Keel	Vertigo/Phonogram VERH 33 (F)
35	—	PYROMANIA Del Leppard	Vertigo/Phonogram VERB 2 (F)
36	23	ON A STORYTELLER'S NIGHT Magnum	FBI WFEA LP 34 (R)
37	—	MURDERESS ROAD SHOW Lizzy Borden	Roadrunner RR 9702 (F)
38	—	INVASION OF YOUR PRIVACY Ratt	Atlantic 78125 71 (M)
39	37	BARK AT THE MOON Ozzy Osbourne	Epic EPC 25 739 (C)
40	—	SKAGARACK Skogareack	Polygram (Germany) 829 446-1 (M)

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

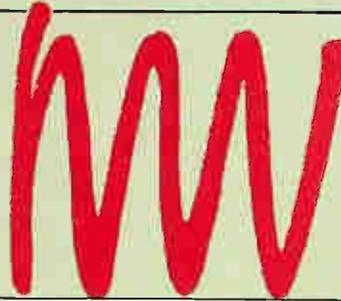
# TOP · 75 · SINGLES



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

<b>No1</b>	1	<b>DON'T LEAVE ME THIS WAY •</b> Communards	London LON(X) 303
<b>2</b>	2	<b>WE DON'T HAVE TO ... ○</b> Jermaine Stewart	10/Virgin TEN 96(12)
<b>3</b>	6	<b>WORD UP</b> Cameo	Club/Phonogram JAB(X) 38
<b>4</b>	13	<b>RAIN OR SHINE</b> Five Star	Tent/RCA PB 40901 (12' —PT 40902)
<b>5</b>	4	<b>(I JUST) DIED IN YOUR ARMS</b> Cutting Crew	Siren/Virgin SIREN 21(12)
<b>6</b>	3	<b>GLORY OF LOVE (Theme From Karate Kid Pt II) ○</b> Peter Cetera	Full Moon/Warner Brothers W 8662(T)
<b>7</b>	10	<b>THORN IN MY SIDE</b> Eurythmics	RCA DA(T) 8
<b>8</b>	9	<b>WALK THIS WAY</b> Run D.M.C.	London LON(X) 104
<b>9</b>	5	<b>I WANT TO WAKE UP WITH YOU •</b> Boris Gardiner	Revue/Creole REV 733 (12' —REV 033)
<b>10</b>	11	<b>LOVE CAN'T TURN AROUND</b> Farley "Jackmaster" Funk	Chicago/London LON(X) 105
<b>11</b>	8	<b>HOLIDAY RAP</b> M.C. Miker "G" & Deejay Sven	Debut DEBT(X) 3008
<b>12</b>	17	<b>SWEET FREEDOM</b> Michael McDonald	MCA MCA(T) 1073
<b>13</b>	20	<b>RUMORS</b> Timex Social Club	Cooltempa/Chrysalis COOL(X) 133
<b>14</b>	24	<b>(FOREVER) LIVE AND DIE</b> Orchestral Manoeuvres In The Dark	Virgin VS 888(12)
<b>15</b>	21	<b>STUCK WITH YOU</b> Huey Lewis and The News	Chrysalis HUEY(X) 5
<b>16</b>	7	<b>RAGE HARD ○</b> Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 22
<b>17</b>	12	<b>BROTHER LOUIE ○</b> Modern Talking	RCA PB 40875 (12' —PT 40876)
<b>18</b>	18	<b>PRETTY IN PINK</b> Psychedelic Furs	CBS (T)A 7242
<b>19</b>	27	<b>ONE GREAT THING</b> Big Country	Mercury/Phonogram BIGC(X) 3
<b>20</b>	15	<b>YOU GIVE LOVE A BAD NAME</b> Bon Jovi	Vertiga/Phonogram VER(X) 26
<b>21</b>	14	<b>SO MACHO/CRUISING •</b>	

## MUSIC WEEK



### BILLY JOEL



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

<b>53</b>	52	<b>BYE BABY</b> Ruby Turner	Jive JIVE (T) 126
<b>54</b>	<b>NEW</b>	<b>THE PEEL SESSION (1st June 1982)</b> New Order	Strange Fruit — (SFPS001)
<b>55</b>	61	<b>I FOUND LOVIN'</b> Fatback Band	Important/Towerbell TAN(RT) 10 Master Mix CHE 8401 (12' — 12CHE 840)
<b>56</b>	56	<b>LOVER BOY</b> Chairmen Of The Board featuring General Johnson	EMI (12)EMI 5585
<b>57</b>	57	<b>DIAMOND GIRL</b> Pete Wylie	MDM/Virgin MDM 12(12)
<b>58</b>	68	<b>DON'T WALK</b> The Big Supreme	Polydor POSP(X) 809
<b>59</b>	55	<b>LONG WHITE CAR</b> Hipsway	Mercury/Phonogram MER(X) 230
<b>60</b>	54	<b>ANOTHER HEARTACHE</b> Rod Stewart	Warner Brothers W8631(T)
<b>61</b>	45	<b>CALLING ALL THE HEROES</b> It Bites	Virgin VS 872(12)
<b>62</b>	<b>NEW</b>	<b>THE SOUND OF MUSIK (The Rock 'n' Soul Edit)</b> Falco	WEA U8591(T)
<b>63</b>	75	<b>WIG WAM BAM</b> Black Lace	Flair (12)LACE 5
<b>64</b>	46	<b>WILD WILD LIFE</b> Talking Heads	EMI (12)EMI 5567
<b>65</b>	67	<b>SHOWING OUT</b> Mel & Kim	Supreme SUPE(T) 107
<b>66</b>	43	<b>I CAN PROVE IT</b> Phil Fearon	Ensign/Chrysalis PF(X) 1
<b>67</b>	63	<b>FIND THE TIME</b> Five Star	Tent/RCA PB 40799 (12' — PT 40800)
<b>68</b>	42	<b>A QUESTION OF TIME (Remix)</b> Depeche Mode	Mute 7BONG 12 (12" — 12BONG 12)
<b>69</b>	65	<b>GOOD VIBRATIONS/ROMAN P</b> Psychic TV	Temple TOPY(T) 23
<b>70</b>	64	<b>MALE STRIPPER</b> Man 2 Man Meets Man Parrish	Bolts BOLTS 4/7(12" — BOLTS 4/12)
<b>71</b>	<b>NEW</b>	<b>MAN SHORTAGE</b> Lovindeer	TSOJ/Jet Star TS(T) 1
<b>72</b>	<b>NEW</b>	<b>WONDERFUL LIFE ...</b> Black	Ugly Man JACK 71 (12" — JACK 1)
<b>73</b>	44	<b>BREAKING AWAY</b> Jaki Graham	EMI (12)JAKI 8

**DEP INTERNATIONAL**  
 92 Fazeley Street, Birmingham B5 5RD. Tel: 021-643 1321. Telex: 339447 (DEP INT G)

# FIVE YEARS OLD AND STILL SINGING OUR OWN SONG

## DEP INTERNATIONAL

UB40's own record company, is celebrating its 5th birthday. In 5 years we've had five Top 10 albums -

- PRESENT ARMS** \_\_\_\_\_ No 2
- UB44** \_\_\_\_\_ No 4
- LABOUR OF LOVE** \_\_\_\_\_ No 1
- GEFFERY MORGAN** \_\_\_\_\_ No 3
- RAT IN THE KITCHEN** \_\_\_\_\_ No 8

other albums include:

**PRESENT ARMS IN DUB**, **UB40 LIVE** and **BAGGARIDDIM**

and five TOP 10 singles:

- RED, RED WINE** \_\_\_\_\_ No 1
- I GOT YOU BABE** \_\_\_\_\_ No 1
- DON'T BREAK MY HEART** \_\_\_\_\_ No 3
- IF IT HAPPENS AGAIN** \_\_\_\_\_ No 9
- SING OUR OWN SONG** \_\_\_\_\_ No 5

**ALL I WANT TO DO** the 20th UB40 single, was released on September 15th.

A busy five years, which has seen the development of **DEP INTERNATIONAL** from a single room office to our present organisation, which incorporates -

- THE ABBATOIR RECORDING STUDIOS** - 2 x 24 Track
- DEP HIRE** - Backline Hire
- NEW CLAIMS PUBLISHING** - Music Publishers
- and **DEP INTERNATIONAL**, of course.

So...what's next?

- The **NEW UK TOUR** by **UB40**
- EDINBURGH PLAYHOUSE**
- GLASGOW BARROWLANDS**
- NEWCASTLE CITY HALL**
- BRADFORD ST. GEORGES**
- BOURNEMOUTH INTERNATIONAL CENTRE**
- BRIGHTON CONFERENCE CENTRE**
- BIRMINGHAM NEC**
- WEMBLEY ARENA**

**HAPPY BIRTHDAY to US.**

# DEP INTERNATIONAL

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# Where business is a Labour Of Love

**DEP INTERNATIONAL — formed by homegrown reggae band UB40 to handle all their vinyl output — has now expanded to incorporate two 24 track studios and burgeoning business offspring DEP Hire. Simon Buckland ventured beyond the Watford Gap to get the full story.**



THE DEP team: (left to right) Cathy Mulligan, Alan Caves, Nick Phipps, Paul Davies, David Snead, Gerry Parchment, Carole Beirne and Jean Davies.

**I**T'S HARD to believe, but even two years after George Orwell's prophetic picture of bleak international industrialisation and decay has passed, some people still think the world of popular music stops at Watford Gap.

Nothing could be further from the truth, as I discovered when I took the Inter City 125 from Euston one crisp September morn. After just an hour and-a-half's train ride, and a five minute walk, I'm standing in the very heart of the DEP International organisation, a converted abbatoir of all things, at 92 Fazeley Street, Birmingham B5. It doesn't look very prepossessing from outside, I'll admit, but the plain brick and police cell window facade hides what could be Brum's key to unlocking the musical mental block between London and the Midlands.

If you think you've heard all this before, think again, and listen. UB40, as I'm sure you are aware, is the group responsible for DEP International, a company formed to handle all their product, but did you also know that their headquar-

ters houses not one, but two 24 track studios — offering all the facilities necessary for today's mammoth productions, and catering for those on lower budgets — plus an equipment hire business?

DEP is almost like a family affair, with just a handful of amiable, courteous staff to run the entire operation, and nothing, it seems is too much trouble for them.

Paul Davies, who controls the business side of things, explains how DEP came to be.

"When UB40 started their career they were signed to a label in Dudley — Graduate — and their first album Signing Off together with a series of singles came through that as an outlet. Twelve months or so into the deal they experienced some difficulties and began thinking that they could do the job themselves. To cut a long story short, they eventually settled their differences with Graduate and formed their own independent label DEP International. From that day to this they've released all their records on DEP. They make all the artistic decisions including what and when to release."

**Happy Birthday Lads**

**DOUBLEVISION**

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(WE BE PLEASED)

THE DESIGN CLINIC

CONGRATULATIONS ON YOUR 5TH ANNIVERSARY FROM EVERYONE AT THE DESIGN CLINIC

UB40 are one of the few groups lucky enough to have achieved instant success from the moment their first single *Faod For Thought*, was released, and their unique brand of infectious homegrown reggae is never far from the Top Twenty at any time. Birmingham is their home, so rather than do what so many other successful bands do, and make the capital city their centre of operations, they decided from the start to base themselves in their own city centre, in comfortable — if less fashionable — Fazeley Street.

Paul Davies became involved in DEP when UB40 began to appreciate that they needed someone to come in and look after the day-to-day running of what was beginning to be quite a successful operation, in 1981.

"Originally when I joined them we had a small office further up the street, which was basically one room, and everything was done from there. From planning and arranging of the tours — we had tour managers, making horrendously long phone calls all around the world at all hours to merchandising — with one girl doing mail-order and packing everything up. And also the start of the business accounting systems took place in this one room? It was very nerve racking at the time.

"After about 12 months or so, we found our current building. However we didn't have to move for because it is literally 1/2 a mile further down Fazeley Street. The premises seemed to be ideally suited to the bands needs. Some-

where to build a base, where we could have "the office" as they called it, and actually develop a studio, which was one of their great goals at that time. Number 92 Fazeley Street was ideal for that purpose, since it has a basement which was capable of being turned into what we now have — a first class 24-track studio with no problems on the soundproofing front, accommodation for the offices here on the first floor, and a large storage area on the ground floor for storing the band's equipment. We moved here '82/'83 time. It used to be an abattoir — horrific! — and it took us two years to get rid of the smell, but the team got it together.

Once the lease had been signed, the bond were quite keen to move in. In order that they had a room to practice in we set about converting one of the cool rooms, which was literally a refridgerator!

"We had to scrub the walls down — like a family we were all there at it — and clean off all the dried blood, because they wanted to use the place they'd just bought straightaway! It was horrific, but we threw whitewash on the walls, put down a bit of carpet, fed power into it, and off they went! They rehearsed for a tour there."

The organisation has become quite sophisticated in a few short years, thanks to the timing of UB40's success. DEP is continually trying to expand its facilities over the years — and is now beginning to hire out its studios, and build up a reputation as an equipment hire service. Everything under one roof.



UB40: A decision to stay on their home territory in Birmingham.

Pretty unique, eh?

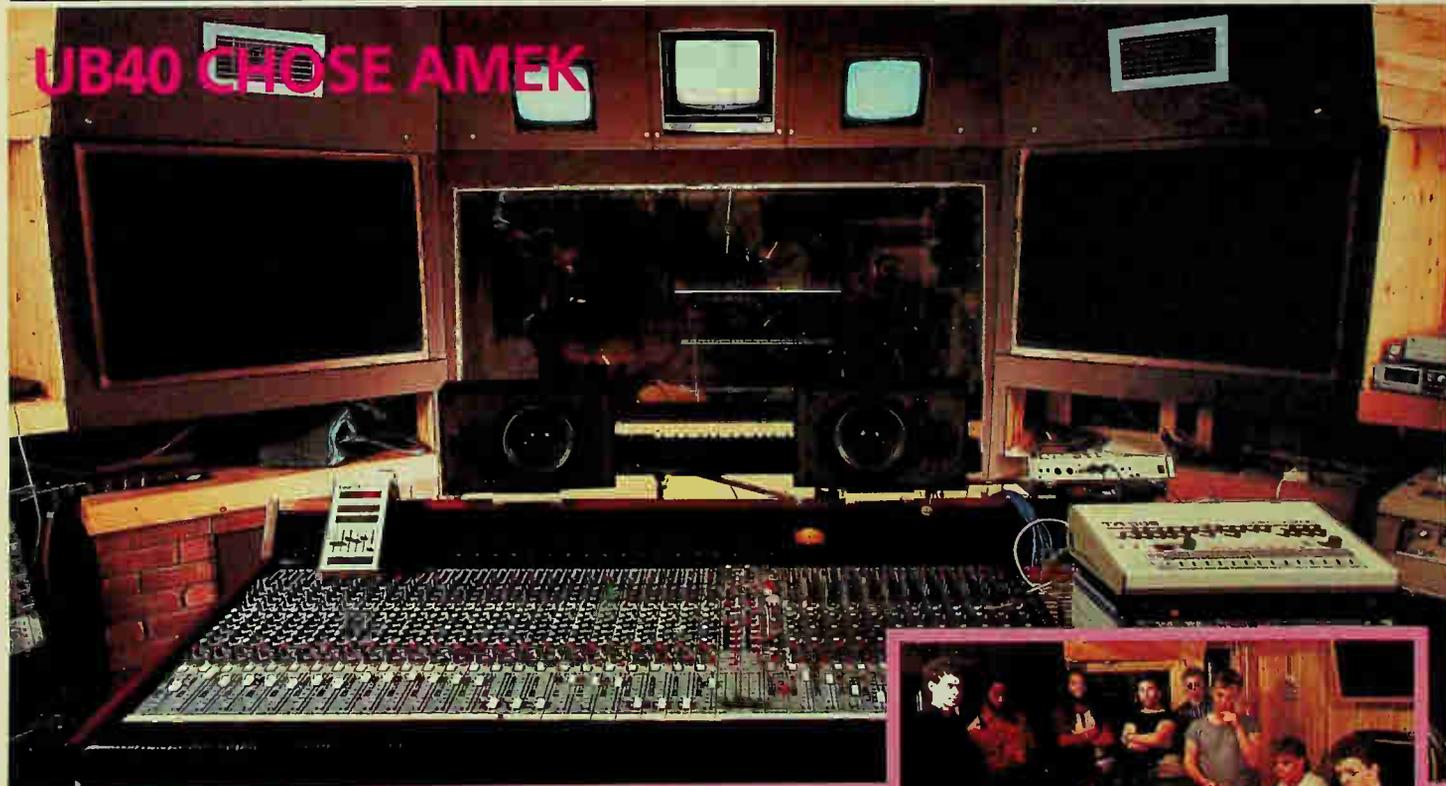
But as you can understand, it's difficult for one band to fund both expansion of the label — despite a brief, well intentioned flirtation — and the company.

Labour Of Love, the double platinum bestseller, financed the setting up of the magnificent Studio 1, (the old rehearsal room is now the less refined Studio 2) and I'm now sitting in it opposite Alon Coves, its

manager and chief sound engineer. He was given the job of managing and hiring out the studio, for as quickly as new equipment is installed so it is obsolete. One cannot guarantee double platinums every time, so in cold economics that means the business must pay for itself to remain competitive, and the equipment hire service is a ready made outlet for surplus group and studio equip-

ment. Alan Coves began as a guitar player in a rock band, many moons ago, and like most enthusiasts wanted to set up his own studio. A two track in his garage was his first attempt, then he became the proud possessor of a 12 channel mixing desk, taking up mixing duties for the likes of heavy

TO PAGE 4 ▶



Congratulations to UB40 and DEP International. AMEK/TAC are proud to have contributed to this success by providing an AMEK ANGELA for their studio, and TAC consoles for all the bands live performances worldwide. Further proof of AMEK/TAC's ability to respond to the needs of todays contemporary musicians.

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▶ FROM PAGE 3  
rockers Magnum. Soon he was setting up the Boomtown Rats and equipment for UB40, and then he was building a real studio. A dream come true — "after gig talking in the bar" — and Caves still glows as he talks about it.

"It started with the rehearsal room, when we put a desk in there to get a good monitor mix, then a two track, then an eight track, and then 24 track. That's what the band always wanted, but it happened quicker than any of us thought it would. It was a good opportunity for the band and me. The whole building was a cold store; Studio 2, above us, was in effect a large fridge, with a real fridge attached to it. The real fridge became the control room, and the cold room became the studio."

The budget studio's size and facilities belie the title budget, though Caves modestly refers to it as such.

"The idea of a budget studio was that there are a lot of bands in the Midlands who just haven't got the money. We're not being charitable, it's just that we think they deserve a chance to record. Value doesn't come into it these days, it's what you're prepared to spend! It's 24 track, it's got Lexicon reverb and some other nice effects at a reasonable rate. So a band who haven't got that much money can record there and get a good result. There isn't a studio on every street corner like in London, so we're not really competing. Twenty quid an hour is what it's worth, 'cause we're not interested in making a fortune.

The main studio here was built specifically for UB40 to use on Geffery Morgan.

"We never even finished it! We put the desk in, plugged it in, and it hasn't stopped working since. Things have been developing in the time we've been here, but there are still finishing refinements and additions to be made. We've been open two years, and every local

ing myself to tea. The massive smile on his face suggested he was pleased with the arrangement.

Back to the purpose of the main studio.

"The idea behind it was to have a nicer one than upstairs. That's a bit primitive. We wanted air conditioning, and nicer acoustics, and all that takes time and money. I don't think it was ever intended to hire it out, because it was purpose built for the band, but whenever they're not using it, we do hire it out. It's actually getting very popular here now."

An Amek Angela 36 channel automated desk is the studio's mainstay, Caves feels the advantages of this far outweigh the highly expensive if feature loaded "fashionable" SSL computerised desk which is supplemented by an impressive array of effects to keep costs down and quality up.

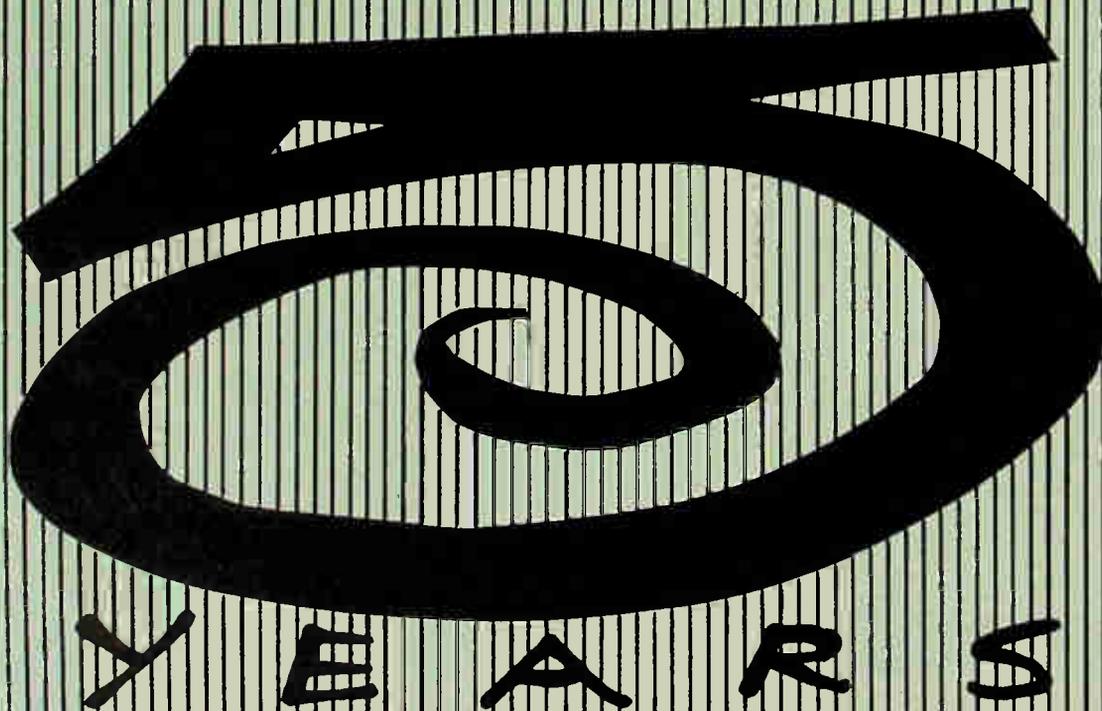
For those who might know about such things, the effects list includes such exotica as Drawmer noise gates and compressors, DBX compressors, Klark Teknik reverb, Klark Teknik Spectrum Analyser and Reverb Time Analyser, Roland Choir Echo's, Parametric Equalisers, and more. Whilst not being too well up on such new technology myself, UB40's number one hits speak for themselves, and the sample Caves played on tape was clear as a bell and sharp.

The monitors are Tannoy Buckingham and Cerwin Vega Strakers, the latter being massive 18 inch bass monitors which are reputed to possess the capacity to demolish bridges. UB40 use the same

**'Originally when I joined them we had a small office further up the street, which was basically one room and everything was done from there'**

band we could have in — and believe me there are a lot — have been here."

Stalwart of the rock and roll scene for 20 years, Roy Wood, was spotted in the homely kitchen/canteen area making himself a cheese sandwich while I was help-



ATV MUSIC WISH TO CONGRATULATE DEP AND UB40. IT'S BEEN A FANTASTIC FIVE YEARS.



CATHY MULLIGAN and Corale Beirne hard at work in their Fazeley Street office.

rock solid bottom end on stage, and the ones built here into the wall at Fazeley Street were a present from the makers. The ported Tannoys are above all accurate and easy on the ear, thanks to the soft dome top end which is less tiring than so many traditional horn loaded tops.

"Because we're north of London, we don't really have to follow the fashions, and the fashion was for that hard mid and top, which band

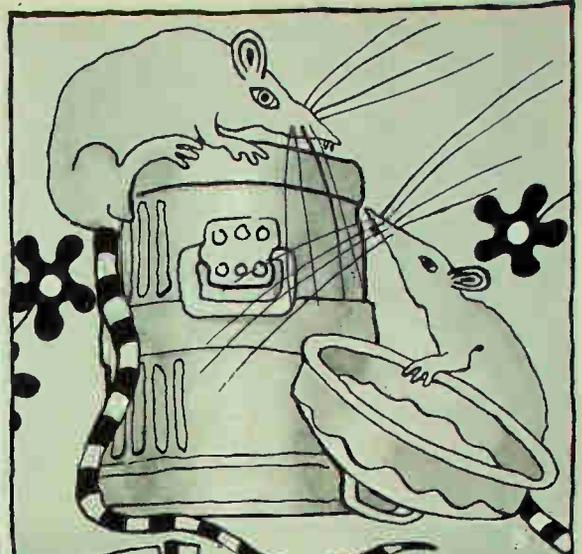
and I didn't really like."

Although built for a reggae band — and enjoying the incredible bass that is a must for such music — the studio has turned out to be eminently suitable for all kinds of music. The overall "reality" of the sound, with a detailed focus, is incredible.

As mentioned earlier, effects are continually changing and uprating — sometimes so fast that Cove has to take the books home to study

them where he once learnt by trial and error — and that is the main area of development inside the studio. "The effects rock has slowly grown, and of course, since we started DEP Hire, the effects we don't use in the studio any more go out on hire at a reasonable rate. Very useful for the little studios. Our main effects rock goes between the two studios here."

TO PAGE 6 ▶



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PAUL DAVIES: Keeping his finger on the pulse of business.

▶ FROM PAGE 5

Caves is the main studio engineer, with freelancer John Shaw also spending a lot of time behind the desk for General Public (formerly of The Beat) among others, but bands are certainly welcome to bring along their own operators if desired. "Whatever they want to do," is how Cave sums up the situation.

The layout of the studio is all important. The control room is built in a peculiar space-craft like semi three-penny bit shape to allow for maximum bass throw, with split level partitioned rooms to the front, a unique arrangement to allow full visibility and contact between musi-

cians. Great for a "live" feel and total separation, offering infinite permutations of acoustics.

Caves would be the first to admit that it might have been cheaper to build such an ambitious project from scratch, but if the surrounding industry grows as expected, the Fazeley Street base of DEP will become even more viable.

The area is rich in history, and the control room that we're sitting in was actually a pub that serviced folk from the nearby canal — before it became an abbatoir, naturally! A mystery room, that Caves likens to Quatermass And The Pit, discovered when the rates man called with a plan of the building, now serves as a tape storage

room. He freely confesses that there were a few worried faces as the partitioning wall came down.

The main studio booth and rooms were also once cool rooms and refrigerators, but the whole area has been restructured for maximum utilisation of space. Soundproofing is of the finest, to cut out every scrap of industrial clatter in the area. You wouldn't know the railway runs past the studio just a few hundred yards away, or that the Birmingham proof house is in the immediate vicinity. The only original feature left in one of the recording rooms was a floating cork floor, ideal for damping down even the slightest twitch of the mike stand.

The studio's walls are built within the original walls, with cavities between them. Eventually these will be filled, like other homemade partition walls on site, with plaster, for absolute deadening of sound. A lot of careful experimentation has gone into the preparation of the studio right from the drawing board. Special lead lined chip-board doors, the heaviest this side of Fort Knox, ensure not a whisper gets in or out, and the enormous super glazed panel between control room and studio exceeds even the BBC's stringent specifications.

"The progress of the place. We ought to be looking up the higher end of the market, but not ignoring the bottom end of the market. We're getting a brochure together now, and I think the only thing we'll be without is a swimming pool!"

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hardly surprising that Alan Caves is now finding himself rather a busy man in the studio.

Having spent far too long wrapped up in the many pleasant aspects of a well-planned recording studio, and checking what the not-so modest upstairs studio had to offer, I finally make it to the office of young Nick Phipps, the chirpy chap who started at DEP two years ago as a tape operator but now fronts the equipment hire.

"DEP Hire started about 12 months ago now, because we were getting a lot of calls from people inquiring about hiring musical equipment. There was one place in Birmingham that used to hire gear, but they closed down, so with all our backline equipment we got it under way. As the band buy new gear, there's a lot of excess that isn't used, so there's lots of bits and bobs floating around. Paul Davies suggested a hire company, and the band thought why not? We bought some more stuff so we could handle every type of gig, from a combo and emulator to a vast array for big festivals. Van and driver, too, for delivery and collection if necessary."

The day previous to my visit, Nick had been out on one of his larger gigs, setting up the PA for the mammoth Handsworth Festival in Birmingham. Not only does he do it, but he's enthusiastic. "The name's just spread like wildfire, from DEP International to DEP Hire. There has been advertising in local music papers, but it's passed



PAUL DAVIES and Nick Phipps.



ALAN CAVES at the mixing desk in the studio control room.

TO PAGE 8 ▶

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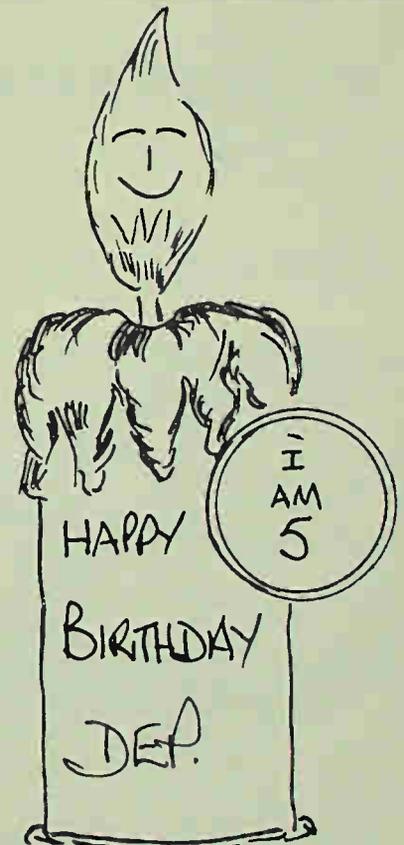
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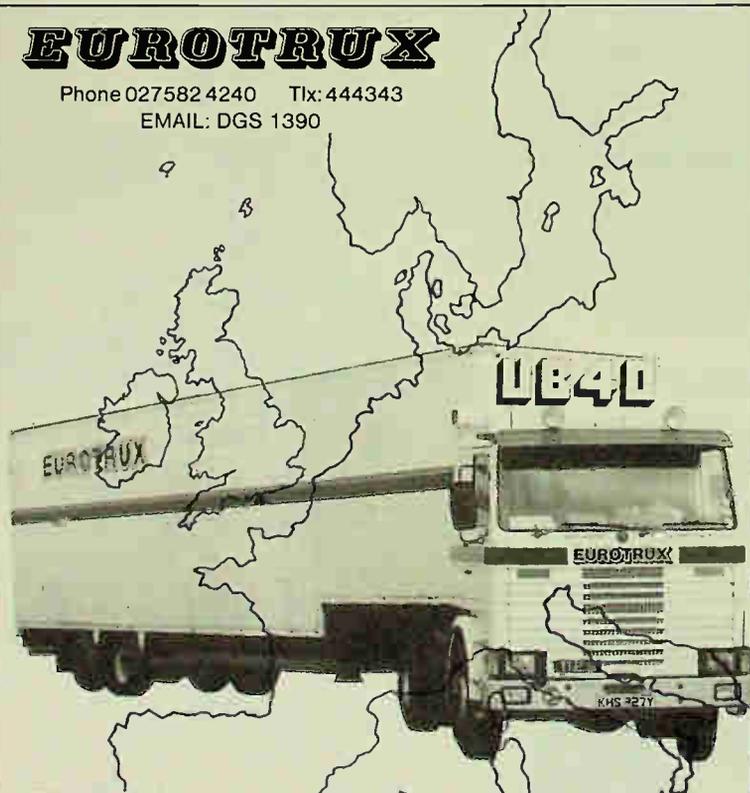
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A CLIENT at work in DEP's Studio 1.



THE OTHER side of the studio glass.

more by word of mouth. The music shops which get hire enquiries put them straight onto us, as do PA companies whose clients perhaps need extra speakers or the like. We try to offer slightly better rates than London."

As Phipps says, there's always plenty to do around the building in some capacity or other, and all the staff are willing to turn a hand to most things.

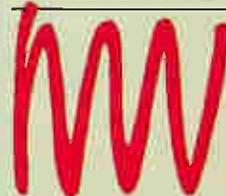
While speaking of helpful staff, I mustn't forget those others behind the scenes. The first person you'll meet or speak to at DEP is Carol Beirne — "the lynchpin, our contact with the outside", as Paul Davies describes her — and to whom I made a promise that I wouldn't mention the cheese and mayonnaise sandwich she made me! Such duties are usually handled by the kitchen lady, by the way, (or Ray Wood).

Cathy Mulligan, another personable lady of cheerful disposition, handles fan club and merchandising; Jean Davies in accounts I mis-

sed, and Anthony "Animal" Bradbury, head of the backline team, was out on a job.

This was my first time ever in Brum, but already the warmth of the staff at DEP has made me vow to return. Look out, London.

**MUSIC WEEK**



A United Magazines Ltd publication, incorporating Record & Tape Retailer and Record Business

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Advertisement edited by Karen Faux. Printed by Penford Press, Newport, Gwent.



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24	36	ALWAYS THERE	Marti Webb and The Simon May Orchestra	BBC RESL 190 (12' - RSL 190)	
25	16	HUMAN	Human League	Virgin VS 880(12)	
26	41	YOU CAN CALL ME AL	Paul Simon	Warner Brothers W 8667(T)	
27	19	WHEN I THINK OF YOU	Janet Jackson	A&M AM(Y) 337	
28	NEW	WHO WANTS TO LIVE FOREVER	Queen	EMI (12)QUEEN 9	
29	35	SLOW DOWN	Loose Ends	Virgin VS 884(12)	
30	NEW	STATE OF THE NATION	New Order	Factory FAC 1537 (12' - FAC 153)	
31	38	BRAND NEW LOVER	Dead Or Alive	Epic 650075 7 (12' - 650075 6)	
32	29	HEARTLAND	The The	Some Bizzare/Epic TRUTH(T) 2	
33	NEW	SAME OLD STORY	Ultravox	Chrysalis UV(X) 4	



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34	47	TRUE COLORS	Cyndi Lauper	Portrait 650026 7 (12' - 650026 6)
35	37	DREAMER	BB + Q	Cooltempo/Chrysalis COOL(X) 132
36	26	HOLD ON TIGHT	Samantha Fox	Jive FOXY(T) 3
37	31	ROCK 'N' ROLL MERCENARIES	Meat Loaf with John Parr	Arista ARIST (12)666
38	25	THE LADY IN RED •	Chris De Burgh	A&M AM(Y) 331
39	23	THE WAY IT IS	Bruce Hornsby and The Range	RCA PB 49805 (12' - PT 49806)
40	30	AIN'T NOTHIN' GOIN' ON BUT THE RENT	Gwen Guthrie	Boiling Point/Polydor POSP(X) 807
41	NEW	ALL I WANT TO DO	UB40	DEP International/Virgin DEP 24(12)
42	32	DANCING ON THE CEILING	Lionel Richie	Motown LIO(T) 1
43	48	WALK LIKE AN EGYPTIAN	Bangles	CBS 650071 7 (12' - 650071 6)
44	62	FATAL HESITATION	Chris de Burgh	A&M AM(Y) 346
45	NEW	WORLD SHUT YOUR MOUTH	Julian Cope	Island (12)IS 290
46	28	WASTED YEARS	Iron Maiden	EMI (12)EMI 5583
47	51	NO MORE TEARS	Hollywood Beyond	WEA YZ 81(T)
48	39	TYPICAL MALE	Tina Turner	Capitol (12)CL 419
49	34	GIRLS AND BOYS (Edit)	Prince and The Revolution	Paisley Park/Warner Brothers W8586(T)
50	40	ANYONE CAN FALL IN LOVE	Anita Dobson and The Simon May Orchestra	BBC RESL 191 (12' - 12 RSL 191)
51	50	I CAN'T LET YOU GO	Haywoode	CBS 650076 7 (12' - 650076 6)
52	66	A MATTER OF TRUST	Billy Joel	CBS 650057 7(12' - 650057 6)

74	NEW	BA-BA BANKROBBERY (English Version??)	EAV	Columbia (12)DB 9139
75	71	PAPA DON'T PREACH •	Madonna	Sire W8636(T)

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## T W E L V E • I N C H

1	1	DON'T LEAVE METHIS WAY, Communards	22	NEW	SAME OLD STORY, Ultravox
2	3	WORD UP, Cameo	23	21	PRETTY IN PINK, Psychedelic Furs
3	2	WE DON'T HAVE TO... , Jemima Stewart	24	16	I WANT TO WAKE UP WITH YOU, Boris Gardiner
4	11	RAIN OR SHINE, Five Star	25	NEW	THE PEEL SESSION (1st June 1982), New Order
5	4	LOVE CAN'T TURN AROUND, Farley "Jackmaster" Funk	26	26	BRAND NEW LOVER, Dead Or Alive
6	7	WALK THIS WAY, Run D.M.C.	27	30	IN TOO DEEP, Genesis
7	9	RUMORS, Times Social Club	28	19	HUMAN, Human League
8	8	(I JUST) DIED IN YOUR ARMS, Cutting Crew	29	22	BROTHER LOUIE, Modern Talking
9	5	RAGE HARD, Frankie Goes To Hollywood	30	24	YOU GIVE LOVE A BAD NAME, Bon Jovi
10	13	SWEET FREEDOM, Michael McDonald	31	NEW	WORLD SHUT YOUR MOUTH, Julian Cope
11	17	THORN IN MY SIDE, Eurythmics	32	31	I FOUND LOVIN', The Fatback Band
12	6	HOLIDAY RAP, M.C. Miker "G" & Deezay Sven	33	NEW	YOU CAN CALL ME AL, Paul Simon
13	NEW	STATE OF THE NATION, New Order	34	23	AIN'T NOTHIN' GOIN' ON BUT THE RENT, Gwen Guthrie
14	10	GLORY OF LOVE, Peter Cetera	35	28	SO MACHO/CRUISING, Simiita
15	12	SLOW DOWN, Loose Ends	36	NEW	STUCK WITH YOU, Huey Lewis and The News
16	14	DREAMER, BB + Q	37	NEW	ALL I WANT TO DO, UB40
17	NEW	WHO WANTS TO LIVE FOREVER, Queen	38	NEW	NO MORE TEARS, Hollywood Beyond
18	15	WHEN I THINK OF YOU, Janet Jackson	39	37	LONG WHITE CAR, Hipsway
19	18	HEARTLAND, The The	40	NEW	MONTEGO BAY, Amazulu
20	20	ONE GREAT THING, Big Country			
21	29	(FOREVER) LIVE AND DIE, Orchestral Manoeuvres In The Dark			

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Reviewed by Dave Henderson



## STOCK IT

**BILLY IDOL: Ta Be A Lover** (Chrysalis IDOL 8): Daadling at the rackabilly end of the Sputnik rhythm machine, Billy croons with heartfelt anguish on a sure fire radio fave. Chart potential is increased by glitzy saulful-styled backing vocals and sporadic keyboard bursts. Big progression from Rebel Yell and a big noise in the marketplace.

**STRANGERS AND BROTHERS: Candi Train** (Magnet KILT 2). Scattie bays discover Daars riff and build harmoniously with a gritty ode to public transport. Neat vocal and rhythm construction punctuated with punchy brass lines. Dancefloor and DJ potential, on the borderline for commercial success.

**ULTRAVOX: Same Old Story** (Chrysalis UV4). Same old synth line, too. The Ultra's deliver the usual fare an time and with a little more feeling than usual. Chart cert, radio play assured, bank balance improved (pretty boring to listen to, though).

**BORIS GARDINER: You Make Me Feel Brand New** (Trojan TRO 9088). With Boris clutching his death bed and a number one in his back pocket, Trojan has dredged the vaults for this tepid sweet soul cover. Flip it to find the exquisite skinhead stomper Elizabethan Reggae (an instrumental of far more credit).

**FELT: Rain Of Crystal Spires** (Creation CRE 032): After the excellent *Battle Of The Band*, Felt preview their new LP, *Rain Of...*, by releasing the title track. And does it sound promising? Well, yes. Chart success is just around the corner for Felt, a place in parliament is imminent too. This is enticing pop — twangy style. A mirage with a silly hat.



## STOCK IT



**SALVATION SUNDAY: Cold Grey Eyes** (Palydar SALYG 1). Much talked about and well worth the ear-time. Salvation Sunday have a queen of hearts with their dusky blonde *femme fatale* singer. Crooning with aroused and assured charm and a little throaty wisp of lyricism, the Sallies came clean and make love songs with love. Road play possible, sales definitely deserved, potential ... enormous.

**23 SKIDOO: TOY** (Illuminated 12LEV 72 (1/R)). First recard for accons from this mutant dancefloor co-op. Hard hitting electro with a dirty edge, saulful vocals and a massive melody. Only essential.

**AIR SUPPLY: Lonely Is The Night** (Arista ARIST 677). Destined to be big on coffee tables everywhere. Expect DLT approval, medium radio play, chart action and general enthusiasm in the YUPPIE camps.

**ANDREW POPPY: 32 Frames** (ZET ZTIS 200). From Poppy's morny *Beating Of Wings* LP of last year this is eight mins of lyrical bravado. Hitchcock meets Reich and Glass on a no-chance-of-radio-play excursion. Novelty alone will make it sell. Magic all the same.

**POWER: Seventeen** (Arista ARIST 668). Great hopes aim for the charts but fail to fulfill the chatter. Detroit sax and MOR conditioning should secure airplay and interest, but the bland arama doesn't bode well for longevity.



## STOCK IT

**C-CAT TRANCE: Screaming** (To Be With You) (Ink INK 1223 (1/NM)). Special 12-inch remix of Khamu album track. The C-Cat's make another strong dancefloor statement that is carried off with a tape loop and a grin. Solid reviews, good reaction and a great single.

**JIMMY PURSEY: Zap-Pow** (Videocat JIMM 1). Ex-Sham singer (?) further embarrasses himself. Great 12-inch sleeve, press by Lynne Franks, song from a dustbin.

**THRASHING DOVES: Biba's Basement** (A&M AMY 335). Big many combo develop chart-bound noise. Melodic pop that'll sicken soon on a radio near you. It'll probably sell quite well, but there isn't really enough in the classic verse/chorus arrangement to raise a sweat.

**GTR: When The Heart Rules The Mind** (Arista GTR 1). The Steves (Hackett and Howe) produce a terribly AOR racket that's destined for daytime play, second division sales and minor chart action.

**MAN 2 MAN MEETS MAN PAR-RISH: Male Stripper** (Bolts BOLTS 4/7). Electro goes erotic in man-sex merger. But standard beats and an average song fail to lift this novelty production.

**FLOWERS FOR AGATHA: Young Foolish Old And Stupid** (LIL 12LIL 8 (1/RR)). Top hole four-track 12 from Flowers For Agatha. Twang guitars devour a hat full of songs with passion. It'll never chart, it'll never furrow Steve Wright's brow, but, well, that's life, innit?



## STOCK IT

**BARBARA ROY: Gotta See You Tonight** (RCA PB 49803). Gritty electro stomper from a gravel-tongued soulstress. Powerful dancefloor material with crossover potential. Could break the charts with a little decent airplay. Great single.

**KTP: Never Too Late To Love You** (Magnet KTP 10). Megabeaty dance classic with a strenuous sax outburst on the 12. Strong radio and chart potential from this outfit who've grown up since they were a 20 strong scout troop called Kissing The Pink. Big in the US and coming this way very soon.



**PAUL YOUNG: Wonderland** (CBS YOUNG 1). Typical liling Paul Young ballad. Radio play and chart action assured. Nothing new.



## STOCK IT

**THE ROSE OF AVALANCHE: Velveten** (Fire BLAZE 14 (1/NM)). Indie Top Five stuff supported by mass press fervour and a nationwide tour. Leeds' Rose Of Avalanche look set to follow The Cult *et al* into the big league.

**TWO NATIONS: Any Luck** (10 Records TEN 138). Young saul rebels toy with muted brass lines, shake down on melody and live to do better next time.

**LOUDON WAINWRIGHT III: Unhappy Anniversary** (Deman D1044). Anyone who can croon "Unhappy anniversary, it's one year since we split" and still keep their face straight is alright by me. Loudon is a folkly with laughs. Neat novelty potential for airplay.

*Jerry Smith is on holiday*

## OPINION

IT WAS distressing for those of us connected with The Art Of Noise to read a review accusing them of miming. Why we should have assembled eight of Britain's best session musicians and sent them, at great expense, all round the world to mime, is obviously not a question that passed through the mind of your reviewer. Perhaps The Art Of Noise should be flattered that their performance was so faultless your reviewer felt it to be beyond the capabilities of human beings.

For the record Art Of Noise use no tapes whatsoever. They only used sequencers on two occasions: Moments In Love had a Page R Fairlight sequence for the voice riff only and JJ's solo in Backbeat involved him improvising and creating "live" sequences (using Page R) as he went along.

The sampling devices (Fairlight and Akai) enabled the musicians to play, using a different set of sounds for each song, these sounds often originating from Art Of Noise's master recordings. Consequently, almost anything was possible!

You might love them or hate them, but The Art Of Noise are breaking new ground, fearlessly doing what others can't even imagine, and doing it *live*.

Your reviewer, ignorantly under the impression that he was watching a mime, was actually witnessing a piece of the future.

Doi Davies, Palar Union, Fretan Road, London W11.  
WorldRadioHistory

## GENERAL

**AIR SUPPLY: Hearts In Motion**. Arista 207891. Producer: Bernard Edwards. With the exception of a couple of hit singles several years ago (most notably with All Out Of Love), Air Supply have had little commercial success in the UK although in the US they have been one of the biggest AOR sellers of the Eighties. Their new album lacks much of the lushness that has been the hallmark of earlier recordings: it's perhaps sensible for them to move on from a tried-and-trusted formula but there's little evidence here that this will be the album to establish them here.

CW

**LIGHT A BIG FIRE: Surveillance**. Siren Records. Well worth investigating. For their impressive Siren debut album these Dublin lads have chosen to soften the force of their live set with more openly melodic rock, even tinged with a countrified feel — the real fire, of course, lies in the lyrics. LABF look good for commercial success, their message no doubt will be lost on those who just want to listen to tunes.

DVE

## INDIES



*BILLY BRAGG: insight and authority*



## STOCK IT

**NEW ORDER: Brotherhood**. Factory FACT 150. Long-awaited follow-up to the magnificent *Low-life*, Brotherhood is a subtle creature: the tunes denser, less obvious, Barney's meagre vocals spread more sparingly among the increasingly instrumental sound, the intensity and strength only emerging from the dancebeats after several plays. Still an innovative band, and now even more the kingpins of the indie scene (along with Dep Mada), this is deservedly an important release, but a few more surprises will be the order of the day next time.

DVE



## STOCK IT

**BILLY BRAGG: Talking With The Taxman About Poetry**. Go! Discs AGOLP 6. Producers: John Porter/Kenny Jones. The difficult third LP — it says here — and Billy Bragg tackles the problem of how to develop a sound whose cornerstone has always been simplicity with some aplomb. The naked charm and appeal of his first LP (the second was a turning point) is now translated into more sophisticated structures, the touching bloom replaced with more out-

thy and insight as Billy plunders his influences to bring us ringing folk choruses, R 'n' B, some borrowed soul riffs and country and western tunes with the action moved to dear old post-war Blighty. You can almost see Billy's birth certificate and record collection, his roots are so clearly — and honestly — defined.

DVE

**VARIOUS: Abuse, Artists For Animals**. Slip Records. SD 003. Distributor: Revolver and the Cartel. More for charity in the year when Animal Lib gets *really* serious. Resplendent in a Ralph Steadman cover this sporadically talented platter means well and supplies an array of vocal outcrys from everyone from Madness, The Style Council, Attrition, Robert Wyatt and more.

Decent enough in quality and raising in message it'll interest a punter or two.

DEH

**DION AND THE BELMONTES: Hits**. Ace CHA 176. Producer: Gene Schwartz. Despite the efforts of such as Status Quo and Racey to turn the repertoire into pop corn, Dion's positively punkish attack and unique phrasing are still an object lesson. Hits includes the sweet small group street corner symphonies as well as the cool hits and sounds like a soundtrack for an unmade Scorsese New York epic. Advantages: clear digital sound and excellent presentation (a gatefold sleeve even).

RM

**SUDDEN SWAY: Spacemate**. Blanco Y Negra. BYN 8. When you release eight versions of your debut single, Sing Song, raise a few eyebrows with a top hole vid and then plan an album, it's got to be different. Spacemate is. Coming in a larger than life yellow box with a handful of pamphlets, stickers, triangles and other things, Sudden Sway have also managed to stick in a couple of albums too. The concept confuses the issue. True, the thing looks great ... but forget about understanding it. But what about the music? Well, er, that's pretty much great, too. Featuring extracts from the group's past, present and future, Spacemate is nothing more than your Prisoner-like excessiveness run riot on a reasonable sized budget. Sounds good, looks good and by golly ... well, I'll leave that last bit to you.

DEH

## METAL

**SAXON: Rock the Nations**. EMI 3515/EMC 3515. Saxon took the hard road to success: endless months of touring on budgets that made even tea a luxury. And, it's live that they really shine, as proven on the earlier live album *The Eagle Has Landed*. While this new album is by no means weak, it doesn't really live up to its title. There's more than an echo of hits gone by in some of the tunes, but most are not as strong as earlier material or maybe it's the glossy production that has taken the excitement out of them. In their determination to break the US, Saxon have somehow lost that raw edged vulnerability, swapped their tea bags for Earl Grey and don't quite record heavy metal rock 'n' roll like they used to.

MF

T R A C K I N G

by Dave Henderson

IN POST **Siqne Siqne** days, it's good to see Demon re-release primal mentors **Suicide's** first vinyl excursion. From American label Red Star back in '78, the self-filled platter will be supported by four Euro dates from the reformed duo. Other Demon releases for October include **Nonfiction's** Nonfiction album, **Loudon Walnwright III's** More Love Songs, **Christy Moore's** Ordinary Man, **Al Green's** Have A Good Time (on Hi), **Russ Tolman's** Totem Poles And Glory Holes (on Zippo), **The Every Brothers' Roots** on Edsel and **The Damned's** Captain's Birthday Party (on Demon itself). FELT WARM up the general public for their new album, **Forever Breathes The Lonely Word**, with a new single called **Rain Of Crystal Spires** on Creation through Rough Trade and The Cartel. The label also has an album from **Bunnyman** manager (and ex-**Teardrop Explodes** person) **Bill Drummond** which is either taking the rock joke too seriously or it's absolute garbage.

HOT AND immediate from Zippo are albums from Tucson-based tunesmiths **Giant Sand** (Ballad Of A Thin Line Man) and **The Band Of Blackey Ranchette** (Heartland) ... In the Red Rhino kraal there's **Cuckooland** from **The Junk** (that's an album on Native), **Mr Mehta's** Wonder single on Fundamental, the first **Legendary Pink Dots** album for some time (Curious Guy on Play It Again Sam) and **Tear Garden's** Tear Garden and **Trisomie 21's** Joh'burg both on PIAS, too ... Still with the Rhino's, **Ediesta** has a 12-inch from **Leitmotiv** called **Big Money** (no mention of **Max Bygraves** at all, here) plus a 12 from **Salvation** called **Seek** and an album from **Michael Dee** called **Portraits**.

DOWN ON **TV Personality's** **Dan Treacy's** **Dreamworld** label, you can find the Politically Correct album from **Jane Bond And The Undercovermen**. Containing the kind of nomechecks that most would crave. It's powerful stuff, and enough to keep us all interested till **Dreamworld** unleashes **Please Don't Sandblast My House** by **1,000 Violins**, a couple of TV



RICHARD H KIRK: triple autumn release for RT.

P singles, New Zealand band **The Real Tractor's** **Red Rose Blood Painting** LP, **Blue Train's** debut **45 Land Of Gold** and debut outbursts from **Riot of Colour** and **Hangman's Beautiful Daughter**.

AHA. Back to Creation ... and **The Weather Prophets** will be out on the road in an extensive situation to support the release of their second single for the label, **Naked As The Day You Were Born**. Live shows will be nationwide and will include an acoustic set and an electric one. **Yowzal** ... Also out on the proverbial road are **Erasure**, who will have a new single on Mute to coincide with their 12-date October offensive.

AND SO, we remember. **Mister John Best's** faves (or one of them), **Pop Wallpaper** from Edinburgh have split up. Still, their label **Rosebud** has a 12-inch from **The Wild Indians** entitled **Penniless** ready to roll ... Back on the streets again, **Thirteen Moons** have their **A True Story** single re-released on Wire through Nine Mile and the Cartel to coincide with their current nationwide joint with **Billy Bragg**, and then there's, er ... well, **Fall Out Records** through Jungle and the Cartel. They have a singles compilation

called **Radio Active** featuring tracks from **UK Subs, The Adicts, Action Pact, Fallen Angels, Urban Dogs** and **The Enemy** for those of you who still have a thrust in your nether regions.

ALSO THROUGH **Jungle** an their very own label is the third and most abrasive offering from the Harlow hardcore **The Neurotics**. Kick-starting **A Backfiring Nation** was recorded live in Wapping in the early days of the Murdoch dispute and features guest appearances from **Attila The Stockbroker, Pete Campbell, The Big J** and **Porky The Poet** ... **Cabaret Voltaire** mainperson (well half of the mainperson), **Richard H Kirk** has a busy, and no doubt loud, autumn in prospect for all and sundry with the release of a three part set which will appear later in the year as a double play cassette ... The releases take the shape of a 12-inch called **Hipnotic** (out now), an album called **Black Jesus Voice** (out very soon) and a mini-album, **Ugly Spirit** (out later). All three are on **Rough Trade**.

DOWN IN **Revolver** country, **The Banana Boat Company** (a highly unusual band, I'm assured) have their debut 7-inch **The Hurting Never Stops** on **Lo-Fillette** while **The Twinkle Brothers** return with **Twinkle Love Songs** on their own **Twinkle** label. A romantic opus, no doubt ... **Nic Potter** (ex-**Van Der Graaf Generator**) has his first solo album re-released on **Zomart**. Featuring **Huw Lloyd Langton** (ex-**Hawkwind**), **John Ellis** (**The Vibrators**) and more. **Mountain Music** will also be available on chrome cassette.

BUT, BEST by far, from the **Revolver** stable comes from the hands of **400 Blows** who have compiled **Funky Alternative**, a compilation album of *different* dance music featuring **23 Skidoo, New Order, Tackhead, DAF, Empty Quarter, Chris And Casey, Colourbox** and more. Er, get your teeth into that one, it's on **Concrete**. Back with **Jungle**, they're also handling a 7 and 12 from besuited **Buddy Curtess And The Grasshoppers**. Their **Shoabee Baby** is in fact a re-issue, though, which comes from the end of last year. It's on **Gyrate** and it'll be through the Cartel, too.



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CHRISTOPHER HOGWOOD: re-living the past

# Ancient classics

by Nicolas Soames

NO MUSICIAN or music lover who has listened to Decca's new recording of Beethoven's Eroica Symphony played by the Academy Of Ancient Music directed by Christopher Hogwood can fail to be amazed by the bold clarity achieved by the use of original instruments and period performance techniques.

First of all, the small orchestra (eight first violins, eight seconds, four violas, four cellos and two double basses) with the distinctive sound of the early woodwind and brass, allows detail to be heard which, far over a century, has been smothered by Karajan-sized orchestras under conductors with Karajan-sized egos.

Secondly, and perhaps even more striking, the sheer drive and drama of Beethoven's experiments become more vivid and even shocking — highlighting the cushioning effect achieved by many modern orchestras playing music from the Classical period.

Hogwood reveals how the standard performance of Beethoven nullifies the fierce purpose of this extraordinary music: listening to this recording (417 235-2) is more comparable to the London Sinfonietta giving a world premiere by Karlheinz Stockhausen or Harrison Birtwistle.

And, I gather, there are even more exciting treasures in store. Earlier this month, following a Baroque performance, the Academy Of Ancient Music recorded Beethoven's Symphony Nos Four and Five in Walthamstow Town Hall, and all accounts indicate that those sessions were even more memorable, with many of the players themselves genuinely astonished by the result.

The plans are now laid for the whole cycle to be recorded over a period of two or three years, along with some overtures, including Coriolanus and Egmont.

In addition, Christopher Hogwood revealed plans for the recording, next year, of all five of Beethoven's Piano Concertos with the American pianist Steven Lubin, who will use two different forte

pianos, marking the passage of time between the first and the fifth concerto. And they, too, should be a revelation.

But the Academy Of Ancient Music is not stopping there, for while working through the major Beethoven repertoire, it is also turning its attention to the last symphonies of Haydn, and the first five symphonies of Schubert.

Hogwood, interestingly, sees those Haydn symphonies as a useful "central point" for the early Beethoven symphonies, while Schubert's first five serve as the control point for the later Beethoven symphonies. For Beethoven remains a difficult composer to perform — the work being done by the AAM and Hogwood is even more difficult and exploratory than the work involved in the pioneering symphony cycle.

"One of the difficulties is finding an urtext edition," said Hogwood, who explained that less scholastic work has been done on Beethoven and the first two or three decades of the 19th century than on Mozart.

This was one reason why it became necessary for Mr Hogwood to divide the Academy Of Ancient Music into two orchestras, the Baroque Orchestra and the Classical Orchestra. The names are rather loosely applied, for the Baroque covers music up to the death of Mozart while the Classical is designed to incorporate late Haydn, Beethoven, Schubert and perhaps even Rossini, Mendelssohn, Hummel and Weber.

For this is the road that Mr Hogwood is now irrevocably committed to. The use of the term 'early music' is now rapidly becoming defunct. It was badly stretched during the Mozart symphonies, and cannot possibly be used for Beethoven and what is to come.

Mr Hogwood has no doubts that the remaining years of this century will see the authentic performance principle going further and further into the 19th century — with really valid results.

Earlier this year, he made his first recording with a conventional

orchestra — recording Dvorak's String and Wind Serenades with the London Philharmonic Orchestra for Decca. Although this did not use early instruments, he did, not surprisingly, incorporate some unexpected changes dictated by the same kind of historical studies that made him re-think Mozart and Beethoven.

"In the String Serenade, we used an orchestra of ten first violins and ten seconds placed on either side of the conductor, which is what happened in the first performance in Prague," recounted Hogwood. "And we played an extra 110 bars left out of the later version which may have been done by the publisher and not by the composer, although we are not sure."

He also introduced some guidelines for the use of vibrato and portamento which makes a noticeable difference.

But while he is increasingly conducting conventional orchestras, particularly in the US, he admits that his heart is still in the authentic music world.

He expresses interest in the authentic work that needs to be done with Berlioz, Schumann, Brahms, Dvorak, and even Bruckner, but remarks that he is acutely aware of the danger of trying to do too much too quickly.

"I don't just want to skim over things," he says, which explains why he is taking a few years over Beethoven's symphonies.

He points out that his musical activity in September was a fair indication of his work. One week he was rehearsing, performing and recording Beethoven. The second week he was rehearsing, performing and recording Bach's Peasant and Coffee Cantatas, and the third week he was making some solo harpsichord records.

Then he was off to the States, where he retains an extraordinary popularity. He conducts all the major symphony orchestras — doing programmes such as Stavinsky's Dumbarton Oaks and The Fairy's Kiss book-ended by two Haydn symphonies — as well as doing a regular stint with an East Coast authentic music band.

He says that there will soon be a need for someone to form a Romantic Orchestra, dedicated to playing the repertoire from Schumann to Bruckner and Wagner on authentic instruments, but admits that it is unlikely to be him.

"There are too many other things I want to do first," he says, enumerating Baroque opera (Handel wrote 43 operas, he points out), Mozart's Wind Concertos, Mozart's opera (he is due to do The Magic Flute next year) and the distinctive orchestral works by Lully.

But, the Beethoven project is very important to him. He discarded his forte piano seat with the Academy Of Ancient Music for the first time this month when he decided to conduct Beethoven's Fifth Symphony away from the keyboard — though in Beethoven's lifetime, it seems, this did not happen, until the later symphonies.

However, he is very clear that his role as conductor is not in the Mengelberg/Klemperer tradition, who "created Beethoven's music in their own image".

As Hogwood so memorably remarks: "I am still going to try and avoid the grand maestro overkill approach, though that doesn't mean it will be a less musical."

# Goodbye Cream, again!

EIGHTEEN YEARS after it happened, one of the more celebrated concerts of the progressive rock era, Cream's Farewell Concert, is to be released on video by PolyGram. Arguably the very first supergroup, Cream comprised Eric Clapton, Jack Bruce and Ginger Baker, and their final concert was at London's Royal Albert Hall. At a dealer price of £9.75 and running for 50 minutes, this could be a strong nostalgic sell through item.

Hendrix are covering several musical bases in their new release schedule — Canadian rockers Triumph's Live At The US Festival (heavy metal), Notice To Quit — The Lion Never Sleeps (ethnic

music composed and performed by Hugh Masakela) in a "portrait of South Africa", and Across A Crowded Room by Richard Thompson (the work of one of Britain's most tasteful guitarists).

Another nostalgic release from PolyGram is Swinging UK, a 53 minute collection of hits by stars of the British Beat period of the early '60s, including The Animals, Four Pennies, Swinging Blue Jeans and Lulu, among several others. Also from PolyGram comes Steve Harley & Cockney Rebel, a live hour of greatest hits from the man who recently returned to the charts with Mrs Lloyd-Webber.

## R E V I E W S

**THE REAL BUDDY HOLLY STORY.** PMI MVNS 1126 2. Dealer Price: £11.08. Running time: 90 minutes.

**Comment:** A documentary fronted (and financed) by Paul McCartney, part of which was seen as a BBC Arena show. Most fascinating for anyone who has even the slightest vestige of interest in Holly — what little live footage there is, plus heaps of stills and often revealing words from his family, associates, friends (including The Everly Brothers) and admirers (including Keith Richards), plus mute footage of Elvis, Scotty And Bill, Cash, Perkins etc, home movies of Chuck

Berry and Jerry Lee, and the world premiere of The Beatles (on acetate disc) performing Holly's That'll Be The Day. A nostalgic feast indeed.

**Sales forecast:** With Buddy Holly Week and its attendant publicity still in the public's mind, this good value package, which also includes two audio cassettes of Holly's work plus a facsimile US car number plate commemorating what would have been Buddy's 50th birthday, is a tape both to watch and to keep — a perfect Christmas gift for the Sanatogen set (of which this hack is a member!). JT

# MUSIC VIDEO

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1	1	4 WHAM!: In China Live (12 songs)/1hr 2min/£14.99	CBS/Fox 7142 50
2	2	2 NOW THAT'S WHAT I CALL MUSIC 7 Compilation (20 tracks)/1hr 20min/£14.99	PMI/Virgin MX 1005 7
3	13	2 THE REAL BUDDY HOLLY STORY Documentary/1hr 30min/£14.99	PMI MVNS 99 1126 2
4	3	38 DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.95	Channel 5 CIV 00122
5	4	19 DIRE STRAITS: Brothers In Arms EP (4 tracks)/55min/£9.95	PolyGram 041 370/2
6	9	39 MADONNA: The Virgin Tour Live (10 tracks)/50min/£19.95	WEA Music X 9381053
7	7	68 QUEEN: Live In Rio Live (6 tracks)/1hr 21/£14.99	PMI MVP 99 1079 2
8	5	3 NEW ORDER: Pump Full Of Drugs Live (51 min)/£19.95	Ikon FACT 177
9	23	3 QUEEN: We Will Rock You EP (3 tracks)/20 min/£9.99	Peppermint PVC 0074
10	6	9 FREDDIE MERCURY: Video EP EP (4 tracks)/20min/£9.95	PMI MVS 99 0055-2
11	14	14 BUCKS FIZZ: Greatest Hits Compilation (14 tracks)/52min/£9.95	RCA/Columbia RVI 10934
12	15	18 THE CURE: Staring At The Sea Compilation (17 tracks)/1hr 30min/£19.99	Palace PVC 3011M
13	23	33 TALKING HEADS: Stop Making Sense Live (19 tracks)/1hr 39min/£19.95	Palace/PMI PVC 3010M
14	8	59 QUEEN: Greatest Hits Compilation (17 tracks)/50min/£14.99	PMI MVP 99 1031 2
15	10	14 WHAM!: The Video EP (3 tracks)/20min/£9.99	CBS/Fox 3048 50
16	25	15 ROD STEWART: Tonight He's Yours Live (18 tracks)/90min/£9.99	Channel 5 CIV 00537
17	17	12 LEVEL 42: The Videosingles EP (5 tracks)/20 min/£9.95	PolyGram 041 393/2
18	19	7 KATE BUSH: The Single File Compilation (12 tracks)/58min/£14.99	PMI MVP 99 1031 2
19	18	115 U2: "Under A Blood Red Sky" Live (12 tracks)/61min/£19.95	Virgin/PVG VVD 045
20	12	14 MARILLION: 1982-1986 The Videos Compilation (8 tracks)/25min/£14.99	PMI MVP 99 1122 2
21	RE	5 SISTERS OF MERCY: Wake Live (13 tracks)/57 min/£14.95	PolyGram 041 375/2
22	28	5 UB40: Labour Of Love Compilation (31 min)/£9.99	Virgin VVC 051
23	21	12 RUSH: Grace Under Pressure Live (8 tracks)/1hr/£19.95	PolyGram 041 384/2
24	20	22 PHIL COLLINS: No Ticket Required Live (15 tracks)/1hr 29min/£19.95	WEA 252 411 3
25	27	3 INXS: The Swing And Other Stories Compilation (11 tracks)/58min/£14.95	PolyGram 041 413/2
26	11	14 KATE BUSH: The Hair Of The Hound Compilation (11 tracks)/20min/£9.99	PMI MVR 99 0053-2
27	30	3 LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr 7min/£19.95	WVW REV 61389
28	16	7 FIVE STAR: Luxury Of Life Compilation (7 tracks)/22min/£9.99	RCA/Columbia RVI 10930
29	26	3 IRON MAIDEN: Live After Death Live (14 tracks)/1hr 30min/£16.95	PMI MVP 99 109 4 2
30	NEW	3 OLIVIA NEWTON-JOHN: Soul Kiss Video EP (3 tracks)/20 min/£9.99	PolyGram 041 425/2

Compiled by Music Week Research © 1986

# Polydor gets new Fizz

POLYDOR MD Richard Ogden told the conference that "it's kind of ironic that the New Beginning theme for Polydor's 1986 presentation should have been inspired by the debut single for us of an act previously written off by the media and dropped by their record company."

Just as Bucks Fizz have risen like a phoenix from the "ashes of their career", so Polydor plans to blossom from the seeds sown during its new beginning this year.

After a long haul, Ogden predicts that Level 42 will become one of the biggest acts in the world next year.

In the 11 months since the label re-signed them, the band has had two top 10 UK hits, a No 1 in Germany for six weeks and charted in every major world market except Japan and Australia.

Their World Machine LP is nearing 2m sales.

Carol Wilson drew attention to her role of filling the gaps in the Polydor artist roster to give a strong presence in all markets. David Grant and Smiley Culture are the first in "a serious commitment to black music" while Bucks Fizz provides "a solid presence in the pop market".

Big Supreme are the new beginning for Barry Flynn, who recorded as Bank on the Ensign label. They're a great live act and with Flynn's songwriting talent Polydor is spilt for choice for follow-up singles to Don't Walk.

Also promising are Two People, now under the management of Duran Duran firm Tritac, Solvian Sunday whose first single Cold Grey Eyes is creating interest, Chris Suttan, Brian Spence, and Smiley

Culture, whose single Schoollime Chronicle went straight on to Radio One's A list during its first week of release.

Tim Read introduced new product by Style Council, Siouxsie And The Banshees and The Commodores before giving details of the new Andrew Lloyd Webber musical Phantom Of The Opera which opens an October 9. The double cast album will be released in November, and the musical itself is being launched and promoted with a £250,000 budget, plus a major TV special by LWT.

1986 has also been a new beginning for Jean-Michel Jarre, whose Rendezvous album will be his biggest and fastest selling since Equinox in 1979. It is also rejuvenating the entire Jarre catalogue, and there is a chance of a Christmas repeat of his TV special.



BOB GELDOF asks PolyGram sales force for their assistance in establishing his solo music career.

## London calling...

COLIN BELL of Landan Records headlined that label's presentation with the fact that The Communards, topping the chart with Don't Leave Me This Way, are the first directly signed UK act to enjoy that position in Britain.

"We are especially thrilled that it comes when we can share it with you all," said Bell, "for all of you have given us the confidence and support we needed to achieve it."

He mentioned that Bananarama have always been known as a dance-based singles act, but the aim is to move them into the LP marketplace over the next 18 months with hit songs appealing to the AOR market.

Bell admitted it had been "a tough struggle" to break The Communards, but the target now is to sell 300,000 copies of the album by Christmas and break the band internationally. They have European and UK dates between October and December, including a December 1 appearance at the Royal Albert Hall, and will be supported by TV advertising commencing on September 22 initially slotted into London, Central, TVS and Scotland.

"Crucial" to the eponymous LP's longevity will be the next single, So Cold The Night, remixed by producer Mike Thorne, and there will be at least two more singles from the album. After that, there will be a re-release of You Are My World.

New Landan product manager Paul McDonald (ex-ZTT) zeroed in on Run DMC and the compilation LP House Sound Of Chicago, saying the first Run DMC single My Adidas broke and then was followed by Walk This Way, a rock record from a rap act. It's climbing the chart and should help to make the LP go silver before the release of the next single, It's Tricky. Farley "Jackmaster" Funk's Love Can't Turn Around was another example of the sales force having faith in what they were told by head office — "We were delivering as promised and so were our sales force".

Colin Bell primed the conference with details of Hollywood And Broadway, an album of film and show tunes from the Thirties to the Sixties recorded by Richard Clayderman — "the No 1 selling pianist of all time" — to be released in early November with national TV advertising.

Other London product spotlighted included the new Carmel LP The Falling, released last week, John Parr's new album Running The Endless Mile and single Two Hearts, which is part of the forthcoming American Anthem movie soundtrack, new signing Clare Grogan, Andy White, and The Kinks.

The latter, who have scored 23 UK hit singles including three chart toppers, have just been signed by London.

## Better late than Never Never

THE PHONOGRAM presentation was entitled The (Never Never) Late Show and was compered by Nael Edmonds. A highlight was the presence of Bob Geldof, who talked about his recording plans and his apprehensions about resuming his music career after the phenomenon of Band Aid.

Geldof's single will be released on October 24 and is called This Is The World Calling. "I really need you people to do something special," he told the sales force.

Edmonds recapped on the suc-

cess of Inxs, little known in the UK at the beginning of the year but "turned round in seven months" with three chart singles, a top 50 album, 40,000 LP sales. Two singles are set for early 1987 release, followed by an album next May.

There will be an October LP by Leather Jackets produced by Gus Dudgeon plus a single, Heartache All Over The World, and one from Hispway called Long White Car. Edmonds introduced Dieter Meier of Yello, who talked about the music of the duo. There will be a

new LP out here in January and a double album retrospect of Yella recordings between 1980-85.

Edmonds mentioned other new product by Vicious Games, Status Quo's "very different" new single In The Army Now on release, and Zodiac Mindwarp, who frequently interrupted him via the video screen, plus Cameo, Bon Jovi, X Mal Deutschland and Nana Mouskouri.

Jeff Young hosted a video presentation for the Club label, featuring forthcoming product by Koal & The Gang, Jeff Larber, Bobbi Humphrey, the Robert Cray Band and Big Country among others.

## Special projects

GARY RICHARDS explained to the conference the function of the PolyGram special products department, such as the placing of group repertoire in compilation albums, Reader's Digest projects, direct response, clubs, mail order, background music, partworks, premiums and incentives under the title of alternative exploitation.

Brian Berg, head of TV/market research at PolyGram, detailed the role of his department, assisted by market research manager Pam Shorrot and TV manager Joanne Trill. Market research is a service function, gathering information from many sources for the benefit of all sections within PolyGram.



FRANCIS ROSSI of Status Quo is flanked by PolyGram chairman and chief executive officer Maurice Oberstein (left) and PolyGram International executive vice president Aart Dalhuisen at the sales conference gala dinner.

# SHOWADDYWADDY

## UNDER THE MOON OF LOVE (REMIX)

7" (GEN 7) 4 TRACK 12" (12 GEN 7)

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FIVE YOUNG MEN ARE POISED  
TO PUT A FRENCH TOWN ON  
THE ROCK AND ROLL MAP!

# ROUJEN

had 77 plays on Radio One  
with their last single  
"Young For A Day"

# ROUJEN

are tipped by Peter Powell of Radio One,  
No. 1 magazine, New Record Mirror,  
Sunday Express's magazine & the Daily Mirror  
to become major stars in 1986.

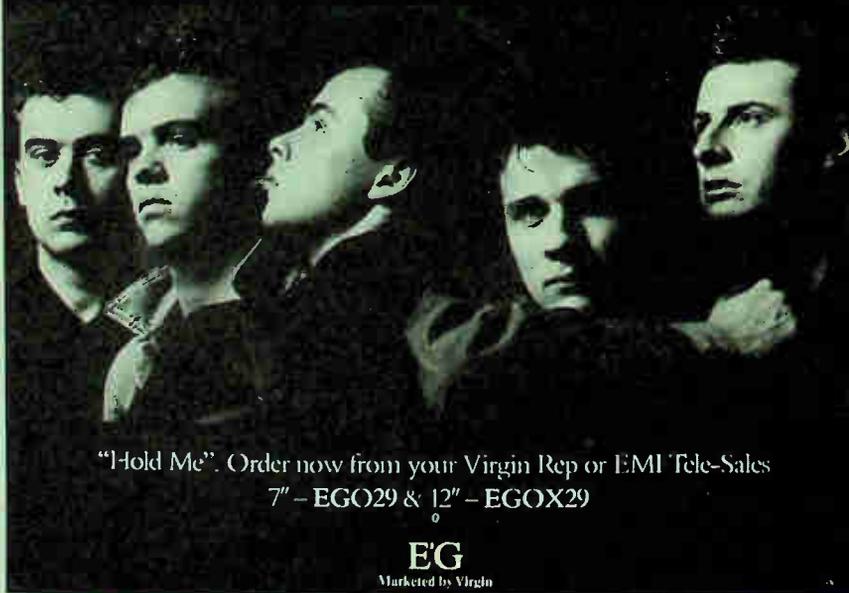
# ROUJEN

are signed to a long  
term deal with EMI Records

# ROUJEN

will be vigorously marketed  
and promoted by Virgin Records

The new single "Hold Me"  
On 7" - EGO29 and 12" EGOX29  
Released on Monday 29th September 1986.



"Hold Me". Order now from your Virgin Rep or EMI Tele-Sales  
7" - EGO29 & 12" - EGOX29

**EG**  
Marketed by Virgin

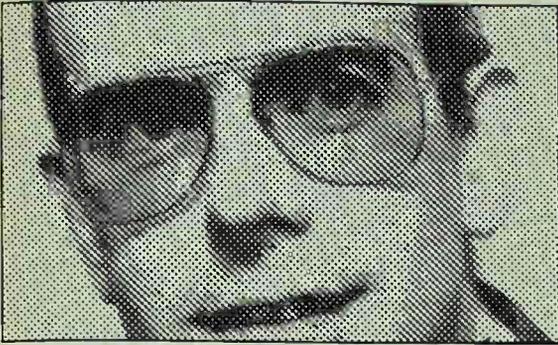
Worldradiohistory

# AIR PLAY

KEY	A - Radio 1 'A' list C - Radio 1 Charburstor N - New Entry	RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART
		w/e 5.9	w/e 8.9	w/e 22.9	w/e 15.9	w/e 22.9	w/e 15.9	
		ACTUAL PLAYS	PLAYS LISTED	ACTUAL PLAYS	PLAYS LISTED	ACTUAL PLAYS	PLAYS LISTED	
ABBOTT, GREGORY	Shake You Down	CBS	—	—	—	19	5	N
ADULT NET	Waking Up In The Sun	Beggars Banquet	4	—	—	—	—	N
A-HA	I've Been Losing You	Warner Brothers	7	—	C	—	—	N
AMAZULLI, Montego	Bay	Island	13	12	A	C	40 36	33
ARMSTRADING, JOAN	Jesse	ARM	—	—	—	—	19 13	
ASHFORD & SIMPSON	Count Your Blessings	Capitol	5	9	—	A	14 18	89
BANGLES	Walk Like An Egyptian	CBS	13	16	A	A	30 29	48
BEACH BOYS	California Dreaming	Capitol	—	—	—	—	19	—
BIG COUNTRY	One Great Thing	Mercury	14	11	A	A	39 28	27
BIG SUPREME	Don't Walk	Polydor	6	9	A	A	—	—
BLACK	Wonderful Life	Ugly Man	6	6	—	—	—	—
BON JOVI	You Give Love A Bad Name	Vertigo	11	8	—	A	15 19	15
BROWNE, JACKSON	In The Shape Of A Heart	Elektra	7	5	A	—	19 12	
CACTUS WORLD NEWS	The Bridge	MCA	6	4	—	—	—	—
CAMEO	Word Up	Cameo	16	18	A	A	31 31	6
CETERA, PETER	Glory Of Love	Full Moon	13	12	A	A	41 40	3
CHAIRMEN OF THE BOARD	Lover Boy	EMI	—	4	—	—	29 26	56
CLUMIE FISHER	This Is Me	EMI	8	8	—	A	9 9	
COMMUNARDS	Don't Leave Me This Way	London	20	16	A	A	41 40	1
COPE, JULIAN	World Shut Your Mouth	Island	11	12	A	—	18 11	
CUTTING THE CREW	(I Just) Died In Your Arms	Siren	17	12	A	A	42 41	4
DEAD OR ALIVE	Brand New Lover	Epic	12	12	A	C	31 27	38
DE BURGH, CHRIS	Fatal Hesitation	ARM	11	12	A	A	30 9	62
DR FEELGOOD	Don't Wait Up	Stiff	—	5	—	A	12 13	
DURTYMICKS	Thorn In My Side	RCA	14	18	A	A	41 39	10
EALCO	The Sound Of Music	WEA	11	13	A	C	17 13	
FIVE STAR	Rain Or Shine	Tent	17	12	A	A	39 39	13
FUNN, FARLEY "JACKMASTER"	Love Can't...	Chicago	10	15	A	A	26 26	11
GARDNER, BORIS	You're Everything To Me	Revue	4	—	A	—	24 5	
GENERAL PUBLIC	Faults And All	Virgin	5	5	—	—	11 13	
GENESIS	In Too Deep	Virgin	13	12	A	A	39 39	22
GLASS TIGER	Don't Forget Me (...)	Monkton	—	—	C	—	—	—
GODFATHERS, THE	The Sunrise	Corporate Image	4	—	—	—	—	—
GOODBYE MR. MACKENZIE	The Ratler	Predux Organisation	6	—	—	—	—	—
HAYWOOD	I Can't Let You Go	CBS	12	5	A	C	32 34	50
HIPSWAY	Long White Car	Mercury	—	—	—	—	20 16	55
HOLLYWOOD BEYOND	No More Tears	WEA	9	10	A	C	29 27	51
HORNBY, BRUCE/THE RANGE	The Way It Is	RCA	11	13	—	A	25 36	23
HOUSEMARTINS	Think For A Minute	GoldDiscs	4	—	C	—	13	—
HOWARD, AUSTIN	I'm The One Who Really...	TD	8	8	—	A	—	—
ICICLE WORKS	Who Do You Want...	Beggars Banquet	8	—	C	—	14 5	
IDOL, BILLY	Be A Lover	Chrysalis	12	11	A	C	14	—
JACKSON, JAMET	When I Think Of You	ARM	13	12	A	A	27 37	
JANKEL, CHAS	You're My Occupation	ARM	4	—	—	—	6	
JOEL, BILLY	A Matter Of Trust	CBS	13	12	A	A	23 21	66
JOHN, ELTON	Heartache All Over The World	Rocket	8	—	C	—	12	—
JONES, HOWARD	All I Want	WEA	10	—	—	—	8	—
LAUPER, CYNDI	True Colors	Portrait	15	18	A	A	36 30	47
LEWIS, HUEY/THE NEWS	Stuck With You	Chrysalis	16	13	A	A	42 39	21
LICK THE TINS	The Belle Of Belfast City	Seditia	4	6	—	—	10 9	99
LOGGINS, KENNY	I'm Gonna Do It Right	CBS	—	—	—	—	14	—
LOOSE ENDS	Slow Down	Virgin	—	—	—	—	18 8	35
LORING/ANDERSON	Friends And Lovers	Corriere	—	—	—	—	19 19	
MCDONALD, MICHAEL	Sweet Freedom	MCA	17	19	A	A	41 39	17
M.C. MIKER "G" & DEEJAY SVEN	Holiday Rap	Dabat	8	12	—	A	26 29	8
MADONNA	True Blue	Sire	16	6	A	C	24 7	
MEAT LOAF WITH JOHN PARR	Rock 'n' Roll...	Arista	6	9	A	A	28 23	31
MONKEES	That Was Then, This Is Now	Arista	—	—	—	—	19	—
NEW ORDER	Sister Of The Nation	Factory	5	5	—	—	—	—
OMD (Forever)	Live And Die	Virgin	18	17	A	A	40 38	24
PAUL, OWEN	Pleased To Meet You	Epic	13	13	A	C	25 28	82
PET SHOP BOYS	Suburbia	Parlophone	4	—	C	—	5	—
PSYCHEDELIC FURBS	Pretty In Pink	CBS	15	14	A	A	27 24	18
PSYCHIC TV	Good Vibrations/Roman P	Temple	—	—	—	—	10	—
QUEEN	Who Wants To Live Forever	EMI	7	5	—	—	31	—
RIDGWAY, STAN	The Big Heat	L.R.S.	5	—	C	—	10	—
ROBINSON, TOM SIBB	Loving You	Castaway	—	4	—	—	19 18	88
RUN D.M.C.	Walk This Way	London	18	21	A	A	27 20	9
SIMON, PAUL	You Can Call Me Al	Warner Brothers	14	14	A	A	37 37	41
STATUS QUO	In The Army Now	Vertigo	6	—	C	—	12	—
STEWART, JERMAINE	We Don't Have To...	TD	17	18	A	A	41 36	2
STEWART, ROD	Another Heartache	Warner Brothers	7	13	A	A	38 37	54
TEAPTATIONS	Lady Soul	Motown	—	—	—	—	12 14	
TINE THE	Heartland	Some Bizzare	—	12	—	—	19 17	29
TIMEX SOCIAL CLUB	Rumors	Cooltempo	10	15	A	A	27 20	20
TURNER, RUBY	Bye Baby	Jive	—	—	—	—	25 26	52
UB40	All I Want To Do	DEP International	19	14	A	C	28 12	
ULTRAVOX	Some Old Story	Chrysalis	14	6	A	C	30 5	
WEBB/MAY ORCHESTRA	Always There	BBC	—	—	—	—	20 11	36
WORLD PARTY	Private Revolution	Ensign	7	7	C	—	—	—
WYLLIE, PETE	Diamond Girl	MDM	9	10	A	A	28 28	57
YOUNG, PAUL	Wonderland	CBS	12	—	C	—	14	—
ZZ TOP	Velcro Fly	Warner Brothers	5	—	—	—	—	—

BUBBLING UNDER (Regional Playlists on 6-9 stations) . . . BB-Q, (6), Hazel Dean (7), Barbara Dickson (8), Lisa Lisa and Culi Jam with FULL Force (6), Lovebug Starski (9), Starlet and Black (7), Sharpe & Nolan (7), Frank Sinatra (9), Strangers And Brothers (6), Wax (9).

The above grid includes records with 4 or more plays (as logged by Show Tracking) on Radio 1 last week, records featured on the current Radio 1 playlist, and records featured on 9 or more I.L.R. playlists. Records dropped by 5 or more I.L.R. stations are excluded.



ASPEN'S PETER Hire gets the POS treatment

## Talking shop window blues

**PETER HIRE, sales and marketing manager for Aspen In-Store Promotions, looks at the case for the well-dressed window display.**

AS MANY record companies discover that in-store exposure can be just as effective as consumer advertising in terms of boosting sales, record retailers are now under greater pressure than ever before to install POS displays. But, with so much material on offer, dealers know they can afford to be more discerning than in the past — especially when it comes to giving up vital window space.

As a result of Aspen's regular surveys of the retail marketplace, the company now maintains a list of window sizes available throughout the country — including details of window sizes and each store's method of display. Such research shows that an ever-decreasing number of stores now devote window space to just one title.

The trend is clearly towards window displays which highlight "special price" offers and a broad range of product — without a sales display site being given to any one label. Certainly, there is every sign that retailers' use of stock sleeves in window strips will continue.

Good sleeve design plays a crucial role in the marketing of an album as it can be the key to the whole POS display. This view is endorsed by Woolworths' Paddy Toomey who echoes the feelings of many dealers when he comments that the record sleeve is "still probably the most important piece of POS".

Given this situation, is there anything the record companies can do to obtain more window space?

Many record retailers say they will only provide a good site if they are supplied with top quality POS designed to meet their requirements (rather than those of the manufacturers). Their expectation of the skill of the person installing the POS material is also a deciding factor.

As John Richardson, proprietor of Ripping Records in Edinburgh, puts it: "The length of time a display stays up depends on the product and the quality of the display. Even if it's a big album, we'll take the display down if it isn't enhancing the shop. On the other hand, display material that makes the shop look good will stay up — even if the record isn't selling too well."

Chris Nuttal, owner of Reidy's in Blackburn agrees: "The display material has to look good — otherwise it's a waste of money. We'll leave a good window display up for two or three weeks — four weeks if it's a big album."

Meanwhile, Les May, owner of Siren Records in Derby, says: "With one or two exceptions, the quality of display material is pretty bad. But record companies which use displays regularly seem to do better."

Having made a commitment to a new release by stocking the product, dealers say it is important to feel that the record company is providing suitable marketing support. But if that back-up turns out to be one poster, they feel let down. Aspen's research shows that dealers appreciate skilfully-designed and carefully thought-out POS material which looks expensive.

Many record companies are fully aware that dealers expect higher quality POS these days. As Island Records' sales manager, Nick Wenham, explains: "The POS image is changing instore. At Island, we're certainly moving away from the old approach of lumping together as much as possible and having displays consisting of "fans" of sleeves. We're now going for a much cleaner look."

But the biggest problem facing record companies is that, in many cases, POS material does not stay up long enough to make a heavy investment in high quality displays worthwhile. As Dave Fagence, EMI Records' national singles sales manager points out: "We still spend huge amounts of money on POS, but we are aware that we're not getting the sort of lifespan we used to receive even two years ago. So much POS is being put in every week by so many different companies, that it is not viable to spend as much as we'd like because of the length of time displays stay up."

It is obvious that record retailers are unlikely to be persuaded to remove their stock sleeves from the window. Consequently, the record companies must provide forms of POS which will allow dealers to continue to display stock sleeves and discount offers in their windows, while also enabling manufacturers to obtain more window exposure for their product.

However, it is only through greater and closer co-operation between record companies and retailers that even more effective use of POS opportunities will be made. Instead of being viewed purely as a "routine" or "reflex" chore, in-store display has the inherent ability to become an even more positive, strategic and quantifiable method of increasing record sales.

# Dance stars give their all



THE ARTIST pictured apparently still heading Scott McKenzie's advice about going to San Francisco is New Yorker Octavia, newly signed by Chrysalis to its Cooltempo label, and whose debut single, *2 The Limit*, has just been released (COOLX 131 on 12-inch). The record was written and produced by Kenny Beck, recently active with Cashflow and Main Ingredient.

In the US, Octavia has been drawing vocal companions with Chaka Khan, Patti LaBelle and Aretha Franklin, which is quite something for a comparative newcomer to have to live up to. However, she has found great success already on the New York stage in the role of Sixties soul songstress Donis Troy, of *Just One Look* and *Watcha Gonna Do About It* fame, in the hit musical *Mama, I Want To Sing*, which is based upon Troy's life and career. Record success (or opening a florist's shop) would seem to be the next likely move in a career to watch.

● TROUBLEFUNK, Redds & The Boys and Chuck Brown And The Soul Searchers provide the musical backdrop to the latest ghetto-kids-

come-good-and-put-on-a-show movie. In this case the film's *Good To Go*, which not surprisingly given the soundtrack stars, centres on the go-go scene just round the corner from the White House in the poorer quarters of Washington DC, and stars Art Garfunkel as burned out hack SD Bloss.

The film opens in London on October 3, with the soundtrack following soon after on Island Records. **DVE**

● TC CURTIS releases his *Step By Step* album on his own Hat Melt label, through Pinnacle on September 29. The LP follows his dance hit single of the same name from earlier in the year, and is also being trailed at the moment by another single, *Slave Of Love* (Hot Melt 12 TC 007), which was issued at the beginning of the month.

Curtis is undertaking extensive personal promotion for both single and album, including TV and radio interviews in the latter part of the month, and over 30 live dates around the country.

● AS PREDICTED on these pages, Latoya Jackson (sister of Michael, Janet, etc.) has signed to the UK's Music Of Life label, marketed by Streetwave. She comes with her producer Cerrone, who has already issued a remake of his Supernature classic through Music Of Life.

The signing was apparently done in the face of opposition from brother Michael, who advised Latoya that she would be better placed with a multinational major. She, however, finds the "street savvy" of a committed specialist company more appealing. An album is due this autumn, to be preceded at the end of this month by the single *Oops Oh No*, already getting the promotional push to club DJs.

## DISCO TOP ALBUM

- 1 1 4 GEORGE BENSON: *White The City* Warner Brothers WX 55 (W)
- 2 12 2 TINA TURNER: *Breat Every Beat* Capitol EST 2018 (E)
- 3 5 4 PHYLLIS HYMAN: *Living All Alone* Philadelphia International PHIL 4001 (E)
- 4 4 6 GWEN GUTHRIE: *Good To Go* Lovel Boiling Point/Polydor POLD 5201 (F)
- 5 7 3 CAMEO: *Word Up* Club/Phonogram JABH 19 (F)
- 6 2 5 LIONEL RICHIE: *Dancing On The Ceiling* Motown ZL 72412 (R)
- 7 8 2 MAZE featuring FRANKIE BEVERLEY: *Live From Los Angeles* Capitol ESTSP 24 (E)
- 8 3 5 FIVE STAR: *Six And Steel* Tent/RCA PL 71100 (R)
- 9 0 4 HOWARD HEWETT: *I Came To Love* Elektra 960 487-1 (W)
- 10 18 2 BEAU WILLIAMS: *Mo More Tears* Capitol ST 12486 (Import)
- 11 13 8 JANET JACKSON: *Control* A&M AMA 5106 (F)
- 12 17 2 ANITA BAKER: *Songstress* Beverly Glen BG 10002 (Import)
- 13 16 2 HUMAN LEAGUE: *Crush* Virgin V 2391 (E)
- 14 11 7 KENNY G: *Duotones* Arista 207 792 (R)
- 15 9 26 ANITA BAKER: *Rapture* Elektra EXT 37 (W)
- 16 NEW JAKI GRAHAM: *Breathing Away* EMI EMC 3514 (E)
- 17 NEW GENOBIA: *Genobia* RCA AFL-1 5097 (Import)
- 18 15 13 RJ'S LATEST ARRIVAL: *Hold On* Manhattan ST 53037 (Import)
- 19 NEW VARIOUS: *The "House" Sound Of Chicago* D.J. International/London LONLP 22 (F)
- 20 78 2 SHIRLEY JONES: *Always In The Mood* Philadelphia International PHIL 4000(E)

Compiled by MRIB

## RADIO LONDON

### A LIST

- BB + Q: *Dreamer* Cooltempo/Chrysalis  
 CAMEO: *Word Up* Club/Phonogram  
 CHAIRMEN OF THE BOARD featuring GENERAL JOHNSON: *Lover Boy* EMI  
 FIVE STAR: *Roy Of Shine* Tent/RCA  
 FARLEY "JACKMASTER" FUNK: *Love Can't Turn Around* London  
 LOOSE ENDS: *Slow Down* Virgin  
 MICHAEL McDONALD: *Sweet Freedom* MCA  
 MEL & KIM: *Showing Out* Supreme  
 JERMAINE STEWART: *We Don't Have To* 10/Virgin  
 TIMEX SOCIAL CLUB: *Rumors* Cooltempo/Chrysalis

### CLIMBERS

- SHARON DEE CLARKE: *Dance Your Way Out Of The Door* Achievement  
 JAMES DUKE: *Hold On* Creole  
 ARETHA FRANKLIN: *Jumpin' Jack Flash* (US Import-Arista)  
 AUDREY HALL: *The Best Thing For Me* German  
 FREDDIE JACKSON: *Teasy Love* Capitol  
 MILLIE JACKSON: *Meet With Unrestricted Crazy Love* Jive  
 LEWIS SISTERS: *Melting Point* Biva  
 JEFFREY OSBORNE: *Room With A View* A&M  
 JAMIE TALBOT: *Mornin'* Move  
 WHODINI: *One To One* Jive

As featured on the TONY BLACKBURN Show, Radio London from 12 noon Monday-Friday (700am-9.9.1987)

# TOP *Dance* SINGLES

THIS WEEK LAST WEEK WEEKS ON CHART

WWW

1	7	DREAMER BB+Q	Cooltempo/Chrysalis COOL(X) 132 (F)
2	1	RUMORS Timex Social Club	Cooltempo/Chrysalis COOL(X) 133 (F)
3	30	SLOW DOWN Loose Ends	Virgin VS 884(12) (E)
4	5	WORD UP Cameo	Club/Phonogram JAB(X) 38 (F)
5	4	LOVE CAN'T TURN AROUND Farley "Jackmaster" Funk	London LON(X) 105 (F)
6	8	WALK THIS WAY Run D.M.C.	London LON(X) 104 (F)
7	9	RAIN OR SHINE Five Star	Tent/RCA PB 40901 (12"—PT 40902) (R)
8	6	SWEET FREEDOM Michael McDonald	MCA MCA (T) 1073 (F)
9	3	HOLIDAY RAP M. C. MIKER "G" & DEEJAY SVEN	Debut DEBT(X) 3008 (A)
10	2	WE DON'T HAVE TO ... Jermaine Stewart	10/Virgin TEN 96 (12) (E)
11	5	GIMME YOUR LOVE Active Force	A&M AM(Y) 345 (F)
12	43	SAY YOU LOVE ME GIRL Breakwater	Aristo ARIST (12) 674 (R)
13	19	I CAN'T LET YOU GO Haywoode	CBS 650076 7 (12"—650076 6) (C)
14	29	MALE STRIPPER (UK LOVE MIX) Man 2 Man Meets Man Parrish	Bolis 4/7 (12"—BOLTS 4/12) (P)
15	51	SHOWING OUT Mel & Kim	Supreme SUPE(T) 107 (A)

16	24	YOU KNOW HOW TO LOVE ME Phyllis Hyman	Aristo ARIST (12) 669 (R)
17	12	AIN'T NOTHIN' GOIN' ON BUT THE RENT Gwen Guthrie	Boiling Point/Polydor POSP(X) 807 (F)
18	46	STAND UP Hazzell Dean	EMI (12) EMI 5584 (E)
19	10	WHEN I THINK OF YOU Janet Jackson	A&M AM(Y) 337 (F)
20	16	YOU WERE MEANT TO BE MY LADY (...) Alexander O'Neal	Tabu 650048 7 12"—(650048 6) (C)
21	13	HUMAN Human League	Virgin VS 880(12) (E)
22	75	BREAKIN' BELLS T.—La Rock	10/Virgin TEN(T) 154 (E)
23	27	SUMMERTIME, SUMMERTIME Nocera	Sleeping Bag SLX 22 (Import)
24	46	YOU CAN DANCE (IF YOU WANT TO) Davis/Pinckney Project	Studio STU 911 (Import)
25	14	I WANT TO WAKE UP WITH YOU Boris Gardiner	Revue REV 733 (12"—REV 033) (A/RH)
26	32	HOOKED ON YOU Tourists	Vista Sound VS 11201 (Import)
27	15	AUTOMATIC Millie Scott	Fourth & Broadway/Island (12) BRW 51 (E)
28	18	WHAT DOES IT TAKE (TO WIN YOUR LOVE) Kenny G	Aristo ARIST (12) 672 (R)
29	36	LOVER BOY Chairmen Of The Board featuring General Johnson	EMI (12) EMI 5585 (E)
30	17	JUMMP BACK Wally Jump Junior & The Criminal Element	Club/Phonogram JAB(X) 34 (F)
31	20	FOOL'S PARADISE Mel'sa Margan	Capitol (12) CL 415 (E)
32	44	YOU'RE MY OCCUPATION Chaz Jankel featuring Brendo Jones	A&M AM(Y) 344 (F)
33	28	DON'T YOU TRY IT Raww	Emergency EMDS 6567 (Import)
34	21	I WANNA BE WITH YOU Maze featuring Frankie Beverly	Capitol (12) CL 421 (E)
35	NEW	ON THE HOUSE Midnight Sunrise featuring Jackie Rowe	Crossover/Serious 7 CROSS 1 (12"—CROSS 1) (A)
36	23	I CAN PROVE IT Phil Fearon	Ensign/Chrysalis PF(X) 1 (F)
37	45	2 THE LIMIT Octavio	Cooltempo/Chrysalis COOL(X) 131 (F)
38	54	MONTEGO BAY Amazulu	Island (12) IS 293 (E)
39	NEW	COAST TO COAST Word Of Mouth featuring D.J. Cheese	Champion CHAMP (12) 17 (A)
40	5	THE HOUSE MUSIC ANTHEM Marshall Jefferson	Trax TX 117 (Import)
41	22	EVERYONE A WINNER Zuice	Club/Phonogram JAB(X) 34 (F)
42	NEW	I'M FOR REAL Howard Hewett	Elektra EKR 47(T) (W)
43	12	SO MACHO/CRUISING Sinita	Fanfare (12) FAN 7 (A)
44	35	SCHOOLTIME CHRONICLE Smiley Culture	Polydor POSP(X) 815 (F)
45	NEW	HOT! WILD! UNRESTRICTED! CRAZY LOVE Millie Jackson	Jive JIVE (T) 131 (R)
46	52	BYE BABY Ruby Turner	Jive JIVE (T) 126 (R)
47	26	BREAKING AWAY Joki Graham	EMI (12) JAKI 8 (E)
48	33	NO MAN'S LAND Seventh Avenue	Record Shack SOHO(T) 67 (DMS/R)
49	11	BURNIN' UP Michael Jonzun	A&M AM(Y) 340 (F)
50	49	EXCITE ME Carlton	In Future IN 0001 (Import)
51	NEW	SEVENTH HEAVEN Gwen Guthrie	Fourth & Broadway/Island (12) BRW 52 (E)
52	39	I FOUND LOVIN' Fotback Band	Important/Towerbell TAN(T) 10 (E)
53	NEW	JACK YOUR BODY Steve Hurley	Underground UN 101 (Import)
54	25	TYPICAL MALE Tina Turner	Capitol (12) CL 419 (E)
55	42	COUNT YOUR BLESSINGS Ashford & Simpson	Capitol (12) CL 422 (E)
56	13	MOMENTARY VISION The Cool Notes	Abstract Dance/Priority AD(T) 10 (R)
57	NEW	GOT TO SEE YOU TONIGHT Barbara Roy	RCA PB 49803 (12"—PT 49804) (R)
58	40	FRIENDS NOT LOVERS Rosalind Joyce	Elite DAZZ 57 (A)
59	58	GIRLS AIN'T NOTHING BUT TROUBLE Jazzy Jeff/Fresh World	World Radio/Champion CHAMP (12) 18 (A)

60	63	HUNGRY FOR YOUR LOVE Hanson & Davis	Fresh FRE 5EP (Import)
61	NEW	MIDAS TOUCH Midnight Star	Solar/MCA MCA(T) 1096 (F)
62	NEW	ERIC B FOR PRESIDENT Eric B featuring Rakim	Cooltempo/Chrysalis COOL(X) 129 (F)
63	NEW	JEALOUSY Club Nouveau	Tommy Boy TB 884 (Import)
64	37	DANCING ON THE CEILING Lionel Richie	Motown LIO(T) 1 (R)
65	45	HOOKED ON YOU N.Y. Sensation	10/Virgin TEN(T) 152 (E)
66	NEW	NO WAY Bobbi Humphrey	Club/Phonogram JAB(X) 39 (F)
67	NEW	STRANGEST LOVE AFFAIR Carroll Thompson	Virgin VS 876(12) (E)
68	47	THE WORLD The Jankyand Band	Def Jam (T) A 7296 (C)
69	40	GIRLS AND BOYS Prince and The Revolution	Paisley Park/Womer Brothers. WBS86(T) (W)
70	48	SOWETO Jeffrey Osborne	A&M AM(Y) 334 (F)
71	NEW	FALLING IN LOVE Sybil	Next Plateau NP 50049 (Import)
72	34	DO YOU GET ENOUGH LOVE Shirley Jones	Philadelphia International (12) PIR 2 (E)
73	41	MISSION POSSIBLE World Class Wreckin' Cru	Epic (T) A 7281 (C)
74	NEW	LEAVE IT TO THE DRUMS Tricky Tee	Sleeping Bag SLX 0021 (Import)
75	62	TWO OF HEARTS Stacey Q	Atlantic A9381(T) (W)

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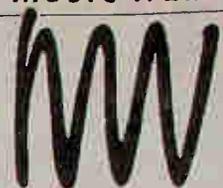
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which first surfaced in April and has now spread as a real floorfiller to discos throughout the country while still only on import — such penetration is rare these days, making it the Harlequin Four's of 1986 (and it's coming out here while still actually hot!). What radio will make of it though remains to be seen, as there's not a lot to it.

Meanwhile, back in the states, an ironic twist has happened. Atlantic (owner of Cotillion) to most intents and purposes could be classed as a major label, and has covered a minor label's struggling hit just as its own early R&B releases were covered in the Fifties: the aforementioned Farley 'Jackmaster' Funk hit (yet to happen in the US) has been sanitized by a girlie group, **Philly Cream's** Love Can't Turn Around (Cotillion 0-96805)!

Other current 12-inch imports include **Keith Patrick's** Night To Remember (OMNI 0-96803), ridiculously Howard Hewett-like melodic wriggler; **Sybil's** Falling In Love (Next Plateau

**Abrams'** Speculation (MCA Records MCA-23670), remixed proto-"house" which in unremixed state unfortunately is already his current UK B-side (doubtless due now for some creative re-marketing?); **Young & Co's** Such A Feeling (Atlantic 0-86781), remixed gospel-ish wriggly bouncer; **Steinski & The Mass Media's** The Motorcade Sped On (Tommy Boy TB 885), long-awaited brilliant "cut-up" to beat box rhythm of actual newscasts about John F Kennedy's assassination, technically only on "promo"; **Armenta's** Tell Me (What You Need) (New Image NIR 2222), remixed murkily juddering nagger; **Klark Kent, Elliotte Ness & The Word Processor's** Getting Busy (New Image NIR 3333), UFO-style strong hip hop; **Liz Torres** featuring **Kenny 'Jammin' Jason's** What You Make Me Feel (Underground UN 107), smooth bland "house" biggest around Manchester; **Billy Griffin's** Believe It Or Not (Atlantic 0-86786), ambiguously-tempoed sweet slowie; **Arthur Russell's** Let's Go Swimming (Logarithm LR-1002-1), oddball fast skitterer by the Dinosaur L man, due here soon (too soon for it to have matured?) on Rough Trade (RTT 184); **Taanaa Gardner's** Heartbeat (West End WES 22132), intensely jogging oldie

amusing dialogue about the types of men a witchdoctor can conjure up for a single young lady, the next big reggae crossover; **80's Ladies'** Turned On To You (Music Of Life MOLIF 6, via Streetwove), 1980's much bootlegged and covered soul slinker finally out here; **Escalator's** Let's Make Some Noise (Elite DAZZ 60), authentic sounding UK "house"; **UTFO's** Split Personality (The Remix) (Cooltempo COOLX 136), infectious rap in various pidgin tongues; **DJ Hollywood's** Um Tang Um Tang (To Whoever It May Concern) (Crossover Records CROSS 3, via PRT), Jolly singalong rap; **Millie Jackson's** Hot! Wild! Unrestricted! Crazy Love (Jive JIVE T 131), sleazily rolling sombre lurcher produced by Change's Timmy Allen in Jam & Lewis style; **Noise Boyz's** Boys Go Scratch (CityBeat CBE 1207, via WEA), Surface Noise's old The Scratch updated in go go style; **Octavia's** 2 The Limit (Cooltempo COOLX 131), Princess-ish basher; **James Brown's** Gravity (Scotti Bros 650059-6), typically rambling dated funk produced (with too much respect?) by Dan Hartman; **Jeffrey Osborne's** Room With A View (A&M AMY 352), violently remixed pop-tinged jitterer; **Rebbie Jackson's** Reaction (CBS TA 7323), Prince-ish breezy pop.

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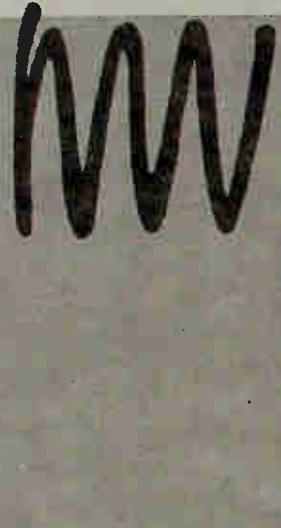
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# TO DIRECTORY 86

## MUSIC WEEK

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	7	DREAMER	BB+Q		
2	1	RUMORS	Timex Social C		
3	30	SLOW DOWN	Loose Ends		
4	5	WORD UP	Cameo		
5	4	LOVE CAN	Farley "Jackm"		
6	4	WALK THIS	Run D.M.C.		
7	9	RAIN OR S	Five Star		
8	6	SWEET FRE	Michael McDa		
9	3	HOLIDAY R	M.C. MIKER		
10	2	WE DON'T	Jermaine Stew		
11	5	GIMME YC	Active Force		
12	43	SAY YOU L	Breakwater		
13	19	I CAN'T LET YOU GO	Haywoode CBS 650076 7 (12" — 650076 6) (C)		
14	29	MALE STRIPPER (UK LOVE MIX)	Man 2 Man Meets Man Parrish Bolts 4/7 (12" — BOLTS 4/12) (P)		
15	51	SHOWING OUT	Mel & Kim Supreme SUPE(T) 107 (A)		



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29	36	LOVER BOY	Chairmen Of The Board featuring General Johnson	EMI (12)EMI 5585 (E)
30	17	JUMMP BACK	Wally Jump Junior & The Criminal Element	Club/Phonogram JAB(X) 34 (F)
31	20	FOOL'S PARADISE	Melissa Morgan	Capital (12)CL 415 (E)
32	44	YOU'RE MY OCCUPATION	Chaz Jankel featuring Brenda Jones	A&M AM(Y) 344 (F)
33	26	DON'T YOU TRY IT	Roww	Emergency EMDS 6567 (Import)
34	21	I WANNA BE WITH YOU	Maze featuring Frankie Beverly	Capital (12)CL 421 (E)
35	NEW	ON THE HOUSE	Midnight Sunrise featuring Jackie Rowe	Crossover/Serious 7 CROSS 1 (12" — CROSS 1) (A)
36	23	I CAN PROVE IT	Phil Fearan	Ensign/Chrysalis PF(X) 1 (F)
37	45	2 THE LIMIT	Octavia	Cooltempo/Chrysalis COOL(X) 131 (F)
38	54	MONTEGO BAY	Amazulu	Island (12)IS 293 (E)
39	NEW	COAST TO COAST	Word Of Mouth featuring D.J. Cheese	Champion CHAMP (12) 17 (A)
40	5	THE HOUSE MUSIC ANTHEM	Marshall Jefferson	Trax TX 117 (Import)
41	22	EVERYONE A WINNER	Zuice	Club/Phonogram JAB(X) 34 (F)
42	NEW	I'M FOR REAL	Howard Hewett	Elektra EKR 47 (T) (W)
43	12	SO MACHO/CRUISING	Siniitio	Fanfare (12)FAN 7 (A)
44	35	SCHOOLTIME CHRONICLE	Smiley Culture	Polydar POSP(X) 815 (F)
45	NEW	HOT! WILD! UNRESTRICTED! CRAZY LOVE	Millie Jackson	Jive JIVE (T) 131 (R)
46	2	BYE BABY	Ruby Turner	Jive JIVE (T) 126 (R)
47	26	BREAKING AWAY	Jaki Graham	EMI (12)JAKI 8 (E)
48	3	NO MAN'S LAND	Seventh Avenue	Record Shack SOHO(T) 67 (DMS/R)
49	11	BURNIN' UP	Michael Jonzun	A&M AM(Y) 340 (F)
50	49	EXCITE ME	Carlton	In Future IN 0001 (Import)
51	NEW	SEVENTH HEAVEN	Gwen Guthrie	Fourth & Broadway/Island (12)BRW 52 (E)
52	39	I FOUND LOVIN'	Fatback Band	Important/Towerbell TAN(T) 10 (E)
53	NEW	JACK YOUR BODY	Steve Hurley	Underground UN 101 (Import)
54	25	TYPICAL MALE	Tina Turner	Capital (12)CL 419 (E)
55	42	COUNT YOUR BLESSINGS	Ashford & Simpson	Capital (12)CL 422 (E)
56	33	MOMENTARY VISION	The Cool Notes	Abstract Dance/Priority AD(T) 10 (R)
57	NEW	GOT TO SEE YOU TONIGHT	Barbara Roy	RCA PB 49803 (12" — PT 49804) (R)
58	60	FRIENDS NOT LOVERS	Rosalind Joyce	Elite DAZZ 57 (A)
59	58	GIRLS AIN'T NOTHING BUT TROUBLE	Jozzy Jeff/Fresh Prince	Radio City/Champion CHAMP (12)1B (A)

73	41	MISSION POSSIBLE	World Class Wreckin Cru	Epic(T)A 7281 (C)
74	NEW	LEAVE IT TO THE DRUMS	Tricky Tee	Sleeping Bag SLX 0021 (Import)
75	62	TWO OF HEARTS	Stacey Q	Atlantic A9381(T) (W)

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C O L U M N

"HOUSE" MUSIC disappointingly has yet to produce another hit as substantial musically and vocally as **Farley 'Jackmaster' Funk & Darryl Pandy's** Love Can't Turn Around, but before you write the style off as a one-hit flavour of the month, be warned that at last its other genuine smash is due out here. This is **Steve 'Silk' Hurley's** Jack Your Body (London LONX 117), a sparse, repetitive bouncer, which first surfaced in April and has now spread as a real floorfiller to discos throughout the country while still only an import — such penetration is rare these days, making it the Harlequin Four's of 1986 (and it's coming out here while still actually hot!). What radio will make of it though remains to be seen, as there's not a lot to it.

Meanwhile, back in the states, an ironic twist has happened. Atlantic (owner of Cotillion) to most intents and purposes could be classed as a major label, and has covered a minor label's struggling hit just as its own early R&B releases were covered in the Fifties: the aforementioned Farley 'Jackmaster' Funk hit (yet to happen in the US) has been sanitized by a girlie group, **Philly Cream's** Love Can't Turn Around (Cotillion 0-96805).

Other current 12-inch imports include **Keith Patrick's** Night To Remember (OMNI 0-96803), ridiculously Howard Hewett-like melodic wriggler, **Sybil's** Falling In Love (Next Plateau

NP50049), extremely cool languid shimmerer; **Pieces Of A Dream's** Joyride (Manhattan V-56034), Herbie Hancock-ish go go hip hop P'funk; **Chico DeBarge's** Talk To Me (Motown 4567MG), Janet Jackson clone which mixing DJs are enjoying; **Freddie Jackson's** Tasty Love (Capitol V-15254), typical Rock Me Tonight-type slow tenderness, due out here next week (12CL 428); **Sky's** Non-Stop (Capitol V-15251), remixed typical Brass Construction-ish jiggly funk bouncer, also due here next week (12CL 434); **Colonel Abrams' Speculation** (MCA Records MCA-23670), remixed proto-"house" which in unremixed state unfortunately is already his current UK B-side (doubtless due now for some creative re-marketing?); **Young & Co's** Such A Feeling (Atlantic 0-86781), remixed gospel-ish wriggly bouncer; **Stelnski & The Mass Media's** The Motorcade Sped On (Tommy Boy TB 885), long-awaited brilliant "cut-up" to beat box rhythm of actual newscasts about John F Kennedy's assassination, technically only on "promo"; **Armenta's** Tell Me (What You Need) (New Image NIR 2222), remixed murkily juddering nagger; **Klark Kent, Elliotte Ness & The Word Processor's** Getting Busy (New Image NIR 3333), UFO-style strong hip hop; **Liz Torres** featuring **Kenny 'Jammin' Jason's** What You Make Me Feel (Underground UN 107), smooth bland "house" biggest around Manchester; **Billy Griffin's** Believe It Or Not (Atlantic 0-86786), ambiguously-tempoed sweet slowie; **Arthur Russell's** Let's Go Swimming (Logorhythm LR-1002-1), oddball fast skitterer by the Dinosaur L man, due here soon (too soon for it to have matured?) on Rough Trade (RTT 184); **Taana Gardner's** Heartbeat (West End WES 22132), intensely jogging oldie

with still current appeal, one from a large number of reissued oldies arriving these days on import.

On US LP is **James 'D Train' Williams' Miracles Of The Heart** (Columbia BFC 40465), mainly mellow or more downtempo funk than the UK-issued rather messy 12-inch You Are Everything (CBS 6500516).

Right, on to the other main UK 12-inchers: **Lionel Richie's** Love Will Conquer All (Motown LIOT2), his album's gorgeous mellow undulating soul gem will win back his black support; **Lovindeer's** Man Shortage (TSQ TST1, via Jet Star), amusing dialogue about the types of men a witchdoctor can conjure up for a single young lady, the next big reggae crossover; **80's Ladies' Turned On To You** (Music Of Life MOLIF 6, via Streetwave), 1980's much bootlegged and covered soul slinker finally out here; **Escalator's** Let's Make Some Noise (Elite DAZZ 60), authentic sounding UK "house"; **UTFO's** Split Personality (The Remix) (Cooltempo COOLX 136), infectious rap in various pidgin tongues; **DJ Hollywood's** Um Tang Um Tang (To Whoever It May Concern) (Crossover Records CROSS 3, via PRT), Jolly singalong rap; **Millie Jackson's** Hot! Wild! Unrestricted! Crazy Love (Jive JIVE T 131), sleazily rolling sombre lurcher produced by Change's Timmy Allen in Jam & Lewis style; **Noise Boyz's** Boys Go Scratch (CityBeat CBE 1207, via WEA), Surface Noise's old The Scratch updated in go go style; **Octavia's** 2 The Limit (Cooltempo COOLX 131), Princess-ish basher; **James Brown's** Gravity (Scotti Bros 650059-6), typically rambling dated funk produced (with too much respect?) by Dan Harman; **Jeffrey Osborne's** Room With A View (A&M AMY 352), violently remixed pop-pinged jitterer; **Rebbie Jackson's** Reaction (CBS TA 7323), Prince-ish breezy pop.

# FREDDIE JACKSON



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**No 1** I WANT TO WAKE UP WITH YOU ○  
Boris Gardiner Revue/Creole REV 733 (12" - REV 033)

**2** **3** SO MACHO/CRUISING ○  
Sinitta Fanfare 111

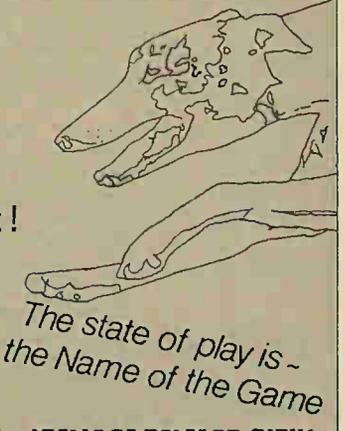
Radio and Television Promotion — At it's very best!  
CONTACT:

**NICK FLEMING**

01-402 3105

**NICK'S AUTUMN TREBLE**

Boris Gardiner 'YOU'RE EVERYTHING TO ME' · Sinitta 'FEELS LIKE THE FIRST TIME' · Lick The Tins 'BELLE OF BELFAST CITY'



# NEW ALBUMS

**Distributor Codes**  
 A—PRI 01-640 3344  
 ACT—ACD 01-451 4494  
 ASAS—Archiego 01-995 3023  
 BK—Backs 0603 626221  
 BU—Bulet 08894 76136  
 C—CBS 0296-35151  
 CA—Caddis 01-636 3646  
 CH—Charly 01-639 8603  
 CM—Celtic Music 0423 888979  
 CON—Conifer 0895 441 422  
 CP—Counterpoint 01-555 4321  
 DIS—Discovery 067 285 406  
 DMS—Dynamic Marketing Systems 01-589 7725  
 E—EMI 01-561 8722  
 F—PolyGram 01-590 6044  
 FF—Fast Forward (see I)  
 FOL—Foliosound 0203 711 935  
 GRI—Geoff's Records International 01-804 8100  
 GY—Greyhound 01-385 8146  
 H—HR Taylor 071 622 2377  
 HOL—Hollywood Nights 0438 315533  
 HV—Harvong 0634 43957  
 HS—Hushnet 0532 742106  
 I—Cartel (Backs, Rough Trade) and Fast Forward 031 226 4616 Probe—051 236 6591  
 Nite Mite—0976 881 292/881 293 Red Rhino (Nite) 0904 64145  
 Revolver—0272 541 291  
 IMP—Imper Music 01-229 5454  
 IMS—Imper Music Services (see PolyGram)  
 INV—Invicta Audiovisuals 0533 71721  
 IS—Independent Record Sales 01-850 3161 (Chris Weiland)  
 JETZ—Jettsound 0253 712453  
 J—Jungle 01-359 9161  
 JS—Jehstar 01-961 5818  
 K—K-tel 01-992 8000  
 KS—Kingdom 01-636 4763  
 LIG—Lightning 01-965 9292  
 LO—London 01-522 2936  
 M—MSD 01-961 5646  
 MMG—Magnum Music Group 0784-65333  
 MIS—Music Industry Services 01-519 1119  
 ML—Mainline 01-686 3636  
 MO—Mole Jazz 01-278 0703  
 MW—Making Waves 01-481 0593  
 NM—Nine Mile (see I)  
 O—Owie! 0232 222826  
 OR—Orbitone 01-965 8292  
 P—Pinnacle 0689 73146  
 PAC—Pacific 01-800 4400  
 PID—Private Independent Distributor  
 PK—Pickwell 01-200 7000  
 PR—President 01-839 4672  
 PRO—Projection 0702 7283  
 PWC—Palace Virgin and Gold 01-539 5566  
 R—RCA 021-525 3000  
 RA—Rainbow 01-589 3254  
 RC—Roc-A-Fella 0453 89252  
 RE—Revolver 0272-541 291  
 REC—Recommended 01-622 8824  
 RH—Rhino 01-965 9223  
 RL—Red Lightnin' 037-988 693  
 RM—Record Merchandisers 01-848 7511  
 ROSS—Ross 08886 2403  
 RP—Red Rhino (see I)  
 RT—Rough Trade 01-833 2133  
 S—Sire 01-430 1317  
 SV—Spartan Marketing Services 01-871 6487  
 SO—Stage One 0428-4001  
 SOL—Solomon & Peers 0429-32711  
 SP—Spartan 01-903 8723  
 STY—Stylus 01-453 0826  
 SVL—Swirl 0424-220528  
 T—Trojan 935-8323  
 TB—Terry Blood 0787 620321  
 TR—Triple Earth 01-995 7059  
 VEA—Veeva Cassette Distributors 0296 37307  
 W—World 01-998 5929  
 WWD—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)
AFRIKA BAMBATAA & FAMILY BEWARE (THE BUNK IS EVERYWHERE)	Tommy Boy/Antonic 253092-4 (M)	Disco/Dance			
AIR SUPPLY HEARTS IN MOTION	Atlantic 207 891/407 891 (R)				
BIG DISH SWIMMER	Virgin V 2374/TCV 2374 (E)				
CAMEO WORD UP	Club/Phonogram JABH 19/JABHC 19 £3.55/£3.60 (F)	Dance/Disco			
CHAS & DAVE ON THE ROAD (LIVE)	Roc/Ayco/Towerbell ROC 915/2CROC 915 (E)				
CLIFF, Jimmy THE HARDER THEY COME	Island ILPM 9202/ICM 9202 £1.87 (E)				
CONTROLLED BLEEDING HEAD CRACK	Sterile SR 11/— £3.45 (VRR)				
COSTELLO, Elvis & The Attractions MY AIM IS TRUE	Imp/Demon FLEND 13/FIENDCASS 13 £3.65 (MW/P)				
DEE, Michael PORTRAITS	Ediesta CALCP 5/— (VRR)				
DEEP SWITCH NINE INCHES OF GOD	Switch SWITCH 1 (U/Backs)				
DRAKE, Nick THE BEST OF NICK DRAKE (HEAVEN IN A WILD FLOWER)	Island ILPM 9826/ICM 9826 £1.87 (E)				
D.R.I. DEALING WITH IT	Armageddon AR 002/— £4.25 (VRE)				
DUKE, George GEORGE DUKE	Elektra 960 480-1/960 480-4 (M)				
DURY, Ian & The Blockheads NEW BOOTS AND PANTIES	Demon FIEND 63 (limited edition FIEND 63/RANT ONE — free 12" interview disc with 1st 5,000 LPs)/FIENDCASS 63 £3.65 (MW/P)				
EDGE, The ORIGINAL SOUNDTRACK — CAPTIVES	Virgin V 2401/TCV 2401 (E)				
EMERSON, Keith MURDEROCK	Chord CHORD 004/— (CH)				
EVERLY BROTHERS, The ROOTS	Edsel ED 203/— £3.65 (MW/P)				
FAIRPORT CONVENTION UEGE AND LIEF	Island ILPM 9135/ICM 9115 £1.87 (E)				
FATHEAD, Marianne BROKEN ENGLISH	Island ILPM 9570/ICM 9570 £1.87 (E)				
FALL, The BAND SINISTER	Beggars Banquet BEGA 75/BECC 75 (M)				
FARM, The PASTURES OLD AND NEW	Fire REFIRE 3/— £3.45 (VHM)				
FOSTER & ALLEN REAWAKENING	Shyris SMR 623/SMC 623 £4.17 (STP)				
FREDDY AND WATER	Island ILPM 9120/ICM 9120 £1.87 (E)				
FRIPP, Robert & THE LEAGUE OF CRAFTY GUITARISTS	ROBERT FRIPP & THE LEAGUE OF CRAFTY GUITARISTS E'G/Virgin EGED 43/E'GEDC 43 (E)	TV			
GREEN, AI HAVE A GOOD TIME	Hilltop 419/— £3.65 (MW/P)	Gospel			
HAFNER TRIO THREE WAYS OF SAYING TWO	The Netherlands LECTURES Charm CHARM 3/— £3.05 (VRR)	Jazz			
HAMILTON, Scott/JAKE HANNA/DAVE M. KENNA MAJOR LEAGUE	Concord (USA) CJ 305/CJC 305 £4.35 (HMS)				
HAYWARD, Charles' Drum Trio LES BATTERIES	Ayaa/Recommended AYAAD 0486/— £5.20 (VRR/REC)				
HEAD OF DAVID LP (side one: DOGBREATH; side two: DOGBREATH)	Blast First (in association with Mute) BFPF 10/— (VRR)				
HEYWARD, Nick POSTCARDS FROM HOME	Arista 207 205/407 205 (R) Re-scheduled				
HOME & GARDEN HISTORY & GEOGRAPHY	Deadman Curve DMC 005/— £3.45 (VRR)				
HULA SHADOW LAND	Red Rhino Red 73/— (VRR)				
HYMAN, Phyllis THE BEST OF PHYLLIS HYMAN	Arista 207 830/407 830 (E)	Dance/Disco			
IGGY POP BLAH BLAH BLAH	A&M A&M 5145/AMC 5145 (F)				
IRON MAIDEN SOMEWHERE IN TIME	EMI EMC 3512/TC EMC 3512 (E)	Metal			
JACKSON, Robbi E REACTIONS	CBS 26961/40-26961 (C)	Dance/Disco			
JALI MUSA JAWARA JALI MUSA JAWARA	Oval OVLV 511/— (MW)	Ethnic			
JONES, Grace WARM LATHERETTE	Island ILPM 9592/ICM 9592 £1.87 (E)				
KINA CERCANO Children Of The Revolution	C.O.R. GURT 13/— £2.43 (VRE)				
KOOSBAS, The BARRICADES	Bom-Corato KIRI 47/— (MV)				
LASWELL, Bill & John ZORN POINTS BLANK/Melanie Snaps 1/	No Man's Land/Recommended NML 8604/— £5.20 (VRR/REC)				
LAUER, Martin TAXI NACH TEXAS	Bear Family/Rollercoaster BFX 15205/— £4.86 (RC/SW)				
LEE, Peggy UNCOLLECTED	Hindsight HUK 220/— (CH)	Jazz			
LIGHTFOOT, Gordon EAST OF MIDNIGHT	Warner Brothers 925 482-1/925 482-4 (M)				
LOOSE ENDS ZAGORA	Virgin V 2384/TCV 2384 (E)	Dance/Disco			
MARLEY, Bob & The Wailers LIVE AT THE LYCEUM	Island ILPM 9376/ICM 9376 £1.87 (E)	Reggae			
MARTYNI, John ONE WORLD	Island ILPM 9492/ICM 9492 £1.87 (E)				
MEAT LOAF BLIND BEFORE I STOP	Arista 207 741/407 741 (R)	Metal			
MEMBRANES SONGS OF LOVE AND FURY	Intape IT 38/— (VRR)				
MIDNIGHT CHOIR WORM BELLY GRUNT	Native NTVP 10/— (VRR)				
MOOD SIX A MATTER OF CHERRY	Red BRED 71/— £3.45 (P)				
MOORE, Christy ORDINARY MAN	Demon FIEND 82/— £3.65 (MW/P)	Folk			
MOTT THE HOOPLE ROCK'N'ROLL QUEEN	Island ILPM 9215/ICM 9215 £1.87 (E)				
MUSSELWHITE, Charlie MELLOW DEE	Cassual/Rollercoaster CCR 1013/— £4.86 (RC/SW)	Blues			
NEW MODEL ARMY THE GHOST OF CAIN	EMI EMC 3516/TC EMC 3516 (E)				
NEW ORDER BROTHERHOOD	Factory FACT 150/FACT 150C £3.45/£3.65 (VRR/P)				
NONFICTION NONFICTION	Demon FIEND 76/— £3.65 (MW/P)				
OCASEK, Rik THIS SIDE OF PARADISE	Gellen 924 098-1/924 098-4 (M)				
ORCHESTRAL MANOEUVRES IN THE DARK	The Pacific AGE Virgin V 2398/TCV 2398 (E)				
ORIGINAL SOUNDTRACK TOP GUN	CBS 70296/40-70296 (C)				
ORIGINAL SOUNDTRACK RUNNING SCARED	MCA MCG 6012/MCGC 6012 (F)				
PHILLIPS, Dave BEST OF ROCKS	Rockhouse LP 8603/— £3.45 (P)				
POTTER, Nic MOUNTAIN MUSIC	Zomart ZOM 001/ZOM 001C £3.45 (VRE) Re-issue				
Q5 WHEN THE MIRROR CRACKS	Music For Nations MFN 64/TMFM 64 £3.45 (P)	Metal			
RYDELL, Bobby WILD ONE	President PRCV 130/— £2.44 (SP)				
SCIENTISTS, The WEIRD LOVE	Karbon KAR 103U/— £2.43 (P)				
SLAPP HAPPY SORT OF	Recommended RRS 5/— £5.20 inc single-sided engraved 7" by Peter Bleagwood — Brian (VRR/REC)				
SPENCE, Hanny BROTHERS	Polydor POLD 5195/POLDC 5195 £3.55/£3.60 (F)				
STABILIZERS, The TYRANNY	CBS 26854/40-26854 (C)				
STEVENS, Col TEASER & THE FIRECAT	Island ILPM 9154/ICM 9154 £1.87 (E)				
SUICIDE SUICIDE	Demon FIEND 74/— £3.65 (MW/P)				
TALBOT, Jamie ALTITUDE	Move MVLP 21/— (CH)				
THIS MORTAL COIL FILIGREE AND SHADOW	4AD DAD 609/DADC 609 (VRR/P)				
THOROGOOD, George & THE DESTROYERS	LIVE EMI TC AMC 3108 (Cassette) (E)				
TOLMAN, Russ TOTEM POLES AND GLORY HOLES	Zippa/Demon ZONC 012/— £3.65 (MW/P)				
TRAFFIC THE LOW SPARK OF HIGH-HEELED BOYS	Island ILPM 9180/ICM 9180 £1.87 (E)				
VARIOUS BLACK MAGIC	Shyris SMR 619/SMC 619 £4.17 (STP)	Soul/TV			
VARIOUS BLUDGEONED	Bludgeoned BLUDG 1 (Cassette) £1.30 (VRE)	Cassette			
VARIOUS DANCE HITS '86	K-tel NE 1344/CE 2344 £4.17 (K)	Disco/TV			
VARIOUS LIVE AT ALICE IN WONDERLAND	A PRETTY SMART WAY TO CATCH A LOBSTER Flicknite SHARP 035/— (SP)				
VARIOUS RE QUARTERLY LP MAGAZINE	Recommended RE 0104/— inc magazine £4.97 (VRR/REC)				
VARIOUS RECOMMENDED SAMPLER	Eric Robert Wyatt, Art Bean Recommended RR 8/9/— £4.39 2LP (VRR/REC)				
VARIOUS SOUTH PACIFIC	Inc. Kirtie R. Kemual/José Carreras/Sarah Vaughan CBS 42205/40-42205 (C)	MOR			
VARIOUS SUCK	Instant INST 4/— (VRR)				
VARIOUS THE WOMAN TALKING VOLUME 3	EUROPE (Coclea Twins/Pages etc) Womad WOMAD 005/— £3.65 with free magazine (VRE)				
VOODOO CHILD	CHILD TALES AND HERAIDS Aftermath AFT 2/— £3.45 (VNM)				
VISTA-CEK, Charles MONKEY ON A HARD ROLL	Leisure Time/Recommended LT 003/— £3.89 (VRR/REC)				
WAINRIGHT III, Loudon MORE LOVE SONGS	Demon FIEND 79/FIENDCASS 79 £3.65 (MW/P)				
WAITS, Tom SWORDFISH/TOMBONES	Island ILPM 9762/ICM 9762 £1.87 (E)				
WEBB ORCHESTRA, Roger PARADISE POSTPONED	Columbia SCX 6706/TC SCX 6706 (E)	MOR			
WILLIAMS, Denise HOT ON THE TRAIL	CBS 26689/40-26689 (C)	Dance/Soul			
WILLIAMS, James (D Train) MIRACLES OF THE HEART	CBS 450066—450066—4 (C)	Dance/Disco			
YOUNG, Steve LOOK HOW FAR ANGEL	Mill MILL 5031/—	Country			

**COMPACT DISCS**

**ALLMAN BROTHERS BEGINNINGS	Polydor 827 588-2 (Compact Disc) £6.99 (F)	
**BACHMAN TURNER OVERDRIVE OVERDRIVE — GREATEST HITS	Mercury/Phonogram 830 039-2 (Compact Disc) £6.99 (F)	
**BON JOVI SLIPPERY WHEN WET	Vertigo/Phonogram 830 264-2 (Compact Disc) £6.99 (F)	Metal
**COCK ROBIN COCK ROBIN	CBS CDCBS 26448 (Compact Disc) £7.29 (C)	
**DARK CITY DARK CITY	Virgin CDV 2388 (Compact Disc) £7.29 (E)	
**DIAMOND, Jim DESIRE FOR FREEDOM	A&M CDA 5131 (Compact Disc) £7.29 (F)	
**GLASS, Philip NORTH STAR	Virgin CDV 2085 (Compact Disc) £7.29 (E)	
**MOORE, Gary ROCKIN' EVERY NIGHT	10/Virgin XID CD 1 (Compact Disc) £7.29 (E)	Metal
**MOODY BLUES SEVENTH SOJOURN	Threshold/Decca/London 820 159-2 (Compact Disc) £6.99 (F)	
**OLDFIELD, Mike ORCHESTRAL TUBULAR BELLS	Virgin CDV 2026 (Compact Disc) £7.29 (E)	
**ORIGINAL SOUNDTRACK TOP GUN	CBS CDCBS 70296 (Compact Disc) £7.29 (C)	
**P.L. LIVE IN TOKYO	Virgin VGDCD 3508 (Compact Disc) £7.29 (E)	
**SEX PISTOLS FLOGGING A DEAD HORSE	Virgin CDV 2142 (Compact Disc) £7.29 (E)	
**THOMPSON, Richard SMALL TOWN ROMANCE	Hannibal HNCD 1316 (Compact Disc) (MW/P)	Folk
**VARIOUS COMPACT D'AFRIQUE	Globebeat COBR 907 (Compact Disc) £7.30 (MW/P)	R&B
**VARIOUS RHYTHM IN BLUES PARTY	ACE CDCH 179 (Compact Disc) £7.30 (MW/P)	Jazz
**WATANABE, Sadao A GOOD TIME FOR LOVING	WEA International 253 037-2 (Compact Disc) £7.29 (M)	

Mon 29 September-Fri 3 October Album Releases: 90 Compact Discs: 17  
 Year to Date (40 weeks to 3 October 1986) Album Releases: 1000 Compact Discs: 1000

# US TOP FORTIES SINGLES

1*	1	STUCK WITH YOU	Huey Lewis & The News	Chrysalis
2	3	FRIENDS AND LOVERS	Carl Anderson/Gloria Loring	Carrere
3	2	DANCING ON THE CEILING	Lionel Richie	Motown
4	6	WALK THIS WAY	Run D.M.C.	Profile
5*	8	DON'T FORGET ME (WHEN...)	Glass Tiger	Monhagan
6*	9	DREAMTIME	Daryl Hall	RCA
7*	14	WHEN I THINK OF YOU	Janet Jackson	A&M
8*	15	TWO OF HEARTS	Stacey Q	Alicante
9	4	TAKE MY BREATH AWAY	Berlin	Columbia/CBS
10*	11	LOVE ZONE	Billy Ocean	Jive
11	5	WORDS GET IN THE WAY	Miami Sound Machine	Epic
12*	17	THROWING IT ALL AWAY	Genesis	Alicante
13*	19	TYPICAL MALE	Tina Turner	Capitol
14*	20	HEARTBEAT	Dan Johnson	Epic
15	10	BABY LOVE	Regina	Alicante
16*	18	MISSIONARY MAN	Eurythmics	RCA
17	7	VENUS	Bananarama	London
18*	23	ALL CRIED OUT	Lisa Lisa & Cult Jam with Full Force	Col/CBS
19*	22	HAVE I EVER	In Your Eyes, Loverboy	Columbia/CBS
20	16	THE CAPTAIN OF HER HEART	Double	A&M
21	12	HIGHER LOVE	Steve Winwood	Island
22	30	TRUE COLORS	Cyndi Lauper	Partrart
23*	25	TWIST AND SHOUT	The Beatles	Capitol
24*	29	A MATTER OF TRUST	Billy Joel	Col/CBS
25*	26	LOVE WALKS IN	Von Holen	Warner Bros
26*	33	I DIDN'T MEAN TO TURN YOU ON	Robert Palmer	Island
27*	32	SWEET LOVE	Anito Baker	Elektra
28	13	SWEET FREEDOM	Michael McDonald	MCA
29*	34	EARTH ANGEL	New Edition	MCA
30*	31	MONEY'S TOO TIGHT (TO MENTION)	Simply Red	Elektra
31*	35	POINT OF NO RETURN	Nu Shooz	Alicante
32*	21	PRESS, Paul	McCarthy	Capitol
33	28	RUMORS	Timex Social Club	Jay
34*	37	GIRL CAN'T HELP IT	Journey	Columbia/CBS
35	27	PAPA DON'T PREACH	Madonna	Sire
36	—	HUMAN	Human League	A&M
37*	40	PARANOMIA	Art Of Noise with Max Headroom	Chino
38	—	TAKE ME HOME TONIGHT	Eddie Money	Col/CBS
39	—	IN YOUR EYES	Peter Gabriel	Geffen
40*	—	I'LL BE OVER YOU	Toto	Col/CBS

# ALBUMS

1*	5	DANCING ON THE CEILING	Lionel Richie	Motown
2	1	TOP GUN	Soundtrack	Columbia/CBS
3	3	RAISING HELL	Run-D.M.C.	Profile
4	2	TRUE BLUE	Madonna	Sire
5	4	BACK IN THE HIGH LIFE	Steve Winwood	Island
6*	10	FOREY HUEY LEWIS & THE NEWS		Chrysalis
7*	7	THE BRIDGE	Billy Joel	Columbia/CBS
8	6	EAT 'EM AND SMILE	David Lee Roth	Warner Bros
9	9	CONTROL	Janet Jackson	A&M
10	8	INVISIBLE TOUCH	Genesis	Alicante
11*	18	SLIPPERY WHEN WET	Bon Jovi	Mercury
12	12	LOVE ZONE	Billy Ocean	Jive
13	11	SO	Peter Gabriel	Geffen
14*	14	REVENGE	Eurythmics	RCA

# NEW SINGLES

Artist	A-Side/B-Side	Label	7", 12" Number	(Distributor)
A CERTAIN RATIO	MICKY WAY/bo Factory FAC 168 12" (U/R/P)			
ALPHAVILLE	UNIVERSAL DADDY/Neat Generation WEA International X 8643;X 86437 12" (M)			
ALTAR EGO	WAR/bo Round World Discs RWD 001 (DMS/R)			
ANTHONY, Pod	NO WORLD WITHOUT YOU/TONT/IRIE: Loving Styles Wheely Connexion WWD 001 12" (U)	Reggae		
BENSON, Sharon	FIGHTING CHANCE/When Love's So Right Sedition EDIT 3315 Pic Bag;EDIT 3315 7" Pic Bag (A)			
BIG AUDIO DYNAMITE	CMON EVERY BEAT BOX/bo CBS 650147 7" Pic Bag (A)			
BIG MUSIC, The	COLD EMOTION/A Hard Rain's Gonna Fall RCA PB 40907;PT 40908 12" (R)			
BLOODFIRE POSSE	ARE YOU READY/Coconut Water/Every Pose Gets Water/Are You Ready CBS 65007 2 12" (C)			
BROWN, Boo	CHINATOWN/Dancer Man President PT 547 (SP)			
BROWN, Dennis	ANYWAY YOU WANT IT/(Version) Tod's TR 1486 12" (U)	Reggae		
BROWNE, Jackson	IN THE SHAPE OF A HEART (EDITED REMIX)/Voice Of America Elektra EKR 42 Pic Bag (M)			
BROWN, Winston	'Axeman' AFRIKA/bo Fashion FAD 046 12" (U/R/S) (Correction to previous listing)	Reggae		
BUDDY CURTIS	AND THE GRASSHOPPERS SHOEBEE BABY/Hypnotic Me/Better Be Sure Gyrate GY 2 Pic Bag;12GY 2 12" Pic Bag incl. Scobby Doo (U) (Re-release)			
COLLISTER, Christine	WARM LOVE GONE COLD (Theme from the BBC-TV Series 'The Life And Loves Of A She Devil'/Covetina — from Act 2 of the Marriage Of Figaro BBC RESL 199 Pic Bag (E)			
DANCE IN REVERSE	DANCE ME TO THE FLOOR/(Inst) Atlantic A9406;A9406 12" (M)			
DANIELS, Roly	BECAUSE I LOVE YOU/The Wind Beneath My Wings Emerald CHEW 107 (A)			
DAZZ BAND	LOVE M.L.A./A Place In My Heart Geffen GEF 12;GEF 12T 12" (M)	Dance/Disco		
DELGADO, Junior	RAGAMUFFIN YEAR/JUNIOR DELGADO & JOHNNY OSBOURNE: Close & Closer Greenleaves GRED 207 12" only (DMS/R)	Reggae		
DIZZI HEIGHTS	TO THE SOUND OF THE DRUM AND THE BASE (COMPLETE WORKS)/(D) Rap Track) Parlophone 12R 6138 12" (E)			
ERUPTION	WHERE DO I BEGIN/Breakaway/Snap FM 12VHF 31 12" only (E)			
EVERYTHING BUT THE GIRL	DON'T LEAVE ME BEHIND/Afrique blanche y negro/WEA NEG 23;NEG 23T 12" incl. Where's The Playground Suzie? (M)			
FARKI, The	SOME PEOPLE Standing Together FIRE BLAZE 13;BLAZE 12T 12" incl. Sign Of The Times/The Moroccan (U/M)			
FELT RAIN	OF CRYSTAL SPIRES/Willie With Me/Head Creation CRE 032;CRE 032T 12" incl. Gather Up Your Wings And Fly/Wild Die With My Head In Flames/Sandmen On The Rise Again (U/R)			
FLETCHER, Guy	BERTHA (Theme from the BBC-TV Series)STEPHANIE DE SYKES: Mrs Tupp BBC RESL 200 Pic Bag (E)			
FORCEFIELD	SMOKE ON THE WATER/Shine It On Me President PT 551 (SP)			
FOREIGN LEGION	TRENCHLINE (EP) Rent A Rocket RRR 001RU (U/R)			
GARDINER, Boris	YOU'RE EVERYTHING TO ME/Last Night Revue/Croole REV 735 Pic Bag;REV 35 12" Pic Bag (A/RH)	Reggae/Lover Rock		
GARDINER, Boris	YOU MAKE ME FEEL BRAND NEW/Elizabethan Reggae Trojan TRO 9088 Pic Bag;TRO 9088 12" Pic Bag (A)	Reggae/Lover Rock		
GBH	OH NO IT'S GBH AGAIN/bo Rough Justice 12KRC 101 12" (P)			
GENTS, The	FRIDAY ON MY MIND/bo Lambs To The Slaughter/Prism GN12;GN12T 12" (P)			
GHOST DANCE	THE GRIP OF LOVE/bo Karbon KAR 604 (P)			
GOLD, Pat	GOODBYE/Give Me Your Word Auditions ATX 12 (A)			
GREAT UNWASHED, The	YELLOW RAIN/bo Lambs To The Slaughter/Prism LTS 3 (P)			
HALL, Audrey	HEART MADE OF STONE/(Version) Trojan TRO 9091;TRO 9091T 12" incl. DON EVANS: It's Hard To Believe (A)	Reggae		
HARRIOT, Derrick	EIGHTEEN WITH A BULLET/(Version) Trojan CLASSY 1 12" (A)	Reggae		
HIS LATEST FLAME	STOP THE TIDE/Wake Up (And Smell The Coffee) Go! Discs GOD 14;GODX 14 12" (F)			
HORNBY, Bruce & The	RANGE EVERY LITTLE KISS/bo The River Runs Low RCA PB 49797;PT 49798 12" incl. The Way It Is (Inst) (R)			
HOT STREAK	BODY WORK/(Inst) Boiling Point/Polydor POSP 821;POSPX 821 12" (F)	Dance/Disco		
IT BITES WHILE	NEW WORLD/Black December Virgin VS 896;VS 896-12 12" incl. Calling All The Heroes (E)			
JACKSON, Freddie	TASTY LOVE/It Wanna Say/Love You Capital CL 428 Pic Bag;XCL 428 12" Pic Bag (E)	Soul/Dance		
JOYCE, Rosalind	FRIENDS NOT LOVERS/bo Elite DAZZ 57 (A)	Dance/Disco		
KELLY BAND, Dave	CRYING IN THE RAIN/bo BBC RESL 195 (E)			
KERSHAW, Nik	NOBODY KNOWS/One Of Our Fruit Machines Is Missing MCA NIK 10;NIKT 10 12" (F)	Reggae		
KILLERMAN JARRETT	WAR IN SOUTH AFRICA/Vocal Dub Version/Trojan TROT 9086 12" (A)	Reggae		
KING KONG	PARO THEM PARO/Parodia Greenleaves GRED 206 12" (DMS/R)			
KISSING THE PINK	NEVER TOO LATE TO LOVE YOU/Michael Magnet 10 Pic Bag;12KTP 10 12" Pic Bag (R)			
KLYMAX	MAN SIZE LOVE/(Remixed Edit) MCA 1086;MCA1086 12" (F)	Dance/Disco		
KNOFFLER, Mark	GOING HOME/(Wild Theme) Vertigo/Phonogram DSTR 14;DSTR 1412 12" incl. Smoothing (F)			
LATTISAW, Stacy	NAIL IT TO THE WALL/(Inst) Motown ZB 40885;ZB 40886 12" (R) (Rescheduled)	Dance/Disco		
LIMAH	INSIDE TO OUTSIDE/Shock EMI 5570 Pic Bag;12EMI 5570 12" Pic Bag (E)			
LINDISFARNE	SHINE ON/bo Lindisfarne/Priority LIND 1 (R)			
LODGE, J.C.	SOMEONE LOVES YOU HONEY/Stay In Tonight Greenleaves GRE 205 (DMS/R)			
LOGGINS, Kenny	DANGER ZONE/Im Gonna Do It Right CBS QA 7188 Poster Bag (C)			
LUPONE, Pam	DREAMED A DREAM/bo First Night SCORE 1;SCORE 1 12" (F)			
MAJESTY	WISH YOU WERE HERE/Around The Heroes Individual Record Company AIRS 105 Pic Bag (Self — 01-543882)			
MCRAE, George	LOVE'S BEEN GOOD TO ME/Out Of Nowhere (Into My Life) President PT 549 (SP)	Soul		
MEL & KIM	SHOWING OUT (MORTGAGE MIX)/System (House Version) Supreme SUPETX 107 12" (A)	Dance/Disco		
MISACRES, The	SO FINALLY SWEET/bo Cherry Red CHERRY 95 (P)			
MONEY, Eddie	TAKE ME HOME TONIGHT/Calm Before The Storm CBS 650042 7 (C)			
MOORE, Christy	ORDINARY MAN/Hard Cases Demon D 1045 (M/W/P)			
MR LEE 'SCRATCH'	PERRY ALL THINGS ARE POSSIBLE/Sexy Lady Trojan TRO 9082 (A)			
NELSON, Phyllis	CHEMICAL REACTION/Don't Do This To Me Carrera CART 401 12" only Pic Bag (A)	Dance/Disco		
NEW YORK SKY	NON-STOP/Tell Her You Care Capital CL 434 Pic Bag;12CL 434 12" Pic Bag (E)	Dance/Disco		
NOISE BOYZ	BOYZ GO SCRATCH/Lean Street Citybeat CBL 1207 12" (W)	Hip Hop		
OCEAN, Billy	BITTERSWEET/(Inst) Live JIVE 113 Pic Bag;JIVE 113 12" Pic Bag (R)	Dance/Disco		
OCTAVIA 2	THE LIMIT/(Inst) Coaltempo/Chrysalis COOL 131;COOLX 131 12" (F)	Dance/Disco		
OTHER ONES, The	ALL THE LOVE/Island Virgin VS 903;VS 903-12 12" incl. It Makes Me Higher (E)			
PAIGE, Elaine	HEAVEN HELP MY HEART/Argument RCA CHESS 5;CHESS 5 12" incl. The Russian And Malokov — Where I Want To Be (R)			
PARKER, Pop	THE JUST ASK NICK AYLING (EP) Golden Pathway GPV 009 (U/R)			
PRINCESS IN THE HEAT	OF A PASSIONATE MOMENT/bo Supreme SUP 108;SUPET 108 12" (A)	Dance/Disco		
PRIVATE TABBY	JAILHOUSE/VERSION/IF YOU LEAVE ME (Double A) Trojan TROT 9087 12" (A)	Reggae		
QUATRO, Surti	LOST IN HIS ARMS/bo First Night SCORE 3 (P)			
RADICAL DANCE	SURVIVE THE DAY/bo Bite Back BB 009 (U/boads)			
RAILWAY CHILDREN	GENTLE SOUND/bo Factory FAC 162 (U/R/P)			
RANKINE, Alan	SANDMAN/bo Himalaya TTYI 598;TTYI 598 12" (P)			
ROLAND, Tip	(Original) FEEL IT FOR THEW/One Time Selector/Virgo Stomach VG 0131 12" (U)	Reggae		
ROLAND RAT	LIVING LEGEND/(TV Theme) Rodent/Albino RAT 5 Pic Bag;12RAT 5 12" Pic Bag (R)			
ROSE OF AVANCE, The	VELVETEN/Who Cares Fire BLAZE 14;BLAZE 14T 12" incl. Just Like Yesterday (U/M)			
ROULEN	HOLD ME/bo Better Place EGO 29;EGOX 29 12" incl. Follow Me (E)			
SALEM FOUNDATION	SAY YOU'RE READY/bo Solid Music SM 003 12" (U/R)			
SANNY X	featuring MR P & LITTLE SALLY GOLDEN RULES/She Moves DMC/Anista DECK 2;DECK 12Z 12";DECKS 12Z 12";DECKS 12Z 12" (R)	Dance/Disco		
SCARLETT	AND BLACK YOU NEVER UNDERSTAND ME/Other (Ext Mix) MDM/Virgin MDM 13 Pic Bag;MDM 1312 12" Pic Bag (E)			
SCULMAN, Matt	SORROW/bo Sierra FED 26 (M)			
SCREAMING BLUE	MESSIAHS WILD BLUE YONDER/Killer Bom Man WEA YZ 73;YZ 73T 12" incl. I'm Mad Again (M)			
SUDDON, Niki	THE LAST BANDIT/bo Creation CRE 033;CRE 033T 12" (U/R)			
SEXTON, Charlie	HOLD ME/Boat's So Lonely (Beat The Lonely Monster Mix) MCA 1081 (F)	Dance/Disco		
SHARPE & NUMAN	NEW THING FROM LONDON TOWN/Time To Die Numa NUP 19 Picture Disc;NUP 19 12" Picture Disc (A)			
SHOP ASSISTANTS	I DON'T WANNA BE FRIENDS WITH YOU/Look Back Blue Guitar/Chrysalis AZUR 2;AZURX 2 12" (F)			
SMITH, Tono	CANT STOP/Dub Mix Lissen Dole 4;DOLEG 4 12" (A)	Dance/Disco		
SOUND ASLEEP, The	COLD OUTSIDE/bo Vinyl Solution VS 1 (P)			
SOUTH PACIFIC	YOUNGER THAN SPRINGTIME/Im Gonna Wash That Man Right Outta My Hair CBS 650124 7 (C)			
SWING OUT SISTER	BREAKOUT/Dirty Money Mercury/Phonogram SWING 212 12" (F)			
TARBUCK, Jimmy	ANY DREAM WILL DO/bo Safari SAFE 70 (P)			
THIRTEEN MOONS	A TRUE STORY/Night Parade/Daddy Come Home Wire WRS 008;WRS 008 12" incl. Last Train To San Antonio (U/M)	Reggae		
TIGER NO PUPPY	LOVE/Country Girl Thunderbolt TB 001 12" (U)			
TROUBLEFUNK	STILL SMOKIN' RADIO/(The Beat Is Bad)/Live In Montreux/It's All In The Mix (Don't Touch That Stereo) GoGo/Island GOGOC 5 Go Go/Dance (Cassingle) (E)	Dance/Disco		
TSUNAMI	RIDE TOO FAR BY FAR/1 Had Ocean OCEAN 1;OCEAN 12 12" (A)			
23 SKIDOO	THE ASSASSINS WITH SOUL/bo Illuminated 12LEV 72 12" (U/R)			
U.T.F.O.	SPLIT PERSONALITY (REMIX)/Where Did You Go (Donny D Remix) Coaltempo/Chrysalis COOLX 136 12" only (F)			
VARIOUS	incl. The Dust Devils/Heads On A Stick/WMM/D) PROPHANE 9/bo PROPHANE 9 10" only (U/R)			
VINCENT, Kathy & Nigel	DEAN FEEL THE NEED/Close To The Edge Buxzin' BUBE 7 Pic Bag (DMS/R)			
WEBB ORCHESTRA, Roger	PARADISE POSTPONED (TITLE THEME FROM THAMES TV SERIES FROM ELGAR CELLO CONCERTO)/(Main Theme) Columbia DB 9141 Pic Bag (E)			
WILDE, Kim	YOU KEEP ME HANGIN' ON/Loving You MCA KIM 4 Pic Bag (F)	Reggae		
WILSON, Delroy	HAPPY BIRTHDAY/GEORGE FATH: Have A Little Faith Top Rank TRK 026 12" (U)	Reggae		
WILSON, Ernest	COME TO ME/(Version) Natty Congo NCDM 41 12" (U)			
YOUNG, Paul	WONDERLAND/Between Two Fires CBS YOUNG 1 Poster Bag (C)			
ZYGOTT	TRAP DOOR/THE GHOST CHASERS: Ghost Chase Columbia DB 9137 Pic Bag (E)			

\* previously listed in alternative format

Mon 29 September to Fri 3 October Single Releases: 100

Year to Date (40 weeks to 3 October 1986) Single Releases: 3,416

WorldRadioHistory

See New Albums for Distributors Codes



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Lps	Cassettes	Artists/Titles
SHLP148	SHTC148	Showcase Frankie Lane/Rawhide
SHLP149	SHTC149	Elmore James/Bonnie & Clyde
SHLP150	SHTC150	Little Richard/Long Tall Sally
GEM001	GEMC001	Crown BB King/Ambassador of the Blues
GEM002	GEMC002	Everly Brothers/Rocket In Harmony
GEM003	GEMC003	Elmore James/Bonnie & Clyde
GEM004	GEMC004	Be & Tina Turner/The Dynamic Duo
GEM005	GEMC005	Ella Fitzgerald/RBB Queen
GEM006	GEMC006	George Jones/Teasie Tornado
GEM007	GEMC007	Ray Stevens/Mr Businessman
GEM008	GEMC008	Fabian & F. Avalon/Ten Kings
HAT3016	HATC3016	Stetson Red Foley/The Red Foley Show
HAT3017	HATC3017	Wibb Brothers/The Wibb Brothers Show
HAT3018	HATC3018	Kitty Wells/Kitty's Choice
HAT3019	HATC3019	Webb Pierce/Webb
HAT3020	HATC3020	Ernest Tubbs/Blue Christmas
HAT3021	HATC3021	Wanda Jackson/Lovin' Country Song
HAT3022	HATC3022	Carter Family/A Collection Of Favourites
HAT3023	HATC3023	Loretta Lynn/Sings
HAT3024	HATC3024	Bob Wills/Time Changes Everything
HAT3025	HATC3025	Arthur Guilar/Smith/Arthur Guilar & Smith
HAT3026	HATC3026	Faron Young/Sweethearts Of Strangers
HAT3027	HATC3027	Hank Thompson/Dance Ranch
HAT3028	HATC3028	Louvin Brothers/My Baby's Gone
HAT3029	HATC3029	Rose Maddox/Sings Bluegrass
DVLP2071	DVMC2071	Deja Vu Frank Sinatra/The Unobtainable
DVLP2072	DVMC2072	Leadbelly/The Collection
DVLP2073	DVMC2073	Blind L. Jefferson/The Collection
DVLP2074	DVMC2074	Sammy Boy Williamson/The Collection
DVLP2075	DVMC2075	Stim Memphis/The Collection
DVLP2076	DVMC2076	George Benson/The George Benson Collection
DVLP2077	DVMC2077	Eric Dolphy/The Eric Dolphy Collection
DVLP2078	DVMC2078	Eric Dolphy/The Eric Dolphy Collection
DVLP2079	DVMC2079	Frank Sinatra/The Christmas Album
DVLP2080	DVMC2080	Vincent/The Christmas Album
32344		CBS Bob Dylan/Bringing It All Back Home
32660		Imparts Leonard Cohen/New Skin For The Old Ceremony
32661		Leonard Cohen/Death Of A Ladies Man
32742		Bob Dylan/Saved
32751	4032751	Miles Davis/Man With The Horn
32790		Walter Report/Mr. Gone
4032751		Hagen Nina/Unbegeben
405479		The Just Ask Nick Ayling 1/2 Speedmaster
4054585		Chicago/Starsound Collection
4054588		Joan Baez/Starsound Collection
4054942		Various/Country Lady — I Love Country
54342		Terry Rilyn/C
61237		Terry Rilyn/Camel
73923	84308	Duke Ellington/All American In Jazz
66385		Claude Francois/Hommage A Claude Francois
HA1100		Butt Mother Gong/Robot Woman 2
HA1101		The Long Hello/Volume 4
HA1102		Hulk/Hood For Mailards
HA1103		Kneeger/Versions
HA1104		Nash The Slash/And You Thought You Were Normal
HA1105		Crayfish/The Jupiter Menasco
HA1106		Crayfish
HA1107	HAC107	Fleetwood Mac/Live In Boston
HA1108		Jane Schaeffer/Traffic
BUTT002		Bill Nelson/Northern Dream
BUTT003		Mother Gong/Robot Woman 1
BUTT005		Clayson & Argonauts/What A Difference A Decade Made
GP5001		Beales/Talk Downunder
HA1200		Nashville Teens/Live At The Roadhouse
HA1201		David Allen/The Death Of Rock
HA1202		David Allen/Ex
NOTT002		Long Hello/Long Hello Volume 1
NOTT004		Potter/Evans/Long Hello Volume 2
NOTT005		David Jackson/Long Hello Volume 3
NOTT006		Phil May/8 The Fallen Angels
PLG11026		Judas Priest/Picture Disc
PGF5001		Beales/Talk Downunder Picture Disc
PARK2		Deeds/Park/Pig Out/Hi Hell
HA1300	HAC300	Mac Fleetwood/Cerulean
CO-1030	Supraphon	Artists/Titles
C315-7179		Su/A Summer Talo Pesek Czech Phil
C375-7421		Mozart/Vin Gnt Suk Smetana Gnt
C37-7909		Bethoven/Vino Trio 34 Suk Trio
C37-7910		Fibich/Spann Varj Prague R S O
C37-7922		Ovarkut Srt 10 13 Panocha RT
CCD102		Dvark. Festival Belohlav Prague S O
		Rimsky Korsakov/Scherzade
		Stokovsk L P O
CO-10327		Mozart/Vin Pno San Smita Panenka



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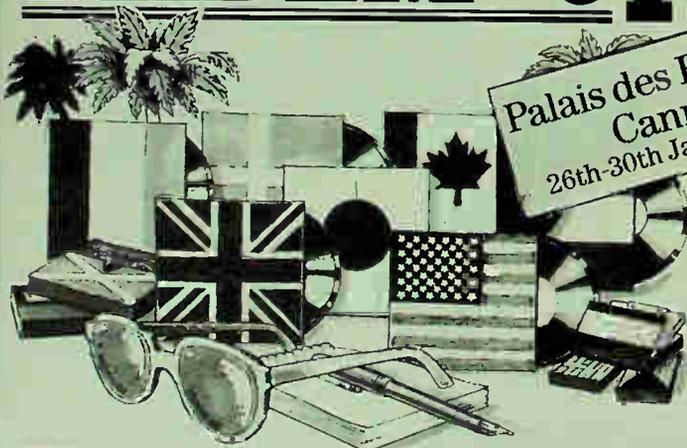
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# Dootley's

## D I A R Y

EVERYONE WILL be wishing a period of stability on Peter Jamieson in his new role at RCA/Ariola. As he sums up himself: "For some time RCA has been troubled by incessant changes but hopefully from now on *Music Week* headlines will feature more of our artists and less of our owners and staff!" If he hadn't opted for another record company post, maybe he could have made it as a journalist after his stint as our Comment columnist, for the *Music Week* office had a call at the end of last week asking: "Does Peter Jamieson still freelance for you?" We referred the caller to his new employer. He was due at his desk on Monday morning, though by Friday afternoon it was still unclear just where that desk was going to be... British Telecom hosted a top-of-the-Telecom-Tower champagne party (bet you wondered where all the share flotation income went) to celebrate the fact that *Livewire*, the telephone music station, goes nationwide this month... *The Guardian* is the latest national to carry the record industry chart for its *Young Guardian* page on Wednesdays... Introducing new BMI president Frances Preston on the organisation's awards luncheon last week, her colleague Thea Zavin somehow got "workaholic" mixed up so that it came out as "alcoholic".

HOW MANY people know that MCA Records' new MD Dave Ambrose used to be a musician himself, playing guitar for such Sixties outfits as the Brian Auger Trinity (on such hits as *Wheels On Fire*), King Crimson and Shotgun Express (alongside Rod Stewart)? The MCA sales conference was understandably relatively low key, while the search for new talent is still on. Kim Wilde and Nik Kershaw attended the conference dinner, while other visitors included *The Men They Couldn't Hang* and *The Balham Alligators* entertained in an outdoor marquee. Members of the sales force were all presented with gold discs for their efforts during the past year — you'll have to go for platinum next year, lads... Johnny Stirling, who left Warner Bros Music in June as vice president international, will be making a re-appearance in a few weeks with his own Gang Forward label... Andy Murray (surely he's not long been of WEA) is already denying rumours that he's moving to either EMI or CBS... Who thought they'd make it? — London listings mag *City Limits* is five on October 9... Manager Tom Watkins has presented Parlophone staff with surprise gifts of CD players as a thank you for their work on the Pet Shop Boys during the past year (other managers please note)... Radio One is celebrating its nineteenth birthday in style with a party of The Roof Gardens, Kensington, this Saturday, and guests of honour will be the 75 Young Achievers from all over the country... The station's first "on air" press conference, held on hallowed turf of the Radio One studios for the launch of the Peel sessions on disc seems to have borne fruit — the first ship-out of the *Strange Fruit* releases has already exceeded Pinnacle's guarantees for the first 12 months.



IT'S TOP hat, black tie, hidden tails and a mike for Maurice Oberstein addressing the recent PolyGram sales conference at Bournemouth.



WHAT A relief: Rowan Atkinson found himself talking to the Spitting Image of Prince Philip when promoting the Virgin Video release of the Comic Relief video cassette at Vidtel — the video trade show held at Birmingham's NEC last week.



WHO SAYS they're all dinosaurs of Radio One? As if to show how human they all are DJ Mike Smith came out of Egton House to collect his copy of Luis Cardenas' single *Runaway* from a six foot inflatable dinosaur which resembles the ones featured in the promo clip for the record.



EVERY ONE a winner: W H Smith in Southend won the CBS Billy Joel window display competition and manageress Janine Mead is pictured receiving a gold disc from Peter Haworth, national accounts manager.

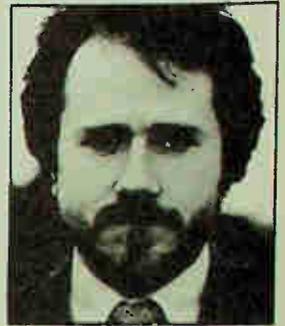
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## COMMENT

I've got some good news and some bad news. First the good news: The Smiths and Cabaret Voltaire have signed to EMI. It's great news for EMI and hopefully marks the beginning of a hit-filled new A&R era for the company.

Now for the bad news: The Smiths and Cabaret Voltaire have signed to EMI. That will be the interpretation of many indie labels as it provides depressing confirmation of a fact of commercial life in the music business — that after time, effort and money is put into establishing the credibility and hit-making potential of a new act, they can be lured away to a major. Put as baldly as that, it makes it sound like they are almost betraying the faith of the independently-minded entrepreneurs who were in on the early development of the groups' careers. I'm not saying this is the case, for artists are entitled to their own ideas about how their future ambitions can be best fulfilled.

WEA chairman Rob Dickins talked a lot of sense on this very subject when he said in New York that "the important thing is not where the music comes from, but that new music succeeds and develops" (*MW*, July 26). He went on to tell his New Music Seminar audience that "the good thing is that acts have a choice". Quite right too, but to provide that choice there needs to be a vibrant independent network and that means they need a healthy proportion of popular and influential acts such as The Smiths and Cabaret Voltaire. Yet the EMI signings put further pressure on bands such as Depeche Mode and New Order to "conform" if they really want to make it big worldwide, as a major's A&R team



might argue. Hopefully playing its part, *Music Week* will be changing the criteria of its Indie chart to serve as a concentrated focus on artists and companies that choose to operate outside the orbit of the major distribution network. That has been my stated intention for some time but this has been frustrated for a variety of reasons. *Music Week* will soon be introducing the revised Indie Distribution chart at the same time as providing a new chart — a new chart concept even, as it requires an editorial judgement on what should be included.

The new chart will include the best of what's new from the Indie scene, but will also take in the best of fresh output from the majors, taking Dickins' point that "the important thing is not where the music comes from, but that new music succeeds and develops".

David Dalton



GAME FOR a laugh: a team of journalists joined Meat Loaf and John Parr for a Survival Game at a specially tailored course at Hatfield in Hertfordshire. Arista's head of press Patsy Johnson got a bit carried away (lost, in fact) and ended up outside the perimeter of the 300 acre site and in the middle of a field of caravans. She was eventually helped back by a couple of amused Bobbies who are pictured posing with Patsy and Meat.



RAISE YOUR glasses, please: Phonogram International did in London recently to celebrate Rocket Records re-signing to the company for worldwide distribution and Phonogram delegates flew in from many territories to join the party.

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