

29 NOVEMBER 1986

MUSIC WEEK



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ISSN 0265-1548



THE HUNT IS ON...

MIKE BATT'S THE HUNTING OF THE SNARK

with ROGER DALTRY · ART GARFUNKEL · SIR JOHN GIELGUD · STEPHANE GRAPPELLI · JOHN HURT · JULIAN LENNON · CLIFF RICHARD · CAPTAIN SENSIBLE · DENICE WILLIAMS · and THE LONDON SYMPHONY ORCHESTRA

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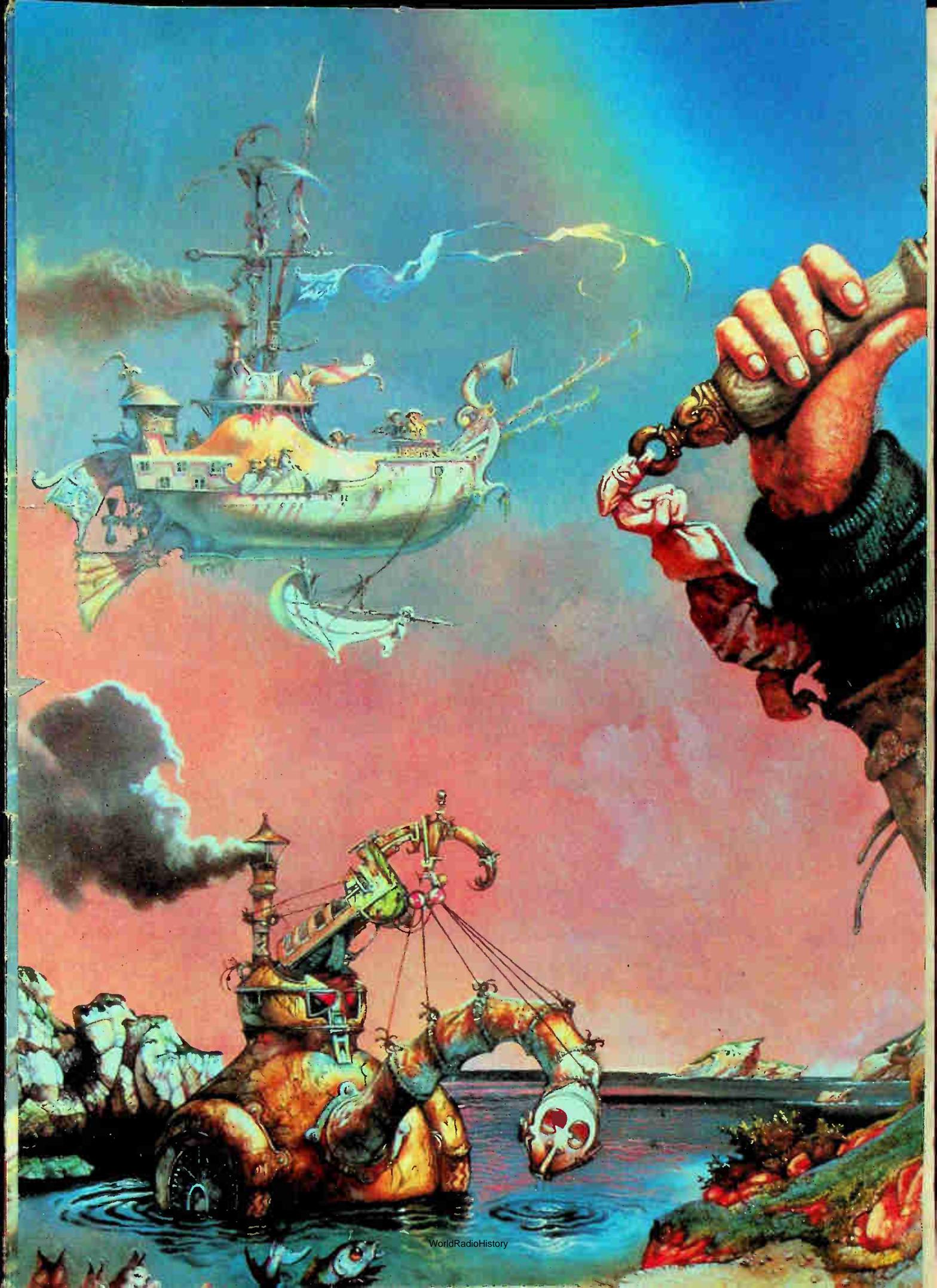
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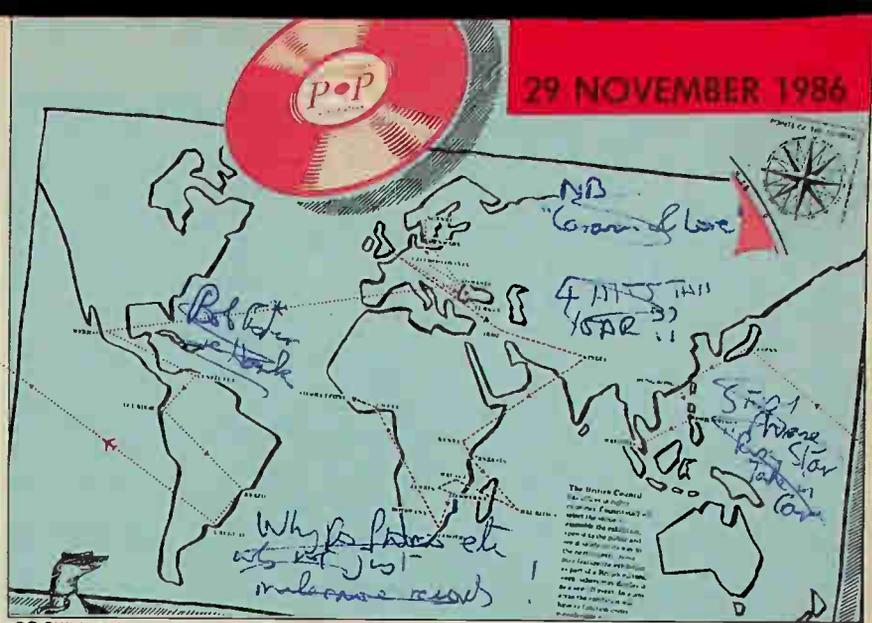
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and 'Pop'ing 'T' list!

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29 NOVEMBER 1986

ROCKIN' ALL over the world: The British Council tour Pop! British Music In The Eighties.

World tour puts UK pop on the map

AIMING TO reach the ports concert tours never reach, The British Council is taking an exhibition

promoting the best of UK pop around the world. Two identical exhibition sets

under the banner Pop! British Music In The Eighties will visit 35 countries, staying on the road for five years. Visitors will be treated to music booming out of loudspeakers, a compilation of some of the best promo videos, books and sheet music, photographs of more than 60 UK acts, a slide show of sleeve designs, and special CD listening booths — producing an effect like a cross between a record shop and a disco. It will be updated annually.

Explaining the reasoning behind the £1/2m project, the council says: "British pop is widely regarded by connoisseurs as the most imaginative in the world, yet in many countries, particularly those in the Third World, there is a common misconception that all pop is American — even our most famous groups are thought to come from the States. This show is designed to put British pop in its rightful place."

INSIDE

- New product: Queen's Live Magic, WEA's Christmas Box, and MCA's music sampler 3
- Christmas records, and BPI's trade delivery figures 4
- Beserkley back in town, and prison sentences for Brighton tape pirates 6
- New product extra 8
- Country: Saiterthwaite's CMA road ahead 10
- Albums, singles charts 17, 20
- A&R The Larks singout, a girl calls herself Johnny, plus LP reviews, HM chart, performance and tracking. Starts 18
- Music On Video: The Image Factory's new Big Country video, plus chart 27
- Feature: Wainman's Falling On Your Feet project 34
- Retailing: BBC into the High Street 35



Mike Batt (above with manager Mike Dolan and Starblend MD Tony Harding) launches the Hunting Of The Snark. More Diary pictures and Daaley's weekly round-up 41
Charly advertorial see centre.

Making Waves hits the rocks

THE FUTURE of Making Waves, one of the country's leading independent distributors with up to 200 labels under its wing, appeared to be in dire jeopardy as MW closed for press this week.

Although managing director Barry Martin was unavailable and staff members were not prepared to comment, it was confirmed that receivers from Spicer Pegler and Partners were appointed last Thursday. It is believed that an official announcement was being delayed in the hope of a last-

minute takeover or rescue attempt.

Dealers phoning for stock were receiving no reply from the sales number, but were told by the main office to "phone back on Monday because we have a problem". One store, Hot Wax of Edinburgh, told MW they had had no supplies for over a week, although they were usually delivered 24 hours after ordering.

One rescue attempt last week failed to materialise. Andy Childs of Demon/Edsel explains: "We decided to intervene because of the

large amount of money we have tied up in Making Waves. But after further investigation, a rescue proved not to be a viable proposition from our point of view.

"We're not too worried because our other main distributor Pinnacle will be picking up our Making Waves outlets — in fact, we have already transferred to them six albums being shipped this week. Of course Making Waves still holds a large quantity of our catalogue stock, and we are now having to

TO PAGE FOUR ►

Stop press . . .

THE MUCH-RUMOURED sale of Record Merchandisers to its biggest customer Woolwarths will be confirmed this week. Present owners PolyGram and EMI are selling in a deal worth £5-10m and the rocking company is expected to operate outanomously.

We wish you a merry Christmas

MUSIC THERAPY, in conjunction with Music Week, is providing an easy way of saving time and money this Christmas. As in previous years Music Week readers can put across their Christmas greetings to thousands of business contacts and friends in the music industry in the UK and overseas via the December 20 issue, instead of

sending Christmas cards.

All that is required is a worthwhile contribution to the Nordaff-Robbins Music Therapy Centre arranged by contacting MW's advertisement department on 01-387 6611. At the same time space bookings for the British Record Industry Awards official brochure is now open on the same number.

TO PAGE FOUR ►

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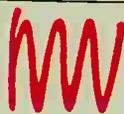
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MUSIC WEEK



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



QUEEN LIVE: an early contender for the Christmas number one LP.

Queen aiming to rule by Christmas

THE BATTLE for the coveted Christmas number one spot in the LP chart heats up with the release next Monday (1) of Queen's first live album for seven years. It seems certain to be challenging Now 8, Hits 5 and Springsteen set, among others, for the top honours.

Queen: Live Magic was recorded during their European tour this year, when they performed to

over 1m people in 26 concerts. The band's 15th album an EMI Records contains 14 tracks.

The promotional campaign includes heavyweight press advertising, display and window material supplied to all major stockists, and street posters sited in principal cities throughout the country. A national TV campaign is expected to boost post-Christmas sales.

Madonna opens up

MADONNA's latest single Open Your Heart, released by Warners next week, is a remixed track from her True Blue album — the fourth to be culled from that LP — and the three-track 12" includes a 10-

minute version of the A-side. This replaces plans to release a six-track Madonna dance EP before Christmas, which has now been shelved, so as not to detract from seasonal sales of True Blue.

WEA's early Boxing Day

WEA RECORDS is launching an unusual sales and in-store package as part of its Christmas marketing campaign. Under the banner of WEA Brings You Your Christmas Box Early, it consists of three separate 12-inch colour cubes advertising product, and these can either be stacked or scattered. Augmenting the package are 200 quarter-size Christmas trees, plus several hundred dye-cut stars for the tree-

taps. The campaign is boasted by a series of medium-related ads, with national press advertising to follow before Christmas.

The company is also about to unveil two new TV campaigns for recent albums, Michael McDonald's Best Of... set and Anita Baker's debut LP. TV campaigns for current albums by Madonna, Paul Simon and Eric Clapton, plus Hits 5, have already been initiated.

● MCA RELEASES its first street music sampler next week, an LP titled Uptown Is Kickin' It, incorporating one scratch and six rap songs. Other albums issued simultaneously on the same label are Anything by The Damned, a self-named set by female six-piece Klymaxx, The Good And Bad Times by premier jazz-funk outfit The Crusaders, the US platinum LP Long Time Coming by Michigan band Ready For The World and Wamagic by Bobby Womack.

● STATUS QUO's new single Dreamin', released by Vertigo this weekend, will benefit from comprehensive press advertising and a nationwide flyposting campaign, while sleeve and poster displays will be available for dealers. It will also be boosted substantially by the group's near sell-out tour, running from this week until Christmas Eve, and including seven nights at Hammersmith Odeon. The 12-inch single contains two bonus tracks, a "wet" mix of the A-side and Quo Christmas Cake Mix, the latter featuring a segued medley of seven previous Quo hits.

● STRANGE FRUIT Records releases four more albums drawn from John Peel sessions an Radio 1, the first six in the series having all appeared in the indie chart. The new sets feature Madness, Gang Of Four, The Wedding Present and TWA Roots — and, as a special service to dealers, all the tracks can be heard (at "M" charge rate) by dialling 0898-600-107/108/109/110 respectively.

● CBS IS this week making available a limited edition 12 inch of the new Bruce Springsteen single War (What Is It Good For). It includes an extra track, Incident On 57th Street, plays over 20 minutes and the bag unfolds into a large poster of The Boss live.

● MORE NEW PRODUCT ON PAGE 8.

CURRENTLY TOURING UK

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With John Chilton's Feetwarmers

THE NEW ALBUM

"RUNNING WILD"



Album
N6562
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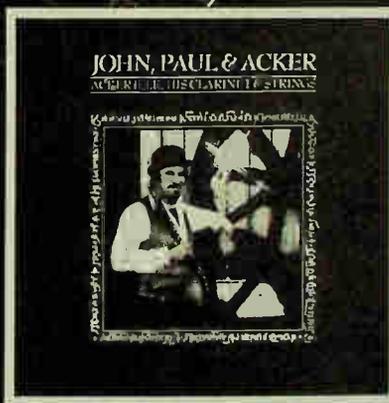
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COMPACT

disc

DIGITAL AUDIO

- 1 EVERY BREATH YOU TAKE — THE SINGLES, The Police A&M
- 2 GRACELAND, Paul Simon Warner Brothers
- 3 LIVE/1975-1985 Bruce Springsteen CBS
- 4 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 5 THE AUTOBIOGRAPHY OF SUPERTRAMP, Supertramp A&M
- 6 50, Peter Gabriel Virgin
- 7 GET CLOSE!, The Pretenders Real/WEA
- 8 FORE!, Huey Lewis & The News Chrysalis
- 9 BETWEEN TWO FIRES, Paul Young CBS
- 10 REVENGE, Earthworks RCA
- 11 SILK AND STEEL, Fine Star Ten/RCA
- 12 STREET LIFE, Bryan Ferry/Roxy Music EG
- 13 A KIND OF MAGIC, Queen EMI
- 14 LEATHER JACKETS, Elton John Rocket/Phonogram
- 15 QUEEN GREATEST HITS, Queen EMI
- 16 TRUE BLUE, Madonna Sire
- 17 U-VOX, Ultravox Chrysalis
- 18 WHIPLASH, Billy Idol Chrysalis
- 19 INTO THE LIGHT, Chris De Burgh A&M
- 20 WHITNEY HOUSTON, Whitney Houston Arista

Compiled by Music Week Research © 1986

Singles blizzard heralds Xmas hit

THE DELUGE of late autumn singles, aimed at the seasonal market, invariably includes a sizeable batch with a specific Christmas flavour. And this year is no exception.

Yet it is comparatively rare for a seasonal song to reach number one, the last two years (Shakin' Stevens and Band Aid) having proved the exception to the rule. And in the 34 years since UK charts were launched, only five chart-toppers have had the word Christmas in their titles.

Over the last 10 years, an average of between five and six Christmas-type singles have made the Top 30 annually. And MW's Top 75 last year contained 13 such singles.

With more still to be announced, here are some of this year's contenders for chart status:

Elaine Page offers her version of Walking In The Air (WEA), which now appears to have become a Yuletide standard, following last year's hit by Aled Jones. The Welsh teenager's own single this time is another TV cartoon song, A Winter Story (10).

David Essex contributes Back In England For Christmas on his own Lamplight Music label. Distribution is by Priority, an which label The Snowmen revive the chestnut Nik

Nak Paddy Wak, as the follow-up to two previous December hits.

Sheena Easton is joined by the Ambrosian Children's Choir for Christmas All Over The World (EMI), originally featured as the final song in last year's Santa Claus — The Movie.

Greg Lake's 1975 number two hit I Believe In Father Christmas appears in two forms — the original version is reissued by Atlantic, and there is a new version by The Swingles (erstwhile Swingle Singers) on Polydar.

In more light-hearted vein, Spitting Image reveal that Santa Claus Is On The Dale (Virgin). And an WEA, The Barran Knight's traditional seasonal single is R-R-Rack Me Father Christmas, including their tributes to Falca, Dr & The Medics and Slade among others.

Slade themselves, hardly surprisingly, reissue Merry Xmas Everybody. It was number one in 1973, has been reissued every year since (a total of 13 re-releases, which must be a record), and has made the charts more often than not.

Although Bing Crosby's perennial White Christmas is not officially reissued regularly (it was last year!), it has never ceased to be available since its initial release in 1942, and there remains an unceasing demand for it.

Another reissue features Easier Said Than Done/Three Ships by Jon Anderson (Elektra), taken from his LP of last Christmas, Three Ships.

One of the most worthy Christmas singles is Peace On Earth by 38 children from the Sylvia Young Theatre School (MBS). It is released as the official theme to Educaid, an offshoot of Band Aid organised by a group of young people which has invited 34,000 schools throughout the country to mount a show, play or concert next month with a view to raising £1m.

● Although Johnny Mathis' new CBS single is It Might As Well Be Spring, the B-side features his 1977 chart-topper When A Child Is Born. And, of course, the coupling of Bruce Springsteen's current hit War Is Merry Christmas Baby.

● Although not a Christmas song, Ga! Discs reckon the new Housemartins single, an accappella version of Corovan Of Love, is in line for number one. They could be right, bearing in mind that The Flying Pickets had an accappella hit with Only You at Christmas 1983.

Making Waves

► FROM PAGE ONE

advise the trade that it can no longer order from that source".

Along with Deman/Edsel, the main creditor is custom pressing company Making Waves, which manufactures all Making Waves records, and for whom Brian Banner tells MW: "They are not our sole clients, although they are a leading account. But we shall get over it."

"It's unfortunate for the indie market, and I hate to see any company going down the drain, but I have to say that this one was totally mismanaged. Their managing director tried to run a £2m company from a villa in Portugal, and then to tell us that the present situation is not his fault."

Tony Engle of Topic, who expects his company to be third or fourth on the creditors' list, comments: "When Making Waves were efficient, which is not in recent memory, they were good distributors. The situation is unfortunate for us, because we don't just have the Topic label — we have a whole network, including US labels. But we are now exploring other possibilities."

"We have already indicated to Making Waves that we would be interested in taking over some of the artists from their own label, together with their unissued tapes or even already-released material, and we are now waiting to hear from them. After all, it would be one way of recouping some of our money".

The general opinion in the trade is that Making Waves' in-house label is the principal cause of the company's present predicament, and that the distribution side would have remained viable had it been a separate entity. A spokesman for one of the affected labels observed: "They poured so much money into acts like Home Service and The Electric Bluebirds, and simply didn't achieve the sales they needed."

This view is shared by Joe Boyd of Hannibal Records, whose company is one of the few associated with Making Waves which is not actually owed money. "They ceased to be our number one distributor in the summer and, in any case, we are now having discussions with a view to adding another."

But from his disinterested position of not being a creditor, he was able to add his own assessment: "It's a pity their own label won't set up as another company, so that the distribution arm would still be flourishing. They were good distributors and did a lot for us, including getting us into the multiples. The whole thing is a great shame, because they were needed for their area of the market."



BOB GELDOLF has signed his own publishing company Nab Music to Intersong International, and the worldwide deal includes current and future songs as well as back catalogue such as Rat Trap, I Don't Like Mandays and Looking After Number One. He is pictured with Chappell and Intersong Music Group president Freddy Bienstock.

CDs surge, LPs steady, singles slip

OVERALL SALES of singles continued their gentle downward path, album sales held up, and compact disc and cassette sales surged ahead in the third quarter of this year, according to the BPI's trade delivery statistics, which have also pointed to increased strength in the mid-price and budget areas.

Compared with the same period last year, 12m album units were delivered — a 13 per cent increase — while value at £31.9m was up 12 per cent.

● SYDNEY: The world's 11th compact disc manufacturing plant is due to go on stream in Melbourne next March, with a forecast of producing 7m CDs by the end of 1987. Discronics, a company listed on the Australian Associated Stock Exchange as recently as 1984, has invested £17.3m in the project, surprising the music industry and other potential CD manufacturers in the process.

BPI Awards

► FROM PAGE ONE

been asked to submit their nominations, the BPI has then short-listed the top five acts in each category, and members have then been asked to vote for the top acts out of those lists.

"We've decided to streamline the voting system because, by shortening the procedure, it allows time for the acts to put out their last product of the year," says a BPI spokeswoman.

"This year we are just sending out voting papers, and asking everyone to select their top five names in each voting category. The totals will then be added up to give the winners. This seems a fairer method and ensures that every act stands a fair chance."

The final list of nominations will be announced before Christmas, though the actual winners will remain secret until the awards presentation on February 9 at London's Grosvenor House. Andrew Sheehan and Tim Blackmore will be helping to stage the event on behalf of the BPI.

Some canvassing has already begun, with several lobbying advertisements already scheduled to appear in *Music Week*, and the leading nominations for awards can be assessed in the first edition of *Music Week Masterfile* which monitors the 1986 chart performance of every artist.

The accountants for Rock'n'Roll'n'VAT'n'R&B'n'PAYE'n'PRS'n'Schedule D'n'C&W'n'NIC'n'A&R'n'....

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Walker back on Radio One

RADIO ONE is to have a new-look on Saturday afternoons with DJ Johnnie Walker, who was lost with the station 10 years ago, returning to front a stereo sequence of programmes which will include music documentaries, concerts and a revamped US chart show presented live from Las Angeles.

Walker's return will be the first

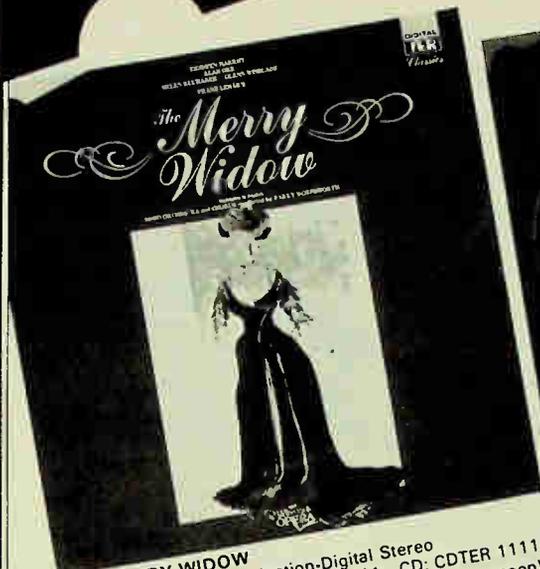
time a presenter has been used to "front" such a sequence of shows on Radio One. Radio One's Controller Johnny Beerling is currently finalising details of the US chart show which goes on the air from January 17.

● Walker was most recently in independent Radio.

● A&M LONGTIMER Tony Burdfield has joined EMI Records as head of promotion, replacing the departing Dougie Kean (contactable on 01-740 4560).

● FILM SOUNDTRACK specialist label Silva Screen has picked up the European rights for the soundtrack music from the Australian-made hit film *Cracadie Dundee*.

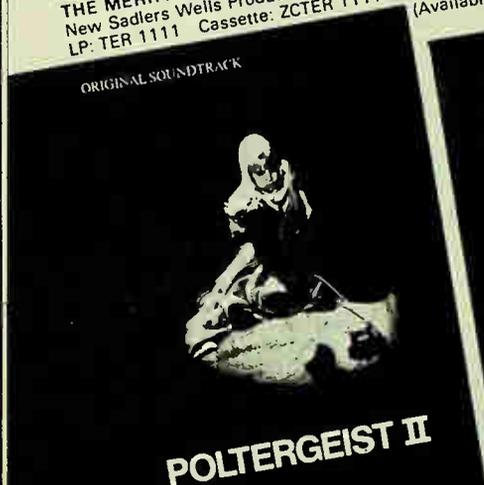
CHRISTMAS GIFTS from TER



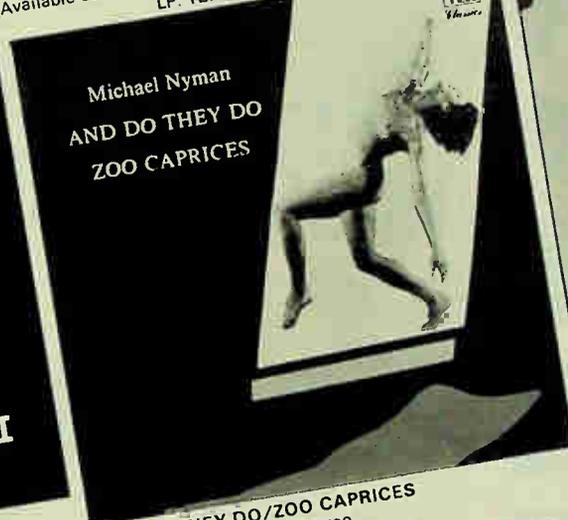
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New Sadlers Wells Production-Digital Stereo
LP: TER 1111 Cassette: ZCTER 1111 (Available soon) CD: CDTER 1111



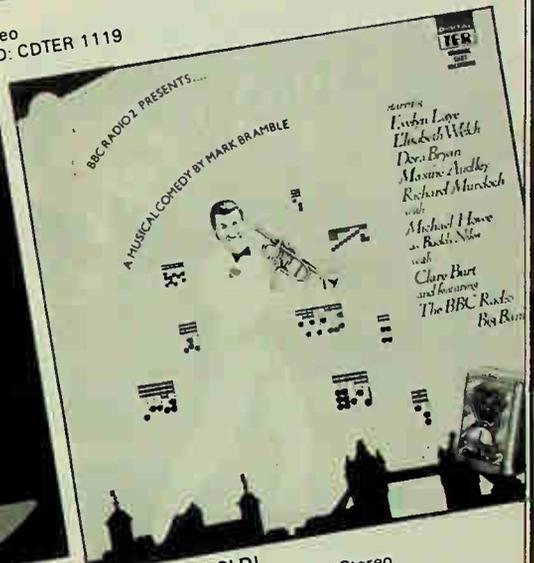
LOST EMPIRES
Original Television Soundtrack-Digital Stereo
LP: TER 1119 Cassette: ZCTER 1119 CD: CDTER 1119



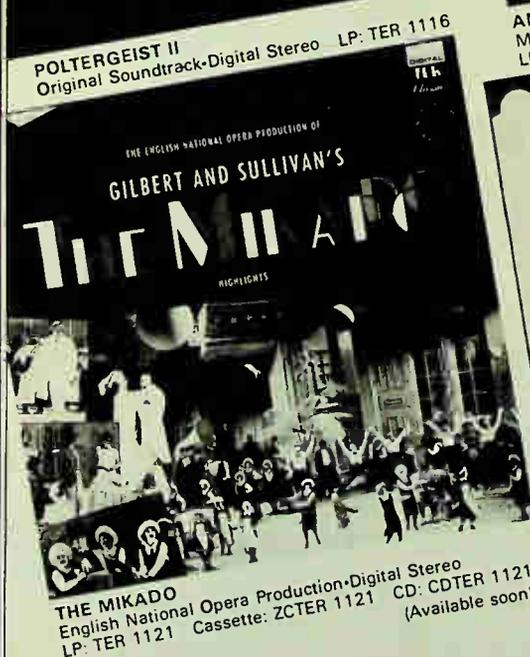
POLTERGEIST II
Original Soundtrack-Digital Stereo LP: TER 1116



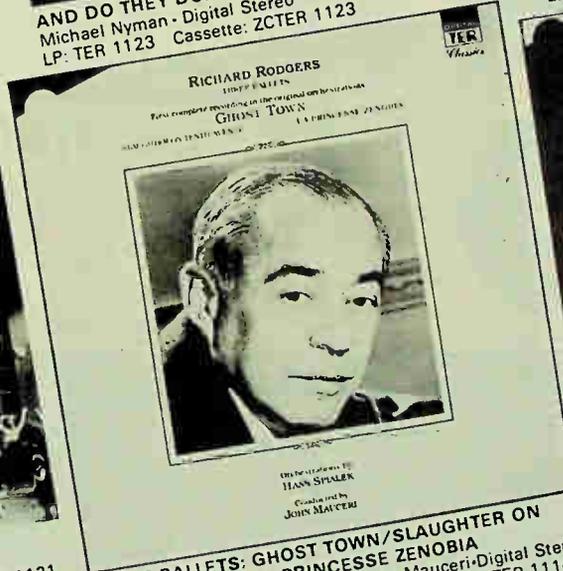
AND DO THEY DO/ZOO CAPRICES
Michael Nyman - Digital Stereo
LP: TER 1123 Cassette: ZCTER 1123



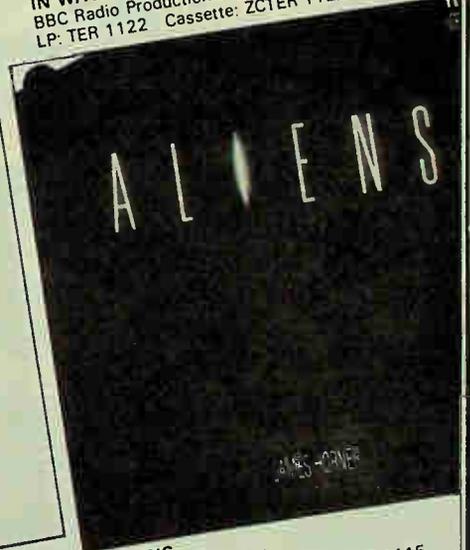
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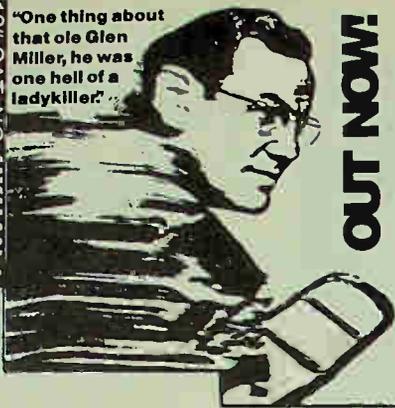
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BANG ZOOM



BESERKLEY GENERAL manager Brian Leafe (left) and MD John Daukas flank Counterpoint general manager Peter Stack.

Beserkley back in town

BESERKLEY RECORDS, the US West Coast label which enjoyed considerable success in the late Seventies with Jonathan Richman and Greg Kihn, has re-launched its UK operation. Without a base in this country or Europe since 1978, it has signed an exclusive UK distribution deal with Counterpoint, with a view to releasing the whole of its back catalogue and a series of Best Of ... compilations.

Managing director John Daukas, a UK resident since 1981, decided on the re-launch after re-releasing two early Richman albums — unavailable for four years — which sold out (via Virgin) within days. All the Richman & The Modern Lovers albums are available immediately, and the rest of the 28-strong catalogue follows in the New Year, together with a new batch of compilations.

Three Brighton pirates gaoled

PRISON SENTENCES have been imposed on three audio cassette pirates by Lewes Crown Court, following an investigation begun by BPI's own anti-piracy unit and followed up by Brighton Police.

After an approach from BPI, police and CID carried out a series of raids, resulting in five people being charged with offences connected with making and/or distributing counterfeit music cassettes, or producing counterfeit printwork.

Pleading guilty to offences under the Copyright Act, David Henty of Have was sentenced to 12 months and ordered to pay £500 costs; Clifford Wake of Brighton received nine months, suspended for two years, plus £500 costs; and Kevin Dirane of Brighton got six months, suspended for two years. The other two defendants, charged only with the printing of counterfeit inlay cards and tape labels, were dealt with in a lower court and were fined.

The raids uncovered a factory in Brighton from which new machines, each capable of pro-

ducing 2,000 cassettes a week, were seized — along with quantities of counterfeit tapes covering 30 chart LP titles and printwork for 10,000 cassette inlays.

● Rager Herne of Eastwood in Essex received a sentence of six months, suspended for two years, at Inner London Crown Court. He had pleaded guilty to selling counterfeit tapes at London's Depford Market, where he was found to have 644 tapes on sale. With six previous convictions for similar offences, he was given a suspended sentence, as the judge felt that fines were having no effect.

Product and Mute merge

PRODUCT INC have now finalised their amalgamation with Mute Records, the indie company run by Daniel Miller. Although precise details of the deal have not been announced, it is learned that Rab Collins has quit his position as Same Bizzare lynchpin to head the

Presage tries new approach

PRESAGE RECORDS is a new company which, under the direction of Peter Ney, claims to be bringing a totally new approach to music in the UK. The main aim is to market its own identity series under the banner of Product 1, Product 2, etc.

Unlike conventional companies, Presage is not "signing up" artists but is producing all its own music. It writes a considerable amount of its own product, which is credited to the company, not an individual. It will call in writers, musicians and backing vocalists for each separate "Product".

The concept is to present records as an entity, taking the faceless artist approach and pushing it to the ultimate, thus creating the company's own "sound" and "musical style".

The first release this month is a cover of Little Eva's hit from the Sixties, The Locomotion (7-inch and 12-inch). It is the first time the public is being presented with a single on which the artist's name and musicians do not appear.

Manufacture and distribution is by Spartan.

New talent sampler CD

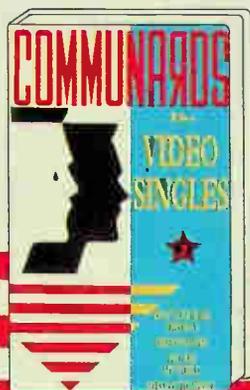
EMI RECORDS is adapting a novel method of introducing selected new signings which will involve limited edition compact disc samplers. These CDs will be given free to key members of the media but will not be an sale to the public.

EMI senior product manager Mike Andrews reports that the three acts selected for the first of these samplers are View From The Hill, Brather Beyond and Climie Fisher.

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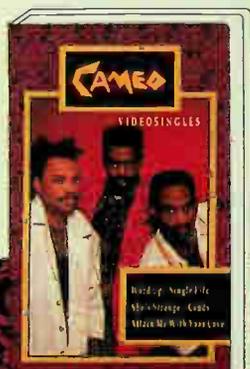
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Fox's giveaway calendar promo

AN UNUSUAL promotional angle is introduced by Jive Records for Samantha Fox's fourth single I'm All You Need, released next week. The first 20,000 copies will be accompanied by a free calendar of the lady, while the 12-inch picture disc contains a Christmas message from her. Sam will also be featuring the single in a number of TV appearances next month.

Jive is also running a co-promotion with Top Shop and Top

Man over the Christmas period and through to February. Any customer purchasing clothes to the value of £15 receives a voucher offering a 75p reduction on the price of six selected Jive albums.

The label's main seasonal LP is Cheers! The Essential Party Album by the duo of Gay Gordon & The Mince Pies. It has a dealer price of £2.43, and the company says it is aimed at the "not so serious" buying market.



SAMANTHA FOX: Single plus a calendar plus greeting.

Live plugs

SOS BAND'S new Epic single Even When You Sleep, released this weekend in 12-inch four-track form only, coincides with their three concerts at Hammersmith Odeon... The Pointer Sisters pay a promotional visit next month in support of their new single Goldmine, and will play a one-off concert of which RCA says: "It could be the last event of the year"... Debbie Harry, whose newly-released Chrysalis LP Rockbird is her first in five years, will promote it belatedly by way of a New Year tour... Dollar are making personal appearances in clubs throughout the country during the next few weeks, tied in with the second single since they reunited, Haven't We Said Goodbye Before... Grace Jones — whose Manhattan LP Inside Story is already the subject of press advertising on the front of London buses — arrives shortly to promote it on TV and radio... Audrey Hall is undertaking a PA tour of major cities to promote her German Records single The Best Thing For Me. Earlier this year, she became the first female reggae soloist to score two consecutive Top 20 hits in Britain... John Cooper Clarke has just started a nationwide tour, running until Christmas Eve, associated with his first single via WEA. It comprises "straight" renditions of two William Blake classics, The New Jerusalem and The Tyger, and appears on his own Olwey label.

Miami double from Epic

EPIC RECORDS anticipate chart hits for their two latest singles, Falling In Love by Miami Sound Machine and Heartache Away by Miami Vice star Dan Johnson.

The former is a remix of the group's current US hit, the fourth single culled from their multi-platinum LP Primitive Love.

Both come in 7-inch and 12-inch forms, and Johnson's is also available as a limited edition picture disc.

● THE SHADOWS' new single, for Polydor release on December 5, is titled The Themes From EastEnders and Howard's Way. Several TV promotional spots are lined up, including Cliff Richard's Christmas special for Channel 4. The group's follow-up LP to their Moonlight Shadows hit is not scheduled until next autumn.

● PHIL COOL'S Virgin album Not Just A Pretty Face coincides with the start of his new BBC2 series. Released this weekend is his single Bridge Over Troubled Water, not from the LP, performed in Rolf Harris style. And coming shortly is a BBC video of excerpts from his first TV series.

Kennedy's censorship news

DEAD KENNEDYS, the first group to be affected directly by America's wealthy far-right pressure groups, release their new 21-track LP Bedtime For Democracy this week on the Alternative Tentacles label (via Rough Trade and The Cartel) — and each copy contains a large 12-page newspaper detailing the current US censorship debate.

The band are currently involved in a continuing court case, centred around a poster by Swiss surrealist H R Giger which was inserted in their last album Frankenchrist, and are charged with "the distribution of harmful matters to minors".

Conviction could result in a legal precedent affecting many other artists and albums.

New spring LP for Level 42

ALTHOUGH THERE is no new product to coincide with Level 42's UK concerts starting this weekend — as reported last week, they are reactivating the World Machine LP — they will have a new album released by Polydor in time for

their just-announced early spring dates, preceded by a single in February.

They play Birmingham NEC (March 24-25) and Wembley Arena (28-31) at the outset of a world tour.

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 FRAN TOVANI UNLP 013 - UNMC 013	 GEORGE MELLY UNLP 014 - UNMC 014	 VERA LYNN UNLP 015 - UNMC 015	 BING CROSBY UNLP 016 - UNMC 016	 KLAUS WUNDERLICH UNLP 017 - UNMC 017		

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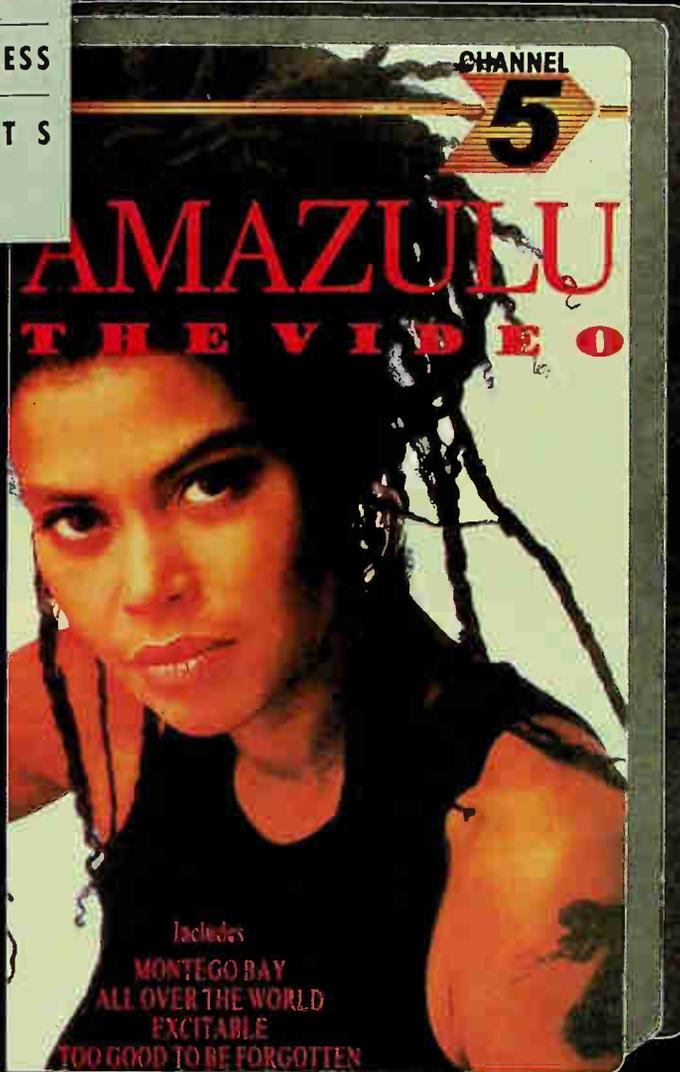


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SAMANTHA FOX: Single plus a calendar plus green

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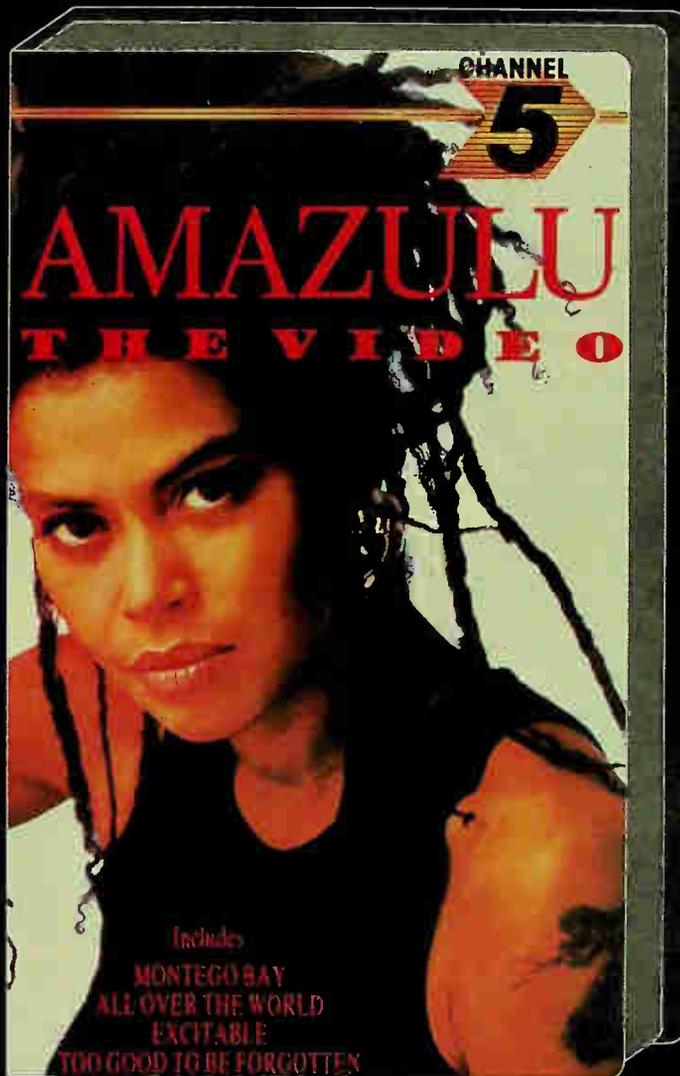
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Opening up new Country roads

What's happening to country? Read on . . .

By John Tabler
SUCCESS is always a relative term. While it would be easy to dismiss the effect of the Discover New Country campaign earlier this year — after all it didn't exactly convert droves of record buyers into country fans overnight — it did boast sales of country records, according to the companies involved.

Far from being downhearted that country fever has not quite gripped the UK yet, the Country Music Association has appointed Martin Satterthwaite as its director of European operations to capitalise on the inroads already made by American predecessors Jana Talbot and Cynthia Leu.

"I think the time was ripe for a European to run the European operation to give the CMA more credibility and perhaps a bit more clout," says Satterthwaite. "I've personally known and worked with many of the people with whom I have to deal in the context of country music — I knew Jerry Turner when we both worked at CBS. I ran into Paul Conroy of WEA when he was managing the Kursaal Flyers, and I first met Gareth Harris at RCA when we were both on the CMA Marketing Advisory Committee."

Satterthwaite's initial ambition in his new post is "to change the country chart to more accurately reflect what's actually happening in country music". As he points out, the country music chart is the only chart, other than the mainstream singles/LPs listings, compiled by Gallup, and as such, should include as much information as the "main" chart, with cassette/CD catalogue numbers.

In addition, says Satterthwaite: "Everyone involved is keen to change the criteria for a record's eligibility, so that the chart will more accurately reflect sales of country records, in particular new releases."

The "new deal" proposed has five main elements. The first is to exclude mid-price product (an obvious factor), and the second to exclude compilations and "Best Of" items. These latter products would be the subject of a separate

Tap 10, while the current Tap 30 would be reduced in scope to a Tap 20, the third element in the plan. Perhaps the most controversial aspect of the proposal is its fourth point, the redefining of the classification of acts. Satterthwaite explains: "It's so that only artists widely perceived as country will qualify for the country chart, which will mean that acts like John Fogerty, Roger Whittaker and Lane Justice, who currently feature in the chart, will be excluded."

"This is in no way any criticism of such acts, who are certainly worthy, but, in the opinion of all the company representatives, really not country". The final point is that the two new charts will run every two weeks, instead of the current Tap 30 run once a month, with a consequent increase in both credibility and continuity again.

"Also, there have been indications that the BPI may take over the funding for the country chart from the CMA and the five major labels involved."

Satterthwaite feels that country music is increasing in popularity as a result of the Discover New Country campaign, which has also pleased the participating labels, who report increased sales of country product. However, further effort is required.

"It's very important that country music should have more visibility through visiting artists, and next year's already looking good — in the first few months, there are visits scheduled from The Judds, Randy Travis, Dwight Yoakam, Ricky Skaggs and Steve Earle, and hopefully George Strait, T Graham Brown and Dan Seals may come here soon. Most of them will be coming to perform, and the next part of the Discover New Country campaign will have in on the touring artists with posters and across the board advertising."

Each of the marketing directors of the five labels involved in the funding of the country chart seems pleased by the new approach.

Gareth Harris of RCA remarks: "My attitude has always been that absolute accuracy as regards this chart is very difficult to achieve, so I've favoured something which is marketing orientated. It's important that we get across to the trade that there's more to country music than Best Of compilations, so I'm very much in favour of the changes proposed."

At WEA, Paul Conroy not un-naturally observes that his company will be sorry to see Best Of The Eagles removed from the top of the chart, but also welcomes the division of original and compilation product, while EMI's David Hughes notes: "I'm absolutely delighted by the new chart idea, because it will provide a far more accurate view of which country records are really selling."

With such accord, the future for country music appears to display more promise than for some years.



MARTIN SATTERTHWAITE, (centre) CMA director of European operations with Ricky Skaggs' manager, Chip Peay (left) and Towers Steve Smith.

TOP · 30 · ALBUMS COUNTRY MUSIC

29 NOVEMBER 1986

MUSIC WEEK



- | | | | |
|----|----|--|-----------------------------|
| 1 | 2 | THE BEST OF EAGLES
The Eagles | Asylum EKT 5 (M) |
| 2 | 4 | HOTEL CALIFORNIA
The Eagles | Asylum K 53051 (M) |
| 3 | 5 | THE KENNY ROGERS STORY
Kenny Rogers | Liberty EMIV 39 (E) |
| 4 | 1 | EYE OF THE ZOMBIE
John Fogerty | Warner Brothers 9254491 (M) |
| 5 | 18 | LONE JUSTICE
Lane Justice | Geffen GEF 32784 (C) |
| 6 | 7 | SWEET DREAMS
Patsy Cline | MCA MCG 6003 (F) |
| 7 | 10 | DR HOOK'S GREATEST HITS
Dr Hook | Capitol EST 26037 (E) |
| 8 | — | WINE COLOURED ROSES
George Jones | Epic EPC 57040 (C) |
| 9 | 3 | ONE WORLD
John Denver | RCA PL 85811 (R) |
| 10 | 8 | DOLLY PARTON'S GREATEST HITS
Dolly Parton | RCA PL 84422 (R) |
| 11 | — | LOVE'S GONNA GET YOU
Ricky Skaggs | Epic EPC 57095 (C) |
| 12 | 12 | DISCOVER COUNTRY/NEW COUNTRY
Various | Starblend DNC 1 (A) |
| 13 | 16 | LOVE STORIES
Don Williams | K-tel NE 1252 (K) |
| 14 | 6 | GUITARS CADILLACS ETC ETC
Dwight Yoakam | Reprise 9253721 (M) |

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- | | | | |
|----|----|---|-------------------------------|
| 15 | 21 | VERY BEST OF THE EVERLY BROTHERS
The Everly Brothers | Warner Brothers K 46008 (M) |
| 16 | 17 | THE VERY BEST OF DON WILLIAMS
Don Williams | MCA MCG 4014 (F) |
| 17 | — | ONE OF THESE NIGHTS
The Eagles | Asylum K 53014 (M) |
| 18 | 22 | DREAMLAND EXPRESS
John Denver | RCA PL 85458 (R) |
| 19 | 20 | THE BEST OF JOHN DENVER
John Denver | RCA PL 80374 (R) |
| 20 | 29 | 20 OF THE BEST
Jim Reeves | RCA PL 89852 (R) |
| 21 | 25 | THE VERY BEST OF JIM REEVES
Jim Reeves | RCA PL 89017 (R) |
| 22 | 13 | THEIR GREATEST HITS 71-75
The Eagles | Asylum K 53017 (M) |
| 23 | — | LOVE HURTS
The Everly Brothers | K-tel NE 1197 (K) |
| 24 | — | GREATEST HITS VOLUME 2
John Denver | RCA PL 82195 (R) |
| 25 | 15 | IMAGES
Don Williams | K-tel NE 1033 (K) |
| 26 | — | EYES THAT SEE IN THE DARK
Kenny Rogers | RCA PL 84697 (R) |
| 27 | 27 | CENTERFIELD
John Fogerty | Warner Brothers 9252031 (M) |
| 28 | 19 | THE VERY BEST OF DOLLY PARTON
Dolly Parton | RCA PL 89007 (R) |
| 29 | — | STRAIGHT TO THE HEART
Crystal Gayle | Warner Brothers 925 405-1 (M) |
| 30 | — | GOLDEN GREATS
Patsy Cline | MCA MCM 5008 (F) |

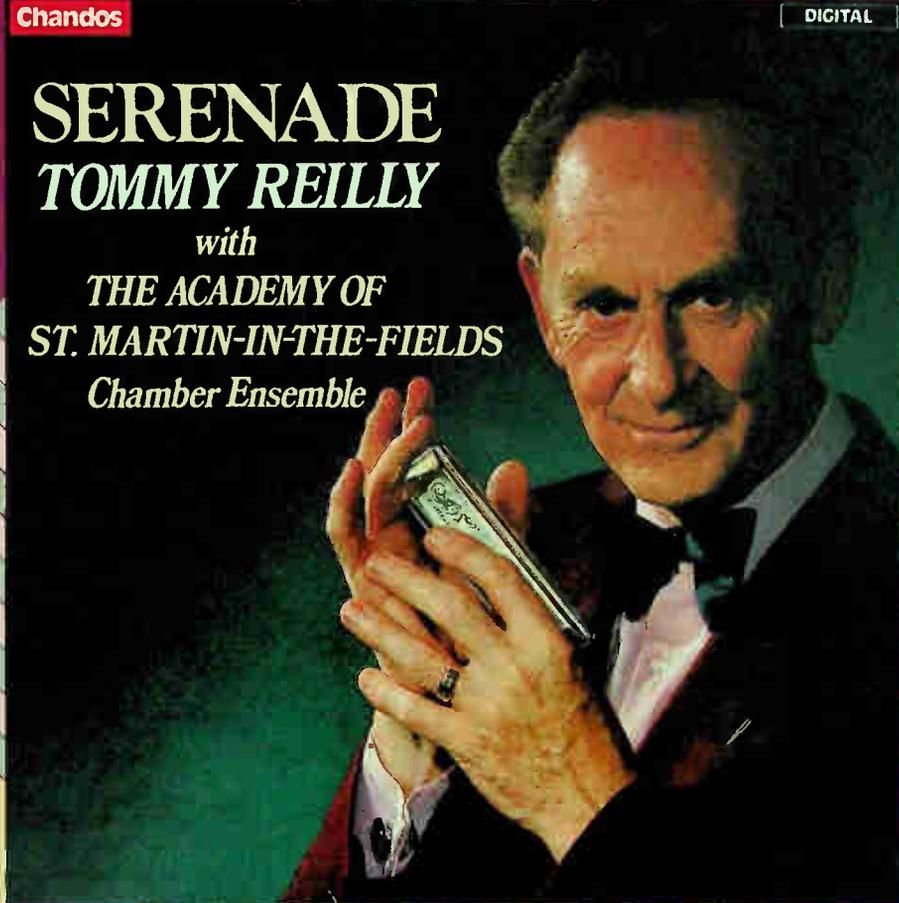
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5. ADAGIETTO; 6. AVIATOR; 7. SERENADE

Side 2

1. SONATA; 2. AU BORD DE L'EAU Op. 8 No. 1;
3. BRUYÈRES; 4. ON WINGS OF SONG Op. 34 No. 2;
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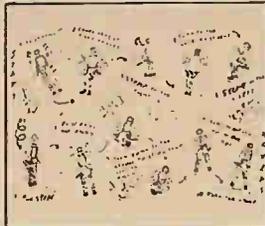
- 1 2 7 LUTHER VANDROSS: Give Me The Reason Epic/EPC 450153-1 (C)
- 2 1 4 FREDDIE JACKSON: Just Like The First Time Capitol EST 2023 (E)
- 3 5 5 SURFACE: Surface Columbia 7464403741 (Import)
- 4 10 34 ANITA BAKER: Rapture Elektra EKT 37 (W)
- 5 3 3 VARIOUS: Now Dance '86 EMI/Virgin NOD 2 (E)
- 6 4 3 VARIOUS: Ultimate Trax Champion CHAMP 103 (A)
- 7 13 2 BEASTIE BOYS: Licence To Ill Del Jam 450062 (C)
- 8 12 7 LOOSE ENDS: Zagora Virgin V 2384 (E)
- 9 4 14 GWEN GUTHRIE: Good To Go Lover Boiling Point/Polydor POLD 5201 (F)
- 10 9 3 VARIOUS: Hip Hop Electro 15 Street Sounds ELCS 15 (R)
- 11 New CURTIS HAIRSTON: Curtis Hairdon Atlantic 81693-1 (Import)
- 12 7 4 VARIOUS: Up Front 3 Serious UPFT 3 (A)
- 13 11 11 CAMEO: Word Up Club/Phonogram JAB 19 (F)
- 14 11 1 VARIOUS: Streetwise — The First Three Years Streetwise MKLD 7 (R)
- 15 New VARIOUS: Black Magic Stylus SMR 639 (STY)
- 16 14 13 FIVE STAR: SA And Steed Tent/RCA PL 71100 (R)
- 17 17 2 ONE WAY: I: MCA MCF 3342 (F)
- 18 8 4 COURTNEY PINE: Journey To The Urge Within Island ILPS 9846 (E)
- 19 New ISAAC HAYES: U-Turn Columbia FC 40316 (Import)
- 20 New DIANA MICHAEL GLADYS STEVIE: Their Very Best — Back To Back Priority/P FTVR 2 (R)

Compiled by MRIB

**RADIO
LONDON**

A L I S T		
GREGORY ABBOTT: Skole You Down	CBS	
ANITA BAKER: Sweet Love	Elektra	
GEORGE BENSON: Shiver	Warner Brothers	
CAMEO: Candy	Club/Phonogram	
FIVE STAR: If I Say Yes	Tent/RCA	
JAKI GRAHAM: Step Right Up	Warner Brothers	
ORAN "JUICE" JONES: The Ban	Del Jam	
LOOSE ENDS: Nights Of Pleasure	Virgin	
JEFF LORBER: facts Of Love	Club/Phonogram	
WOMACK & WOMACK: Soul Love/Soul Man	Mashallah	
C L I M B E R S		
BROTHERS WOMACK (THE VALENTINOS): Your Man's On Fire	Mashallah	
JAMES BROWN: How Do You Stop	Scotti Brothers	
SANDRA FEVA: Betcha	Satril Music (White Label)	
FISSION: King Of Swing	Streetwise	
THE GAP BAND: The Big Fun	Total Experience/RCA	
CURTIS HAIRSTON: Chillin' Out	African	
TIPPA IRIE: Panic Panic	UK Bubblerz/Greendeeves	
JESSE JOHNSON (Featuring SLY STONE): Crazy	A&M	
BILLY PRESTON: Since I Held You Close	(US Import-Motown)	
LUTHER VANDROSS: Give Me The Reason	Epic	

As featured on the TONY BLACKBURN Show, Radio London 9am-12 noon Monday-Friday (70am/94.9 YHF)



JIVE'S step-by-step promotion.

Why Louie Louie won't lie down

by Barry Lazell

OUT THIS week on Jive is a new version of a pop song which never would go away and probably never will — the immortal Louie Louie. Written in the Fifties as an R&B dance number by Richard Berry (who was the original singer of Riot In Cell Block Number 9, trivia collectors!), it became a million seller for the Kingsmen at the end of 1963, and entered the repertoire of every American garage band who ever struck a chord for the rest of that decade. Early in 1964, it also formed the staple musical diet in dancehalls (as they were called) of a dance called The Shake, which mostly consisted of — well — shaking.

Fittingly, Louie Louie returns this time as the accompaniment to a dance craze, since the new version by Time Code (Jive LOU 1 on 7-inch, and LOU 1 on 12-inch) is apparently spot-on for dancing the Cactus. Jive intends to push the fact very hard, and promote the dance itself to clubs as heavily as the disc, encouraging novelty spots, dance competitions, etc, with hopefully some "silly" coverage in the lighter-hearted pages of the music press.

Five reasons that if the dance develops into a craze, its longevity would mean continuous exposure for the record, and could spread to the casual buyer market, possibly on the lookout, particularly at this end of the year, for a good party disc.

Time Code are a three-piece London-based group with wide session work experience: Steve Sparling and back-up singers Valerie Wint and Michelle King.

The single itself was the brainchild of producer Tony Atkins, who struck on the idea of not only updating the original feel and rhythm pattern of the Sixties hit but incorporating slices of other hits from that era whose rhythm and melody were compatible with those of Louie Louie.

Sharp-eared listeners will therefore hear interpolations from Twist And Shout, Hang On Sloopy, All Day And All Of The Night and others. The overall sound has been described as a "fusion of Sly Fox and The Art Of Noise", but a general consensus is that the record is not only a novelty, but also a highly commercial dancefloor and pop number.

An appropriately zany video is a distinct possibility if the single shifts initially as it is hoped to, and bearing in mind that the annual Silly Season is almost here once again, Louie Louie could well end up as its soundtrack.

James Hamilton

C O L U M N

CREATIVE MARKETING appears to be on the upsurge again, with a new flood of largely unnecessary remixes being pushed out in the hope that they will strengthen the records' chart performance by selling them again to the people who bought them the first time. This resource wasting mania seemed to have died down a while back, in the main the only remixes to be released recently being quite legitimate improvements, even if they were made available with crucially judged timing! Now, however, the scatter gun approach is back. I don't normally detail remixes in this column unless they are outstanding, but so many have reached me in the last week that I'd better mention in passing the cause of these comments: a megamix of Jacki Graham, a twin-packed remix and megamix of Maxi Priest, a third "Freehold Mix" of Mel & Kim, and straight remixes of Billy Ocean (on Supreme Records), O'chi Brown, the Commodores, Sharon Dee Clarke, and Octavia.

One remix that's more of a remake and excusable is the now fully available FISSION King Of Swing (Streetwave UKHAN 4), the brilliant rap 'n scratch by two Tottenham DJs already declared a hit when on their own small Spacematic label, retilled from its original Miller Light so as not to upset the BBC (who thought the title too similar to a well known brew) and with different versions of the featured Glenn Miller tunes inserted to get around copyright problems. Very funny and brightly different, this may not appeal to everyone but looks like being the first big homegrown hip hop hit (Morgan Khan's search for the British Michael Jackson now having been dropped in favour of the British Run-DMC?).

Also on UK 12-inch are HEAVY D. & THE BOYZ Mr Big Stuff (MCA Records MCAT 1106), an exceptionally strong rap based on the scratched-in oldie by Jean Knight; CURTIS HAIRSTON Chillin' Out (Atlantic A9335T), chart-bound classy soul dancer here with an extra track as bonus; TAFFY I Love My Radio (Midnight Radio) (Rhythm King TYPE II, via Mute), girl chanted stomping catchy Eurobeat likely to equal Modern Talking in the pop charts as it's long been a holidaymaker (and gay) fave; OLIVER CHEATHAM Celebrate (Champion CHAMP 1225), very satisfying soul center; YELLO Vicious Games (Mercury MERX 235), fascinating fast sparse instrumental deserving greater pop success in

this remix than when first out ages ago through WEA; PRIVATE POSSESSION featuring HUNTER HAYES This Time (Fourth & Broadway 12BRW 55), Colonel Abrams-ish strong "house" bouncer; THE S.O.S. BAND Even When You Sleep (Tabu 650128 6), Jam & Lewis-produced predictable calm slow roller; ROBBIE NEVIL C'Est La Vie (Manhattan 12MTX C'Est La Vie), Mai Tai-styled jerky lurcher; M.C. MIKER "G" & DEEJAY SVEN Celebration Rap (Debut DEBTX 3014), their Top Of The Pops appearance so blew the credibility of these phonetic foreign rappers that they'll have problems with this Sister Sledge/Kool & The Gang medley; CLAUDJA BARRY Down And Counting (Epic 650047 6), centering Hi-NRG with amusing Grace Jones-ish put-down lines; KRISTOL Precious Precious (Epic 650255 6), adequate remake of Jackie Moore's slow classic.

(Imports on 12-inch include M.C. SHY-D I've Gotta Be Tough (Luke SkywalkerGR-104), lightly fluid bragging rap causing most stir as it cuts in the chant from Earth Wind & Fire's Biyo (and the Motown Spinners' guitar from It's A Shame of the flip); VICIOUS RUMOR CLUB Whole Lotta Love (Sunnyview SUN 447), the logical consequence of rappers using Led Zeppelin lifts is rappers actually doing a Led Zep number, with strong crossover chances; CHUCK BROWN & THE SOUL SEARCHERS Family Affair (Future F-0017), useful not very go revival of Sly & The Family Stone's classic; SALT -n- PEPA Beauty And The Beat (Next Plateau NP50053), sultry sing-song female rap cutting in Little Stevie Wonder's Fingertips; STEVE PARKS Movin' In The Right Direction (Dance Floor DF-1210), reissued dated Curtis Mayfield-style wiggler; CALIFORNIA EXECUTIVES I Don't Know Why (Williams Records WE-100), stunning specialist Sixties-style deep soul slowie.

(Import LPs include ROSE ROYCE Fresh Cut (Omni Records 90557-1), classily produced largely downtempo soul for satisfying listening; THE GAP BAND Gap Band 8 (Total Experience 2700-1-T), their current Big Fun and the jauntily building Bop B Da B Da Da spark a set that's otherwise going through the motions; GEORGE HOWARD A Nice Place To Be (MCA Records MCA-5855), jazz fusion with the Stanley Clarke-featuring Stanley's Groove its only funkier; MANHATTANS Back To Basics (Columbia FC 40300), quality traditional vocal group soul with the Bobby Womack-prod/penned Mr DJ creating interest; TASHAN Chasin' A Dream (Def Jam BFC 40289), interesting soul ballads from the hip hop label, the best arguably already being on his single.

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US 12's

Gina Desire W/Banana Republic — Breathless Cha Cha — Emerald Lady
Dense Motto — Immac (House)
Boom Boom — Face The Music
Brenda K Starr — What You See
Rose Royce — Doesn't Have To Be This Way (Remix)
Midnight Star — Engine #9
Skiyy — Love Illogical
General Kane — Ray Dooy
Home Wreckers — Jackin'
No Name — Jasons Revenge
911 — Twenty Four
Leather — Lace — Rock Me Save Me
Sir Mix A Lot — I'm A Trip
House Master Boys — The Trax I Lost
Lisa Smith — Sweet Fantasy (TSR)
Club Nouveau — Situation #9
Eastbound Expressway — Knock Me Senseless
Expose — Come Go With Me

Clarke Sisters — Time Out
Skipworth — Turner — Won't Get No Better (Paul Simpson Remix)
Jodi Watley — Looking For A New Love
Steve Silk Hurley — Jack Your Body
Model 500 — Bang The Beat
Mario Reyes — What Ever Turns You On
Yarborough — Peoples — Don't Stop The Feeling
Fingers — The Path (House)
Sylvester — Someone Like You
Chips E — If You Only (House)
House Rockers — Everybody Do It
Gary L — Time To Party (House)
Jolo — Soul
Movement — Movement
Libra — I Like It
D-Twin — Misunderstanding (Remix)
Wired — To The Beat
Stimulation — Shattered
All Chicago House Music 12's

US LP's

Alphonse Mouron
Doug E Fresh
Donna Allen
Surface
Isaac Hayes
Tyrone Brunson
Jenny Burton
Rose Royce
Sylvester
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TOP *Dance* SINGLES

THIS WEEK LAST WEEK WEEKS ON CHART

W

1	11	SHOWING OUT Mel & Kim Supreme SUPE(T) 107 (A)
2	2	SWEET LOVE Anita Baker Elektra EKR 44(TX) (W)
3	6	THE RAIN Oran "Juice" Jones Def Jam (T)A 7303 (C)
4	30	IF I SAY YES Five Star Tent/RCA PB 40981 (12" — PT 40982) (R)
5	11	STEP RIGHT UP Jaki Graham EMI (12)JAKI 9 (E)
6	5	JACK THE GROOVE Raze Champion CHAMP (12)23 (A)
7	60	SMALL CHANGE Hindsight Circa/Virgin YR(T) 1 (E)
8	10	FALLING IN LOVE Sybil Champion CHAMP (12)22 (A)
9	48	SHAKE YOU DOWN Gregory Abbott CBS (T) A 7326 (C)
10	6	I'M CHILLIN' Kurtis Blow Club/Phonogram JAB(X) 42 (F)
11	26	EACH TIME YOU BREAK MY HEART Nick Kamen WEA YZ 90(T) (W)
12	16	AIN'T NOTHING BUT A HOUSE PARTY Phil Fearon Ensign/Chrysalis PF(X) 2 (F)
13	13	L.A. NIGHTS Yosuko Agawa BlueBird-(BRT 26) (E)
14	7	CONTROL Janet Jackson A&M AM(Y) 359 (F)
15	10	(THEY LONG TO BE) CLOSE TO YOU Gwen Guthrie Boiling Point/Polydor POSP(X) 822 (F)

16	23	4 CHILLIN' OUT Curtis Hairston Atlantic A9335(T) (W)
17	8	10 MIDAS TOUCH Midnight Star Solar/MCA MCA(T) 1096 (F)
18	41	5 IT'S THE NEW STYLE Beastie Boys Def Jam (650169 6) (C)
19	21	3 I'M NOT PERFECT (But I'm Perfect For You) Grace Jones Manhattan (12)MT 15 (E)
20	NEW	VICTORY Kool & The Gang Club/Phonogram JAB(X) 44 (F)
21	9	4 CHILDREN OF THE GHETTO Courtney Pine Island (12)IS 301 (E)
22	19	4 JODY Jermaine Stewart 10/Virgin TEN (T) 143 (E)
23	NEW	CANDY Cameo Club/Phonogram JAB(X) 43 (F)
24	53	3 FACTS OF LOVE Jeff Lorber Club/Phonogram JAB(X) 40 (F)
25	77	5 JAM ON ME Company B BlueBird BRT 27 (01-723 6561)
26	NEW	SHIVER George Benson Warner Brothers W8523(T) (W)
27	20	14 YOU CAN DANCE (IF YOU WANT TO) Go Go Lorenzo & The Davis Pinckney Project Polydor POSP(X) 836 (F)
28	43	3 PUMP THAT BASS Original Concept Def Jam 44-05961 (Import)
29	74	4 GO SEE THE DOCTOR Kool Moe Dee (US Roof Top RT-001 (Import))
30	NEW	LOVE REALLY HURTS WITHOUT YOU Billy Ocean Supreme SUPE (T) 110 (A)
31	40	2 GIVE ME THE REASON Luther Vandross Epic 605216 7 (12" — 650216 6) (C)
32	56	2 EVERLASTING LOVE Mando Kane Lisson DOLE Q 6 (A)
33	36	4 PASSION AND PAIN Janice McClain US MCA 23647 (Import)
34	37	3 BELIEVE IT OR NOT Billy Griffin Atlantic A9374(T) (W)
35	NEW	SOUL LOVE/SOUL MAN Womack & Womack Manhattan (12)MT 16 (E)
36	35	4 OUTSIDE IN THE RAIN Gwen Guthrie Polydor POSP(X) 841 (F)
37	22	3 CRAZY LOVE Maxi Priest 10/Virgin TEN(T) 135 (E)
38	NEW	NIGHTS OF PLEASURE Loose Ends Virgin VS 919 (12) (E)
39	50	2 A LITTLE BIT MORE Melba Moore (duet with Freddie Jackson) Capitol (12)CL 431 (E)
40	31	3 THIS GOOD GOOD FEELING Venice LGR—(LGR 013) (JS)
41	61	2 IKE'S RAP/HEY GIRL Isaac Hayes CBS 650236 7 (12" — 650236 6) (C)
42	NEW	FUNKY GROOVE Hardrock Soul Movement Streetwave UK(HA)N 2 (R)
43	46	3 BARAH Cleavage Studio STU 1011 (Import)
44	25	4 DANCE YOUR WAY OUT Sharon Dee Clarke Aristo ARIST (12)682 (R)
45	12	14 GIRLS AIN'T NOTHING BUT TROUBLE D.J. Jozzy Jeff/Fresh Prince Champion CHAMP (12)18 (A)
46	34	13 EXCITE ME Carlton Smith CityBeat/Beggars Bonquet CBE 708 (12-CBE 1208) (W)
47	NEW	BIG FUN The Gap Band Total Experience/RCA FB 49779 (12—FT 49780)
48	NEW	BROADWAY Duke Bootee Hardback 7BOSS 2 (12—BOSS 2) (R)
49	19	8 SLAVE OF LOVE T.C. Curtis Hot Melt (14)TC 007 (P)
50	NEW	GOLDMINE Pointer Sisters RCA PB 49787 (12—PT 49788) (R)
51	14	5 I CAN'T TURN AROUND J. M. Silk RCA PB 49793 (12" — PT 49794) (R)
52	28	13 SUMMERTIME, SUMMERTIME Nocera Fourth & Broadway/Island (12)BRW 54 (E)
53	54	2 GIVE ME YOUR LOVE Sylvia Striplin Music Of Life/Streetwave (MOLS 8) (R)
54	44	2 HOODED ON YOU Tourist Groove & Move (GMT 01) (254 5541/523 2981)
55	NEW	ALL OVER THE WORLD Amazulu Island (12)IS 310 (E)
56	49	3 (POP, POP, POP, POP) GOES MY MIND Lever Atlantic A9389(T) (W)
57	15	8 DON'T THINK ABOUT IT One Way MCA MCA(T) 1097 (F)
58	29	4 ANIMAL MAGNETISM Darryl Pandy Nighmara MARES 2 (12—MARE 2) (A)
59	NEW	ALMAZ Rondy Crawford WorldRadioHistory Warner Brothers W8585(T) (W)

60	57	8 STILL SMOKIN' Trouble Funk D.E.T.T./Fourth & Broadway/Island (12)GOGO 5 (E)
61	24	3 TWO PEOPLE Tina Turner Capitol (12)CL 430 (E)
62	NEW	SOMETHING SPECIAL (Is Gonna Happen Tonight) Patti Labelle MCA MCA(T) 1098 (F)
63	17	4 SAMBA (Toda Menina Baiana) Georgie Fame Ensign/Chrysalis ENY(X) 605 (F)
64	NEW	I NEED YOUR LOVING Human League Virgin VS 900(12) (E)
65	NEW	ONCE BITTEN TWICE SHY Vesta Williams A&M AM(Y) 362 (F)
66	69	3 BAD LOVE Donna Allen 21st 0-96794 (Import)
67	47	8 TURNED ON TO YOU 80's Ladies Music Of Life/Streetwave MOL(IF) 6 (R)
68	57	6 THIS TIME Private Possession featuring Hunter Hayes Fourth & Broadway/Island (12) BRW 55 (E)
69	64	14 WORD UP Cameo Club/Phonogram JAB(X) 38 (F)
70	70	2 SACRIFICE Cyndi Phillips (US Atlantic 086770) (Import)
71	NEW	WON'T GET NO BETTER Skipworth & Turner US Warner Brothers 020577 (Import)
72	32	9 TRUE BLUE Madonna Sire W8550(T) (W)
73	38	5 GOIN' TO THE BANK Commodores Polydor POSP(X) 826 (F)
74	NEW	WHO THE CAP FIT Shinehead Virgin VS 917(12) (E)
75	67	24 I FOUND LOVIN' Fatback Band Important/Towerbell TAN(TR) 10 (E)

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FEATURING
STEVE SPARLING

Domingo dominant this December

EMI IS continuing the Placida Domingo impetus throughout the Christmas period, capitalising on the interest created by the release of Zeffirelli's film of Verdi's Otello.

The company has two new Domingo titles for December that should easily soar into the classical charts, particularly with the personal support given by the supertenor himself. Domingo is in the UK on December 17 to do a Wembley Arena date, proving that anything Pavarotti can do, he can do better.

These two new releases show the many sides of Domingo, yet centre on popular Viennese song. Vienna, City Of My Dreams, is a collection of oris from Viennese operetta by Lehar, Zeller, Kalman, Strauss and others. The title song is by Siczynski.

Domingo is accompanied by the

English Chamber Orchestra under Julius Rudel, with the Ambrasian Singers, and it is released on all three formats (CDC 7473982, CD; EL 2704081 LP; EL 2704084 tape).

Domingo makes his conducting debut on record conducting himself, Lucia Popp, Agnes Baltsa and Peter Seiffert in Strauss's Die Fledermaus (CDS 7474808 2CDs; 2704723 2LPs; EX 2704725 2 tapes).

The recording follows Domingo's successful series of performances of the work at the Royal Opera House, Covent Garden in 1983, which was televised the following year. But this recording sees him taking the minor role of Alfred.

It was made in Munich in 10 days of recording earlier this year, in which Domingo was joined by



PLACIDO DOMINGO

Popp — regarded as the reigning Rosalinde in the Vienna and Munich State Operas — and the 20 year old Eva Lind, a rising Austrian coloratura soprano.

Both recordings, and the Otello, will receive a boost by the appearance of Domingo at Wembley, and the interest will continue well into the following month, for the tenor sings Otello with Katia Ricciarelli and Justino Diaz in the Royal Opera House, Covent Garden.



From Bush to Bartok

NIGEL KENNEDY, (above) England's leading violinist, followed the critical and commercial success of his award-winning recording of Elgar's Violin Concerto with a recording of Tchaikovsky's Violin Concerto which was also received as distinctive and memorable.

Both were recorded for EMI Eminence, the mid-price wing of EMI. Now, however, he has transferred to the main EMI label, and his first appearance on HMV is with a characteristically idiosyncratic coupling — of jazz and modern classical music.

On one side, he plays Bartok's Sonata for Unaccompanied Violin, which was modelled on Bach's Sonatas And Partitas, and commissioned by Menuhin in the last years of the composer's life.

On the other, he plays his own arrangement for violin and double bass of music by Duke Ellington, which Kennedy calls Mainly Black.

Kennedy, who is known for his versatility — he also plays on the latest Kate Bush single, Experiment — abhors the categorisation that most musicians accept.

"The music of both Duke Ellington and Bela Bartok are classical in their ways," he says. He chose to put the works back to back on the same disc partly because they were written at the same time, and draw on folk material — one black music and the other Hungarian folk music.

Stars cluster for Silent Nights

THE IMMINENCE of Christmas has had its normal influence on the releases of record companies. But it is good to see that, this year, in addition to the standard fare sung by classical stars such as Jose Carreras and Kathleen Battle singing another version of Silent Night, some companies have taken more imaginative steps.

For example, Unicorn-Kanchana turns to bright, but little known, English music for its A Christmas Garland (DKP (CD) 9057 and an tape and LP). The title track comes from the work for solo soprano chorus and orchestra by the traditional 20th century figure George Dyson.

It is coupled with a work far similar forces by Geoffrey Bush, In Praise Of Mary, with John Ireland's The Holly Bay and a work by Heathcote Statham as extra string orchestra pieces. The recording has been made by the soprano Valery Hill with the Royal College of Music Chamber Orchestra and the RPO under David Wilcocks.

Another British independent label, Hyperion, has turned its attention abroad to produce an elegant recording of Christmas Music by the early 17th Century

composer Michael Praetorius, sung by the Choir Of Westminster Cathedral accompanied by The Parley Of Instruments directed by Peter Hallman and Mark Caulde (A66200LP).

But there are also more conventional Christmas offerings from the majors. Kathleen Battle, the American soprano, sings 23 seasonal favourites including O Come All Ye Faithful and the expected Silent Night with the Orchestra Of St Luke's New York, conducted by Leonard Slatkin (EL 2705391/4 LP/tape), and a CD should be available at least two weeks before Christmas.

And, also from EMI, there are 70 minutes of popular carols sung by the Choir Of King's College, Cambridge conducted by Sir David Wilcocks (CDC 7475002) taken from EMI back catalogue.

Wilcocks, however, retains an undimmed enthusiasm for this material, for he has re-recorded many of the carols with the Royal College Of Music Choir and the Royal College of Music Brass Ensemble for CBS, a recording which appears on LP and tape only (MP/MPT 42408) but marks his debut on CBS Masterworks.

Boxing clever with Christmas classics

THE CHRISTMAS gift market is the main target for a group of six 3LP box sets featuring one composer compiled by Philips and released with a dealer price of £6.36.

Called Olympiac, the collections come on LP only and, unless they provoke an exceptional response, are seen as a seasonal offer only.

The six composers selected are Vivaldi, Bach, Handel, Mozart, Beethoven and Tchaikovsky. The collections tend to stay within spe-

cific areas of the composers' output: therefore the Vivaldi set concentrates on concertos (420 018 1) played by I Musici; the Bach concentrates on the Brandenburg Concertos and the Violin Concertos in A minor and E, played by Grumiaux and the ECO under Leopold (420 022).

But the Beethoven set includes the Symphonies Na 5 and 9, the Emperor Concerto and some piano Sonatas (420 034 1).

WorldRadioHistory

AIR PLAY

KEY	A = Radio 1 'A' list C = Radio 1 Chartbuster N = New Entry		RADIO 1 w/ 1711 ACTUAL PLAYS (4 or more)		RADIO 1 w/ 1011 PLAYLISTED		REGIONAL w/ 1710 PLAYLISTINGS (42 stations)		LAST WEEK'S CHART
			12	14	A	C	19	9	
ABBOTT, GREGORY	Shake You Down	CBS	12	14	A	C	19	9	64
AGE OF CHANCE	Kes	Fan	5	5					
A-HA	Cry Wolf	Warner Brothers					22		
AMAZULU	All Over The World	Island					32	28	78
BAD COMPANY	This Love	Atlantic	5		C		12	12	
BAKER, ANITA	Sweet Lava	Elektra	13	12	A	A	43	37	19
BANGLES	Walk Like An Egyptian	CBS	11	13	A	A	32	35	8
BENSON, GEORGE	Shiver	Warner Brothers	4				29	23	
BERLIN	Take My Breath Away	CBS	15	20	A	A	39	41	1
BIG COUNTRY	Hold The Heart	Mercury					23		
BON JOVI	Livin' On A Prayer	Vertigo	12	13	A	A	27	27	7
BRAGG, BILLY	Greetings To The New Brunette	Gal Discs	9	13	A	A	6	13	63
BRILLIANT	The End Of The World	Food					11	11	
BROOKES, ELKIE	No More The Fool	Legend	4				23	17	42
BUCKS FIZZ	Keep Each Other Warm	Polydar	11	10	A	A	35	33	45
CAMEO	Candy	Club					12	7	
COMMUNARDS	So Cold The Night	London	16	15	A	A	40	35	
CRAWFORD, RANDY	Almaz	Warner Brothers					20	20	91
CURIOSITY KILLED THE CAT	Down To Earth	Mercury	5						
CUTTING CREW	I've Been In Love Before	Siren	13	11	A	A	37	34	37
DAMNED, THE	Anything	MCA	7				9		34
DEXY'S MIDNIGHT RUNNERS	Because Of You	Mercury	4				14	7	49
DOLLAR	Haven't We Said Goodbye Before	Arista					13	10	
DOCTOR & THE MEDICS	Waterloo	I.R.S.	10	10	A	A	26	17	47
DURAN DURAN	Natalious	EMI	12	15	A	A	22	34	20
ERASURE	Sameenes	Mute	16	17	A	A	39	31	16
EUROPE	The Final Countdown	Epic	16	15	A	A	35	33	5
EURYTHMICS	Miracle Of Love	RCA	16	17	A	A	41	40	
FIVE STAR	If I Say Yes	Tent	17	11	A	A	42	42	23
FUNKREW	Breaking Hearts	Sophisticated Noise			C				
FRANKIE GOES TO HOLLYWOOD	Warriors (...)	ZTT	17	17	A	A	32	24	24
FRUITS OF PASSION	No More Tears	Siren					12	13	
GABRIEL/BUSH	Don't Give Up	Virgin	15	11	A	A	41	43	9
GRAHAM, JAKI	Step Right Up	EMI	9	9	A	A	41	40	41
GENESIS	Land Of Confusion	Virgin	19	15	A	A	40	34	28
GLASS TIGER	Don't Forget Me (...)	Manhattan	12	14	A	A	39	37	29
GO WEST	True Colours	Chrysalis	6	7			34	20	39
HARRY, DEBBIE	French Kissin' In The USA	Chrysalis	18	20	A	A	41	40	11
HALL, DARYL	I Wasn't Born Yesterday	RCA	10		C		32		
HEAVY D AND THE BOYZ	Mr. Big Stuff	MCA	8	5					
HOUSEMARTINS	Caravan Of Love	Gal Discs	9		C		9		
HUMAN LEAGUE	I Need Your Loving	Virgin					24	23	72
IRON MAIDEN	Stranger In A Strange Land	EMI					11		26
JARREAU, AL	Tell Me What I Gotta Do	WEA Int'l					15	14	
JOEL, BILLY	This Is The Time	CBS					18	21	
JOHN/RICHARD	Slow Rivers	Rocket	5	6	C		41	14	
JOHNSON, JESSE	Crazy	A&M	4	4					
JONES, GRACE	I'm Not Perfect (...)	Manhattan	9	12	A	A	30	28	
JONES, HOWARD	You Know I Love You Don't You?	WEA	13	9	A	C	36	25	
JONES, ORAN	"JUICE" The Rain	Def Jam					26	15	44
KAMEN, NICK	Each Time You Break My Heart	WEA	16	14	A	A	41	38	12
KERSHAW, NIK	Radio Musicola	MCA	4	4			23		
KOOL & THE GANG	Victory	Club	4				25	18	
LAUPER, CYNDI	Change Of Heart	Portrait	14		C	C	25		
LEWIS, HUEY AND THE NEWS	Hip To Be Square	Chrysalis	17	16	A	A	35	33	76
MADNESS (Waiting For)	The Ghost Train	Zanjazz	14	18	A	A	40	39	18
MEL & KIM	Showing Out	Suprema	15	14	A	A	36	36	3
MISTY IN ROOTS	Own Them Control Them	People United	12	6	C	C			
MOYET, ALISON	Is This Love	CBS	18	6	A	C	31		
NEW EDITION	Earth Angel	MCA					15	15	
NEVIL, ROBBIE	Cast Lo Vie	Manhattan	9	12	A	C	9	7	
PAUL, OWEN	One World	Epic	8	10	A	A	23	23	88
POINTER SISTERS	Goldmine	RCA	7	4			25	18	
POP, IGGY	Real Wild Child	A&M			C				
REA, CHRIS	Hello Friend	Magnat					12	12	80
RED BOX	Far America	WEA	16	17	A	A	42	42	10
SIMON, PAUL	The Boy In The Bubble	Warner Brothers	5				19		
SIMPLE MINDS	Ghostdancing	Virgin	13	17	A	A	34	35	13
SPANDAU BALLET	Through The Barricades	Reformation	14	15	A	A	41	40	
SPRINGSTEEN, BRUCE	War	CBS	16	7	A	C	20		
STATUS QUO	Dreamin'	Vertigo	6		C				
STEVENS, SHAKIN'	Because I Love You	Epic	10	10	A	A	41	42	14
STEWART, ROD	In My Life	Warner Brothers			C		17		
SURVIVOR	Is This Love	Scotti Brothers					14		
SWING OUT SISTER	Breakout	Mercury	16	23	A	A	43	42	4
TALK TALK	Infected	Epic	4				16	18	96
ULTRAVOX	All Fall Down	Chrysalis	10	13	A	C	33	20	40
WARD BROTHERS	Cross That Bridge	Siren	5	5					
WE'VE GOT A FUZZBOX	... Love Is The Slug	Vindaloo	7	6			10	8	31
WHITTAKER/O'CONNOR	Shy Boat Song	Tambo					19	7	22
WILDE, KIM	You Keep Me Hangin' On	MCA	18	16	A	A	43	37	2
WILLIAMS, VESTA	Once Bitten, Twice Shy	A&M	6						
WOMACK & WOMACK	Soul Love/Soul Man	Manhattan	15	7	A	C	8	7	
YOUNG, PAUL	Some People	CBS	12	4	A	C	30		

BUBBLING UNDER: With 6-10 regional listings are... James Brown (9), Latin Quarter (10), Yello (7).

Cutting Crew omitted in error from last week's airplay list.

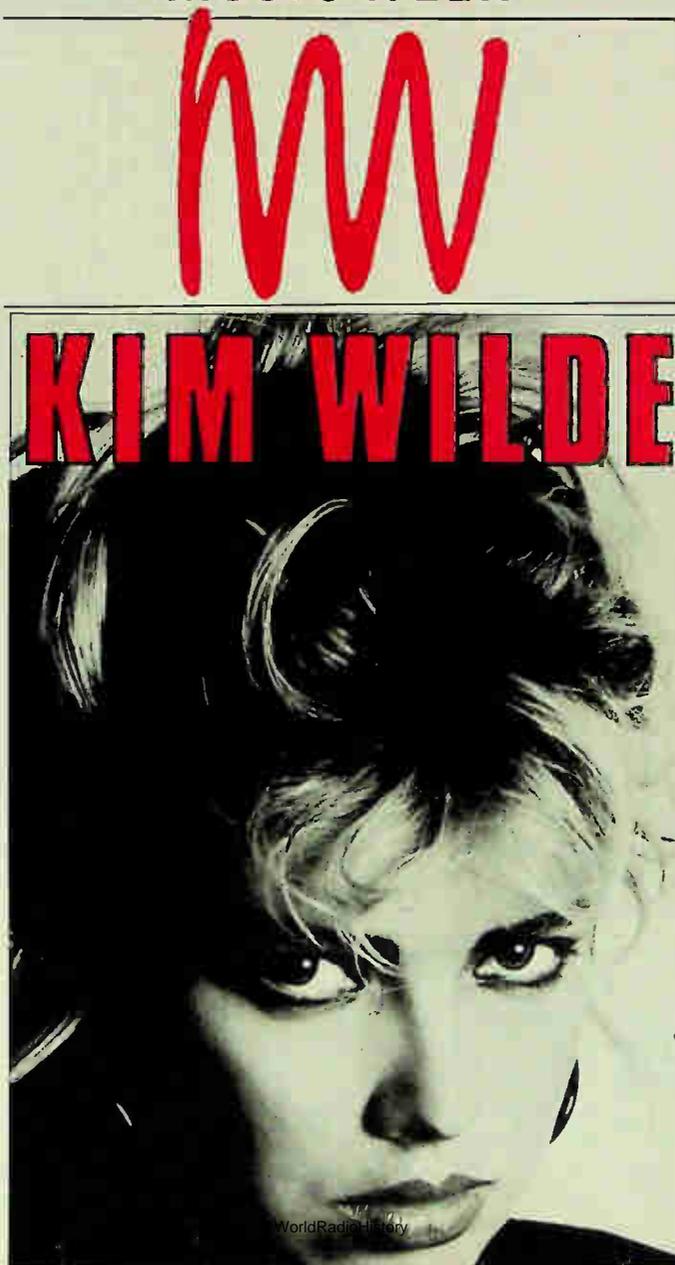
The above grid includes records with 4 or more plays (as logged by Sham Tracking) on Radio 1 last week records featured on the current Radio 1 playlist, and records on 11 or more I.L.R. playlists. Records dropped by 5 or more I.L.R. stations are excluded.

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No1	1	HITS 5 Various	CBS/RCA Ariola/WEA HITS 5
2	3	THE WHOLE STORY ★ CD Kate Bush	EMI K8TV 1
3	2	EVERY BREATH YOU TAKE — THE SINGLES ★ CD The Police	A&M EVERY 1
4	8	ORIGINAL SOUNDTRACK "TOP GUN" • CD Various	CBS 70296
5	7	TRUE BLUE ★★★ CD Madonna	Sire WX 54
6	10	SLIPPERY WHEN WET • CD Bon Jovi	Vertigo/Phonogram VERH 38
7	NEW	THROUGH THE BARRICADES • CD Spandau Ballet	Reformation/CBS 450259-1
8	5	NOW DANCE 86 • Various	EMI/Virgin NOD 2
9	11	THE GREATEST HITS OF 1986 Various	Telstar STAR 2286
10	9	SILK AND STEEL ★ CD Five Star	Tent/RCA PL 71100
11	4	LIVE/1975-1985 • CD Bruce Springsteen & The E Street Band	CBS 450227-1
12	13	HIT MIX '86 • Various	Stylus SMR 624
13	6	GRACELAND ★ CD Paul Simon	Warner Brothers WX 52
14	NEW	INFECTED The The	Some Bizzare/Epic EPC 26770
15	NEW	DISCO Pet Shop Boys	EMI PRG 1001
16	17	BROTHERS IN ARMS ★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
17	27	LOVERS Various	Telstar STAR 2279
18	18	REVENGE ★★ CD Eurythmics	RCA PL 71050
19	12	THE AUTOBIOGRAPHY OF SUPERTRAMP • CD Supertramp	A&M TRAMP1
20	16	SO ★ CD Peter Gabriel	Mercury PG 6



59	56	PLEASE • CD Pet Shop Boys	Parlophone P58 1
60	85	WHILE THE CITY SLEEPS . . . • CD George Benson	Warner Brothers WX 55
61	NEW	INSIDE STORY CD Grace Jones	Manhattan MTL 1007
62	NEW	CHRISTMAS CD Elaine Paige	WEA WX 80
63	51	STREET LIFE — 20 GREAT HITS ★ CD Bryan Ferry Roxy Music	EG/Polydor EGTV 1
64	37	WHIPLASH SMILE • CD Billy Idol	Chrysalis CDL 1514
65	NEW	NOW, THAT'S WHAT I CALL MUSIC '86 CD ONLY Various	Virgin/EMI CDNOW 86
66	71	SIMON BATES — OUR TUNE • CD Various	Polydor PROLP 10
67	67	HUNTING HIGH & LOW ★★ CD A-ha	Warner Brothers WX 30
68	55	ROCK LEGENDS Various	Telstar STAR 2290
69	NEW	AN ALBUMS OF HYMNS Aled Jones	Telstar STAR 2272
70	NEW	THE GREATEST HITS Bonnie Tyler	Telstar STAR 2291
71	NEW	THE RIGHT MOMENT • CD Barbara Dickson	K-tel ONE 1335
72	79	HOLLYWOOD AND BROADWAY CD Richard Clayderman	Decca/Delphine/London SKL 5344
73	60	PICTURE BOOK ★ CD Simply Red	Elektra EKT 27
74	62	SCRATCH AND SNIFF Smith and Jones	10/Virgin DIX 51
75	44	NO. 10 UPPING ST. ○ Big Audio Dynamite	CBS 450 137-1
76	59	THE POWER OF LOVE ○ Various	West Five WEF 4
77	70	THE PAVAROTTI COLLECTION • CD Luciano Pavarotti	Stylus SMR 8617
78	NEW	PLEASURE ONE Heaven 17	Virgin V 2400



A Girl Called Johnny

by Danny Van Emden
 "HELLO IT Isn't Me" — an odd form of introduction, but one that's working well for Scots band A Girl Called Johnny, who've just released an impressive guitar pop single of that name, replete with spirited vocals and even the odd touch of Dexys-style violin, far 10 Records.

Owner of the engaging voice is Fiona Morrison, a striking and intelligent singer in no doubt of where the band's future lies: "We want to be an albums band. We don't want to be throw-away pop; we've finally got a band together that's right."

"We" means Morrison and bassist and former Bluebell and TV21 man Neil Baldwin. The pair write most of AGCJ's material, although all songs are credited to the band



A GIRL CALLED JOHNNY: guitar pop with a future.

as a whole. Although interest in the band has been there right from the start, the 16 months of the group's existence has meant a long slog for Baldwin and Morrison — and not just writing songs. They're their own managers, although they feel the time's now right to look for a management deal.

"We've done it all ourselves — down to the last phone call," says Baldwin.

"The single was originally going to be released on an indie, but we decided just to produce it to release standard to egg the majors on — and it worked.

"Lots of labels said 'Tell us if anyone else makes you an offer'. But we wouldn't sign to a label who only wanted us because someone else did. It's not the right attitude."

Morrison, a former dancer with the Scottish Ballet, is glad at the way things have worked out: "We've really worked at it. We know our music inside out. Lots of bands get what they want too soon — I'm pleased we had to work hard."

Primarily a live band — though finding venues in what they say is a flat live scene in Scotland now is tough — Baldwin says that the single, itself recorded live except for the vocals at REL Studios in their homebase Edinburgh, is pretty representative of the rest of the band's songs.

"But the strangest material's come over the last four months," he says. "As soon as someone said they liked us — and backed it up with money — it gave our confidence an enormous boost."

The next step, of course, is to raise the band's profile. Baldwin: "We'd prefer to sell into the charts because of people seeing us live than via airplay, but that's probably not financially viable.

"It's a Catch 22 situation for new bands. Your single depends on Radio One, which gives you the support to get gigs. But you also need gigs in the first place to get airplay."

The good news is that morale is high and the band are hoping to get London dates and/or a support slot on a big-name tour. An album obviously depends on the fate of this and the next single, but Baldwin and Morrison reckon they've got more than enough songs.

Oh, and the name. Yes, it is taken from The Waterboys' song. And no, they're not just another pretty face.

Game for a Lark

THE LARKS are at that difficult stage: playing bigger and better gigs, releasing a new single, All Or Nothing Girl, on their own label and even getting a TV screening for their thousand-quid video on the Chart Show.

But that, apart from a publishing deal with Heathwave, is that. And as mainmen Tommy Barlow (sax and vocals) and Mark Bannister (guitar) make clear, it's not enough.

Both can tell plenty of stories of might-have-beens with other labels, especially with the EMI-distributed R4 to which the Canterbury six-piece were briefly signed until the company folded, "all we got from them was a couple of pints." Since then, The Larks have launched their own label, Exaltation (an exaltation of Larks, geddit?), but are still hoping that the funk, punk, punch and panache of All Or Nothing Girl and its early-'87 follow-up might prick up a few ears.

"I think we're doing quite well. We've achieved more success on our own label than we did on R4

and we're proud of that," says Tammy, the night after The Larks managed to blow up the speakers at the George Rabey.

Mark: "We're definitely too big for the pub circuit now — we can sell out the Marquee just like that. The main frustration is not being able to release much. We need to be able to pay for a decent studio and producer.

"We were always under the misapprehension that touring sold records, but now we're concentrating on getting on the radio. We've got a Capital session which we hope will boost the single."

In the half a dozen years they've been together, The Larks reckon they've written around 80 songs and just chuck out old ones as the new emerge. As far as producers, they'd love to work with Langer and Winstanley, the team behind Madness, a group to whom The Larks have actually been very favourably compared, and they've also been impressed by the skills of Vic Maile, who worked on their last single and who they're hoping will do the honours on the next. "It'd be interesting to see what Paul Hardcastle would make of our funkier stuff though," muses Tammy.

As for visuals, the video for the Billy Graham single, was made specifically for the Chart Show, although if you didn't blink you might have caught 30 seconds of it on the Whistle Test: "It wasn't a video for a festival in Cannes, but it did the trick," says Tammy, "and people are definitely travelling to gigs from further afield since it was shown.

"The £1,000 paid for the suit hire, producer and the meal afterwards."

Mark: "Some people dismissed it as a Madness copy — but what do they expect for that money — Bahemian Rhapsody? We really like Madness, but we're not trying to replace them. We've never been that calculating."

But why has a deal been so long coming? Tommy: "Far record companies, the ideal is young, good-looking boys who want to be rich and famous. We don't like ligs and freebies. We've proved we can be a record company and hopefully on the next single we'll prove it even more. I hope it will prove to young people that anyone can be a record company.

"All it takes is determination. You've got to set yourself a standard and stick to it. If you can allow yourself to release stuff like Spitting Image, something's seriously wrong."

DVE



THE LARKS: punching their way beyond the pub circuit and on to radio.

HEAVY METAL ALBUMS

This Week	Last Week	Title, Artist	Label, Catalogue No.
1	3	SLIPPERY WHEN WET Bon Jovi	Vertigo/Phonogram VERH 38 (F)
2	—	INSIDE THE ELECTRIC CIRCUS WASP	Capitol EST 2025 (E)
3	—	THE FINAL COUNTDOWN Europe	Epic EPC 26508 (C)
4	—	TO HELL WITH THE DEVIL Stryper	Music For Nations MFN 70(P)
5	1	SOMEWHERE IN TIME Iron Maiden	EMI-EMC 3512 (E)
6	6	IN THE ARMY NOW Skaia Ova	Vertigo/Phonogram VERH 36 (F)
7	7	NIGHT SONGS Cinderella	Vertigo/Phonogram VERH 37 (F)
8	5	THIRD STAGE Badon	MCA MCG 6017 (F)
9	—	TRILOGY Yngwie Malmsteen	Polydor POLD 5204 (F)
10	—	CONSTRUCTOR Alice Cooper	MCA MCF 3341 (F)
11	23	LOOK WHAT THE CAT DRAGGED IN Poison	Music For Nations MFN 69 (P)
12	27	TRUE AS STEEL Wolfcut	Vertigo/Phonogram VERH 41 (F)
13	15	7800 FAHRENHEIT Bon Jovi	Vertigo/Phonogram VERL 24 (F)
14	8	INDISCREET FM	Parlophone EMC 3515 (E)
15	2	DANCING UNDERCOVER Ren	Atlantic 781 638-1 (M)
16	4	VIGILANTE Magnum	Polydor POLD 5198 (F)
17	0	DOOMSDAY FOR THE DECEIVER Flotsam And Jetsam	Roadrunner RR 9683 (P)
18	14	MASTER OF PUPPETS Metallica	Music For Nations MFN 60 (P)
19	—	PEACE SELLS... BUT WHO'S BUYING? Megadeth	Capitol EST 2022 (E)
20	—	BEYOND THE GATES Possessed	Under One Flag FLAG 3 (P)
21	17	SPREADING THE DISEASE Ammex	Music For Nations MFN 67 (P)
22	10	ROCK THE NATIONS Saxon	Parlophone EMC 3515 (E)
23	17	BLIND BEFORE I STOP Mead Loaf	Arista 207 741 (P)
24	—	GAME OVER Nuclear Assault	Under One Flag FLAG 5 (P)
25	24	NASTY NASTY Black 'N' Blue	Getten 924 111-1 (M)
26	13	WHEN THE MIRROR CRACKS Oz	Music For Nations MFN 64 (P)
27	19	EAT 'EM AND SMILE David Lee Roth	Warner Brothers WB 56 (M)
28	—	FAME AND FORTUNE Bad Company	Atlantic WR 69 (M)
29	21	AFTERBURNER ZZ Top	Warner Brothers WB 27 (M)
30	18	LIVE AFTER DEATH Neil Peart	EMI RIP 1 (E)
31	17	ON A STORYTELLER'S NIGHT Magnum	FM VERL 34 (E)
32	29	ORGASMATRON Metalhead	GWR GWR 1 (E)
33	—	NIGHTMARE AT MAPLE CROSS Getbackol	GWR GWR 2 (E)
34	27	RIDE THE LIGHTNING Metallica	Music For Nations MFN 77 (P)
35	—	9-15 LIVE Pantheon	Arista ARL 0042 (E)
36	—	5150 Van Halen	Warner Brothers W 5150 (M)
37	—	ELIMINATOR ZZ Top	Warner Brothers W 3774 (M)
38	25	BON JOVI Bon Jovi	Vertigo/Phonogram VERL 14 (F)
39	19	THE NUMBER OF THE BEAST Iron Maiden	EMI price Attack EMC 3400 (E)
40	—	THE CREEK The Crows	Music For Nations MFN 67 (P)

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



VAN MORRISON: the old master drives a hard bargain

Damned — faint praise

BRITAIN'S OWN DC Comic-book group — **The Damned** — thrilled an almost full **Hammersmith Odeon** with a moody but varied 90-minute set yet ultimately failed to capitalise on the crowd's genuine appreciation.

Throughout this, the second of two major London dates, frontman Dave Vanian had the perfect opportunity to work the expectant, mixed crowd and turn the event into something special. But — inexplicably — he refused.

Given that the group's much-vaunted 10-year career span has been based firmly around Goth-shock imagery, **The Damned** display a surprising lack of showmanship. Perhaps the pressures of major label timetabling are starting to take their toll, but I rather suspect complacency and laurel-resting.

However, this was more than compensated for by the imaginative, mood-setting lighting. Set against the confident broshness of the music, the slow stage flooding and coloured audience-blinders worked to great effect, highlighting the group's day-glo logo and Edwardian circus stage set — complete with Dr. & The Medic's Anodin Brothers backing singers in cages either side of the stage.

The *Girl Goes Down* is Crompton-style sleaze, Psychomania is big-band stadium pop and the new single, *Anything*, is all-pleading urgency. The new songs came over as a little low-key but were still warmly received by the audience, which like the group, did not come to life until mid-set and the exemplary version of the Doors' classic *LA Woman*. Few bands can get away with playing a song like this, but it fits **The Damned** like a glove.

Mid-period **Damned** was covered by the disgracefully overlooked *We're All Making Money* (re-release now!) while the ridiculous cabaret of *Eloise* was akin to Alex Harvey's *Delilah*, powerfully tongue-in-cheek and two fingers to musical pigeon-holes.

It's doubtful whether the crowds will go wild over the likes of *Eloise* in another five years' time and without the luxury of punk to put their newer songs into context, **The Damned**, like many groups who rose on a wave, have to fight hard to maintain their validity.

But they deserve their hard-won success and on this showing, their well-crafted, now musically mature sound should surely make the group a worthwhile proposition in America. Meanwhile, if their current single stiffs — be prepared for a dynamite cover of *Alone Again Or*. NICK GIBSON

Poetry in motion

ALTHOUGH **Billy Bragg** is spreading the word further afield these days, his one-man crusade hasn't changed much, it's still very much he and his guitar against the injustices of the world. But his recent concert at the **National, Kilburn** showed that there is much more to him than just ideological sounds.

He performed a powerful, heady mixture of bitter sweet love songs and conscientious pop. Numbers were taken from all his brilliant albums, including his recent epic, (if difficult) third album, *Talking To The Taxman About Poetry*.

He also featured a wide range of covers from a raucous thrash through **The Buzzcocks' Ever Fallen In Love** to a strong, soulful rendition of the Jackson Five's *I'll Be There*.

His own style of soulful classics abounded from **The Milkman Of Human Kindness** to the truly brilliant **Levi Stubbs' Tears**, with an excellent accompaniment from **Dave Woodhead's** plaintive trumpet.

His most recent single, the exuberant *Greetings To The New Brunette*, featured early on and won a rousing reception that had the packed crowd singing along. But the bile and anger of frustration rang out through strong, ringing versions of *There Is Power In A Union* and *Way Down South* whilst he made many succinct points between songs about the hypocrisy and greed of the present Government, that had the Yuppies in the audience looking decidedly nervous.

The whole supporting cast including **Ted Hawkins** and **DJ Wendy May**, appeared to join in a spirited gospel number, but it was **Billy Bragg's** own evocative a cappella performance of *Sweet Honey In The Rotk's Chile, Your Waters Run Red* that proved to be a powerful and moving finale.

A fitting end to a great — and diverse — show that had so much to do with Bragg baring his soul in achingly honest love songs as to righting the world with his powerful and refreshingly political pop. As a powerful and charismatic performer with his integrity intact, **Billy Bragg** is a rarity in an industry where both these qualities are scarce and, his talent should be treasured. JERRY SMITH

Disney land

TRICKY TYKES, these **Microdisney** boys. One song from the end, a bar **Blondie** turned to her companion, lightly quipping how she'd "really laugh if this was **Microdisney**". It was gently indicated that



MICRODISNEY: CATHAL: true subversive

indeed this was **Microdisney**. She didn't laugh.

Was she confused by the image, shawband chic, bow tie and monk-ey suit? Was she thrown by the music, subtle pop, few angles, but all radio hooks? But how could she have possibly missed the passion of singer **Cathal**, a possessed spirit, by far the most compelling sight at **Tufnell Park's Boston Club**?

So, he prefers to scar his wrist with the softer edge of melody. If, record-wise, something of the anger of **Cathal's** words is masked, live there's no doubting his confused world of disenchantment. Bringing out touches of the **Van Morrisons**, he shook and struggled through *Birthday Girl, My Wife's A Horse* and soon-to-be favourites from the **January Virgin LP, Crooked Mike**.

Obsession with such strength should not be to the detriment of the band. Their role, necessarily reduced to backing, provided the right elements of structure: **Cathal** did the rest, rambling down monologues more malignant than misanthropic.

True subversion in pop terms: Seduce the innocent with the accessible, then torment with the words. Recorded, **Microdisney** do just that. Live, it was an exhilarating kick to the shins.

Earlier, **The Stars Of Heaven** made another of their increasingly impressive trips down the backroads of Eighties' country rock. They're going to learn to hate that description, but at the moment it's the closest you can get.

Sacred Heart Hotel still stands out as the strongest song they've got, but as proven on an **Alex Chilton** cover for encore, the playing is developing, it's getting tougher, yet not at the expense of the inherent fragile appeal.

So much has been achieved to date (check out the **Rough Trade** mini-LP for proof), it's tempting to see the band as fully matured, but there's a lot more to come. Maybe for these **Stars**, only the sky's the limit... DUNCAN HOLLAND

Folk routes

IN THIS year's **MW Folk Roots** supplement, the point was made that **Suzanne Vega** is a mainstream artists with folk appeal, rather than the other way round.

Her audience at the **Albert Hall** proved this theory out fully. It was generally the early **Dire Straits** audience, most of whom would almost certainly be unaware of such folkist names as **Home Service** or **Run Rig**.

With only one album to her name, **Vega** can already sell out big venues and while she exuded an innocent and nervous air, one suspects that sweet **Suzanne** has not got this far without often needing to be vehement **Vega**.

The set revolved around that classy LP with four backing musicians recreating the studio sound far too precisely. Great to see a female drummer, but drummers are so often noisy and intrusive, as was the electric guitarist. Sure, some of her songs benefit from the band approach — the impressive **newie Luca**, and the swinging **Neighbourhood Girls** both did. But the loudest ovations of the night were for the encores **Knight Moves** (**Vega** and guitar only) and **Tom's Diner** where she sang unaccompanied the title track of her forthcoming LP.

It's a dilemma that often seems to confront singer/songwriters on stage. How much of the set should they play solo, how much with other musicians, and how will audiences react to any different arrangements of songs they've loved on record?

But none of this should worry **Suzanne Vega** yet. The lovely new single **Gypsy** is a good omen for **Tom's Diner** and with her **British** base secured by this recent tour, **A&M** must now take her tasteful **AOR/folk** into the hames and **Albert Halls** of the US. GARETH THOMPSON



VEGA: British base secured

Hip hope

WEDNESDAY NIGHT at **The Wag Club**. Nostalgia wisps its way down from the upper level in the form of the old Fifties jazz and blues favourites. **Downstairs**, **Americana** takes a more contemporary shape with big name **Hip Hop** and a smattering of **Go Go**, but there's not many peaked caps or trainers in the audience as the **Hard Rock Soul Movement** take the stage.

After an impressive solo spot by **DJ Streets Ahead** cutting between records like a plate spinner at the circus, **Max LX** and **Dave VJ**, flashy in white, start their prancing and pointing. It's not an action packed, but a mesmeric short set, with the vocals passed between them like a split shift chant. The single **Funky Groove**, has already become a dancefloor favourite in the more enlightened London clubs, but there's just a wave of self-conscious shuffling as we're told to "Check out this funky groove/We're going to rap this sucker to death".

Next, back from an earlier show in **Bournemouth**, it's **Faze One**. The rapping's harder, teased out of them, tinged by the **Beastie Boys**, there's more of the genre's self-emulation, requisite obscenities, and obnoxious machismo. But, the beat's compelling, the timing's perfect, and **Faze One** are confident to the point of arrogance. **None's** dancing but everyone clops.

There seems to be an air of suspicion lying over the assembled throng, because these are **British** groups from the **Streetswave** stables. Is it cool to dance? People still search for and pay extortionate prices for import tracks when they could find the authentic item on a **Streetsound** compilation, and seem equally dogged in their rather suffocating view that if it ain't **American** and it ain't on vinyl, it ain't **Hip Hop**. But then as spearheads of a **British** movement, more performances like these tonight should prove most educational. SORREL DOWNER

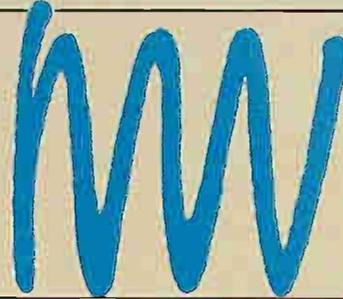
TOP 75 SINGLES



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

- No 1** ¹ TAKE MY BREATH AWAY (Love Theme from "Top Gun") • Berlin CBS (T)A 7320
- 2** ⁵ THE FINAL COUNTDOWN Europe Epic (T)A 7127
- 3** ² YOU KEEP ME HANGIN' ON ○ Kim Wilde MCA KIM(T) 4
- 4** ³ SHOWING OUT ○ Mel & Kim Supreme SUPE(T) 107
- 5** ⁴ BREAKOUT Swing Out Sister Mercury/Phonogram SWING 2(12)
- 6** ⁷ LIVIN' ON A PRAYER Bon Jovi Verigo/Phonogram VER(X) 28
- 7** ¹⁶ SOMETIMES Erosure Mute (12) MUTE 51
- 8** ¹² EACH TIME YOU BREAK MY HEART Nick Kamen WEA YZ 90(T)
- 9** ¹¹ FRENCH KISSIN' IN THE USA Debbie Harry Chrysalis CHS (12) 3066
- 10** ¹⁰ FOR AMERICA Red Box Sire/WEA YZ84(T)
- 11** ⁶ THROUGH THE BARRICADES Spandau Ballet Reformation/CBS SPANDS(T) 1
- 12** ⁹ DON'T GIVE UP Peter Gabriel & Kate Bush Virgin PG52(12)
- 13** ¹⁹ SWEET LOVE Anita Baker Elektra EKR44 (T)
- 14** ⁸ WALK LIKE AN EGYPTIAN ○ Bangles CBS 650071 7 (12) — 650071 6
- 15** ²³ IF I SAY YES Five Star Tent/RCA/PB 40981 (12) — PT 40982
- 16** ¹³ GHOSTDANCING Simple Minds Virgin VS907(12)
- 17** ²² THE SKYE BOAT SONG Roger Whittaker & Des O'Connor Temba TML 119
- 18** ¹⁴ BECAUSE I LOVE YOU Shakin' Stevens Epic SHAKY(T) 2
- 19** ²⁴ WARRIORS (OF THE WASTELAND) Frankie Goes To Hollywood ZTT/Island (12) ZTAS 25
- 20** ¹⁵ ALL I ASK OF YOU ○ Cliff Richard and Sarah Brightman Polydor POSP(X) 802

MUSIC WEEK



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SOME PEOPLE



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

- 53** ³⁸ YOU CAN CALL ME AL ○ Paul Simon Warner Brothers W 8667(T)
- 54** ³⁵ EXPERIMENT IV Kate Bush EMI (12) KB 5
- 55** ⁶² WE LOVE YOU Orchestral Manoeuvres In The Dark Virgin VS911(12)
- 56** ^{NEW} HOLD THE HEART Big Country Mercury/Phonogram BIGC(X) 4
- 57** ⁶¹ JE T'AIME (ALLO ALLO)/RENE DMC Rene & Yvette feat. Gordon Kay & Vicki Michelle Sedition EDIT(L) 3319
- 58** ³³ ASK The Smiths Rough Trade RT(T) 194
- 59** ⁷² NO MORE THE FOOL Elkie Brooks Legend (12) LM 4
- 60** ³⁶ THIS IS THE WORLD CALLING Bob Geldof Mercury/Phonogram BOB(X) 101
- 61** ^{NEW} SOME PEOPLE Paul Young CBS YOUNG (T) 2
- 62** ^{NEW} NIGHTS OF PLEASURE Loose Ends Virgin VS 919(12)
- 63** ^{NEW} REET PETITE (The Sweetest Girl In Town) Jackie Wilson SMP SKM (12) 3
- 64** ^{NEW} SLOW RIVERS Elton John and Cliff Richard Rocket/Phonogram EJS 13(12)
- 65** ⁵⁴ WHEN THE WIND BLOWS David Bowie Virgin VS 906(12)
- 66** ⁵⁹ JACK THE GROOVE Raze Champion CHAMP (12) 23
- 67** ⁵² ALWAYS THERE Marti Webb and The Simon May Orchestra BBC RESL 190 (12) — 12RSL 190
- 68** ⁷⁰ CRAZY LOVE Maxi Priest 10/Virgin TEN(T) 135
- 69** ⁵⁶ I'M NOT PERFECT (But I'm Perfect For You) Grace Jones Manhattan/EMI (12) MT 15
- 70** ⁵¹ TWO PEOPLE Tina Turner Capital (12) CL 430
- 71** ⁵³ CONTROL Janet Jackson A&M AM(Y) 359
- NEW** ALMAZ Randy Crawford Warner Brothers W8583(T)
- 67** VICTORY Keel & The Gang

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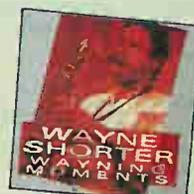
CD CHARLY 9



CD CHARLY 16



CD CHARLY 23



CD CHARLY 32



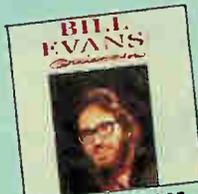
CD CHARLY 3



CD CHARLY 10



CD CHARLY 17



CD CHARLY 25



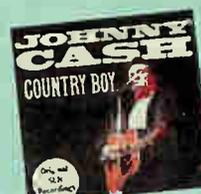
CD CHARLY 33



CD CHARLY 4



CD CHARLY 11



CD CHARLY 18



CD CHARLY 26



CD CHARLY 34



CD CHARLY 5



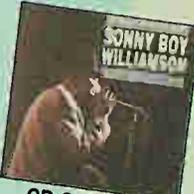
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CD CHARLY 6



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Happy Birthday Charly!

AFTER 12 years in business, Charly — long considered the premier UK company in the field of back-catalogue rejuvenation — continues to be a buoyant, expanding concern. So what's the secret of its success? Derek Johnson paid Ilderton Road a visit in order to find out.



THE CHARLY team in full force outside their Ilderton Road headquarters.

NESTLED IN the back streets of South-East London, midway between the Old Kent Road and South Bermondsey, lies an unobtrusive red-brick building which originally served as a pharmaceutical warehouse. Today, in these remarkably unprepossessing

surroundings, it is the home of one of the most enterprising and imaginative record companies in the business.

With the hub of the record industry concentrated on London's West End, it seems irrational at first sight that Charly should have chosen this outlandish area for its headquar-

ters. But there was method in its madness — a method which, applied equally and devotedly to all other aspects of its policies, has changed the entire record world's attitude towards Charly from scepticism to regard and admiration.

The name Charly first appeared on a record label in France in

1974. The following year it was launched in the UK when the company, complete with its original grinning racker logo, transferred its base from Paris to London.

At the time, it was little more than a pipedream, a vision of its founder Jean Luc Young, operating from a couple of seedy offices in a dilapidated Hammersmith block.

But perhaps "seedy" is the right word, since it had as its roots the newly-won European rights to the near-legendary Sun Records catalogue, plus a small and eclectic selection of jazz and rock recordings from Young's pre-Charly years.

Today, 12 years after those first seeds were sown, Charly is recognised around the globe as the premier British company in the field of back-catalogue rejuvenation, and is fast becoming the best distribution bet for smaller indies of similar ilk.

Sparring a variety of new logos for its 10 in-house labels, the company now has a staff of 22 functioning in its own office and warehouse complex, a 96-page glossy brochure boasting over 600 albums, CDs and cassettes, and a growing number of licensed and distributed lines under its wing.

So how did all this come about



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in such a relatively short space of time? Basically because everyone working for the company is knowledgeable, dedicated and eager for success. There's this underlying atmosphere in the office, which no casual visitor can fail to absorb — a determination to prosper, not only in terms of business acumen and the desire to expand, but in the belief that Charly has a task to fulfil and a message to deliver to the world.

Jean Luc explains: "Our main aim, from the outset, has been to do what others couldn't or wouldn't do. There had been, and still are, many spasmodic and shabby attempts to fill the gap, but nothing on a consistent or concentrated basis.

"I like to think that our efforts are stranger and more honest, that we are in fact educating people. Now

we are trying to do the same job internationally, to pass on the same message around the world. It's not easy, but we're getting there."

That message refers mainly to the untapped, forgotten or unavailable wealth of material from the Fifties, Sixties and Seventies which — as the market has been slow to realise but is steadily coming to accept — provided the very lifeblood of today's music. This treasure trove is the essence of contemporary pop and rock and, without it, acts as diverse as Duran Duran and Bucks Fizz simply would not exist.

Thanks in no small measure to Charly, many of today's youngsters are discovering and exploring the past. It's not a retrogressive step, but an opportunity to appreciate a rich musical heritage from a golden era of not so long ago. Simultaneously, their parents are able to enjoy the formative styles, the definitive music, they had previously regarded as lost to them.

The Charly catalogue embraces the whole range of musical styles, influences and idioms — blues, rockabilly, R&B, soul, jazz, gospel, country and rock 'n' roll. In fact, just about everything that went into the melting pot as the ingredients for the sounds of today. Indeed, many would argue that they would have been best left as separate entities, but that's another story! The point is that Charly has recaptured all these elements in their embryonic and developing forms.

The extraordinary range of Charly's material can be gauged from the labels under its aegis. The

company's own logos are Charly itself and Charly R&B, plus Sun, Goldband, Affinity, Decal, New Cross and New Cross Gospel, also the budget labels Topline and Atlantis. Among companies licensed to Charly are Sun International, Vee Jay International, Sansu Enterprises, Jewel and Gusto. It imports Chess Records product (from Greenline in Italy) and Swingtime Records. And indie labels distributed by Charly include Damina, Hindsight, TRP, Malaca, Card and Move.

To have achieved so much in such a comparatively short time seems to me, as someone who has been in the business for 35 years, quite extraordinary.

Of course, Charly does not deal solely in archive material. The catalogue includes a range of Eighties recordings, among them a number of brand new albums, and occasional singles as well.

"We don't do many singles, chiefly for economic reasons," says managing director Jaap Visser. "So it's ironic that our biggest-ever success should have been with a single, and that was Hank Mizell's Jungle Rock. I heard on impact being played at a disco, made enquiries and snapped up the rights. I put £500 up front, which was all I could afford at the time, and it went on to sell half-a-million."

There are several singles in the current catalogue, featuring such names as Jerry Lee Lewis, Hank Ballard, Nina Simone and the can-

temporary British band The Ballack Brothers. But albums are really what it's all about, and a glance through the Charly brochure is enough to catch the breath of anyone who cares about the irresistible sounds and great acts of the vintage post-war years, from which everything that happens today stemmed. Musicians should be grateful, too — they owe so much to this era, and there is still a great deal more to be learned from it.

It's all there in the catalogue — from Little Richard and Carl Perkins to Count Basie and Waady Herman, from The Beatles and The Yardbirds to Otis Rush and Howlin' Wolf, from Johnny Cash and Ray Orbison to Hawkwind and Bob Marley. And scores more besides — even punk and, bringing us right up to date, rap. In other words, a sort of encapsulated history of popular music covering the last four decades.

Of course, not every fluctuating style or trend is represented, but what is there is good. Make no mistake, in spite of all that waffle about the good old days and the old stuff being the best stuff, there was as much rubbish around in those days as there is now. Fortunately, thanks to the prudent and discriminating selection of the Charly team, we are spared the rubbish and are treated only to the good.

Much is made today of the current boom in cassettes and the manner in which they are now out-selling vinyl albums, a fact proven by BPI statistics. Charly, however, is the exception which

proves the rule, selling on average of five vinyls to every one tape.

"I can only imagine that it has something to do with our type of product," suggests Jaap Visser. "Perhaps it has a connection with the bulk of our material dating from a period when there were no cassettes. Maybe it's because people who buy our records really want to listen to them and absorb them, not slot them into a car and use them as background to a traffic jam."

"Of course, we shall continue releasing cassettes, and the demand may well increase. Right now, we have 100 of our best-sellers available on tape, and there will be more to follow. Let me give you an example of the sales ratio — we recently issued Robert Cray's debut album and in the first month, with simultaneous release, it sold 16,000 vinyl, 6,000 CDs and just 3,000 cassettes. So you see, tapes may be leading the field at the moment with everyone else, but they are certainly not with us."

Although Robert Cray is a hot act at the moment, and has been touring over here, it struck me that a combined sale of 25,000 in a month on a six-year-old album was impressive, to say the least — more especially coming from a small company (with respect and by comparison) which does not favour arm-twisting techniques.

"It has been one of our top sellers this year," admits Jaop. "You know, these things get around by word of mouth, by recommendation, and so on. Even some of the music papers conde-

'Of course we shall continue releasing cassettes and the demand may well increase. Right now we have 100 of our best-sellers on tape and there will be more to follow'

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'By the end of 1987, we expect to have 150 titles on CD in full-price lines, and we're also planning to launch a mid-price line of 50 titles from the Topline catalogue with a dealer price of under £5'

scended to review it. And it was given quite a boost in the London area when you played a track on Radio London." I hasten to add that my arm was not twisted, and I gave it airplay some weeks before I knew that I would be writing this piece!

Okay, so if 25,000 represents a strong seller, what does Charly regard as a poor seller? To put it another way, how many copies need to be sold to show a profit, before an album moves out of the red and into the black?

"It's difficult, if not impossible, to arrive at an exact figure," says Joop. "That's because our licensing agreements vary from one to another. But I would say in the

region of 2,000 to 2,500. Anything over that and we're happy. If it reaches 5,000, we're laughing. And 25,000 is positively hysterical!"

How does this compare with the majors? "Well, things may have changed since my days at EMI, but I would think they need to sell twice as many as us in order to cover themselves. There are many reasons for that, including the fact that we are a tight-knit organisation whose overheads are not so high — and indeed, operating from this part of London, neither are our rates."

Charly is understandably delighted with the success of its boxed sets, of which six are currently in catalogue. They are beautifully packaged and meticulously documented with copious notes, pictures and detailed personnel and recording data. The highlight so far has been the Jerry Lee Lewis 12-LP 209-track collection *The Sun Years*, which sold no less than 13,000 sets.

Now there are plans for further releases in this category early next year, among them a 12-LP package called *Sun — The Rocking Years* (as a follow-up to *Sun — The Blues Years*), an eight-album Django Reinhardt set and a collection entitled *Gene Vincent: The Capitol Years*. The latter will consist of 10 or 11 albums, but a final decision has yet to be taken.

But the real buzz in Ilderton Road of the moment concerns compact discs. Joop told me, with great

satisfaction, that in this — Charly's first year of trading in CDs — the company has already sold 300,000. And that's no mean achievement.

"By the end of 1987, we expect to have 150 titles on CD in full-price lines," he reveals. "And we're planning to launch a mid-price line of 50 titles from the Topline catalogue, with a dealer price of under £5. It's all very well to talk about cassettes superseding vinyl, but CDs are the coming thing, and they'll have taken over before many years have elapsed. We're all very excited about it, and we're making sure that we're in there from the outset, and progressing as the demand increases."

Charly achieves another landmark on December 11 when, in conjunction with BBC Radio London, it promotes its first major concert — by Honk Ballard & The Midnighters at Hammersmith Palais. It marks the debut British appearance of the man who wrote and originated the Twist, long before Chubby Checker latched onto it. Ballard's album *What You Get When The Gettin' Gets Good*, which won an award in the States last year as the best R&B release of 1985, is being reactivated (also on CD) to coincide with his visit.

So there we are. Charly — a buoyant and expanding company dealing in vinyl, tape and CD, imparting the benefit of its expertise and knowledge to the public, who seem grateful and willing to accept it. What more is there to say?

Simply that Charly's activities are not confined solely to this country.

It is now an international set-up, with many labels and outlets abroad. It has a sister company in Germany; is represented in all the European markets and the US, not to mention the main Far East markets of Japan, South Korea, India, Australia and New Zealand; and has even had material released behind the Iron Curtain, in Poland and Yugoslavia, under licence deals.

Who was it said "tall oaks from little acorns grow"? Well, if you must know, it was David Everett (1769-1813). Personally, I know little about the gentleman, except that he must have been a prophet, because he clearly referring to Charly Records.

When I first arrived at the Charly HQ ("great for parking in this area, but don't leave your car overnight or it'll be nicked" was my initial greeting), I was immediately struck by the atmosphere and conviviality of the place. It was like a family concern — interwoven, each staff member working for the others and getting a kick from what he or she was doing, a trifle congested and somewhat untidy, but essentially active.

A major conglomerate can become confused and ill-coring by its very size, a case of the left hand not knowing what the right hand is doing. But Charly seems to know precisely where it is going on, what's more, is determined to get there.

This week, Charly celebrates the 12th anniversary of its foundation, and I have every reason to believe that *Music Week* will be carrying a

silver jubilee Charly supplement in 1999.

But why choose a 12th birthday to put out the flags and bunting? "Well, why not?" asks Joop enigmatically. "After all, in Holland we celebrate a 12½-year anniversary because it's half of 25 years. So why not settle for 12 years in Britain?"

I concur. Why not, indeed! Happy birthday, Charly.

Charly is understandably delighted with the success of its boxed sets, of which six are currently in catalogue. They are beautifully packaged and meticulously documented with copious notes, pictures and detailed personnel and recording data.

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Jean Luc Young
— Chairman

BORN IN Strasbourg, France, in 1947. He had a remarkably chequered, virtually unique, career, prior to founding Charly — not least because he became a booking agent and concert organiser while still in his teens, necessitating court approval for him to operate while still officially under age.

The business flourished to the point where he was selling package tours through Europe, including a Chuck Berry revue playing to audiences of 15-20,000 — and still while only 18 years old! He was also booking German acts, and French acts into Germany.

"When you do that sort of thing, you want to do more," he says. "By that time, the booking situation had become far too complicated, almost ludicrous. I found myself needing to be in 80 different places at once. So I looked at different things and, in particular, at records."

This led to Jean Luc releasing his

first five singles on his own label, all featuring local bands — "though I doubt if you could buy a copy now," he smiles. Then followed a year in the international department of Barclay Records, where he was in charge of licence acquisition.

He then met Jean Karakas, now the owner of New York's Celluloid label, and together they opened a chain of 80 record stores in university and college towns throughout France — though this number was subsequently slimmed down to 35 after it began to get out of hand.

"Our stores were not the traditional type. We went out of our way to be different, to offer the broadest possible choice. I was buying records from all over the world. Blues, jazz and soul; African, Indian and far eastern music; Caribbean ska and reggae; everything you couldn't easily find elsewhere."

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that it prompted a young British student named Richard Branson to come and see their operation and learn from it.

By logical progression, in 1967 they launched their own BYG Records label. "There were no indies in France at the time, so we were fighting against the system," Jean Luc points out. "We were releasing contemporary material, but we were also one of the first companies to deal in big-scale reissues."

"We reissued the Savoy catalogue, for instance. And we were making adventurous recordings ourselves. We regarded avant-garde jazzmen such as Archie Shepp and the Art Ensemble of Chicago when no-one else would touch them. At that time they couldn't even get deals in their native America; now they're respected."

Simultaneously they launched a monthly paper called *Actuel*, which was frowned upon by the French authorities who considered it Leftist. "We wanted to change the system and offer an alternative," he explains.

"It was immediately very well received by students and other young readers but not by the establishment. We even had our phones tapped at work and home."

Today, *Actuel* — in which Jean Luc still controls some interest — is one of France's biggest sellers with a circulation of over 2½m.

"But I'm not emotionally involved anymore. It's gone like *Rolling Stone* magazine, from a hip publication to just another bigtime

operation. I accept the cheques, of course," he smiles, "but I no longer want anything to do with running it."

Not content with all these activities, the duo organised one of the biggest festivals the world had seen prior to Woodstock. It ran for five days and nights, attracted ½m people and involved 900 musicians — including Pink Floyd, Saff Machine, Fleetwood Mac, Ten Years After and Frank Zappa.

"And we lost a fortune, about \$400,000," he smiles ruefully. "It was partly due to the gatecrashers. You see, in France everybody gatecrashes, and they did a good job on us. To make matters worse, the Government banned the festival at the last moment, so we had to move the whole operation by truck and helicopter to just inside the Belgian border, literally overnight."

"It wasn't commercially successful, but at least we got two movies out of it, and one of them was shown on BBC-TV quite recently."

Jean Luc left BYG and his partner early in 1974 to form Charly Records and, in the words of the time-honoured cliché, the rest is history. A year later he renewed his acquaintance with his old sparring partner Jaap Visser, with whom he had previously worked in various ventures on the Continent, and decided to move the Charly operation to London with Jaap as managing director.

"Our principal objective was to fill a gap in the market," he says. "And it still is today. Nobody was trying to do it properly, but when you believe in something as deeply

as Jaap and I did, then you have the incentive and the drive to make your presence felt. And when you do that, then you can cross over to the masses."

Under Jean Luc's guidance, Charly continues to grow and to move into other areas. "We are actively expanding our distribution, which can now be shared with other people," he asserts. "In fact, we are already distributing several of the smaller indies, and we're looking to take on more. This is a separate arm of our business, and the reps tell me that the buyers find it a more attractive proposition when they can order other labels as well."

With the prospect of another batch of 20 to 30 albums being released in the New Year, more boxed sets and the increasing demand for CDs, Jean Luc now wants to break into the video market. But he insists that he will only do so if he can offer an attractive product at a reasonable price — "not your £20 or £30 touch, but a realistic dealer price of under £9, or ideally under £5."

In view of all these strings to his bow, with little chance to relax and the need always to be alert and aware, it's also quite remarkable that Jean Luc has also just managed to give up smoking after being a 50-a-day man. Especially as he is surrounded by colleagues forever enveloped in a smoke haze.

Jan Friedmann — office manager



BORN AND raised in Hayward, California but based in the UK since 1969, Jan was of fundamental importance to the beginnings of Charly: she rented the company its first offices in Beadon Road, Hammersmith. At the time she ran the Business Bureau beneath the offices and soon found Charly to be her most demanding client.

After a decade of working on the side for Charly she was finally persuaded to join the team full-time in October 1985. The only really accomplished musician in the company (a classical pianist who's a BA, no less) Jan is Charly's "general fixer and can-carrier". Or, in Jaap's words: "She used to be The Landlady, now she's Mather Superior."

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**Joop Visser
— MD**

BORN IN Holland, describes himself as "a Dutch war baby and a frustrated musician." Like several of his Charly colleagues, he gained his first experience in the business by working in a record store, direct from school. After a mandatory period of national service in the Dutch army, he joined EMI Holland, and worked his way up from sales rep to label manager, also finding time to run his own label on the side.

"My main motivation was my desire to be associated with music," he explains. "I've always been crazy about music — particularly jazz, that's my principal love." That feeling is reflected in his close involvement with Charly's jazz label Affinity, which he launched in 1977 and organises and runs with tender affection. A recent edition of Ronnie Scott's house magazine said "it is surely the most productive and interesting jazz label active in this country."

After spending eight months with the German tope company BSAF, he found himself back with EMI, this time in London. In 1972, he

was appointed head of A&R for EMI UK.

The liaison lasted for only two years. "They decided to get rid of me in the middle of 1974, because I wasn't coming up with the hits," he observes frankly. "Mind you, I had signed acts like Queen, Bop Deluxe and Cackney Rebel to the label and, as you know, they had plenty of hits afterwards. But the point was that nothing was happening at the time, so they showed me the door. Thank you and goodnight!"

Quite by chance, as Joop was leaving EMI's offices in Manchester Square pondering on where to find other work, he bumped into Jean Luc Young. They had worked together spasmodically on the Continent over the years, and Jean Luc had just launched Charly in France and signed a licensing deal with Sun. Now he wanted to set up business in the UK, and offered Joop the opportunity of joining him.

"It was almost as if fate took a hand," Joop confesses. "Straight out of one job and into another. That was over 12 years ago and, since then, I've never looked back."

The first few years were devoted mainly to establishing the company, gaining recognition and consolidating its position. "Once we had achieved that, things really started moving," he says. "And

now we're accepted by almost everyone. I emphasise the word 'almost', because I shan't be totally happy until I can get rid of it. Some of the majors have regarded us with disdain, but I think they are now coming to respect us, perhaps even to envy us to some extent."

"One of the milestones in the Charly story was the introduction of self-distribution. We always had a love-hate relationship with our distributors, and three years ago we decided to do it all ourselves. We've been thriving ever since."

Joop's approach to his work is founded on implicit belief in the product he handles. He comments: "Although we may be dealing in, say, 20-year-old material, we present each release as a completely new thing. We make mistakes, of course we do, but very few of them. And even though I say it myself, that's because we are all specialists with a reservoir of knowledge in our own particular field. That background has so far kept us on very safe ground, and I see no reason why it shouldn't continue that way."

Joop related the story of how he came to clinch the Hank Mizell single for Charly, resulting in the company's biggest-ever seller. "I had been invited to the Lyceum in The Strand to see a band called Crazy Cowan 'n' The Rhythm Rockers. We didn't have much money to



VISSER'S INTERESTS: "Charly and Jazz. Jazz and Charly."

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throw around at the time, but I thought I would look them over. During the interval disco, they played the Mizell record and I was amazed at the reaction of the youngsters, so I looked into the matter and managed to get the single for Charly. It made so much money that we were able to sign Crazy Cavan, as well!"

When he is not sitting at his desk overlooking the railway arches and a string of derelict houses, what interests does Joop have? "Charly and jazz. Jazz and Charly. That just about sums it up," he states.

'One of the milestones in the Charly story was the introduction of self-distribution. We have always had a love-hate relationship with our distributors, and three years ago we decided to do it all ourselves'



JOOP VISSER and BB King in slimmer days. Charly is set to release a double album of BB King's Bluesway material this month.

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'An unashamed popularist'

Cliff White — product manager

BORN IN Pinner, Middlesex in 1945. His musical revelation was first hearing Little Richard's Ready Teddy in 1956: "Life was never the same again. From grey it was suddenly kaleidoscopic." Cliff started collecting records at the age of 13 but his first job on leaving school was in a stockbroker's office. Bored stiff he soon determined to "get in the record biz one way or another."

He joined the HMV store on London's Oxford Street in 1964 and stayed four years, latterly as assistant manager of the pop floor. During the middle of this period he temporarily left to sing with an r'n'b group but soon gave that up: "I wanted to sing like Sam Cooke or James Brown. Unfortunately

I sounded just like Mick Jagger. Curses!"

Moving on to production control at Kodak he started writing for fanzines in his spare time, finally abandoning his regular job in 1973 to become a full-time freelance writer. He contributed to many music publications, in particular *Black Music* and *NME*, where he specialised in vintage rock 'n' roll and US black music past and present. He was especially noted for championing James Brown and subsequent developments in funk.

Cliff was invited to join Charly in July 1979 as press and promotions officer but within a year was appointed Product Manager. "At the moment I still handle most of the media liaison because we don't have a press office as such. We don't automatically send out loads of freebies," he explains. "But if any bona fide journalist or DJ is in tune with Charly and wants something from us we're generally happy to oblige."

From the outset he strove to modernise and broaden the image of the company, persuading Jean Luc and Joop to drop the grinning rocker logo, for instance. "It was fortunate timing," he remembers. "Shortly after I joined Charly we picked up several new licenses —

including Vee Jay, Sansu and Jewel — which provided access to a great deal more soul and r'n'b. So in June 1980 I set up the Charly r'n'b series which, overall, has been the most successful of our labels during the Eighties. Mind you, at one stage or another I'm practically involved in the majority of our releases except for Joop's Affinity output.

"Take the Sun catalogue for example. It's phenomenal. One of my most satisfying achievements with Charly so far was to instigate and co-ordinate our 12-album box set of Jerry Lee Lewis's Sun recordings. Like most of my musical heroes he's a disturbed genius and I think it's an outrage that he isn't better appreciated in his own country."

One of Cliff's principal tasks in the selection of material for many of the company's r'n'b, blues, soul and rockabilly compilations. His common-sense approach to his choice of tracks is both honest and business like.

"In the main I'm an unashamed popularist," he admits. "First and foremost my aim is to pass the music on down the line, to stimulate interest in the music I love among new generations of record buyers. Therefore, whenever we first have the opportunity to release compilo-



CLIFF WHITE: Product manager and Charly's Mr r'n'b.

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tians from a particular catalogue, or a compilation of a particular artist, I always choose tracks that I think best represent the artist or catalogue now, irrespective of whether the tracks were formerly hits, flaps or unissued. Of course, when we get a pralanged bite at the cherry we can really go to tawn and issue all sorts of esoteric gaudies for old collectors and newcomers alike.

"Generally speaking I'm against straight reissues of old albums, except in the case of live recordings and jazz LPs, which were usually recorded as coherent sessions. The vast majority of old rock 'n' roll, soul and r'n'b albums were compilations of miscellaneous tracks in the first place; as often as not unsatisfactory compilations. With hindsight we can weed out the chaff and give better value. What counts is whether the music stands up today, not how it was issued in a bygone age. Great r'n'b, soul and rock 'n' roll daes stand up and always will. That's the message to get across."

Any unfulfilled ambitions? "Definitely. To control the entire James Brown back catalogue and represent it right far ance. PolyGram might as well licence the whole shabaaale to us tomorrow, they're never going to do more than intermittantly toy with it: another outrage. Also, to persuade Mae Lytle of Gusto Records to get up affa that thing."

Summing up his devotion to Charly, Cliff says: "I look upon it as a catalyst, if not the principal catalyst in the resurgence of in-



CLIFF WHITE waws 'em in Hamburg in March '66. "Less! Less!"

terest in all great roots music. Accept no substitute!"

Key to survival

Laurence Kaye — deputy MD

A LONDONER through and through, and still only 29. He intended to go to university to study law, but relinquished the opportunity in favour of working in a record store. "After a while, it occurred to me that I could do the job just as well, if not better, myself," he chuckles. "So I borrowed £175 from my father, opened a market stall — and put the record shop out of business."

After a year at Selecta, he joined the Virgin sales force, spending four years as a representative. Then he switched to the new Virgin games company, dealing in computer and board games, but quickly decided that wasn't what he wanted. So it was back to records and a short period at

Zomba, prior to the position of sales manager at Jive. "That was when Joop rescued me and brought me to Charly," he laughs.

He now controls a force of four reps and two tele-sales girls, though this staff is due to increase in the New Year. "The most important thing is that they are all knowledgeable, enjoy their work and know what they're talking about," he enthuses.

With over 1,000 direct accounts nationwide, his aim is to "get our product into all record shops in the UK". He is well on the way to achieving that object, now that all the major chains are stocking Charly material.

Laurence's main problem is convincing people in the first place. "Put one of our records in the rack and it will sell," he insists. "But it's getting it into the rack at the outset which is the big hurdle to overcome."

His dictum to the reps is quite simple — "persuade the buyers that they need our product, and get down on your knees and beg, if you have to." That's

precisely what they did at the head offices of major outlets such as Virgin, HMV, Tower and Our Price, resulting in agreements which have delighted all concerned. "They've been impressed with our records; sales have been superb, and everyone's happy," he says.

Despite the concentrated pressure on buyers, in an effort to influence their thinking in favour of Charly, the company does not resort to gimmicks, give-aways or special offers. And Laurence approves entirely of that policy.

"We're not in the business of giving T-shirts or special gifts to encourage buyers," he declares. "Our business is selling records. It's honest selling, and we deal in real music in a totally detached manner. And because our product is good and worthwhile, we are always going to survive."

"One area we are actively expanding is the distribution of other labels' product. Since I joined Charly I have been selectively extending this side of the company's operation. It

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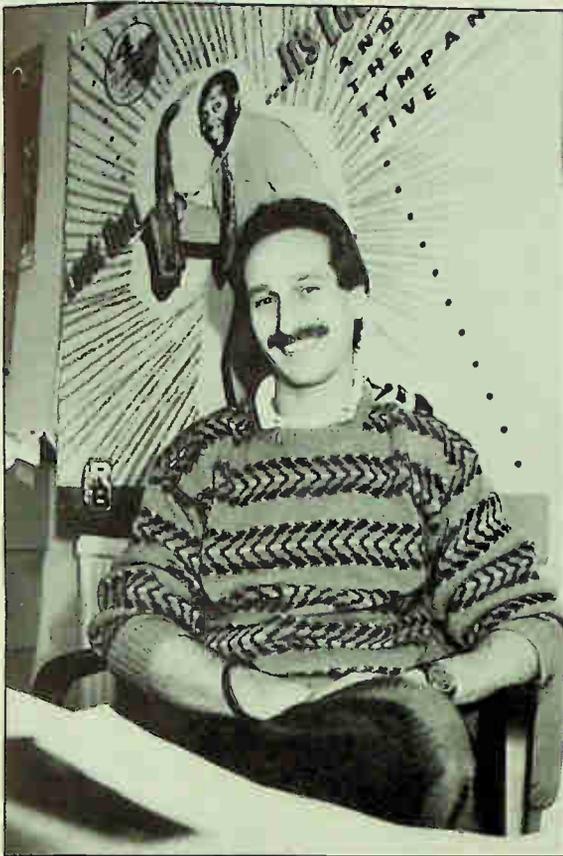
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LAURENCE KAYE: expanding distribution of other labels' product.

has now grown to the point that next year we will almost certainly be launching a separate company to handle sales and distribution. So I'd like to emphasise that we are open to approach from any record company looking for committed distribution, by which I mean labels whose output is compatible with the in-house musical range. From our point of view and that of our clients it's important that we acquire for distribution labels that we can represent with the same level of enthusiasm as our own releases.

"I'm proud to say that our latest distribution client is Maloco, a great originator of contemporary southern soul that has so far been under-exposed in Britain. We intend to change that situation. We also now represent many other smaller but equally worthy labels including Chard (rock), Domino (disco/soul/funk), Hindsight (vintage jazz), Move (contemporary soul and jazz), Osceola (contemporary soul and funk), Soul Supply (northern soul), 3 Way (disco/soul), TRP (Tex-Mex contemporary rock and country) and Zu Zozz (vintage rockabilly)."

"I'm very optimistic about the future of the company, we're going from strength to strength."

Living for jazz...



CATHY O'CONNOR: PA to Sales Manager joined Charly in June '86 from Orbis Publishing, where she played clarinet with the notorious Orbis Allstars. Lives for jazz, funk and fun and can usually be found baagging in the Comedy Stare or Wag club. Open to invitation to any party where they guarantee to play James Brown.



LIN WOODS: Telesales joined Charly two months ago after years of retail experience. Yet another James Brown fan on the team. Has the appetite of a lioness but the figure of a gazelle. Nat fair, is it?



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'It should be made clear that Charly Records is not in the business of signing artists other than in very exceptional circumstances. The company provides an outlet for the great artists of the last 40 years or so who are in the main sadly neglected by the majors who own their repertoire'

Charly's wheeler dealer Bob Fisher — Deputy MD

A RELATIVE late comer to the record industry, Fisher joined EMI Records in 1975 at the age of 28 as press officer for the Motown label after several years as a freelance journalist for *NME*, *Let It Rock*, *Creem* and many other publications.

"My knowledge of black music and Motown in particular made the job very easy and I had great pleasure in being able to form firm working and personal relationships with artists like Smokey Robinson, Marvin Gaye and Lionel Richie."

In late 1977, still within EMI, he became product manager for the Fantasy label.

"At the time, the label was mainly known as a source of some of the greatest jazz recordings in the world and the hits of Creedence Clearwater Revival," says Fisher. "But within weeks of taking up the position I was contacted directly by producer Harvey Fuqua who had placed his artist Sylvester with Fantasy."

The result was a UK only release for *You Make Me Feel Mighty Real* and Fantasy/EMI becoming one of the top disco labels of the period.

"We were having UK hits with

records Fantasy were unable to break in the US, which delighted the company."

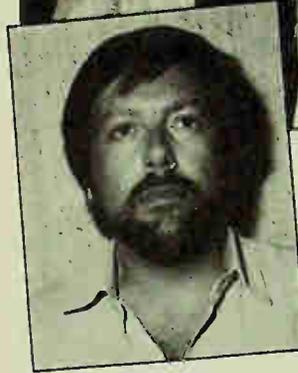
In 1980, when EMI decided to get out of licensed repertoire, Bob left to form Bob Fisher Consultants with Fantasy as his first client. During 1981 he began a long-term relationship with Orbis Publishing, compiling and acquiring all rights for the hugely successful 40 album mail order series *The History Of Rock* which has only just reached its conclusion.

"My involvement with Orbis broadened my knowledge of the industry by leaps and bounds and it was through licensing from Charly that I got to know the company on a business level."

Bob began consultancy work for the company in mid 1985.

"My main brief was to take the company to majors that they had not licensed product from. I also took over the liaison with those majors who already had firm relationships with Charly like EMI and MCA."

In his newly appointed position as Charly's Deputy MD Bob will continue to acquire catalogue material from majors and from the many independents still active in



BOB FISHER props up *Fot Lorry* (or vice versa?) in 1979 and below, Bob's up to date mug shot.

the US.

"It should be made clear that Charly Records is not in the business of signing artists other than in very exceptional circumstances. The company provides an outlet for the talents of the great artists of the last 40 years or so who are in the main sadly neglected by the majors who own their repertoire. My main frustration is the lack of

interest among certain companies who are happier for their catalogues to languish in vaults and cite excuses like the cost of drawing up contracts as a reason not to license. There is no greater satisfaction than when a legendary artist like Honk Ballard can publicly acknowledge that his career has been boosted considerably by the release of a Charly compilation. That is truly what we are all about."

Fisher was away doing another mega deal for Charly when the photographs were taken hence the grainy mugshot.

To all our friends at CHARLY London

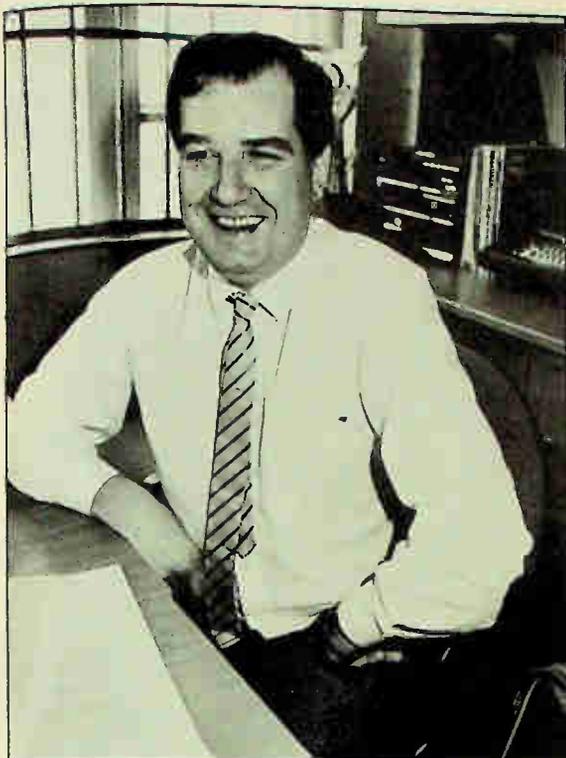


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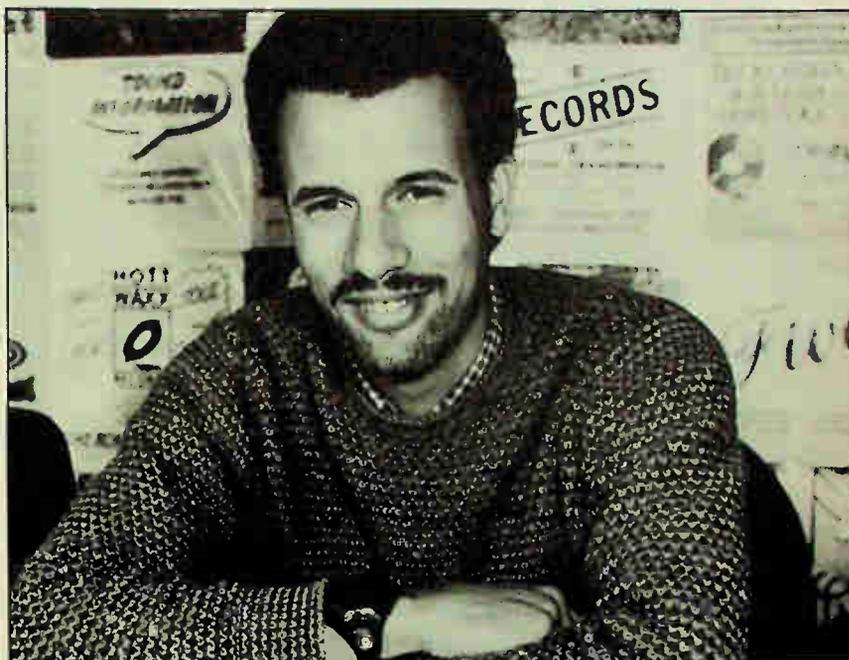
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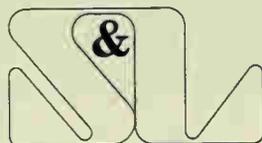
On the road



BRIAN RAE: Sales Rep (North) Joined Charly three and a half years ago. The oldest operating d.j. on the northern soul circuit, he's been at it for 23 years. Known in virtually every club and pub north of Watford. ("Oh no, it's him again.") One of only three known record company reps in living memory to have visited Inverness. Anything sensible to say, Brian? "Of course not, I'm never sensible. But I'm lovely with it."



CAB BARTELS-ELLIS: Sales Rep (South East) Joined Charly in October 1985. A suave, debonaire, good looking dude (it says here) and notorious womaniser. Usually found in stores that have female record buyers, especially if they're into soul music. "If you want a freebie just mention James Brown." Actually, most months he's Charly top rep and he's been plotting to overthrow Laurence Kaye since day one.



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ROB MOORE: Sales Rep (South West) Joined Charly in October 1985. Into Ska, R&B, Soul and Ska. An extraordinary dancer, like Action Man with worn out booties. This comes from listening to too much Ska. Would like a mention for the Honeydripper R&B Soundsystem: "The best in the west and very reasonable rates."



DAVE EVISON: Sales Rep (Midlands) Poached from Spartan in August 1983. Possibly the second oldest operating DJ on the northern soul circuit and now a radio jock, too. Tries hard not to play all Charly records on every programme. A fast mover. We tried to get a quote but he'd shat off to another gig again.

'blij verjaadag'
Joop

well done

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anniversaire'
Jean-Luc

Cliff, Pat, John, Arthur, Jan, Pamela,
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Ding Dong: freelance contributor to the master plan

L'ENFANT TERRIBLE de rock-abilly resurrection, this 40 year old French compiler is a fanatique pour le Sun catalogue et pour "le sound". "This is très importante; essential! We must use the original tapes and we cannot cut more than dix-sept minute per face. Et we must emphasise le bass, le bass, toujours."

Ding Dong has listened to every Sun out-take, some 15,000 tracks, and claims to be able to tell them all apart of 50 paces. A rock 'n' roll promoter, his first job for Charly was to track down a rare LP sleeve. "Then I sent Jeon Luc some of my posters, I design them myself, and he asked me to design the covers for the 10-inch series of Sun albums. I insisted on doing everything, from compilation and artwork to cutting. Now I do the same for the 12 inch series on Sun and Goldbond. What we are doing with the records is fontostic pour le kids, eh?"



PAT EVANS: Charly's company secretary.

'Benny Goodman lives'

BEHIND THE scenes since the beginning of Charly, Pat Evans set up the original company accounts when he was director of an Accounts Bureau and has been buried in paperwork ever since. Recruited full-time to the team in September 1980.

He first entered the record industry in 1951 when he joined the staff of HMV, Oxford Street. A man of many talents, his other

occupations have included acting unpaid corporal in HM forces, computer engineer, TV actor, boutique owner and parrot trainer. Also, unofficial father figure and shoulder-to-lean-on/person-to-moon-to within Charly.

A music nut, he enjoys all sorts from boogie and swing to latest releases. Trouble is, he plays everything of 78 on a wind-up Victrola. Any message? "Yeoh! Benny Goodman lives: Sing! Sing! Sing!"

Still twisting ...



PAULINE KEMP: Secretary. Joined Charly in March '86, since when she's gradually been going deaf in her right ear — the one closest to Joop's office. She won't admit it but she's actually pretty nifty on the dancefloor and will no doubt win Charly's Twist contest on December 11th.

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The many faces of Charly



KENNY JACKSON: Driver. Joined the company earlier this year. Now the Charly van can be heard coming two miles away, thrabbing to the inboard sound system. Crucial delivery.



BIG AL COMBE: Studio Engineer. From the bonny south bank of the Farth. Joined Charly in March 1984 as warehouseman, though already plotting overthrow of existing studio boss. This coup achieved two years ago, since when he's been chained in the outhouse and whipped unmercifully. Gets his own back by ordering increasingly more sophisticated and expensive equipment.

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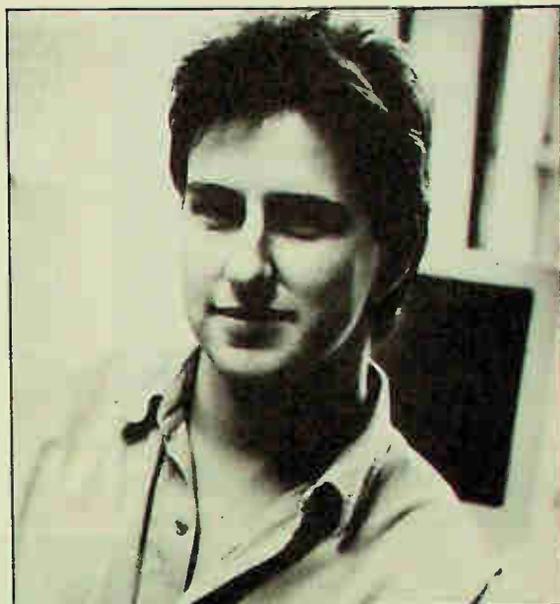
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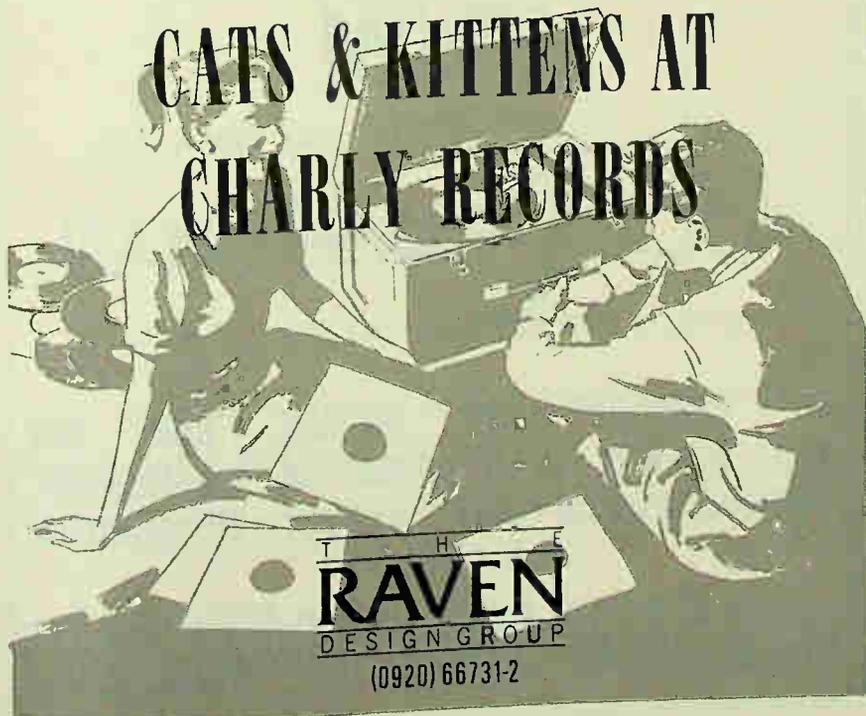


JOHN O'CONNOR: Systems Manager. Joined Charly three and a half years ago, before the Big Bong hit the company, when it was still manually operated. Under Pot's paternal eye he set up the computerised data control system, which he now overlord's with his two wayword charges. Runs a hot cord school when the chips are down and Joop isn't looking. Oh, what a giveaway.



GRAHAM JEFFRIES: Data Controller. Joined Charly in January 1986 and has been plotting to overthrow John ever since.

CONGRATULATIONS TO ALL THE COOL CATS & KITTENS AT CHARLY RECORDS



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Betty Chiappetta/Pat Britt

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ARTHUR FURBY: Warehouse Manager, Ex-Queen's Flight engineer. A Yorkshireman, rugby player, judo black-belt, strict disciplinarian, long experienced warehouse supremo and Tetley's Bitter drinker. And if that isn't bad enough you should see the size of his German Shepherd. Teeth like bayonets. No one shall pass.



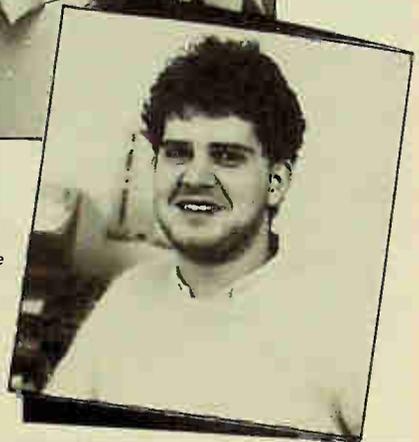
JOE WOODS: Warehouseman. Poached from the local pub in August '86, Joe is now happier pulling records than pulling pints.

STOP PRESS: Charly is expanding so quickly these days that yet another recruit has joined the team since we started laying out this feature!
TERRY HUXTABLE: Financial Director, Barn in Somerset 42 cider-drinking summers ago, he first worked in insurance but switched to accountancy in 1966. Entering the record and video industry in 1974 he has worked with RCA, WEA, Heran Home Entertainments and Towerbell. Another big music fan with a formidable record collection, he is looking forward to raiding the Charly warehouse as soon as he can get past Ben and Arthur.

Terry's arrival means that Pat exchanges one mountain of headaches for another: royalties. It also means that the last staff member in each morning doesn't get a desk.



CHRIS HODGES: Has been with Charly since August '85 but wasn't around to be quoted when these captions were written. AWOL again.



PAUL HUGHES: Assistant Data Controller. Joined Charly in February 1986 and has been plotting to overthrow Graham ever since. Graham and Paul are developing a grand hacking system to infiltrate and take over the entire world record industry.

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BEN: Das Gnasherhund.

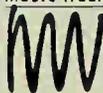


JEAN LUC with the legendary Hank Ballard, originator of "the twist". Hank Ballard & The Midnighters headline Charly's r'n'b party at the Hammersmith Palais on December 11.



THE RIGHT Charlies sales team: small but perfectly farmed.

MUSIC WEEK



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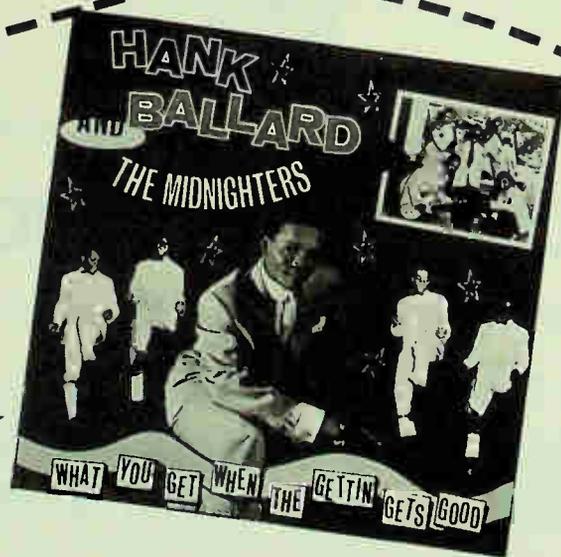
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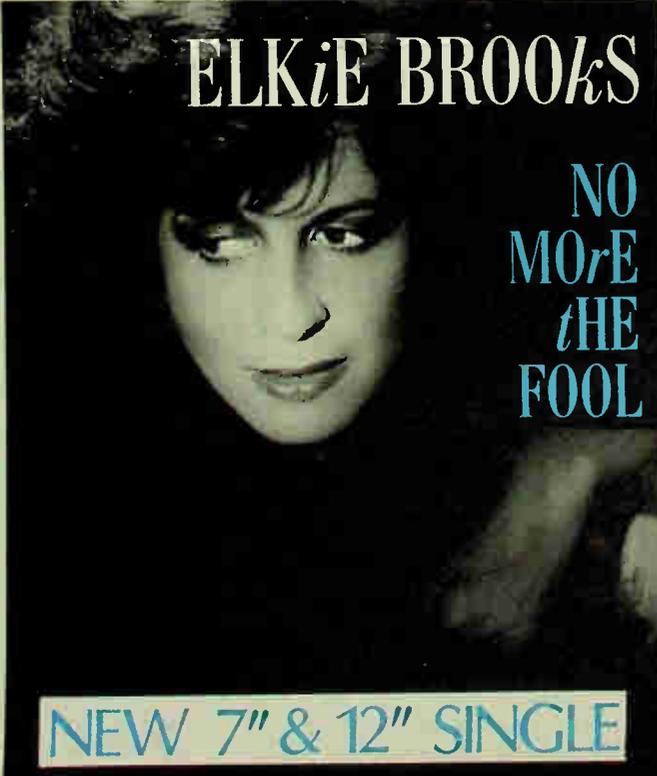


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R&B

21	Genesis	Virgin GEN5 3(12)
22	26 STRANGER IN A STRANGE LAND Iron Maiden	EMI (12)EMI 5589
23	18 (Waiting For) THE GHOST TRAIN Madness	Zorjazz/Virgin JAZZ 9(12)
24	17 IN THE ARMY NOW ○ Status Quo	Vertigo/Phonogram QUO 20(12)
25	44 THE RAIN (Short Version) Oran 'Juice' Jones	Def Jam (T)A 7303
26	NEW SO COLD THE NIGHT Communards	London LON(X) 110
27	NEW WAR Bruce Springsteen & The E Street Band	CBS 6501937 (12' — 6501936)
28	21 EVERY LOSER WINS Nick Berry	BBC RESL 204 (12'—12RSL 204)
29	29 DON'T FORGET ME (When I'm Gone) Glass Tiger	Manhattan/EMI (12) MT 13
30	40 ALL FALL DOWN Ultravox	Chrysalis UV(X) 5
31	37 I'VE BEEN IN LOVE BEFORE Cutting Crew	Siren/Virgin SIREN 29(12)
32	34 ANYTHING Damned	MCA GRIM(T) 5
33	64 SHAKE YOU DOWN Gregory Abbott	CBS (T)A 7326



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CBS

DPA

34	NEW SHIVER George Benson	Warner Brothers W8523(T)
35	41 STEP RIGHT UP Jaki Graham	EMI (12)JAK19
36	20 NOTORIOUS Duran Duran	EMI (12)DDN 45
37	25 DON'T GET ME WRONG The Pretenders	Reol/WEA YZ 85(T)
38	NEW THE MIRACLE OF LOVE Eurythmics	RCA DA(T) 9
39	NEW CANDY Cameo	Club/Phonogram JAB(X) 43
40	30 TRUE BLUE ○ Madonna	Sire W8550(T)
41	49 BECAUSE OF YOU Dexys Midnight Runners	Mercury/Phonogram BRUSH 1(12)
42	27 MIDAS TOUCH Midnight Star	Solar/MCA MCA(T) 1096
43	NEW YOU KNOW I LOVE YOU ... DON'T YOU? Howard Jones	WEA HOW11(T)
44	31 LOVE IS THE SLUG We've Got A Fuzzbox And We're Gonna Use It	Vindaloo/WEA UGH 14(T)
45	32 SOMETHING OUTA NOTHING Leiftia Dean and Paul Medford	BBC RESL 203 (12'—12RSL 203)
46	NEW IS THIS LOVE? Alison Moyet	CBS MOYET (T)1
47	45 KEEP EACH OTHER WARM Bucks Fizz	Polydor POSP(X) 835
48	47 WATERLOO Doctor & The Medics	I.R.S./MCA IRM(T) 125
49	57 DANGER ZONE Kenny Loggins	CBS (T)A7188
50	NEW TRUE COLOURS Go West	Chrysalis GOW(X) 4
51	NEW O' MY FATHER HAD A RABBIT Ray Moore	Play PLAY 213
52	48 ARIZONA SKY China Crisis	Virgin VS898(12)

WorldRadioHistory

74	39 TRUE COLORS Cyndi Lauper	Portrait 6500267 (12' — 6500266)
75	42 SUBURBIA Pet Shop Boys	Parlophone (12)R 6140

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T W E L V E • I N C H

1	1	SHOWING OUT, Mel & Kim	21	19	FOR AMERICA, Red Box
2	2	TAKE MY BREATH AWAY, Berlin	22	10	DON'T GIVE UP, Peter Gabriel & Kate Bush
3	3	BREAKOUT, Swing Out Sister	23	17	IF I SAY YES, Five Star
4	4	YOU KEEP ME HANGIN' ON, Kim Wilde	24	40	SHAKE YOU DOWN, Gregory Abbott
5	6	THE FINAL COUNTDOWN, Europe	25	NEW	SO COLD THE NIGHT, Communards
6	21	SOMETIMES, Erasure	26	14	WALK LIKE AN EGYPTIAN, Bangles
7	9	GHOSTDANCING, Simple Minds	27	34	STEP RIGHT UP, Jaki Graham
8	7	LAND OF CONFUSION, Genesis	28	NEW	HOLD THE HEART, Big Country
9	8	LIVIN' ON A PRAYER, Bon Jovi	29	24	ANYTHING, Damned
10	12	WARRIORS (OF THE WASTELAND), Frankie Goes To Hollywood	30	18	MIDAS-TOUCH, Midnight Star
11	22	THE RAIN, Oran "Juice" Jones	31	33	CRAZY LOVE, Maxi Priest
12	23	STRANGER IN A STRANGE LAND, Iron Maiden	32	NEW	NIGHTS OF PLEASURE, Loose Ends
13	13	FRENCH KISSIN' IN THE USA, Debbie Harry	33	NEW	YOU KNOW I LOVE YOU ... DON'T YOU?, Howard Jones
14	5	THROUGH THE BARRICADES, Spandau Ballet	34	20	NOTORIOUS, Duran Duran
15	16	SWEET LOVE, Anja Baker	35	27	JACK THE GROOVE, Raze
16	15	EACH TIME YOU BREAK MY HEART, Nick Kamen	36	NEW	TRUE COLOURS, Go West
17	NEW	SHIVER, George Benson	37	28	ALL FALL DOWN, Ultravox
18	NEW	CANDY, Cameo	38	NEW	THE MIRACLE OF LOVE, Eurythmics
19	11	(Waiting For) THE GHOST TRAIN, Madness	39	26	EXPERIMENT IV, Kate Bush
20	NEW	WAR, Bruce Springsteen & The E Street Band	40	NEW	IS THIS LOVE?, Alison Moyet

GO WEST

NEW SEVEN AND TWELVE INCH SINGLE

TRUE COLOURS

Chrysalis

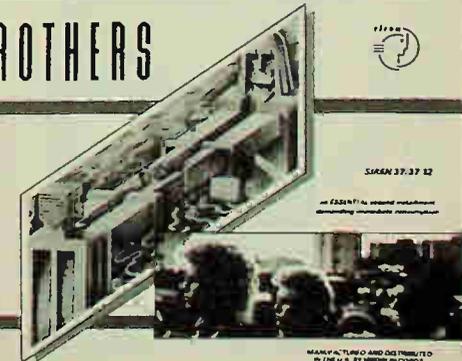
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GENERAL



PET SHOP BOYS: Disca. Parlophone PRG 1001. Producers: various. Rounding off a great year for PSB, this is *not* your average remix cash-in after a few hits. This specially priced 45-minute six-tracker is definitely a cut above the rest with inventive play-loud remixes by Shep Pettibone, Arthur Baker and others. Features the current charter Suburbia, plus West End Girls (which actually improves on their debut number one version), In The Night, Opportunities, Paninara and the sublime Love Comes Quickly and neatly reveals how the PSB have grown into something bigger than you dared to hope. Great! **DVE**



MAXI PRIEST: Intentions. 10 Records DIX 32. Producers: various. Love it! Balm to the soul for those weary of half-baked novelty singles but yet yearn for a bit of reggae in the charts. The UK's Maxi Priest has one of those sweet and soft voices that has reviewers typing "joyful", "seductive" and "uplifting" and to be sure, this bright, breezy collection of pop reggae charmers is the perfect antidote to many of the chart's tuneless wonders. Includes his current single, the imaginative hit cover of Van Morrison's Crazy Love, plus the previous fave, Stralin' On, and plenty more which could easily be convincing singles. 87 could be Maxi's year. **DVE**

DAVID BYRNE: Sounds From True Stories. EMI EMC 3520. For which the ward hatch-patch was invented. Crucially, it's *sounds* not songs, as Byrne illustrates his true stories from the backwaters of Americana with country, musak, new age musak and whatever else he can dream up. An interesting if hardly compelling release, this will clearly work better either in conjunction with the True Stories film or as a vinyl memory. Some nice laughs, a couple of laughs and a worthwhile release seeing the insatiable desire of the Talking Heads' fan and the warped creativity of America's only true alternative to the boxed-in Bass. **DH**



CHINA CRISIS: What Price Paradise. Virgin V2410. This drifts by so smoothly, one's tempted to say "Crisis, what crisis?" But that's the LP's strength: insidious melodies, never truly alerting but eventually

captivating. No Walt Becker this time round, so the Steely Dan influences are accordingly muted, giving China Crisis more of a rounded identity. Sophisticated music of this nature is seldom easy to pin down, you have to be a superstar in your own right before you can be allotted a suitable category but given the breaks, especially on the near-glorious single, Arizona Sky, this could be the one that leads China's cultural revolution. **DH**

ELKIE BROOKS: Na Mare The Foal. Legend LMA1. The success of the Pearls concept was a hard act to follow and Screen Gems saw Elkie Brooks treading water. Now she's back in business with a new label, new material and new producers, and on the whole the formula works because she has a fully rounded voice that suits the thoughtful material of songwriter/producer Russ Ballard, plus covers such as Only Women Bleed and We've Got Tonight, produced by Trevor Jordan. Ward is that it will be very difficult for anything without a TV campaign to break into the top flight of the album chart, but this could just prove to be the exception. A lot will depend on the fortunes of the single Na Mare The Foal. **DD**



DAVID BYRNE: warped creativity.

WANG CHUNG: Mosaic. Geffen Records WX 74. Wang Chung should do something about their personality — like get one. They never did use the momentum of their rather irritating debut hit, Dancehall Days, to gain a foothold here, although they've done well in the US and with soundtracks (The Impressive Live And Die In LA) since. With a sound akin to The Police (but beatier and certainly weaker in the lyrics dept) and their single, Everybody Have Fun, re-establishing their name in the charts and on the radio, it could be time for a homecoming. **DVE**

'TIL TUESDAY: Welcome Home. Epic EPC 57094. Although this is 'Til Tuesday's second album they have had little or no exposure over here yet, but that is sure to change very soon. From Richmond, Virginia the same home town as Lane Justice, they have a similar style of excellent, country-tinged tunes with one of the best tracks on the album, What About Love, already high in the US charts. With songwriter Aimee Mann's stunning vac-

als and Rhett Davies' quality production, all they need now is the public's attention. **JS**

LIMAH: Calaur All My Days. EMI EMC 3510. The former Kajagaagaa frontman's first album for some time and, even though Giorgia Marader has produced, and co-written the material with Limahl, the overall effect is lightweight. The mood varies between attempts at melodic pop and dance music, and while it is pleasant enough listening the album just isn't distinguished enough to become a big-seller in what is already an overcrowded LP marketplace. **CW**



YELLO: The New Mix In One Go. Mercury MERD 95. Hardcore electronic whizz kids who mix the cheeky bits of Sparks with the aloof charisma of Kraftwerk. Yella have changed and re-arranged their back catalogue and present the best of their tempered work on a hectically enjoyable double set which spans the last five years. From cult weirdos to *très chic* papiotics, Yella have never quite reaped the rewards that they're due, but they've sure had fun along the way. Excellent. **DEH**

BERLIN: Count Three And Pray. Mercury MERH 101. With their single Take My Breath Away — the love theme from the hit film Top Gun — riding high at the top of the single's charts, Berlin's record label Mercury is naturally making the most of the band's high profile by rushing out an album, but whereas CBS has reaped the benefits with the single, it seems doubtful that Phonogram will have the same kind of sales success with the album. Take My Breath Away, produced by Giorgia Marader, is the only outstanding track, and the rest just isn't distinguished enough to ensure good prospects for the LP. **CW**

BOB GELDOF: Deep In The Heart Of Nowhere. Mercury BOB LP 1. The cynics may be silenced, but I doubt if the music critics will be. Nonetheless, with a best selling back and single out, and with all that public esteem, interest is bound to be high. Credits read like a pop Who's Who, yet the songs are all self-penned and, while lyrically they excel — sheer poetry — in matian, much of the LP somewhat lacks the dynamism of the man himself. **CL**

INDIES

THE THREE JOHNS: Demanocracy... The Singles 1982-86. Abstract AB 015. Distribution: Pinnacle. When it comes to the crunch, The Three Johns' fraught and meaningful Balan-meets-Clash city rock is just a bit too risky for the radio and so some of the classics here — especially the mega Death Of The European and Sold Down The River (from last year and this, respectively) — were ignored outside of evening shows. Still this is a great album, destined for a long indie chart residency. Shame uncompromising still seems to spell uncommercial. **DVE**

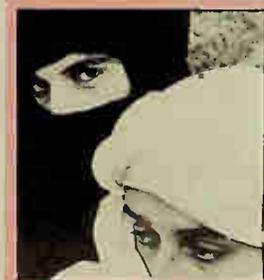
VARIOUS: 50,000 Glass Fans Can't Be Wrong. Glass GLALP

019. Distribution: Nine Mile and The Cartel. Indeed not. The Glass roster is laid bare for the price of a mini-LP and impressive it is, too. For new punters it's a chance to sample a dozen days of low level plastic including offering from ex Bouhaus David J, latter day Shop Assistants prod Maya Thompson, The Jazz Butcher, the charmingly charming In Embrace, the Splendid Pastels and plenty more. **DEH**

THE GODFATHERS: Hit By Hit. Corporate Image GFTRLP 010. Distribution: Red Rhina and The Cartel. The top ten from The Godfathers culled from their string of independent singles and sparkling with more than a teaspoon of mass appeal. Like The Traggos or suchlike cast in a late eighties hue, the Fathers play raunchy raustabouts brimming with toe-tapping awareness. Melody and strong crossover potential make for likely later success, Radio play breeds big sales. **DEH**



MEMBRANES: Songs Of Love And Fury. In Tape IT 38. Distribution: Red Rhina and The Cartel. Independent heroes go far commercial success by mixing their rough hewn awkwardness with a cleaner sound. Fresh faced and essentially moving, Membranes have ditched the wall of noise and came clean with a heartfelt collection that can only further enhance their God-like status. A cult classic and an album capable of winning over legions of new aficianadas. **DEH**



C-CAT TRANCE: Zouave. Ink Records 20. Distribution: Nine Mile and The Cartel. Probing beyond the confines of Euro-American pop pap, C-Cat Trance continue the Third World groove set on Shake The Mind, the single whose funky mania came closest to giving them the exposure necessary to sell as many records as they should. Largely performed an middle eastern traditional instruments (I think, there's a superb cover too: You've Lost That Loving Feeling, not that these Cats need to borrow material, it merely goes to prove their glorious inventiveness. Another case of the impoverishment of the charts highlighted by what's deemed too left field for radio. These two have been doing this for years — isn't it about time the rest of us got in step? **DVE**

JAZZ

RAY CHARLES: The Pages Of My Mind. CBS 26856. Producer: Billy Sherrill, Ray Charles. Once again, Charles coalesces his basic blues heritage with country music. Not quite as exhilaratingly as during the halcyon ABC-Paramount days, but with the kind of laid-back quality which perhaps suits imminent middle age. The authentic country flavour is enhanced by Charles' colleagues, who included Nashville stalwarts Pig Robbins, Pete Drake, Weldran Myrick, et al, with additional assistance from back-up vocalists and, from time to time, Bill McElhiney's strings. Charles' vocal magic still permeates modern country ditties like A Little Bit Of Heaven, Dixie Moon, Love is Worth the Pain, and is especially arresting during a delightful Anybody With The Blues. **SB**

CHARLIE PARKER: Bird On Tenor 1943: "Birth of the Bebop". Stash ST-260. Producers: Bernard Brightman, Will Friedwald. An absolute must, both for Bird-fanciers and the jazz-history aficianadas alike. A series of 13 performances, the most interesting — and rare — of which are the opening five. All of which feature the genius of Parker on tenor, instead of his customary alto-sax. (He was playing the larger instrument at the time — 1943 — with Earl Hines' Band). These were recorded by a fan on a disc recorder, from inside a Chicago hotel room. Elsewhere, this fascinating release has Parker, back on alto, in a series of live performances — almost as rare, and recorded between 1946-1953, mostly with just the Master's own salas. Recorded sound is primitive — although Britain's John R.T. Davies has performed these unique sides. Available from Male Jazz, and specialists. **SB**

METAL

POSSESSED: Beyond The Gates. Producer: Carl Canedy FLAG 3
NUCLEAR ASSAULT: Game Over. Producer: Alex Perialas/ Nuclear Assault FLAG 5
DARK ANGEL: Darkness Descends. Producer: Randy Burns/ Dark Angel FLAG 6

These three releases an Music For Nations' Under One Flag label are all licensed from the leading American thrash metal label, Combat. Possessed, from California, release their new album produced by Carl Canedy, who's recently worked with Exciter and Anthrax, packed in a fold-out poster sleeve that is reminiscent of a cross between Hawkwind's Warriors On The Edge Of Time and ELP's Karn Evil 9 albums. The lyrics had no surprises: stories of Satan, demons and damnation, but Possessed provide living proof that all thrash isn't a barrage of noise.

Nuclear Assault farmed back in 1984 by ex-Anthrax bassist Dan Liker are a thrash metal outfit with an overdose of madness. This album is a celebration of hate, hopelessness and death, with little to commend it.

LA thrash outfit Dark Angel on the other hand, offer tales of fire and brimstone, retribution and the apocalypse, superbly delivered at neck breaking speed. **MF**

This week's reviewers: Stan Britt, David Dalton, Maggi Farran, Dave E Henderson, Duncan Holland, Carole Linfield, Jerry Smith, Danny Van Emden, Chris White

T R A C K I N G

by Dave Henderson

ON THE trail of **Severed Heads** and **Scattered Order**, Red Flame have come up with a third Aussie outfit, **Tactics**, to impress your pals with. They have their first release outside of down under out this week, it's an album called *My Houdini* and it's through Nine Mile and the Cartel.

MEGA-BRILLVS outfit **Big Black** have their *Atomizer* LP released here on Blast First through Rough Trade and friends. It formerly came out on Homestead and had many a pundit in rapture. From Backs, **Bogshed** have a new 12 inch called *Tried And Tested Public Speaker* on their Shellfish label. And, in January, on the Doors label there's an interview pic disc with **Jim Morrison** in limited edition of 2000. **Portion Control** have a cassette the only live thing called *Assault on For All And None* (still with Backs). It's vintage '82 and should prepare people nicely for the group's new album *Psycho Bod Saves The World on Dead Man's Curve* through Red Rhino.

BACK WITH Backs, **The Dentists** have their classic *Strawberries* single re-released on Spruck while Peterborough band **The Frantix** have a seven called *So Damned Ugly* on Payola. Cherry Red, through Pinnacle, have an album from Washington's **Osiris** on their Baad! subsidiary. It's called *War On The Bullshit*.

AND, ROUGH Trade finally get the *NME's* CB6 tape onto vinyl (as you know it features tracks from **Primal Scream**, **Miaow**, **The Pastels**, **Age Of Chance**, **Wedding Present** and 73 others (nearly). And, still, with, Rough, Trade... **Camper Van Beethoven** tickle their imagination with their third album called *The Third LP From Camper Van Beethoven*. Don't you just love em? **The Three Johns** have their singles collated into an Abstract package (through Pinnacle) called *Crime Pays* — Rock And Roll In The... Democracy. **Diamanda Glass** does her thing on Mute now. She has a new LP *Saint Of The Pit*, out, like now. Down at Revolver, Illuminated have a new **400 Blows** LP called *Look*, **The Brilliant Corners** have a tasty album called *What's In A Word* on SS20, **The Chesterfields** get *Completely And Utterly* on Subway, and **Crash** are *Almost...* on Remorse. **Flesh For Lulu** have a single on Beggars called *Idol*. It's wiggly pop with a commercial bent. **Eleanor Rigby** has a new single, too. It's an Xmas thing called *Kiss Me Quickly For Christmas*. Groom. It's on Waterloo Sunset through Backs.

INDEPENDENT LABEL in comedy scare. Yes, Jammy Records (through Pinnacle) offer **Bing Hittler** *Live At The Tron* and it's

Mchmour from this Scottish fringe joker. Comes with special 'millions of rude words' warning. Manchester's **Laugh** have a rowdy taster in *Take Your Time, Yeah!* on Remorse through Revolver and the Cartel. A cred outfit, their reputation impressed the police so much they fined them £482 for noise pollution. **Surreal Estate** are much more refined and relaxed on their 12 inch EP, *Curtain Call*, on Letharge through Red Rhino and the Cartel. Tortured guitar semantics and screeching vocals from **Acused** on their 100 mph *The Return Of Martha Splatterhead On Children Of The Revolution* through Revolver and the Cartel. More of the same from COR with Belgians **Heibal** on their *Yeah, Everything's Great*. The word... er, **SPEEDCORE**.

ALAN RANKINE, the ex-Associate that isn't **Billy McBurger**, has a solo album on Les Disques Du Crepuscule through Rough Trade and the Cartel. And a surprisingly tender diversion it is. Of course, everyone and their next door neighbour has or wants to possess the fine mini album from **Stump**. *Quirk Out* is on Stuff and is distributed by the Cartel.

AND THE rockabilly bug bites even harder. Experience the live Sound of the enigmatic hairdo brigade on *Stomping At The Klub Foot Vols 3 & 4*, a double on ABC (through Pinnacle). Assembled wildsters include **The Guana Batz**, **Demented Arc Go**, **The Coffin Nails**, **Torment** and a whole lot more. More esoteric, Recommended Records release an album of previously unavailable **Faust** material called *Return Of A Legend*. It's obtainable through RR themselves and through Rough Trade and the Cartel. **The Godfathers** have their three singles thrown together to make a budget priced album called *Unsatisfied* on the Corporate Image label through Red Rhino, while Manchester's **Ganzheit** do the biz on a 12 inch entitled *Brains To The Wall* on Ediesto. Still with Ediesto, **Michael Dee's** *Portraits* LP has finally arrived. In Tape offer **Gaye Bikers On Acid** on a seven and 12 called *Everything's Groovy*. Zippo, part of the Demon group, have a couple of newies. **The Tail Gators** give us *Mumbo Jumbo* and **Russ Talmán** waxes lyrical about *Tajem Poles And Glory Hales*.

HEY, LET'S go CD crazy. **Johnny Thunders** has his life and times with **The Heartbreakers** subjected to laser on DTKLAMF on *Jungle* through the Cartel. Swindon Twoners **Perennial Divide** follow their rather grand debut album, *Purge*, with a 12 inch for *Sweetbox* called *Burn Down* (through Pinnacle and pals), and **The Dragsters** have a single called *I Wanna Be An Albino* on Union City through Fast Forward (it's produced by **Shop Assistant David Keegan**). Red



ELEANOR RIGBY: clearly looking forward to a jolly, goodwill-filled Christmas.

Flame have a new LP from the much-praised **C Cat Trance** *Zouave*, through Nine Mile etc, even features a version of *You've Lost That Loving Feeling* (suitably treated, of course). Much sought after by the cheque book boys, **The Triffids** release a new album called *In The Pines* on Hot through RT, while FON follow the rather splendid **Age Of Chance** dissection of **Prince's** *Kiss with Bloodsport*, a 12 from **The Swanhunters**.

THE DEAD **Kennedy's** give us *Bedtime For Democracy* an album on Alternative Tentacles accompanied by a reasonably risqué periodical, and RT also offer us **Sacred Rite's** *Is Nothing Sacred?* on Megaton and **Ups And Down's** *Sleepless LP* on *What Goes On*. Up in Scotland, 53rd & 3rd, through *Fost Forward*, have two (yes, two) singles from **Talulah Gosh**. They are *Beatnik Boy* and *Steaming Train*.

FINALLY, three thrillers. One Little Indian bounce back with a 12 inch groover from **Arkane** through Nine Mile and the Cartel, and the Sie Effects label finally release **SPK's** LP *Zomia* Lehmanni (it's really brilliant with not a beatbox in sight) and the long awaited second LP from **Lustmord** entitled *Paradise Disowned* (a rapturous thing featuring deep sea recordings, no less).



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56	35	DIFFERENT LIGHT • CD Bangles	CBS 26659
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FLESH FOR LULU: Smith loves it!

STOCK IT

FLESH FOR LULU: Idol (Beggars Banquet BEG 177(T), WEA). The very wonderful Flesh For Lulu return with a new deal and a great rebel-rousing number choc full of glorious pop hooks and sparkling guitars over a stripped down beat. Produced by Craig Leon, this unforgettable number should open the way for yet bigger things.

THE SHAMEN: Young 'Till Yesterday (Moksha SOMA 1(T), Nine Mile/Cortel). The Shamen deliver four brilliant tracks of wild, shimmering Eighties psychedelia for this, their second single. They take the warbling guitar sound of the Electric Prunes and rumbling rhythms to weave a wonderfully weird, atmospheric sound full of Eastern effects.

STOCK IT

BRUCE SPRINGSTEEN & E STREET BAND: War (CBS 650193 7(650193 6), CBS). As Springsteen fever erupts all over again with the long-awaited release of his live triple album box set, so this rock rocking version of the Edwin Starr hit is sure to race up the charts.

IGGY POP: Real Wild Child (Wild One) (A&M/AM(Y) 368, PolyGram). After the surprising failure of the excellent Cry For Love, the not so wild man of pop issues another catchy little number from his very commercial, latest album Bloh Bloh Bloh. But even the David Bowie production on this throbbing moody track is unlikely to bring him the success he deserves.

STOCK IT

ALISON MOYET: Is This Love? (CBS MOYET(T) 1, CBS). Alison Moyet returns after a year's absence with this ultra smooth and very catchy number. Polished Jimmy Iovine production and slick vocals should assure mass radio play and put her right back at the top.

CICCONO YOUTH: Into The Groovy (Blast First/Mute BFFP 8, Rough Trade/Cartel). Sonic Youth produce the ultimate dance track as they assault this

Madonna number with distorted slob of guitar and bass. Minulemon Mike Watt and Black Flag's Greg Ginn help them with a bruising version of Burnin' Up on the b-side.

WIRE: Snokedrill (EP) (Mute 12 MUTE 53, Rough Trade/Cartel/Spartan). The brilliant Wire reform and produce this wonderful, mesmeric collection of tracks that show they haven't lost the esoteric touches that made them such an exceptional band originally.

PAUL YOUNG: Some People (CBS YOUNG(T) Q) 2, CBS). This smooth, sonitised pop track from his recent Between Two Fires album should do better than the recent Wonderland single with its catchy up-tempo beat. Another slick Hugh Padgham production, well-suited to airplay.

STOCK IT

COMMUNARDS: So Cold The Night (London LON(X) 110, PolyGram). Certainly not likely to have the same appeal as Don't Leave Me This Way, but still an energetic dance track, which with its heavy Middle Eastern influence and Jimmy Somerville's characteristic dramatic falsetto, is sure to pick up wide exposure.

CLUB NOUVEAU: Jealousy (King Joy/Warner Brothers W 8551(T), WEA). Having emerged from the Timex Social Club, this US dance act supply their own answer to Rumba by using the same formula and rhythm to produce their own infectious swaying dance track.

SAMANTHA FOX: I'm All You Need (Jive FOXY(A/B/T) 4, RCA). Another lightweight pop offering from Samantha Fox that Jive is obviously determined to see succeed over Christmas with five versions available — including picture discs, a special Christmas message and two halves of a calendar!

WENDY RICHARDS AND MIKE BERRY: Come Outside (WEA YZ 91(T), WEA). This week's EastEnders record is a remake of the '62 hit that Wendy Richards had with Mike Some. This time the poor dupe is Mike Berry, but it is still an owfully cross number.

Distributor Codes

A—PRT 01-640 3344
ACD—ACD 01-451 4494
ARAB—Arabesque 01-995 3073

BK—Backs 0603 676271
BU—Bullseye 0894 76316

C—CBS 0296 39515
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DMS—Dynamic Marketing Systems 01-589 7775

E—EMI 01-848 9811

F—PolyGram 01-590 6044
FF—Fast Forward 003 711935
FOI—FoXsound 022 711935

GID—Gordon Duncan 0467-21517
GRI—Geoff's Records International 01-804 8100
GY—Greyhound 01-385 8146

H—HR Taylor 021 622 2377
HOL—Hollywood Nights 04-38 31533
HV—Havasong 0634 43952
HS—Hush 0532 742106

I—Caret (Backs, Rough Trade) and Fast Forward 031 226 4616 Probe—051 236 6591
Nine Mile—0926 881297/881 1293 Red Rhino (Nih) 0904-641-115
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M/C—Magnum Music Groups 0784-6533
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NM—Nine Mile (see I)

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PR—President 01-839 4672
PRO—Projection 0702 72781
PVG—Palace Virgin and Gold 01-539 5566

R—RCA 021-525 3000
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RC—Rollercoaster (0453) 886252
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I STARK COUNTING MY TRANSCULCENT HANDS Mute STUMM 30/— £2.76 (I/RT/SP)
INSPIRATIONAL CHOIR, THE (YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER PARTAIN 450240/— (C)
IQ LIVING PROF Samurai SAMR 045/— £3.35 (P)
JACKSON, Chubby/ARNOLD ROSS/GEORGE WALLINGTON/TOOTS THE HERMAN'S CHOICE CUTS Esquire ESQ 323/— £3.65 (BK/I)
JAMES, Elmore LET'S CUT IT Acc CH 192/CHC 192 £3.65 (P)
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KING KONG TROUBLE AGAIN Greenleaves GREL 101/— £3.69 (JS/R)
KING TUBBY KING TUBBY PRESENTS TWO BIG BULL IN A ONE PEN DUBWISE Firehouse (no number) £4.95 (JS)
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KO AND THE GANG FOREVER Club/Phonogram JABH 23/JABHC 23 (F)
LAURIE, Cy CYLAURIE BELIEVING BACK WITH Cy Esquire ESQ 324/— £3.65 (BK/I)
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LUSTMOR PARADISE DISOWNED Side Effects SER 07/— £3.45 (I/RT)
MACHELLA MAH I'M YOURS MAYBE Pink Fly MPM 001/— £3.45 (P)
MANHATTANS BACK TO BASICS CBS 450063/40-450063 (C)
MATHIS, Johnny CHRISTMAS EVE WITH JOHNNY MATHIS CBS 450144/40-450144 (C)
MCENTIRE, Reba WHAT AM I GONNA DO ABOUT YOU MCA MCF 3346/MCF 3346 (F)
MELODY MAKER ALL STAR POLL-WINNERS, featuring JOHN DANKWORTH & JACK PARNELL, 1951-1953 WAXING THE WINNERS VOL 1 Esquire ESQ 325/— £3.65 (BK/I)
MELODY MAKER ALL STAR POLL-WINNERS, featuring JOHN DANKWORTH & ERIC DELANEY, 1954-1955 WAXING THE WINNERS VOL 2 Esquire ESQ 326/— £3.65 (BK/I)
MIDNIGHT STAR PLANETARY INVASION MCA MCL 1840/MCLC 1840 (F)
NEVILLE, Art MARDI GRAS ROCK 'N' ROLL Ace CHD 180/— £3.95 (P)
NON BLOOD AND FLAME Mute STUMM 32/— £3.65 (I/RT/SP)
NOT DROWNING WAVING SING SING Rompant MLRR005/— £3.45 (I/RT)
NURSE WITH WOUND SPIRAL INSAÑA Tarsa TORSO 33016/— £3.45 (I/RT)
ORIGINAL LONDON CAST RECORDING WONDERFUL TOWN First Night CAST 6/CASTC 6 £3.65 (P)
ORIGINAL SOUNDTRACK MIAMI VICE II MCA MCG 6019/MCG 6019 (F)
ORIGINAL SOUNDTRACK TRANSFORMERS— THE MOVIE Epic EPIC 70302/40 70302 (C)
ORIGINAL TELEVISION SOUNDTRACK STAR TREK PRT NCPX 706/— (Picture Disc) £2.43 (A)
OSIBUS WAR ON THE BUSTIC Cherry Red LPATC 17/— £3.45 (P)
PENDRAGON FLY HIGH FALL F&R Awareness AWM 202/— £2.43 (E) Re-Release
PENDRAGON 9-15 LIVE Awareness AWA 4042/AWT 4042 £3.70 (E)
PENDRAGON THE JEWEL Awareness AWA 4041/AWT 4041 £3.70 (E) Re-Release
PORTION CONTROL ASSAULT For All and None ALL 186 (Cassette) £2.10 (BK/I)
PURPLE GANG, THE GRANNY TAKES A TRIP Razor RAZ 22/— £3.45 (P)
QUEEN LIVE EMI EMC 35197/2-EMC 3519 £3.70 (E)
READY FOR THE WORLD LONG TIME COMING MCA MCF 3352/MCF 3352 (F)
REILLY, Vinny ANOTHER SETTING Factory FACT74C (Cassette) £3.65 (I/RT/P)
RESIDENTS STARS AND HANK FOREVER Tarsa TORSO 33022/— £3.45 (I/RT)
ROSE, Anthony RED WEL MAKE YOU DANCE Firehouse (no number) £4.95 (JS)
ROSE, Samantha TOGETHER IN LOVE World International WIRL 2 701/— £3.69 (JS)
ROSELLI, Jim THE MORE I SEE YOU! Nighth Scene 6/SCENEC 6 £3.75 (P)
SACRED RITE IS NOTHING SACRED! Megaton MEGATON 0018/— £3.45 (I/RT)
SAINT JOSEPH SCHOOL CHOIR, THE THE HYMNS & SONGS FOR CHILDREN VOL 2 World WRDR 3021/WRDC 3021 £2.77 (C)
SALVATION ARMY BAND CHRISTMAS WITH THE SALVATION ARMY Word WRDR 3026/WRDC 3026 £2.77 (C)
SAMPSON, Colin ONLY YOU Glory Gold GGLP 001/— £4.95 (JS)
SASHAY, Seon SUCCESS Juh Life JLP 019/— £4.95 (JS)
SENATOR, Asher BORN TO CHAI Fashion FADLP 004/— £3.45 (JS/I/RE)
SIMS, Zoot & AL COHN/JAMES MOODY TERN CONTEST VOLUME 2 Esquire ESQ 320/— £3.65 (BK/I)
SKAGGS, Ricky THAT'S IT! Sundown SDLP 040/SDLC 040 £3.85 (SP)
SKINNY PUPPY MIND THE PERPETUAL INTERCOURSE Play It Again Sam BIAS 43/— £3.65 (I/RR)

Image go back to the future

DIRECTORS EDDIE Arno and Mark Innocenti, from The Image factory, have completed production on *The Seer — Live*, a long form music video for Big Country released through Virgin Video in time for the Christmas market.

The *Seer*, dealer priced at £10.43, was shot during Big Country's concert at the New York Pier, the climax to their successful US tour. Arno and Innocenti took as their theme the immigrants who flooded to the US at the turn of the century, intercutting rare archive

material of the immigrants and pictures of this year's Liberty Day celebrations with scenes from the concert.

The directing duo used their background as film art directors to achieve some stunning visual effects. The complex seven camera shoot was enhanced with a remote controlled Loumar crane and an old Hitchcock favourite, the Steadicam. The film was telecined at Unitel, Hollywood, and the soundtrack was specially recorded for maximum quality and impact.

Motorhead madness

VIRGIN VIDEO is backing up its November 28 *Motorhead — The Birthday Party* video release with an extensive advertising campaign in the consumer and trade music press.

The video features 18 tracks recorded live during last year's series of come-back concerts at the Hammersmith Odeon. It features the new Motorhead line-up of Lemmy, Wurzel and Pete Gill.

● **BANANARAMA** THE Videosingles, a PolyGram Video release due out on December 9, is being heralded as a first because it contains the band's latest single *Trick Of The Night* which is not released until January 16, 1987.

The 20-minute video contains three other tracks; *Venus*, *More Than Physical* and *Do Not Disturb*.

● **INTERVIEWS WITH Ozzy Osbourne, Kiss and Fats Domino** are featured on the latest video release from BBC Enterprises — *Entertainment USA The Video With Jonathan King*.

The video, dealer priced at £5.55, is an hour-long compilation.



HONEST BOB before ...

REVIEW

BOB GELDOF & THE BOOM-TOWN RATS: Live '78 (Hendring HEN2 022 G). Running time: 51 minutes. Dealer price: £6.95.

Comment: Pretty much what the title suggests — a live show from 1978 filmed at Hammersmith Odeon, with a few brief vox pop bits from fans, plus the very occasional conceptual addition, such as a picture of Eva Braun (mis-spelt as Brown on the sleeve) in the song relating to Hitler's bird, and some arty camera work in *Like Clockwork*, one of four hit singles included.

Sales forecast: Undoubtedly a piece of history, this will presumably attract those who recall the Rats with pleasure, but the straightforward nature of virtually everything which occurs seems unlikely to provoke interest among the previously uncommitted. However, the chance to scrutinise the stagecraft of Bob Geldof before both canonisation and knighthood is a bonus.

This week	Last week	Who's on whom	Description (tracks)	Timings	Recommended	Retail Price
1	1	4	THE POLICE: Every Breath You Take	Compilations (15 tracks)/1.50	A&M	£4.95
2	2	13	WHAM!: In China — Foreign Skies	Live (12 tracks)/1hr 20min/£14.99	CBS/Fox	7142 50
3	3	12	QUEEN: We Will Rock You	Live (20 tracks)/1hr 20min/£6.99	Video Collection	VC 4017
4	7	47	DIRE STRAITS: Alchemy Live	Live (10 tracks)/1hr 20min/£9.99	Channel 5	CV 20122
5	14	9	WHITNEY HOUSTON: No. 1 Video Hits	EP (4 tracks)/18min/£9.99	RCA/Columbia	PC 11501
6	6	16	FIVE STAR: Luxury Of Life	Compilations (7 tracks)/22min/£9.99	RCA/Columbia	PC 11030
7	4	5	THE COMPLEAT BEATLES	Live (2 tracks)/1hr 58min/£9.99	MGM/UA	SM 10 65
8	5	7	QUEEN: Who Wants To Live Forever/A Kind Of Magic	Video (2 tracks)/1hr 20min/£11.95	P&H	WV 970572
9	13	2	LED ZEPPELIN: The Song Remains The Same	Live (2 tracks)/2hr 20min/£11.95	WHV	WV 31 305
10	17	68	QUEEN: Greatest Flix	Compilations (17 tracks)/60min/£14.99	P&H	WV 97 20112
11	8	28	DIRE STRAITS: Brothers In Arms	EP (4 tracks)/15min/£9.95	PolyGram	04 3702
12	12	77	QUEEN: Live In Rio	Live (11 tracks)/1hr 11min/£14.99	P&H	WV 99 1079 2
13	9	3	THE STRANGLERS: Screentime	Compilations (7 tracks)/25min/£9.99	CBS/Fox	2577 5P
14	15	6	MICHAEL JACKSON: Making Thriller	Compilations (11 tracks)/99	Vestron	MA 11000
15	25	2	AC/DC: Let There Be Rock	Live (13 tracks)/1hr 34min/£11.95	WHV	WV 24073
16	10	3	JUDAS PRIEST: Fuel For Life	Compilations (10 tracks)/30min/£9.99	CBS/Fox	7104 50
17	11	48	MADONNA: The Virgin Tour	Live (10 tracks)/50min/£12.95	WEA Music	K 330 1052
18	19	7	ROLLING STONES: Video Rewind	Compilations (1 hr 59 99)	Vestron	MA 11016
19	23	2	ROD STEWART: Tonight He's Yours	Live (18 tracks)/1hr 30min/£9.99	Channel 5	CV 00532
20	18	23	WHAM!: The Video	EP (5 tracks)/21min/£9.99	CBS/Fox	2048 50
21	—	—	PAUL McCARTNEY: Rupert And The Frog Song	Animated (3 tracks)/26min/£6.99	Virgin/PVG	WVC 109
22	—	—	PINK FLOYD: Live At Pompeii	Live (1 hr 20min/£9.99)	Channel 5	CV 25182
23	22	5	ELVIS PRESLEY: That's The Way It Is	Live (14 tracks)/1hr 44min/£9.99	MGM/UA	SM 10373
24	30	11	NOW, That's What I Call Music 7	Compilations (20 tracks)/1hr 20min/£14.99	P&H/Virgin	WV 9047 7
25	—	—	NEIL DIAMOND: Love At The Greek	Live (1 hr 9 99)	Vestron	MA 11005
26	20	4	HOWARD JONES: Last World Dream	Live (58min/£14.95)	WEA	2470053
27	—	—	LEVEL 42: The Videosingles	EP (5 tracks)/20min/£9.95	PolyGram	041 39372
28	28	6	IRON MAIDEN: Live After Death	Live (11 tracks)/1hr 30min/£14.95	P&H	WV 99 10942
29	26	2	BILLY IDOL: Vital Idol	Compilations (16 tracks)/26min/£14.95	Chrysalis/Lightning	CH 12
30	16	24	U2: "Under A Blood Red Sky"	Live (12 tracks)/36 min/£19.95	Virgin/PVG	VVD 045

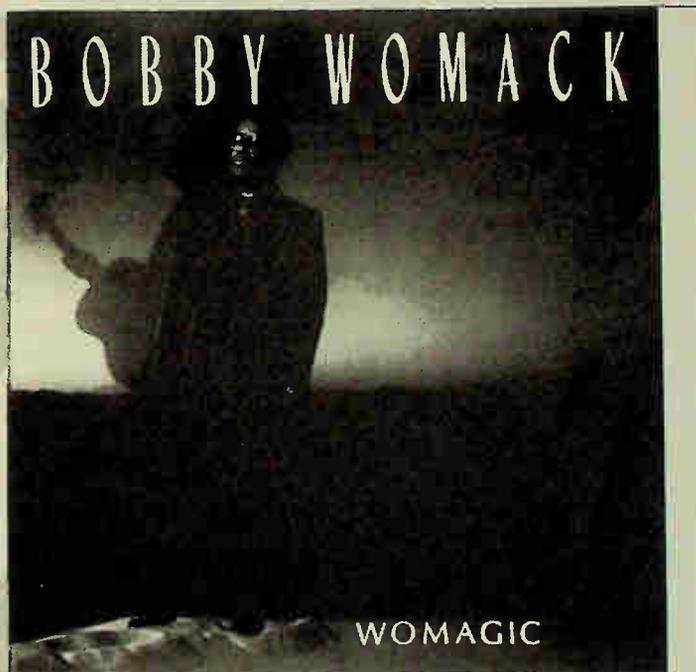
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TOP 100 ALBUMS

1	2	HITS 5 Various (Various)	CBS/RCA Ariola/WEA HITS 5 (R) C: HITS C5
2	3	THE WHOLE STORY * Kate Bush (Kate Bush) (6) Kate Bush/Jon Kelly (3) Andrew Powell (3)	EMI KBTY 1 (E); C: TC KBTY 1 CD: CDP 746/414-2
3	2	EVERY BREATH YOU TAKE... THE SINGLES The Police (Police) (all 13)/Padgham (6) Gray (3) Latham (1) * CD: EVCED 1	A&M EVERY 1 (F); C: EVERC 1
4	8	ORIGINAL SOUNDTRACK "TOP GUN" * Various (Various)	CBS 70296 (C) C: 40-70296; CD: CBS 70296
5	21	TRUE BLUE *** Madonna (Madonna) (all 9 tracks) Stephen Bray (6) Patrick Leonard (4)	Sire WX 54 (W); C: WX 54C; CD: 925 442-2 C: 450 259-4; CD: 830 264-2
6	10	SLIPPERY WHEN WET * Bon Jovi (Bruce Fairbairn)	Vertigo/Phonogram VERH 38 (F) C: VERHC 38; CD: 830 264-2
7	NEW	THROUGH THE BARRICADES * Spandau Ballet (Garry Langan/Spandau Ballet)	Relormation/CBS 450259-1 (C) C: 450 259-4; CD: 450 259-2
8	5	NOW DANCE 86 * Various (Various)	EMI/Virgin NOD 2 (E) C: TC NOD 2
9	11	THE GREATEST HITS OF 1986 Various (Various)	Telstar STAR 2286 (R) C: STAC 2286
10	9	SILK AND STEEL ** Five Star (Various)	Tent/RCA PL 71100 (R) C: PK 71100; CD: PD 71100
11	4	LIVE/1975-1985 * Bruce Springsteen & The E Street Band (Springsteen/J. Landou/C. Platin)	CBS 450 227-1 (C); C: 450 227-4; CD: 450 227-2
12	13	HIT MIX '86 * Various (Various)	Stylus SMR 624 (STY) C: SMC 624
13	6	GRACELAND * Paul Simon (Paul Simon)	Warner Brothers WX 52 (W) C: WX 52C; CD: 925 447-2
14	NEW	INFECTED The (R. Mosimann/M. Johnson (2) W. Livesey/M. Johnson (4) G. Langan (2))	Some Bizzare/Epic EPC 26770 (C); C: 40-26770-0
15	NEW	DISCO Pet Shop Boys (Various)	EMI PRG 1001 (E) C: TC PRG 1001
16	17	BROTHERS IN ARMS *** Dire Straits (Mark Knopfler/Neil Dartsman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25; CD: 824 499-2
17	27	LOVERS Various (Various)	Telstar STAR 2279 (R) C: STAC 2279
18	21	REVENGE ** Eurythmics (David A. Stewart)	RCA PL 71050 (R) C: PK 71050; CD: PD 71050
19	12	THE AUTOBIOGRAPHY OF SUPERTRAMP * Supertramp (Supertramp/Various)	A&M TRAMP 1 (C) C: TRAMC 1; CD: TRAMCD 1
20	16	SO * Peter Gabriel (Daniel Lanois/Peter Gabriel)	Virgin PG 5 (E) C: PGMCS 5; CD: PGCD 5
21	15	REMINISCING * Foster & Allen (Eamonn Campbell)	Stylus SMR 623 (STY) C: SMC 623
22	20	WHITNEY HOUSTON *** Whitney Houston (Jermaine Jackson (3) M. Mosser (4) Kashif (2))	Arista 206 978 (R); C: 406 978; CD: 610 359
23	19	A KIND OF MAGIC ** Queen (Queen/Mack (5) Queen/David Richards (4))	EMI UE 3509 (E); C: TC UE 3509 CD: CDP 746 267-2
24	32	THE VERY BEST OF THE DRIFTERS The Drifters (Various)	Telstar STAR 2280 (R) C: STAC 2280; CD: TCO 2280
25	30	SOUTH PACIFIC * Kiriti Kanawa, José Carreras, Sarah Vaughan etc (Jeremy Lubbock)	CBS SM 42205 (C); C: 40-42205-0; CD: MK 42205
26	21	DIANA - MICHAEL - GLADYS - STEVIE Diana Ross/Michael Jackson/Gladys Knight/Stevie Wonder (Various)	Phonogram PTVR 2 (R); C: PTVT 2
27	29	SCOUNDREL DAYS * A-ha (Alan Tarney (7)/Mags/Pal Waaktaar (3))	Warner Brothers WK62 (W); C: WK62C A-ha (Alan Tarney (7)/Mags/Pal Waaktaar (3))
28	25	IN THE ARMY NOW * Status Quo (Pip Williams (9)/Dave Edmunds (2))	Vertigo/Phonogram VERH 36 (F) C: VERHC 36; CD: 830 049-2
29	22	SWEET FREEDOM Michael McDonald (T. Templeman/M. McDonald/L. Warancker/Various)	Warner Brothers WX 67 (W); C: WX 67C A-ha (Alan Tarney (7)/Mags/Pal Waaktaar (3))
30	48	INVISIBLE TOUCH * Genesis (Genesis/Hugh Padgham)	Virgin GENLP 2 (E) C: GENMC 2; CD: GENCD 2
31	NEW	ROCKBIRD Debbie Harry (Seth Justman)	Chryslis CHR 1540 (F) C: ZCHR 1540; CD: CDD 1540
32	31	FORE! * Huey Lewis and The News (Huey Lewis and The News)	Chryslis CDL 1534 (F); C: ZCDL 1534 CD: CDD 1534
33	34	DANCING ON THE CEILING * Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown ZL 72412 (R) C: ZK 72412; CD: ZD 72412
34	14	GOD'S OWN MEDICINE The Mission (Tim Palmer/The Mission)	Mercury/Phonogram MERH 102 (F) C: MERHC 102
35	23	TOGETHER * Various (Various)	K-tel NE 1345 (K) C: CE 2345
36	24	GET CLOSE * The Pretenders (Bob Clearmountain/Jimmy Iovine (9) Steve Lillywhite (1))	Real/WEA WX 64 (W); C: WX 64C; CD: 240 976-2 C: 450 259-4; CD: 830 264-2
37	50	THE FINAL COUNTDOWN Europe (Kevin Elson)	Epic EPC 26808 (C) C: 40-26808
38	28	LIVERPOOL Frankie Goes To Hollywood (Steve Lipson)	ZTT/Island ZTTIQ 8 (E) C: ZCIQ 8; CD: ZCIDQ 8
39	40	QUEEN GREATEST HITS *** Queen (Various)	EMI EMTV 30 (E) C: TC EMTV 30; CD: CDP 746 033-2
40	26	BLACK MAGIC * Various (Various)	Stylus SMR 619 (STY) C: SMC 619
41	NEW	BROADCAST Cutting Crew (T. Brown/Cutting Crew (9) J. Jansen/S. Thompson/M. Barbiero (1))	Siran SIRENLP 7 (E); C: SIRENC 7
42	39	BETWEEN TWO FIRES * Paul Young (Hugh Padgham/Paul Young/Ian Kewley)	C: 450150-4; CD: 450150-2 CBS 450150-1 (C)
43	58	RAPTURE Anita Baker (Michael Pawell (7) Marti Sharran/Gary Skardina (1))	Elektra EKT 37 (W); C: EKT 37C; CD: 960 444-2
44	33	LONDON O HULL 4 * The Housemartins (John Williams)	Go! Discs AGOLP 7 (F) C: ZGOLP 7; CD: CDD 1537
45	53	THE FINAL * Wham! (George Michael (11) S. Brown/G. Michael (3) B. Carter (1))	Epic EPC 88681 (C); C: 40-88681-0; CD: CDE EPC 88681
46	15	NOW, THAT'S WHAT I CALL MUSIC 7 ** Various (Various)	Virgin/EMI NOW 7 (E) C: TC NOW 7
47	38	LEATHER JACKETS * Elton John (Gus Dudgeon)	Rocket/Phonogram ELP 1 (F) C: EJM 1; CD: 830 487-2
48	75	SIXTIES MANIA Various (Various)	Telstar STAR 2287 (R) C: STAC 2287
49	42	COMMUNARDS * Communards (Mike Thame)	London LONLP 18 (F) C: LONC 18; CD: 828 016-2
50	45	WORD UP * Comeo (Larry Blackmon)	Club/Phonogram JABH 19 (F) C: JABHC 19; CD: 830 265-2

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NEW ALBUM
"RADIO MUSICOLA"
FEATURING THE NEW SMASH HIT SINGLE
"RADIO MUSICOLA"
ALBUM MCG 6016 CASSETTE MCGC 6016
COMPACT DISC DMCG 6016

MCA RECORDS

ARTISTS' A-Z

A-ha	27, 67	McDONALD, Michael	79
ABER, Anita	53	MADONNA	5, 80, 88
BANGLES	53	MISSION, the	34
BENSON, George	60	NICHOLAS, Paul	57
BIG AUDIO DYNAMITE	75	NOW 1986	5
BLACK MAGIC	40	NOW DANCE 86	6
BON JOVI	6	NOW, THAT'S WHAT I CALL MUSIC '86	6
BOSTON	86	CALL MUSIC 7	46
BUDD, Harold	96	FACE, the	62
BUSH, Kate	2	PAVAROTTI, Luciano	77
CAMEO	50	PET SHOP BOYS	15, 59
CHARI, The	55	PINE COAST	87
CLAYDERMAN, Richard	72	POLICE, the	3
COLLINS, Phil	84	POLLARD, Su	89
COMMUNARDS	42	POWER OF LOVE, the	76
CRAYBAND, Robert	99	PRETENDERS, the	36
CUTTING CREW	41	QUEEN	23, 39
DANCE HITS '86	98	RAYMONDE SIMON	96
DEBUSSY, Claude	51	RICHIE, Lionel	33
DICKSON, Barbara	71, 95	ROCK LEGENDS	68
DIRE STRAITS	16	ROCKY MUSIC	63
DRIFTERS, The	24	SANTANA	58
EUROPE	37	SHOP ASSISTANTS	100
EURYTHMICS	18	SIMON BATES - OUR TUNE	13
FERRY, Bryan	63	TUNE	86
FIVE STAR	10	THE	14
FOSTER & ALLEN	21	THE	14
FRANKIE GOES TO LOUNGE	72	TOGETHER	74
FRASER, Elizabeth	36	TOGETHER	74
GABRIEL, Peter	20	SIXTIES MANIA	48
GENESIS	30	SMITH & JONES	74
GO WEST	97	SOUNDTRACKS etc	4, 25
GREATEST HITS OF 1986	9	SOUTH PACIFIC	25
GUTHRIE, Robin	9	SPANDAU BALLET	27
HARRY, Debbie	31	SPRINGSTEEN, Bruce & THE E STREET BAND	11
HAVEN 17	78	STATUS QUO	28
HITS '86	64	STRANGLERS, the	91
HIT MIX '86	12	SUPERTRAMP	19
HOUSEMARTINS, the	44	TE KANAWA, Kiriti	25
HOUSTON, Whitney	22	THE	14
IRON MAIDEN	85	THE	14
JACKSON, Freddie	81	TOGETHER	74
JACKSON, Janet	79	TURNER, Tina	52
JACKSON, Michael	26	TYLER, Barbara	70
JOHN, Elton	47	ULTRAVOX	87
JONES, Alan	69	UP FRONT 3	94
JONES, Gloria	61	VANDROSS, Luther	54
KNIGHT, Gladys	28	VEGA, Sylvaine	92
LAUPER, Cyndi	83	WALDE, Kim	93
LEWIS, Newt (The News)	45	WONDER, Stevie	26
LOOSE ENDS	94	YOUNG, Paul	42
LOVERS	17	VARIOUS ARTISTS	

Year To Date Album Chart New Entries (47 weeks) 346
Panel Sales Percentage increase on last week -10.0%
Cossette Percentage of Panel Sales 43%

CONTRIBUTORS' COOI - SEE ALBUM RELEASES PAGE
Compiled by Gallup for the RPI, Music Week and BBC based on a sample of 125 conventional record outlets. To qualify for a chart position artists and cassette must have a dealer price of £1.87 or more.

*** - TRIPLE PLATINUM (900,000 units)
** - DOUBLE PLATINUM (600,000 units)
* - PLATINUM (300,000 units)
- GOLD (100,000 units)
- SILVER (50,000 units)

NEW - NEW ENTRY RE - RE-ENTRY

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

BOSTON'S
NEW ALBUM
"THIRD STAGE"
FEATURES THE HIT SINGLE
"AMANDA"
ALBUM MCG 6017 CASSETTE MCGC 6017
COMPACT DISC DMCG 6017

MCA RECORDS
WorldRadioHistory

51	49	26	INTO THE LIGHT * Chris De Burgh (Paul Hardiman)	A&M AMA 5121 (F) C: AMC 5121; CD: CDA 5121
52	43	11	BREAK EVERY RULE * Tina Turner (Terry Britten)	Capitol EST 2018 (E) C: TC EST 2018; CD: CDP 746323-2
53	64	57	ONCE UPON A TIME ** Simple Minds (Jimmy Iovine/Bob Clearmountain)	Virgin V 2364 (E) C: TCY 2364; CD: CDV 2364
54	47	5	GIVE ME THE REASON Luther Vandross (Luther Vandross (9) Marcus Miller (8))	Epic EPC 450134-1 (C) C: 450134-1
55	36	7	THE CHART Various (Various)	Telstar STAR 2278 (R) C: STAC 2278
56	35	9	DIFFERENT LIGHT * Bangles (David Kahne)	CBS 26659 (C) C: 40-26659; CD: CDBS 26659
57	NEW	JUST GOOD FRIENDS * Paul Nicholas (Del Newman)	K-tel ONE 1334 (K) C: OCE 2334; CD: ONCD 3334	
58	52	3	VIVA! SANTANA * Santana (Various)	K-tel/CBS NE 1338 (K) C: CE 2338; CD: NCD 3338
59	56	35	PLEASE * Pet Shop Boys (Stephen Hague)	Parlophone PSB 1 (E) C: TC PSB 1; CD: CDP 746 271-2
60	85	13	WHILE THE CITY SLEEPS * George Benson (N.M. Walden (6)/T. Lipuma/R. Buchanan (2)/Kashif (1))	Warner Brothers WX 55 (W); C: 925 475-2 C: WX 55C
61	NEW	INSIDE STORY Grace Jones (Nile Rodgers/Grace Jones)	Manhattan MTL 1007 (E) C: TC MTL 1007; CD: CDP 746340-2	
62	NEW	CHRISTMAS Elaine Paige (Tony Visconti (11) Mike Batt (1))	WEA WX 80 (K) C: WX 80C; CD: ONCD 4040-2	
63	51	32	STREET LIFE - 20 GREAT HITS * Bryan Ferry (Roy Music (Various))	EG/Polydor EGV 1 (F) C: EGMV 1; CD: 829 136-2
64	37	5	WHIPLASH SMILE * Billy Idol (Keith Forsey)	Chryslis CDL 1514 (F) C: ZCDL 1514; CD: CDD 1514
65	NEW	NOW, THAT'S WHAT I CALL MUSIC '86 Various (Various)	(Compact Discs Only) (E) Virgin/EMI CDNOW 86	
66	71	5	SIMON BATES - OUR TUNE * Various (Various)	Polydor PROLP 10 (F) C: PROMC 10; CD: 816 352-2
67	67	56	HUNTING HIGH AND LOW ** A-ha (T. Mansfield (7)/A. Tarney (2)/J. Ratchiff/A-ha (1))	Warner Brothers WX 30 (W); C: WX 30C; A-ha (T. Mansfield (7)/A. Tarney (2)/J. Ratchiff/A-ha (1))
68	55	5	ROCK LEGENDS Various (Various)	Telstar STAR 2290 (R) C: STAC 2290
69	NEW	AN ALBUM OF HYMNS Aled Jones (Refin Owen/J. Mervyn Williams)	Telstar STAR 2272 (R) C: STAC 2272; CD: TCO 2272	
70	NEW	THE GREATEST HITS Bonnie Tyler (Various)	Telstar STAR 2291 (R) C: STAC 2291	
71	NEW	THE RIGHT MOMENT * Barbara Dickson (D. Newman (all 14) L. Lynn (5))	K-tel ONE 1335 (K) C: OCE 2335; CD: ONCD 3335	
72	79	2	HOLLYWOOD AND BROADWAY * Richard Clayderman (Olivier Toussaint/Paul de Senneval)	Decca/Delphine/London SKI 5344 (F); C: KSIC 5344 Richard Clayderman (Olivier Toussaint/Paul de Senneval)
73	60	39	PICTURE BOOK * Simply Red (Stewart Levine)	Elektra EKT 27 (W) C: EKT 27C; CD: 960 452-2
74	62	3	SCRATCH AND SNIFF Smith and Jones (Peter Fincham)	10/Virgin DIX 51 (E) C: CDIX 51
75	44	4	NO, 10 UPPING ST. * Big Audio Dynamite (Nick James/Joe Strummer)	CBS 450 137-1 (C) C: 450 137-4
76	59	7	THE POWER OF LOVE * Various (Various)	West Five WEF 4 (A) C: ZC WEF 4
77	70	17	THE PAVAROTTI COLLECTION * Luciano Pavarotti (Various)	Stylus SMR 8617 (STY) C: SMC 8617; CD: SMD 8617
78	NEW	PLEASURE ONE Heaven 17 (Heaven 17)	Virgin V 2400 (E) C: TCV 2400	
79	69	32	CONTROL * Janet Jackson (Jimmy Jam/Terry Lewis)	A&M AMA 5106 (C) C: AMC 5106; CD: CDA 5106
80	73	106	LIKE A VIRGIN ** * Madonna (Nile Rodgers (9) Madonna/Steve Bray (1))	Sire WX 20(W); C: WX 20C CD: 925 181-2
81	65	4	JUST LIKE THE FIRST TIME * Freddie Jackson (Various)	Capitol EST 2023 (E) C: TC EST 2023
82	63	6	U-VOX * Ultravox (Conny Plank/Ultravox)	Chryslis CDL 1545 (F) C: ZCDL 1545; CD: CDD 1545
83	61	8	TRUE COLORS * Cyndi Lauper (Cyndi Lauper/Lennie Petre)	Parrot PRT 26948 (C) C: 40-26948; CD: CDPT 26948
84	82	92	NO JACKET REQUIRED *** Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCY 2345; CD: CDV 2345
85	78	8	SOMEWHERE IN TIME * Iron Maiden (Martin Birch)	EMI EMC 3512 (E) C: TC EMC 3512; CD: CDP 746 341-2
86	77	7	THIRD STAGE Boston (Tom Scholz)	MCA MCG 6017 (F); C: MCGC 6017 CD: MCGC 6017
87	72	6	JOURNEY TO THE URGE WITHIN Courtney Pine (Michael Cuscuna)	Island ILPS 9846 (E) C: ICT 9846; CD: CID 9846
88	100	23	THE FIRST ALBUM * Madonna (Reggie Lucas)	Sire WX 22 (W) C: WX 22C; CD: 923 867-2
89	86	2	SU Su Pollard (Bill Kimber (all 12) Keith Hopwood/Phil Bush (2))	K-tel NE 1327 (K) C: CE 2327
90	68	5	UP FRONT 3 Various (Various)	Serious UP FT 3 (A) C: ZC UP FT 3
91	57	4	DREAMTIME The Stranglers (The Stranglers (all 10) Mike Kemp (9) Ted Hayton (2))	Epic EPC 26648 (C); C: 40-26648-0; CD: CDEPC 26648
92	NEW	SUZANNE VEGA Suzanne Vega (Lanny Kaye/Steve Addabba)	A&M AMA 5072 (F) C: AMC 5072; CD: CDA 5072	
93	88	3	ANOTHER STEP Kim Wilde (Ricki Wildo/Various)	MCA MCF 3339 (F) C: MCF 3339
94	76	7	ZAGORA Loase Ends (Nick Martinelli)	Virgin V 2384 (E); C: TCY 2384 CD: CDV 2384
95	91	3	THE VERY BEST OF BARBARA DICKSON Barbara Dickson (Various)	Telstar STAR 2276 (R) C: STAC 2276
96	46	2	THE MOON AND THE MELODIES Harold Budd/Elizabeth Fraser/Rabin Guthrie/Simon Raymonde (Artists)	4AD CAD 611 (LP/RT); C: CAD 611; CD Harold Budd/Elizabeth Fraser/Rabin Guthrie/Simon Raymonde (Artists)
97	87	3	GO WEST/BANGS AND CRASHES ** Go West (Gary Stephenson)	Chryslis CHRD 1495 (F) C: ZCHRD 1495; CD: CDD 1536
98	93	7	DANCE HITS '86 * Various (Various)	K-tel NE 1344 (K) C: CE 2344
99	66	3	STRONG PERSUADER The Robert Cray Band (Bruce Bramberg/Dennis Walker)	Mercury/Phonogram MERH 97 (F) C: MERHC 97
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Are some CDs too compact?

I WOULD like to raise a couple of points which I find increasingly disturbing. The first is the habit of record companies to issue CDs which are the direct equivalent of their LP counterparts. As a retailer dealing with the public every day, I know there is great resistance to paying £12-add for 30 minutes of music.

The latest guilty party is WEA who have issued Sinatra CDs with barely 30 minutes of music on each. This really is not good enough and I suggest they come out of their ivory tower and find out what's going on here on the ground.

The one CD they have issued which would be good value for money is Sinatra At The Sands, which is 72 minutes long. However, they have decided to charge a premium price for this particular CD. Don't they realise that to a customer a CD is a CD is a CD?

Why can't they be like RCA who must be applauded for the packaging of the Motown series? They put two LPs on to one CD at normal single price, with the original artwork too. EMI and others please note when re-issuing your Sinatras

and Nat Coles etc.

My other point is mainly directed at the small labels who are licensing product from the majors, who are usually beyond reproach on this point. It's the quality of transfer I am talking about. Many CDs from these companies are dire in the extreme and sound like tenth generation copies.

This completely negates the value of CD as the closest approach to the master, and also does great harm to the original licenser. Can we please stop trying to get rich quick and take a little more care? I shall certainly send back anything that is not up to the highest standard. Russell Crambie, Compact Disc Centre, Golders Green Road, London NW11.

A WEA Records spokeswoman replies: It's important to bear in mind that these are CD versions of the original albums which have come to us from the US. If one of the Sinatra CDs is 27 minutes long, that is because it happens to be identical to the original record, and there is definitely a demand for these albums.

MENCAP aid

THREE of our artists, Jim Whitman, Little Ginny and Johnny Spencer, starting in January 1987 are putting on a year-long, nationwide series of live country music concerts for The Royal Society for the Mentally Handicapped (Mencap).

The initial aim is to raise



JIM WHITMAN

£250,000 and publicise the problems of the mentally handicapped in Britain. The artists are all forgoing their normal fees.

Naturally, we are already receiving enormous publicity and help from radio, TV and press throughout the UK as well as from the 550 Mencap clubs and the British country music trade in general.

In conjunction with the tour we are bringing out a series of singles and albums of original British country music. The first single is A Stolen Kiss by Jim Whitman and the first album, The Green Fields Of Ireland has sleeve notes kindly written by Sir Brian Rix.

Jim is donating his artist royalties to Mencap. Unbelievably, at the time of writing we have not found a national distribution company willing to handle the records on behalf of us/Mencap.

Whilst certain companies have very kindly and honestly explained why they believed they could not do a good job on this occasion, the treatment we have received from most companies is nothing short of

appalling.

Distribution managers hide behind walls of unhelping secretaries; letters and phone calls remain unanswered.

We, the artists, and Mencap are putting a considerable amount of time, money and efforts into this project.

Surely there is a reputable company which is prepared to offer us efficient national distribution for the records so that we can help Mencap.

Ralph Narton, Pastafont (Music) Ltd, 22 Hambleton Hill, Epsom, Surrey KT18 7BZ, (Tel: 03727-22202).

Firing blanks

THE BLANK cassette industry has grown out of the music industry and feeds upon it as does a parasite, weakening it to the very core. The tape manufacturers provide little employment in the UK. The income from tape sales flows abroad.

The Tape Manufacturers Group are screaming hysterically against the tape levy proposals. Instead, they should be thinking of ways in which the levy collection and distribution could be undertaken.

In the meantime, until the eventual introduction of the levy, I would like to make a suggestion to record companies. Why not offer a larger discount to record shops who agree to discontinue blank tape sales?

Dave Harries, Air Studios, Hawley Crescent, London NW1.

Grim tales from the Factory

OH DEAR — Tony Wilson did paint a grim picture of life in a major record company (MW, November 15).

"I've watched groups go to majors and the strange subterranean effect it has on them..." Really Tony, where do you get all this from? Saying "having gone to a major you increase their profits, they pay you, you are in their control..." Sounds more like a bizarre religious experience than getting into a harmonious relationship with a record company that really is just a larger version of Factory Records. How about acknowledging some of the efforts that record companies make on behalf of their artists?

This record company certainly tries to sign artists that are in control of their own destiny, but at the same time are prepared to listen to advice and opinions from others.

Why don't some of the independent trade try and get to know some of the bigger companies a little better? Then perhaps they wouldn't be seen as the ogres Tony Wilson seems to think they are. David Munns, director of A&R, EMI Records.

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2	7	BIZARRE LOVE TRIANGLE New Order	Factory FAC 1637 (12" - FAC 163) (I/RT/P)
3	1	ASK The Smiths	Rough Trade RT(T) 194 (I/RT)
4	20	KISS Age Of Chance	Fan AGE(T) 5 (I/RT)
5	1	THE PEEL SESSION (27th August 1979) Madness	Strange Fruit—(SFPS 007) (P)
6	5	LOVE'S EASY TEARS Cacteau Twins	4AD (B)AD 610 (I/P/RT)
7	4	THE PEEL SESSION (26th February 1986) Wedding Present	Strange Fruit—(SFPS 009) (P)
8	8	THINK FOR A MINUTE The Housemartins	Go! Discs GOD(X) 13(F)
9	NEW	I WANT YOU Elvis Costello	Imp/Demon IMP 008(T) (P)
10	18	THE PEEL SESSION (18th January 1979) Gang Of Four	Strange Fruit—(SFPS 008) (P)
11	7	HANG-TEN! The Soup Dragons	RAW TV Products RTV (12) (I/RT)
12	9	SERPENTS KISS The Mission	Chapter 22 CHAP 67 (12" - CHAP 6) (I/NM)
13	15	REALLY STUPID The Primitives	Lazy LAZY 02(T) (I/RT)
14	21	THE PEEL SESSION (1st June 1982) New Order	Strange Fruit—(SFPS001) (P)
15	12	LIKE A HURRICANE/GARDEN OF DELIGHT The Mission	Chapter 22 (12) CHAP 7 (I/NM)
16	11	ROCKITT MISS USA Sci Fi Sex Stars	WHO MI (WM 1001) (I/RT)

17	19	WONDERFUL LIFE Black	Ugly Man—(JACK 1) (I/RR)
18	29	10 NOTES ON A SUMMERS DAY Cross	Cross CAT NO 6 (I)
19	16	THE RATTLER Goodbye Mr Mackenzie	Precious Organisation JEWEL 2 (I/FF)
20	30	SORRY TO EMBARRASS YOU Razor Cuts	Subway SUBWAY 8(T) (I/RE)
21	23	LEE REMICK The Go-Betweens	Situation Two—(SIT 44T) (I/P)
22	50	INTO THE GROOVY Ciccone Youth	Blastfirst—(BFFP 08) (I/RT)
23	14	THE PEEL SESSION (10th May 1977) The Damned	Strange Fruit—(SFPS002) (P)
24	37	THIS IS MOTORTOWN The Very Things	D.C.L. Electric Recordings D.C.L 1(T) (I/NM)
25	13	POIPECOCK (EP) Pop Will Eat Itself	Chapter 22 (12)CHAP 9 (I/NM)
26	31	STATE OF THE NATION New Order	Factory FAC 1537 (12" - FAC 153) (I/RT/P)
27	17	SMELLS LIKE SHIT/BUGGIN ME Alien Sex Fiend	Anagram/Cherry Red (12)ANA 32 (P)
28	24	BLUE MONDAY New Order	Factory—(FAC 73) (I/RT/P)
29	49	BELA LUGOSI'S DEAD Bauhaus	Small Wonder TEENY 2 (I/Backs)
30	34	PANIC The Smiths	Rough Trade RT(T) 193 (I/RT)
31	35	CUT DOWN Red Lorry Yellow Lorry	Red Rhino RED(T) 73 (I/Red Rhino)
32	10	THE GRIP OF LOVE Ghost Dance	Karbon KAR 604 (P)
33	48	ROCK ON Dave Howard Singers	Hallelujah! Fun After all (12)FAA 106(P)
34	25	DICKIE DAVIS EYES Half Man Half Biscuit	Probe Plus PP 21(T) (I/RT/Probe Plus)

35	27	THE ANTI MIDAS TOUCH Walhounds	Pink PINKY 14(T) (I/RT)
36	31	NAKED AS THE DAY YOU WERE BORN The Weather Prophets	Creation CRE 031(T) (I/RT)
37	NEW	MAHALIA The Bible	Backs (12)NCH 11 (I/Backs)
38	28	I COULD BE IN HEAVEN The Flatmates	Subway SUBWAY 6 (I/RE)
39	38	SHE SAID Yeah Jazz	Upright UP(T) 18 (I/RT)
40	41	STARPOWER Sonic Youth	Blastfirst BFFP 7(T) (I/RT)
41	NEW	NEW AGE Pauline Murray & Storm Polestar	PSTR (1200)3 (I/Red Rhino)
42	NEW	BAD NEWS TRAVELS FAST The Fuzztones	ABC ABCS 011(TC)(P)
43	27	DESIRE (COME AND GET IT) Gene Loves Jezebel	Beggars Banquet BEG 173(T) (W)
44	26	SUNARISE The Godfathers	Corporate Image GFT3 030(T) (I/RR)
45	34	PINK HOUSE The Leather Nun	Wire WRMS 011 (12" - WRS 011) (I/NM)
46	40	VELVETEEN Rose Of Avalanche	Fire BLAZE 14(T) (I/NM)
47	43	LIKE AN ANGEL The Mighty Lemon Drops	Dreamworld—(DREAM 005) (I/RT)
48	NEW	SUNDAY MORNING The Bolshoi	Beggars Banquet BEG 175(T) (W)
49	NEW	GIVE A MAN A BADGE Psycho Surgeons	Flexible Response FR 003 (I/Red Rhino)
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3	3	STOMPING AT THE KLUB FOOT VOLUME 3 Various	ABC ABC LP 8 (P)
4	4	BROTHERHOOD New Order	Factory FACT 150 (I/RT/P)
5	2	LONE SHARKS Guanco Batz	ID NOSE 10 (I/RE)
6	NEW	SEWERTIME BLUES The Meteors	Anagram/Cherry Red GRAM 27 (P)
7	NEW	SUN FAMILY Balaam And The Angel	Chapter 22 CHAPL 4 (I/NM)
8	11	THE QUEEN IS DEAD The Smiths	Rough Trade ROUGH 96 (I/RT)
9	10	LONDON 0 HULL 4 The Housemartins	Go! Discs AGOLP 7 (F)
10	7	FILIGREE AND SHADOW This Mortal Coil	4AD DAD 609 (I/RT/P)
11	12	QUIRK OUT Stump	Stuff Records STUF U2 (I/RT)
12	14	TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg	Go! Discs AGOLP 6 (F)
13	5	FORCE A Certain Ratio	Factory FACT 166 (I/RT)
14	6	BLOOD AND CHOCOLATE Elvis Costello/The Attractions	Imp/Demon XFRIEND 80 (MW/P)
15	21	BACK IN THE D.H.S. Half Man Half Biscuit	Probe Plus PROBE 4 (I/Probe)
16	12	VICTORIALAND Cacteau Twins	4AD CAD 602 (I/RT/P)
17	25	SUICIDE Suicide	Demon FIEND 74 (MW/P)
18	24	WATCH YOUR STEP Ted Hawkins	Gull WOLF 1 (P)
19	15	ON THE BOARDWALK Ted Hawkins	American Activities BRAVE 2 (I/RR)
20	8	RETARD PICNIC The Stupids	Children Of The Revolution GURT 15 (I/RE)
21	9	IT Alien Sex Fiend	Anagram/Cherry Red GRAM 26 (P)
22	22	WHO'S BEEN TALKING Robert Cray	Charly CRB 1140 (CH)
23	23	GIANT The Woodentops	Rough Trade ROUGH 87 (I/RT)
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3	(1)	MAN SHORTAGE LeVander	TSOJ
4	(4)	THE BEST THING FOR ME Audrey May	German
5	(3)	SIX SIX STREET Louisa Marks	Bushtranger
6	(5)	DANCE HALL VIBES Miley General	Digital
7	(12)	GOLDEN TOUCH Janet Kanton	High Power
8	(8)	PUPPY LOVE Tiger	Thunderbolt
9	(6)	RAGAMUFFIN AND RAMBO Daise Pooch	Y & D
10	(7)	BAD MAN AND WOMAN Pato Banton	Moan Music
11	(10)	RAGAMUFFIN YEAR Junior Delgado	Mango
12	(11)	RAMBO Super Black	Live & Learn
13	(13)	DREAMING OF A LITTLE ISLAND Judy Boucher	Orbitone
14	(14)	SHU BEEN Frankie Paul	Trojan
15	(—)	KNIGHT IN SHINING ARMOUR Deborah Glasgow	Greensleeves
16	(16)	REGGAE SENSATION Sonie	Chartbound
17	(15)	I FOUND LOVE Annere B	UK Bubblerz
18	(17)	YOU'RE EVERYTHING TO ME Bani Gardner	Revue
19	(20)	WHAT THE HELL (PART 2) Echo Manon	Mighty Wornes
20	(—)	LATELY Naturalites	Realities

REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 3 Various Artists	Jet Star
2	(2)	CAN'T BE WITH YOU TONIGHT Judy Boucher	Orbitone
3	(5)	ALL I HAVE IS LOVE, LOVE Gregory Isaacs	Toad
4	(3)	COUNTRY LIFE Sandra Cross	Ariva
5	(4)	BERES HAMMOND Beres Hammond	Charm
6	(9)	THE STING Sly And Robbie	Tear
7	(8)	IF YOU'RE LOOKING . . . The Mighty Diamonds	Live & Learn
8	(7)	RICH AND POOR Frankie Paul	Classic
9	(6)	ALL DAY ALL NIGHT Black Room	Nubian
10	(10)	ROUGH AND RUGGED Shinehead	Manyleve

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| 6 | 5 | LOVE'S Cocteau T |
| 7 | 6 | THE PEE Wedding P |
| 8 | 4 | THINK F The House |
| 9 | NEW | I WANT Elvis Costel |
| 10 | 14 | THE PEE Gang Of Fi |
| 11 | 7 | HANG-T The Soup D |
| 12 | 9 | SERPENT The Missio |
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| 14 | 21 | THE PEE New Order |
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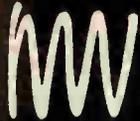
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A Yes, all 41 of them and the album is called The Early Years and has a dealer price of £3.04.

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- **TE KANAWA, Kim CHRISTMAS WITH KIRI Decca 414 632-2 (Compact Disc) £6.99 (F)
- **THE INFECTED Some Bizzare/Epic CDCEP 26770 (Compact Disc) £7.29 (C)
- **THOROGOOD, George & THE DESTROYERS GEORGE THOROGOOD & THE DESTROYERS Demon FIENDCD 55 (Compact Disc) £7.29 (M/W/P)
- **URIAH HEPP AROMINOG Castle Communications CLASCD 110 (Compact Disc) £6.90 (P)
- **VARIOUS AMNESTY INTERNATIONAL CONSPIRACY OF HOPE Mercury/Phonogram 830 558-2 (Compact Disc) £6.99 (F)
- **VARIOUS CLASSIC ROCK 1 Telstar TCD 6001 (Compact Disc) £7.60 (P)
- **VARIOUS CLASSIC ROCK 2 — PHAROSY IN BLACK Telstar TCD 6003 (Compact Disc) £7.60 (P)
- **VARIOUS NOVA — THE CHRISTMAS COMPACT DISC — VINTAGE CD NOX 1 (Compact Disc) £6.99 (E)
- **WAX MAGNETIC HEAVEN RCA PD 70937 (Compact Disc) £7.29 (R)
- **WHITE SISTER FASHION BY PASSION FM/Revolver WKFM XD 76 (Compact Disc) (E)
- **WYATT, Robert OLD ROTTENHAL Rough Trade ROUGHCD 69 (Compact Disc) £7.49 (VRT)
- **XYMOX CLAN OF XYMOX 4AD CAD503CD (Compact Disc) £6.50 (RTA)
- **YOUNG, Lester SAVOY RECORDINGS RCA ZD 70819 (Compact Disc) £7.29 (R)

Mon 1 to Fri 5 December Album Releases: 163 Compact Discs: 68
Year to Date: (49 weeks to 5 December 1986) Album Releases: 4,718

US TOP FORTIES SINGLES

- | | | | |
|-----|----|--|------------------|
| 1* | 4. | YOU GIVE LOVE A BAD NAME, Bon Jovi | Mercury |
| 2 | 1 | HUMAN, Human League | A&M/Virgin |
| 3 | 3 | TRUE BLUE, Madonna | Sire |
| 4* | 7 | THE NEXT TIME I FALL, Peter Cetero/Amy Grant | Warner Bros |
| 5* | 8 | HIP TO BE SQUARE, Huey Lewis & The News | Chrysalis |
| 6 | 6 | WORD UP, Cameo | Atlantic Artists |
| 7 | 2 | AMANDA, Boston | MCA |
| 8* | 9 | THE WAY IT IS, Bruce Hornsby & The Range | RCA |
| 9* | 10 | LOVE WILL CONQUER ALL, Lionel Richie | Motown |
| 10* | 16 | WALK LIKE AN EGYPTIAN, Bongles | Columbia/CBS |
| 11* | 13 | EVERYBODY HAVE FUN TONIGHT, Wong Chung | Geffen |
| 12* | 15 | TO BE A LOVER, Billy Idol | Chrysalis |
| 13 | 5 | TAKE ME HOME TONIGHT, Eddie Money | Columbia/CBS |
| 14 | 11 | I'LL BE OVER YOU, Toto | Columbia/CBS |
| 15* | 19 | STAND BY ME, Ben E King | Atlantic |
| 16* | 21 | NOTORIOUS, Duran Duran | Capitol |
| 17* | 23 | SHAKE YOU DOWN, Gregory Abbott | Columbia/CBS |
| 18 | 12 | THE RAIN, Oran "Juice" Jones | Def Jam |
| 19* | 22 | DON'T GET ME WRONG, The Pretenders | Sire |
| 20 | 20 | FREEDOM OVERSPILL, Steve Winwood | Island |
| 21 | 27 | C'EST LA VIE, Robbie Nevil | Manhattan |
| 22* | 24 | (FOREVER) LIVE AND DIE, OMD | A&M/Virgin |
| 23 | 14 | I DIDN'T MEAN TO TURN YOU ON, Robert Palmer | Island |
| 24 | 30 | YOU KNOW I LOVE YOU, Howard Jones | Elektra |
| 25* | 32 | IS THIS LOVE, Survivor | Scotti Brothers |
| 26* | 28 | WILD WILD LIFE, Talking Heads | Sire |
| 27* | 35 | CONTROL, Janet Jackson | A&M |
| 28* | 34 | LAND OF CONFUSION, Genesis | Atlantic |
| 29 | 17 | EMOTION IN MOTION, Ric Ocasek | Geffen |
| 30* | 36 | LOVE IS FOREVER, Billy Ocean | Jive |
| 31* | 37 | VICTORY, Kool & The Gang | Mercury |
| 32 | 26 | WHAT ABOUT LOVE, Til Tuesday | Epic |
| 33* | — | WAR, Bruce Springsteen & The E Street Band | Col/CBS |
| 34 | 18 | TRUE COLORS, Cyndi Lauper | Portrait |
| 35* | 40 | THE FUTURE'S SO BRIGHT (. . .), Timbuk 3 | I.R.S. |
| 36* | 38 | FOOLISH PRIDE, Dory Hall | RCA |
| 37 | 39 | WELCOME TO THE BOOMTOWN, David & David | A&M |
| 38* | — | SOMEBODY, Gloss Tiger | Manhattan |
| 39* | — | YOU BE ILLIN', Run D.M.C. | Profile |
| 40* | — | ALL I WANTED, Kansas | MCA |

ALBUMS

- | | | | |
|-----|----|---|------------------|
| 1* | N | LIVE/1975-1985, Bruce Springsteen & E Street Band | Col/CBS |
| 2 | 1 | THIRD STAGE, Boston | MCA |
| 3 | 2 | SLIPPERY WHEN WET, Bon Jovi | Mercury |
| 4 | 3 | FORE! Huey Lewis & The News | Chrysalis |
| 5 | 5 | DANCING ON THE CEILING, Lionel Richie | Motown |
| 6* | 7 | GRACELAND, Paul Simon | Warner Bros |
| 7 | 4 | TRUE COLORS, Cyndi Lauper | Portrait |
| 8* | 8 | WHIPLASH SMILE, Billy Idol | Chrysalis |
| 9 | 6 | BREAK EVERY RULE, Tina Turner | Capitol |
| 10* | 18 | THE WAY IT IS, Bruce Hornsby & The Range | RCA |
| 11 | 15 | WORD UP, Cameo | Atlantic Artists |
| 12 | 10 | TRUE BLUE, Madonna | Sire |
| 13 | 9 | THE BRIDGE, Billy Joel | Columbia/CBS |
| 14 | 11 | SOMEWHERE IN TIME, Iron Maiden | Capitol |
| 15 | 14 | RAISING HELL, Run-D.M.C. | Profile |
| 16 | 16 | RAPTURE, Anita Baker | Elektra |
| 17 | 19 | CONTROL, Janet Jackson | A&M |
| 18* | 20 | NIGHT SONGS, Cinderella | Mercury |
| 19 | 12 | TOP GUN, Soundtrack | Columbia/CBS |
| 20 | 17 | TRUE STORIES, Talking Heads | Sire |
| 21 | 21 | CAN'T HOLD BACK, Eddie Money | Columbia/CBS |
| 22 | 13 | BACK IN THE HIGH LIFE, Steve Winwood | Island |
| 23 | 23 | GIVE ME THE REASON, Luther Vandross | Epic |
| 24 | 24 | CRASH, The Human League | A&M/Virgin |
| 25 | 22 | INVISIBLE TOUCH, Genesis | Atlantic |
| 26* | N | EVERY BREATH YOU TAKE, The Police | A&M |
| 27 | 25 | EAT 'EM AND SMILE, David Lee Roth | Warner Bros |
| 28* | 29 | GET CLOSE, The Pretenders | Sire |
| 29 | 27 | RIPTIDE, Robert Palmer | Island |
| 30 | 26 | DANCIN' UNDERCOVER, Ron | Atlantic |
| 31 | 28 | SO, Peter Gabriel | Geffen |
| 32* | 32 | STAND BY ME, Soundtrack | Atlantic |
| 33* | 40 | JUST LIKE THE FIRST TIME, Freddie Jackson | Capitol |
| 34 | 30 | HEARTBEAT, Don Johnson | Epic |
| 35 | 36 | THIN RED LINE, Gloss Tiger | Manhattan |
| 36* | — | DIFFERENT LIGHT, Bongles | Columbia/CBS |
| 37 | 31 | THIS SIDE OF PARADISE, Ric Ocasek | Geffen |
| 38* | 39 | SOLITUDE/SOLITAIRE, Peter Cetero | Warner Bros |
| 39* | — | TO HELL WITH THE DEVIL, Styxer | Enigma |
| 40* | — | FAHRENHEIT, Toto | Columbia/CBS |

Charts courtesy Billboard, November 29, 1986
* Buletts awarded to those products demonstrating the greatest airplay and sales gain
MUSIC WEEK 29 NOVEMBER, 1986

Playing Together

THE CENTRE For Contemporary Studies has launched a publication, *Playing Together*, featuring contributions from more than 60 stars of pop music, sport and show-business, and which in their own words and ways puts over their thoughts on how and why young people of all races and colours should be able to live, work and play together in a multi-racial, multi-faith Britain.

Amongst those who have contributed are Paul McCartney, Ringo

Starr, Elton Jahn, Ian Dury, Sheila Chandra, Pete Townshend, Musical Youth and Paul Weller. The project which has taken more than four years to come to fruition has been supported by the Commission for Racial Equality, the Calauste Gulbenkian Foundation, the Hilden Charitable Trust and the Ronson Foundation.

Playing Together retails for £1.50 and can be obtained direct from 202 New North Road, London N1 (01-354 1535).



ADRIAN RONDEAU of Adrian's Records in Wickford receiving a compact disc player, the first prize in Virgin's dealer display competition for the Human League's *Human* single. He's pictured with Virgin area manager Mark Hutton (left) and Virgin rep Jon Green (right).

Opti-mesh provides multi-choice

A NEW display/merchandise system looks like being an asset for many retailers — the Opti-Mesh System can display 32 video boxes, 60 audio tapes, 35 compact discs or 60 albums in an area of only half a square meter.

The system has been designed to give the video, records and computer retailer flexibility of display, and is based on a mesh panel on which units are attached according to the product which they wish to sell or display. Included in the systems are stand-kits, enabling the mesh panels to be used alone or with a triangular stand.

A spokesman for Options International, the manufacturing company, says: "The system is easy to install, all units can be assembled by shop staff, and no special tools or skills are required. The units can be altered in seconds allowing rearrangement of layout to suit changing merchandise."

Options International, North Street, Stoke-sub-Hamdon, Somerset TA14 6QR (0935 824072).

Wrongful arrest or assault?

by Brian Mitchell

I HAVE received a letter from an irate customer, whom I threw out of my music shop after an argument. He said that the police said his was incorrect. There was nothing wrong with it. When he demanded his money back, I asked him to leave, but he started shouting, so I took him by the arm and escorted him. He has now written saying that unless I apologise and pay his compensation, he intends suing me for wrongful arrest. What is my legal position?

Whether or not you were right in taking him there was nothing wrong with the goods and when fully satisfied to see

the customer's face you may say you were only there to give permission and when you withdrew it he was obliged to go. His complaint is supposed to mean he became a trespasser.

A matter like this is not one to be taken other than on the basis of a police report and a reasonable sum of compensation. Where you had taken on the customer you should be a trespasser in the shop — a primary English law offence. It is not only a criminal offence but also a tort. You may be liable to pay damages.

In view of the small letter budget, my suggestion will be to write the shop staff and pay £100.

BBC hits the High Street

THE FIRST BBC High Street shop has opened in the West End's Marylebone High Street, and if successful will pave the way for further retail outlets. The BBC Shop is stocking a wide range of merchandise associated with BBC television programmes, including records, cassettes and videos.

Bryon Parker, deputy chief executive of BBC Enterprises, who conceived and developed the project, says: "It's a venture that has been two years in the planning, and the timing is now right for us to move into the High Street."

"If the experiment is successful it will be the first step towards extending the concept throughout the country."



PETER CASE, did a PA at Tower Records to sign copies of his self-titled WEA album and promote his new single *Steel Strings*.

Any news, information or opinion on retailing should be sent to CHRIS WHITE at Music Week.

OUT NEXT WEEK

Re-works of Art of Noise

THE ORIGINAL ALBUM "IN VISIBLE SILENCE" AND SPECIAL FREE BONUS ALBUM "RE-WORKS OF ART OF NOISE"

Includes hit 7" "Paranoimia" with Max Headroom • 12" extended "Peter Gunn" featuring Duane Eddy
12" latest single "Legacy" • Live recordings from The Hammersmith Odeon "Legs", "Paranoimia" and "Hammersmith to Tokyo and back" • All the hits and more collectibles packaged together
Over one million Art of Noise units now sold • Celebration edition from China Records



WORLD 2

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WorldRadioHistory

Step forward for a career in music



PHIL WAINMAN: giving youth a chance

IN A career stretching back to the mid-Sixties, Phil Wainman has worked successfully in various capacities — as a musician himself in the Sixties band The Paramounts who went on to become Procul Harum, he went on to be the producer responsible for hit records by the Bay City Rollers, Sweet, Mud and the Boomtown Rats during the Seventies. The Eighties have seen him head his own music business empire, the Utopia Group of Companies which includes one of the top recording studios in the UK. Now he is involved in a new youth project Falling On Your Feet, aimed at teenagers and focussing on career areas where job opportunities exist. Wainman explains all to Chris White.

THE FALLING On Your Feet project results from a liaison between the Utopia group and the Manpower Services Commission and, Phil Wainman hopes, will help today's teenagers — who are faced with the monumental problems of mass unemployment — cope with the difficulties of choosing a career and then finding a job. It is aimed at those in the 13-18 age group and will give advice and information about career areas where there are jobs available for those with the knowledge and the know-how.

The project will take the format of a series of one hour video programmes which will be distributed to schools and libraries throughout the UK and there will also be close links with ILR stations with other media back-up including a quarterly magazine. Sponsoring

companies will be able to contribute messages to the videos, to the mutual benefit of both themselves and those watching.

Wainman explains: "Falling On Your Feet comes at a time when youth unemployment is a big problem. The music industry, like any other, needs skilled people and at Utopia we have found ourselves increasingly involved in training courses and schemes which have been designed to encourage young people's entry into the technical side of the recording industry."

The project will not be restricted to just music industry-related careers however — "We want to offer comprehensive career coverage including agriculture, electrical engineering, hairdressing and beauty, and sport and leisure," Wainman explains. "They are areas we are concentrating on initially because there are career vacancies for the right people — we're not just trying to find young people jobs, the aim is to encourage them to obtain the necessary education and training needed, so that they can actually make progress within their chosen career."

Wainman has felt for some time that the music industry could and should do something for today's young people. "What Bob Geldof and Band Aid achieved — and what their efforts did for improving the image of our industry — has been just incredible but I think that we should also be doing something for our own youngsters, and helping them to face the problems which are closer to home. Initially we've chosen five career areas where we know that there are vacancies available but we're not trying to get youngsters a job for the sake of it, it's more a case of trying to provide opportunities where they can develop a career and see what they can accomplish over a 10 year period."

He first started formulating ideas for Falling On Your Feet after personal experience of difficulties in finding properly qualified young people to work at his Utopia Village studio complex in London's Chalk Farm. "It might be a case of looking for a studio engineer who knows his stuff, and is mad-keen to get into the record industry — but it's not always easy to find young people with the proper training. We are living in an era when there is mass unemployment, and young people are often the casualties, and yet there is a crying need for skilled people at the same time. It's a very ironic situation, and hopefully Falling On Your Feet will go a long way to helping the situation."

Wainman emphasises: "The Manpower Services Commission has been very closely involved in the planning and development of the project, along with a wider group of educating and training bodies, including the National Confederation of Parents and Teachers Association, the Industrial Society, the Department of Employment's careers branch, and the National

Association of Careers Education and Counselling.

"The next stage is obtaining sponsorship from companies for the various stages of Falling On Your Feet. We've already given a presentation to the BPI about the project, and it was very favourably received. I'd love to see it being music industry led because as an industry we have such a high profile and so much to offer, and when other industries see what is being achieved they will want to follow suit."

Filming of the first five videos in the Falling On Your Feet series has recently been completed with editing taking place before Christmas. The finished results will be ready for early 1987. "We've had a firm offer from an educational company to distribute them to schools and libraries throughout the country," Wainman says, "but we're still looking for a record or video company to get involved with distribution on a retail level."

Also involved with Falling On Your Feet are Lisa Denton, director of Utopia Video, and project manager Jean Sargeant who is a director of educational brakerage company Sage, and was formerly head of the Manpower Services Committee's broadcasting resource unit, as well as senior education officer at the IBA. Video producer and director is Simon Holder who has worked on various TV educational programmes.

"It's not just a video project," Wainman adds, "there will also be a free magazine available on a quarterly basis, and which will go to all the sponsors' outlets, as well as banks, supermarkets, schools and even filling stations. It will be closely related to the videos but also carry pop and fashion news. Radio programmes are also an important part of the project, and we've had considerable interest shown by several ILR stations. We'll be starting with a 15-minute programme which can be expanded into a half hour programme with a listeners' phone-in, and which will be produced on a regular basis."

Wainman points out that career choices, with today's high unemployment, are no longer a teenager's decision but a family decision. "Falling On Your Feet will give both parents and children the opportunity to talk about careers."

"The point is that everybody has a talent but it is a question of someone spotting it, and then bringing it out to the benefit of everyone involved. As an industry that largely exists on income from the youth market, it seems only appropriate that Falling On Your Feet should originate, be developed and in part be distributed by the music business," Wainman adds.

"The MSC has taken us seriously and what we now need to ensure the success of the project is the support, not only of the music industry, but of the entire business and industrial community."

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NEWS SINGLES

- ALEXANDER BROTHERS GENTLE ANNIE/Farewell My Love Lismore LISP 2010 (GD/H/CA/RW/O/ROSS)
 ANDERSON, John EASIER SAID THAN DONE/THREE SHIPS Elektra EKR 31; EKR 31T 12" (W)
 BERLIN YOU DON'T KNOW/Hide Away Mercury/Phonogram MER 237; MERX 237 12" incl. Dancing The Berlin (Remix) (F)
 BLACK CILLAS SEBASTIAN/iba Cillagram CIG 001 (P)
 BUBBLES & FRIENDS PLEASE COME HOME FOR CHRISTMAS/Christmas Story Snowbow TVR 3 (A)
 BUSH, Stan THE TOUCH/Dare To Be Stupid Epic A7318 (C)
 CAMPBELL, Bill & Lillie WELSH LET ME HAVE THE CHANCE/Guilty BackBeat BBD 188 12" (JS)
 *CARRERAS, Jose SOME ENCHANTED EVENING/This Nearly Was Mine CBS 650271 7 Pic Bag (C) (Re-scheduled)
 CAST, The TUTTI FRUITI/iba BBC RESL 202 (E)
 CHAS & DAVE LONG LONG AGO/Silent Night Hodgcock Productions HOD 9 Pic Bag (DMS/R)
 CHEATHAM, Oliver CELEBRATE/Dub Mix) Champion CHAMP 25 Pic Bag; CHAMP 1225 12" Pic Bag (A) Dance/Disco
 CLARKE, Louis HOOKED ON CHRISTMAS/Viva Vivoldi Ratpack RPC 005 Pic Bag (SP)
 CLUBSOUND AUNTY SADIE SAYS/Aerobics Version) Mint CHEW 108 (A)
 COGIC CHOIR HE'S GOT THE WHOLE WORLD IN HIS HANDS/You Can't Run From God Word WS 110 Pic Bag; WS 111 12" Pic Bag (C)
 CONLEE, John GOT MY HEART SET ON YOU/You've Got A Right CBS 650275 7 (C)
 CUNNINGHAM, Joan HELLO AGAIN AND GOODBYE/Patite Fleur Haba HOS 027 (Self—01 207 4316)
 *CUTTING CREW I'VE BEEN IN LOVE BEFORE/Life In A Dangerous Time Siren/Virgin SIREN 29 Limited Edition Picture Disc; SIREN 29 in double pack with (I JUST) DIED IN YOUR ARMS/For The Longest Time (E)
 DAVIS, Teddy NO, NO SIN, NO SIN AT ALL/CANDICE: My Heart TR 029 12" (JS)
 DESFORD COLLIERY DOWNY BAND JINGLEBELLES/A Merry Tijuana Big Brass BB 5302 Pic Bag (MIS/A)
 DEVINE, Sydney FAVOURITE MEMORY OF MINE/Almost Persuaded Country House BGC 356 (GD/H/RW/P)
 DONNELLY, Bill MOVE OVER LITTLE DONKEY/BILL and PHIL: Hush Splash CPS 1008 Pic Bag (A)
 FALL, The HEYLUCIANI/Shoulder Pads Beggars Banquet BEG 176; BEG 176T 12" incl. Entitled (W)
 FINLEY, Karin TALES OF TABOO/iba Les Disques Du Crespuscule PWA 1049 12" (P)
 FLESH FOR LULU IDOL/Sleeping Dogs Beggars Banquet BEG 177; BEG 177T 12" incl. Life Of Crime/Spaceball Ricochet (W)
 FLIRTS ALL YOU EVER THINK OF IS SEX/All You Ever Think About Is Sex Epic 6502937 (C)
 14 ICED BEARS INSIDE/Bluesuit/Cut Frank Organisation COPPOLA 101 (I/Backs)
 FOX, Samantha I'M ALL YOU NEED/Want You To Want Me Jive FOXY 4 Pic Bag; FOXY A 4 Limited Edition Gatefold Sleeve with free January-June 6 Month Advent Calendar; FOXY B 4 Limited Edition Gatefold Sleeve with July-December Advent Calendar; FOXY T 4 12" incl. Touch Me (I Want Your Body)/Do Ya Do Ya Wanna Please Me/Hold On Tight, FOXYs 4 12" Picture Disc (R)
 FRICKE, Janie ALWAYS HAS ALWAYS WILL/Don't Put It Past My Heart CBS 650273 7 (C)
 GAETFORCE ORCHESTRA DUMBARTON DRUM/Old Rustic Bug Lismore LISP 2011 (GD/H/CA/RW/O/ROSS)
 GAP BAND, The BIG FUN/Sensous Dub Mix) Total Experience/RCA FB 49779; FT 49780 12" (R) Dance/Disco
 GAY BYKERS ON ACID EVERYTHING'S GROOVY/iba In Tape It 040; ITT 040 12" (I/Red Rhina)
 GOL GAPPAS WEST 14/Roman el/Cherry Red GPO 21 (P)
 GUTHRIE, Gwen OUTSIDE IN THE RAIN/Still Want You Boiling Paint/Polydor POSP 841; POSPX 841 12" (F) Dance/Disco
 *HAMILL, Claire THE DOOMSDAY (EP: Glastonbury/Jerusalem/Tides/Spring Awoken Lark Rise/Stars Coda CODS 21T Pic Bag (P)
 HEAVY D. & THE BOYZ MR. BIG STUFF/(Inst) MCA 1106; MCAT 1106 12" (F) Hip Hop
 HERTE, Kim & THE FEDERATION DANCE WITH A STRANGER (EAST RAP MIX)/(7" Radio Mix)/Anything Lying On The Floor (Inst) Big Top KYM 1 (A)
 HOLM, Lasse CANNELLONI MACARONI (PIZZERIA FANTASIA/Such A Miracle Sanet SON 2312 (A)
 INCANTATION ON EARTH AS IT IS IN HEAVEN/Theme from "The Mission"/Canto Del Agua Filmitrax/EMI FRAME 103 (E)
 JACKSON, Stevie GIVE ME A ROMANCE/A Romantic Mix-Up Stage Show 55W 001 12" Pic Bag (JS) Reggae
 *JAMESON, Derek YES VIRGINIA/Do They mean Us? Polydor POSA 831; POSPA 831 12" (F)
 *JAMES, Oscar LOVE RIDING HIGH/Original Fin 10/Virgin TENT 166 12" Pic Bag (E)
 JINGLE BELLES, The CHRISTMAS SPECTRE/This Time Next Year Passion PASH 14 Pic Bag; PASH 1214 12" Pic Bag (A)
 *JONES, Tamiko I WANT YOU/iba Hat Meli 12DETAL 12" (P) Dance/Disco
 JOY DIVISION The Peel Session Sirange Fruit SFPS 013 12" (P)
 KLAXON'S NEVER UNDERESTIMATE THE IGNORANCE OF THE RICH/Great Railway Journeys el/Cherry Red GPO 020 (P)
 KORBERG, Tammy ANTHEM/Mountain Duet RCA CHESS 8; CHESS 8 12" (R)
 LA ROSE, Judy LITTLE BIT OF LOVE/Dub Mix) Champion CHAMP 19 Pic Bag; CHAMP 1219 12" Pic Bag (A)
 LAKE, Greg I BELIEVE IN FATHER CHRISTMAS/Humbog Warner Brothers K13511 (W)
 LIGHT A BIG FIRE MR. TWILIGHT/Lovers Siren/Virgin SIREN 28 Pic Bag; SIREN 2812 12" (E)
 LYLES, Cynthia CROSSOVER/iba GFM GFM 107; GFM 107 (A)
 *MACK, Jimmy & THE TROPICS CHRISTMAS MEMORIES/(Inst) Sunton ST 002 12" (JS)
 MADONNA OPEN YOUR HEART/Lucky Star Sire W8480 Pic Bag; W8480T 12" Pic Bag (W) Dance/Disco
 MARDEN HILL CURTAIN/Let's Make Shane & Mckenzie el/Cherry Red GPO 18 (P)
 MAYFAIR CHARM SCHOOL, The MONTAGUE TERRACE (IN BLUE)/Little Black Dress el/Cherry Red GPO 19 (P)
 *M.C. MIKER "G" & DEEJAY SVEN CELEBRATION RAP/Play It Loud Debut DEBT 3014 Pic Bag; DEBTX 3014 12" Pic Bag (A)
 (A) Dance/Disco
 *MCCARTNEY, Paul ONLY LOVE REMAINS/Tough On A Tightrope Parlophone R6148 Pic Bag; 12R 6148 12" incl. Talk More Talk (E)
 **MEAT LOAF GETTING AWAY WITH MURDER/Scot Free (Remix)/Rock 'n' Roll Hero Arista ARIST 10683 10" (R)
 MEALY, George with JOHN CHILTERN'S FEET WARMERS HOMETOWN/I Won't Grow Old PRT 7P 368 (A)
 **MODERN ROCKETRY CUBA LIBRE (REMIX)/HOMOSEXUALITY (LP Remix)/(Remix)(Double A) Greyhound GRY 002 12" (GY)
 (Correction to previous listing) HI-NRG/Dance
 MODERN TALKING GIVE ME PEACE ON EARTH/Chen Chen Lady RCA PB 41071; PT 41072 12" incl. Just We Two Mono Liso Eurobeat
 (R)
 OTWAY, John THE NEW JERUSALEM/The Tiger WEA YZ 95 (W)
 PICKFORD, Gary & FRIENDS WHY? (The Song)/Why (The Story) Spartan SP 143; 12SP 143 12" (SP)
 PRETENDERS HYMN TO HER/Room Full Of Mirrors Real YZ 93; YZ 93T 12" (W)
 QUESTIONAIRES LOOK OUT/That's What You're Doing To Me Shark SH 1001 (Self — 01 207 3577)
 RENATO FUNICULI FUNICULA/He Loves Us All Hollywood HWD 018; HWD 12018 12" (A)
 RIGBY, Eleanor KISS ME QUICKLY IT'S CHRISTMAS/MAD CHRISTMAS (Double A) Waterloo Sunset RUSS 104 (I/Backs)
 ROSE BROTHERS WALL TO WALL FREAKS (Vocal)/(Inst) Affair TARTS 6; TART 6 12" (DMS/R) Dance/Disco
 ROSELLI, Jimmy SAY IT ISN'T SO/Addio Amar First Night SCORE 5 Pic Bag (P)
 RUSH, Jennifer THE POWER OF LOVE/See A Shadow CBS A5003 Pic Bag; TX 5003 12" (C)
 SALEM FOUNDATION SAY YOU'RE READY/Love Games Solid Music SM 003 12" (JS) Reggae
 SHADOWS, THE THEME FROM EASTENDERS & HOWARDS WAY/No Dancing Polydor POSP 847 (F)
 SHEPHERD, T.G. STRONG HEART/What You Gonna Do About Her CBS 650274 7 (C)
 SILVERA, Carmen 'ALLO 'ALLO/Under The Bridges Of Paris/First Night SCORE 4 Pic Bag (P)
 *SIMPLE MINDS GHOSTDANCING/Jungleland Virgin MIKE 907-12 Limited Edition Compact Disc (E)
 *SMITHS ASK Rough Trade RTT 194C Limited Edition Cassingle (I/RT)
 *S.O.S. BAND EVEN WHEN YOU SLEEP (Ext Remix)/(Remix)/(Inst)/(A Coppella) Tabu 650128 6 12" (C)
 SOUTHFORKS NOBODY EVER DIES IN DALLAS/Im Sorry New Keyhole KOLE 001 (SP)
 SPRINGSTEEN, Bruce IT'S MY HOME TOWN/Santa Claus Is Coming To Town CBS A6773 Pic Bag (C)
 SQUIRES, Audrey SILENT CHRISTMAS/NEW YOUNG MERTON SINGERS: Ding Dong On Christmas Night Lakeside LM 104 (South London Guardian, Kimpton Estate, Sultan, Surety 01-640 6479) (All profits to St. Raphael's Hospice)
 ST. CHRISTOPHER GO AHEAD, CRY.../iba GM GM 003 (I/Red Rhina)
 *STATION, Candi featuring THE SOURCE YOU'VE GOT THE LOVE/(Mix) Streetsounds KHAN 78; MKHAN 78 12" (A) Dance/Disco
 STEVENS, Shakin' MERRY CHRISTMAS/Blue Christmas Epic GA 6769 Advent Calendar Sleeve (C)
 *STRANGLERS BIG IN AMERICA/Dry Day Epic HUGH 11 12" Pic Bag (C)
 SWANHUNTERS BLOODSPORT/iba Fon SWAN 3 12" only Pic Bag (I/RT)
 TAFFY/LOVE MY RADIO/iba Transglobal/Rhythm King/Mute TYPE 1; TYPE 1T 12" Pic Bag (I/RT) Dance/Disco
 THIRTEEN MOONS SUDDENLY ONE SUMMER/Where Did You All Go Wire WRS 013 Pic Bag; WRMS 013 12" Pic Bag incl. (By The Canal) Under My Bridge (I/NM)
 TRISOMIE 21 JOH'BURGH/iba Play It Again Sam BIAS 32 12" (I/Red Rhina)
 *WARD BROTHERS CROSS THAT BRIDGE/(Inst) Siren/Virgin SIREN 32 Pic Bag; SIREN 3212 12" (E)
 WEBB, Marti with Paul JONES I COULD BE SO GOOD FOR YOU (Theme from Mindar)/MARTI WEBB: It's Still The Same Dream (Theme from To Serve Them All My Days) BBC RESL 209 (E)
 WHAM! LAST CHRISTMAS/Where Did Your Heart Go Epic 650269 7 Pic Bag; 650269 6 12" Pic Bag (C)
 WILLIAMS, Delroy STOP THE FIGHTING/(Version)/You'll Never Know/(Version) Island 12IS 311 12" (E)
 WRECKING CREW, The YOU BROKE MY HEART/Passion Plays ABR ABR 005 Pic Bag (SP)
 ** previously listed in alternative format

- All You Ever Think Of Is Sex... F
 'Alo 'Alo... S
 Always Has Always Will... F
 Anthem... K
 Ask... S
 Anybody Sings... G
 Big Fun... G
 Big In America... S
 Bloodsport... S
 Canneloni Macaroni (Pizzeria Fantasia)... H
 Celebrate... C
 Celebration Rap... M
 Christmas Memories... M
 Cross That Bridge... W
 Crossover... L
 Cuba Libre... M
 Curtain... M
 Dance With A Stranger... H
 Dumbarton Drum... G
 Easier Said Than Done... A
 Even When You Sleep... S
 Everything's Groovy... G
 Favourite Memory Of Mine... D
 Fun Size Fun Size... R
 Gentle Anne... A
 Getting Away With Murder... M
 Ghostdancing... S
 Give Me A Romance... J
 Give Me Peace On Earth... M
 Go Ahead, Cry... S
 Got My Heart Set On You... C
 Hello Again And Goodbye... C
 He's Got The Whole World In His Hands... C
 Hey! Luciani... F
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 I Want You... F
 Idol... F
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 Joh'burgh... T
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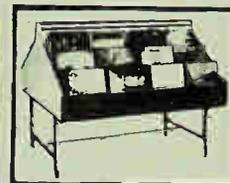
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MIDEM '87

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D I A R Y

COULD NOW '86 be a landmark record as the first CD-only release to make the album chart? Looks like it at press time ... There was some talk of the Government's copyright reform sneaking back into the parliamentary schedule via the Lords in the New Year. Don't hold your breath ... Much more likely is an appearance at last of the even longer awaited EEC Green Paper on copyright harmonisation set for March. This could include important provisions on product rental ... Stabilisers were almost needed for the Virgin float when the Stock Exchange got its hands on the shares on Friday, with the price closing of the 140p striking level ... Richard Branson is appealing on another front as chairman of the UK 2,000 scheme. He hopes to have created 5,000 new jobs for young people by April but has asked for more support and sponsorship from British industry ... Denmark Street's history as London's Tin Pan Alley may be older than we think. A painting by John Russell in 1803 auctioned last week by Sotheby's shows a ballad singer selling her song sheets with St Giles church in the background, indicating that she could have been standing in the Alley — "asking the way to Fino's wine bar," suggests one experienced MW staffer ... A report published last week documenting the first 10 years of The Prince's Trust charity reveals that music business endeavours have helped set up 1,167 businesses by 1,435 young people and of the awards made more than 80 per cent of the enterprises were still active after the crucial first year.

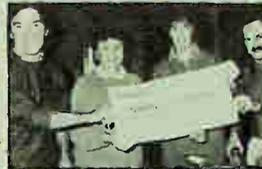
IN THE House of Commons debate on the Peacock report on the future of broadcasting the Home Secretary did not deal in detail with the proposals on radio, saving discussion for a Green Paper on the subject of a later date, but his shadow, Gerald Kaufman suggested that selling off Radios One and Two would be crippling, if not fatal, for Independent Radio ... Get drinking — London Wine Brokers, which is sponsoring a pre-Christmas wine tasting in aid of the Nordoff-Robbins Music Therapy Centre this Wednesday, is also donating to the charity 50 per cent of all profits made on stocks supplied to record industry during the season ... David Marcus of Danson Records, the ballroom dance music and easy listening label established eight years ago, confirms that a receiver has been called in but adds, with wry humour: "We hope to be able to bring back the business. That's the difference between a receiver who is really a doctor and a liquidator who is an undertaker." ... Oxford dealer Peter Lee won a week at LA's Ambassador Hotel as his prize in a Motown back catalogue competition, but instead of relaxing round the pool the Dallas fanatic jetted off to South Fork of his own expense to watch some filming, only to find on his return that they'd been shooting an episode of the soap at his LA hotel. Peter Summerfield had better luck — he was let go by Motown earlier this year but was still invited over to LA as he had organised the competition.



FAMILY AID: Bob Geldof stars on the December front cover of *Cosmopolitan* with his daughter Fifa, who becomes the magazine's youngest ever cover girl.



DURING HIS five sell-out shows of Wembley Arena, George Benson — pictured here with his managers and WEA UK top brass — received a gold disc for his current LP *White The City Sleeps*.



GOING DUTCH: Two CBS employees Steve Sayell and John Mayne presented a cheque for £1,050 to workers for the Aylesbury Vale Hospice Appeal, after raising the money by doing a sponsored cycle from the CBS manufacturing plant at Aylesbury to CBS Holland.



WHO'S ZOOMING WHO?: Aretha Franklin receives the Arts Gold Award from Michigan State Council, presented by Governor Blanchard and his wife.

Richard Armitage

RICHARD ARMITAGE, head of the Noel Goy Organisation which includes the music publishing company and an agency, died recently at the age of 58. He was the son of the Thirties and Forties songwriter Reginald Armitage, who wrote under the pseudonym Noel Goy, and since his father's death had built up the company to be one of Europe's biggest artist agencies.

Amongst the agency's musical clients have been The King Singers, Russ Conway, The Scaffold, Geoff Love and Richard Stilgoe. Two years ago Armitage staged a revival of his father's Thirties hit musical *Me And My Girl* at the Leicester Haymarket which later transferred to the West End's Adelphi Theatre where it is still running.

D.I.Y.

mechanical royalty accounting costs more than **COMPUTER EXPRESS** ring Janet for quote 01-248 5218

COMMENT

You've heard of chart hyping — well, get ready for awards hyping. But don't get too overwrought as this is the sort of healthy promotional "hype" that is the stuff of showbusiness.

Intensive lobbying and advertising in the trade press to enhance a star's chances of an Academy award has long been taken for granted in the movie business. Now that same Oscar fever seems likely to grip the music business in the run-up to the British Record Industry Awards and signals that it has arrived as a truly significant event in the world pop calendar.

Its importance as a TV showcase for artists is neatly illustrated by one nameless record company whose staff are going to be sorely disappointed come February. "There'll be no room for staff next year — I'm going to fill the tables with our artists," the MD told me after the last ceremony, clearly

intent on capitalising on the almost free publicity.

The BPI secretariat will fulfil its obligation to be stuffy and disapprove of such activity in typical civil service fashion. Not quite the done thing, don't you know. And labels with limited resources will carp — with rather more justification — that it could unfairly emphasise the dominance of the wealthier majors. But I feel any hype will go towards whipping up excitement about an event which is as crucial to a successful future for the UK music industry in one way as the British Council tour is in another.

After all, it's showbiz — and I love it.

David Dalton



SPITTING SNARK: Deputising for Sir John Gielgud and Cliff Richard at the audio-visual premiere of Mike Ball's new album *The Hunting Of The Snark* (MW, November 22) were their Spitting Image puppets, pictured with "Bell Man" Ball, co-narrator John Hurt, and Captain Sensible who also features on the album.



ALL FOR ONE: Radia One presenter Mike Read (far left) and producers Paul Williams and Malcolm Brown (second from right, far right) joined in the celebrations with Elkie Brooks and producer/songwriter Russ Ballard at the launch of her debut Legend album *No More The Fool*.



HEAVY MONEY: Iron Maiden donated the entire proceeds from their final Hammersmith Odeon concert earlier this month to the NSPCC, and are seen here handing a cheque for over £25,000 to Brian Fitch, the charity's London branch organiser.

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2	2	SAMANTHA FOX	TOUCH ME
3	3	WHAM	THE FINAL
4	4	QUEEN	A KIND OF MAGIC
5	5	DAVID BOWIE	LABYRINTH
6	6	DIRE STRAITS	BROTHERS IN ARMS
7	7	MARILLION	MISPLACED CHILDHOOD
8	8	CLIFF RICHARD	THE YOUNG ONES
9	9	TEARS FOR FEARS	SONGS FROM THE BIG CHAIR
10	10	ROXY MUSIC	COUNTRY LIFE

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