

MUSIC WEEK

15 NOVEMBER 1986

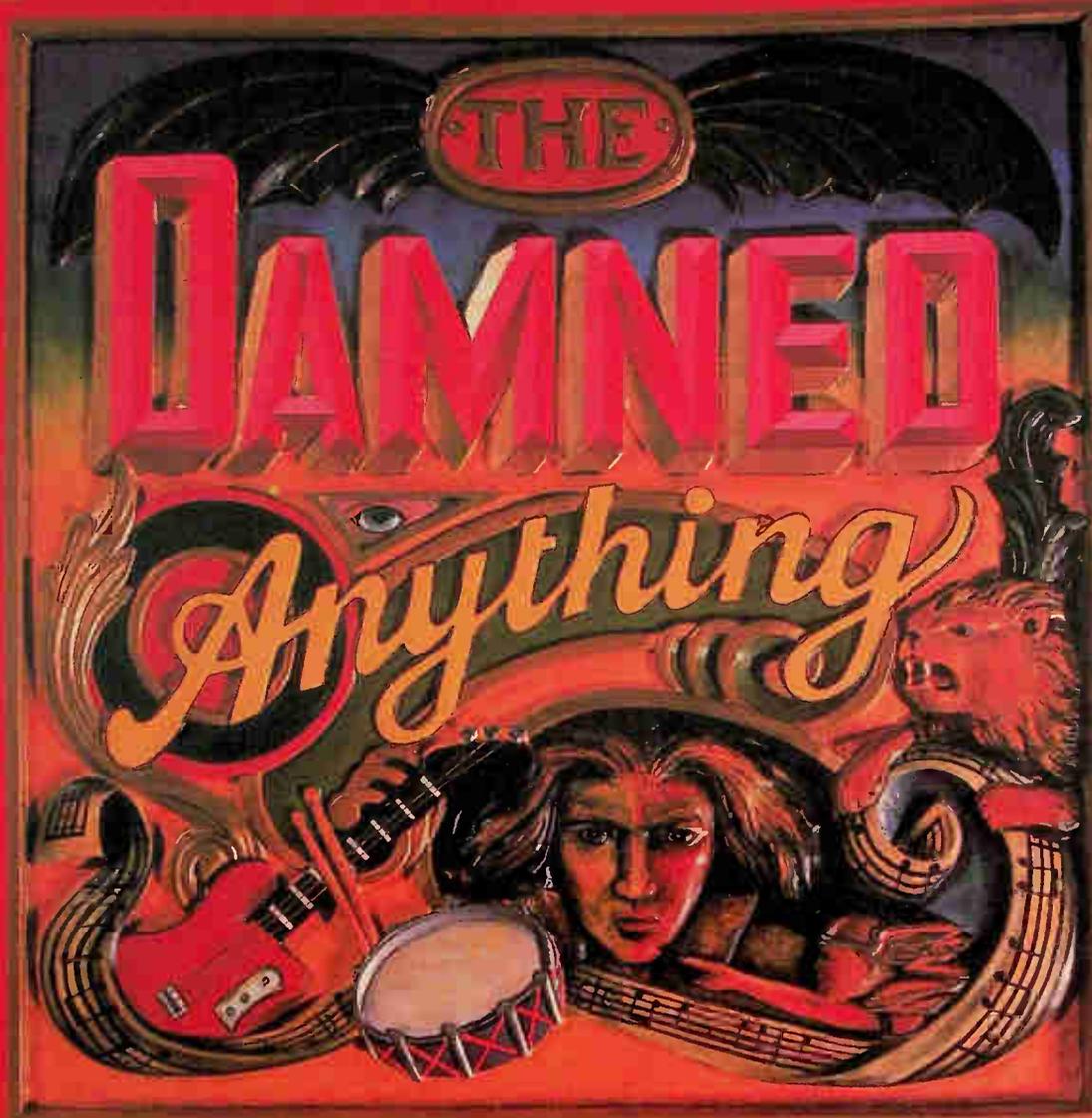


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MUSIC WEEK



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A QUICK perm and a bite to eat fits into Virgin's concept of one-stop shopping. Oxford megastore manager Tina Linnell is pictured (centre) with members of her staff.

Next stop, one-stop

WHILE SETTING its sights on the US market, Virgin is not neglecting its home base, opening two new "concept" megastores in Oxford and Nottingham, plus the first specialist video store dedicated to sales rather than rental.

The 13,000sq ft Westgate shopping centre store in Oxford and the 17,000sq ft shop in Wheelergate, Nottingham, are designed with one-stop shopping in mind. As well as the usual depth of music product, accessories and merchandise, there is also a hi-fi hardware section, a games centre, a self-service restaurant, a hairdresser, a book shop and a clothes section. The stores also have their own FM "radio" station, playing tracks not normally heard on daytime radio. Virgin's new video sales outlet is based in London's Kings Road and will be stocking thousands of films and special features, as well as music videos, from £6.99.

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Album market shapes up for TV ads jungle

A TV blitz is certain to shape the album market in the period leading up to Christmas, in spite of the widespread belief that the music business suffered from last year's "compilation Christmas".

In the last quarter of 1985 there were more than 100 TV-advertised albums and this year, even with the demise of Towerbell, there are set to be at least 80 at the last count. However, this year the millions of pounds of high profile promotion are not just concentrated on compilations.

The repertoire mix includes new LPs in both the Now and Hits series, plus other compilations with the accent on MOR, but there are also a number of individual campaigns focusing on artists such as Bruce Springsteen, Elton John, Bob Geldof, Eric Clapton and Elaine Paige. Such big sellers as Paul Simon's Graceland, Madonna's True Blue, Wham!'s The Final, The Bangles' Different Light and that hardy perennial, Brothers In Arms by Dire Straits, are all being treated to continued TV campaigns.

The tried and tested blanket coverage method of K-tel appears

to have been adopted by other companies, particularly Stylus, although individual labels are continuing to construct campaigns which test the water in the less expensive regions and build to a climax in the south of England.

Many companies are remaining tight-lipped about the budgets involved in their campaigns, while a few marketing directors seem unwilling even to divulge details of areas or channels where space has

been booked. As one TV time buyer remarks: "It's a jungle out there already, and it's only the beginning of November."

The intense competition sparks age old moans about the true value of some campaigns and warnings that companies may stop a promotion in its tracks if the sell-in does not match expectations.

● Extensive TV campaign details are featured on a special wall chart with next week's issue.

Virgin afloat will set course for US

THE NEW year will mark a new era for the Virgin Group as it strives to establish itself in the cut-throat US market — an immediate priority following the public flotation of the company.

Virgin is moving "from the rock market to the stock market", as the typically high profile Richard Branson publicity machine tags it, with an issue by tender of up to 50m shares, representing about a quarter of the company. The tender issue, which operates rather like an

auction, is open to applications from Thursday at a minimum rate of 120p, though the ultimate share price is expected to be fixed at 150p, valuing the group at about £270m.

The cash generated will go towards Voyager — the airline, holiday and nightclub operation hived off from the entertainment group for the purpose of the flotation — as well as funding larger acquisitions Branson has had to turn down in the past, but he says: "We've still

Rights loophole fires 'illegal' CD fears

THE RECORD industry is worried that a loophole in Danish copyright law could lead to a flood of unauthorised CDs in the UK and the rest

of the European market. About 8,000 discs on the Card Exclusive label have already reached the UK from Denmark and feature artists such as Elvis Presley, Fats Domino, Buddy Holly, Cliff Richard and Nat King Cole. The recordings are all more than 25 years old which means they escape copyright protection under Danish law. Even though this law has now been amended to give longer protection, it does not cover recordings which had already fallen out of copyright under the old law, leaving vulnerable releases spanning the early Fifties to the early Sixties.

While the Danish distributor All Round Trading reckons that once records have been marketed in one EEC country, they can be circulated

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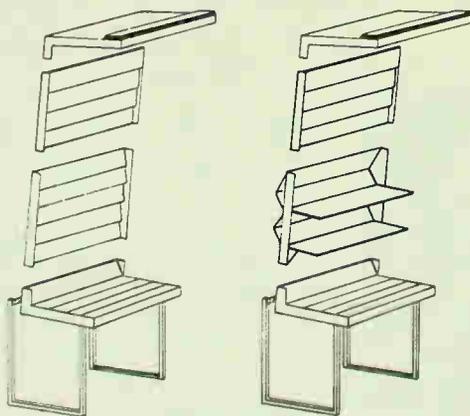


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5LPs, £1.8m ads head K-tel's autumn attack

FIVE TV advertised albums, with a total rate card spend of £1.8m, spearhead K-tel Records' autumn release schedule — they include Barbaro Dickson's *The Right Moment*, the follow-up to her platinum album *Gold*, and a new David Essex album *Centre Stage* featuring film and theatre songs.

The £350,000 TV campaign for Dickson's album started this week (10), the same day as the Essex £1/2m album campaign broke in TV South and Tyne Tees before going network. The LP includes songs from shows he has been associated with.

Paul Nicholas, currently starring in the BBC TV series *Just Good Friends*, also has a new album on K-tel, named after the series, and featuring his versions of contem-

porary ballads. The LP is his first for 10 years and apart from a £350,000 TV campaign will also be supported by a string of TV shows by Nichalax.

Rounding up the releases are The Grumbleweeds' *Let The Good Times Roll*, with a £1/4m campaign starting in the Scottish and Granada regions before going national, and Irish quartet The WolfeTones' *Greatest Hits*, also supported by a £1/4 TV promotion.



ANTI-HEROIN stars during a recording of *Live In* single.

Stars rally on anti-heroin LP

PAUL McCARTNEY, Elvis Costello, Holly Johnson and Bonnie Tyler are amongst the names who have donated original material to The *Live-In World Anti-Heroin Album*, released by EMI as a double-pack, with a total of 30 tracks including 17 new songs written specially for the project.

The double-album also includes donated songs from names like Eurythmics, Dire Straits, Howard Jones and Wham! and several original recordings written and produced by Charles Foskett who

wrote and produced the *Live-In World* single. All proceeds from sales are being donated to the Phoenix House Charity.

● Amnesty International will benefit from a compilation album *Conspiracy Of Peace* released by Phonogram worldwide this Friday (14). The track listing includes Steve Winwood, Peter Gabriel, Paul McCartney, Dire Straits and Elton John. A single featuring Howard Jones and John Cougar Mellencamp is also being released as promotional support for the albums.

MUSIC WEEK



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Madonna gets re-promotion

MADONNA'S CURRENT triple-platinum album *True Blue* is being given a further sales boost with a £300,000 pre-Christmas TV advertising spend. The campaign featuring 40 second, 30 second and 10 second advertisements is designed to highlight two points: that the LP features three hit singles in *Live To Tell*, *Papa Don't Preach* and *True Blue*, as well as the next single *Open Your Heart*, and that with over 900,000 unit sales "it is in all respects a family album."

The campaign has already started in the Tyne Tees, Yorkshire and Granada regions while a second phase will take in London

and two other TV regions throughout December, designed to cover the southern half of the UK. In addition the campaign also includes ads on radio, London Transport, billboards, fly-posters, Westminster Cable and Music Box. There will also be a massive in-store re-launch with new posters, name cards, sleeves and various dealer competitions.

Paul Conroy, WEA's director of marketing, says: "True Blue has to be the album of the year — from her tremendous impact on the music world through to her film successes, Madonna has dominated the media since her arrival."

Overkill for Motorhead hits CD

LEGACY RECORDS is releasing a compact disc-only compilation of Motorhead's greatest hits featuring 17 tracks originally released on Bronze Records. *Motorhead: Greatest Hits* includes *White Line Fever*, *Motorhead* and *Killed By Death*, and is being released following pressure from the band's fan club which claims to be the biggest in the world with more than 100,000 members. A Legacy spokesperson said: "It's being released on CD only because with 17 tracks it would have to be released as a triple album on vinyl."



THE CHART invasion by members of the TV soap opera *EastEnders* cast looks likely to continue with the revamp by actress Wendy Richard — who plays Pauline in the programme — of the 1962 chart-topper *Come Outside*. Richard featured on the original single with Mike Sarne but is joined on the 1986 version by former pop singer Mike Berry, her one-time co-star in the BBC TV comedy series *Are You Being Served?* The single on WEA is in seven and 12-inch formats.

TV push for Stylus collections

STYLUS MUSIC is re-promoting two of its most popular albums from last year, *Velvet Waters* and *Choices Of The Heart*, which will both be backed by separate £150,000 TV advertising campaigns, breaking in the HTV area next Monday (17) before rolling out nationally.

Velvet Waters features 18 instrumentals by Dire Straits' Mark Knopfler, The Shodaws, John Williams, Ry Cooder and Richard Clayderman amongst other, while *Choices Of The Heart* includes tracks by Barbra Streisand, Aled Jones, Abba, Marti Webb, and Cliff Richard.



WELSH SOPRANO Aled Jones is aiming to repeat last year's success with *Walking In The Air* with a new single, *A Winter Story*, due out through HMV on November 17.

The single is the theme song for a new children's Christmas cartoon to be screened on Channel Four and will also be used to launch a series of events organised by Ladbrakes to raise money for Dr Barnardo's.

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COMPACT disc
DIGITAL AUDIO

- 1 EVERY BREATH YOU TAKE — THE SINGLES, The Police A&M
- 2 GRACELAND, Paul Simon Warner Brothers
- 3 BROTHERS IN ARMS, Dire Straits Verigo/Phonogram
- 4 SILK AND STEEL, Five Star Tent/RCA
- 5 A KIND OF MAGIC, Queen EMI
- 6 FORE!, Huey Lewis & The News Chrysalis
- 7 REVENGE, Eurhythmic RCA
- 8 SO, Peter Gabriel Virgin
- 9 THE AUTOBIOGRAPHY OF SUPERTRAMP, Supertramp A&M
- 10 BREAK EVERY RULE, Tina Turner EMI
- 11 TRUE BLUE, Madonna Sire
- 12 DANCING ON THE CEILING, Lionel Richie Motown
- 13 SIMON BATES — OUR TUNE, Various Mercury
- 14 TRUE COLORS, Cyndi Lauper Portrait
- 15 IN THE ARMY NOW, Status Quo Verigo/Phonogram
- 16 QUEEN GREATEST HITS, Queen EMI
- 17 TRUE STORIES, Talking Heads EMI
- 18 INVISIBLE TOUCH, Genesis Virgin
- 19 INTO THE LIGHT, Chris De Burgh A&M
- 20 FORMULA THIRTY 2, Various Mercury

Compiled by Music Week Research 1986

US indies set to storm Midem

THE US presence at Midem in January will be particularly strong, says UK representative Peter Rhodes, who adds that the trade subsidy deadline for UK firms wishing to attend has been extended by a week to November

26 for new applicants.

"The American indies have gone for it in a big way and the Department of Trade doesn't want any other countries to outshine the traditionally strong British presence at Midem so it is allowing a little more time," he says. The extension does not apply, however, to companies already booked to attend.

Rhodes says that 80 UK companies are already lined up for the Cannes event.

CD fears

► FROM PAGE ONE

legally in every other community country, BFI legal advisor Patrick Isherwood counters: "As far as we are concerned any such records from this particular source — or from any other — are illegal in this country."

The BPI, along with international trade body the IFPI, are pursuing the matter through the cumbersome EEC legal process.

Record industry representatives are horrified at the consequences if their legal position is not water-tight.

"There would be nothing to stop anybody going to a territory where the copyright protection was short, manufacturing discs, and then selling them without paying any royalty or licence fee," Isherwood confirms.

Dealers flock for Masterfile

HUNDREDS of dealers have already signed up to receive *Music Week Masterfile*, the monthly comprehensive product update launched last month.

Virgin and W H Smith lead the way among the multiples, though many independent dealers are also subscribing, along with TV and radio stations, record companies and music publishers.

One indie dealer writes: "I am delighted to see the launch of a fully comprehensive and across-the-board regular publication detailing the output of our industry. I am convinced that this sort of approach is long overdue."



A HAPPY scene at the recent EMI Music Publishing international conference dinner, the last to be attended by MD Ron White (right) before his December retirement. Reading a dedication at the mike is Screen Gems-EMI Music president Fred Wilms from Los Angeles, seated are EMI Music president and chief operating officer Ken East and Mrs Jean White, and the laughing cavalier in the background is EMI Music Publishing's Johnny Gordon.

World BRIEFING

TOKYO: An appeal from the International Federation of Musicians (IFM) has resulted in the Japanese Government studying the feasibility of imposing a copyright surcharge on blank audio and video tapes as well as the corresponding hardware.

At its October conference in Vienna, the IFM pointed out that a similar measure has already been adopted by seven countries, including West Germany and France.

The idea of a surcharge is strongly opposed by the Electronics Industries Association of Japan (EIAJ) as well as the Government's Ministry of International Trade & Industry for obvious reasons. Japan is said to control 40 per cent of the audio recording world market and a massive 90 per cent of video tape and recording equipment.

Although major Japanese record companies are suffering the effects of home-taping like their counterparts elsewhere, they are unlikely to become too vocal in support of a surcharge because they are subsidiaries of the hardware manufacturers.

PARIS: American TV and radio broadcasters are intent on achieving the complete liquidation of ASCAP and BMI to enable them to use copyright music on their own terms.

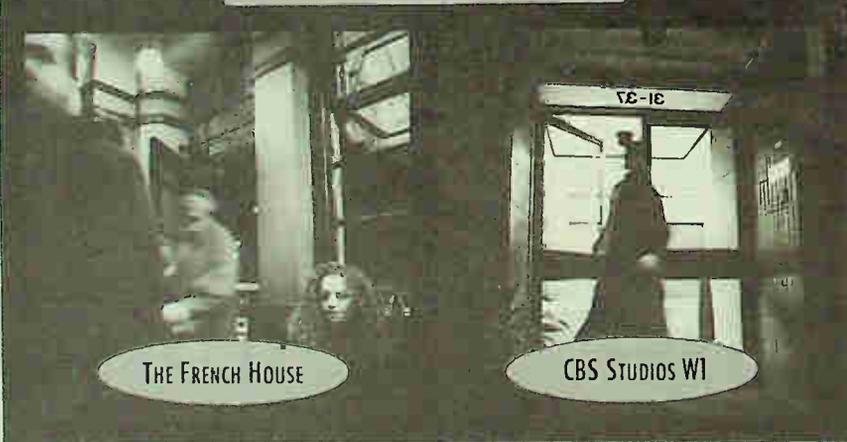
This is the view expressed by Jean-Loup Tournier, the French copyright lawyer who has been general manager of the French performing right society SACEM for 25 years. He was commenting on the US draft bill to abolish the blanket licensing system.

He said that the attorney for a major US music user had told him recently that his client was determined to abolish the societies "because they bother us and they cost us too much money".

JOHANNESBURG: A management buy-out of WEA's South African operation is expected within the next few weeks, following the parent company's decision to divest itself of its South African interests. Heading the move are managing director Derek Hannon and financial director Mike Oldfield.

WASHINGTON: Legislation here to impose a high import levy on the digital audio tape (DAT) machines expected to reach the US market early next year has failed. Congress adjourned for the rest of 1986 earlier this month, but sponsors of the bill have vowed to pursue the DAT issue and the problem of home-taping in the New Year.

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Indie Wilson lays down the lore

KICKING OFF the Umbrella's Independent Label's Seminar, Factory Records' boss Tony Wilson gave one man's view of the indie scene. These are some of the things he had to say:

"What should it signify, the word 'independent'? It's the cause of much discussion. The technical meaning in the history of the record industry over the last 40 years had been a record company distributed by an independent distributor — an independent distributor being a non-vertical monopoly, while a major record company is someone who is both a record company and a distributor.

"The definition causes a lot of problems, there's been a lot of rowing about it during the last couple of years — the dear old indie chart, who gets into it or not, and we do hear a lot of alternative definitions. 'We bring out indie-type records' or 'We are not owned by separate companies' — I think many of you know and have heard rehearsed these variable definitions, and unfortunately none of them hold water.

"Is Virgin an independent? Is 10 Records? If you use any non-technical definition then everybody gets confused, and anybody can be in the indie chart. It's very nice for those major labels to have little off-shoots with a different name so that they can get a little bit of coverage in the indie chart, and perhaps we should have a panel

TO PAGE SIX ►

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Wilson's lore

► FROM PAGE FOUR

who sit every week and decide which of EMI Records' 18 releases this week are indie-type records.

"Obviously all that's impossible ... and I would say that the only

Julia Buckle and family wish to express their thanks for the many messages of sympathy and floral tributes and to everyone who attended Clive's funeral — too numerous to thank personally. Special thanks to Bob Moore. Many Thanks,
Julia

way to discuss it is to actually come down with that very simple historical and accurate description — records which are distributed by independent distribution.

"I think that people who are independently distributed feel different, the great phrase which is the root into understanding why one feels different is that dear old chestnut, the mode of production determines the mode of consciousness, which I'm sure you're all familiar with. Tragically for some people it is true, the mode of production does determine the mode of consciousness.

"When your paymaster is a major, when you're an independent thinking company who goes for the money to the major for the major distribution, there is a change in your work and your attitudes, and that is the only explanation one can have for the rustification of various indies who have at points in their life raced far major distribution.

"Having gone to a major you increase their profits, they pay you, you're in their control.

"I may be nostalgic or romantic but in some very strange way the independent movement in this country is bizarrely the legacy of punk ... it's very ironic because the very last thing the creator of punk Malcolm McLaren had on his mind was anything that had people sitting around, talking in a room like this. Mr McLaren created things

unintentionally — what Malcolm wanted was the Boy City Rollers of outrage, he wanted a group that would be so disgusting they would be number one for no other reason, and unfortunately that meant getting them not to play their guitars, and what he didn't realise was that by doing that he would have to get them to play bar chords, and it was actually the playing of bar chords which unintentionally freed melody."

Wilson continued: "I still cannot believe what happens to musicians when they go to major labels, I can't believe that control should be rested away from them — I always thought that it was a fairy story, a device to frighten young kids, but it's not really. I've watched groups go to major and the strange subterranean effect it has on them ... the demands put on them, and in a way the mode of production again determining their mode of consciousness and in many cases souring what they do."

Opening his address, Wilson recalled a meeting about a year ago. "We were discussing the situation of the independents and an hour into this long discussion — there were people from all the world there — one or two of these people present began attacking those labels present who licensed abroad to majors. There was a great righteousness in the room, 'How dare you licence to these majors, you're meant to be an independent'.

"Factory for example who I work for, we licence all over the world, in half the territories with small independent companies, and



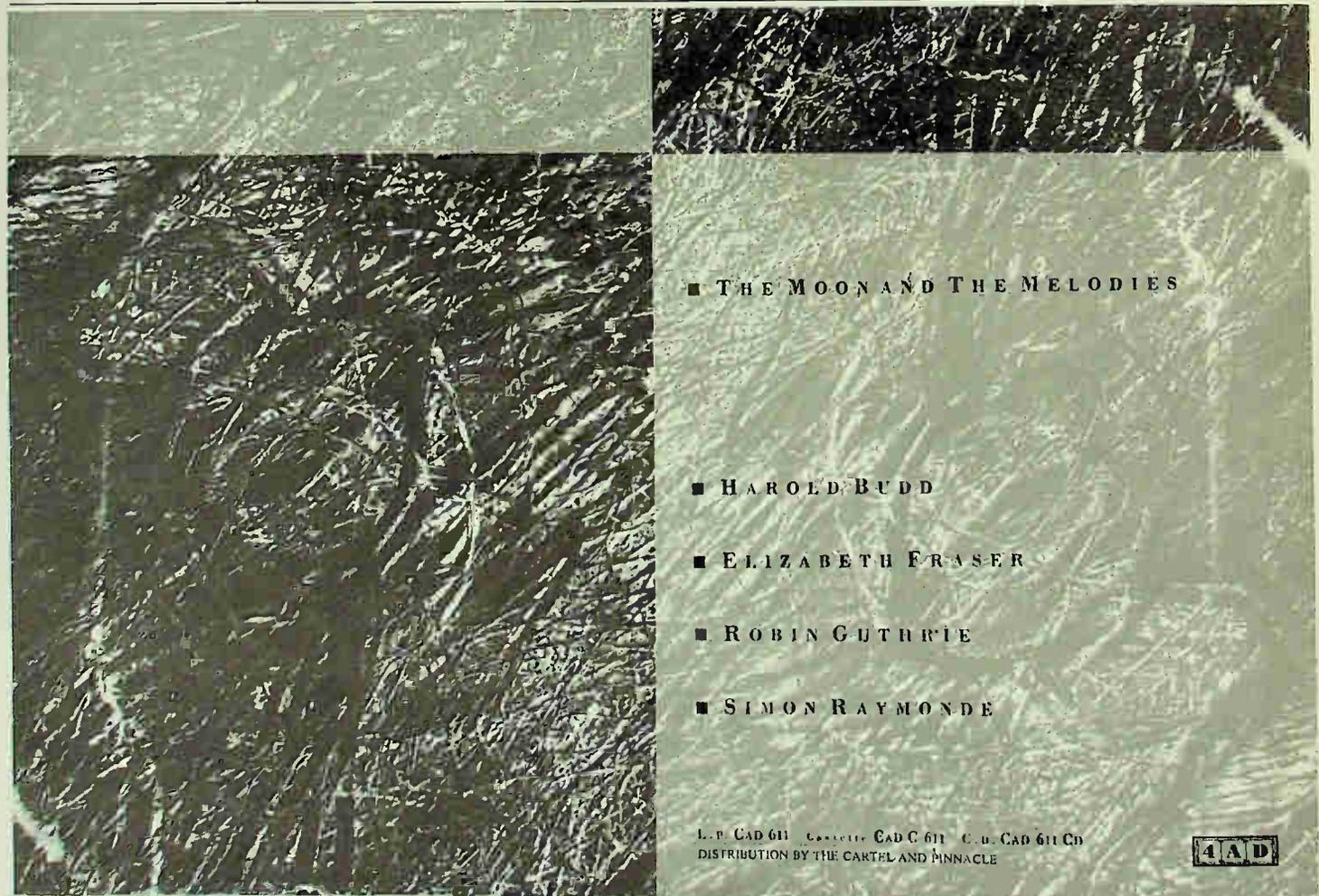
TONY WILSON: Factory boss, forthright views.

in places like Japan with Nippon-Columbia. These people were getting very irate and I sat there feeling bad and confused, but I couldn't think why, and I looked across the room and there was Peter Walmsley of Rough Trade and he was going through exactly the same feeling. About four minutes into this diatribe, I think it was Peter who realised why he didn't feel *that* guilty and explained that in the years we have been operating — and this certainly goes for Factory, and I believe Rough Trade as well — we have probably been ripped off about six times, and all six have been independents in other countries. Badly cheated, stolen from ... only by independents, the majors might fuck you around but they don't cheat you in these territories, they don't have any system for cheating you whereas independents do, the point being that there is no moral imperative, there is no automatic

moral condition in the independent record business, and I didn't feel, and not did Peter Walmsley, any more guilt after we had reminded ourselves of all those awful experiences we had had."

And summing up the UK independent record scene, Wilson added: "within the massively successful UK record industry there isn't any doubt that the independent movement acts as the central blood stream of a flourishing industry."

'Having gone to a major you increase their profits, they pay you, you're in their control'



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EP'S

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- ▶ **FEARGAL SHARKEY** (VVC 118)
- ▶ **HEAVEN 17** (VVD 026)
- ▶ **RUPERT & THE FROG CHORUS** (VVC 109)

OLDIES

- ▶ **ELVIS PRESLEY** "68 Comeback Special" (VVD 082)
- ▶ **ELVIS PRESLEY** "One Night With You" (VVD 091)
- ▶ **ELVIS PRESLEY** "Aloha!" (VVD 092)
- ▶ **SUPERSHOW** (Zeppelin, Clapton etc.) (VVD 167)
- ▶ **JAZZ ON A SUMMER'S DAY** (VVD 170)
- ▶ **MONTEREY POP** (VVD 143)

- ▶ **BIG COUNTRY** "The Seer - Live In New York" (VVD 178)
- ▶ **MADNESS** "Utter Madness" (VVD 180)
- ▶ **KERRANG KOMPILATION 2** (VVD 172)

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TELEVISION CAMPAIGN – PHASE ONE



BREAKS ON –
Thursday November 6th



THREE REGIONS TO START:
Granada
Yorkshire
Tyne Tees



40 AND 30 SECOND
COMMERCIALS FEATURE:
Number 1 Single – ‘True Blue’
Number 1 Single – ‘Papa Don’t Preach’
Number 2 Single – ‘Live To Tell’



CAMPAIGN COVERS
FOUR WEEKS



MAJOR DISPLAY CAMPAIGN

TELEVISION CAMPAIGN – PHASE TWO



BREAKS IN –
London (LWT and Thames)
Scottish TV Region
from December 8th



30 SECOND COMMERCIAL
FEATURING:
‘True Blue’
‘Papa Don’t Preach’
‘Open Your Heart’



INDIVIDUAL 10 SECOND
COMMERCIALS FEATURING:
‘Live To Tell’ · ‘Papa Don’t Preach’
‘True Blue’ · ‘Open Your Heart’



NATIONAL TV-AM CAMPAIGN:
Prior to Christmas

NEW SINGLE



‘OPEN YOUR HEART’
7” and extended remix 12”



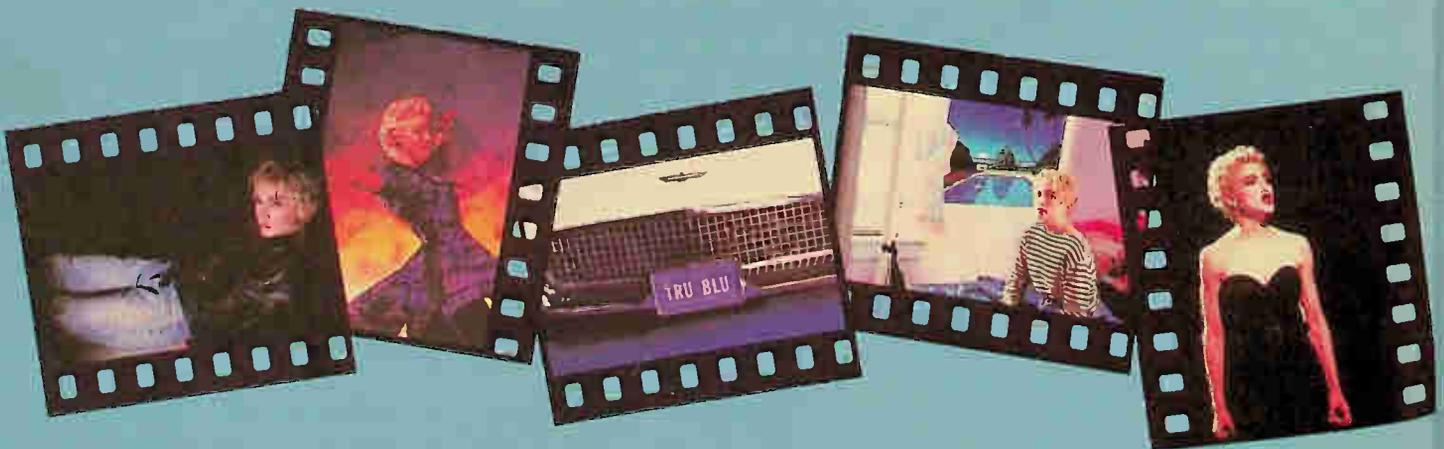
ANOTHER SMASH HIT!



STUNNING NEW VIDEO

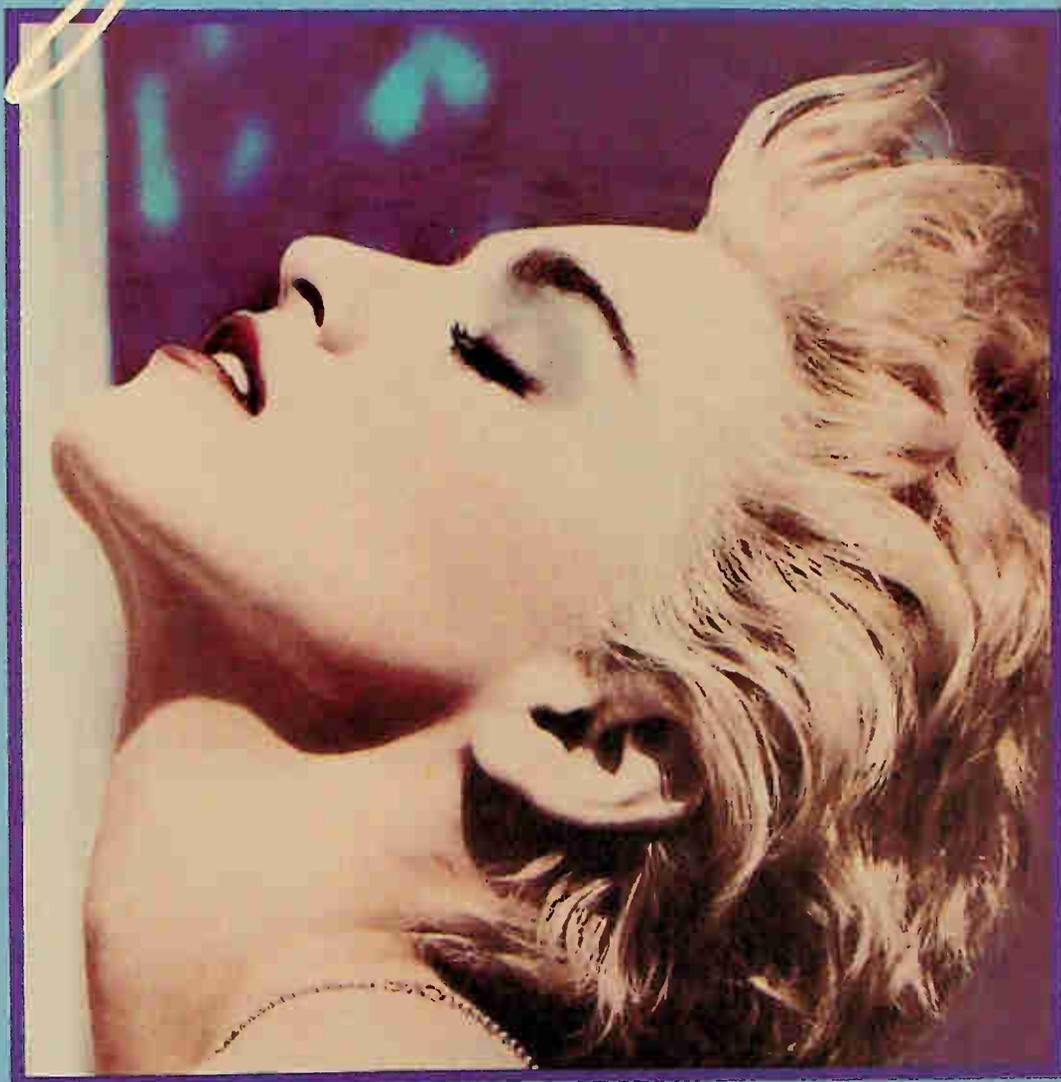


RELEASED:
Monday 1st December



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for you



THE ALBUM OF THE YEAR

Album: WX54 Cassette: WX54C CD: 925 442-2

True Blue



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Vestron cuts into the budget boom

VESTRON VIDEO has joined the cut-price music video boom with the introduction of a new catalogue of sale product dealer priced at £6.49 which includes the best selling Making Of Michael Jackson's Thriller.

The catalogue features 17 titles from artists such as The Rolling

Stones, Elton Jahn, The Beatles, Neil Diamond, Pete Townshend, Asia and The Cars. Distribution will be through CBS Records and Vestron is spending £200,000 on national and regional advertising to promote the music titles and its recently introduced range of cut-price children's titles.

IN BRIEF

● CHRISTMAS IS coming and Palace Video is backing a winner with the re-release of The Snowman, the award winning children's cartoon featuring a special introduction by David Bowie. Dealer priced at £6.95, the video features the music of Howard Blake and is based on the best-selling book by Raymond Briggs.

□ □ □

● CHANNEL 5 and the Video Collection, which include a wide range of low-price music video titles, are now being stocked by Terry Blood Distribution.

TBD feels its £1/2m investment on the two portfolios will pay off as independent music stores follow in the footsteps of multiple retailers by cashing in on the budget video boom.



MICHAEL JACKSON and pals enjoy themselves on the Thriller set.

R E V I E W S

HOWARD JONES: Last World Dream (WEA Music Video 2 42005-3). Running time: 58½ minutes. Dealer price: £9.95.

Comment: It would be imprudent to give a personal view of this video. After all, it's brilliantly assembled, choreographed seemingly to the millisecond, incorporates mime to same effect, imaginatively filmed and incorporates black and white and cartoon sequences — it's literally state of the art in terms of music video. On the other hand (through the eyes of a non-afolyte), it may be an advantage that the stunning visuals tend to often compete with the music, and that the extra attention required to watch and listen prevents the mind wandering. The stage set of Birmingham's NEC where this was filmed at the end of last year tends to resemble a piano warehouse, but the extra footage (from Live Aid and TOTP) keeps the attention, and while anyone who does not admire this can only have half a brain, it is far harder (on a personal basis) to enjoy it.

Sales forecast: Heaps of hits. Since Jones has a strong following, this will sell prodigiously even if it's sometimes difficult to believe that anyone could display so few human frailties.

RICHARD THOMPSON: Across A Crowded Room (Hendring HEN 2/4 038 E). Running Time: 84 minutes. Dealer Price: £11.08. Comment: Basically a live per-



RICHARD THOMPSON: adored.

formance video shot in Canada last year (not in 1983, as the blurb/inlay suggest) with RT's recent touring band of Gregson and Collister, Rauri McFarlane and Gerry Conway. 18 tracks, with material from five past LPs (predominantly the one which shares its title with this video), plus Nearly In Love from the latest Daring Adventures LP and even one song, Living With A Skull & Cross Bone, not yet on record. Picture quality is dubious sometimes, camera work often unimaginative, but that won't deter the growing band of Thompson fans who adore his guitar playing and will have this simply because it exists.

Sales Forecast: The apparent technical shortcomings may be the reason why this is a Hendring release as opposed to being released by PolyGram, to whom Thompson is signed, and who filmed the gig. This would probably sell better were it under the magic tennor — at around £16 retail, disciples will form the vast majority of the market at this point.

VARIOUS ARTISTS: Women In Rock. Hendring WRIT 002E. Dealer Price: £11.08. Running Time: 42 minutes.

Comment: A few live clips and a few totally unrevealing interviews (some in German yet!), all in search of a concept. Siouxsie and the Banshees, Girlschool, The Slits and Nina Hagen, plus a few (presumably) German women, thrown rather haphazardly together on video, providing few (if any) riveting moments and shedding absolutely no light on a subject which could prove rewarding, both musically and sociologically, if pursued logically and intelligently. This, unfortunately, appears to be oddments glued together, and frankly is nothing more or less than insulting, both to the participants and unsuspecting viewers to whom the title might appeal.

Sales Forecast: If retailers know of any bilingual (English and German) punters who find satisfaction in below average punk rock, women swearing and pseudo documentaries with no discernible point, they might sell one copy of this video if they're lucky. The pits.

Send all videos for review, plus Music Video news and information direct to Sue Sillitoe at Music Week

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MUSIC VIDEO

The week	Last week	Wks on chart	Description (tracks)	Timings/Recommended	Retail Price
1	2	2	THE POLICE: Every Breath You Take Compilation (15 tracks)/55 min/£16.99		A&M AM 834
2	4	11	WHAM!: In China — Foreign Skies Live (12 songs)/1 hr 20 min/£14.99		CBS/Fox 7142 50
3	3	45	DIRE STRAITS: Alchemy Live Live (10 tracks)/1 hr 20 min/£9.99		Channel 5 CFV 00122
4	1	3	QUEEN: Who Wants To Live Forever Video Single (2 tracks)/9 min/£4.99		PMI MVP 9900592
5	3	10	QUEEN: We Will Rock You EP (5 tracks)/10 min/£6.99		Video Collection VC 4012
6	16	75	QUEEN: Live In Rio Live (16 tracks)/1 hr/£14.99		PMI MVP 99 1079 2
7	8	3	THE COMPLEAT BEATLES Same Documentary/1 hr 55 min/£9.99		MGM/UA SMV 10166
8	10	14	FIVE STAR: Luxury Of Life Compilation (7 tracks)/27 min/£9.99		RCA/Columbia RVI 10930
9	7	26	DIRE STRAITS: Brothers In Arms EP (4 tracks)/15 min/£9.95		PolyGram 041 370 2
10	6	7	WHITNEY HOUSTON: No. 1 Video Hits EP (4 tracks)/18 min/£9.99		RCA/Columbia RVI 11001
11	20	2	HOWARD JONES: Last World Dreams Live (5 tracks)/14.95		WEA 2470053
12	NEW		JUDAS PRIEST: Fuel For Life Compilation (10 tracks)/39 min/£9.99		CBS/Fox 7104 50
13	23	4	MICHAEL JACKSON: The Making of Thriller Compilation/1 hr/£9.99		Vestron MA 11000
14	NEW		THE STRANGLERS: Screentime Compilation (7 tracks)/25 min/£9.99		CBS/Fox 3577 50
15	18	22	U2: "Under A Blood Red Sky" Live (12 tracks)/61 min/£19.95		Virgin/PVG VVD 045
16	13	66	QUEEN: Greatest Flix Compilation (17 tracks)/60 min/£14.99		PMI MVP 99 1011 2
17	15	46	MADONNA: The Virgin Tour Live (10 tracks)/50 min/£9.95		WEA Music K 9381053
18	19	7	ADAM ANT: Hits 1980-1986 Compilation (13 tracks)/42 min/£9.99		CBS/Fox 6499 50
19	21	21	WHAM!: The Video EP (5 tracks)/21 min/£9.99		CBS/Fox 3048 50
20	12	9	NOW, THAT'S WHAT I CALL MUSIC 7 Compilation (20 tracks)/1 hr 20 min/£14.99		PMI/Virgin MV 10027 7
21	14	8	SISTERS OF MERCY: Wake Live (13 tracks)/57 min/£14.95		PolyGram 041 375 0
22	9	3	ELVIS PRESLEY: On Tour Live/1 hr 29 min/£9.99		MGM/UA SMV 10153
23	24	3	NEIL DIAMOND: Love At Greek Live/1 hr/£9.99		Vestron MA 11005
24	11	3	ELVIS PRESLEY: That's The Way It Is Live (14 tracks)/1 hr 44 min/£9.99		MGM/UA SMV 10373
25	26	19	LEVEL 42: The Video Singles EP (5 tracks)/20 min/£9.95		PolyGram 041 393 2
26	27	5	ROLLING STONES: Video Rewind Compilation/1 hr/£9.99		Vestron MA 11016
27	28	16	KATE BUSH: Hair Of The Hound Compilation (4 tracks)/20 min/£9.99		PMI MVR 99 0053-2
28	29	4	IRON MAIDEN: Live After Death Live (14 tracks)/1 hr 30 min/£14.95		PMI MVN 99 1064 2
29	25	12	FREDDIE MERCURY: Video EP EP (4 tracks)/20 min/£9.95		PMI MVS 99 0055-2
30	22	3	STATUS QUO: Preserved Live (16 tracks)/27 min/£7.99		Channel 5 CFV 02442

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New age comes alive at HMV

by Chris White

TIM WHEATER recently became the first "new age" artist to perform a live in-store PA when he appeared at HMV's Oxford Street shop. The UK flautist and composer performed a selection of compositions from his three albums. *Awakenings*, *The Enchanter* and *A Calmer Panorama*, as well as signing copies of them in the store.

Wheater has had a busy schedule recently — apart from doing two recitals at St Paul's Church in Covent Garden, he also did a week of concerts in Italy for the World Wildlife Fund's 25th anniversary conference, and next

week (19) he is the subject of a 45-minute programme on Radio Free Europe broadcasting from Munich to the Iran Curtain Countries.

Wheater (centre) is pictured with his management Carolynne and Olav Wyper, and Martin Murrhy and Ricky Gordon, both from HMV.



Maternity rights ...

by Ewan Mitchell

AN ASSISTANT in my music shop has become pregnant. What are the latest rules on maternity pay and leave?

A woman qualifies for maternity rights when she has served her employers continuously for at least two years as at the beginning of the 11th week before the date of her expected confinement.

It follows that if your assistant has been working for you for at least two years as at the beginning

of the 11th week before the date when she expects to be confined and if she either stays at work until that date or is away because her condition makes it impossible for her to do her job, then she will be entitled to maternity pay and leave.

Your assistant must, of course, serve the appropriate notices. She must give you written notice if reasonably practicable at least three weeks before her departure that she intends to be away because she is expecting a child and that she not only wants maternity pay but intends to return after she has had her baby.

If you write to her not less than 49 days after confinement or the beginning of the expected week of

confinement, asking if she intends to come back, then she will lose her rights unless she confirms that intention within two weeks. And she must also give you written notice of the date of her intended return, at least 21 days in advance. In a recent case, a Court of Appeal held that the courts have no power to extend those periods so she must get her notices in on time.

If you employ five or less employees, though, you will be freed from your duty to reinstate your assistant if you can show that it is not reasonably practicable to do so. And if your business is a larger one, and you offer the woman reasonably suitable alternative employment which she either accepts or unreasonably refuses to accept, then she will lose her rights.

Cancellation rights ...

by Ewan Mitchell

WE ARE a wholesale music concern. We ordered merchandise, but decided a month later that we did not require delivery. We wrote to the manufacturer, asking for the order to be cancelled. He replied that if we did not honour the contract, we would have to pay for other goods about which we were in dispute with them. If we did so by a specified date, the contract would be cancelled. Otherwise we would be summoned. Can he do this? Is it not tantamount to industrial blackmail?

You placed a firm order for goods. The order was accepted. There is therefore a contract between your supplier and yourself. If you cancel without his agreement, then you are in breach of the contract and liable to pay damages.

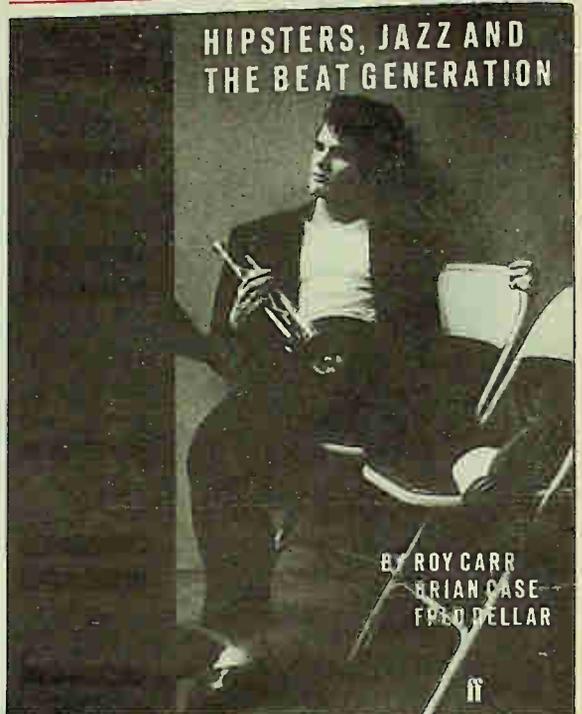
If you refuse delivery, your supplier would have to sell the goods for the best price he could reasonably get. He must "mitigate his loss". But he could claim as damages the difference between their price and the sum which you should properly have paid.

Technically, this deal has nothing to do with the previous one. But there is nothing whatever to prevent your supplier from saying: "Settle what we say that you owe us for other goods and we will let you off the hook in respect of a contract where you are clearly in the wrong."

We suggest that you take all documents relating to both contracts to your solicitors.

WorldRadioHistory

BOOK REVIEW



WHEN WAS this picture taken? Last week at the Soho Brasserie? See below for the answer ...

IF YOU thought hip began with hip hop, forget it. *The Hip*, a stylish, flexi-back book by NME journalist Roy Carr, Brian Case and Fred Dellar, puts the present well and truly into context via a fascinating and well-researched account of the real roots of style revolutionaries, from jazz and the beat generation through to its imitators and descendants in the Eighties.

Superbly laid out with plenty of priceless photographs — those suits! those haircuts! and the young man on the cover is not an escapee from the Soho Brasserie, but Chet Baker, trumpeter and early role model for James Dean, pictured, unbelievably, back in '53 — plus cartoons, record sleeves, and resourceful use of colour.

And, as the authors point out, the advent of video as a permanent and integral part of the music biz has made style and stylists more important than ever before — witness the posthumous success of Sam Cooke's *Wonderful World*, re-released this year after use in the Levi's TV ad, and a bigger success than ever.

Intelligently written with no loose ends, *The Hip* makes its message clear without grinding axes.

And would a stylish person really read books on style? In the case of *The Hip*, the answer is yes. Recommend.

The Hip, by Roy Carr, Brian Case and Fred Dellar (Faber & Faber, 144 pages, RRP £8.95.

DVE



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WHARF ROAD, STRATFORD, LONDON E15 2SU. Tel No: 01-555 4321, Fax No: 01-519 8909, Telex: 8951427

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NOVEMBER 1st RELEASES ARE:

- BZ0048 Jonathan Richman — Jonathan Richman and The Modern Lovers
- BZ0050 Jonathan Richman — The Modern Lovers
- BZ0053 Jonathan Richman — Rock & Roll With The Modern Lovers
- BZ0055 Jonathan Richman — The Modern Lovers Live
- BZ0060 Jonathan Richman — Back In Your Life

Original artwork on all sleeves. This is an LP only release
UNFORGETTABLE — Dealer Price £1.82

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NOVEMBER 1st RELEASES ARE:

- UNLP/UNMC 001 Judy Garland
- 002 Nat King Cole
- 003 John Williams
- 004 Gilbert O'Sullivan
- 005 Dionne Warwick
- 006 Vic Damone
- 008 Cleo Laine
- 010 Brook Benton
- 011 Alan Price
- 012 Roger Whittaker
- 013 Mantovani
- 014 George Melly
- 015 Vera Lynn
- 016 Bing Crosby
- 017 Klaus Wunderlich
- 019 Tony Bennett
- 020 Matt Monro
- 021 Jack Jones

PRICE CHANGES

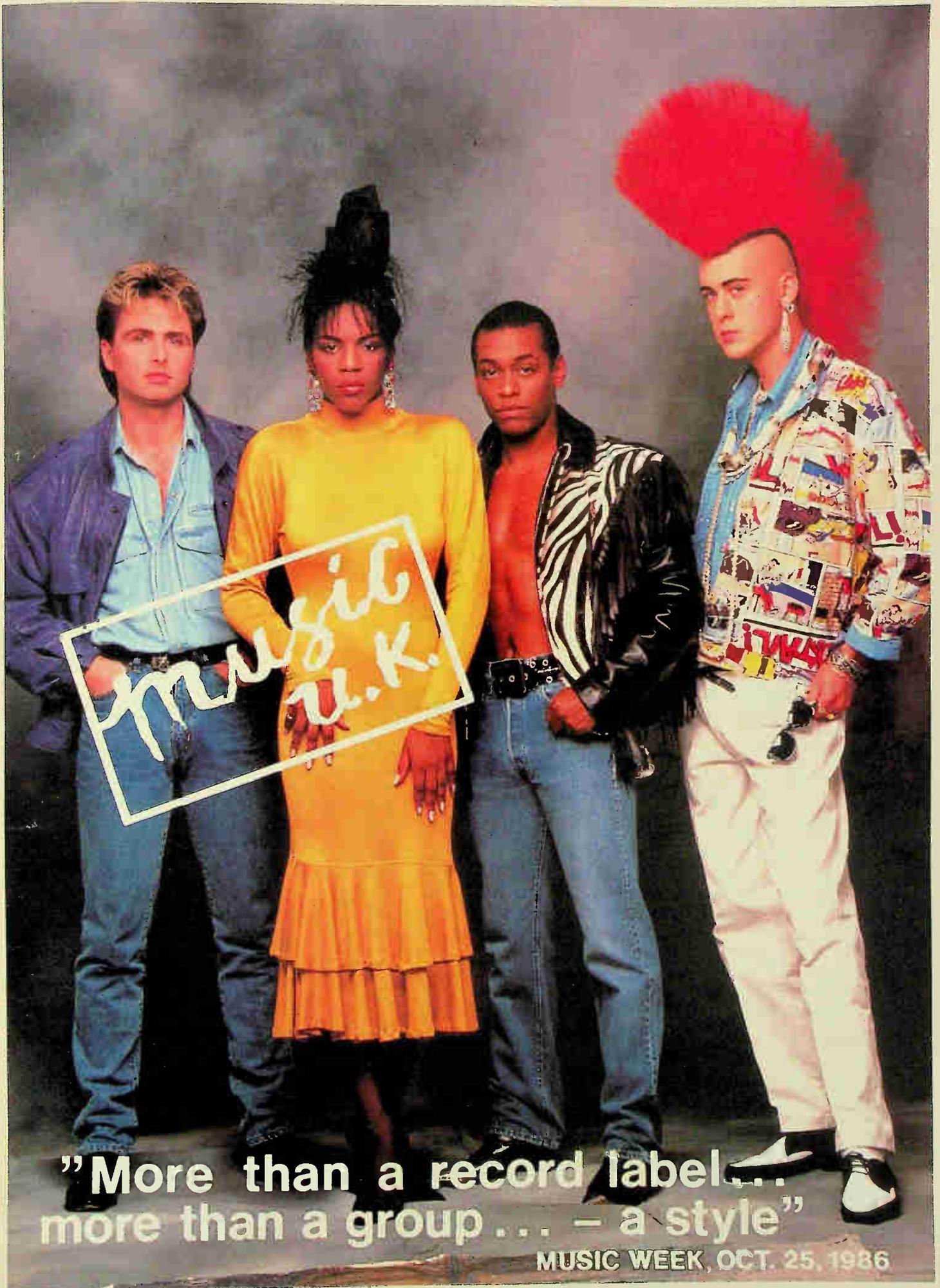
Please note that with immediate effect, Picture Discs will be charged at £2.43
Exceptions are: B3007 Brigitte Bardot £2.91, PD83008 Deep Purple £2.91; PD83709 Who £2.91; PD83010 Beatles £2.91. PGLP1026 Judas Priest £3.45; PGF5091 Beatles £3.45.

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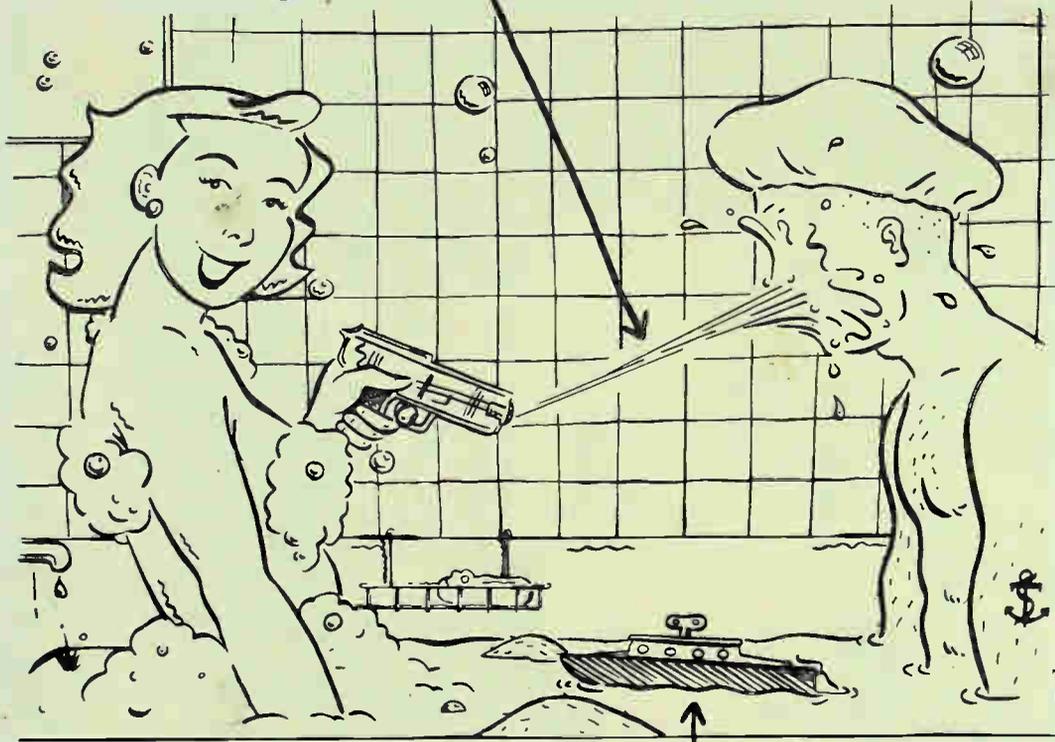
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MUSIC WEEK, OCT. 25, 1986

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The Week Last Week	Wks on Chart	Title	Artist (Producers)	Publishers	Label	7" (12") Number (Distributor)
1	4	TAKE MY BREATH AWAY (Love Theme from "Top Gun")	Berlin (Giorgio Moroder)	GMPC/Famous Chappell	CBS	(T)A7320 (C)
2	6	YOU KEEP ME HANGIN' ON	Walk Like an Egyptian	Jobete Music	MCA	KIM(T) 4 (F)
3	4	WALK LIKE AN EGYPTIAN	Bongos (David Kahne)	Southern Music	CBS	650071 (7)12 - 650071 (6) (C)
4	8	SHOWING OUT	Mel & Kim (Stock/Aiken/Waterman)	All Boys Music	Supreme	SUPE(T) 107 (A)
5	17	BREAKOUT	Mel & Kim (Stock/Aiken/Waterman)	All Boys Music	Mercury/Phonogram	SWING 2(12) (F) Copyright Control
6	3	IN THE ARMY NOW	Status Quo (Pip Williams)	Island Music/Nada Music	Verigo/Phonogram	QUO 20(12) (F)
7	2	EVERY LOSER WINS	Nick Berry (Simon May/Stewart & Bradley James)	Simon May Music	BBC	RESL 204 (12) - 12RSL 204 (E)
8	20	THROUGH THE BARRICADES	Spandau Ballet (Gory Langan/Spandau Ballet)	Reformation Publishing	Reformation/CBS	SPANDS(T) 1 (C)
9	16	DON'T GIVE UP	Peter Gabriel & Kate Bush (Daniel Lanois/Peter Gabriel)	Clofine Ltd	Virgin	PGS2(12) (E)
10	5	ALL I ASK OF YOU	Cliff Richard and Sarah Brightman (Andrew Lloyd Webber)	Really Useful	Polydor	POSP(X) 802 (F)
11	15	LIVIN' ON A PRAYER	Bon Jovi (Bruce Fairbairn)	PolyGram Music/CBS Songs	Verigo/Phonogram	VER(X) 28 (F)
12	7	NOTORIOUS	Duran Duran (Nile Rodgers/Duran Duran)	EMI Music	EMI	(12)DDN 45 (E)
13	22	FOR AMERICA	Red Box (David Motion)	Warner Bros. Music	Sire	WEA YZ84(T) (W)
14	35	THE FINAL COUNTDOWN	Europe (Kevin Elson)	EMI Music	Epic	(T)A 7127 (C)
15	10	DON'T GET ME WRONG	The Pretenders (Clearmountain/Iovine)	Hynde House Of Hits/Clive Banks	Real/WEA	YZ 85(T) (W)
16	12	SOMETHING OUTA NOTHING	Letha Dean & Paul Medford (Simon May/Stewart & Bradley James)	Simon May Music	BBC	RESL 203 (12) - 12RSL 203 (E)
17	9	MIDAS TOUCH	Midnight Star (Reggie Calloway/Midnight Star)	Chappell Music	Solar/MCA	MCA(T) 1096 (F)
18	24	BECAUSE I LOVE YOU	Stakin Stevens (Christopher Neil)	Rocket Music/Ad-Chorel Music	Epic	SHAKY(T) 2 (C)
19	11	TRUE BLUE	Madonna (Madonna/Stephen Bray)	Warner Bros./Island Music	Sire	WBSSO(T) (W)
20	32	(Waiting For) THE GHOST TRAIN	Madness (Clive Langer/Alan Winstoney)	Nutty Sounds/Warner Bros. Music	Zanzig/Virgin	JAZZ 9(12) (E)
21	14	ASK	The Smiths (John Porter)	Worner Bros. Music	Rough Trade	RT(T) 194 (U/R/T)
22	NEW	GHOSTDANCING	Simple Minds (Jimmy Iovine/Bob Clearmountain)	EMI Music	Virgin	VS907(12) (E)
23	40	EXPERIMENT IV	Kate Bush (Kate Bush)	Kate Bush Music/EMI Music	EMI	(12)KB 5 (E)
24	10	YOU CAN CALL ME AL	Paul Simon (Paul Simon)	Pattern Music	Warner Brothers	W 8667(T) (W)
25	3	THIS IS THE WORLD CALLING	Bob Geldof (Brothers Of Doom)	Nob/Intersong/RCA Music	Mercury/Phonogram	BOB(X) 101 (F)
26	54	EACH TIME YOU BREAK MY HEART	Nick Kamen (Madonna/Stephen Bray)	Worner Bros. Music/Island Music	WEA	YZ 90(T) (W)
27	NEW	FRENCH KISSIN' IN THE USA	Debbie Harry (Seth Justman)	Home Grown Music/Theodello Profruct	Chrysalis	CHS (12)3066 (F)
28	26	(THEY LONG TO BE) CLOSE TO YOU	Gwen Guthrie (Gwen Guthrie)	Carlin Music	Boiling Point/Polydor	POSP(P) 822 (F)
29	18	SUBURBIA	Pet Shop Boys (Julian Mendelsohn)	10 Music	Parlophone	(12)R 6140 (E)
30	19	TRUE COLORS	Cyndi Lauper (Cyndi Lauper/Lennie Petze)	Warner Bros. Music	Parrot	650026 7 (12) - 650026 6 (C)
31	38	DON'T FORGET ME (When I'm Gone)	Glass Tiger (Jim Vallance)	Screen Gems-EMI/Rondor	Manhattan/EMI	(12) MT 13 (E)
32	23	TO BE A LOVER	Billy Idol (Keith Forsey)	Rondor Music	Chrysalis	IDOL(X) 8 (F)
33	43	SOMETIMES	Erasure (Floadi)	Sonet Music	Mute	(12) MUTE 51 (U/R/T/S/P)
34	28	THINK FOR A MINUTE	The Housemartins (John Williams)	Go! Discs Music	Go! Discs	GOD(X) 13 (F)
35	21	YOU'RE EVERYTHING TO ME	Boris Gardiner (Willie Lindo)	Welk Music	Revue/Creole	REV 735 (12) - REV 35 (A)
36	NEW	SWEET LOVE	Anita Baker (Michael J. Powell)	Jobete Music	Elektra	EKR44(T) (W)
37	29	RAIN OR SHINE	Five Star (Billy Lively)	Quince Music/Chappell Music	Tent/RCA	PB 40901 (12) - 40902 (R)

TITLES A-Z (WRITERS)

A Little Bit More (McFadden/Vinyl/McKinnel)	96	Jock The Groove (Johnson/West)	57
All Night Long (House Party) (Fisher/Horn)	91	Jody (Stevenson/Walden)	50
All Out Of You (Lloyd Webber/Horn)	10	Keep Each Other Warm (Hill/Simola)	60
All I Want To Do (L40)	91	Live A Prayer (Farrington)	11
Always The Sun (The Stranglers)	53	Love's The Sky (Fuzzball/Mexis)	38
Amanda (Schall)	39	Mad Love (Watson/Watson/Wilsons)	17
American (Donoherty/Brenstone)	84	Notorious (Taylor/Rhodes/E-Roy)	12
Animal Magnetism (Lewins/Emmett)	87	One Great Thing (Adams/Burke)	88
Anotherloverholenyohead (Prince and the New Power Generation)	51	One World (Powell/Sutton/Rundgren/Wilcox)	89
Arizona (Cruz)	47	Oran Juice (Jones)	45
Back In The Saddle (Murray/Mary)	93	Oran Juice (Jones)	45
Backstreet (Barnett)	93	Oran Juice (Jones)	45
Because Love You (Campbell)	18	Oran Juice (Jones)	45
Bizarre Love Triangle (New Order)	56	Oran Juice (Jones)	45
Boat To Bolivia (Stephenson)	70	Oran Juice (Jones)	45
Boyz n the City (C & E)	78	Oran Juice (Jones)	45
Children Of The Ghetto (C & E)	78	Oran Juice (Jones)	45
Chorus (Morris/Lewis/Jackson)	42	Oran Juice (Jones)	45
Crazy Love (Whitlock)	67	Oran Juice (Jones)	45
Crazy Love (Whitlock)	67	Oran Juice (Jones)	45
Dance You Way Out Of The Door (Levine/Trench)	97	Oran Juice (Jones)	45
Danger Zone (Harold Faltermeyer)	59	Oran Juice (Jones)	45
Don't Get Me Wrong (When I'm Gone) (Cliff Richard)	15	Oran Juice (Jones)	45
Don't Give Up (Cobble)	9	Oran Juice (Jones)	45
Don't Leave Me This Way (Combs/Muller/Cristini)	45	Oran Juice (Jones)	45
Don't You Forget About Me (Franz)	99	Oran Juice (Jones)	45
Each Time You Break My Heart (Madonna/Bray)	20	Oran Juice (Jones)	45
Every Loser Wins (May/S&B James)	2	Oran Juice (Jones)	45
Everybody Have Fun Tonight (Feldman/Hart/Walsh)	26	Oran Juice (Jones)	45
Expensive (Muller/Cristini)	23	Oran Juice (Jones)	45
Falling In Love (Broton)	72	Oran Juice (Jones)	45
Fire (Carruthers/NMA)	75	Oran Juice (Jones)	45
For Amnesia (Loulou-Chantal)	13	Oran Juice (Jones)	45
French Kissin' In The USA (Lanois)	27	Oran Juice (Jones)	45
Ghostdancing (Simple Minds)	22	Oran Juice (Jones)	45
Girls Ain't Nothing But Trouble (Combs/Muller/Cristini)	45	Oran Juice (Jones)	45
Go! For The Benz (Barnett/Goldman/Gold)	71	Oran Juice (Jones)	45
Greetings To The New Brunette (Brody)	58	Oran Juice (Jones)	45
Gypsy (Veal)	77	Oran Juice (Jones)	45
Heartbreak Beat (Walker/Ashion/Burke)	82	Oran Juice (Jones)	45
Heartland (Lynch)	100	Oran Juice (Jones)	45
I Found Lovin' (Hippin/Walker)	86	Oran Juice (Jones)	45
I Want You (McManus)	79	Oran Juice (Jones)	45
I'm Chillin' (Blow/Reed)	64	Oran Juice (Jones)	45
I'm Not Perfect (But I'm Perfect For You) (Jones/Woolley)	65	Oran Juice (Jones)	45
I've Been Loving You (Woodson)	69	Oran Juice (Jones)	45
In The Army Now (Boland)	6	Oran Juice (Jones)	45
Infected (Johnson)	48	Oran Juice (Jones)	45
I've Been In Love Before (Reed)	41	Oran Juice (Jones)	45

THE NEXT 25

76	85	EVERYBODY HAVE FUN...	Getta Get (Lynch)
77	83	GYPSY	Veal (Lynch)
78	86	CHILDREN OF THE GHETTO	Veal (Lynch)
79	81	I WANT YOU	Veal (Lynch)
80	93	ROCK THE NATIONS (Single Version)	Veal (Lynch)
81	81	STILL SMOKIN'	Veal (Lynch)
82	79	HEARTBREAK BEAT	Veal (Lynch)
83	83	SWEET SANITY	Veal (Lynch)
84	84	AMANDA	Veal (Lynch)
85	76	PRETTY LITTLE HEAD	Veal (Lynch)
86	86	I FOUND LOVIN'	Veal (Lynch)
87	100	ANIMAL	Veal (Lynch)
88	89	ONE GREAT THING	Veal (Lynch)
89	89	ONE WORLD	Veal (Lynch)
90	84	WHO WANTS TO LIVE FOR EVER?	Veal (Lynch)
91	91	ALL I WANT TO DO	Veal (Lynch)
92	91	YOU GIVE LOVE A...	Veal (Lynch)
93	98	BATHAM	Veal (Lynch)
94	94	SAME OLD STORY	Veal (Lynch)
95	95	SHAKE YOU DOWN	Veal (Lynch)
96	96	A LITTLE BIT MORE	Veal (Lynch)
97	97	DANCE YOUR WAY...	Veal (Lynch)
98	98	WONDERFUL LIFE	Veal (Lynch)
99	99	DON'T YOU FORGET	Veal (Lynch)
100	100	HEARTLAND	Veal (Lynch)

HOWARD JONES

7" - 7" GATEFOLD 12" - HO/W11/F/T
YOU KNOW I LOVE YOU... DON'T YOU?
 OUT NEXT WEEK!

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38	NEW	LOVE IS THE SLUG	Vindaloo/WEA	UGH 14(T) (W)		
39	34	ALWAYS THERE	Marh Webb/Simon May Orch (May/Hewson/S & B James)	BBC	RESL 190 (12) - 12RSL 190 (E)	
40	29	TO HAVE AND TO HOLD	Catherine Stock (John Worth)	Standard Music	Sierra	FED 29 (W)
41	45	I'VE BEEN IN LOVE BEFORE	Cutting Crew (Steve Thompson/Michael Barbiero)	Copyright Control	Siren	VIRGIN SIREN 29(12) (E)
42	47	CONTROL	Janet Jackson (Jimmy Jam/Terry Lewis/Janet Jackson)	A&M	AM(Y) 359 (F)	
43	52	TWO PEOPLE	Tina Turner (Terry Britten)	Rondor/Goodsingle/Warner Bros. Music	Capitol	(12)CL 430 (E)
44	46	WHEN THE WIND BLOWS	David Bowie (David Bowie/David Richards)	EMI Music	Virgin	VS 906(12) (E)
45	31	DON'T LEAVE ME THIS WAY	Communards (Mike Thorne)	Mighty Three Music/Island Music	London	LON(X) 103 (F)
46	53	THE SKYE BOAT SONG	Roger Whittaker and Des O'Connor (Colin Keyes/Ian Summers)	Tembo	TML 119 (IMS)	
47	63	ARIZONA SKY	China Crisis (Clive Langer/Alan Winstanley)	Virgin Music	Virgin	VS 898(12) (E)
48	55	INFECTED	The The (Warne Livesey/Matt Johnson)	Complete Music	Some Bizzare/Epic	TRUTH(T) 3 (C)
49	30	GIRLS AIN'T NOTHING BUT TROUBLE	D.J. Jazzy Jeff/Fresh Prince (J. & S. Salaam)	Champion/Screen Gems/EMI	Champion	CHAMP (12)18 (A)
50	67	JODY	Jermaine Stewart (Narada Michael Walden)	10 Music/Carlin Music	10/Virgin	TEN(T) 143 (E)
51	36	ANOTHEROVERHOLENYOHEAD	Prince and the Revolution (Prince and the Revolution)	Warner Bros. Music	Paisley Park/Warner	WBSS2(T) (W)
52	36	THE WIZARD	Paul Hardcastle (Paul Hardcastle)	Orval Music	Chrysalis	PAUL(X) 3 (F)
53	37	ALWAYS THE SUN	The Stranglers (The Stranglers/Mike Kemp)	CBS Songs/Plumbstaff	Epic	SOLAR(T) 1 (C)
54	NEW	STEP RIGHT UP	Jaki Graham (Derek Bramble)	Virgin Music	EMI	(12)JAKI 9 (E)
55	39	WORD UP	Cameo (Larry Blackmon)	Polygram Music	Club/Phonogram	JAB(X) 38 (F)
56	NEW	BIZARRE LOVE TRIANGLE	New Order (New Order)	Warner Bros. Music	Factory	FAC 1637 (12) - FAC 163 (U/R/T/P)
57	57	JACK THE GROOVE	Raze (Vaughan Mason)	Champion Music	Champion	CHAMP (12)23 (A)
58	NEW	GREETINGS TO THE NEW BRUNETTE	Billy Bragg (John Porter/Kenny Jones)	Chappell Music	Go! Discs	GOD(X) 15 (F)
59	53	DANGER ZONE	Kenny Loggins (Giorgio Moroder)	GMPC/Famous Chappell	CBS	(T)A7188 (C)
60	NEW	KEEP EACH OTHER WARM	Bucks Fizz (Andy Hill)	Chrysalis Music/Virgin Music	Polydor	POSP(X) 835 (F)
61	NEW	AIN'T NOTHING BUT A HOUSE PARTY	Phil Fearon (Stock/Aiken/Waterman)	All Boys Music	Ensign/Chrysalis	PF(X) 2 (F)
62	NEW	WE LOVE YOU	Orchestral Manoeuvres In The Dark (Stephen Hague)	Virgin/MCA Music	Virgin	VS911(12) (E)
63	41	THORN IN MY SIDE	Eurythmics (David A. Stewart)	RCA Music	RCA	DA(T) 8 (R)
64	70	I'M CHILLIN'	Kurtis Blow (Kurtis Blow/Robert Reed)	Copyright Control	Club/Phonogram	JAB(X) 42 (F)
65	NEW	I'M NOT PERFECT (But I'm Perfect For You)	Grace Jones (Rodgers/Jones)	Bruce Woolley/CBS Songs/Sonet Publ.	Manhattan/EMI	(12)MT 15 (E)
66	NEW	THE RAIN (Short Version)	Oran Juice (Jones)	Manhattan/EMI	Del Jam	(T)A 7303(C)
67	71	CRAZY LOVE	Maxi Priest (Drummi Zeb)	Warner Bros. Music	10/Virgin	TEN(T) 135 (E)
68	56	HEARTBEAT	Don Johnson (Chas Sandford)	CBS Songs/Warner Bros. Music	Epic	650064 7 (12) - 650064 6 (C)
69	47	I'VE BEEN LOSING YOU	A-Ho (Mags/Pal Waaktaar)	ATV Music	Warner Brothers	WB8594(T) (W)
70	74	BOAT TO BOLIVIA	Martin Stephenson & The Daintees (Hardman)	Kitchenware/London	SK(X) 27(F)	
71	48	GOIN' TO THE BANK	Commodores (D. Lambert/J. Smith)	EMI Music/CBS Songs/Intersong	Polydor	POSP(X) 826 (F)
72	68	FALLING IN LOVE	Sybil (James Bratton/Dolores Drew/Ron Wilmore)	Intersong Music	Champion	CHAMP (12)22 (A)
73	NEW	AMERICA	King Kurt (Phil Wainman)	G. Schirmer Inc./Chappell Music	Polydor	KURT(X) 1 (F)
74	41	WORLD SHUT YOUR MOUTH	Julian Cope (Ed Stasium)	10 Music	Island	(12)JS 290 (E)
75	71	51st STATE	New Model Army (Glyn Johns)	Attack Attack/Wattout	EMI	(12)NMA 4 (E)

Panel Sales decrease over last week -10.4%
 Top 75 chart entries over last week -10.4%

James Hamilton

C O L U M N

I DID have doubts about the musical worth of the Disco Aid record Give, Give, Give, but even so I was appalled to see how badly it fared in the charts, entering Gallup at 85 and then, reflecting the week of the actual charity night it ties in with, falling to 90. Any claims that its chart position would hopefully indicate the purchasing power of all the disco DJs in the country must obviously be discounted! However disappointing the record sales though, the actual Disco Aid night would appear to have been quite a success, and enthusiastic reports have reached me from several participating clubs all of which raised a lot of money. Maybe it was only these participating venues that bathed to buy the record?

Another controversial current release is the Supreme Records issued "1986 Dance Mix" of Billy Ocean's 10 years old Love Really Hurts Without You. Already fed up with the fuss when this and other revamped old tracks appeared some time back as an album. Ocean's management wearily point out (while devoting their energy to his own modern productions) that not a single note of the 1976 recording is contained in this remake by its original producer Ben Findan, even the vocal coming from out-takes never before used!

Right, last week just up to Thursday was expensive for import buyers thanks to the strong LPs about then (with more due), including the BEASTIE BOYS licensed To Ill (Def Jam BFC 40238), angry white boys' rap 'n scratch clash with Led Zep heavy metal, but an adaptation of War's Low Rider (as Slow Ride) getting widest acclaim; ONE WAY IX (MCA Records MCA-5823), consistent with three strong new floor-fillers; CURTIS HAIRSTON Curtis Hairston (Atlantic B1 693-1), fast selling soul although with nothing else to equal the Chillin' Out single; HEAVY TRAFFIC STARRING "V" Heavy Traffic starring "V" (Atlantic 81682-1), Brian (Holland-Dozier-) Holland produced chunky female funk with the soulful slower Coming Down With Love a Tony Blackburn turntable hit; ISAAC HAYES U-Turn (Columbia FC 4031 6), surprisingly strong return to vintage form, apart from his atmospheric slowies the proto-"house" If You Want My Lovin' Do Me Right seeming to pre-empt any further cover versions by Farley 'Jackmaster' Funk!

On import 12-inch are DONNA ALLEN (21 Records 0-96794), smugly diving groove better than "a

more soulful Madonna" makes it sound; THE GAP BAND Big Fun (Total Experience 2701-1-TD), Stevie Wonder-flavoured joyful rambling builder; RAZE Let The Music Move U (Grave St. GR-007), rapidly released "house" vocal by Wanda, already actually out here on a Champion Records' album Ultimate Trax; YARBROUGH & PEOPLES Don't Stop The Feeling (Total Experience 2702-1-TD), their latest remake of Don't Stop The Music; JENNY BURTON Da You Want It Bad Enuff (Atlantic 0-86766), soulfully sung tricky swaying surfer; THREE THE HARDWAY FEATURING WHITE FLASH Hard Knox (Hardcore COX 1713), Run-DMC influenced rap.

Most commercial of the UK 12-inch crap are GEORGE BENSON Shiver (Warner Bros WB523TF), excellent remixed jazz-funk jagger initially twin-packed with the usefully similar old Love Will Come Again; BEASTIE BOYS It's The New Style (Def Jam 6501 69 6), exciting angry rap with a slower chant-along last part; POINTER SISTERS Galdmine (RCA PT 49788), their closest to a reverse-crossover soul hit since Automatic; FIVE STAR If I Say Yes (Tent PT 409B2), Jackson Five-ish galler, KOOL & THE GANG Victory (Club JABX 44), strictly pop pounder of little soul interest; COURTNEY PINE Children Of The Ghetto (Island 12IS 301), atmospheric slow jazz not really for dancefloors but so classy it's become a smoocher.

Less obvious but worth watching are DUKE BOOTE Broadway (HardBack BOSS 2, via Streetwave), The Message meets Dyke & The Blazers (a powerful funk rap); RANDY CRAWFORD Desire (Warner Bros WB583T), chugging luneful swayer aimed at discos, unlike the radio plug-side Almaz; VESTA WILLIAMS Once Bitten Twice Shy (A&M AMY 362), Chaka meets Janet (a mellow socking roller); ISAAC HAYES Ike's Rap/Hey Girl (CBS 650236 6), romantic sounding though subtly anti-"crack" chat 'n smooch in vintage style; NEW EDITION Earth Angel (MCA Records MCAT 1103), expect a good video to work wonders with this faithful Penguins doo wop revival; SHINEHEAD Who The Cap Fit (Virgin VS 917-12), hypnotic reggae rap and D.J. SCOTT LA ROCK — BLASTMASTER K.R.S. ONE & D—NICE South Bronx (Streetwave MKHAN 77), specialist though amusingly chauvinist jazz of hip hop.

Get ready for the big Bang

by Paul Sexton
"Y'KNOW HOUSE MUSIC? Well, see, I invented that."

Every musical trend needs its self-confident young spokesperson, and with an opening salvo like that, house seems to have found it in Vince Lawrence, leader of the Bang Orchestra, out on Geffen now with a debut single called Sample That.

In fact, that invention that Lawrence claims as his own happened several years ago in Chicago, so that for him, house is now rather old hat. That goes for his pal Jesse Saunders too, Jesse being the man who was next on the credits after Farley 'Jackmaster' Funk on Love Can't Turn Around. "There are clubs in Chicago that play my record that won't play a house record," says Lawrence. "Jesse and I feel that with that sound we've created almost a Frankenstein monster that won't leave."

"I don't want you to think I'm slamming house music, because I like it, but I'm progressing now." It was five years ago that Saunders and Lawrence met, forming Jessay Records after a spell in the house outfit Z Factor in Chicago. They ran the label out of the basement in Jesse's apartment. "Then I took a hiatus to go and help a guy called Larry Sherman build a record pressing plant."

He got back to records of his own with the Bang Orchestra in New York, although he only discovered his vocalist EV a matter of days before signing to Geffen. "She came and asked me to produce a record for her. The singer I was auditioning got pissed off and I looked at EV and said 'do you want to have a go at this one?'"

"It was right on line with her plans, too. 'I'm an aggressive sort of woman,'" she says. "I like to get sweaty, and I was attracted to Vince's music because of its aggressiveness. When you go to clubs now you see a lot of 30-year-old 14-year-olds. A lot of house music is kind of wimpy, it wouldn't offend your mum."

Lawrence was by now much

known as the hipper end of the American industry as a dance music expert and a house specialist. "Capitol, Atlantic, Arista, they all called in one day, all offering ridiculous amounts of money. I felt comfortable with the guys over at Geffen."

The Bang Orchestra album should be out in the new year, and meantime Lawrence is finding the phone rings every time he puts it down. "My client list is growing all the time. I've already been over here a week and a half longer than I planned." They all want him to create house hits for them, or give a remixed house sound to existing material: he's done a remix of the current Erasure single Sometimes and he's involved with several other projects for Mute.

"A lot of things fall under the category of house," he says. "The Emotions and Cheryl Lynn, even

'Don't think I'm slamming house music, because I like it, but I'm progressing now'

some of their records are house. But the new house sound is a synthesised version of the same thing." That, he says, is epitomised by his Sample That single, already a big club record in the US.

And even if Vince Lawrence dares claim the honours for inventing the sound, he still readily admits some of its limitations. "You know the record Jack Your Body [a long-running import hit by Steve "Silent" Hurley]? Can you remember any of the words in that apart from 'jack your body'? Would you like to listen to that for five minutes in your living room — or would you rather watch TV?"

DISCO TOP ALBUM

- 1 1 5 LUTHER VANDROSS: Give Me The Reason Epic/EPC 450133-1 (C)
- 2 2 2 FREDDIE JACKSON: Just Like The First Time Capitol EST 2023 (E)
- 3 7 2 VARIOUS: Up Front 3 Serious UPT 3 (A)
- 4 6 12 GWEN GUTHRIE: Good To Go Lover Boiling Point/Polydor POLD 5201 (F)
- 5 NEW VARIOUS: New Dance 2 EMI/Virgin NOD 2 (E)
- 6 5 9 CAMEO: Word Up Club/Phonogram JABH 19 (F)
- 7 8 11 FIVE STAR Silk And Steel Tent/RCA PL 71100 (R)
- 8 11 2 COURTNEY PINE: Journey To The Upper Withan Island ILES 9846 (E)
- 9 NEW VARIOUS: Ultimate Trax Champion CHAMP 103 (A)
- 10 3 2 SURFACE: Surface Columbia 7464403741 (Import)
- 11 19 2 MILLIE JACKSON: An Imitation Of Life Jive HIP 43 (R)
- 12 4 5 LOOSE ENDS: Zogana Virgin V 2384 (E)
- 13 9 2 ARETHA FRANKLIN: Aretha Arista 208 020 (R)
- 14 12 32 ANITA BAKER: Rapture Elektra EKT 37 (W)
- 15 NEW VARIOUS: Reggae Hits Volume 3 Jettstar JELP 1003 (JS/E)
- 16 13 10 GEORGE BENSON: While The City City Sleeps Warner Brothers WX 55 (W)
- 17 18 10 PHYLLIS HYMAN: Living All Alone Philadelphia International PHIL 4001 (E)
- 18 NEW ATLANTIC STARR: The Very Best Of Atlantic Star A&M AXASA141 (F)
- 19 NEW JEFF LORBER: Private Passion Warner Brothers 1-25492 (Import)
- 20 10 5 MADONNA: True Blue Sire WX 54 (W)

Compiled by MRIB

RADIO LONDON

A LIST

- | | |
|---------------------------------------|-----------------|
| ANITA BAKER: Sweet Love | Elektra |
| RANDY CRAWFORD: Almaz | Warner Brothers |
| FIVE STAR: If I Say Yes | Tent/RCA |
| BILLY GRIFFIN: Believe It Or Not | Atlantic |
| JANET JACKSON: Control | A&M |
| ORAN "JUICE" JONES: The Run | Def Jam |
| MEL & KIM: Showin' Out | Supreme |
| COURTNEY PINE: Children Of The Ghetto | Island |
| SYBIL: Falling In Love | Champion |
| TINA TURNER: Two People | Capitol |

CLIMBERS

- | | |
|--|----------------------|
| GEORGE BENSON: Shiver | Warner Brothers |
| CLARK SISTERS: Time Out | (US Import-Release) |
| ISAAC HAYES: Ike's Rap/Hey Girl | CBS |
| HEAVY TRAFFIC STARRING "V": Coming Down With Love | (US Import-Atlantic) |
| THE INSPIRATIONAL CHOIR: Your Love Has Lifted Me Higher And Higher | Portrait |
| PATTI LABELLE: Something Special In Gonna Happen Tonight | MCA |
| LOOSE ENDS: Nights Of Pleasure | Virgin |
| S.O.S. BAND: Even When You Sleep | Tabu |
| WOMACK & WOMACK: Soul Love Soul Man | Marathon |
| ZUICE: I'm Burning | Club/Phonogram |

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MCA RECORDS

TOP Dance SINGLES

15 NOVEMBER 1986

THIS WEEK LAST WEEK WEEKS ON CHART		MW	
1	3	SHOWING OUT Mel & Kim Supreme SUPE(T) 107 (A)	
2	5	JACK THE GROOVE Raze Champion CHAMP (12)23 (A)	
3	1	MIDAS TOUCH Midnight Star Solar/MCA MCA(T) 1096 (F)	
4	7	FALLING IN LOVE Sybil Champion CHAMP (12)22 (A)	
5	12	GIRLS AIN'T NOTHING BUT TROUBLE D.J. Jazzy Jeff/Fresh Prince Champion CHAMP (12)18 (A)	
6	4	(THEY LONG TO BE) CLOSE TO YOU Gwen Guthrie Boiling Point/Polydar POSP(X) 822 (F)	
7	10	CONTROL Janet Jackson A&M AM(Y) 359 (F)	
8	12	THE RAIN Oran "Juice" Jones Def Jam (T)A 7303 (C)	
9	8	I CAN'T TURN AROUND J.M. Silk RCA PB 49793 (12" - PT 49794) (R)	
10	31	I'M CHILLIN' Kurtis Blow Club/Phonogram JAB(X) 42 (F)	
11	6	TRUE BLUE Madonna Sire W8550(T) (W)	
12	18	DON'T THINK ABOUT IT One Way MCA MCA(T) 1097 (F)	
13	30	SAMBA (Toda Menina Baiana) Georgie Fame Ensign/Chrysalis ENY(X) 605 (F)	
14	14	GOIN' TO THE BANK Commodores Polydar POSP(X) 826 (F)	
15	15	SWEET LOVE Anita Baker Elektra EKR 44(TX) (W)	

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LUCKY MIX
HARDROCK
CHROOVE
(Streetware UKN2)
(Streetware UKHAN 2)

STROOVE

16	11	YOU'RE EVERYTHING TO ME Boris Gardiner Revue/Creole REV 735 (12"-REV 35) (A)	
17	44	L.A. NIGHTS Yasuko Agawa BlueBird-(BRT 26) (E)	
18	41	JACKEN OF THE GHETTO Courtney Pine Island (12)IS 301 (E)	
19	19	ANOTHERLOVERHOLENYOHEAD Prince and The Revolution Warner Brothers W8521(T) (W)	
20	9	THE WIZARD Paul Hardcastle Chrysalis PAUL(X) 3 (F)	
21	22	SLAVE OF LOVE T.C. Curtis Hot Melt (14)TC 007 (P)	
22	24	YOU CAN DANCE (IF YOU WANT TO) Go Go Lorenzo & The Davis Pinckney Project Polydar POSP(X) 836 (F)	
23	63	CHILLIN' OUT Curtis Hairston Atlantic A9335(T) (W)	
24	13	SUMMERTIME, SUMMERTIME Nocera Fourth & Broadway/Island (12)BRW 54 (E)	
25	15	TALK TO ME Chico DeBarge Motown ZB 40887 (12" - ZT 40888) (R)	
26	35	GIVE, GIVE, GIVE Disco Aid Total Control (12)GIVE 1 (E)	
27	38	OUTSIDE IN THE RAIN Gwen Guthrie Polydar 855362/1 (Import)	
28	NEW	TWO PEOPLE Tina Turner Capitol (12)CL 430 (E)	
29	37	EXCITE ME Carlton Smith CityBeet/Beagars Banquet CBE 708 (12"-CBE 1208) (W)	
30	NEW	I'M NOT PERFECT (But I'm Perfect For You) Grace Jones Manhattan (12)MT 15 (E)	
31	37	DANCE YOUR WAY OUT Sharon Dee Clarke Arista ARIST (12)682 (R)	
32	NEW	CRAZY LOVE Maxi Priest 10/Virgin TEN(T) 135 (E)	
33	59	ANIMAL MAGNETISM Darryl Pandy Nightmare MARES 2 (12"-MARE 2) (A)	
34	16	RAIN OR SHINE Five Star Tent/RCA PB 40901 (12"-PT 40902) (R)	
35	21	SLOW DOWN Loose Ends Virgin VS 884(12) (E)	
36	25	TURNED ON TO YOU 80's Ladies Music Of Life/Streetwave MOL(IF) 6 (R)	
37	NEW	THIS GOOD GOOD FEELING Veneice LGR-(LGR 013) (JS)	
38	48	ONLY A BREATH AWAY Patti Austin US Qwest 020571 (Import)	
39	36	IT'S THE NEW STYLE Beastie Boys Def Jam (650169 6) (C)	
40	NEW	EACH TIME YOU BREAK MY HEART Nick Kamen WEA YZ 90(T) (W)	
41	33	JODY Jermaine Stewart 10/Virgin TEN (T) 143 (E)	
42	46	SWEET THING Conversion Threeway WAY 101 (T) (CH)	
43	75	PASSION AND PAIN Janice McClain US MCA 23647 (Import)	
44	17	LOVE WILL CONQUER ALL Lionel Richie Motown LIO(T) 2 (R)	
45	NEW	BAD LOVE Donna Allen 21st 0-96794 (Import)	
46	53	GO SEE THE DOCTOR Koolhae Dee (US Roof Top RT-001 (Import))	
47	67	BATMAN Kartoon Krew Champion CHAMP (12)21 (A)	
48	29	STRAIGHT TO THE HEART The Real Thing Jive JIVE (T) 129 (R)	
49	34	MY LATIN LOVER Q-Pid featuring Nikki Q Rhythm King LEFT 1(T) (L/RT)	
50	23	WORD UP Cameo Club/Phonogram JAB(X) 38 (F)	
51	20	IN THE HEAT OF A PASSIONATE MOMENT Princess Supreme SUPE(T) 109 (A)	
52	42	TWO HEARTS O'Chi Brown Magnet (12)MAG 297 (R)	
53	57	YOU GOT THE LOVE The Source featuring Candi Staton US Source SR 9001 (Import)	
54	71	JAM ON ME Company B BlueBird BRT 27 (01-723 6561)	
55	74	THE BEST THING FOR ME Audrey Hall Germain DG(T) 20 (JS/E)	
56	45	HOT! WILD! UNRESTRICTED! CRAZY LOVE Millie Jackson Jive JIVE (T) 131 (R)	
57	NEW	BARAH Cleavage Studio STU 1011 (Import)	
58	NEW	(POP, POP, POP, POP) GOES MY MIND Levert Atlantic A9389(T) (W)	
59	47	STILL SMOKIN' Trouble Funk D.E.T./Fourth & Broadway/Island (12) GOGO 5 (E)	

60	76	NAIL IT TO THE WALL Stacy Lattisaw Motown ZB 40885 (12" - ZT 40886) (R)	
61	43	RUMORS Timex Social Club Coaltempa/Chrysalis COOL(X)133(F)	
62	NEW	PUMP THAT BASS Original Concept Def Jam 44-05961 (Import)	
63	9	LOVE CAN'T TURN AROUND Farley "Jackmaster" Funk Chicago/London LAN(X) 105 (F)	
64	40	KING OF ROCK Run D.M.C. Fourth & Broadway/Island (12) BRW 56 (E)	
65	65	2 THE LIMIT Octavia Coaltempa/Chrysalis COOL(X) 131 (F)	
66	39	BITTERSWEET Billy Ocean Jive JIVE (T) 133 (R)	
67	27	FEELS LIKE THE FIRST TIME Sinita Fanfare (12)FAN 8 (A)	
68	NEW	BELIEVE IT OR NOT Billy Griffin Atlantic A9374(T) (W)	
69	50	TASTY LOVE Freddie Jackson Capital (12)CL 428 (E)	
70	28	JUMPIN' JACK FLASH Aretha Franklin Arista ARIST (12)678 (R)	
71	51	THIS TIME Private Possession featuring Hunter Hayes Fourth & Broadway/Island (12) BRW 55 (E)	
72	NEW	FACTS OF LOVE Jeff Lorber Club/Phonogram JAB(X) 40 (F)	
73	56	I FOUND LOVIN' Fatback Band Important/Towerbell TAN(TR) 10 (E)	
74	66	WALK THIS WAY Run D.M.C. London LAN(X) 104 (F)	
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YRT 1



Kiri sets sights on a classical Christmas

by Nicolas Soames

A HIGH profile Christmas TV advertising campaign has been prepared to launch the latest chart hope for the Royal soprano Kiri Te Kanawa, who is already publically visible with the commercial success of South Pacific.

The new product is Christmas With Kiri, a collection of a dozen seasonal gems, from carols such as Silent Night and Angels from the Realms Of Glory to songs such as Winter Wonderland, Silver Bells and The Little Drummer Boy.

The record comes from Decca, with Kanawa joined by London Voices and the Philharmonia Orchestra conducted by Carl Davis (CD 414 632 2; LP PROLP 12;

tape PROMC 12). And many of the songs will feature in Kanawa's Kiri At Christmas Show which will be shown on BBC TV in December.

But the real coup for Decca comes from permission to use Irving Berlin's White Christmas, on the TV advertising — the first time that such permission has been given. The White Christmas track is also being issued as a single, with Mary's Boy Child on the B side.

The TV campaign will start on December 2, and cover London, Central, Granada, Yorkshire, HTV, Scottish, Grampian, Border and TVS. It will be supported by point of sale and in-store display material.

The release date for the album is November 28. The single is already released.



MERRY KIRI Christmas



PHILIP JONES: two more from The Ensemble

Brass Ensemble sounds the very last notes

JUST BEFORE the demise of the Philip Jones Brass Ensemble early this year following the retirement of Jones himself, the group was active in the recording studios, and two of the products are out this month.

The more popular release is to be found on Decca; Grand March includes the march from Aida, The Dam Busters, the Radetzky March, Mendelssohn's The Wedding March, and many others (417 329 CD/LP/tape).

Throughout its three decades of performance, the Brass Ensemble commissioned many new works, and a handful of these are collected on a new release from Chandos (ABRD/TD 1190).

Decca fills operà gaps

THE FIRST release earlier this year of Decca's new mid-price Opera Gala tape only series was extremely successful, emphasising the increased interest in opera.

This month, a set of 10 further titles widens the series. They vary from highlights of individual operas — Verdi's La Traviata (tape 417 331), Puccini's La Bohème (tape 417 335) — to compilations — French Operetta (417 337) and Russian Opera (417 336) to Verdi: Famous Arias (417 340).

The dealer price is £2.44, but Decca is offering an Opera Gala set of 10 tapes for the price of nine (10 tapes 417 436 [DA10] £21.96).

All tapes are chrome dioxide.

Gala highlights

GAPS IN the opera and ballet CD catalogue are being filled this month, with three CD transfers from back catalogue out on Decca.

Rossini's Guiglielmo Tell with Sherrill Milnes in the title role conducted by Chailly (4 CDs 417 154), Berlioz's La Damnation de Faust, with Kenneth Riegel and Jose van Dam conducted by Solti (2 CDS 414 680) are both out now.

Also the first complete recording of Prokofiev's Romeo And Juliet on CD, in the performance made by the Cleveland Orchestra under Maazel (2 CDs 417 510).

Collegium broadens to mass appeal

THOUGH IT is not widely realised, the immense success of the first recording of the original version of Faure's Requiem by John Rutter, released on Conifer Records, was licensed from a small independent company, Collegium Records.

This is very much the mouthpiece of John Rutter the composer, as well as John Rutter the conductor. Though now four years old, Collegium Records has been slow in expanding its list, for it was originally designed as a specialist label recording Rutter's music and made available not through general distribution, but through mail order and choral societies.

The commercial and artistic success of Faure's Requiem helped to change that. Now, with two further recordings out and a distribution deal signed with Gamut of Cambridge, Collegium Records is moving towards greater prominence in the classical market.

The two new titles both feature The Cambridge Singers, a professional group of ex-Cambridge University choral members who performed on the Faure Requiem production.

Arthur Grumiaux

THE MUCH-admired Belgian violinist Arthur Grumiaux, who died of a heart attack last month, was acknowledged as one of the greatest violinists of our time. He was particularly known for his recordings of Mozart with Clara Haskill for Philips, although many feel that his single most outstanding recorded achievement was the two-record set of Bach's Solo Sonatas and Partitas. These were released by Philips in CDs from Nippon Phonogram only this month.

Grumiaux, who was made a baron by King Baudouin in 1973 in recognition of his musical status, was 65.

The first is the premiere recording of one of Rutter's latest large-scale works, his Requiem. Its composition came in the wake of the Faure enterprise — but, Rutter is anxious to add, before he had heard of Andrew Lloyd Webber's Requiem.

It follows Faure in the use of additional text to the formal re-quiem mass — Out Of The Deep, Psalm 130, and The Lord Is My Shepherd — and bears a number of musical similarities, such as a solo soprano voice used with Faure-like effectiveness in the Pie Jesu.

Set for full choir, two solo sopranos and orchestra — on this recording, The City Of London Sinfonia — the Requiem lasts for just over 36 minutes. It is couched very much in the easy going English choral style which can be seen in Rutter's other choral settings, and while it will not have the level of attention given to Lloyd Webber's Requiem, it is of equal potential popularity.

Coupled with a setting of I Will Lift Up Mine Eyes, it is available on all three formats (COL 103 LP DMM pressing; COLC 103, chrome dioxide tape; COLCD 103 CD).

The other release is the first Collegium recording of non-Rutter music. It is a compilation of English choral songs by Elgar, Stanford, Delius, Grainger, Vaughan Williams, Holst and Britten, with the Cambridge Singers conducted by Rutter (COL 104LP; COLC 104 tape, COLCD 104 CD). Collegium product has an RRP of £5.98 for LP and tape, and £9.98 for CD.

The Cambridge Singers move back into the recording studio in January for a Christmas record scheduled for 1987 release.

And Rutter himself is taking a sabbatical from his American conducting commitments in 1987 in order to concentrate more on composition and recording.

REVIEWS

The Three Piano Trios, Brahms/Piano Trio No 1, Schumann. Israel Piano Trio, CRD 11323.

The great merit of this double album is the programme. Although the four works cover a wide span of time — Schumann's Trio dates from 1847 while Brahms' third Trio, the C minor, was finished in 1887. Yet the same thread of intensity exists in all four — a characteristic that suits the deeply committed playing of the Israel Trio admirably. Even the relatively lyrical moments are coloured by considerable emotional investment — yet the works can take them. I can't imagine that one could comfortably sit through both records of this double album at one sitting, but such a collection, with a sustained approach, is an asset.

Le Bal Masque, Le Bestiaire, Sextet, Tria. Thomas Allen, The Nash Ensemble, Lionel Friend. CRD 1137.

This is a typically imaginative record from CRD, a company which has been relatively quiet over the past few months. Thomas Allen, in superb voice, joins with members of The Nash in a collection of light-hearted and extremely witty songs by Poulenc. This is French music of its very best, when deft and sophisticated invention sets out to entertain in an elegant manner — with occasional touches of serious observation. Little-known material, but altogether a delight.

Grieg for Jarvi

THE PRINCIPAL conductor of the Scottish National Orchestra, Estonian-born Neeme Jarvi whose recordings for BIS and Chandos have helped to establish his reputation in the UK, has recorded Grieg's Symphonic Dances Op 64 as well as the Norwegian Dances and Lyric Suite for Deutsche Grammophon.

The recording (419 431 CD/LP/tape) was made with his other orchestra, the Gothenburg Symphony Orchestra. It is his second collaboration with the yellow label — the first, of Berwald's four symphonies, won a Grand Prix du Disque.

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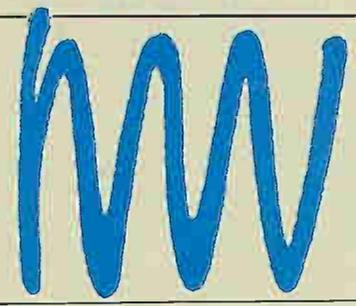
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Gary Numan Numa NUMA 1000



The Shamen: have single, will travel

COMING FROM the wilds of Aberdeen, The Shamen have the advantage of isolation but the problems of travelling vast distances when they want to play live.

Formed about a year ago, the three piece first came to prominence when their debut single for One Big Guitar (that Zippo spin-off), They Might Be Right... impressed enough people to grab a few features and some healthy reviews. A string of live dates followed.



THE SHAMEN: gloriously potent single

But life with the Zippo generation wasn't quite right for The Shamen.

"We wanted to preserve as much control as we could, so we decided to put together our own label. And we decided to call it Maksha."

Well, after prompting, it turns out that Maksha holds some reference to Aldous Huxley, and the group's new single for the label (which is distributed by Nine Mile and the Cartel) is a gloriously potent number entitled Young Till Yesterday.

"We're not sure what kind of people will like it, but it's quite an exciting sound, a good poppy tune."

In support of this tasty 45, The Shamen will yet again undertake to travel further than the average band with a series of dates already scheduled for November. What's more, the group will have various tracks on compilations to further enhance their growing reputation.

"Yeah, we've done a track for a Syd Barrett retrospective where lots of contemporary groups were asked to cover his songs. That should be quite good."

And for the future? "Well, we're inevitably short of cash and I suppose if a big label were interested we'd have to go with it for financial reasons, but we'd try to release a few classy records before that happens."

I'm sure they will.

TW

What does Go! look for? 'Talent and a killer instinct for sales...'



come up with the goods in the shape of, say, The Housemartins' memorable Happy Hour vid.]

"Why strangle a single from birth? You should tell the world about it and with our deal now we can reach more shops."

"Our first loyalty has to be to our bands and getting their music across to as many people as possible."

"We are independent. If we want to do something we do it — we make all the decisions here. We did have a full

by Danny Van Emden

THE ONLY formula at Go! Discs, the small but feisty high-profile home of The Housemartins and Billy Bragg, is that there is no formula.

In the handful of years since former press officer Andy MacDonald left Stiff with only a couple of grand and some fatherly advice from Dave Robinson to his name, the label has become notable not only for the quality of the acts, but for its own distinct image as a hybrid — small enough not to lose sight of the creative reasons for being in the business in the first place, and serious enough to compete with the big boys.

Selling the maximum number of records with the minimum compromise is how MacDonald and his co-director wife Juliet put it. And they also might have added ensuring good media coverage with detailed press information and pictures with every release.

"We keep the number of acts to a minimum and work our butts off for those acts. We have five people at Go! and three acts [four counting the recently signed *Bothers*, more of whom later] while most majors have a ridiculous ratio of staff to acts."

"We keep bands extremely busy, but we know when to hold back. We give them time to recover from recording — that's such a big thing to get used to. You've to be sensitive to the pressure a band may be under and that's something that majors, dictated to by businessmen and the need to fulfil market shares, miss."

"We're lucky — we've got small outgoing so we don't have to put out back-to-back releases," he says, adding almost inevitably, but with the results to back it up and none of the irritating swagger of early-days "but when we do put out records, they're hits."

Small output is something which also separates Go! from most of its indie brethren — and the gap looks set to be put on a more official basis soon with major-distributed indie's imminent exclusion from the Independent's chart in *Music Week*, a move which the MacDonalds are quick to take issue with.

"We were independently distributed at first, but we've learned since then and we want to compete with CBS and Warners. If we went via indie network again it wouldn't work we wouldn't have the money to promote our releases and make videos. [Go!'s budget for this is around the lower end of the scale at around £13,000 but they still

licensing deal with Chryslis originally, but that didn't work at all and now it's just pressing and distribution. We had to fight to reach the stage we're at now."

So with The Housemartins and Billy Bragg, whose *Greetings To The New Brunette* single, is poised to make his biggest dent in the single chart so far, its romantic message deemed more suitable for Radio One, why has he made it a Charlbuster, than his usual observations, where to next for Go!?

Latest signing, joining the Big Two plus His Latest Flame, are the label's fellow Glosvegians, The Bathes, who Andy MacDonald enthuses about as the "best unsigned band of the year". You may wish to take that description with a pinch of salt, but then so the MacDonalds point out, why sign anyone except bands you can't help but think about night and day. A definite official plus, though, comes in the shape of The Bathes' mainman, former Friends Again singer Chris Thompson. "He just walked in one day and asked to be signed — and that was while he was having interest from the majors."

What do the MacDonalds look for in an artist? "Talent and a killer instinct for sales."

"We've only had two albums out this year. Both were Top 10 and now it's actually Top 3. But, more importantly, both were very good albums, with no fillers. If we let standards drop and just put out serviceable product, that would be the time to start doing something else."



Hard and fast

by Jerry Smith

THE Dave Howard Singers are about to take one more step towards fame and fortune with the release of their third single, a rabid stampee through the old David Essex hit *Rock On*. They have just signed a new licensing deal for their Hal-lelujah! Records with new label Fun After All, a subsidiary of the heavy metal label Music For Nations, which has given them the opportunity to make their first video and is sure to result in a higher profile.

They have been making waves on the indie scene ever since the release of their first EP, *Whaishe?* last year. The hammering assault of beat box rhythms and Dave Howard's raging, distorted Ace Tone keyboard on numbers like the Mad Max onthem Road Warrior and the powerful cacophony of their second EP, the live *Goodnight Karl Malden*, had brought about much interest from the major labels. So why opt for an independent? Dave Howard explains: "The big labels' attitude was very flimsy, they were more interested in their free lunches, whereas Music For Nations was very positive, there was no bullshit!"

Fellow cohort, wild percussionist Nick Smash, who is a big asset live: hitting everything and anything in sight, has just left to form his own band, but as Dave Howard says, "It was a mutual decision but I was beginning to rely on him, especially live, and it will now give me the chance to regain my versatility."

Many DHS songs show he has a

definite, if weird, sense of humour — numbers like *I Am A Bunny* and the mesmerising epic *Kill The Fatted Whore Back In Labrador*, and as seen in his reason for covering the David Essex number. "Well he came to me in a dream and mentioned how *Rock On* is still so relevant today, it just needed a more aggressive approach."

That it most certainly got, an approach that is no doubt due in part to the presence of Strangler J J Burnel as producer. No soft cookie himself, Burnel has been a fan of the band ever since he first heard a tape of theirs while driving through France, which promptly resulted in him crashing his car. You have been warned.



FAST-RISING reggae star-tobe, UK-born, NY-raised Shinehead stirs things up for Virgin's *Massive* compilation in the shape of his articulate roots rap single, *Who The Cap Fit*, which is not only included on the album, but also features his stylish covers of Billie Jean and *Mama Used To Say*, as premiered on the first *Massive* album last year.

Shinehead (on *NME* coverstar with more features in the pipeline, so learn his name now!) is joined in the crossover stokes by album-mates Maxi Priest, himself set for a break with a cool cover of Van Morrison's *Crazy Love*; Aswad; Carroll Thompson; Tippa Irie; Sugar Minott and Gregory Isaacs both with previously unreleased songs, and more — 16 in all. Album and single both out this week. DVE

Dark stars

IT SEEMED strange to see a **Hammersmith Odeon** audience on its feet from the start of the *Orchestral Manoeuvres In The Dark* concert, "cos rock'n'roll they ain't. They started with a novel newsreel-type presentation of the Martin Luther King segment from their latest Virgin album *The Pacific Age* and although the audience gradually began to sit down as the concert developed, it wasn't through boredom.

Just when you thought they were about to run out of past hits to mingle with the new material, along came numbers such as *Joan Of Arc, I'm So In Love With You* and *Enola Gay* to emphasise that even though they've never quite crossed over into the big star bracket they've consistently churned out chart singles and albums for Virgin.

Adapting what might have got bogged down in bland technopop, they have skilfully found a neat blend of, well, just pop. They didn't strain the audience too much — singing along to "I've got a telegram... in my hand" was about as much as was demanded of them — but they certainly did entertain. Even the once shy Paul Humphreys took centre stage several times to give that whirling dervish vocalist Andy McCluskey a well earned rest. And having beefed up that original duo, the welcome injections of brass slotted in well.

Difficult to see OMD breaking into the U2 or Simple Minds bracket from this platform, but the hits should keep on coming.

DAVID DALTON

Randy blows it

WHAT A disappointment. Blessed with a truly enchanting voice that can cross all barriers to attract a very wide audience, **Randy Crawford** seems to have slid into a cabaret style of performance before her time.

Backed by a clinical Nordic band showing little soul, she struggled to enliven a "come on, entertain me" **Hammersmith Odeon** audience which was nevertheless appreciative at the end of each song. Recalling past hits such as *One Day I'll Fly Away* and *Street Life* (with the Crusaders) served only to highlight the fact that she appears to have steered in the wrong direction, with the Warner Bros single *Almaz* and album *Abstract Emotions* unlikely to get her back on course for the superstar status that could have been hers.

DAVID DALTON



A game of two halves

GIVEN THE common district of jazz, if you're looking for Carmel's address you've got to move a few blocks down from *Sode's Style Street*. For she's to be found a long way away, giving it all in the name of authenticity.

But such pokes at perfection bring inherent problems, the most serious of which were seen at London's *Piccadilly Theatre*. Sensibly splitting the concert in half, "one soft and sweet, the other not", Carmel and the nucleus of her band (drum, bass, percussion and keyboard) hit enough peaks to warrant enthusiasm, yet sunk into such alarming, although occasional, troughs as to cause genuine concern.

The first half, the soft sweetie one, was admirable. Moving in an experimental area, almost *Coc-taish*, it was fine. The gentle expression of the band gave Carmel just the right amount of room to enunciate and fill in the rest. Compelling in each department and into the tunnel at half-time a clear two goals up.

Cushioned by earlier successes, things started going seriously wrong in the second half. The half-time team talk brought a dramatic change in tactics, with a brass section coming in, reducing Carmel's individual role. While this worked on songs with the structural strength and familiarity of *More, More More* and *Sally* (from the recent London LP, *The Falling*), on the more ornate, almost Latin excursions, matters drifted painfully close to cacophony. Perhaps the brass just hit an off night, but down the line soloing only really works well in the hands of the virtuoso.

While embracing the need to experiment, this was ultimately a classic example of a band playing below its true strengths.

DUNCAN HOLLAND

Part of the Murphy's lore Furniture

WAVELENGTHS ARE important when it comes to appreciation of music. Stand up on tiptoe to catch a look at another good looking singer and there's a chance you'll totally miss out on whatever it is that everyone around you is shouting about. Take *Furniture's* gig at

the wonderful *Boston Arms*, *Tuf-nell Park*, London.

There's a bloke next to me going whirling Dervish crazy, punching the air (and my ribs) and yet I'm getting nothing but an urge to yawn from this band. Different wavelengths you see? *Furniture* look like a student band — democratic, two girls, three boys, a loud clear voice and very little else. What do all these people do on-stage?

Basically, we are not talking dynamic here. Not that I'd like to hear *Furniture* trying to sound like *The Cult*, but one spaced out and spacey sounding ditty after another — *Like Judy Does, Love Your Shoes, Escape Into My Arms* — all sung very well but lacking in music. If this were 1958, any concerned theatre manager could give *Furniture* a gig safe in the knowledge that nobody will ever, and I repeat ever, slash a seat listening to this. They're even too innocuous to bother slashing your wrists to.

We all know that anything is forgivable in this business — except mediocrity that is.

ANDY STRICKLAND



PETER MURPHY (above) still has the power to transfix with the far reaching gleam in his beady eye and at his recent *Town & Country Club* date he effortlessly seduced an audience who had come dressed with pomp and imaginative decadence.

Watching him wade through curling mists of dry ice and smoking a cigarette into the shaft of the spotlight, it was mystifying that he

should succeed with such hackneyed plays where others so often fail. But then came the realisation that his stage persona — so carefully moulded in the *Bauhaus* days — now has an edge of authenticity that makes him consistently interesting.

He gave generously to the music that was mainly culled from his debut album, *Should The World Fall To Fall Apart*, on *Beggars Banquet*, and interpreted it masterfully, lending a visual element and a memory to enhance future plays. Launching into the strongest track, *The Light Pours Out Of Me*, seemed a bit of a throw away two songs into the set, but what followed was alternately hypnotic, jagged and defied predictability.

The fact that the music is still rough round the edges is its saving grace. It would have been easy for Murphy to succumb to something smoother, but as it is he's stuck to what is probably less accessible on vinyl but what in the context of his performance is supremely enjoyable.

KAREN FAUX

Mixed blessing

SUNDAY NIGHT at the *Town & Country Club* promised to be interesting with four wildly different bands billed to appear.

Northern band *The Beloved* had the dubious pleasure of entertaining the few who had ventured out early and that they did very well. Having already released two excellent singles — the latest of which, *This Means War*, has spent some time in the indie charts — they are showing great promise, but sadly, despite their sparkling anthemic songs, the comparisons with *New Order* are all too prominent live mainly due to the characteristic, trebly bass sound that dominates the mix so much.

My Bloody Valentine showed how they have come on since the days of their shambolic *Jesus And Mary Chain* impersonations to give a set that was a well-controlled rush of raucous noise topped by pop melodies. Songs like *We're So Beautiful* went by in a feedback-filled roar as pop sensibilities were battered senseless. They are certainly a band to be experienced, even if it's only the once.

A completely different bunch again are *The Bible!* who produced an excellent set. The show really rested with front man *Boa Hewardine* as his strong, dramatic vocals soared out over the very effective backing. Their recent single *Gracelands* was absolutely superb and it made you wonder just how come it wasn't a hit. But, whatever, there will be other singles and they are sure to go on to greater things.

A *Certain Ratio* are often accused of turning out too many directionless workouts, but on this occasion they whipped up a set of blistering urban funk that kept everybody on their feet. They showcased plenty of new material from their current LP, *Force*, and their new single, *Mickey Way* And *The Candy Bar*, proved to be a great instrumental dance track full of rousing horns and an irresistible beat. As their lead singer proclaimed half way through: "We are not *The Smiths*, we are not *New Order*, we are the hardest band in Manchester." The crowd certainly agreed, but then they went on to

blow it by performing an encore that totally lost the mood.

Besides the disappointing ending it was a highly entertaining evening from four bands, who, despite their differences, managed to please the audience throughout.

JERRY SMITH

Glad to be back

TOM ROBINSON is a talented entertainer with a pleasant stage manner, a workmanlike band and a few good songs. Best known for his two Top 10 hits, *2-4-6-8 Motorway* and *War Baby*, he is on tour in support of his new RCA LP, *Still Loving You*, and on the opening night of a short, well-subscribed season at London's *Show Theatre*, he was obviously happy.

Personally, it's difficult to divorce Robinson from his well-publicised homosexuality — during *Glad To Be Gay*, a audience heckler was able to stop the song and Robinson's response veered closer to anger than reason, which was a minus on a night of pluses.

Mixing most of the new LP with slightly older songs, clearly Robinson has a future as well as a past, his self-deprecating humour and obvious enjoyment of what he does transmitting itself easily to his audience. Were he to take a leaf out of *Elton's* book, his appeal might substantially broaden.

JOHN TOBLER



Full-blooded Phantom

THE LATEST Andrew Lloyd Webber musical *The Phantom Of The Opera* is a welcome return to the old-fashioned concept of a stage musical — after the hi-tec gimmicks of *Chess*, *Time* and *Starlight Express*, the show at *Her Majesty's Theatre* is a breath of fresh air with its touching storyline, old-fashioned effects and strong musical score.

Michael Crawford is the real surprise of the production — no traces of the Frank Spencer character here — in fact if you didn't know you probably wouldn't guess that it was him playing *The Phantom*, which is tribute to the power and pathos he brings to the role. And *Sarah Brightman*, in her first big West End musical role, has plenty of confidence in the role of the young opero singer *Christine Daaé*, the *Phantom's* pupil, which demonstrates her vocal range.

Lloyd Webber is now in the enviable position of having three of his shows running in the West End — *Cats*, *Starlight Express* and *The Phantom* — while *Evita* (co-written with *Tim Rice* of course) tours the provinces. He has a new lyricist, *Charles Hart*, for this latest production, which will pull in the audiences far probably the next five years at least.

CHRIS WHITE

Turn to pages 24/28 for mainstream, metal, indie and jazz LP reviews

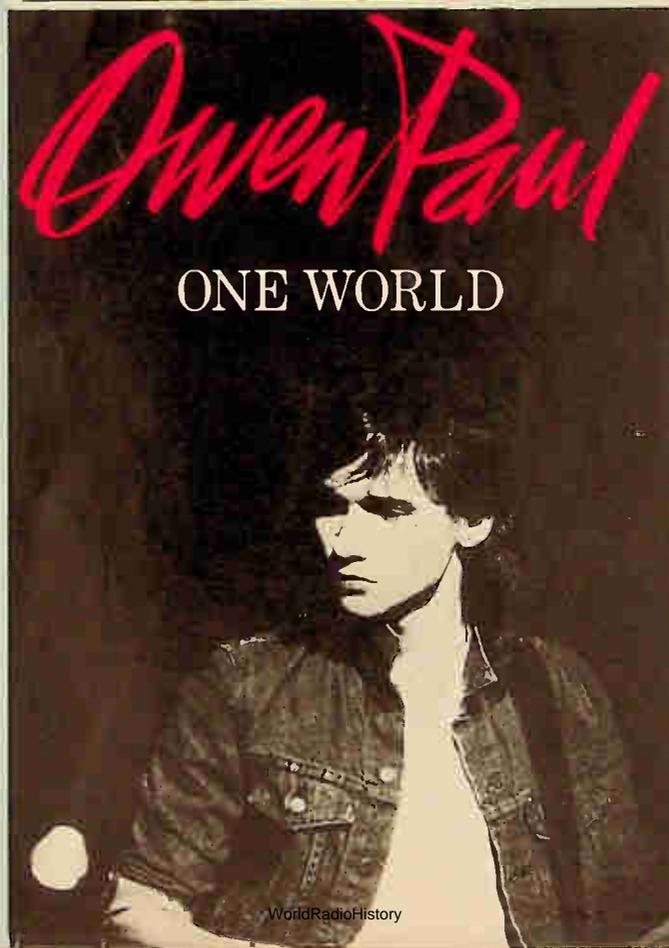
TOP · 75 · SINGLES



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

MUSIC WEEK

No 1	1	TAKE MY BREATH AWAY (Love Theme from "Top Gun")	○	Berlin	CBS(T)A 7320
2	6	YOU KEEP ME HANGIN' ON	○	Kim Wilde	MCA KIM(T) 4
3	4	WALK LIKE AN EGYPTIAN	○	Bangles	CBS 650071 7 (12" — 650071 6)
4	8	SHOWING OUT	○	Mel & Kim	Supreme SUPE(T) 107
5	17	BREAKOUT	○	Swing Out Sister	Mercury/Phonogram SWING 2(12)
6	3	IN THE ARMY NOW	○	Status Quo	Vertigo/Phonogram QUO 20(12)
7	2	EVERY LOSER WINS	○	Nick Berry	BBC RESL 204 (12" — 12RSL 204)
8	20	THROUGH THE BARRICADES	○	Spandau Ballet	Reformation/CBS SPANDS(T) 1
9	16	DON'T GIVE UP	○	Peter Gabriel & Kate Bush	Virgin PGS2(12)
10	5	ALL I ASK OF YOU	○	Cliff Richard and Sarah Brightman	Polydor POSP(X) 802
11	15	LIVIN' ON A PRAYER	○	Bon Jovi	Vertigo/Phonogram VER(X) 28
12	7	NOTORIOUS	○	Duran Duran	EMI (12)DDN 45
13	22	FOR AMERICA	○	Red Box	Sire/WEA YZ84(T)
14	35	THE FINAL COUNTDOWN	○	Europe	Epic (T)A 7127
15	10	DON'T GET ME WRONG	○	The Pretenders	Real/WEA YZ 85(T)
16	12	SOMETHING OUTA NOTHING	○	Letitia Dean and Paul Medford	BBC RESL 203 (12" — 12RSL 203)
17	9	MIDAS TOUCH	○	Midnight Star	Solar/MCA MCA(T) 1096
18	24	BECAUSE I LOVE YOU	○	Shakin' Stevens	Epic SHAKY(T)2
19	11	TRUE BLUE	○	Madonna	Sire W8550(T)
20	33	(Waiting For) THE GHOST TRAIN	○	Madness	Zariazz/Virgin JAZZ 9(12)



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

53	37	ALWAYS THE SUN	○	The Stranglers	Epic SOLAR(T) 1
54	NEW	STEP RIGHT UP	○	Jaki Graham	EMI (12)JAKI 9
55	39	WORD UP	○	Cameo	Club/Phonogram JAB(X) 38
56	NEW	BIZARRE LOVE TRIANGLE	○	New Order	Factory FAC 1637 (12" — FAC 163)
57	57	JACK THE GROOVE	○	Raze	Champion CHAMP (12)23
58	NEW	GREETINGS TO THE NEW BRUNETTE	○	Billy Bragg	Go! Discs GOD(X) 15
59	58	DANGER ZONE	○	Kenny Loggins	CBS (T)A7188
60	NEW	KEEP EACH OTHER WARM	○	Bucks Fizz	Polydar POSP(X) 835
61	NEW	AIN'T NOTHING BUT A HOUSE PARTY	○	Phil Fearon	Ensign/Chrysalis PF(X) 2
62	NEW	WE LOVE YOU	○	Orchestral Manoeuvres In The Dark	Virgin VS911(12)
63	44	THORN IN MY SIDE	○	Eurythmics	RCA DA(T) 8
64	70	I'M CHILLIN'	○	Kurtis Blow	Club/Phonogram JAB(X) 42
65	NEW	I'M NOT PERFECT (But I'm Perfect For You)	○	Grace Jones	Manhattan/EMI (12)MT 15 (E)
66	NEW	THE RAIN (Short Version)	○	Oran 'Juice' Jones	Def-Jon (T)A 7303
67	71	CRAZY LOVE	○	Maxi Priest	10/Virgin TEN(T) 135
68	56	HEARTBEAT	○	Don Johnson	Epic 650064 7 (12" — 650064 6)
69	42	I'VE BEEN LOSING YOU	○	A-Ha	Warner Brothers W8594(T)
70	74	BOAT TO BOLIVIA	○	Martin Stephenson & The Daintees	Kitchenware/London SK(X) 27
71	48	GOIN' TO THE BANK	○	Commodores	Polydar POSP(X) 826
72	68	FALLING IN LOVE	○	Sybil	Champion CHAMP (12)22
73	NEW	AMERICA	○		

THE DAMNED

AFTER 10 years in business The Damned are still the rough boys waving the flag — and proud of it. Riding high on the back of their last silver disc album *Phantasmagoria*, on MCA, they are now set to celebrate their birthday with a brand new slice of vinyl. Karen Faux takes a look at their recording career and finds out who the new battalions of fans are

Blessed are The Damned...

ANYONE WHO saw The Damned whip up an anarchic storm at the insubrious Queen's Hotel in Southend 10 years ago may find the prospect of them appearing on Wogan a trifle far fetched. But that possibility is a very real one — with MCA launching a huge campaign behind their new album *Anything* which follows up the massive success of the *Phantasmagoria* LP and the top three hit *Eloise*.

The fact that The Damned have lasted a decade is cause

for celebration. They've come a long way from the accolade of being *the* first punk rock band — although they haven't totally rejected the punk ethic that spawned them — and now, in the face of an army of fans who have stuck with them through thick and thin have emerged as one of the UK's more colourful institutions. As drummer Rat Scabies says: "What's the point in doing it if you don't make money?" So, what is selling out? The Damned wouldn't claim that they have.

The strength of their following and their potential to cross over in the US were the principal factors that convinced MCA to sign them. Now with the force and the astute guidance of a major company behind them, The Damned are confident of their ability to achieve their true potential.

The road to success has not been a smooth one, however. Their 10 year life span has taken them through a troublesome succession of label and line up changes. Formed in the summer of 1976, the band cut their first record *New Rose*, on Stiff, with producer Nick Lowe in the space of eight hours, but moved on through a series of small labels including NEMS, Chiswick and finally Bronze.

Roger Armstrong at Chiswick takes up the story: "After things collapsed with Stiff and a brief foray as a band named *The Doomed* — The Damned, consisting of Dave Vanian, Rat Scabies, Captain Sensible and Algy Ward, were back on energetic form and began to seriously record and tour. In May 1979 they entered the top 30 with *Love Song*, which was their first hit on Chiswick and gave some indication of what they were capable of. That went to number 19 and on the back of it they did a Top Of The Pops appearance.

"Further success came with the release of *Machine Gun Etiquette* in November 1979, which eventually went silver. The trailer off-cut — *Smash It Up* — was released as a single and would have been a huge success had it not been banned by the BBC and Radio One. As it was, it still managed to get to number 35.

"Other singles such as *I Just Can't Be Happy Today* and *History Of The World* were successful and revealed a psychedelic side to the band. The singles culminated in their final Chiswick LP, *The Black Album*, which featured new bassist Paul Gray and was vastly different to anything they'd done before.

"The Damned have proved that they always have the ability to bounce back — in spite of numerous line up changes," says Armstrong. "There is an impetus that keeps them forging ahead."

By 1984 the band had come to the conclusion that they



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'When I was a kid I never had a cat. The first time I had a cat was when I met Laurie (Mrs Vanian) and I found it quite fascinating to be around something that was alive that wasn't a person. My own cat, Demon, has got a very strong personality. It goes to a holiday camp when we're away. It's just like real luxury.' — Dave Vanian.

needed to put their heads together and thrash out a new musical direction, and so took a years break to work on fresh material. When MCA signed them up for a worldwide deal in October 1985 The Damned had a wealth of new material.

Now consisting of Rat Scabies on drums, Dave Vanian on vocals, Roman Jugg on guitar and Bryn on bass, the band have entered a new era of creativity with the latter, two new members contributing much in the songwriting department. It has been a steady process of evolution which today has retained a hard core punk following — such as it exists — and has gained them a whole new generation of fans who, amazingly enough, were still at primary school when they first performed.

Andy Cheeseman, long time associate of entrepreneur Jake Riviera, is the band's thirteenth manager — although that has boded well rather than ill — and has been with them since they signed to MCA. "I was pestered into it by Rat," he says amiably. "And they convinced me that they were serious and wanted to make a go of it."

"Prior to MCA The Damned had not had a proper appar-

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THE DAMNED now (from left): Rat Scabies, Dave Vanian, Bryn and Ramon Jugg.

tunity to develop beyond being a singles band, although LPs such as *Machine Gun Etiquette* and *The Black Album* had done well enough, but with *Phantasmagoria* and the weight of MCA behind them, all that changed. *Phantasmagoria* reached number 10 in the charts which was the

band's highest album placing and scooped a silver disc in the autumn of '85."

Cheeseman never ceases to be amazed by the battalions of fans that The Damned attract to their live dates. "Fifteen thousand fans turned up over two nights for the Finsbury Park concerts in the summer," he

says. "We had to turn 2,000 away and had loads of letters complaining that the circus tent booked was too small for the audience — and if the promoters had realistically anticipated how many people would turn up we could have done a huge outdoor show like the Crystal Palace Bowl.

"Taking a tour over to America on the back of an album — which we did with *Phantasmagoria* — made all the difference. Previously The Damned albums had only been available on import. The US tour sold out and we did better business than *The Cult*."

Eloise is the track which, more than any other, has enabled The Damned to reach a broader audience. "It was always one of Dave Vanian's favourites," Cheeseman recalls. "It came out in January '86 and was immediately a hit single, and bolstered the promotion that was running simultaneously for *Phantasmagoria* in New Zealand, Australia and Japan. All the shows sold out and there were extra ones in Sydney. It was a staggering success.

"The next step is the release of the new album *Anything*."

Iain Mclay, head of marketing at MCA, chuckles somewhat ruefully when he anticipates kids going into their local record shop and demanding *Anything* at the counter — and no doubt The Damned had this scenario of unmitigated chaos in mind when they chose the title. Mclay sees the album as their best yet and the result of careful nurturing since they have been with MCA.

"We saw the band as having the potential to become what they are becoming," he says. "We have always viewed them beyond the context of Punk and *Eloise* certainly fulfilled that belief. Today probably

Phrom *Phantasmagoria* to *Anything*. Damned near everything. Thank you.

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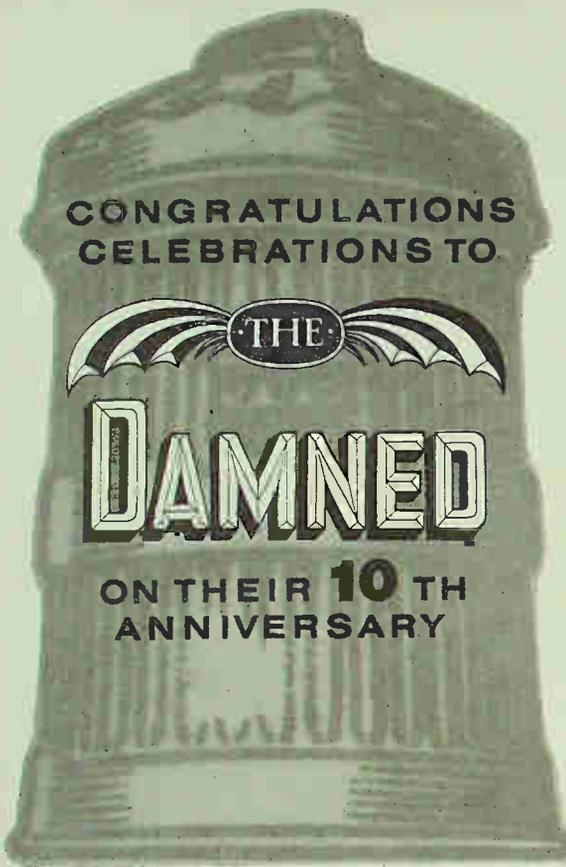
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IN THE Chiswick days with Captain Sensible and Algy Word (second and third from left).

only 10 per cent of their following are hard core punk — the remainder are middle class kids. When Phantasmagoria went silver it marked an important step forward for them, and the success of the album fuelled our decision to release Eloise, a classic song which no one had covered since the original version in 1968. The result of that decision has meant Eloise becoming another major landmark in the band's career.

"It's our policy to work very closely with them as musicians and we were the first label to treat them with the respect that implies — essentially as a live band with terrific recording potential."

Mclay is more than happy with the response from the trade for the new album. "They have welcomed it with open arms to the extent that Any-

thing will certainly be among the main Christmas sellers."

The long term and probably ultimate success of the band lies in their ability to translate in the US and McIay states that MCA Inc has endorsed the UK company's conviction in the band's ability to do precisely that. Although Eloise was a comparatively minor hit over there, it helped to push them into the spotlight: "The success of Eloise was quite surprising in



"ANYTHING" CAN HAPPEN WHEN THE DAMNED POP UP

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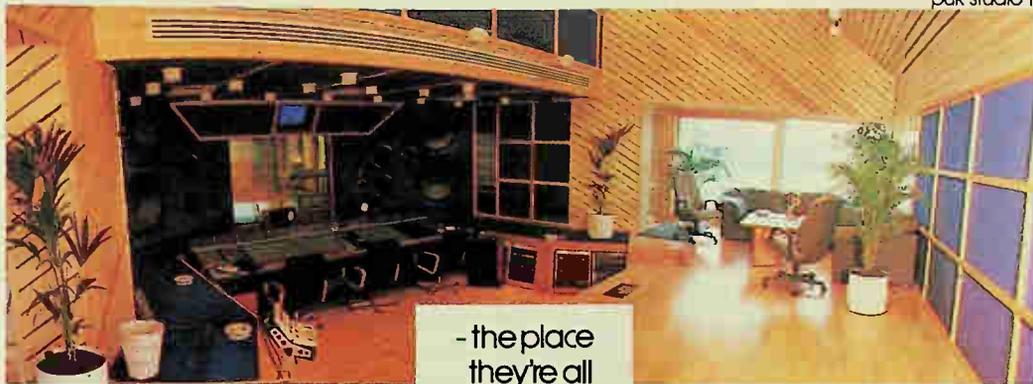
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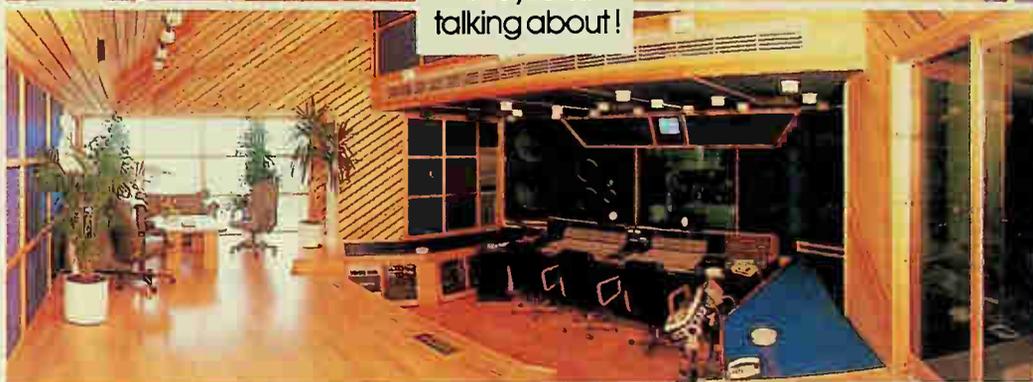
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the States; it went to radio and that was a real breakthrough. It was a bold step on the part of MCA Inc to release it and was a salute to the UK company. It was also surprising that it did well in view of the fact there was no accompanying video.

"For so long hard UK bands have been unacceptable in the States — they seem to have an insatiable appetite for bands such as Duran Duran and Tears For Fears. But The Damned are now poised for maximum impact, having toned down and developed their sound to something which is probably more acceptable to American taste.

"We always recognised the band had the potential to be internationally successful but in the past they have suffered without the resources of a major company behind them. Our attitude towards marketing them, was simply to take something that exists and enhance it. We were fortunate that they had something concrete in the form of such a large following to start with. We have guided them but we have not dictated to them; we have simply fed in our professional expertise to take them to a wider market. Their appeal still lies in the fact that they are the rough boys waving the flag."

Another US coup for The

Damned is that an instrumental track — Dulce Decorum — which is a track from the new LP featured in an episode of the new Miami Vice series and appears on the forthcoming soundtrack album. Andy Cheseman says that this triumph was down to Cathy Nelson in the A&R department in MCA Inc, Los Angeles, who has been a fan of the band for many years.

The new album was recorded at PUK studios, a fully residential 32-track digital studio located in rural Denmark. Producer John Kelly made the decision to record there because of its technical excellence. Cheseman says: "It took 12 months to record on and off, although Roman Juggs remained in Denmark for the whole time. Although the band enjoy studio work they didn't particularly enjoy the splendid isolation of being stuck in the middle of a field!"

Cheeseman believes that Anything will consolidate the allegiance of a new generation. "As a band they've grown up both musically and individually, and they haven't lost their uniqueness. They can't be pigeon-holed — even on *Eloise* they still sounded like The Damned because of Rat's drumming.

"The sleeve for the album

was Dave Vanian's idea and comes from his obsession with old fashioned fairgrounds. It has been produced by John Carver at The Leisure Process and is taken from an original wood carving."

MCA has put its full muscle behind the album with the most comprehensive marketing campaign ever devised around a release from The Damned. Initial quantities will run in pop up gatefold sleeves and there will be a nationwide display

'I tried to arbitrate, really, for The Damned, trying to give them another point of view when there were disputes and tried to give them hope. They should've had more financial success and

recognition than they had. I always felt this vein of integrity in the band. However they might have reacted as one unit, individually they've always been the finest people to me. I really believed they would do it some day.' — Peter Barnes, Damned publisher.

campaign along with flyposting in every major town. The success of the current UK tour, which will be winding down to London before Christmas has been a healthy barometer for the success of the album.

"We gave very careful thought as to how we wanted to mounted this campaign and have had a lot of feedback from the tour," says Mclay. "In addition to the store displays we will be running press campaigns in *The Beat*, *Sounds*, *Smash Hits Arena* and *Kerrang!* along with ads for the

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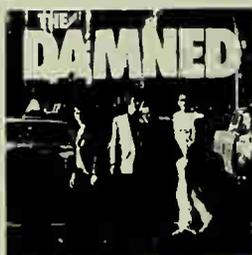
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tour in *Sounds* and *NME*.
"It is a very exciting campaign
from everyone's point of view."

There is no doubt MCA is
extremely pleased with the de-
velopment of the band and the
relationship both parties enjoy.

Managing Director Dave
Ambrose was delighted to
have a new Damned album
delivered to him almost in the
same week as his recent arrival
at MCA.

"As with most people, I've
always admired the band for
their ability to survive in this
business whilst making unique
and interesting records along
the way. When I heard Any-
thing I realised just how far
they'd progressed musically
and lyrically and I look for-

MUSIC WEEK



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**'It was a true privilege working with The
Damned and I hope never to be involved
with them again.'** — Jake Riviera, former
Damned manager.

ward immensely to working
together in the future."

The Damned will be taking
off at Christmas but will embark
on a worldwide tour at the
beginning of '87, which with
the album and a re-run of the
UK marketing push behind it,
should spectacularly further the
cause.

Andy Cheeseman asserts

that the band still get their big-
gest kicks from performing live:
"They're tireless, I can't see
them ever giving up. They don't
regret anything they've ever
done and they're still prepared
to take risks — even if it does
make my life a misery!"

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22	NEW	GHOSTDANCING Simple Minds	Virgin VS907(12)
23	40	EXPERIMENT IV Kate Bush	EMI (12)KB 5
24	13	YOU CAN CALL ME AL O Paul Simon	Warner Brothers W 8667(T)
25	25	THIS IS THE WORLD CALLING Bob Geldof	Mercury/Phonogram BOB(X) 101
26	54	EACH TIME YOU BREAK MY HEART Nick Kamen	WEA YZ 90(T)
27	NEW	FRENCH KISSIN' IN THE USA Debbie Harry	Chrysalis CH5 (12) 3066
28	26	(THEY LONG TO BE) CLOSE TO YOU Gwen Guthrie	Boiling Point/Polydor POSP(X) 822
29	18	SUBURBIA Pet Shops Boys	Parlophone (12)R 6140
30	19	TRUE COLORS Cyndi Lauper	Portrait 650026 7 (12—650026 6)
31	38	DON'T FORGET ME (When I'm Gone) Glass Tiger	Manhattan/EMI (12) MT 13
32	23	TO BE A LOVER Billy Idol	Chrysalis IDOL(X) 8
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36	NEW	SWEET LOVE Anita Baker	Elektra EKR44 (T)
37	27	RAIN OR SHINE O Five Star	Tent/RCA PB 40901 (12—PT 40902)
38	NEW	LOVE IS THE SLUG We've Got A Fuzzbox And We're Gonna Use It	Vindaloo/WEA UGH 14(T)
39	34	ALWAYS THERE Marti Webb and The Simon May Orchestra	BBC RESL 190 (12—12RSL 190)
40	29	TO HAVE AND TO HOLD Catherine Stock	Sierra FED 29
41	45	I'VE BEEN IN LOVE BEFORE Cutting Crew	Siren/Virgin SIREN 29(12)
42	47	CONTROL Janet Jackson	A&M AM(Y) 359
43	52	TWO PEOPLE Tina Turner	Capitol (12)CL 430
44	46	WHEN THE WIND BLOWS David Bowie	Virgin VS 906(12)
45	31	DON'T LEAVE ME THIS WAY • Communards	London LON(X) 103
46	53	THE SKYE BOAT SONG Roger Whittaker & Des O'Connor	Tembo TML 119
47	63	ARIZONA SKY China Crisis	Virgin VS898(12)
48	55	INFECTED The The	Some Bizzare/Epic TRUTH(T) 3
49	30	GIRLS AIN'T NOTHING BUT TROUBLE D.J. Jazzy Jeff & Fresh Prince	Champion CHAMP (12)18
50	67	JODY Jermaine Stewart	10/Virgin TEN(T) 143
51	36	ANOTHERLOVEROLENYOHEAD Prince and The Revolution	Paisley Park/Warner Brothers W8521 (T)
52	32	THE WIZARD Paul Hardcastle	Chrysalis PAUL(X) 3

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70	NEW	WORLD SHUT YOUR MOUTH Julian Cope	Polydor KUR(X) 1
74	41	51st STATE New Model Army	Island (12)S 290
75	71		EMI (12)NMA 4

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T W E L V E • I N C H

1	1	TAKE MY BREATH AWAY, Berlin	23	24	JACK THE GROOVE, Raze
2	2	SHOWING OUT, Mel & Kim	24	10	IN THE ARMY NOW, Status Quo
3	9	BREAKOUT, Swing Out Sister	25	NEW	EACH TIME YOU BREAK MY HEART, Nick Kamen
4	5	YOU KEEP ME HANGIN' ON, Kim Wilde	26	NEW	JODY, Jermaine Stewart
5	3	MIDAS TOUCH, Midnight Star	27	38	THE RAIN, Oran "Juice" Jones
6	NEW	GHOSTDANCING, Simple Minds	28	15	TRUE BLUE, Madonna
7	4	WALK LIKE AN EGYPTIAN, Bangles	29	14	TO BE A LOVER, Billy Idol
8	11	THROUGH THE BARRICADES, Spandau Ballet	30	32	SOMETIMES, Erasure
9	13	DON'T GIVE UP, Peter Gabriel & Kate Bush	31	NEW	GREETINGS TO THE NEW BRUNETTE, Billy Bragg
10	12	(Waiting For) THE GHOST TRAIN, Madness	32	35	TWO PEOPLE, Tina Turner
11	7	ASK, The Smiths	33	40	I'M CHILLIN', Kuris Now
12	18	LIVIN' ON A PRAYER, Bon Jovi	34	19	GIRLS AIN'T NOTHING BUT TROUBLE, D.J. Jazzy Jeff & Fresh Prince
13	NEW	EXPERIMENT IV, Kate Bush	35	NEW	STEP RIGHT UP, Jaki Graham
14	6	(THEY LONG TO BE) CLOSE TO YOU, Gwen Guthrie	36	16	SUBURBIA, Pet Shop Boys
15	23	FOR AMERICA, Red Box	37	33	FALLING IN LOVE, Sybil
16	8	NOTORIOUS, Duran Duran	38	NEW	CRAZY LOVE, Maxi Priest
17	26	THE FINAL COUNTDOWN, Europe	39	NEW	AIN'T NOTHING BUT A HOUSE PARTY, Phil Fearon
18	NEW	BIZARRE LOVE TRIANGLE, New Order	40	RE	CONTROL, Janet Jackson
19	28	INFECTED, The The			
20	17	DON'T GET ME WRONG, Pretenders			
21	NEW	SWEET LOVE, Anita Baker			
22	NEW	FRENCH KISSING IN THE USA, Debbie Harry			

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GENERAL



STOCK IT

LONE JUSTICE: Shelter. Geffen WX 73(W). Producers: Little Steven, Jimmy Iovine and artists. From the obviously commercial I Found Love to the curiously insistent Dixie Stams, this second LP by the remarkable Maria McKee (the group name is little more than affectation) finally confirms the promise displayed by her writing of A Good Heart for Feargal Sharkey and her excellent duet with Dwight Yoakam on Guitars, Cadillacs etc. Where the debut Lone Justice LP was disappointing, this has many high points — not instant peaks, but rewarding moments which repay careful listening. It's also around 45 minutes long, and perhaps this one won't be wrongly listed in the country chart like its predecessor. Maybe the title song wasn't the obvious single — I Found Love and Dreams Come True sound better.

JT

ARETHA FRANKLIN: Aretha. Arista 20B 020. Franklin's recording career was in the doldrums for some years until last year's Who's Zoomin' Who? album took her back to the top of the world's pop charts, and it's good to report that the follow-up album shows every indication of following that success.



LONE JUSTICE: confirming their promise.



STOCK IT

THE MISSION: Gad's Own Medicine. Mercury MERH 102. Producers: artists/Tim Palmer. Mission accomplished as Hussey and crew move from the light end of goth rock and being big fish in the small indie pond into the more mainstream world of Bunnymen guitars and vocal melodrama, eclipsing The Cult on the way. Should be an acceptable way of preserving credibility, selling records and filling stadiums. **Big.**

DVE

DEBBIE HARRY: Rockbird. Chrysalis CDL 1540. Somewhere between catchy and irritating, Debbie Harry (does anyone need reminding she was Blondie some time back?) here makes a comeback with the splendidly anachronistically titled Rockbird. Starts well, in the character of early Blondie's Sixties girlie-pop, but this album misses out on much of that group's spirit, sounding too cute, trite and targeted too often. Of the two sides, the second packs most punch, but still leaves you wanting something more from the heart to get to grips with. Will this follow Debbie Harry's earlier solo, Koo Koo, into the bargain bins? Watch the progress of the single, French Kissing, for guidance, although loads of press interest for Horry, who still holds a special place in many hearts, will help no end.

DVE

BAD COMPANY: Fame And Fortune. Atlantic Records. WX 69. Rather like an England team without Bryan Robson, Bad Co. sons Paul Rogers is a hardworking, but ultimately pedestrian affair. Executive producer credit to Mick Jones speaks volumes as the band move away from their essentially British rock/blues roots to the sort of inoffensive US pop/rock much favoured in the indigenous market. Brian Howe, as new singer, does well enough in the impossible task, but it all seems rather after the fact. Whether Bad Co. fans can be seduced back, now they have The Firm, would seem unlikely.

DH

EDDY GRANT: Barn Tuff. ICE Records ICELP 6002. Distribution: RCA/Ariola. Eddy's certainly got a style, and he's damned if he's going to change it. And why not, this is again an ebullient, joyous poppy-reggae party, each track

strong enough for a single. Alright, it does get a bit tedious after a bit, but that's the drawback of such an identifiable sound. Grant seems to float in and out, as if he's always there and it's purely down to the state of current taste whether he succeeds. The timing might be a little out on this one.

DH

HEAVEN 17: Pleasure One. Virgin V2400. Producers: artists. What's going on... Heaven 17 languishing at the bottom of the singles chart? Pleasure One reveals all. This album needs repeated plays and that's got to be a problem. When the ears do grow accustomed, Glenn Gregory's suave vocals are still a joy, but where are the inventive arrangements that spoil us so on a 1984's How Men Are? All we get here is some limp funk with only glimmers of their former sophistication. Disappointing, this will beat Contenders' performance — but only just.

DVE

PETER HAMMILL: And Close As This. Virgin V2409. After umpteen albums as a Van Der Graaf Generator and a soloist, even Hammill himself might be amazed at the fact that his new recording is one of his finest ever. After the comparatively buoyant mood of his Skin LP earlier this year, And Close As This features just Hammill (uncompromising as ever), his piano (impassioned as ever) and lyrics (engrossing as ever). Hammill's apparent determination to remain a cult figure has never been better underlined than by the sheer individuality of this magnificent LP. But surely a wider audience is obtainable without the loss of privacy.

GT

THE COMMODORES: United. Polydor POLH 31. Back in the singles chart with Goin' To The Bank, The Commodores have succeeded in overcoming the loss of mainman Lionel Richie and the end of a long-term association with Motown. Their first Polydor album features former Heatwave singer J D Nicholas on vocals, and finds the group working with respected soul producer Dennis Lambert and Greg Matheson. There are plenty of strong up-beat songs which should fill dancefloors and while The Commodores will find themselves up against tough competition, United should enjoy moderately good sales.

CW

ERIC JOHNSON: Tones. Reprise 925 375-1. Texan Johnson, complete with ZZ endorsement, perfectly straddles Seventies to Eighties "Hey look at me, I'm a guitarist" music. There's some poised AOR rock, echoing the better achievements of Journey, or even a restrained Rush, plus a nod back a decade or so to furious jazz/rock fusion. A genuine, yet understated talent, its potential is only limited by the lack of channels for possible exposure, hinting strongly at the necessity of touring. Meanwhile, a valid alternative to beard growing.

DH

THE SAINTS: All Fools Day. Polydor. POLD 5203. Keen historians of punk will always find a footnote for The Saints, re: I'm Stranded. But, as is often seen, being a slice of the legend is frequently the end of the road. This, however, is an exception. A vast shift of emphasis, continuing the move from thrash, All Fools Day shades in Chris Bailey's growl with a softer rock, a more considered guitar, yet maintaining an edge of menace and intrigue. An extraordinarily good LP, worthy of wider attention.

DH

BRUCE SPRINGSTEEN & THE E STREET BAND: Live 1975-85. CBS 4502271. Producers: artist/Jon Landau/Chuck Plotkin. Digitally mixed and mastered. The kind of thing people write theses about... and I've got a paragraph so... boxed with a 36-page booklet, 40 songs, more from 1978's Darkness On The Edge Of Town, but plenty, plenty, plenty from everywhere. Including covers of War, This Land Is Your Land, Raise Your Hand, Tom Waits' (or T Waites' as it says on the label!) Jersey Girl and greatest hits like Independence Day, Barn In The USA and The River. Three hours 20 minutes of Springsteen in what most would say is the ideal environment — the concert stage — stretched over 10 sides and assembled with a sensitivity the artist alone could bring. The odd missed fave — Jungleland? — but not many. And while Brooce has gone from being Born To Run ('75) to having Nowhere To Run nine years later (Born In The USA), those remembering the Springsteen fever surrounding his last gigs here, know that this one will run and run.

JB

METAL

BLACK 'N' BLUE: Nasty Nasty. Geffen Records GNS 24111. American rock band Black 'n' Blue release their first album for Geffen produced here by Kiss hero Gene



HEAVEN 17: melody gap.

Simmons, and including Kiss's Peter Dinklage and Keel's Ron Keel on Best in The West. The album wastes no time in establishing that what it's all about is high voltage rock 'n' roll. Subtlety isn't a feature as you can tell from titles like I Want It All, Does She Or Doesn't She and Twelve O'clock High. But it's all well played, possibly proving that there's more to these louts... than perms and pouts!

MF

MEGADEATH: Peace Sells. But Who's Buying?/Capitol EST 2022. Producers: Dave Mustaine/Randy Burns. Megadeath: smash thrash but definitely not trash. These New Yorkers are tipped as one of the better thrash metal bands whose graft and gigging has now landed them a deal with Capitol. Peace Sells But Who's Buying shows that although their feet are firmly planted in the thrash camp they have still managed to merge the right amount of heavy rock that gives the album variety and appeal.

MF

JAZZ



STOCK IT

LESTER BOWIE: Avant Pop. ECM ECM 1326. Producer: Manfred Eicher. In view of trumpeter Bowie's current UK tour, in company with his Brass Fantasy. Avant Pop should prove even more popular with this unique band's first release. And, if anything, it is even better than its predecessor. The trumpet-dominated Fantasy's splendidly individual ensemble sound manages to encompass a perhaps even more impressive range of musical expression this time. Including the leader's own suitably infectious B Funk, plus immensely satisfying interpretations of Willie Nelson's Crazy, Michael Masser's Saving All My Love For You, and the standard Blueberry Hill.

SB



STOCK IT

JOHN COLTRANE: A Love Supreme. Impulse AS-77. Coltrane's own favourite album, this is a personal re-affirmation of his deeply-felt religious faith, projected with dignity and sincerity. Love Supreme's four movements are based on a single four-note motif that is constantly re-introduced, most ingeniously, by the work's composer. Coltrane's own playing scarcely lacks warmth, or even passion, although it is nowhere as galvanic as in other ventures. The more tender, restrained performance overall is, however, apposite — the creation itself is as moving in its execution by the great saxophonist, and his colleagues — McCoy Tyner, Elvin Jones, Jimmy Garrison — as it is intensely personal. Its current re-availability, in digital format, is in itself a major celebration.

SB

● Chris Kimsy deserved a production credit for the Killing Jake LP reviewed last week.

MORE REVIEWS ON PAGE 28



Reviewed by Jerry Smith

 STOCK IT

BILLY BRAGG: Greetings To The New Brunette (Go!Discs GOD(X) 15, PolyGram). Just one of the excellent tracks from his totally brilliant new LP, Talking With The Taxman About Poetry. Featuring The Smith's Johnny Marr on wonderful guitar and Kirsty MacColl on scintillating backing vocals it is compulsive, entertaining, witty and a totally beguiling love song that deserves nothing less than to be number one.

SIMPLE MINDS: Ghostdancing (Virgin VS 907(12), EMI). Preceding the release of the Amnesty International commemorative compilation album on Phonogram, is this track from these committed Glaswegian rockers. Specially remixed by Zeus B. Held this upbeat anthem is sure to rally support for this worthy cause as well as giving Jim Kerr and Co another hit.

WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT: Love Is The Slug (Vindaloo/WEA UGH 14 (N/T), WEA). These wacky Fuzz girls issue another enticing slice of fun dominated by that fuzz bass and their engaging horny vocals. Just as uninhibited and entertaining as XX Sex, but what is this about Martin Rushent as executive producer? Could be the beginning of a disturbing trend.

 STOCK IT

THE BIBLE: Mahalia (Bacs (12) NCH 111, Bacs/Cartel). Although now signed to Chrysalis, this excellent band issue a stunning track from their superb debut LP, Walking The Ghost Back Home, via the Cartel. Not as obviously commercial as their Gracelands single, but with Boo Hewerdine's exquisite vocals and the dramatic production it shows they have great promise.

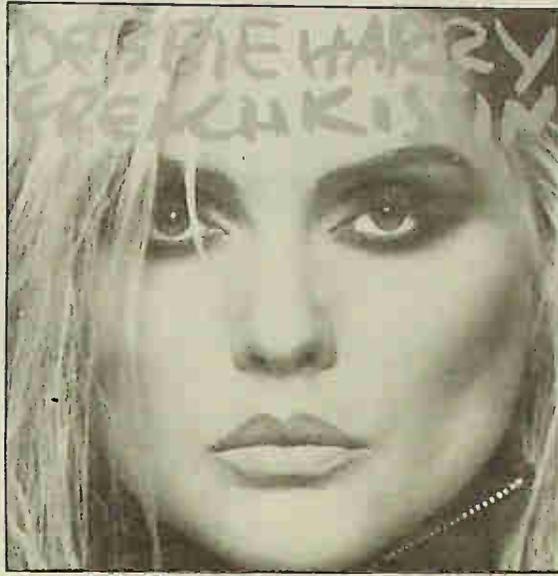
THE DAMNED: Anything (MCA GRIM(T) 5, PolyGram). This the first single from their forthcoming LP and its title track is a typical rousing damned style pop song. Although not their most notable single it is sure to pick up wide exposure, even if Dove Vanian sounds like he's singing a certain Iggy Pop number down a drain pipe!

 STOCK IT

DEBBIE HARRY: French Kissin' In The USA (Chrysalis CHS(12) 3066, PolyGram). Debbie Harry makes her long-awaited comeback with this very catchy dance track from her new solo LP, Rockbird. Well produced by Seth Justman of the J. Geils Band, she is in fine voice and sure to pick up a healthy chart position.

 STOCK IT

HINDSIGHT: Small Change (Circa/Virgin VR(T) 1, EMI). Debut release from this new group (and new label) featuring Camelle Hinds and Henri Defoe, formerly



DEBBIE HARRY: the blonde is back!

of Central Line. With its strong rapped message backed by polished harmonies and an irresistible, smooth dance rhythm, it should pick up wide support and not just from the clubs.

NEW ORDER: Bizarre Love Triangle (Factory FAC 163, Pinnacle/Rough Trade/Cartel). Shep Pettibone remix of the track from their recently released Top 10 LP, Brotherhood with bubbling synths and bass supporting the loping rhythm and Bernard Albrecht's engaging vocal. Probably their lightest single yet, but that won't ensure mass success.

THE BOLSHOI: Sunday Morning (Beggars Banquet BEG 175(T), WEA). Very effective, moody number that aptly sums up Sunday mornings with Trevor Tanner's evocative vocal over a dynamic rhythm. Mick Glossop's strong production, with its nagging piano motif, should certainly gain them the attention they deserve.



THE BOLSHOI: more attention imminent

 STOCK IT

BRILLIANT: The End Of The World (WEA FOOD 8 (T), WEA). Radical revision of the classic old number made famous by Skeeter Davis (reached No 18 in '63, fax fans) with very polished Stock, Aitken and Waterman production treatment. With its all round appeal it should make an impression where their own, much more deserving numbers, have failed.

CURIOSITY KILLED THE CAT: Dawn To Earth (Mercury/Phonogram CAT (X) 2, Poly-

Gram). Having failed to make the expected big chart break with their debut release, Misfit, the Curios follow it up with this catchy but not as impressive dance track. Despite the competent Stewart Levine production and upbeat rhythm it's still rather forgettable.

CHAKA KHAN: Watching The World (Warner Brothers W 8534(T), WEA). Another excellently produced Arif Mardin track as Chaka Khan turns to a more commercial rock sound for this single taken from her latest album, Destiny. With her great voice and its catchy chorus it should do well.

PHIL FEARON: Ain't Nothing But A House Party (Ensign/Chrysalis PF(X) 2, PolyGram). Despite its Stock, Aitken and Waterman production this is a rather weak version of the classic old Showstoppers' number (number 11 in '68). The nagging beat and repetitive harmonies do nothing to add any emotion or liveliness to this plodding track.

A GIRL CALLED JOHNNY: Hello It Isn't Me (10/Virgin TEN(T) 144, EMI). Debut release for this promising Edinburgh band who mix their classic Scottish guitar band sound with an engaging female vocalist to create a striking sound. Has nice touches of raging guitar and they've certainly got a very bright future on this showing.

 STOCK IT

WYOMING: Outside Looking In (CBS 650173 7 (650173 6), CBS). Another promising Scottish band is this trio from Glasgow with this their debut single, a smooth and punchy dance track. Mixed in New York by Michael Baker, with its memorable brass hook and strong vocals it should pick up plenty of attention.

THE JUNK: The World Doesn't Turn (Native (12)NTV 12, Red Rhino/Cartel). A fine, spirited debut from this Northern band, full of bright guitars and a lively beat. Obviously influenced by the new breed of American guitar bands, but with added bite. Watch out for their mini LP, CuckooLand, from which this is taken.



Soap team makes a clean sweep

by Chris White

THE NUMBER one success of EastEnders star Nick Berry's Every Loser Wins — sales of which are approaching the 3/4m mark — has also given two brothers their first big hit — with the promise of more soap sales to follow.

Stewart and Bradley James co-wrote the song with another former ATV writer, Simon May, who's no stranger to chart success having had Top 10 hits with his own single The Summer Of My Life and Anita Dobson's Anyone Can Fall In Love, based on the EastEnders theme which he wrote.

The James brothers were signed to ATV Music in 1978 by the then-

managing director Peter Phillips — both were still at school, Bradley being aged 17 and his brother a year younger.

"It was a valuable period for us," says Bradley. "There was no pressure on us to come up with hit songs, and we were not wanting to take the world by storm. We wanted to learn how to write good songs, and the craftsmanship involved, and ATV was very supportive."

Apart from a minor hit in the American country charts, and some covers by The Nolans, Every Loser Wins is their first big song-writing success — although they did also co-produce the current Mari Webb hit, Always There. "At ATV we used to do demos, playing the instruments ourselves and the vocals, and more recently we have got our own recording studio in Hackney," says Stewart.

Their partnership with Simon May has now resulted in another Top 20 hit with The Banned's (aka Lethia Dean and Paul Medford) Something Out Of Nothing which has been featured in EastEnders. They are also working on Nick Berry's first solo album, due out on BBC Records later this month, and an album by The Banned for release early next year.

Surprisingly, they've had no publishing deal since the demise of ATV, and both Every Loser Wins and Something Out Of Nothing have gone through Simon May's own publishing company. And they're in no particular hurry to sign with a publisher, preferring to take that step when "the time is right for us".

FOLK & ROOTS ALBUMS

TITLE, Artist	Label/Catalogue No (Distributor)
1 (1) GRACELAND, Paul Simon	Warner Bros WLS2 (W)
2 (→) TALKING WITH THE TAX MAN ABOUT POETRY, Billy Bragg/Go!Discs/AGOL/PF	
3 (3) WATCH YOUR STEP, Ted Hawkins	Windows On The World WOLP 1 (P)
4 (5) ON THE BOARDWALK, Ted Hawkins	American Activities BRAVE 1 (JRR)
5 (→) WHO'S BEEN TALKIN', The Robert Cray Band	Charly CRB 1140 (C)
6 (2) SUZANNE VEGA, Suzanne Vega	A&M AMA 5072 (F)
7 (→) DARING ADVENTURES, Richard Thompson	Polydor POLD 5202 (F)
8 (→) MORE LOVE SONGS, Loudon Wainwright III	Demos FIEND 79 (M/W/P)
9 (→) SHABINI, The Shabdu Boys	Dustferque AFRI LP 02 (M/W)
10 (4) TRUE AND BOLD, Dick Gaughan	STUC STUC 2 (C)
11 (9) EXPLETIVE DELIGHTED, Fairport Convention	Woodworm WR009 (CAMM/PROT)
12 (→) RAVE ON ANDY WHITE, Andy White	Disco FLP 100 (F)
13 (10) GUITARS, CADILLACS, ETC., ETC, Dwight Yoakam	Reprise 92 5371 (W)
14 (14) THE BLOWZABELLA WALL OF SOUND, Blowzabella	Plant Life PLR 074 (M/W)
15 (8) RUM, SODOMY & THE LASH, The Pogues	Silt SEEZ 58 (E)
16 (24) LEGEND, Clannad	RCA PL 70168 (R)
17 (→) FLASH COMPANY, Various Artists	Felidae FE 050 (CAM/PROJ)
18 (13) SEE HOW IT RUNS, Brass Monkey	Topic 1275442 (CAMM/PROJ)
19 (20) FALSE ACCUSATIONS, The Robert Cray Band	Demos FIEND 43 (M/W/P)
20 (18) ORDINARY MAN, Christy Moore	Demos FIEND 82 (M/W/P)
21 (22) THE STORM, Moving Hearts	Tara 3014 (CAMM/PROJ)
22 (18) RED ROSES FOR ME, The Pogues	Silt SEEZ 55 (E)
23 (6) ELECTRIC BLUEBIRDS, Electric Bluebirds	Making Waves SPRAY 105 (M/W)
24 (→) DIVING FOR PEARLS, Swan Arcade	Felidae FE 054 (CAM/PROJ)
25 (17) HEARTLAND, Ron Pig	Ridge RECORDS (CAMM/W)
26 (11) PETER CASE, Peter Case	Geffea 924 105 1 (M)
27 (16) BAD INFLUENCE, The Robert Cray Band	Demos FIEND 23 (M/W/P)
28 (15) WHO KNOWS WHERE THE TIME GOES, Sandy Denny	Island SDSP 100 (E)
29 (→) A CLOSE SHAVE, Brenda Croken & The 5 O'Clock Shadows	Unamerican Activities BRAVE 1 (JRR)
30 (7) ALRIGHT JACK, Home Service	Making Waves SPIN 119 (M/W)

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- 21** 21 **BROTHERS IN ARMS** ★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 22** 14 **THE CHART**
Various Telstar STAR 2278
- 23** 22 **SOUTH PACIFIC** • CD
Kiri te Kanawa/José Carreras/Sarah Vaughan etc. CBS SM 42205
- 24** **NEW** **LEATHER JACKETS** CD
Elton John Rocket/Phonogram EJLP 1
- 25** 8 **WHIPLASH SMILE** • CD
Billy Idol Chrysalis CDL 1514
- 26** 29 **WHITNEY HOUSTON** ★★★ CD
Whitney Houston Arista 206 978
- 27** 15 **FORE!** • CD
Huey Lewis and The News Chrysalis CDL 1534
- 28** 73 **BLACK MAGIC**
Various Stylius SMR 619
- 29** 11 **NO. 10 UPPING ST.** ○
Big Audio Dynamite CBS 450 137-1
- 30** 26 **GIVE ME THE REASON**
Luther Vandross Epic EPC 450134-1
- 31** 23 **WORD UP** ○ CD
Cameo Club/Phonogram JABH 19
- 32** 25 **IN THE ARMY NOW** • CD
Status Quo Vertigo/Phonogram VERH 36
- 33** 16 **DREAMTIME**
The Stranglers Epic EPC 2664B
- 34** 34 **BREAK EVERY RULE** • CD
Tina Turner Capitol EST 2018
- 35** 54 **THE VERY BEST OF THE DRIFTERS**
The Drifters Telstar STAR 2280
- 36** 24 **DANCING ON THE CEILING** ★ CD
Lionel Richie Motown ZL 72412
- 37** **NEW** **THEIR VERY BEST — BACK TO BACK**
D. Ross/M. Jackson/G. Knight/S. Wonder Priority V PTVR 2
- 38** 32 **THE FINAL** • CD
Wham! Epic EPC 88681
- 39** 36 **NOW, THAT'S WHAT I CALL MUSIC 7** ★★
Various Virgin/EMI NOW 7
- 40** 27 **PLEASE** • CD
Pet Shop Boys Parlophone PSB 1
- 41** 42 **QUEEN GREATEST HITS** ★★★ CD
Queen EMI EMTV 30
- 42** 41 **INTO THE LIGHT** ★ CD
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- 45** 43 **JOURNEY TO THE URGE WITHIN** CD
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- 46** **NEW** **STREET SOUNDS HIP-HOP ELECTRO 15**
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- 47** 46 **THE POWER OF LOVE** ○
Various West Five WEF 4
- 48** 38 **COMMUNARDS** • CD
Communards London LONLP 18
- 49** **NEW** **STRONG PERSUADER**
The Robert Cray Band Mercury/Phonogram MERH 97
- 50** 37 **UP FRONT 3**
Various Serious UP FT 3
- 51** 40 **HUNTING HIGH & LOW** ★★ CD
A-ha Warner Brothers WX 30
- 52** 57 **STREET LIFE — 20 GREAT HITS** ★ CD
Bryan Ferry Roxy Music EG/Polydor EGTV 1
- 53** 51 **INVISIBLE TOUCH** ★ CD
Genesis Virgin GENLP 2
- 54** 72 **ROCK LEGENDS**
Various Telstar STAR 2290
- 55** 33 **TRUE COLORS** ○ CD
Cyndi Lauper Portrait PRT 26948
- 56** 53 **INSIDE THE ELECTRIC CIRCUS**
W.A.S.P. Capitol EST 2025
- 57** 93 **LOVERS**
Various Telstar STAR 2279
- 58** **NEW** **ELECTRIC CAFE**
Kraftwerk EMI EMD 1001

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- 79** **NEW** **VIVA! SANTANA — THE VERY BEST** ○ CD
Santana K-tel NE 1338
- 80** 60 **ONE TO ONE** • CD
Howard Jones WEA WX 68
- 81** 66 **ULTIMATE TRAX — VOLUME 1**
Various Champion CHAMP 103
- 82** 95 **RUMOURS** ★★★ CD
Fleetwood Mac Warner Brothers K 56344
- 83** 65 **THE WAY IT IS** ○ CD
Bruce Hornsby and The Range RCA PL 89901
- 84** 47 **RADIO MUSICOLA**
Nik Kershaw MCA MCG 6076
- 85** 88 **RENDEZ-VOUS** • CD
Jean Michel-Jarre Dreyfus/Polydor POLH 27
- 86** 77 **THE PAVAROTTI COLLECTION** • CD
Luciano Pavarotti Stylius SMR 8617
- 87** 86 **SHELTER**
Lone Justice Geffen WX 73
- 88** 92 **THE FIRST ALBUM** ★ CD
Madonna Sire WX 22
- 89** 91 **ALCHEMY — DIRE STRAITS LIVE** ★ CD
Dire Straits Vertigo/Phonogram VERY 11
- 90** **NEW** **ANOTHER STEP**
Kim Wilde MCA MCF 3339
- 91** 71 **THE PACIFIC AGE** ○ CD
Orchestral Manoeuvres In the Dark Virgin V 2398
- 92** 85 **WHILE THE CITY SLEEPS . . .** • CD
George Benson Warner Brothers WX 55
- 93** 78 **ELIMINATOR** ★★ CD
ZZ Top Warner Brothers W 3774
- 94** **NEW** **THE VERY BEST OF BARBARA DICKSON**
Barbara Dickson Telstar STAR 2276
- 95** 99 **SUZANNE VEGA** • CD
Suzanne Vega A&M AMA 5072
- 96** **RE** **RAT IN THE KITCHEN** ○ CD
UB40 DEP International/Virgin LP DEP 11
- 97** 84 **THE QUEEN IS DEAD** • CD
The Smiths Rough Trade ROUGH 96
- 98** 68 **HOW GREEN IS THE VALLEY**
The Men They Couldn't Hang MCA MCF 3337
- 99** **RE** **GO WEST/BANGS AND CRASHES** ★★ CD
Go West Chrysalis CHRD 1495
- 100** 87 **FORMULA THIRTY — 2** • CD
Various Mercury/Phonogram PROLP 9

CD: Released on Compact Disc

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MONTHLY BRITISH
NEW AGE
 CHART

THIS MONTH	LAST MONTH	MONTH ON CHART	NOVEMBER 1986		CAT NO.
1	NEW	1	MIST ON THE RIDGE — A NEW AGE MINI ALBUM Various	CODA Landscape Series	NAGE 1000
2	2	6	VOICES Claire Hamill	CODA Landscape Series	NAGE 8CD*
3	3	6	COUNTRY AIRS Rick Wakeman	Coda Landscape Series	NAGE 10CD*
4	5	2	RENDEZVOUS Jean Michel Jarre	POLYDOR	POHL 27
5	1	7	STANDING STONES — A NEW AGE COMPILATION Various	CODA Landscape Series	NAGE 5CD*
6	NEW	1	TENKU Kitaro	GEFFEN	924112
7	8	7	WINE DARK SEA Stephen Caudel	CODA Landscape Series	NAGE 6CD*
8	11	7	ATMOSPHERIC CONDITIONS John Themis	CODA Landscape Series	NAGE 1CD*
9	6	3	CLOUD SCULPTING Phil Thornton	COLORS	KNEWL 02
10	7	6	AN INVITATION TO WINDHAM HILL Various	WINDHAM HILL	WHA 1
11	10	3	BRAIN VOYAGER Robert Schroeder	RRK PINNACLE	RRK 15030
12	9	7	SILK ROAD Kitaro	POLYDOR	8177321
13	13	7	SONGS WITHOUT WORDS Dashiell Rae	CODA Landscape Series	NAGE 4CD*
14	12	4	THE COLLECTION Various	COLORS	KNEWL 06
15	4	7	CACHARPAYA (PANPIPES OF THE ANDES) Incantation	CODA	CODA 20CD*
16	15	5	CHAMBER OF DREAMS Bill Nelson	COCTEAU	JC 7
17	14	5	DAWN 'TIL DUSK Eddie Hardin	CODA Landscape Series	NAGE 9CD*
18	16	7	AUTUMN George Winston	WINDHAM HILL	WHA 1012
19	17	7	BAYOU MOON Tom Newman	CODA Landscape Series	NAGE 2
20	18	4	CAVERNA MAGICA Andreas Vollenweider	CBS	CBS 25980

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 AND EMOTION THROUGH THE PLAYING OF INSTRUMENTS

COMPILED FROM A NATIONAL PANEL OF STORES SPECIALISING IN NEW AGE MUSIC. PANEL INCLUDES RECORD SHOPS, DEPARTMENT STORES, NEWSAGENTS, BOOK AND HEALTH FOOD STORES AS WELL AS OTHER ALTERNATIVE OUTLETS. DETAILS OF RECORDS SUITABLE FOR INCLUSION SHOULD BE SENT TO: AUDIENCE RESPONSE CENTRE, SUSSEX TN33 9BX

* Indicates CD sales in excess of Vinyl.

A Song For Europe even Wogan can't laugh at

AT ONE time winning the Eurovision Song Contest was a pinnacle of achievement and so a place in the UK Song For Europe squad was much sought after.

There is still keen interest among songwriters and music publishers but lately, however, established artists and their record companies have regarded the event as a bit of a joke — more likely to harm a career than enhance it.

Now there is a more positive mood towards the event and even the Music Publishers Association, which has been a staunch supporter of A Song For Europe, recognises the need for change.

"The BBC was a bit worried about the way that some of the acts were thrown together at the last minute," MPA secretary Peter Dadswell observes. "One of the main suggestions was for more involvement from the record companies so that we could possibly get some big names involved in the contest. Everyone is for that."

Dadswell acknowledges they are aiming for higher quality and that this is likely to lead to slightly fewer entries. The MPA is allowing two entries per member company

at £50 per entry and will pare those down to 10 songs for submission to the BBC. A further stipulation is that the artist on the final tape must be the one that goes forward to the BBC selection process.

The BBC will also be considering 10 songs submitted by the BPI, marking the record industry trade body's first direct involvement with the UK heat. The BPI is restricting its member companies to just one entry with a fee of £60 and makes the same proviso about the original performer being the one to go forward to the contest.

The BPI is looking to the 1987 contest to be "fresh and successful", hoping its injection of renewed enthusiasm will ensure "the very best of British contemporary music".

The 20 songs will be reduced to 10 by a BBC selection committee comprising three representatives from each of the BBC, the BPI, the MPA, plus the British Academy of Songwriters, Composers and Authors.

Blessed with the casting vote is James Moir, BBC TV's head of variety and mastermind of the event in recent years. He is charged with

making sure that Terry Wogan doesn't have too much to laugh at when he features the entries on his show next spring.

"This collaboration is the way forward," says Moir. "We've had to live with the criticism that A Song For Europe is divorced from the mainstream of British contemporary music. Record companies became disenchanted and increasingly distanced themselves from it."

"Now, using their expertise and skill, as well as the experience of the music publishers, I hope we can take off some of the mud that has been thrown at it."

As well as the Wogan showcase, the songs will be featured on BBC Radio Two, but Moir's ambitions don't stop there.

"I'm hopeful that, through this new collaboration, we will come up with a group of songs that Radio One will want to play," he says, adding: "Above all, I'm anxious to encourage a British Eurovision winner."

Moir has taken the criticisms in his stride and reacted positively. As he sums up matter-of-factly: "We all need a kick in the orse now and again."

No more "Eurosongs", no more lost-minute manufactured groups. But on the positive side, Song For Europe supremo James Moir is looking forward to a great revival in the contest through a collaboration involving record companies, music publishers and the BBC. The collaborators explain how to David Dalton.



FLASHES FROM the archives of Eurovision. Time for a new image?

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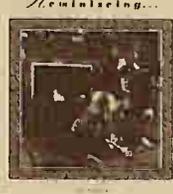
TOP 100 ALBUMS

1	2	EVERY BREATH YOU TAKE — THE SINGLES	A&M EVERY 1 (F) C. EVERC 1
2	3	NOW DANCE 2	EMI/Virgin NOD 2 (E) C. TC NOD 2
3	2	GRACELAND	Warner Brothers WX 52 (W) C. WX 52; CD: 925 447-2
4	6	ORIGINAL SOUNDTRACK "TOP GUN"	CBS 70296 (C) C. 40-70296; CD: CBS 70296
5	4	TRUE BLUE ***	Sire WX 54 (W) C. WX 54; CD: 925 442-2
6	5	SILK AND STEEL **	Tenn/RCA PL 71100 (R) C. PK 71100; CD: PD 71100
7	20	SLIPPERY WHEN WET	Vertigo/Phonogram VERH 38 (F) C. VERHC 38; CD: 830 264-2
8	35	THE GREATEST HITS OF 1986	Telstar STAR 2286 (R) C. STAC 2286
9	39	THE AUTOBIOGRAPHY OF SUPERTRAMP	A&M TRAMP 1 (F) C. TRAMC 1; CD: TRAMCD 1
10	48	HIT MIX '86	Stylus SMR 624 (STY) C. SMC 624
11	10	GET CLOSE	Real/WEA WX 64 (W); C. WX 64; CD: 925 442-2
12	19	REMINISCING	Stylus SMR 623 (STY) C. SMC 623
13	9	REVENGE **	RCA PL 71050 (R) C. PK 71050; CD: PD 71050
14	17	A KING OF MAGIC **	EMI EU 3509 (E); C. TC EU 3509
15	12	LIVERPOOL	ZTT/Island ZTTIQ 8 (E) C. ZCIG 8
16	13	BETWEEN TWO FIRES	C. 45150-4; CD: 45150-2
17	28	SO *	Virgin PG 5 (E) C. PGM 5; CD: PGCD 5
18	18	LONDON O HULL 4	Got Discs AGOLP 7 (F) C. ZGOLP 7; CD: CDD 1537
19	7	SCOUNDREL DAYS	Warner Brothers WX62 (W); C. WX62C
20	31	TOGETHER	K-tel NE 1345 (K) C. CE 2345
21	21	BROTHERS IN ARMS ***	Vertigo/Phonogram VERH 25 (F) C. VERHC 25; CD: 824 499-2
22	14	THE CHART	Telstar STAR 2278 (R) C. STAC 2278
23	22	SOUTH PACIFIC	CBS SM 42205 (C); C. 40-42205; CD: MK 42205
24	NEW	LEATHER JACKETS	Rocket/Phonogram ELP 1 (F) C. EJM 1; CD: 850 487-2
25	8	WHIPLASH SMILE	Chrysalis CDL 1514 (F) C. ZCDL 1514; CD: 850 1514
26	29	WHITNEY HOUSTON ***	Arista 206 978 (R); C. 406 978; CD: 610 359
27	15	FORE!	Chrysalis CDL 1534 (F) C. ZCDL 1534; CD: CD 1534
28	73	BLACK MAGIC	Stylus SMR 619 (STY) C. SMC 619
29	11	NO. 10 UPPING ST.	CBS 450 137-1 (C) C. 450 137-4; CD: 20 137-2
30	26	GIVE ME THE REASON	Epic EPC 450134-1 (C) C. 450134-4
31	23	WORD UP	Club/Phonogram JABH 19 (F) C. JABHC 19; CD: 830 265-2
32	25	IN THE ARMY NOW	Vertigo/Phonogram VERH 36 (F) C. VERHC 36; CD: 830 049-2
33	16	DREAMTIME	Epic EPC 26648 (C) C. 40-26648
34	34	BREAK EVERY RULE	Capitol EST 2018 (E) C. TC EST 2018; CD: CDP 746323-2
35	54	THE VERY BEST OF THE DRIFTERS	Telstar STAR 2280 (R) C. STAC 2280
36	24	DANCING ON THE CEILING *	Motown ZL 72412 (R) C. ZK 72412; CD: ZD 72412
37	NEW	THEIR VERY BEST — BACK TO BACK	Priori TV PTVR 2 (R); C. PTVR2
38	32	THE FINAL	Epic EPC 88681 (C); C. 40-88681; CD: CDEPC 88681
39	26	NOW, THAT'S WHAT I CALL MUSIC 7 **	Virgin/EMI NOW 7 (E) C. TC NOW 7
40	27	PLEASE	Parlophone P5B 1 (E) C. TC P5B 1; CD: CDP 746 271-2
41	42	QUEEN GREATEST HITS ***	EMI EMTV 30 (E) C. TC EMTV 30; CD: CDP 746 033-2
42	41	INTO THE LIGHT *	A&M AMA 5121 (F) C. AMC 5121; CD: CDA 5121
43	44	DIFFERENT LIGHT	CBS 26659 (C) C. 40-26659; CD: CDCBS 26659
44	30	JUST LIKE THE FIRST TIME	Capitol EST 2023 (E) C. TC EST 2023
45	43	JOURNEY TO THE ORGE WITHIN	Island ILPS 9846 (E) C. ICT 9846; CD: CID 9846
46	NEW	STREET SOUNDS HIP-HOP ELECTRO 15	Street Sounds ELCT 15 (F) C. ZC ELCT 15
47	46	THE POWER OF LOVE	West Five WEF 4 (A) C. ZCWEF 4
48	35	COMMUNARDS	London LONLP 18 (F) C. LONC 18; CD: 828 016-2
49	NEW	STRONG PERSUADER	Mercury/Phonogram MERH 97 (F) C. MERHC 97
50	3	UP FRONT 3	Serious UPFT 3 (A) C. ZC UP 3

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Reminiscing...

STYLUS

ARTISTS' A-Z

A-ha	19	51	MEN THEY COULDN'T	98
BAKER, Anita	65	HANG, The	98	
BANGLES	43	* NOW DANCE 2	2	
BENSON, George	92	* NOW, THAT'S WHAT I CALL MUSIC 7	39	
* BLACK MAGIC	28	MURRAY, Gerry	78	
BON JOVI	27	O.M.D.	91	
BOSTON	66	PAVARTTI, Luciano	86	
BRAGA, Bty	68	* PET SHOP BOYS	40	
COMMUNARDS	31	PNE, Courtney	45	
* CHARI, The	22	POICE, The	1	
COLONS, Paul	47	* POWDER OF LOVE, The	47	
COULMUNARDS	48	PRETENDER, The	11	
CRAY BAND, Robert	49	QUEEN	14	
* DANCE HITS '86	67	RICKIE, Legend	36	
DE BURGH, Chris	42	* ROCK LEGENDS	54	
DICKSON, Barbara	94	ROSS, Diana	37	
DIRE STRAITS	21	ROXY MUSIC	52	
DRIFTERS, The	35	SANTANA	79	
EURYTHMICS	13	SIMON, Paul	3	
FERRY, Bryan	52	* SIMON BATES — OUR TUNE	61	
FIVE STAR	82	SIMPLE MINDS	69	
FLEETWOOD MAC	87	SIMPLY RED	62	
* FORMULA THIRTY 2 100	100	SOUTH PACIFIC	73	
FOSTER & ALLEN	12	SMITHS, The	97	
FRANKIE GOES TO HOLLYWOOD	15	SMITHS, The	97	
FRANKLIN, Aretha	74	STREET SOUNDS HIP-HOP ELECTRO 15	43	
GABRIEL, Peter	17	STREET SOUNDS HIP-HOP ELECTRO 15	43	
GENESIS	90	STATUS QUO	32	
* GREATEST HITS OF 1986	8	* STREET SOUNDS HIP-HOP ELECTRO 15	43	
GUTHRIE, Gwen	71	SUPERTRAMP	9	
* HIT MIX '86	10	TALKING HEADS	64	
* HORNBY, Bruce/Ranga/Ross	10	TEKANAWA, Ken	23	
HOUSEMARTINS, The	18	* THEIR VERY BEST	1	
HOUSTON, Whitney	26	BACK TO BACK	37	
IBOL, Billy	75	* TOGETHER	20	
KING, Gladys	37	* TOP GUN (Soundtrack)	4	
KERSHAW, N.A.	84	TRIBUTE FUNK	75	
KINGSTON, Gladys	37	TURNER, Tina	34	
KRAFTWERK	58	UB40	96	
LAUPER, Cyndi	25	* ULTIMATE TRAX	81	
LEWIS, Huey/The News	25	VOLUME 1	81	
LONE JUSTICE	87	ULTRAVOX	59	
LOOSE ENDS	63	* UP FRONT 3	50	
* LOVERS	57	VANDROSS, Luther	30	
MADONNA	5, 72, 88	VEGA, Suzanne	95	
		W.A.S.P.	56	
		WILDE, Lem	90	
		WONDER, Stevie	37	
		WHAM!	68	
		YOUNG, Paul	16	
		ZZ TOP	93	

Year To Date Album Chart New Entries (45 weeks) 320

Panel Sales Percentage decrease an last week -6.8%

Cassette Percentage of Panel Sales 44%

DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

Compiled by Gallup for the R.I. Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.02 or more.

*** TRIPLE PLATINUM (900,000 units)

** DOUBLE PLATINUM * (300,000 units)

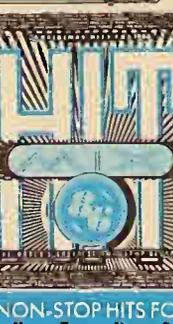
* GOLD (100,000 units)

● SILVER (60,000 units)

NEW — NEW ENTRY RE — RE-ENTRY

▲ Panel Sales Increase 50% or more over previous week.

STYLUS



86 NON-STOP HITS FOR '86

OUT NOW

SMR 624 SMC 624 CD SMD 624

WorldRadioHistory

51	40	54	HUNTING HIGH AND LOW **	Warner Brothers WX 30 (W) C. WX 30C; CD: 925 300-2
52	57	30	STREET LIFE — 20 GREAT HITS *	EG/Polydor EGTV 1 (F) C. EGMTV 1; CD: 829 136-2
53	51	22	INVISIBLE TOUCH *	Virgin GENLP 2 (E) C. GENMC 2; CD: GENCD 2
54	72	3	ROCK LEGENDS	Telstar STAR 2290 (R) C. STAC 2290
55	33	6	TRUE COLORS	Parfarr PRT 26948 (C) C. 40-26948; CD: CDPRT 26948
56	53	2	INSIDE THE ELECTRIC CIRCUS	Capitol EST 2025 (E) C. TC EST 2025
57	93	2	LOVERS	Telstar STAR 2279 (R) C. STAC 2279
58	NEW	NEW	ELECTRIC CAFE	EMI EMD 1001 (F) C. TC EMD 1001
59	50	4	U-VOX	Chrysalis CDL 1545 (F) C. ZCDL 1545; CD: CDD 1545
60	61	3	SIMON BATES — OUR TUNE *	Polydor PROLP 10 (F) C. PROMC 10; CD: 816 352-2
61	58	30	CONTROL *	A&M AMA 5106 (F) C. AMC 5106; CD: CDA 5106
62	49	37	PICTURE BOOK *	Elektra EKT 27 (W) C. EKT 27; CD: 960 452-2
63	45	5	ZAGORA	Virgin V2384 (E); C. TC V2384; CD: CDV2384
64	67	8	TRUE STORIES *	EMI EU 3511 (E) C. TC EU 3511; CD: CDD 746 345-2
65	80	15	RAPTURE	Elektra EKT 37 (W) C. EKT 37; CD: 960 444-2
66	56	5	THIRD STAGE	MCA MCG 6017 (F); C. MCGC 6017; CD: MCGC 6017
67	52	5	DANCE HITS '86 *	K-tel NE 1344 (K) C. CE 2344
68	64	7	TALKING WITH THE TAXMAN ABOUT POETRY	Got Discs AGOLP 6 (F) C. ZGOLP 6
69	62	55	ONCE UPON A TIME **	Virgin V 2364 (E) C. TC V2364; CD: CDV 2364
70	55	6	SOMEWHERE IN TIME *	EMI EMC 3512 (E) C. TC EMC 3512; CD: CDD 746 341-2
71	70	13	GOOD TO GO LOVER	Boiling Point/Polydor POLD 5201 (F) C. POLDC 5201; CD: 829 532-2
72	63	104	LIKE A VIRGIN ***	Sire WX 20(W); C. WX20 C; CD: 925 181-2
73	NEW	NEW	SCRATCH AND SNIFF	10/Virgin DIX 51 (E) C. CDIX 51
74	79	2	ARETHA	Arista 208 020 (R) C. 408 020; CD: 850 487-2
75	82	2	SAY WHAT!	D.E.T./Fourth & Broadway/Island DCLP 101 (E) C. DCCA 101
76	83	26	PRIVATE DANCER ***	Capitol TINA 1 (E) C. TC TINA 1; CD: 746 041-2
77	81	90	NO TACKET REQUIRED ***	Virgin V 2345 (E) C. TC V2345; CD: CDV 2345
78	59	2	STRANGE CHARM	Numa NUMA 1005 (A); C. NUMAC 1005; CD: NCD 3338
79	NEW	NEW	VIVA! SANTANA	K-tel NE 1338 (K) C. CE 2338; CD: NCD 3338
80	60	4	ONE TO ONE	WEA WX 68 (W) C. WX 68C; CD: 242 011-2
81	66	2	ULTIMATE TRAX — VOLUME 1	Champion CHAMP 103 (A) C. CHAMPK 103
82	95	13	RUMOURS ***	Warner Brothers K 56344 (W); C. K 456344; CD: K 265344
83	65	10	THE WAY IT IS	RCA PL 89901 (R) C. PK 89901; CD: PD 89901
84	47	2	RADIO MUSICOLA	MCA MCG 6016 (F) C. MCGC 6016
85	88	14	RENDEZ-VOUS *	Dreyfus/Polydor POLH 27 (F) C. POLHC 27; CD: 829 125-2
86	77	15	THE PAVARTTI COLLECTION *	Stylus SMR 8617 (STY) C. SMC 8617; CD: SMD 8617
87	NEW	NEW	SHELTER	Geffen WX 73 (W) C. WX 73C
88	92	21	THE FIRST ALBUM *	Sire WX 22 (W) C. WX 22C; CD: 923 867-2
89	91	100	ALCHEMY — DIRE STRAITS LIVE *	Vertigo/Phonogram VERY 11 (F) C. VERCY 11; CD: 818 243-2
90	NEW	NEW	ANOTHER STEP	MCA MCF 3339 (F) C. MCF 3339
91	71	6	THE PACIFIC AGE	Virgin V 2398 (E) C. TC V2398; CD: CDV 2398
92	85	11	WHILE THE CITY SLEEPS	Warner Brothers WX 55 (W); C. CD: 925 475-2
93	78	2	ELIMINATOR **	Warner Brothers W 3774 (W) C. W 3774-4; CD: W 3774-2
94	NEW	NEW	THE VERY BEST OF BARBARA DICKSON	Telstar STAR 2276 (R) C. STAC 2276
95	90	32	SUZANNE VEGA	A&M AMA 5072 (F) C. AMC 5072; CD: CDA 5072
96	NEW	NEW	RAT IN THE KITCHEN	DEP International/Virgin LP DEP 11 (E) C. CADEP 11; CD: DEPCD 11
97	84	3	THE QUEEN IS DEAD *	Rough Trade ROUGH 96 (W/R) C. ROUGHC 96; CD: ROUGHCD 96
98	68	2	HOW GREEN IS THE VALLEY	MCA MCF 3337 (F) C. MCF 3337
99	NEW	NEW	GO WEST/BANGS AND CRASHES**	Chrysalis CHRHD 1495 (F) C. ZCHRHD 1495; CD: CDD 1536
100	87	1	FORMULA THIRTY — 2 *	Mercury/Phonogram PROLP 9 (F) C. PROMC 9; CD: 816 344-2

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JANICE McCLAIN 'PASSION & PAIN'
DISCO AID 'GIVE GIVE GIVE' PHIL FEARON 'AIN'T NOTHING BUT A HOUSE PARTY'
OCTAVIA '2 THE LIMIT'
RAZE 'JACK THE GROOVE' SYBIL 'FALLING IN LOVE'

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A&R

INDIES

T R A C K I N G

by Dave Henderson

SO, THE **Sex Gang Children** have risen from the dead. Well, not quite, they do have a new live album taken from their 1983 visit to America released, though. *Nightland* features the group in all their make up and stage tomfoolery, it's on Arkham through *Jungle* and the *Cartel* ... Excellent stuff from the Rouska label (through Red Rhino and the *Cartel*). They follow the re-release of their seminal masterpiece *Raging Sun* (which features a new sleeve and tracks from **Bogshed**, **The Inca Babies**, **The Shop Assistants** and **The Wedding Present**) with a remixed 12-inch version of **Third Circle's** rather groovy Last Night single and a 10-inch four-track gem called *Profane 9* which has tasty offerings from **Son Of Sam**, **The Dustdevils**, **WMTID** and **Heads On Sticks**.

400 BLOWS return to the independent sector with a hot(ish) new LP called *Look On Illuminated* through *Revolver* and the *Cartel* ... **Misty In Roots** release a 7 and 12-inch called *Own Them Control* them on *People Unite* through *Nine Mile* and the *Cartel*. It's taken from a *Peel* session from earlier in the year ... **Nick Cave** and his oppo return with a double 12-inch *Package* of new material called *Your Funeral* ... *My Trial* on *Mute* ... At *Rough Trade*, the *Mute* catalogue rolls further on with **Crime And The City Solution's** *Room Of Lights* LP, while **Not Drowning Waving** have *Sing Song* (an LP) on *Rampant*, **The X-Men** offer *Lilies For My Pussy* on the *Media Burn* and there are CDs from **Colourbox** (their mini-LP), **Robert Wyatt** (*Old Rottenhot*), **Edward Kaspell** (*Chyekk China Doll*). On the single front, **Kilgore Trout** give us *Quality Control* on *Hits And Corruption* and **Age Of Chance** have *Kiss* on *FON* ... **Helen MacCookerybook** of **Helen And The Horns** infame returns to waft us with her lyrical prowess on a new 12-inch called *Leavin' You Baby* on *Pure Trash* ... **The Jazz Butcher** unleashes a single, *Angels*, from his much touted *Distressed Gentlefolk* LP on *Glass* through *Nine Mile* and the *Cartel*.

NEW DOWN at *Revolver* is an album from reggae maestro **The Mad Professor**. Schizophrenic *Dub* is on *Ariwa*. Also out and about is the rocking eccentricities of **Colonel Kilgore's Vietnamese Formation Surf Team** with an album of uptempo doodling called *US M60/1/A* on *Hang 10* ... At *Backs* in *Norwich*, **The Bible** have a 7 and 12, *Mahalia*, on *Backs* itself, **Sally Timms And The Wandering Cowgirls** (featuring several **Mekons**) have *Long Black Veil* on 7 and 12 on the *TIM* label. Ideal *Guest House* is a cassette with booklet on *Shelter* (in aid of *Shelter* too), it features tracks from **Big Flame**, **The Wedding Present**, **Soup Dragons**, **BMX Bandits**, **Bogshed** and more and it's hosted by **Ted Chippington**.



IN EMBRACE: new 7 and 12-inch — at last.

ON CRIMINAL **Damage**, **The Tennessee Three** (aka **The Mighty Ballistics Hi Power**) have a 10-inch album called *Let The Good Time Roll* where they do the business to the songs of their youth. Still with *C Damage*, there's a label compilation called *Blast!* for the meagre dealer price of just £1.50 and a 12-inch from **Them Howling Horrors** called *Dig Down Deeper* ... The *Northwood* label has yet another compilation. This time it's called *The James Dean Of The Dole Queue* and it features tracks from **The Crawdads**, **The Wigsville Spliffs** (brill name), **Chubbtones** and **Inspector Tuppence And The Sexy Firemen** ... But, hey. *Git on dahn* with *Cherry Red* as their *Be Bop And Fresh* subsid releases the classy *Future Funk* album from original *Go-Go* exponents **Experience Unlimited**. And that's thru' *Pinnacle* ... **Anonymous Bosch** have their debut single (a rockin'ish side) featuring *God and Keith* on *Hallelujah Sounds* through *Nine Mile* and the *Cartel* ... **Son Of Ina's** *Delirious* on *Reactor*, through *Fast Forward*, raises several questions. For instance, is my stylus in need of repair? Or, is there life after *Dolby*? Still, I enjoyed it.

AND EVEN more. So, Yes, Er. The new **Membranes** LP is called *Songs Of Love And Fury*. It's on *InTape* through *Red Rhino* and the *Cartel* and it's great. Yes, Great. GREAT. Got it? ... **Bruce Foxton** and **Rick Buckler** team up with **Jimmy Edwards** to be **Sharp** and release their first single on *Unicorn* through *Nine Mile* and the *Cartel* ... And, yes, this is brilliant: Check out the exceptional **Cheb Khaled** from *Algeria* whose *Hada Raykoum* LP is something called *Rai* music. Magnificent and fresh on *Triple Earth* through *Making Waves* ... From *Reclouse*, **The Royal Family And The Poor** (ex-*Factory*) have a live album called *83-85* (distributed by *RT* and the *Cartel*) which is really good ... *The Bludgeoned* collection which I've mentioned before has arrived as an LP and not a cassette. It's impressive all the same with offerings from **Close Lobsters**, **Red Letter Day**, **The Shrubs** and more.

AN IRATE **Tot Taylor** aide rang to say that *Tot's* discs are not distributed by *Rough Trade*. In fact, they're through *Making Waves*. OK, pal? ... *Blast First* have a 12-inch-only thing from **Ciccione Youth** called *Into The Groovey* through the *Rough House* tradespeople. Further along, **Clan Of Xymox** reappear with a new album, *Medusa*, on *4AD*, and **Noh Rodeo** offer to get *Cool And Groovy* on the *Belgian Antler* label (through *Red Rhino*) ... A new independent is launched ... and, *Bang Bong's* first offering is *Brummie* band **The Burning** with *Through The Darkness* (has-sie the *Cartel* for details). *Quiet Records* have the debut 12-inch from *Norwich's* **Red Harvest** (*Feeling Young* through *Nine Mile* and the *Cartel*), and **The Gathering** have a self-titled mini-album on *Damaged* through *Backs* ... Still with *Backs*, **Eleanor Rigby** unleashes the threat of *Xmas* with *Mad Christmas* on *Waterloo Sunset* (a 7), **Automatic Slim** (*Essex R&B*) give the world their *Slim Live* LP, and quickly speeding off to *Ugly Man* (former home of the now-signed to *A&M Black*), there's a single called *A Wing And A Prayer* from **Grown Up Strange**.

● **BUBBLING UNDER** the independent chart, there's some ace outbursts from **Colenso Parade** (*Fontana Eyes on Fire* (NM)); *The Path of Destruction* from **The Annihilated** on their very own label, **Pauline Murray's** *New Age* on *Polestar* (RR) and the four-o comp from *Rousko*, *Profane 9*. On the LP front, **Cassandra Complex's** *Grenade* on *Rousko*, **Died Pretty's** *Free Dirt* on *What Goes On* (RT) and **A Witness' I Am John's Pancreas** on *Ron Johnson's* are all causing heads to be revolved and cash to change hands. ... Meanwhile, *Glass* (via *Nine Mile*) are pondering with a comp called *50,000 Glass Fans Can't Be Wrong* which features everyone and his dog from the label. They also have a 12 from **Spaceman 3** called *Walkin' With Jesus* and a 7 and 12 from the all-too-quiet **In Embrace** called *A Room Upstairs* ... I think that's all. Good-night.

TOP INDIE SINGLES

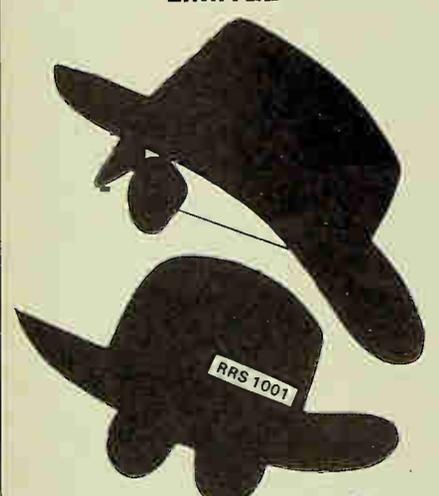
15 NOVEMBER 1986

1	ASK The Smiths	Rough Trade RT(T) 194 (I/RT)
2	THINK FOR A MINUTE The Housemartins	Go! Discs GOD(X) 13(F)
3	LOVE'S EASY TEARS Cocteau Twins	4AD (B)AD 610 (I/P/RT)
4	SOMETIMES Erasure	Mute (12) MUTE 51 (I/RT/SP)
5	POPIE COCK (EP) Pap Will Eat Itself	Chapter 22 (12)CHAP 9 (I/NM)
6	REALLY STUPID The Primitives	Lazy LAZY 02(T) (I/RT)
7	ROCKITT MISS USA Sci Fi Sex Stars	WHO MI (WM 1001) (I/RT)
8	STATE OF THE NATION New Order	Factory FAC 1537 (12)—FAC 153 (I/RT/P)
9	HANG-TEN! The Soup Dragons	RAW TV Products RTV (12)1 (I/RT)
10	SERPENTS KISS The Mission	Chapter 22 CHAP 67 (12)—CHAP 6 (I/NM)
11	SMELLS LIKE SHIT/BUGGIN ME Alien Sex Fiend	Anagram/Cherry Red (12)ANA 32(P)
12	WONDERFUL LIFE Black	Ugly Man—(JACK 1) (I/RR)
13	DICKIE DAVIS EYES Half Man Half Biscuit	Probe Plus PP 21(T) (I/RT/Probe Plus)
14	THE RATTLER Goodbye Mr Mackenzie	Precious Organisation JEWEL 2 (I/FF)
15	PANIC The Smiths	Rough Trade RT(T) 193 (I/RT)
16	PINK HOUSE The Leather Nun	Wire WRMS 001 (12)—WRS 001 (I/NM)

17	LIKE A HURRICANE/GARDEN OF DELIGHT The Mission	Chapter 22 (12) CHAP 7 (I/NM)
18	THE ANTI MIDAS TOUCH Wolfhounds	Pink PINKY 14(T) (I/RT)
19	CUT DOWN Red Larry Yellow Larry	Red Rhino RED(T) 73 (I/Red Rhino)
20	DESIRE (COME AND GET IT) Gene Loves Jezebel	Beggars Banquet BEG 173(T) (W)
21	MICKEY WAY A Certain Ratio	Factory—(FAC 168) (I/P/RT)
22	THE GRIP OF LOVE Ghost Dance	Karbon KAR 604 (P)
23	THE PEEL SESSION (1st June 1982) New Order	Strange Fruit—(SFP5001) (P)
24	SORRY TO EMBARRASS YOU Rozar Cuts	Subway SUBWAY 8(T) (I/RE)
25	THIS IS MOTORTOWN The Very Things	D.C.L. Electric Recordings D.C.L. 1(T) (I/NM)
26	10 NOTES ON A SUMMERS DAY Crass	Crass CAT NO 6 (H)
27	BELA LUGOSI'S DEAD Bouhaus	Small Wander TEENY 2 (I/Backs)
28	BLUE MONDAY New Order	Factory—(FAC 73) (I/RT/P)
29	SHE SAID Yeaji Jazz	Upright UP(T) 18 (I/RT)
30	I COULD BE IN HEAVEN The Flimflames	Subway SUBWAY 6 (I/RE)
31	SUNARISE The Godfathers	Corporate Image GFTR 030(T) (I/RR)
32	INTO THE GROOVY Ciccione Youth	Blastfirst—(BFFP 08) (I/RT)
33	LOVE AFFAIR WITH EVERYDAY LIVING The Woodentops	Rough Trade RT(T) 178 (I/RT)
34	NAKED AS THE DAY YOU WERE BORN The Weather Prophets	Creation CRE 031(T) (I/RT)

35	THE PEEL SESSION (10th May 1977) The Damned	Strange Fruit—(SFP5002) (P)
36	SEEK Salvation	Ediesta CALC 4(T) (I/Red Rhina)
37	OH NO IT'S GBH AGAIN GBH	Rough Justice—(12KORE 101) (P)
38	LIKE AN ANGEL The Mighty Lemon Drops	Dreamworld—(DREAM 005) (I/RT)
39	WHO DO YOU WANT FOR YOUR LOVE The Icicle Works	Beggars Banquet BEG 172(T) (W)
40	RED SLEEPING BEAUTY McCarthy	Pink PINKY 12(T) (I/RT)
41	JESUS IS DEAD (EP) The Explained	Rough Justice—(12KORE 102) (P)
42	THE CAT FROM OUTER SPACE BMX Bandits	53rd & 3rd—(AGARR 312) (I/FF)
43	GENTLE SOUND The Railway Children	Factory—(FAC 162) (I/RT/P)
44	VELVETEEN Rose Of Avalanche	Fire BLAZE 14(T) (I/NM)
45	ROCK ON Dave Howard Singers	Hallelujah/ Fun After all (12)FAA 106(P)
46	A NEW RECORD BY... My Bloody Valentine	Kaleidascap KS101 (I/Red Rhina)
47	BLACK WALL BLUE Hula	Red Rhina—(REDT 72)(I/Red Rhina)
48	STARPOWER Sonic Youth	Blastfirst BFFP 7(T) (I/RT)
49	TRUMPTON RIOTS Half Man Half Biscuit	Probe Plus TRUM 17 (12)—TRUMP 1 (I/Probe)
50	GOOD VIBRATIONS/ROMAN P Psychic TV	Temple TOPY(T) 23 (R)

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2	NEW LONE SHARKS Guana Batz	ID NOSE 10 (I/RE)
3	BLOOD AND CHOCOLATE Elvis Costello/The Attractions	Imp/Demon XFIEDN 80 (MW/P)
4	LONDON 0 HULL 4 The Housemartins	Go! Discs AGOLP 7 (F)
5	THE QUEEN IS DEAD The Smiths	Rough Trade ROUGH 96 (I/RT)
6	FILIGREE AND SHADOW This Mortal Coil	4AD DAD 609 (I/RT/P)
7	WATCH YOUR STEP Ted Hawkins	Gull WOLF 1 (P)
8	TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg	Go! Discs AGOLP 6 (F)
9	WHO'S BEEN TALKING Robert Cray	Charly CRB 1140 (CH)
10	ROOM OF LIGHTS Crime & The City Solution	Mute STUMM 36 (I/RT/SP)
11	BACK IN THE D.H.S.S. Half Man Half Biscuit	Probe Plus PROBE 4 (I/Probe)
12	ON THE BOARDWALK Ted Hawkins	American Activities BRAVE 2 (I/RR)
13	THE UNGOVERNABLE FORCE Conflict	Mortarhate MORT 20 (I/A)
14	VICTORIALAND Cocteau Twins	4AD CAD 602 (I/RT/P)
15	SUICIDE Suicide	Demon FIEND 74 (MW/P)
16	FOREVER BREATHES THE LONELY WORD Felt	Creation CRELP 011 (I/RT)
17	NEW IT Alien Sex Fiend	Anagram GRAM 26 (P)
18	NEW FORCE A Certain Ratio	Factory FACT 166 (I/RT)
19	GIANT The Woodentops	Rough Trade ROUGH 87 (I/RT)
20	NOT THE CAPTAIN'S BIRTHDAY PARTY The Damned	Demon VEX 7 (MW/P)
21	DOG BREATH Head Of David	Blast First BFFP 10 (I/RT)
22	MORE LOVE SONGS Loudon Wainwright III	Demon FIEND 79 (MW/P)
23	KICKING AGAINST THE PRICKS Nick Cave & The Bad Seeds	Mute STUMM 28 (I/RT/SP)
24	SHABINI Bhundu Boys	Discafrique AFRILP 02 (MW)
25	NEW EPLP Subhumans	Bluurgh SDL 041 (I/RT)

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1	(1) MAN SHORTAGE	Loveland	TSOJ
2	(2) BEST THING FOR ME	Audrey Hall	German
3	(6) SIS SIX STREET	Louisa Mark	Bushranger
4	(17) LET ME HAVE THE CHANCE	For Kely	German
5	(1) DANCE HALL VIBES	Mickey General	Digital
6	(4) PUPPY LOVE	Tiger	Thunderbak
7	(9) RAGAMUFFIN AND RAMBO	Duie Peach	Y & D
8	(12) BAD MAN AND WOMAN	Pato Banton	Mawa Music
9	(5) SHU BEEN	Frankie Paul	Trojan
10	(7) REGGAE SENSATION	Some	Charaband
11	(8) YOU'RE EVERYTHING TO ME	Born Goräner	Bevue
12	(16) RAGAMUFFIN YEAR	Junior Delgado	Mango
13	(10) I FOUND LOVE	Annette B	UK Bubbler
14	(13) THIS IS REGGAE MUSIC	The Administrators	Groups and Quarter
15	(—) RAMBO	Super Black	Live And Learn
16	(14) BE MY LADY	Peter Rinnagale	Sweet Vibes
17	(15) LIVESTOCK PARTY	Leds, Clarke	Josh Tubby's
18	(—) GOLDEN TOUCH	Janet Kerlan	High Power
19	(18) BORN FREE	Wintone	Line Style
20	(—) DREAMING OF A LITTLE ISLAND	Judy Boucher	Orbitone

REGGAE ALBUM CHART

1	(2) REGGAE HITS VOL 3	Various Artists	Jet Star
2	(1) CAN'T BE WITH YOU TONIGHT	Judy Boucher	Orbitone
3	(4) BERES HAMMOND	Beres Hammond	Charm
4	(3) ALL I HAVE IS LOVE, LOVE	Gregory Isaacs	Toad
5	(6) ALL DAY ALL NIGHT	Black Roob	Nubian
6	(—) COUNTRY LIFE	Sandra Crain	Amwa
7	(5) ROUGH AND RUGGED	Shinehead	Howlitzer
8	(—) RICH AND POOR	Frankie Paul	Classie
9	(—) MUSICAL CONFRONTATION	Nitty Gritty	Johnny's
10	(8) IF YOU'RE LOOKING FOR...	The Mighty Diamonds	Live & Learn

12" NEW RELEASES

1	— LET'S GIVE LOVE A TRY	Johnny Orlando	Orbitone
2	— CAN'T TAKE ANOTHER HEARTACHE	Ruddy Thomas	German
3	— DON'T JUDGE ME	Maxta B	Amwa

LP'S

1	— SONGS FOR SOULFUL LOVERS	John Holt	Platinum
2	— I DO	Johnan and Madge	Johnan
3	— PEOPLE OF THE WORLD	Burning Spear	Greenolive
4	— SUCCESS	Sean Sashay	Josh Life
5	— I LOVE MUSIC	Marco Griffin	Mountain Stream
6	— TELEPHONE LINE	Junior Brimmer	John Dilled

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ALPHAVILLE UNIVERSAL DADDY/Next Generation WEA X 8643;X8643T 12" (W)	
ANONYMOUS BOSCH GODFREITH (Double A) Halliwell Sounds AMEN 001 Pic Bag (W/M)	
ANTITHEM UNTIL NOW/Remastered HMS 059 (I/R)	
*A-POP ART OF PERSUASION/Rock 'n' Roll Jungle JUNG 25 (I/J)	
BARNETT, Al IN MY DREAM/My Life ADE 1 A1 107 12" (I/S)	Reggae
BIG COUNTRY HOLD THE HEART/Honky Tonk Woman Mercury/Phonogram BIGC 4;BIGCX 4 12" (F)	Reggae
BLACKSTONES FM THE ONE FOR YOU/ibc Sir George SG 01 12" (I/S)	Hip Hop
BOOTE, Duke BROADWAY/Insl Hardback 7BOSS 2;BOSS 2 12" (R)	
BOOTH, Ken BRING IT ON HOME TO ME/We'll Understand Trojan TRO 9092;TROT 9092 12" (A)	
BROWN, James HOW DO YOU STOP/Repeat The Beat Scott Brothers JAMES 1;JAMEST 1 2" (C)	Soul/Dance
**BUCKS FIZZ KEEP EACH OTHER WARM/Give A Little Love Polydor POSPP 835 Picture Disc;POSPG 835 in double pack with Album Medley 1 & 2 (F)	
CADOGAN, Susan NOBODY WINS/Version C&E CED 103 12" (I/S)	Reggae
CAMEO CANDY/Don't Be Lonely Club/Phonogram JAB 43;JABX 43 12" JABXD 43 in double pack with Candy (Remix)/Single Life (F)	Dance/Disco
CHESTERFIELDS, The COMPLETELY AND UTTERLY/ibc Subway SUBWAY 7 (I/R)	Dance/Disco
CHICAGO HOUSE HUSTLERS SHOW ME HOW TO JACK/Dub Version Spin OH 12 OFF 3 12" (G/Self — 01-741 0543/4)	Dance/Disco
CHOSEN FEW SUNDAY MORNING/Club Mix Now Generation NGO 12 12" (I/S)	Dance/Disco
CLUB NOUVEAU JEALOUSY/Insl Warner Brothers W8551;W8551T 12" (M)	Dance/Disco
CONVERSION SWEET THING/ibc Threeway WAY 101;WAY 101T 12" (C/H) (Correction to previous listing)	Reggae
COSMIC CIRCLE JAAGI/Version C&E CED 104 12" (I/S)	
CROWMEN, The DON'T BELIEVE/ibc Ultimate ULT 001 12" (I/R)	
CRY NO MORE REAL LOVE/Don't Leave Me Here (Live) Parlophone R6146 Pic Bag (E)	
CURTIS, Buddy & The GRASSHOPPERS HELLO SUZIE/Hot Shot Mercury/Phonogram BUD 2;BUD 212 12" incls. Main Line (F)	Reggae
D, Barry HERE I GO AGAIN/CLASS ONE CREW: Still Hopping Class ONE CO 001 12" (I/S)	Reggae
DANSWORKS SAY WHAT YOU MEAN/Makes You Happy (Do Something) Revolver/FM RE 33 Pic Bag;12REV 33 12" Pic Bag (E)	
DELTA TOUCH THE EARTH/Insl Siren 36 Pic Bag;SIREN 36 12" Pic Bag (E)	
DIAZ, Joanne & Kirk ST. JAMES WORDS/Dream Bermuda Heartbreak HB 001 Pic Bag;Islex Records — 02774 5619/6)	
DOLLAR HAVEN'T WE SAID GOODBYE BEFORE/Palmum Rap Aristo DIME 2;DIME 22 12";DIME 222 12";DIME 222G in double pack with SHOOTING STAR/Tokyo (I)	
EGG HUNT ME AND YOU/All Fall Down Dischord DISCHORD 20 (I)	
ETON CROP YES PLEASE BOB/ibc Ediesta CALC 12 (I/R)	
EURHYTHMICS MIRACLE OF LOVE/When Tomorrow Comes (Live) RCA DA 9;DAT 9 12" incls. Who's That Girl (Live) (R)	
FACT, The ALWAYS THERE/ibc Tollhouse TH 007 12" (I/R)	
FALLEN ANGELS HEY SUSIE/ibc Jungle JUNG 28 (I/J)	
FISSION MILLER LIFE/Private Dick Streetwave UKN 4;UKHAN 4 12" Pic Bag (R)	Hip Hop
FLYING PICKETS TAKE MY BREATH AWAY/Rubles & Dimes Creole CR 94 (A)	
*FOX, Samantha HOLDING (REMIX)/Holding Dub Max Genre GENP 8 12" Picture Disc (SP)	
FRIENDS IT'S GETTING LOUD/Island Summerhouse SUNS 1 (I/R) (Pic)	
FROGGATT, Raymond JUDITH/Don't Let Me Cry Agoin Lols More Music RPC 004 (S/P)	
GANZHEIT BRAINS TO THE WALL/ibc Ediesta CALC 9 12" (I/R) (Rhino)	Reggae/Lovers
GARDINER, Boris THE MEANING OF CHRISTMAS/Version Revue/Chrysalis REV 740 Pic Bag;REV 40 12" (RH/A)	
GAYLE, Crystal CRY/Crazy In The Heart Warner Brothers W8689 Pic Bag (M)	
*GENE LOVES JEZEBEL DESIRE (I/S CLUB MIX)/Heartache (UK Club Mix)/Message Beggars Banquet BEG 173TC Cassingle (M)	
GO GO LORENZO & THE DAVIS PINCKNEY PROJECT YOU CAN DANCE (IF YOU WANT TO)/You Can Dance Boiling Point/Polydor POSP 836;POSP 836T 12" (I)	Go Go/Disco
GO WEST TRUE COLOURS/XLS Chrysalis GOW 4 Pic Bag;GOWX 4 12" (I)	
*HAIRSTON, Curtis CHILLIN' OUT/Hold On (For Me) Atlantic A9335;A9335T 12" (M)	Dance/Disco
*HALL, Daryl I WASN'T BORN YESTERDAY/What's Gonna Happen To Us RCA HALL 2 Pic Bag;HALLT 2 12" Pic Bag incls. Dreamtime (R) (Rescheduled)	Reggae
JOHNSON, Tex GIVE US A CHANCE/JAH WOOSH: Hard Road Sky Juice SJ 018 12" (I/S)	
*JONES, Aled A WINTER STORY/Sion B'wyn Coch HMV/EMI ALED 2 Pic Bag;12 ALED 2 12" (I)	
JONES, Howard YOU KNOW I LOVE YOU DON'T YOU/Dig This World Deep/Dance In The Field (Mix) WEA HOW 11 (M)	
*KAINE, General HAIRDOOZ/Crack Kils Applejack Malwan ZB 41033;ZT 41034 12" (R)	Dance/Disco
KELLY, Pat LET ME HAVE THE CHANCE/ibc Germain DGT 19 12" (I/S)	Reggae
KING KURT AMERICA/High And Mighty Polydor KURTP 1 Shaped Picture Disc (F)	
KOJAK & MAMA LIZA SI DOWN/PON 11/ibc Music Track GGO 126 12" (I/S)	
KRYSTOL PRECIOUS PRECIOUS/He's So Love Epic 650255;650255 6 12" (C)	Soul/R&B
LAUPER, Cyndi CHANGE OF HEART/What A Thrill Parfait CYNDI 1 Pic Bag;CYNDIT 1 12" Pic Bag incls. Heartbeat (C)	
LEGACY OF LIES SACRIFY THE QUEEN/ibc Not Really A Revolution Quiet QST 017 12" Pic Bag incls. Free 7" & Poster (I/Nine Mile)	
LOOSE ENDS NIGHTS OF PLEASURE/et's Rock Virgin VS 919 Pic Bag;VS 919-12 12" Pic Bag (E)	Dance/Disco
LORD NELSON MI LOVER/We Like It Bumble B BUMB 102 12" (I/S)	Reggae
MANN, Clarence I'LL BE AROUND/ibc Expansion EXPAND 5 (A)	
MARIE & THE WILD WOOD FLOWERS SALTYHOUND/ibc Ediesta CALC 11 12" (I/R)	
*McARTNEY, Paul PRETTY LITTLE HEAD/Angry/Wine Away MPL/Parlophone TCR 6145 Cassingle (E)	
*McNEIR, Ronnie FOLLOW YOUR HEART/Everybody's In A Hurry/Love's Under Suspended Expansion EXPAND 6 (A)	
*MEATLOAF GETTING AWAY WITH MURDER/Rock 'n' Roll Hero Aristo ARIST 683P Picture Disc (R)	
MOYET, Alison IS THIS LOVE/ibc Wind Blow CBS MOYET 1 Pic Bag;MOYET 1 12" Pic Bag (C)	
NICK & NOCK THE HELPERS OF SANTA CLAUS/Too-Hoo Custard Pic CUS 501 (DMS/R)	Reggae
NITTY GRITTY LICHT/KILL HIM (Version) Bow 010 12" (I/S)	
NITZER EBB MURDEROUS/Fitness To Purpose Transglobal/Mute 7NEB 4 Pic Bag;12NEB 4 12" Pic Bag (I/R/SP)	
ONE DESTINY FEATURING DENNIS GREGORY WE HAVE FOUND LOVE/No Regrets UK Bubbler/Greensleeves UKMC 19 12" (I/S/DMS/R)	Reggae
ORLANDO, Johnny LET'S GIVE LOVE A TRY/Insl Orbitone OR 121B 12" only (I/S/OR)	Reggae
OSMAN, Sophie WITH ALL MY HEART (REMIX)/CHARLIE BROWN: Come On Fresh FBT 001 12" (I/S)	Reggae
PARKER, Greg BLACK DOG/Future Perfect MEC MEC 143 Pic Bag;MEC 12143 12" Pic Bag (SP)	
PEOPLE IN PROGRESS THIS IS MY SONG (PART 1)/Part 2 Polydor POSP 829 Pic Bag (F)	
PICKFORD, Gary and FRIENDS W/HY (THE SONG)/(The Story) Spartan SP 143 Pic Bag (SP)	
POINTER SISTERS GOLDMINE/Sexual Power Planet PB 40987;PB 40988 12" (R)	
PRICE, Alan JARROW SONG '86/Between Today And Yesterday Mooncrest MOON 1005 (A)	
PURE SILK/P. TAJAH IITAIN EASY/ibc Sir George SGR 040 12" (I/S)	Reggae
READ, Daryl NO SOUL THROUGH MIDNIGHT/No Place, Soul Kitchen/Through My Eyes/Midnight Rendezvous Aim 12AIM 001 12" only Pic Bag (SP)	
RED HARVEST FEELING YOUNG/Died In Vain/The Sound & The Fury Quiet QST 016 12" Pic Bag (I/Nine Mile)	
RENE & YVETTE JE T'AIME (ALLO ALLO)/RENE DMC (Double A) Sedition EDIT 3319;EDITL 3319 12" Pic Bag (A)	
RICHARDS, Reuben I FOUND LOVE/Insl Orbitone OR 1219 12" only (I/S/OR)	
*RICHARD, Wendy & Mike BERRY COME OUTSIDE/Give It A Try WEA YZ 91,YZ 91T 12" (M)	
RIGBY, Eleanor MAD CHRISTMAS/KISS ME QUICK/HIT'S CHRISTMAS (Double A) Waterloo Sunset RUSS 104 (I/Backs)	
ROSE, The KITES/The Voodoo Ratpack RPC 003 Pic Bag;12RPC 003 12" Pic Bag (SP)	
SCORPION TROUBLEMAKER/Put Down The Weapon G, G, GGD 12S 12" (I/S)	Reggae
SILSDE THE TWO OF US (Theme from the LWT TV Series) Genesis Sierra FED 30 Pic Bag (M)	
*SPRINGSTEEN, Bruce WAR (WHAT IS IT GOOD FOR)/Merry Xmas Baby CBS 650193;650193 6 12" incls. Incident Of 5th Street (C) (Rescheduled)	
SQUIER, Billy LOVE IS THE HERO/Learn How To Live (Live) Capitol CL 433;12CL 433 12" Pic Bag (E)	
*SURREAL ESTATE CURTAIN CALL/ibc Leitharge ARGE 10 12" (I/R) (Rhino) (Rescheduled)	
SURVIVOR IS THIS LOVE/Can't Let You Go Scotti Brothers 650195;650195 6 12" (C)	
TAMLIN, Ricky GOING TO A PARTY/BUBBLERS CREW: Party Union UK Bubbler/Greensleeves UKMC 18 12" (I/S/DMS/R)	Reggae
THE HOWLING HORRORS DIG DOWN DEEPER/Wise Up Little Girl/In' Got A Clue/We Copped The First Shot At The Gunfight Criminal Damage CR1 12139 12" (I/Backs)	
THOMAS, Louie CAST ASIDE MY STUBBORN HEART/Preflex Action R&B/Red Bus RB5L 1806 12" Pic Bag (A)	Dance/Disco
THOMAS, Ruddy COME TO ME/Cindy C&E CED 101 12" (I/S)	Reggae
THOMAS, Ruddy SHE'S MY PRE-RELEASE/Version Orbitone DORB 17 12" only (I/S/OR)	Reggae
THREE WISE MEN URBAN HELL/ibc Rhythm King LEFT 3 Pic Bag;LEFT 3T 12" Pic Bag (I/R)	
TIMMS, Sally & THE WANDERING COWGIRLS LONG BLACK VEIL/Butcher Boy T.I.M. MT 4;12MT 4 12" incls. Margherita/Down To Dover (I/Backs)	
*TOURIST HOOKED ON YOU/Insl Groove & Move GMT 01 12" only (Self — 01-254 5541/01-241 2320/Solo — 01-523 2981)	Dance/Disco
TUFF, Tony WELL TRASH/Champion Jockey G, G, GGD 127 12" (I/S)	Reggae
UNDER A GLASS BELL OVER THE MOON/ibc Trumpet TRUMPET 005 (I/Backs)	
VENICE THIS GOOD GOOD FEELING/Radio Max L.G.R. LGR 013 12" (I/S)	Reggae
WAILER, Bunny BACK TO SCHOOL/School Days Dub Solomonic SM 025;SMT 025 12" (I/S/E)	Reggae
WASTE, The NOT JUST SOMETHING/ibc Mortarbate MORT 21 (I/J)	
YELLO FISHERS GAME/Live At The Roxy Mercury/Phonogram MER 235;MERX 235 12" (F)	
YOAKAM, Dwight GUITARS, CADILLACS/Ring Of Fire Warner Brothers W8528 (M)	
YOUNG, Paul SOME PEOPLE/A Mother Of Fate CBS YOUNG 2 Pic Bag;YOUNGT 2 12" Pic Bag;YOUNGQ 2 Limited Edition Poster Bag (C)	
ZUKIE, Topper HUMAN RIGHT/BIG YOUTH: Version Tappa TZ 106 12" (I/S)	Reggae
ZUKIE, Topper DIPLOMATIC KILLING/Three Raggamuffin Guys Tappa TZ 105 12" (I/S)	Reggae

*previously listed in alternative format

Mon 17-Fri 21 November Single Releases: 107

Year to Date: (47 weeks to 21 November 1986) Single Releases: 4,151
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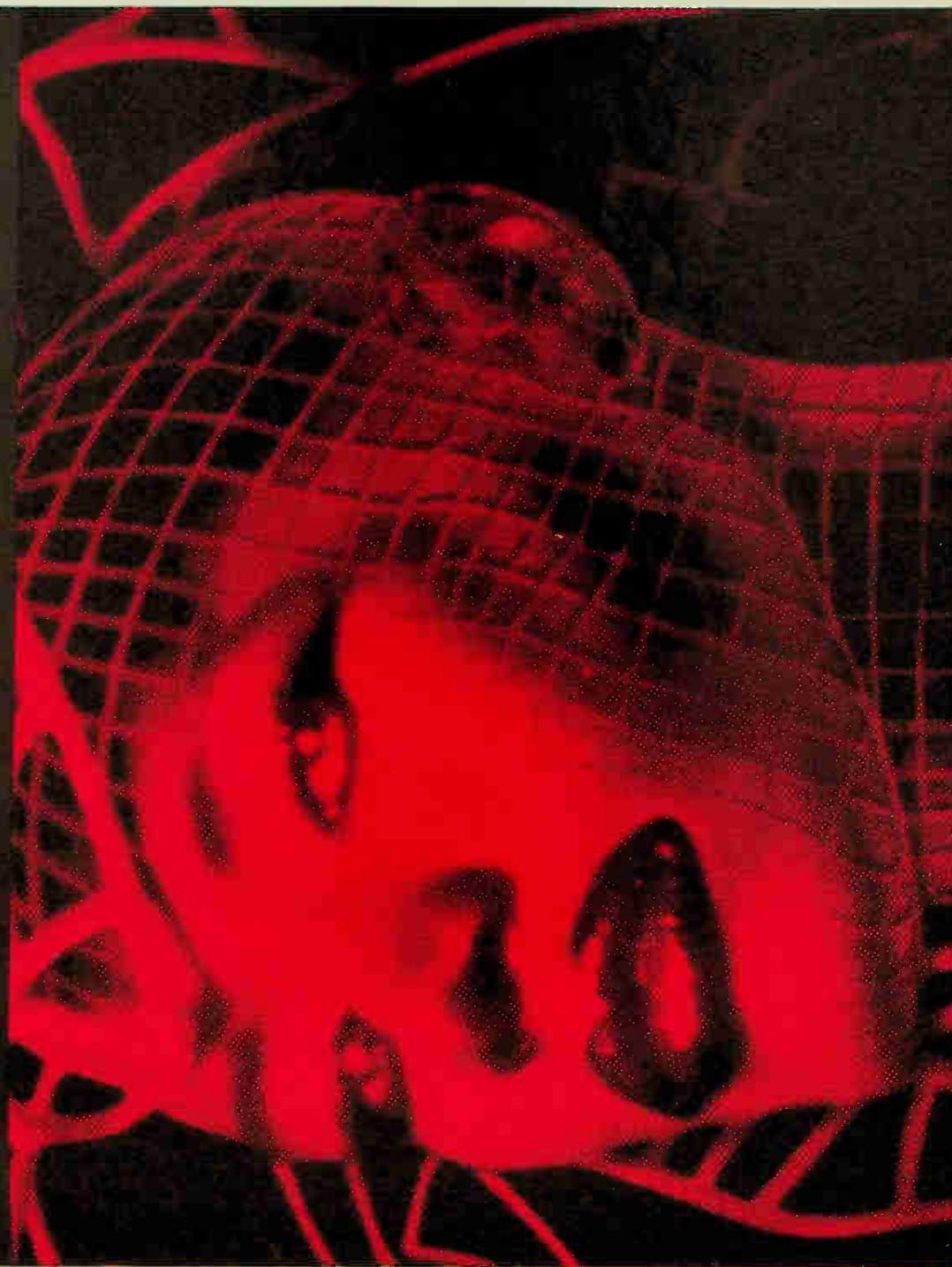
A Winter Story	J
Always There	F
Amnesia	K
Angry Young Man	H
Back To School	W
Black Dog	P
Brains To The Wall	G
Bring It On Home	B
To Me	B
Broadway	B
Candy	C
Cast Aside My	C
Suburban Heart	T
Change of Heart	L
Chillin' Out	H
Come To Me	P
Come To Me	R
Completely And Utterly	C
Cry	G
Curran Call	S
Desire	G
Dig Down Deeper	J
Diplomatic Killing	Z
Don't Believe	C
Feeling Young	R
Fishers Game	Y
Follow Your Heart	M
Getting Away With Murder	M
Give Us A Chance	J
God	A
Going To A Party	T
Gold Mine	P
Guitars, Cadillacs	Y
Hardooz	K
Haven't We Said	D
Goodbye Before	D
Hello Suzie	B
Here I Go Again	B
Hold The Heart	B
Holding (Remix)	F
Hooked On You	T
How Do You Stop	B
Human Right	Z
I Can't Dance	J
I Found Love	R
I Wasn't Born Yesterday	H
I'll Be Around	M
I'm The One For You	B
In My Dream	B
In This Love	S
I'm An Easy	P
It's Getting Louder	F
Jarraw Song	P
Je T'Aime (Allo Allo)	R
Jealousy	C
John	F
Keep Each Other Warm	B
Keith	A
Kies	R
LA Nights	A
Let Me Have The Chance	K
Let's Give Love A Try	O
Like Him Kill Him	N
Long Black Veil	T
Love Is The Hero	S
Mad Christmas	R
Magic	C
Me And You	E
Me Lover	E
Miller Light	F
Miracle Of Love	E
Murderous	N
Night Of Pleasure	L
No Soul Through Midnight	R
Nobody Wins	C
Only When I'm Lonely	H
Over The Moon	U
Precious Precious	K
Pretty Little Head	M
Real Love	C
Sacrifice The Queen	L
Saltyhound	M
Say You Mean	H
She's A River	H
She's My Pre-Release	T
Show Me How To Jack	C
Si Down Pan It	K
Sow Rivers	J
Small Change	H
Some People	J
Stranger In A Strange	Y
Land	I
Sunday Morning	C
Sweet Thing	C
Take My Breath Away	F
The Helpers Of Santa	N
Class	N
The Meaning Of Christmas	G
The Two Of Us	S
This Good Good Feeling	V
This Is My Song	P
Touch The Earth	D
Troublemaker	S
True Colour	G
Universal Daddy	A
Until Now	A
Urban Hell	L
Waterloo	A
We Have Found Love	O
We'll Crush	T
Why (The Song)	P
With All My Heart	O
Words	D
Yes Please Babe	E
You Can Dance It	I
You Want To	G
You Know I Love You	J
Don't You	J
Your Love Has Lifted Me	J
Higher And Higher	J
Zanna	A



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Gut feeling alone is not sufficient to sell albums. While the marketplace becomes more sophisticated, so too does the thinking that goes into marketing. As reported in last week's *MW*, Gallup has now prepared an Artist Profile, detailing who sells what and to whom. One of the most significant statistics to emerge from this report is that 38 per cent of all males aged between 16-24 have bought Dire Straits LPs. Phonogram marketing director Tony Powell explains to Jeff Clark-Meads the history behind the marketing of *Brothers In Arms* and how structured and considered re-promotion has become a necessity if the ultimate goal of 3m sales is to be achieved.



The DIRE STRAITS' guitar: the cornerstone of the *Brothers In Arms* campaign.

Money for marketing — the selling of Dire Straits



TONY POWELL: going for 3m.

A HUGE new TV advertising campaign in support of Dire Straits' *Brothers In Arms* began last week, 10 months after Mark Knopfler told Phonogram: "I think we've sold enough albums now."

When in January, Knopfler saw the sales figures top 1m, he reckoned that was as much as anybody had a right to hope for. Now, well over 1m albums later, Phonogram is hoping that TV ads and Christmas sales will triple that original total.

Finally topping 3m units does not seem an unreasonable goal, considering that *Brothers In Arms* was the UK's top selling album in 1985 and looks set to repeat that feat this year. But, 18 months ago, Phonogram marketing director Tony Powell had a different target in his sights. "When we launched the album, I was hoping and praying that it would sell a million units," he says.

In the time that the company has been promoting the album, tactics and perceptions have altered dramatically and it has been known for strategy to change from one day to the next. In the beginning, though, it was the band and not Powell and his team that made one of the most important marketing decisions. "It was very clear what the band wanted to

achieve," Powell comments, "and this was to spend a year going round the world playing. That became a fairly overriding factor in the plan. They said 'that's what we're going to do and you're going to have to fit in with it.'"

So, the launch of *Brothers In Arms* came through a single, *So Far Away*, and a first phase of publicity that "had to be credible". The colour supplements were seen as the ideal vehicle along with type magazines such as *Which Compact Disc*. Then came the national press co-operative campaigns with Smiths, Woolworths, HMV and Boots and TV campaigns with indie retailers intended to ensure that *Brothers In Arms* came straight in at number one. It did.

Late in May, two weeks after the album's release, *Money For Nothing* was previewed at Montreux then released in the UK on June 19. Powell says: "With the success of the single, and also what has turned out to be one of the classic videos of all time, it was interesting to note that the traditionally strong areas for sales of Dire Straits, ie London and the South-east, were starting to be overtaken by the others. To capitalise on the first leg of the UK tour which included Live Aid and the special Princes Trust night and that record-breaking, 13-

WorldRadioHistory

night run at Wembley Arena, we activated our national TV campaign with Woolworths that had been held over from the launch period."

By this time, *Brothers In Arms* had sold around 400,000 units which was something of a staging post for the marketing campaign. "You set your sights at a level and you hope and pray that you reach it and when you do you immediately have to start thinking about what is the next objective and how can you reach it as quickly as possible. Then you have to ask yourself what are the consequences of reaching that goal."

"There are many marketers in the record business who have no thought for the artists. They are interested only in what they make at the end of

the month and how big is their profile in the business."

It was a long-term aim of Powell's not to let the album drop out of the top 10 and the next step in achieving this was an independent campaign in HTV and Central. Those areas were chosen because of the figures contained in Phonogram's market research, a service Powell regards as enormously valuable. The success of the campaign meant that *Brothers In Arms* remained prominent in the pre-Christmas market and that the title-track single could be delayed until October 9.

In mid-November, market research indicated London for TV advertising and Phonogram went ahead in a joint campaign with Philips. The CD hardware and software manufacturers helped each other in a promotion with "the best music from the best system" theme. By the end of the year — the last part of which had also seen regional campaigns with Philips, Boots and Menzies — Phonogram had spent in excess of £150,000 and sold 1m albums. "That's a good return on your money," says Powell.

In 1986, the problem was how to keep in going. "We were going into the area of the unknown for us. We decided that we could not pull another single off the album so we turned over *So Far Away* and started promoting the B-side, *Walk Of Life*." Another TV campaign was organised to coincide with the BPI awards and *Brothers In Arms* was back at number one. It stayed in the top 10 throughout the summer and it continued to be a major selling album, and the current TV campaign should see it heading back to the top.

Right now, five per cent of the UK population own a copy of *Brothers In Arms*.

"We've moved it from appealing just to Dire Straits' fans to mass appeal without alienating the band's followers," Powell concludes. "The campaign has been like spinning plates. Once you have got your plates spinning, all you have to do is give them a nudge now and again to keep them turning."

'The campaign has been like spinning plates. Once you have got your plates spinning, all you have to do is give them a nudge now and again to keep them turning'



DIRE STRAITS: making important marketing decisions.

MUSIC WEEK



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Music Week Masterfile is the monthly guide to everything that's been released . . . on album, single, compact disc and music video.

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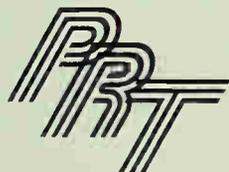
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UK SHARES (Pence)		HIGH	LOW	MONTH END PRICE	CHANGE (%) OVER MONTH SINCE JAN '86		DIVIDEND PER SHARE PER CENT		
BOOSEY + HAWKES	(25p)	225	127	175	+2.9	+7.4	—	—	
BOOTS	(25p)	286	209	226	+4.6	-14.7	10.3	4.6	
CHRYSLIS	(25p)	223	157	178	+5.3	-13.2	10.4	5.8	
PHILIPS	(f10)	1750	1300	1450	-9.4	-8.6	59.2	4.1	
PRESTWICH	(25p)	157	94	102	+8.5	—	0.5	0.5	
REALLY USEFUL	(5p)	403	322	380	+3.2	—	16.3	4.2	
W H SMITH	(50p)	360	240	254	-3.8	-10.6	8.7	3.4	
THORN EMI	(25p)	528	377	457	+0.7	+7.8	24.7	5.4	
WOOLWORTH	(50p)	920	438	640	+4.1	+18.1	22.7	3.5	
US SHARES (Dollars)		OCTOBER 1986							
CBS	—	150	112.2	132	+5.2	+11.9	3.0	2.3	
MCA	—	56	39.7	41	—	-19.0	0.7	1.7	
WARNER COMMS	—	28.2	18.1	22.4	+2.8	+16.1	—	—	

WHAT AFFECTS share price — profile? profits? international success? Chrysalis chairman Chris Wright has a succinct answer: "A UK number one," lamenting the fact that however successful the company is in the States and however many records artists such as Huey Lewis might sell around the world, a UK chart topper is the one sure fillip that City types seem able to understand.

Andrew Lloyd Webber's Really Useful Group turned in pre-tax profits of £4.3m, a figure not as startling as many may have expected, but still respectable. Again, though, it's the element of visibility that counts. After all, who hasn't heard of Cats or Phantom Of The Opera? But did you know RUG lost £140,000 on the record and video side of its operation and a production of Care Puccini failed to take a promising Brighton run successfully into the West End and eventually closed?

Meanwhile, Virgin is preparing for its own flotation later this month, expected to put a £200m log on the entertainment group. If the current TV ad campaign is any yardstick, the company appears to have gained just about the right balance as a typical City gent is seen to be gradually seduced by the persuasive rhythms of Phil Collins, finally to be caught mid-dance by an alarmed secretary. If the intention is to indicate how the City is to be swung by the music (thence Virgin), the message works.



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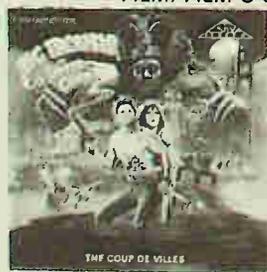
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AIR PLAY

Artist	Title	Label	RADIO 1		RADIO 2		REGIONAL		LAST WEEK'S CHART
			W/ 7-10	W/ 20-10	W/ 3-11	W/ 27-10	W/ 3-11	W/ 27-10	
Radio 1 Chartbuster			ACTUAL PLAYS (if any)		PLAYLISTED		PLAYLISTINGS (if any)		
ABBOT, GREGORY	Shote You Down	CBS	8	—	—	—	—	—	—
AMAZULU, Ali	Over The World	Island	—	—	—	—	18	—	—
BAKER, AMITA	Sweet Love	Elektra	14	9	A	C	18	15	—
BANGLES, Wols	Like An Egyptian	CBS	13	18	A	A	39	38	4
BASIA	Run For Cover	Parloim	—	—	—	—	12	12	—
BERLIN	Take My Breath Away	CBS	19	18	A	A	42	41	1
BERRY, NICK	Every Loser Wins	BBC	—	8	—	—	35	37	2
BON JOVI	Livin' On A Prayer	Vertigo	13	14	A	A	25	23	15
BOSTON	Amanda	MCA	—	—	—	—	16	18	—
BOWIE, DAVID	When The Wind Blows	Virgin	12	14	A	A	24	22	46
BRAGG, BILLY	Greetings To The New Brunette	Gal Discs	14	5	A	C	10	7	84
BRILLIANT	The End Of The World	Food	—	—	—	—	11	—	—
BUCKS FIZZ	Keep Each Other Warm	Parloim	7	—	A	—	29	12	—
BUSH, KATE	Experiment IV	EMI	—	5	—	—	32	24	40
CETRA/GRANT	The Next Time I Fall In Love	Full Moon	—	—	—	—	29	30	—
CHINA CRISIS	Arizona Sky	Virgin	11	11	A	A	29	29	63
COMMUNARDS	The Night	London	—	—	C	—	13	—	—
COSTELLO, ELVIS	I Want You	Imp/Demon	4	—	—	—	—	—	—
CRAWFORD, RANDY	Almaz	Warner Brothers	—	—	—	—	23	23	—
CUTTING CREW	I've Been In Love Before	Silen	11	8	A	A	40	39	45
DAMNED, THE	Anything	MCA	5	—	—	—	—	—	—
DAVID AND DAVID	Boatman	A&M	5	6	—	—	—	—	—
DEAN/MEDFORD	Something Outta Nothing	BBC	—	—	—	—	32	23	12
DOCTOR & THE MEDICS	Waterloo	I.R.S.	6	—	C	—	7	—	—
DURAN DURAN	Notorious	EMI	18	19	A	A	40	37	7
ERASURE	Sometimes	Mute	11	11	A	A	22	19	43
EUROPE	The Final Countdown	Epic	9	—	—	—	21	8	35
EURYTHMICS	Miracle Of Love	RCA	5	—	C	—	29	—	—
FEARON, PHIL	Asi's Nothing But A House Party	Ensign	—	—	—	—	13	—	—
FIVE STAR #1	Say Yes	Tent	12	6	A	C	38	—	—
FRANKIE GOES TO HOLLYWOOD	Warriors (...)	ZTT	9	—	C	—	8	—	—
GABRIEL/BUSH	Don't Give Up	Virgin	19	17	A	A	38	39	16
GELDOF, BOB	This Is The World Calling	Mercury	17	17	A	A	42	38	25
GRAHAM, JAKI	Step Right Up	EMI	13	7	A	C	32	8	—
GENESIS	Land Of Confusion	Virgin	8	—	C	—	7	—	—
GLASS TIGER	Don't Forget Me (...)	Manhattan	12	11	A	A	38	28	34
HARRY, DEBBIE	French Kissin' In The USA	Chrysalis	18	8	A	C	32	13	—
HUMAN LEAGUE	I Need Your Loving	Virgin	4	—	—	—	8	—	—
JACKSON, JANET	Control	A&M	13	13	A	A	24	23	47
JOEL, BILLY	This Is The Time	CBS	—	—	—	—	17	—	—
JONES, GRACE	I'm Not Perfect (...)	Manhattan	15	6	A	C	21	8	—
KAMEN, NICK	Each Time You Break My Heart	WEA	7	8	C	—	27	19	54
LEWIS, HUEY AND THE NEWS	Hip To Be Square	Chrysalis	10	—	C	—	—	—	—
LOGGINS, KENNY	Danger Zone	CBS	5	5	—	—	10	9	58
MCCARTNEY, PAUL	Pretty Little Head	MPL/Parloim	—	4	—	—	22	21	76
MADNESS	(Waiting For) The Ghost Train	Zarjaz	13	16	A	A	40	27	33
MEAT LOAF	Getting Away With Murder	Arista	—	—	—	—	13	—	—
MEL & KIM	Showing Out	Supreme	15	12	A	A	33	23	8
MIDNIGHT STAR	Midas Touch	Solar	10	10	A	A	37	39	9
MOORE/JACKSON	A Little Bit More	Capitol	—	—	—	—	17	—	—
NEW ORDER	Bizarre Love Triangle	Factory	5	—	—	—	—	—	—
NEVIL, ROBBIE	C'est La Vie	Manhattan	6	—	C	—	—	—	—
OCASEK, RIC	Emotion In Motion	Geffen	—	—	—	—	22	21	—
OCEAN, BILLY	Love Really Hurts	Supreme	—	—	—	—	12	—	—
OND	We Love You	Virgin	11	7	A	C	39	11	—
PAUL, OWEN	One World	Epic	14	8	A	C	27	15	—
PIKE, COURTNEY	Children Of The Ghetto	Island	—	—	—	—	12	15	86
PRETENDERS	Don't Get Me Wrong	Real	20	20	A	A	40	41	10
PRIEST, MAXI	Crazy Love	10	—	6	—	—	16	14	71
PRINCE/REVOLUTION	Anotherloveratehead	Paisley Park	12	16	A	A	31	25	36
RED BOX	For America	WEA	17	16	A	A	43	37	27
RENE & YVETTE	Je Toime (Alla Alla)	Sedition	4	4	—	—	—	—	—
SAYER, LEO	Solo	Chrysalis	—	—	—	—	12	10	—
SIMPLE MINDS	Ghostdancing	Virgin	15	15	A	C	22	—	—
SMITHS, THE	Ask	Rough Trade	14	16	A	A	33	30	14
SPANDAU BALLET	Through The Barricades	Reformation	16	13	A	C	41	31	20
STEPHENSON/DAINTIES	Boat To Bolivia	Kitchenware	—	—	—	—	12	11	74
STATUS QUO	In The Army Now	Vertigo	12	13	A	A	34	37	3
STEVENS, SHAKIN'	Because I Love You	Epic	8	11	A	A	41	40	24
STEWART, JERMAINE	Jody	10	4	5	—	A	18	19	67
SWING OUT SISTER	Breakout	Mercury	19	19	A	A	38	34	17
TALK TALK	I Don't Believe In You	Parloim	5	—	—	—	10	—	—
THE THE	Infected	Epic	—	—	—	—	13	14	55
TURNER, TIMA	Two People	Capitol	10	15	A	A	38	33	52
ULTRAVOX	All Fall Down	Chrysalis	7	—	C	—	—	—	—
VEGA, SUZANNE	Gypsy	A&M	6	5	—	—	22	15	83
WANG CHUNG	Everybody Have Fun Tonight	Geffen	13	15	A	A	24	23	85
WE'VE GOT A FUZZBOX...	Love Is The Slug	Vindaloo	4	—	—	—	—	—	—
WILDE, KIM	You Keep Me Hangin' On	MCA	18	17	A	A	40	38	6
WOMACK & WOMACK	Soul Love/Soul	Manhattan	5	—	—	—	—	—	—

The above gnd includes records with 4 or more plays (as logged by Sham Tracking) on Radio 1 last week, records featured on the current Radio 1 playlist, and records on 11 or more I.L.R. playlists. Records dropped by 5 or more I.L.R. stations are excluded.

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MUSIC WEEK



ISSUE DATE
DEC 13

DEC 20

DEC 27

JAN 3

JAN 10

JAN 24

JAN 31

DON'T GET LEFT OUT IN THE COLD...
(PLEASE NOTE OUR EARLY COPY DEADLINES)

ISSUE DATE	COPY DEADLINE
DEC 13	DEC 4
DEC 20	DEC 2
DEC 27	DEC 11
JAN 3	ANYTIME!
JAN 10	DEC 17
JAN 24	DEC 18
JAN 31	DEC 17
	JAN 15
	JAN 13
	DEC 20th

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Distributor Codes

A-PR1 01-640 3344
 ACD-ACD 01-451 4494
 ARA-B-Arabesque 01-695 3073

AK-Backs 0603 670271
 BU-Bullseye 08894 76316

C-CBS 0296 35151
 C-Cadillac 01-836 3646
 CH-Charly 01-639 8403
 CL-Centric Music 04-23 888979
 CON-Counterpoint 05-41 229 52
 C-Counterpoint 01-555 4321

DIS-Discov'ry 067 285 406
 DIS-Dynamic Marketing Systems 01-589 7725

E-Emu 01-8-89811

F-Flygram 01 590 6044
 FF-Fast Forward Inc 1
 FOI-Following 0203 711935

GRI-Greiff's Records
 International 01-804 8100
 GY-Greyhound 01-385 8146

H-HR Taylor 021 622 2377
 HO-Holla-god Nights 0438 315533
 HV-Ha-vang 0634 43952
 HS-Harbor 0532 742106

I-Camel (Backs, Rough Trade) and Fast Forward 031 726
 +616 Probe-051 236 659
 Nite Mile-026 881292/
 881293 Red Rhino (N+B)
 0904 641 415
 Revolver-0772 541791
 IW-Impeck 01 590 5454
 IWS-Import Music Service (via PolyGram) 01-590 6044
 INW-In-into Aud amuss 0533 717211
 IRS-Independent Record Sales 01-850 3161 (Chin Wailand)

JETZ-Jet Sounds 0253 712453
 J-Jungle 01-359 9161
 JS-Jetstar 01-961 5818

K-Kel 01-992 8000
 KS-Kingdom 01-836 4763

L-C Lightning 01-965 9292
 LO-Londac 01-522 7936

M-MSD 01-961 5646
 MMG-Magnnum Music Group 0784-65333
 MIS-Music Industry Services 01 519 1119
 ML-Maine 01-686 3636
 MO-Mo-Jazz 01-778 0703
 MW-Making Waves 01-481 0593
 NM-Nine Mile (see I)

O-Outlet 0232 727826
 OR-Orbione 01-965 8792

P-Pinnacle 0689 73146
 PAC-Pacific 01-800 4490
 PFC-Pac-Mex 01-700 7050
 PR-Prezident 01-839 4677
 PRO-Protection 0702 727281
 PVG-Palace Virgin and Gold 01-539 5566

R-RC 021-575 3060
 RA-Rambora 01 589 3254
 RC-Rollercoaster 0453 886257
 RE-Revolver 02772 541791
 REC-Recommended 01-672 8834
 RH-Rhino 01-965 9292
 RL-Red Lightning 037-988 6993
 RM-Record Merchandisers 01-848 7511
 ROSS-Ross 08886 7403
 RT-Red Rhino (see I)
 RT-Rough Trade 01-833 7133

SL-Silva Screen 01-430 1317
 SM-Sun Mastering Services 01-671 6487
 SO-Stage One 0478 4001
 SOL-Solomon & Perez 0849-37711
 SP-Spanon 01-903 8273
 STEPH-Stein's/Up to Earth 01-368 5533
 SW-Swift 01-453 0886
 SW-Swift 0424 220028

T-Troyan 935-8323
 TB-Terry Road 0782 670321

VIA-VIA Cassette Distributors 0296 37507

W-WA 01 918 5229
 WD-Worldwide Record Distributors 01-636 3925

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

ACCUSED THE RETURN OF MARTHA SPLATTERHEAD Children of the Revolution GURT 17— £3.05 (VRE)	
AGENT ORANGE THIS IS THE VOICE Enigma 32091/1— £3.45 (RT/)	
ARMSTRONG, Louis THE LEGEND 1928-29 World Records SH 4077/TC-H 407 £2.36 (E)	Jazz
AYERS, Kevin KEVIN AYERS See Far Miles CM 117/— £3.45 (P)	
A.Y.S. TWELVE INCHES OF A.Y.S. Manahate MORT 27— £2.12 (U)	Punk
*BAINES, Murray & GEORGE FAITH TOGETHER FOREVER Joe Frazier LCLP 1001/— £4.95 (IS)	Import
BAKER QUINTET, The CHEF COOLS Out Boplicity BOP 13— £3.45 (NW/P)	Jazz
BARRIE, Mike MY SOUVENIRS Sounds Ultimate SUS 520/— £3.04 (A)	
BATES, Django & STEVE ARGUELLES HUMAN CHAIN Loose Tubes LTP 002— £3.95 (IMS)	
BATT, Mike THE HUNTING OF THE SNARK Starblend SNARK 1/SNARKK 1 £4.25 (A)	
BELL, Archie ARTIST'S SHOWCASE Streetsounds MUSIC 8/ZCMUS 8 (R)	Dance/Soul
BENNETT, Tony TONY BENNETT Unforgettable UNLP 019/UNMC 019 (C)	Nostalgia
BENTON, Brook 16 GOLDEN CLASSICS Unforgettable UNLP 010/UNMC 010 (C)	Nostalgia
BERLIN COUNT THREE AND PRAY Mercury/Phonogram MERH 101/MERHC 101 £3.55/£3.60 (P)	
BLACK LACE PARTY CRAZY Telstar STAR 2288/STAC 2288 (R)	
BLUE RONDO TO SOON TO COME Virgin OVED 172/OVEDC 172 (E)	
BLUES & TROUBLE NO MINOR KEYS Ammunition BNLP 2/— £3.45 (P)	
BOSTON THIRD STAGE MCA MCGP 6017 (Picture Disc) (F)	R&B
BURNING SPEAR PEOPLE OF THE WORLD Greenleaves GREL 100/GREEN 100 £3.69 (IS/R)	Reggae
BURNETT, T-BONE T-BONE BURNETT MCA MCF 3347/MCF 3347 (F)	
BYRD, Donald I'M TRYIN' TO GET HOME Blue Note BST 84189/— £3.56 (E)	Jazz
CASSIDY, David HIS GREATEST HITS — LIVE Starblend SLD 21/SLK 21 (2-LP) £4.89 (A)	
CAVE, Nick & THE BAD SEEDS YOUR FUNKAL, MY TRIAL Mute STUMM 34/CSTUMM 34 £3.89/£3.65 (RT/USP)	Punk
CHELSEA ROCKS OFF Jungle/Chelsea FRED 14/— £3.45 (U/I)	
CHESWORTH, David NO PARTICULAR PLACE Rampant/Musicaland MLRR 011/— £3.45 (RT/)	
CLINE, Patsy UNFORGETTABLE PATSY CLINE I.M.P. PCD 841 (Cassette) (PK)	Country/Cassette
COLE, Nat King 16 GOLDEN CLASSICS Unforgettable UNLP 002/UNMC 002 (C)	Nostalgia
CONWAY, Russ A LONG TIME AGO Rockford RCLP 1/RCLC 1 £3.65 (E)	MOR
COOL, Phil NOT JUST A PRETTY FACE Virgin V 2411/RV 2411 (E)	
COOPER, Alice CONSTRICTOR MCA MCFP 3341 (Picture Disc) (F)	
COWARD, Noel THE GREAT SHOWS World Records SHB 1797/C-SHB 179 (2-LP) £4.56 (E)	Nostalgia
CREEPERS, THE MISERABLE SINNERS In Tape IT 39/ITC 39 (UR/R)	
CRIMSON GLORY CRIMSON GLORY Roadrunner RR 9655/— £3.45 (P)	Metal
CROSBY, Bing BING CROSBY Unforgettable UNLP 016/UNMC 016 (C)	
DAMONE, Vic VIC DAMONE Unforgettable UNLP 006/UNMC 006 (C)	Nostalgia
DANKWORTH, John LSO SYMPHONIC FUSIONS I.M.P. PCD 842 (Cassette) (PK)	Cassette
DEAD MILK MEN EAT YOUR PAISLEY Enigma Europe 2131-1/— (RT/)	
DENNY, Sandy NORTH STAR GRASSMAN AND THE RAVENS Island LPM 9165/ICM 9165 (E)	Folk
DOMINGO, Placido PLACIDO DOMINGO COLLECTION Syllus SMR 625/SMC 625 £4.86 (STY)	Jazz
DONALDSON, Lou THE NATURAL WORLD Blue Note BST 84108/— £3.56 (E)	Jazz
DR ALIMENTADO WONDROUS WORLD Keyman KM 006/— £3.45 (RE/I)	Reggae
DR ALIMENTADO IN THE MIX — PART 3 Keyman KM 007/— £3.45 (RE/I)	Reggae
DUNBAR, Valerie THE ROSE Klub KLP 57/ZCKLP 57 £3.60 (A)	Scottish
ENGLISH DOGS, The WHERE LEGEND BEGAN Under One Flag FLAG 4/— £3.45 (P)	Metal
FALLEN ANGELS IN LOVING MEMORY Jungle FREUD 12/— £3.45 (U/I)	Punk
FLAMING LIPS HEAR IT IS ENigma Europe 2173-1/— (RT/)	
FURNITURE THE WRONG PEOPLE SHH SEE 64/ZSEEZ 64 £3.69 (E)	
GADGETS, THE THE FRUITS OF AKELDAMA Plastic Head PLASLP 007/— £3.45 (U/Backs)	
GALAS, Diamanda SAINT OF THE HIT Mute STUMM 33/— £3.65 (RT/USP)	
GAME THEORY SHOT CHRONICLES ENigma Europe 3210-1/— (RT/)	
GARLAND, Judy JUDY GARLAND Unforgettable UNLP 001/UNMC 001 (C)	Nostalgia
GAYLE, Crystal A CRYSTAL CHRISTMAS Warner Brothers 925508-1/925508-4 (W)	Country
GIBBONS, Carol RECALLS THE TUNES World Records TC-SH 509 (Cassette only) £2.36 (E)	Cassette
GODFATHERS, THE HIT BY HIT Corporate Image GTRLP 001/— £2.70 (U/RH)	Jazz
GREEN, Grant GRANSTAND Blue Note BST 84036/— £3.56 (E)	
GREEN, Jack LATEST GAME Revolver REVLP 87/— £3.75 (E)	
*GREGER, Max EUROPEAN JAZZ SOUNDS Polydor (Germany) 8292571/— £3.87 (IMS)	Jazz
GUEST STARS, THE OUT AT NIGHT Guest Stars GS 11/— £3.45 (IMS)	
HALEY, Bill & THE COMETS BILL HALEY & THE COMETS I.M.P. PCD 838 (Cassette) (PK)	Rock'n'Roll/Cassette
HALF PINT GREETINGS Power House PHLP 21/— £3.69 (IS)	
HANCOCK, Herbie ORIGINAL SOUNDTRACK — ROUND MIDNIGHT CBS 70300/40-70300 (C)	
HARDING, Mike FOO FOO SHUFFLEWICK & HER EXOTIC BANANA Moonraker MOO B/MOOC B £3.87/£3.45 (IMS)	Folk
HARRY, Debbie ROCKBIRD Chrysalis CDL 1540/ZCDL 1540 (F)	
HAWK WIND ANTHOLOGY BOX SET (3 picture discs plus book) Samurri SAMR 046/— £11.65 (P)	
HEAVEN 17 PLEASURE ONE Virgin V2400/TCV 2400 (E)	
HILLER, Holger OBEN IM ECK Mute STUUMM 38/CSTUUMM 38 £3.65 (RT/USP)	Cassette
HOLLY, Buddy BUDDY HOLLY MCA MCLC 1752 (Cassette) (F)	Cassette
HOLLY, Buddy & THE CRICKETS BUDDY HOLLY & THE CHIRPING CRICKETS MCA MCLC 1753 (Cassette) (F)	Cassette
HOLLY, Buddy NASHVILLE SESSIONS MCA MCLC 1754 (Cassette) (F)	Cassette
HOLLY, John 16 SONGS FOR SOULFUL DEVERS Prism Leisure Corporation PLAT 16/PLAC 16 £2.44 (Self — 01-804 8100)	Reggae
*HORNE, Marilyn BEAUTIFUL DREAMER Decca (Holland) 4172421/4172424 £3.85 (IMS)	MOR
*ISAACS, Mary SO GOOD, SO RIGHT Aqua-Gem AQDGLP 001/— £4.95 (IS)	Import
JAH SHAKA JAH DUB CREATOR (COMMENTS OF DUB PART 5) Shaka SHAKA B56/— £3.45 (VRE/JS)	Reggae
JONES, Alced AN ALBUM OF HYMNS Telstar STAR 2272/STAC 2272 (R)	Sacred
JONES, Jack GOLDEN CLASSICS Unforgettable UNLP 021/UNMC 021 (C)	Nostalgia
JUNIOR BRAMMER TELEPHONE LINE John Dread Productions JDLP 003/— £3.69 (US)	Reggae
*KRONOS QUARTET MUSIC OF BILL EVANS Landmark (USA) LLP 1510/LLP 1510 £4.35 (IMS)	Jazz
LAINE, Cleo 16 GOLDEN CLASSICS Unforgettable UNLP 008/UNMC 008 (C)	Nostalgia
*LAST, James CHRISTMAS WITH JAMES LAST Polydor (Germany) 8151991/8151994 £3.87 (IMS)	MOR
*LEAO, Nara GIRL FROM IPANEMA Philips (Holland) 8263481/8263484 £3.87 (IMS)	
LEATHER NUN, THE LUST GAMES Wire WRMLP 200/— £2.70 (I)	
LEE LEWIS, Jerry JERRY LEE LEWIS VOL 2 I.M.P. PCD 840 (Cassette) (PK)	Rock'n'Roll/Cassette
LEE, Tim & MATT PIUCCI CAN'T GET LOST WHEN YOU'RE GONE ENigma Europe 2126-1/— (RT/)	
LEVI, Ighman & MAJ I DO Jahman JMI 600/— £3.69 (IE/E)	
LIBERTY PEOPLE WHO CARE ARE ANGRY Manahate MORT 25/— £2.70 (IS/)	Punk
LIFE, Sandra COUNTY LIFE Ariva ARILP 026/— £3.69 (US)	
LITTLE RICHARD LIFETIME FRIEND WEA WX 72/WX 72C (W)	
LOSS, Joe & HIS ORCHESTRA REMEMBER ME! World Records SHS 5066/TC-SH 506 £2.36 (E)	Nostalgia
LOWE, Jez & JAKE WALTON TWO A ROUE FELLSIDE FE 055/— £3.65 (PRO/I)	Folk
LYNN, Vera VERA LYNN Unforgettable UNLP 015/UNMC 015 (C)	Nostalgia
MAJELLA OLD FLAME Klub KLP 56/ZCKLP 56 £3.60 (A)	Scottish
MAKIN' TIME NO LUMPS OF FAT OR CHISTIE GUARANTEED Ready to Eat READY 1/— (BK/I)	
MATE GREEN RY Leymer DILATE 1/— (2-LP) £4.25 (P)	
MANN, Manfred THE PEBB YEARS See Far Miles CM 105/— £3.45 (P)	
MANTOVANI MANTOVANI Unforgettable UNLP 013/UNMC 013 (C)	Orchestral
MARLEY, Bob & THE WAILERS KAYA Island ILPM 9517/ICM 9517 (E)	Reggae
MARTYN, John SOLID AIR Island ILPM 9226/ICM 9226 (E)	Folk
MARVIN, WELCH & FARRAR STEP FROM THE SHADOWS See Far Miles SEE 78/— £3.45 (P)	
McTELL, Ralph & JACQUI REDDING TICKLE ON THE TUM Mays TPG 008/TPG 008 £3.65 (SP/PRO/I)	Folk
MELLY, George GEORGE MELLY Unforgettable UNLP 014/UNMC 014 (C)	Jazz Nostalgia
MELLY, George PU-NING WILD PRT N 6562/ZCN 6562 £3.60 (A)	Jazz
METEORS, THE SEVENTH BLUES Anagram GRAM 27/CGRAM 27 £3.45 (P)	Punk
MICHELLE SHOCKED THE TEXAS COWBOY TAPES Cooking Vinyl COOK 002/— (INN)	Psychobilly
MIDNIGHT STAR PLANETARY DIVISION MCA MCL 1840/MCL 1840 (F)	Country/Folk
MOHRO, Matt MATT MONRO Unforgettable UNLP 020/UNMC 020 (C)	Dance/Disco
MURVIN, Junior APARTHEID Greenleaves GREL 95/— £3.69 (IS)	Reggae
NAIL, Jimmy TAKE IT UP LEAVE IT Virgin V2407/TCV 2407 (E)	
NEW ORDER MOVEMENT Factory FACTSOC (Cassette only) £3.65 (RT/)	Cassette

Import
 Compact Disc

TO PAGE 28 ▶

Mon 17 to Fri 21 November Album Releases: 194. Compact Discs: 39

Year to Date: (47 weeks to 21 November 1986) Album Releases: 4,681

WorldRadioHistory

US TOP FORTIES SINGLES

1	1	AMANDA, Boston	MCA
2*	4	HUMAN, Human League	A&M/Virgin
3*	5	TRUE BLUE, Madonna	Sire
4*	6	TAKE ME HOME TONIGHT, Eddie Money	Columbia/CBS
5	7	YOU GIVE LOVE A BAD NAME, Bon Jovi	Mercury
6*	2	I DIDN'T MEAN TO TURN YOU ON, Robert Palmer	Island
7*	9	WORD UP, Cameo	Atlantic Artists
8*	12	THE NEXT TIME I FALL, Peter Cetera/Amy Grant	Warner Bros
9	10	THE RAIN, Oran "Juice" Jones	Def Jam
10	3	TRUE COLORS, Cyndi Lauper	Portrait
11*	15	HIP TO BE SQUARE, Huey Lewis & The News	Chrysalis
12*	13	I'LL BE OVER YOU, Toto	Columbia/CBS
13*	14	LOVE WILL CONQUER ALL, Lionel Richie	Motown
14*	18	THE WAY IT IS, Bruce Hornsby & The Range	RCA
15	16	EMOTION IN MOTION, Ric Ocasek	Geffen
16*	22	TO BE A LOVER, Billy Idol	Chrysalis
17*	23	EVERYBODY HAVE FUN TONIGHT, Wang Chung	Geffen
18	20	I AM BY YOUR SIDE, Corey Hart	EMI America
19	11	SWEET LOVE, Anita Baker	Elektra
20	8	TYPICAL MALE, Tina Turner	Capitol
21*	25	WALK LIKE AN EGYPTIAN, Bangles	Columbia/CBS
22	21	JUMPIN' JACK FLASH, Aretha Franklin	Ansta
23*	31	STAND BY ME, Ben E. King	Atlantic
24*	26	FREEDOM OVERSPILL, Steve Winwood	Island
25	17	ALL CRIED OUT, Lisa Lisa & Culi Jam with Full Force	Col/CBS
26*	34	(FOREVER) LIVE AND DIE, OMD	A&M/Virgin
27*	37	DON'T GET ME WRONG, The Pretenders	Sire
28*	33	WHAT ABOUT LOVE, Till Tuesday	Epic
29	19	WHEN I THINK OF YOU, Janet Jackson	A&M
30*	—	NOTORIOUS, Duran Duran	Capitol
31*	40	SHAKE YOU DOWN, Gregory Abbott	Columbia/CBS
32	27	SOMEBODY'S OUT THERE, Triumph	MCA
33*	38	WILD WILD LIFE, Talking Heads	Sire
34*	39	YOU KNOW I LOVE YOU, Howard Jones	Elektra
35*	—	C'EST LA VIE, Robbie Nevil	Manhattan
36*	—	IS THIS LOVE, Survivor	Scotti Brothers
37*	—	LAND OF CONFUSION, Genesis	Atlantic
38*	—	LOVE IS FOREVER, Billy Ocean	Jive
39*	—	FOOLISH PRIDE, Daryl Hall	RCA
40*	—	WELCOME TO THE BOOMTOWN, David & David	A&M

ALBUMS

1	1	THIRD STAGE, Boston	MCA
2	2	SLIPPERY WHEN WET, Bon Jovi	Mercury
3	3	FORE! Huey Lewis & The News	Chrysalis
4*	5	TRUE COLORS, Cyndi Lauper	Portrait
5	4	BREAK EVERY RULE, Tina Turner	Capitol
6	6	DANCING ON THE CEILING, Lionel Richie	Motown
7	8	BACK IN THE HIGHLIFE, Steve Winwood	Island
8	7	TOP GUN, Soundtrack	Columbia/CBS
9	9	THE BRIDGE, Billy Joel	Columbia/CBS
10	11	TRUE BLUE, Madonna	Sire
11*	12	GRACELAND, Paul Simon	Warner Bros
12	10	RAISING HELL, Run-D.M.C.	Profile
13	14	SOMEWHERE IN TIME, Iron Maiden	Capitol
14	13	CONTROL, Janet Jackson	A&M
15*	20	WORD UP, Cameo	Atlanta Artists
16*	18	RAPTURE, Anita Baker	Elektra
17*	17	TRUE STORIES, Talking Heads	Sire
18	15	INVISIBLE TOUCH, Genesis	Atlantic
19*	39	WHIPLASH SMILE, Billy Idol	Chrysalis
20	16	NIGHT SONGS, Cinderella	Mercury
21*	24	THE WAY IT IS, Bruce Hornsby & The Range	RCA
22*	23	CAN'T HOLD BACK, Eddie Money	Columbia/CBS
23	19	EAT 'EM AND SMILE, David Lee Roth	Warner Bros
24	22	RIPTIDE, Robert Palmer	Island
25*	25	CRASH, The Human League	A&M/Virgin
26*	31	DANCIN' UNDERCOVER, Ratt	Atlantic
27*	32	GIVE ME THE REASON, Luther Vandross	Epic
28*	28	SO, Peter Gabriel	Geffen
29	21	HEARTBEAT, Don Johnson	Epic
30	27	REVENGE, Eurythmics	RCA
31*	37	THIS SIDE OF PARADISE, Ric Ocasek	Geffen
32	26	EYE OF THE ZOMBIE, John Fogerty	Warner Bros
33	33	THE SPORT OF KINGS, Triumph	MCA
34	34	LOVE ZONE, Billy Ocean	Jive
35	30	THIN RED LINE, Glass Tiger	Manhattan
36	29	LIFE'S RICH PAGEANT, R.E.M.	I.R.S.
37	35	5150, Van Halen	Warner Bros
38	—	THEN AND NOW. BEST OF . . . The Monkees	Arista
39*	—	GET CLOSE, The Pretenders	Sire
40	40	RAISED ON RADIO, Journey	Columbia/CBS

Charts courtesy Billboard, November 15, 1986

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

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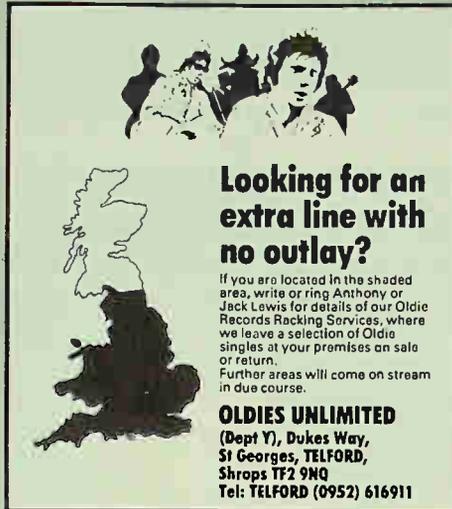
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Joel Watley — *Looking For A New Love*
Steve Silk Hurley — *Jack Your Body*
Salt 'n' Pepper — *Beauty & The Beast*
Jesse Johnson — *Crazy* (Remix)
Peter Brown — *Do You Wanna Get Funky*
Egyptian Lover — *The Lover*
Tappa Canada — *Don't Friend*
Yarborough & Peoples — *Don't Stop The Feeling*
T.K.A. — *Come Get My Love*
Fingers — *The Path (House)*
Private Possession — *This Time*
Sylvester — *Someone Like You*
Chip E — *If Your Only (House)*
Calvin — *Time Keeps Movin'*
Janis Johnson Canada — *Love On The Line*
House Rockers — *Everybody Do It*
Gap Band — *Big Fun*
Cultural Vibe — *Mind Games*
Donna Allen — *Serious*
Stacey Q — *Wie Connect*
Grace Jones — *I'm Not Perfect*
Movement — *Movement*
Heavy Traffic — *Jealousy*
D-Train — *Misunderstanding (Remix)*
Stimulation — *Shattered*
Strafe — *Set It Off*
Curtis Hairston — *Chillin' Out*
John Sex — *Hustle With My Muscle*

Skipworth & Turner — *Won't Get No Better* (Paul Simpson Remix)
Black Ivory — *Can't Shake Your Love*
Model 500 — *Bang The Beat*
C-Bank — *I Won't Stop Loving You*
Ashford & Simpson — *What Becomes*
Mario Reyes — *What Ever Turns You On*
Tia — *Boy Toy*
Manhattans — *Where Did We Go*
Voice In Fashion — *Only In The Night*
Fun Fun — *Happy Station* (TSR US Remix)
Carol Harding — *Memories*
Mega Beat — (Various) — *Club Tracks*
Heavy D — *Mr. Big Stuff (Rap)*
Run DMC — *U Be Illin'*
Blizmarkie — *Making Music With Your Mouth*
Arpeggio (Canada) — *Fighter (Remix)*
Crystal & Pink (Canada) — *Back To You*
Beastie Boys — *It's The New Style*
Klymaxx — *Sexy (R&B Funk)*
Gary L — *Time To Party (House)*
Jolo — *Soul*
Painter Sisters — *Gold Mine*
Tandi — *Jungle*
Ubra — *I Like It*
Janis McClain — *Passion & Pain*
Wired — *To The Beat*
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Cleavage — *Barrh*
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MIDEM '87

Dootenry's

D I A R Y

ONE GROUP of artists not featured in next week's guide to TV advertised product is the EastEnders TV crowd, though they have benefited from generous on-air plugs. Can we expect some record companies to follow Norman Tebbit's example with accusations of BBC bias? EastEnders' Lofly and Michelle will be at Lightning's open day this Sunday... Grin of the year goes to Virgin's deputy MD Jon Webster among the gallery of staff featured in the tabloid share offer ads — he must be getting some shares at a good price. While Richard Branson is likely to be in an acquisitive mood following the flotation, it seems he won't be knocking at Thorn EMI's door. "EMI is not for sale. If it was, we'd look at it," he says, indicating that he's already popped the question... With the pungent odour of the Towerbell imbrogiolo still in the air, Bob England's Chas and Dave pop up on a Telstar album singing carols with the Salvation Army Band... CBS's Paul Russell has found friends he never knew he had following news of the release of the Springsteen box set — currently number one on the freebie "wants" list... Wouldn't life be dull without John Otway — his latest stunt is to "sign up" WEA, paying the company an advance on sales of his Christmas single The New Jerusalem and even presenting WEA with copies of the finished product, labels and all... A thief has taken Go! Discs' name rather too literally, pinching several gold and silver discs for the Housemartins and Billy Bragg from the company's West London offices, including a "woolly" disc hand-knitted by Bragg himself for Gol supremo Andy Macdonald... CHRYSALIS — "we did it before Virgin" — has shed Kingsmead Hotels for £15.65m. Chrysalis acquired the group with MAM last year and is expected to use the money for acquisitions, especially in its juke box and fruit machine operations... Some mistake shurely — the press release for Legacy's Motorhead-Anthology album lists a track as White Wine Fever, though perhaps it's just as appropriate as White Line Fever... Following their Russian tour UB40 become only the third Western band to sign to the State owned Melodiya label after The Beatles and The Bee Gees... As with any demise, expect Roger Waters' move to dissolve Pink Floyd to stimulate sales, already standing at more than 60m albums... Mike Batt's latest concept — his first album for almost three years — is The Hunting Of The Snark, based on a Lewis Carroll poem and with an all-star line-up including Art Garfunkel, Julian Lennon, Cliff Richard and Deniece Williams... Amnesty International has set up record and music publishing arms to better exploit the music product donated to it... Conversation overheard near a recording studio (probably not for the first time): "He couldn't read English, let alone music"... But let the last word go to Jeff Ayeroff, one of Virgin's mainmen spearheading the US invasion: "I want to do something so good it'll re-educate the public"... Go for it.



ET CETERA: Peter Cetera gets a silver disc for Glory Of Love from WEA directors Ray Still (left) and Paul Conroy.



GOING FOR gold: The Video Collection's Steve Ayres (left) presented a specially engraved gold video cassette to Woolworth's buyer Paddy Toomey to mark a staggering 1.75m sales through the chain over the past year, with more than 200,000 of those being music videos.



AT A loose end: Fans crowded round Loose Ends as they signed LPs during HMV Oxford Street's Soul Day.



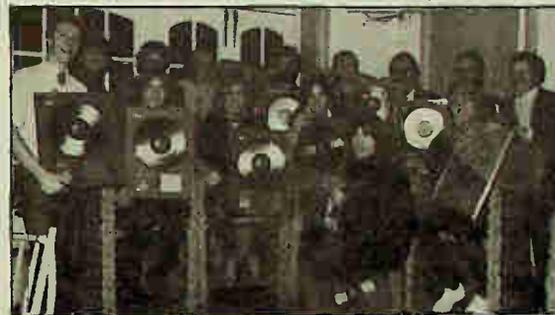
BROOKS GOES platinum: In recognition of the support for Whitney Houston's album on Radio One's Bruno Brooks (right), Aristo's head of promotions Winston Lee gave him a special double platinum award.



INFLATED EGO: For all those aspiring air guitarists, noted lapel pin designer Bill Rich has produced the Blow Hard range of inflatable guitars, available to order.



BY ROYAL appointment: Princess Chulabhorn of Thailand — who also happens to be an EMI-signed artist there — paid a visit to Abbey Road and received a platinum disc from EMI MD Rupert Perry for sales of her latest LP Duangtip, with royalties going to local charity.



GOLD MAIDEN: EMI execs were on hand after Iron Maiden's first night at the Hammersmith Odeon to present the group with gold and silver discs for their Somewhere In Time album.



READY FOR Action!: To whip his troops into shape for the Christmas rush Island MD Clive Banks (extreme right) arranged for them to take part in Action!, billed as "the game of your life" and which involved playing with paint revolvers instead of records for the day.

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