

MUSIC WEEK



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THE BRITISH RECORD INDUSTRY AWARDS 1987



BRITANNIA: flying the flag for the BRITs.

Britannia rules OK ...

BRITANNIA WILL be flying the flag for UK talent when the British Record Industry Awards are broadcast across the world in February. Each winner will receive a 10-inch, solid bronze statuette in a bid by the BPI to make the awards more prestigious and durable. Bri-

tannia will become the symbol for the whole awards project and will appear on stationery and promotional material.

The ceremony is being broadcast to the UK on February 9 and is being sold worldwide by The Entertainment Network of Los Angeles. The company has already had success in finding buyers for the show across the US.

Whether, like this year, there will be a generic ad campaign to coincide with the UK broadcast is being decided by a meeting of the BPI council today (Wednesday).

As MW went to press, it appeared that the majority view of the council was against a heavy financial commitment to press or TV advertising. More likely seems a decision to initiate a point-of-sale promotion where the BPI would provide a format in which individual record companies could promote their own, award-winning product and artists.

The financial burden for this would fall upon the record companies but they would have the power to make the campaign more specific. Generic ads to date have been criticised for being too general.

"The sales are impressive to say the least. We're looking at a total market of 6m for the year which will be double what was sold last year."

The Smiths/Our Price chain reports that, in all its outlets demand has been growing week by week since mid-November and across the country demand is outstripping supply. Says a spokesman: "We are also selling more because suppliers are getting better and supplying us with more."

Tower's director of European operations, Steve Smith, points out that in his stores in Kensington and Piccadilly Circus, CDs now account for 22 per cent of turnover. "There is more and more product out each month," he comments. "Ownership of CD players is higher and people are so impressed by the quality that they are replacing their entire collections."

A substantial commitment to the CD market is being made this week by former BPI chart supervisor Christopher Naylor-Smith who is opening two of what he hopes will

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● Next week's *Music Week* (dated December 20) will be the last issue of the year. Following the Christmas break *Music Week* returns with the January 3 issue, which will also carry the charts of the previous week in truncated form.

Double your money for a CD Christmas

THE MUSIC industry is being given its most welcome end-of-year present — The CD Christmas.

More players have been bought and more product is available than ever before which is adding up to at least twice last year's business.

Many dealers are also expecting a bumper January because of a combination of Record Taken

sales and the cheaper compact disc hardware that will be available in the post-Christmas sales.

Clive Swan, managing director of Audio Merchandisers, which supplies Boots, comments: "This year is the first year that we are seeing serious sales and we are seeing price competition for the first time."

... and look out for the MW Awards

WHILE THE BPI is putting together its high-gloss televised event lauding the top artists, *Music Week* is preparing its own annual industry awards — to give due credit to figures "behind the scenes" who help to create the hits the music industry thrives on.

There are five new categories and the judging process has been streamlined to take place at the CFS Conference Centre between January 14-16. The new categories — designed to widen the coverage of the awards — are Plugger Of The Year, Top Record Distributor, Top Recording Engineer, Top Shortform Music Video and Top

Classical Album. The Plugger category will be canvassed among radio stations, while the Top Distributor award will take in the views of dealers around the country.

These new categories are in addition to long-standing coverage of other areas of achievement such as marketing, sleeve design, music publishing, record production and sales market share.

Presentation of the *Music Week* Awards 1986 will take place during a special luncheon at The Dorchester on February 23. A donation from ticket sales will be made to the Nordoff-Robbins Music Therapy Centre.

England's new horizon

BOB ENGLAND, boss of the crashed Towerbell organisation, has set up a new company — Brewtons Limited — with Dave Peacock and drummer Mick Burt of Chas & Dave although pianist Chas Hodges is not a director.

The company, which is trading as Hodgcock Productions from an address in Uxbridge, was established on November 7, two weeks after a meeting of Towerbell creditors was told that company had gone under owing £2.15m.

Brewtons was incorporated by lawyer Malcolm Chettleburgh but he resigned as director and company secretary on November 20. He was replaced by England, Peacock and Burt.

On the forms notifying the Registrar of Companies of a change of directors, Hodges' name and address have been crossed out.

An investigation into the Towerbell collapse is still being prepared by accountants and will be published early in the New Year.

GARY MOORE THE NEW SINGLE OVER THE HILLS AND FAR AWAY

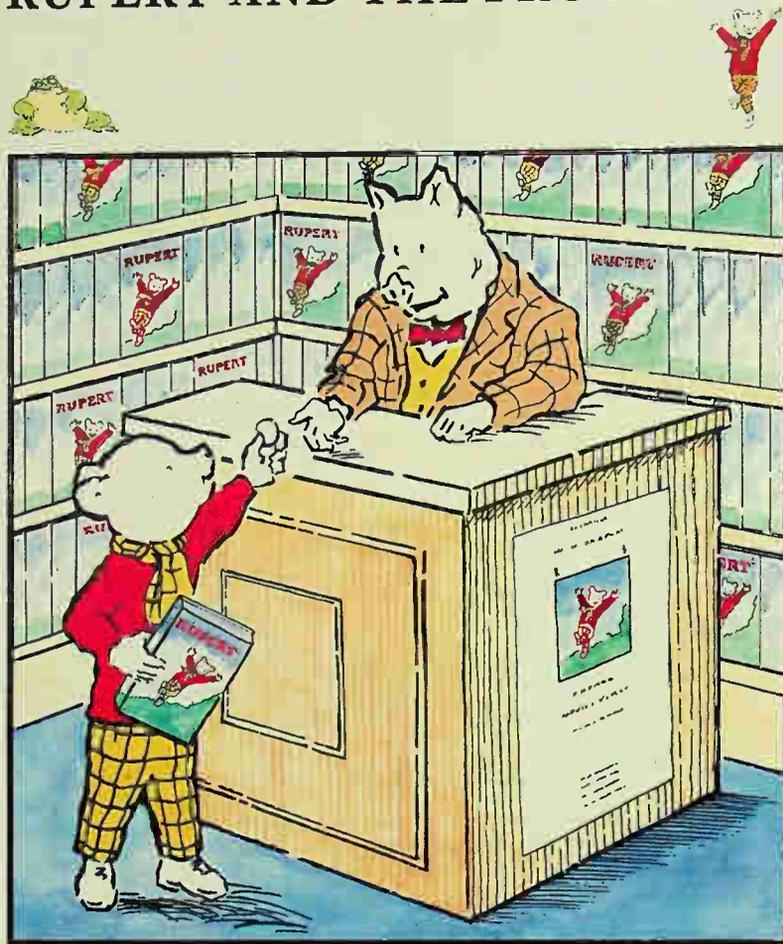


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TEN 134

TENT 134

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*S.R.P.

MUSIC WEEK



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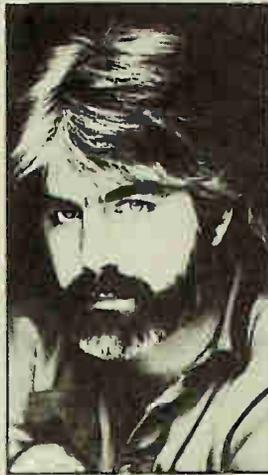
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Next Music Week Directory free to subscribers current in January 1987.



McDonald, Baker TV push

WEA IS mounting TV ad campaigns in support of Michael McDonald and Anita Baker in the run-up to Christmas.

The promotion for Sweet Freedom; The Best Of Michael McDonald is running in London and TVS throughout December following a three-week showing in Harlech

and Tyne Tees. In-store posters and display cards are also available. The album is additionally featured in the WEA Christmas Box campaign.

The promotion for Baker's Rapture album also runs throughout December on Thames, LWT and TVS. Her single, Sweet Love, was at 13 in last week's chart.

● HANNIBAL RECORDS, left without distribution at the collapse of Making Waves, is now available through Harmonia Mundi, Projection, Celtic Music and Charly.

● WHITNEY HOUSTON's Port-folio box set, released this week by Arista, is dealer priced at £6.29.

Magnum puts out old Mac

THE MAGNUM Music Group is putting out two previously unreleased albums by Ricky Skaggs and Fleetwood Mac along with early material by Daryl Hall and John Oates and Dennis Brown.

The Fleetwood Mac LP, London — Live '68, includes material never before available, while the Skaggs album, That's It, has previously only been available in the US. It will also be released on compact disc.

The Hall & Oates album, 20 Classic Tracks on the Meteor label, will also be available on CD while Dennis Brown's Smile Like An Angel on the Blue Moon label has been specially re-packaged.



Sierra TV theme

THE THEME to the ITV comedy series *The Two Of Us* is being released by Sierra Records. The song is played by Silsoe, a duo consisting of Rod Argent and drummer Pete van Hooge.

Now we are eight

PICTURE MUSIC International and Virgin Vision this week release the latest addition to the Now That's What I Call Music series of videos.

Now 8, which has been given a dealer price of £9.75, is a compilation featuring 19 videos from artists currently in the charts. Fea-

tured bands include Duran Duran, Pet Shop Boys, Status Quo, Madness, Swing Out Sister, The Communards, The Housemartins, The Damned, Big Country, Bananarama and The Damned.

The video, which runs for 80 minutes, should retail for just under £15.

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LP DOWX3

STAR TREK
PICTURE DISC
LP NCPX 706



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THE WILLOWS
LP RDBLP 1150
CASS ZCRDB 1150



POSTMAN PAT
LP PPLP 101
CASS ZCPLP 101



THE RAINBOW
COLLECTION
LP RBD 1101
CASS ZCRBD 1101



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Laser goes generic

RADIO LASER, the newly re-launched offshore pirate station, is mounting its own version of the generic ad campaign.

Twice an hour, Laser will broadcast 10 seconds of a DJ encouraging people to spend more money on music and station representative Rob Day comments: "In many ways, Laser will be making people more aware of music. Laser is a healthy thing for radio."

Day, who is selling advertising time as well as compiling the station's playlist, continues: "At the end of the day, the station is not doing anything detrimental and it will do a lot for singles sales."

He says that the power-play singles slot has been bought for the

next six months and that the advertising response has been impressive.

● The House of Commons has been told that in the last 12 months, 218 raids have been carried out on 84 unlicensed, land-based stations. Equipment was seized on all occasions.

CD Christmas

► FROM PAGE 1

be a 30-strong chain of CD-only shops. He remarks: "The CD market is booming. We're not just aiming at the youth market, we're going for the 25-upwards age range who we believe represent enormous potential."

Comments Rikki Wenn of the west Country-based Paul Roberts Hi Fi chain: "Our compact disc sales of the moment are three times what they were just a few months ago and sales in the new year will be particularly interesting."

The retailers' friend

THE LATEST survey of its retail readership commissioned by *Music Week* paints a grim picture of the sales and promotional penetration by the major record companies.

The survey — which underlines *Music Week's* strength as the single biggest influence on retailers' buying decisions — indicates that 65 per cent of record retailers are never visited by any reps pre-selling albums, while 73 per cent are never visited by reps pre-selling singles. It further shows that 75 per cent of record retailers are never visited by display reps, 55 per cent never receive record company mail-outs, while 68 per cent never receive any telesales calls.

In contrast, the results reveal that 95 per cent of record retailers are influenced by *Music Week* when ordering stock, 90 per cent display the paper's Top 75 singles chart, 81 per cent display the Top 100 albums chart and 78 per cent find advertisements in the paper a useful source of information.

● More details, or a copy of the survey, can be obtained by contacting *Music Week's* advertisement department on 01-387 6611.



THE MARTEWS with their roll of honour: bound for New York, courtesy of Richard Branson's Virgin Atlantic Airways.

Arts action benefit

AN AMBITIOUS project to involve the music industry in a long-term quest for world peace, ecological harmony and famine relief has reached a new stage with the concept's pioneer Brian Martlew flying to New York to present a roll of honour to the United Nations.

Martlew's idea is for an International Union of the Arts — supporting the United Nations Charter, and affiliated to the UN as a non-governmental organisation — to organise a mammoth international concert to benefit the Save The

Children Fund, and UNICEF, with a small percentage to help fund longer-term projects organised by the IUA.

To that end Martlew, and his wife Emma-Sue, have hand-illuminated a roll of honour to be signed by as many musicians as possible. Some UK musicians and Radio One personnel have already signed the beautifully-crafted book while it was on display at the BPI offices in London. Now Martlew is hoping to add to those signatures in the US.

● OLD GOLD, the "golden oldies" specialist label, increases its trade prices from January 1. Compilation albums and tapes will have a new trade price of £2.60 while the 12-inch 4000 series goes up to £1.99 and the Decodes series to £1.39. Normal 7-inch single prices remain unchanged at £1.05.

● A WORLD exclusive interview with Madonna, and two live specials from Lapland, are among the highlights of this year's Christmas programmes on Radio One. The Madonna interview with DJ Siman Bates will go out on December 22, the same day as the first of Mike Smith's Breakfast Show from the Arctic Circle.

The BBC has received more than 50,000 letters from listeners, in answer to a request for four volunteers to join Smith in his quest to find Santa Claus. The second programme will go out on December 23.

● HMV HAS closed one of the 12-shop Revolver chain that it bought in February although the group says it is looking to re-open on a new site in the same city.

The store closed is in Nottingham and HMV denies that it was shut down because of its proximity to an HMV shop. The stores faced each other across Lister Gate, a pedestrianised shopping street in the city centre.

An HMV spokesman says the decision was taken because the Revolver shop was not making a profit, was too small and could not be expanded.

● SIGUE SIGUE Sputnik's video-only single, Sex Bomb Boogie, will not qualify for the charts — nor will any other song that is not available on disc or cassette.

Sex Bomb Boogie is excluded from the singles chart because its dealer price of £3.25 exceeds Gallup's £2.24 maximum.

World BRIEFING

NEW YORK: US pre-recorded purchases in 1985, according to a joint RIAA/NARM research study, comprised 43 per cent rock, 17 per cent pop, 10 per cent black/dance, 10 per cent country, five per cent classical, four per cent gospel, three per cent jazz, and eight per cent other categories.

Buyers over 35 and those between 15-19 years old made up the largest percentage of purchasers, accounting for 26 per cent and 25 per cent respectively. The 20-24 group bought 15 per cent, 25-29 14 per cent, 30-34 11 per cent, and 10-14 nine per cent. Males outspent females slightly, with 52.7 per cent of total dollar volume.

Record stores sold 61 per cent of overall volume, and the remainder went through other retailers (23 per cent), mail order (five per cent) and clubs (10 per cent). The survey, conducted among RIAA/NARM member retailers, specialising in music, disclosed that 73 per cent of them expect music sales to rise during 1986 and 1987.

SYDNEY: A number of CBS Masterworks albums will be released in the People's Republic of China through the China Record Company, following a visit to China by Australian-based CBS senior vice president for SE Asia, Australasia and Africa Peter Bond.

"For the Chinese, classical music is non-controversial in as much as it has no lyrics," Bond explains. "Their problem with Western music has long been the lyrics which worry them, and the Wham! visit may well have been a little premature."

NEW YORK: The MCA Music Entertainment Group, comprising MCA Records, Front Line Management and other branches, is creating a radio syndication company as part of its diversification.

COMPACT disc DIGITAL AUDIO

| | | |
|----|---|---------------------|
| 1 | IN THE WHOLE STORY, Kate Bush | EMI |
| 2 | EVERY BREATH YOU TAKE — THE SINGLES, The Police | A&M |
| 3 | NOW, THAT'S WHAT I CALL MUSIC '86, Various | EMI/Virgin/PolyGram |
| 4 | BROTHERS IN ARMS, Dire Straits | Vertigo/Phonogram |
| 5 | A O CD, Various | Virgin |
| 6 | HITS 5, Various | CBS/RCA Ariola/WEA |
| 7 | GRACELAND, Paul Simon | Warner Brothers |
| 8 | REVENGE, Eurythmics | RCA |
| 9 | SO, Peter Gabriel | Virgin |
| 10 | THE AUTOBIOGRAPHY OF SUPERTRAMP, Supertramp | A&M |
| 11 | FORE!, Huey Lewis & The News | Chrysalis |
| 12 | LIVE! 1975-1985, Bruce Springsteen | CBS |
| 13 | SILK AND STEEL, Five Star | Tem/RCA |
| 14 | THROUGH THE BARRICADES, Spandau Ballet | Reformation/CBS |
| 15 | INVISIBLE TOUCH, Genesis | Virgin |
| 16 | LEATHER JACKETS, Elton John | Rocket/Phonogram |
| 17 | QUEEN GREATEST HITS, Queen | EMI |
| 18 | TRUE BLUE, Madonna | Sire |
| 19 | ROCKBIRD, Debbie Harry | Chrysalis |
| 20 | WHAT PRICE PARADISE?, China Crisis | Virgin |

Compiled by Music Week Research, 1986

Jamie McClain
PASSION AND PAIN

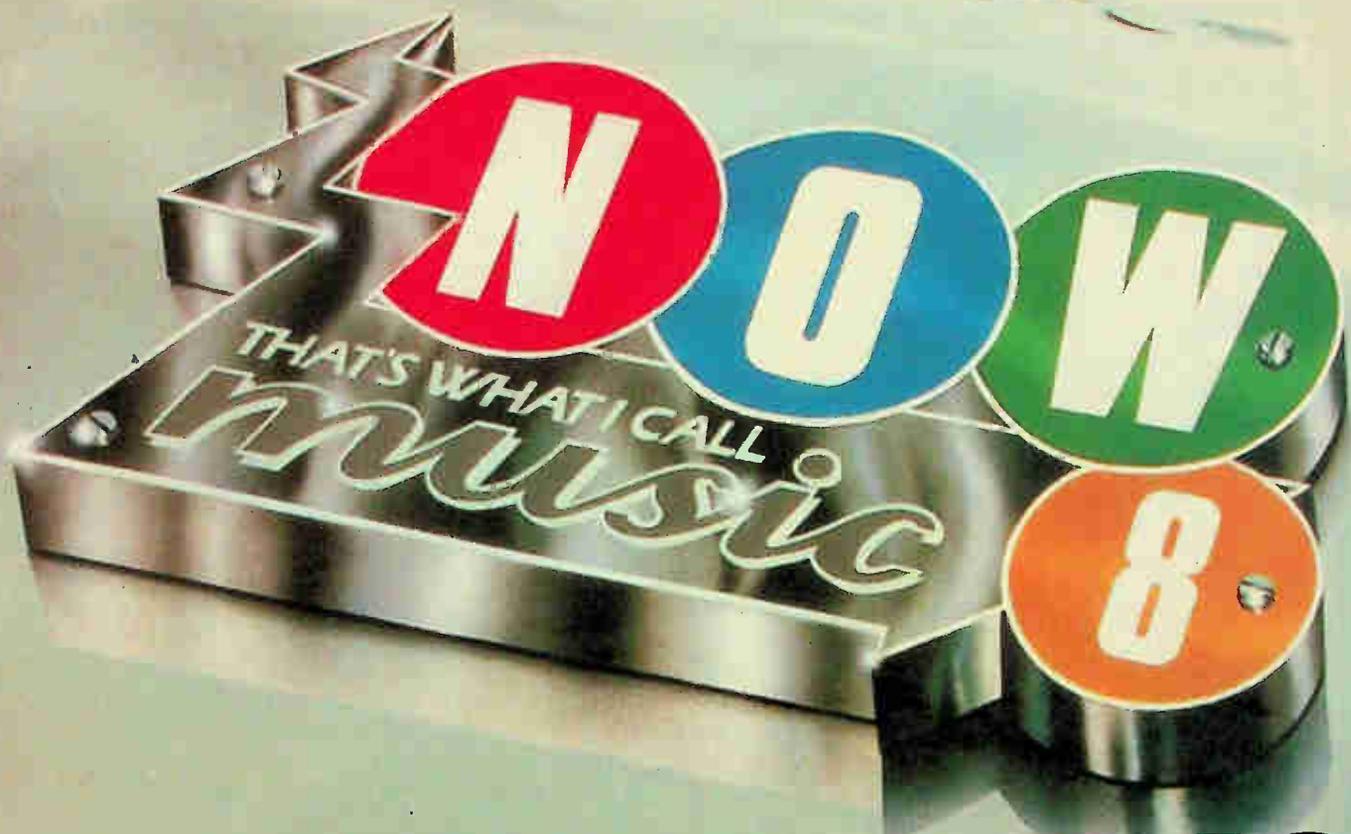
A Passionate New Single Available On 7" & Extended 12"
From Her Forthcoming Album

Produced by
NICK MARTINELLI

MCA (T) 1109

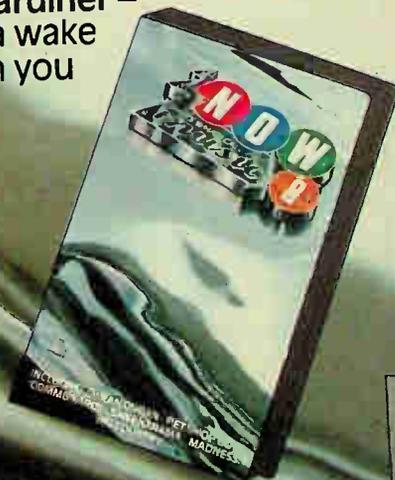
ORDER NOW FROM YOUR MCA SALESPERSON OR THE POLYGRAM SALESDESK ON 01-590 6044

MCA RECORDS



THE ULTIMATE VIDEO

1. Duran Duran – Notorious
2. Pet Shop Boys – Suburbia
3. Orchestral Manoeuvres in the Dark – Forever live and die
4. Erasure – Sometimes
5. Communards – Don't leave me this way
6. Mel & Kim – Showing out
7. Bananarama – Venus
8. Jaki Graham – Stand right up
9. Sweet – Out Sister – Breakdown
10. House of Love – Think for yourself
11. Madness – Waiting for the ghost train
12. The Damned – Anything
13. Big Country – One great thing
14. Ultravox – All fall down
15. Status Quo – In the army now
16. Glass Tiger – Don't forget me (when I'm gone)
17. Frankie Goes To Hollywood – Warriors of the wasteland
18. Kim Wilde – You keep me hangin' on
19. Boris Gardiner – I wanna wake up with you



VHS-MVNOW 8 BETA-MXNOW 8

ORDER NOW FROM EMI TELEPHONE SALES 01-848 9811



Dealer Notice

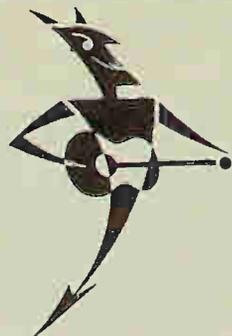
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&

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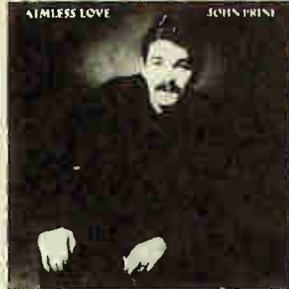
WITH IMMEDIATE EFFECT
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NEW RELEASES ON DEMON RECORDS



ROKY ERICKSON -
 'GREMLINS HAVE PICTURES'.
 DEMON FIEND 66.



JOHN PRINE -
 'AIMLESS LOVE'.
 DEMON FIEND 84

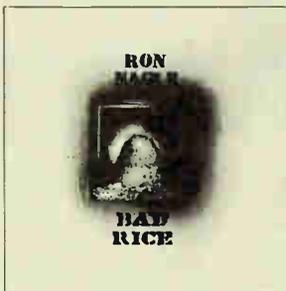


SCHEETER DAVIS & NRBQ -
 'SHE SINGS, THEY PLAY'.
 SIDE EFFECTS, FIEND 81.

NEW RELEASES ON EDEL RECORDS



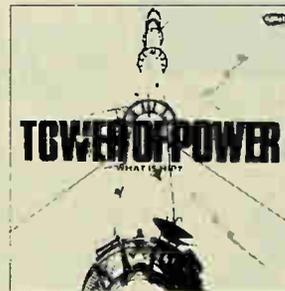
SEA TRAIN -
 'SEA TRAIN'.
 EDEL ED 196.



RON NAGLE -
 'BAD RICE'.
 EDEL ED 204.



SOPWITH CAMEL -
 'THE MIRACULOUS HUMP -
 RETURNS FROM THE MOON'.
 EDEL XED 205.



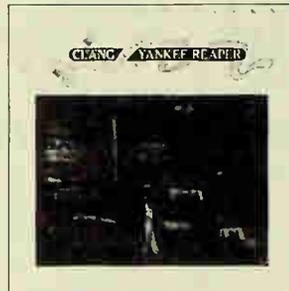
TOWER OF POWER -
 'WHAT IS HIP'.
 EDEL ED 206.



VAN DYKE PARKS -
 'SONG CYCLE'.
 EDEL ED 207.

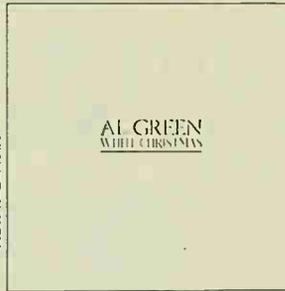


VAN DYKE PARKS -
 'DISCOVER AMERICA'.
 EDEL ED 210.



VAN DYKE PARKS -
 'THE CLANG OF -
 THE YANKEE REAPER'.
 EDEL ED 213.

NEW RELEASES ON HI RECORDS



WHITE VINYL XMAS SPECIAL!
 AL GREEN -
 'WHITE CHRISTMAS'.
 HI UK LP 437.



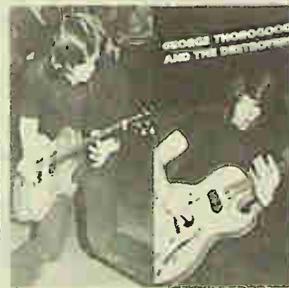
WILLIE MITCHELL -
 'THAT DRIVING BEAT'.
 HI UK LP 408.

NEW RELEASES ON ZIPPO RECORDS



VARIOUS (INCL JOHN
 DOE, DANNY & DUSTY, MEMBER -
 of LONG RYDERS ETC)
 'DON'T SHOOT ZIPPO'. ZONG 009.

NEW COMPACT DISC RELEASES



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 DEMON FIEND CD 55



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DETAILS OF the first annual World Music Video Awards, known as Wammies, have now been finalised. The event will culminate in the Top 20 videos, as voted by TV viewers across the world, and the final choice of the number one video. Among the 50 big-name artists who have already agreed to appear live on the night are Red Box, Simply Red, Spandau Ballet, Heaven 17 (above), Sheena Easton, Iron Maiden, Nick Berry, Europe, Jean Michel Jarre, Depeche Mode, Supertramp and Echo & The Bunnymen.

CD juke box jury sees singles sales safe

FEARS THAT a new compact disc jukebox soon to be launched on the UK market could sound the death knell for single sales have been quashed by Lightning Distribution which currently supplies singles to over 20,000 jukeboxes around the country.

The CD jukebox, manufactured by the Seeburg Corporation, has already been launched in the US and will make its debut here in January at the ATEL exhibition at Olympia. The jukebox can handle up to 60 CDs and with its Sony changer mechanism, which can change discs or select track very

quickly, the manufacturers claims it is ideal for commercial use.

The Seeburg jukebox allows customers to play either one track or a whole album and incorporates special software which interrupts the play sequence to allow other customers to hear their choice.

David Powell, Lightning's director of operations, says the jukebox has two main drawbacks — the cost of buying CDs off the shelf and the fact that, at the moment, it is impossible to represent the entire Top 40 on CD.

He says: "People using jukeboxes want to hear the singles

which are in the charts and even if you had 100 CDs on the machine there are bound to be some chart singles which are not covered because they are destined for the band's next album.

"That is bound to be a big drawback. The cost is also a problem — you can stock a jukebox with 100 singles for about £130 but it would cost over £800 to stock it with 100 CDs. Also, singles can be turned round very quickly. If a record takes off the record company can manufacture more singles fast but that's not the case with compact discs."

Powell believes some manufacturers are now working on a jukebox which takes half singles and half CDs. "That would be more sensible," he adds.

"Because we supply so many singles for jukeboxes we obviously keep a close eye on changes in the market, but I think singles still have a long way to go. These CD jukeboxes will appeal to a specialised market in the way video jukeboxes did, but unless manufacturers can start turning round CD singles very quickly their market is bound to be limited."



COUNTERPOINT DISTRIBUTION

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Jonathan Richman and the Modern Lovers BZ 0048
The Modern Lovers (includes 'I'm straight') BZ 0050
Rock 'n' Roll with the Modern Lovers BZ 0053
Modern Lovers Live BZ 0055
Jonathan Richman and the Modern Lovers Back in Your Life BZ 0060

Radio Vision allied to UK

RADIO VISION International, the American company which leads the international market in the licensing and distribution of music programming, has linked up with the Allied Entertainment Group, whose activities include concert promotion, film, television, video distribution, marketing and sponsorship.

Says Allied chairman Ed Simons: "Radio Vision are innovators with a superb track record of creating opportunities for music programmes to be made and sold. We saw the enormous value of making a substantial investment in their company, although they remain com-

pletely independent of Allied. Their activities are closely related to ours, particularly through our company Harvey Goldsmith Entertainment, which is responsible for promoting the top rock concerts in the country."

Radio Vision has an impressive list of clients including CBS, Warner Bros, Virgin, PolyGram, HBO and Showtime, and it supplies product to TV markets worldwide.

The company recently decided to expand with a presence in Europe, particularly the UK, which provides such an important source of music activity and talent.

MCPS computer boost

A NEW mainframe computer has gone on-stream at MCPS, which will enable the company to cope with continuing expansion and planned development of services to members and the music industry in general.

The new Digital Equipment Corporation (DEC) VAX 8700 provides MCPS with more computer memory (32 megabytes) and a more powerful Central Processing Unit (six million instructions per second), allowing additional terminals to have access to the MCPS database, which contains details of a million works and associated

copyright information.

The new computer is fundamental to the development of the company's product file, which will form the basis of the National Discography.

● THE DECEMBER meeting of the indie association Umbrella has been re-scheduled for Friday (12) at the Cock Tavern, Phoenix Road, London NW1. Main topic for discussion will be charts and speakers will include Gallup chart manager Godfrey Rust, MW research manager Tony Adler and MRIB director Luke Crampton.

Directory

PROMOTION COMPANY Push And Plug to The Green House, 156 Steade Road, Sheffield S7 1DU (0742 553351) ... Simon Porter's Duroc PR company to 3 Bloemfontain Avenue, London W12 7BJ (01-749 3196, telex 23892) ... Big Red Records has changed its name to the Big Red Group and moved to Unit 32, Avon Trading Estate, Avonmore Road, London W14 8TS (01-602 9797) ... Frank Neilson's Takeaway Music to 3 The Willows, Newington, Kent ME9 7LS (0795 843650) ... Chelsea Music has moved to 34/36 Maddox Street, London W1R 9PD (01-493 6412) ... Esta Management to Kingsmead House, 250 Kings Road, London SW3 5VE (01-351 6977).

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R E V I E W S

LIONEL RICHIE: The Making Of Dancing On The Ceiling (Hendring HEN 2/4 046G). Running Time 29 minutes. Dealer Price: £6.95.

Comment: Poor sound quality and even worse picture quality mar what might otherwise have been an OK sort of video — that is if you happen to be mad keen on Lionel Richie or fascinated by pop promo production. Because that's pretty much all you get — a few interviews with Richie and director Stanley Donen (responsible for Fred Astaire's original Dancing On The Ceiling sequence) plus various other members of the production team explaining how they made the video for Dancing On The Ceiling. The video winds up with a full viewing of the promo. Yet, after 20 minutes, I was left wondering whether knowing all the technical details ultimately just spoils the magic.

Sales forecast: It's under a tenner so it's bound to end up in quite a few stockings this Christmas. But I suspect that only those who are Lionel Richie fanatics — are there any? — will want to keep playing it ad nauseam because it just isn't that interesting. Maybe extending the running time and putting on a few more tracks would have increased its chances. SS

SIGUE SIGUE SPUTNIK: Sex Bomb Boogie — The Video Single (PMI MVV 990064-2). Running time: 10 minutes. Dealer Price: £3.50

Comment: No doubt the world is expected to be excited by the world's first video-only single (not available on vinyl in Britain), but which chart do Tony James & Co intend to top? They presumably can't top the singles chart (SSS outsell Berlin?), they won't sell enough to make the LP chart, so these brave pioneers will be top of a new chart with no competition, and of which anyone with half a brain will take no notice. Queen, who also recently released a video single, at least released it on vinyl as well. When the accompanying press release boasts of half-filling the Albert Hall, one can see that desperation is setting in at some speed. SSS's only positive achievement so far appears to be that they have indirectly influenced New York duo Suicide (whose sound they fairly shamelessly adopted) to reform.

Sales Forecast: The world is not prone at the feet of the rather sinister Martin Degville, and with an approximate retail tag of £5, customers will be quite thin on the ground, particularly as the video is no more than adequate and the song is less than adequate. Also on the tape is a long version of Love Missile F1-11, making the running time (if not the content or enjoyment level) faintly respectable. Polthetic. JT

BIG COUNTRY: The Seer — Live In New York (Virgin Video VVD178). Running time: 60 minutes. Dealer Price: £10.43. Comment: A technically superb video made all the more fascinating by cleverly-interspersed shots of immigrants arriving in New York at the turn of the century taken from rare, original archive footage. In fact these wonderful cameos transform the video from being just another live concert special to something for more memor-

able. On stage Big Country perform some of their hits such as Fields Of Fire, Just A Shadow and Steeltown along with a number of tracks from the album The Seer including One Great Thing and Look Away which really has the crowd jumping in delight.

Sales forecast: There are enough Big Country fans around to make this a big seller, but even ignoring that fact it is well worth watching, Big Country are a far better band live than on vinyl and the clever use of the archive footage, shots of New York where the concert was held and shots of the US emblem, the Eagle, in flight, make it great value for money and a sure-fire hit for Christmas. SS



THE ART OF NOISE

THE ART OF NOISE: Visible Silence (PalyGram Video 041 474/2 VHS/4 Beta). Running time: 60 minutes. Dealer price: £9.75.

Comment: Cult band Art of Noise joins forces with the technically expert pop promo director Mike Mansfield to create a visually stunning video which has to be seen to be believed.

The band were captured live during one of their rare concerts — this one at the Hammersmith Odeon — by Mansfield who has visually interpreted the feel of the music by superimposing scenes of rolling hills and, for one track, goldfish! Special guest is Max Headroom who introduces the band and has the track Poranoimia dedicated to him for his pains. With this video The Art Of Noise have captured everything that is best about the music video medium, combining excellent sound with captivating imagery and making this a pleasure to watch.

Sales forecast: If The Art Of Noise don't sell this then Max Headroom certainly will. His cult following alone should make it a sales success, but leaving all that aside it's ridiculously good value for money. SS

ROY HARPER: Live In Your Living Room (JettiSoundz; JE 151). Running Time: 40 minutes. Dealer price: £12.35.

Comment: Roy Harper's status as an acquired taste and ultimate cult figure is surely not the subject of debate, and this heavily-conceptual video seems unlikely to change that. Six tracks, four from his period during the first half of the Seventies, one with Jimmy Page on guitar presumably from the bizarre Jugula album and one from elsewhere. No Old Cricketer, no One Of Those Days in England, but a series of typical seemingly-impenetrable ditties whose lyrics and therefore meaning are only discernible to devotees.

Sales forecast: Whether or not the individual enjoys Harper (and this individual would rather he stayed away from my living room), he has an almost Messianic following who will no doubt lap this up, although so far as converting new disciples goes, this will do little or nothing. JT

Damned nude shock

POP PROMO production company Lee Lacey has completed what it claims to be the first-ever "nude" promo — for The Damned's new single, called Anything.

Directed by Lee Lacey's new boy Gerard De Thame, the video almost shows a naked Dave Vanian, the Damned's lead singer, singing in a shower while the rest of the band whizz round the room on a flying table.

Helen Langridge, of Lee Lacey, says: "The band came up with the idea during their last tour. They liked the thought of someone singing in a shower because, after all, that's where most of us do sing."

"We shot the video at Albert Wharf Studios, Battersea, where

pair old Dave Vanian had to spend six hours in the shower before we got it right. It goes without saying that it was a closed set!"

Langridge adds that the most hair-raising part was shooting the rest of the band on the table which was suspended from the ceiling by a wire.

"Those boys were really wild," she adds. "We nearly killed Roman who fell off the table while the rest of them were trying to climb up the wire. No wonder we needed such a big insurance package."

The video, produced for MCA Records, was shot and edited on film using facilities house Corinthian, W1, then telecined on to video tape.



DAVE VANIAN

Virgin's '58 jazz classic

VIRGIN VIDEO is running an extensive advertising campaign in both trade and consumer press to support the release of Jazz On A Summer's Day, out now.

The video captures the atmosphere of the 1958 Newport Jazz Festival through the lens of photographer Bert Stern and among the artists featured are Louis Armstrong, Anita O'Day, Mahalia Jackson and Chuck Berry.

Also included is some of Stern's aerial footage of the America Yacht Cup race and glimpses of Newport's wooden boarding houses and large mansions, making it a rare documentary of US life during the Fifties.

5 go mad for £6.95

CHANNEL 5'S deal with Island Visual Arts pays off this month with the release of Kiri Te Kanawa, a concert performance filmed at the Royal Opera House, Covent Garden, which is a video first for Channel 5 and has never been screened on UK TV.

The video is available now with a dealer price of £6.95. Also due for release on the same day and at the same price is Andrew Lloyd Webber's Requiem which features Placida Domingo, Sarah Bright-

man, treble Paul Miles-Kingston, the Winchester Cathedral Choir, the St Thomas Choir and the Orchestra of St. Luke's conducted by Lorin Maazel.

Backing up these two titles is more product released as a result of the Island Visual Arts deal. These are Bob Marley And The Wailers — Legend, Black Uhuru, Grace Jones — One Man Show and Neil Young's Berlin Live. All are dealer priced at £6.95 for retail at under the £10 mark.

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| This Week Last Week | Title | Description (Tracks) Timings/Rec. Retail Price | Label Catalogue Number |
|------------------------|-----------------------------------|--|---------------------------|
| 1 | THE POLICE: Every Breath You Take | Compilation (15 tracks)/55 min/£16.99 | AM 834 A&M |
| 2 | QUEEN: We Will Rock You | Live (5 tracks)/1hr 20 min/£6.99 | Video Col. VC 4012 |
| 3 | DIRE STRAITS: Alchemy Live | Live (10 tracks)/1hr 20min/£9.99 | Channel 5 CFV 00122 |
| 4 | NEW WHAM!: The Final | EP (3 tracks)/15 Min/£7.75 | CBS/Fox 3846 50 |
| 5 | FIVE STAR: Luxury Of Life | Compilation (7 tracks)/27min/£9.99 | RCA/Columbia RVT 10930 |
| 6 | QUEEN: Live In Rio | Live (16 tracks)/1hr/£14.99 | PMI HVP 99 1079 2 |
| 7 | DIRE STRAITS: Brothers In Arms | EP (4 tracks)/15min/£9.95 | P'Gram 041 370/2 |

| | | | | |
|----|------------|---------------------------------------|--------------------------------------|------------------------|
| 8 | 4 | WHAM!: In China — Foreign Skies | Live (12 songs)/1hr 2min/£14.99 | 7142 50 CBS/Fox |
| 9 | 16 | BOB MARLEY: Legend | Compilation/54min/£9.99 | Channel 5 CFV 05872 |
| 10 | 6 | QUEEN: Who Wants To Live . . . | Video Single (2 tracks)/9min/£4.99 | PMI MYW 9900592 |
| 11 | NEW | HITS 5 | Compilation (15 tracks)/57 min/£9.99 | CBS/Fox 7142 50 |
| 12 | 9 | THE COMPLEAT BEATLES | Semi Documentary/1hr 55min/£9.99 | MGM/JA SMV 10166 |
| 13 | 10 | WHITNEY HOUSTON: No. 1 | EP (4 tracks)/18min/£9.99 | RCA/Col RVT 11001 |
| 14 | 18 | ELVIS PRESLEY: That's The Way It Is | Live (14+ tracks)/1hr 44min/£9.99 | SMV 10373 MGM/JA |
| 15 | 15 | MADONNA: The Virgin Tour | Live (10 tracks)/50min/£9.95 | WEA Music K 9381053 |
| 16 | 23 | PAUL McCARTNEY: Rupert & Frog | Animation (3 tracks)/26min/£6.99 | Virgin VVC 109 |
| 17 | 11 | QUEEN: Greatest Flix | Compilation (17 tracks)/60min/£14.99 | PMI MVP 99 1011 2 |
| 18 | — | BON JOVI: Breakout | Compilation (6 tracks)/27 min/£14.95 | Polygram 041 386/2 |
| 19 | 13 | MICHAEL JACKSON: Making Of Thriller | Compilation/1hr/£9.99 | MA 11000 Vestron |
| 20 | 17 | LED ZEPPELIN: The Song Remains The... | Live (9 tracks)/2hr 7min/£11.95 | PEY 61389 WHV |
| 21 | 12 | WHAM!: The Video | EP (5 tracks)/21min/£9.99 | CBS/Fox 3048 50 |
| 22 | 19 | KATE BUSH: The Single File | Compilation (12 tracks)/50min/£14.99 | PMI MVP 99 1031 2 |

| | | | | |
|----|----|----------------------------------|-------------------------------------|-----------------------|
| 23 | 26 | NEIL DIAMOND: Love At Greek | Live/1hr/£9.99 | Vestron MA 11005 |
| 24 | 25 | U2: "Under A Blood Red Sky" | Live (12 tracks)/61 min/£19.95 | Virgin/PYG VVD 045 |
| 25 | 28 | ROLLING STONES: Video Rewind | Compilation/1 hr/£9.99 | Vestron MA 11016 |
| 26 | 14 | THE STRANGLERS: Screentime | Compilation (7 tracks)/25min/£9.99 | CBS/Fox 3577 50 |
| 27 | 29 | ROD STEWART: Tonight He's Yours | Live (18 tracks)/1hr 30min/£9.99 | CS CFV 00532 |
| 28 | 20 | JUDAS PRIEST: Fuel For Life | Compilation (10 tracks)/39min/£9.99 | CBS/Fox 7104 50 |
| 29 | 30 | TALKING HEADS: Stop Making Sense | Live (19 tracks)/1hr 39min/£19.95 | PVC 3010M Palace/PMI |
| 30 | 22 | LEVEL 42: The Videosingles | EP (5 tracks)/20min/£9.95 | PolyGram 041 393/2 |

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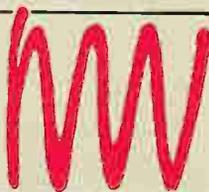
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ROCK BOTTOM

TITLES A-Z

| | | | |
|------------------|------|-----------------|--------------|
| BEATLES | 12 | MADONNA | 15 |
| BON JOVI | 18 | MARLEY, Bob | 9 |
| BUSH, Kate | 22 | McCARTNEY, Paul | 16 |
| DIAMOND, Neil | 23 | POLICE, The | 1 |
| DIRE STRAITS | 3, 7 | PRESLEY, Elvis | 14 |
| FIVE STAR | 5 | QUEEN | 2, 6, 10, 17 |
| HITS 5 | 11 | ROLLING STONES | 25 |
| HOUSTON, Whitney | 13 | STEWART, Rod | 27 |
| JACKSON, Michael | 19 | STRANGLERS, The | 26 |
| JUDAS PRIEST | 28 | TALKING HEADS | 29 |
| LED ZEPPELIN | 20 | U2 | 24 |
| LEVEL 42 | 30 | WHAM! | 4, 8, 21 |

MUSIC WEEK



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Music Week Research

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ROCK BOTTOM

Magic — Queen breaks bank for quality

QUEEN'S TRAJECTORY to the top of the *Music Week's* music video charts with the world's first video single, the double-A Who Wants To Live Forever/It's A Kind Of Magic, indicates that the format has a profitable future despite carrying the lowest price ever in video. What may be less evident to most consumers is another landmark claimed by the product — the highest quality soundtrack of any single to date.

Like the majority of today's music videos, the cassette is recorded with hi-fi soundtracks as well as the conventional edgetracks that have been crawling along one edge of the tape ever since video began. The hi-fi tracks use a technique called FM depth-multiplex where FM sound is recorded beneath the picture by an extra set of heads.

The object of the exercise is to overcome the limitations of the edgetrack. The helical-scan video which designers came up with to pack up to four hours of programmes on to a tape, and so satisfy home time-shifters, is all very well and indeed very clever. But it doesn't take much working out to realise that if it takes this long to play from one end to another then the tape must be going pretty slowly. In fact the running speed and track width in stereo is almost half that of compact cassette.

The FM signal enables the sound to be recorded by the same scan technique which has worked wonders for recording pictures. For US and Japanese TV Sony has a system where the sound is added to the picture where it will hardly be noticed. In Europe the same gap is not available and interference would result. But thanks to FM, stereo audio can be positioned below the tape surface, out of the picture's way. In the event all the noise, jitter and low-fi problems of the edgetrack disappear.

Experts agree that the result is well above compact cassette quality and not far behind CD. The only controversy is whether you can hear the joins as each sliver of sound is re-assembled at the rate of

100Hz. It's partly for this reason that the dynamic range is companded 2:1 to 43dB. But the frequency response of 20Hz-20kHz is the same as CD.

What makes the Queen single more interesting is that the duplicators Tapetech, formerly part of Thorn-EMI's now-dismantled facilities empire before a management buy-out a few months ago (Virgin snapped up the firm's editing facility at about the same time), used a separately-sourced digital master for the sound; a fact proudly emblazoned on the tape box spine.

A clearly audible bonus is that edgetrack quality is well above average into the bargain. Bearing in mind the likely purchaser in the embryonic video single market, this seems likely to be the most evident sign of sound improvement to most listeners. Up to 15kHz is reproduced on the tracks, compared with an industry norm that havers embarrassingly around 10kHz.

Tapetech uses Sony PCM F1 masters recorded on VHS tape at EMI Abbey Road to source both the hi-fi and edgetracks of more than 1,000 JVC professional duplicating 'slaves' on the factory floor. Hi-fi is routed by a balanced line network while the edgetracks travel unbalanced from two central Dolby RB encoding channels. After the stereo F1 tracks have been 'laid-back' to the one-inch VT master as an insurance, the whole system is synchronised with Audio Kinetics' Q.Lock.

According to director Mike Johnson, VHS was used for the PCM master because by using an editing machine, Tapetech was able to have the sound follow picture. He says the Beta machines looked at would have required the VT to slave to sound, which could have resulted in picture ralls and other visual problems. Betamax duplication itself is now down to less than 10 per cent, and PMI made an early decision to release the Queen single on VHS only, to keep inventory and handling costs down.

The question is how the success or otherwise of video sing-

les should be charted. When the BPI renews its contract with pollsters Gallup from April 1 next year, a separate music video chart will be compiled, which may be split into singles and long-form cassettes. But with a hi-fi VTR the sound quality exceeds that of any other single medium — and so would be a better buy instead of, rather than as well as, conventional vinyl disc.

This prompts the suggestion in some quarters that the rules of eligibility for the pop singles chart should be changed so that video singles add to record and tape sales in the main music charts. A number of companies are thought to be planning simultaneous video single releases for major acts this Christmas.

But video singles are currently excluded from music charts by default, on the basis of cost. As and when this changes, the medium is more likely to become far more common — if only as a means of bolstering a single's position over a period of weeks, as with 12-inch, limited editions and picture-discs.



QUEEN: As hard-working at clawing it up for video as they are at live music.

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| Sun 21st December | 9.00am-3.00pm |
| Mon 22nd and Tues 23rd | 9.00am-8.00pm |
| Christmas Eve | 9.00am-1.00pm |
| Christmas Day-Sun 28th | CLOSED |
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TOP *Dance* SINGLES

13 DECEMBER 1986

THIS WEEK LAST WEEK WEEKS ON CHART

| | | | | | |
|----|----|----|---|---|----|
| 1 | 3 | 8 | THE RAIN Oran "Juice" Jones | Def Jam (T)A 7303 (C) | WW |
| 2 | 2 | 5 | SWEET LOVE Anita Baker | Elektra EKR 44(TX) (W) | |
| 3 | 4 | 2 | SHIVER George Benson | Warner Brothers W8523(T) (W) | |
| 4 | 1 | 3 | CANDY Comeo | Club/Phonogram JAB(X) 43 (F) | |
| 5 | 2 | 5 | SHAKE YOU DOWN Gregory Abbott | CBS (T) A 7326 (C) | |
| 6 | 5 | 5 | IF I SAY YES Five Star | Tent/RCA PB 40981 (12" — PT 40982) (R) | |
| 7 | 11 | 5 | EACH TIME YOU BREAK MY HEART Nick Komen | WEA YZ 90(T) (W) | |
| 8 | 36 | 2 | CHILLIN' OUT Curtis Hairston | Atlantic A9335(T) (W) | |
| 9 | 10 | 4 | STEP RIGHT UP Jaki Graham | EMI (12)JAK1 9 (E) | |
| 10 | 33 | 2 | MR. BIG STUFF Heavy D. & The Boys | MCA MCA(T) 1106 (F) | |
| 11 | 6 | 3 | NIGHTS OF PLEASURE Loose Ends | Virgin VS 919 (12) (E) | |
| 12 | 25 | 16 | YOU CAN DANCE IF YOU WANT TO Go Go Lorenzo & The Davis Pinkney Project | Polydor POSP(X) 836 (F) | |
| 13 | 7 | 13 | SHOWING OUT Mel & Kim | Supreme SUPE(T) 107 (A) | |
| 14 | 14 | 3 | BIG FUN The Gap Band | Total Experience/RCA FB 49779 (12" — FT 49780) | |
| 15 | 9 | 4 | SMALL CHANGE Hindsight | Circa/Virgin YR(T) 1 (E) | |

| | | | | |
|----|-----|----|--|---|
| 16 | NEW | 1 | OPEN YOUR HEART Madonna | Sire W8480(T) (W) |
| 17 | 11 | 2 | REET PETITE (The Sweetest Girl In Town) Jackie Wilson | SMP SKM (12)3 (A) |
| 18 | 26 | 3 | ALMAZ Randy Crawford | Warner Brothers W8585(T) (W) |
| 19 | 12 | 11 | JACK THE GROOVE Raze | Champion CHAMP (12)23 (A) |
| 20 | 20 | 2 | TELL ME WHAT I GOTTA DO Al Jarreau | WEA U8523(T) (W) |
| 21 | 18 | 3 | GOLDMINE Painter Sisters | RCA PB 49787 (12" — PT 49788) (R) |
| 22 | 13 | 12 | FALLING IN LOVE Sybil | Champion CHAMP (12)22 (A) |
| 23 | 22 | 7 | IT'S THE NEW STYLE Beastie Boys | Def Jam (650169) 6 (C) |
| 24 | 17 | 2 | I LOVE MY RADIO Tuffy | Transglabal/Rhythm King/Mute TYPE 1(T) (I/RT) |
| 25 | 15 | 6 | L.A. NIGHTS Yasuko Agawa | BlueBird-(BRT 26) (P) |
| 26 | 64 | 2 | KING OF SWING Fission | Streetwave UK(HA)N 4 (R) |
| 27 | 21 | 5 | FACTS OF LOVE Jeff Larber | Club/Phonogram JAB(X) 40 (F) |
| 28 | 34 | 3 | SOUL LOVE/SOUL MAN Womack & Womack | Manhattan (12)MT 16 (E) |
| 29 | 24 | 6 | GO SEE THE DOCTOR Kool Moe Dee | (US Roof Top RT-001 (Import)) |
| 30 | 56 | 6 | OUTSIDE IN THE RAIN Gwen Guthrie | Polydor POSP(X) 841 (F) |
| 31 | 36 | 4 | GIVE ME THE REASON Luther Vandross | Epic 605216 7 (12" — 650216) 6 (C) |
| 32 | 19 | 11 | I'M CHILLIN' Kurtis Blow | Club/Phonogram JAB(X) 42 (F) |
| 33 | 39 | 5 | CRAZY LOVE Maxi Priest | 10/Virgin TEN(T) 135 (E) |
| 34 | 46 | 2 | CHAMPAGNE Kenny G | Arista ARIST (12)686 (R) |
| 35 | 38 | 7 | JAM ON ME Company B | BlueBird BRT 27 (P) |
| 36 | 17 | 3 | VICTORY Kool & The Gong | Club/Phonogram JAB(X) 44 (F) |
| 37 | 28 | 5 | I'M NOT PERFECT (But I'm Perfect For You) Grace Jones | Manhattan (12)MT 15 (E) |
| 38 | 23 | 4 | AIN'T NOTHING BUT A HOUSE PARTY Phil Fearon | Ensign/Chrysalis PF(X) 2 (F) |
| 39 | 35 | 3 | ONCE BITTEN TWICE SHY Vesta Williams | A & M AM(Y) 362 (F) |
| 40 | 51 | 2 | MIXED UP WORLD Timex Social Club | Cool tempo/Chrysalis COOL(X) 138 (F) |
| 41 | 29 | 5 | BELIEVE IT OR NOT Billy Griffin | Atlantic A9374(T) (W) |
| 42 | 32 | 12 | MIDAS TOUCH Midnight Star | Salor/MCA MCA(T) 1096 (F) |
| 43 | 27 | 7 | CONTROL Janet Jackson | A & M AM(Y) 359 (F) |
| 44 | NEW | 1 | EVEN WHEN YOU SLEEP The S.O.S. Band | Tabu—(650128) 6 (C) |
| 45 | 31 | 5 | PUMP THAT BASS Original Concept | Def Jam 44-05961 (Import) |
| 46 | 54 | 2 | MISUNDERSTANDING James 'D-Train' Williams | US Columbia 4405967 (Import) |
| 47 | 30 | 10 | (THEY LONG TO BE) CLOSE TO YOU Gwen Guthrie | Bailing Paint/Polydor POSP(X) 822 (F) |
| 48 | NEW | 1 | CELEBRATION RAP M.C. Miker 'G' and DeeJay Sven | Debut DEBT(X) 3014 (A) |
| 49 | 41 | 4 | GIVE ME YOUR LOVE Sylvia Striplin | Music Of Life/Streetwave (MOLS B) (R) |
| 50 | 49 | 3 | LOVE REALLY HURTS WITHOUT YOU Billy Ocean | Supreme SUPE (T) 110 (A) |
| 51 | 53 | 5 | THIS GOOD GOOD FEELING Veneice | LGR—(LGR 013) (J5) |
| 52 | 70 | 2 | CRAZY Jesse Johnson featuring Sly Stone | A & M AM(Y) 360 (F) |
| 53 | 37 | 6 | CHILDREN OF THE GHETTO Courtney Pine | Island (12)IS 301 (E) |
| 54 | 40 | 3 | BROADWAY Duke Roatze | Hardback/Streetwave 7BOSS 2 (12" — BOSS 2) (R) |
| 55 | 69 | 2 | CHASIN' A DREAM Toshan | Def Jam 440960 (Import) |
| 56 | 48 | 6 | PASSION AND PAIN Janice McClain | MCA MCA(T) 1109 (F) |
| 57 | NEW | 1 | THE MEANING OF CHRISTMAS Boris Gardiner Revue/Creole | REV 740 (12" — REV 40) (RH/A) |
| 58 | 42 | 2 | YOU'RE THE BEST Emotions | Dee Jay RED 001 A (Import) |
| 59 | 59 | 10 | DON'T THINK ABOUT IT One Way | World Radio History MCA MCA(T) 1097 (F) |

| | | | | |
|----|-----|----|--|--|
| 60 | 61 | 2 | YOU LOOK MARVELOUS Billy Crystal | A & M AM(Y) 353 (F) |
| 61 | 43 | 6 | JODY Jermaine Stewart | 10/Virgin TEN (T) 143 (E) |
| 62 | 68 | 2 | MELLOW MOODS Pressure Point | Hardback/Streetwave 7BOSS 1 (12" — BOSS 1) (R) |
| 63 | 71 | 15 | EXCITE ME Carlton Smith | CityBeat/Beggars Banquet CBE 708 (12" — CBE 1208) (W) |
| 64 | 52 | 4 | EVERLASTING LOVE Monda Kane | Lissan DOLE Q 6 (A) |
| 65 | 45 | 3 | FUNKY GROOVE Hardrock Soul Movement | Streetwave UK(HA)N 2 (R) |
| 66 | 65 | 11 | SLAVE OF LOVE T.C. Curtis | Hot Melt (14)TC 007 (P) |
| 67 | 57 | 8 | DANCE YOUR WAY OUT Sharon Dee Clarke | Arista ARIST (12)682 (R) |
| 68 | 75 | 2 | PRECIOUS PRECIOUS Krystal | Epic 650255 7 (12" — 650255) 6 (C) |
| 69 | NEW | 1 | DOWN AND COUNTING Claudia Barry | Epic 650047 7 (12" — 650047) 6 (C) |
| 70 | 55 | 8 | THIS TIME Private Possession featuring Hunter Hayes | Fourth & Broadway/Island (12) BRW 55 (E) |
| 71 | NEW | 1 | SOMETHING SPECIAL (Is Gonna Happen...) Patti LaBelle | MCA MCA(T) 1098 (F) |
| 72 | 67 | 5 | (POP, POP, POP, POP) GOES MY MIND Levert | Atlantic A9389(T) (W) |
| 73 | NEW | 1 | C'EST LA VIE Robbie Nevil | Manhattan/EMI (12)MT 14 (E) |
| 74 | 60 | 4 | A LITTLE BIT MORE Melba Moore (duet with Freddie Jackson) | Capitol (12)CL 431 (E) |
| 75 | 50 | 3 | WHO THE CAP FIT Shinehead | Virgin VS 917(12) (E) |

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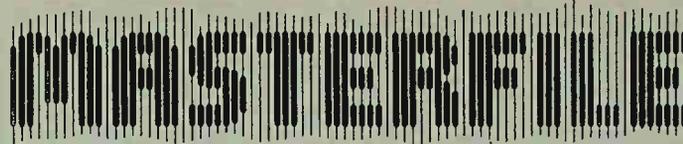
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P.T.O.

RADIO IDON

| LIST | |
|----------------|-----------------------|
| Shake You Down | CBS |
| one | Elektra |
| river | Warner Brothers |
| | Club/Phonogram |
| Almaz | Warner Brothers |
| in | Total Experience/RCA |
| UNDY PROJECT: | |
| nt To | Barking Point/Polydar |
| iffin' Out | Atlantic |
| S: The Ran | Def Jam |
| with Town | SMP |

A B E R S

| | |
|--|-----------------------------|
| CLAUDIA BARRY: Down And Counting | Epic |
| CHARISSE: I Can't Face The Rain | Zakia |
| JANICE CHRISTIE: Heat Stroke | Supertronic |
| DARLENE DAVIS: I Found Love (Remix) | Take One |
| IMPRESSION: Can't Wait Till Tomorrow | (US Import-MCA) |
| TAMIKO JONES: I Want You | Detail |
| RJ'S LATEST ARRIVAL: Hold On | (US Import-Manhattan) |
| SKIPWORTH & TURNER: Won't Get No Better | (US Import-Warner Brothers) |
| THE S.O.S. BAND: Even When You Sleep | Tabu |
| THE TEMPTATIONS: To Be Continued | (US Import-Gordy) |
| As featured on the TONY BLACKBURN Show, Radio Lasdon 9am-12 noon Monday-Friday (206am/9.9.9 VHF) | |

The obvious release designed for the party season has already hit the Gallup top 75 thanks to immediate sales to DJs, GAY GORDON AND THE MINCE PIES The Essential Wally Party Medley (Lifestyle XYT 2), which rather briefly medleys through such as the Can Can, Conga and Knees Up Mother Brown, with an again over-brief Birthday medley, the National Anthem and rather over-arranged Auld Lang Syne as flip. In fact an even stronger package is its parent LP, Cheers! — The Essential Party Album (Lifestyle HOP 215), which contains these plus Lulu's Shout remake, Tight Fit's Back To The Sixties remix, and other medleys including a notably accurate Mersey one. Give it a tick and "stock it"!

Two singles also worth bringing to DJs' attention are the reissued JOHN ANDERSON BIG BAND Glenn Miller Medley (Modern Records 12GLEN 1, via Priority), an excellent timeless un-gimmicky medley about which I have been singing the praises for two years now, absolutely essential for mobile discos and party DJs, while brand new is the incongruously successful blend of George Formby impersonations and "scratch" beat in ALAN RANDALL 'Ooked On Formby (Superb FORMB1-12), created by megamixer Simon Harris of Streetwave associated Music Of Life Records (although this commercial enterprise has been carefully dis-associated from their soul output!). Speaking of The Street Group, a likely Christmas present must be the massive 14-album, 140 track, boxed set of Philadelphia International Records' catalogue that marks the most enterprising release yet by StreetSounds (PHST 1986), The Philadelphia Story. Awesome! More modestly, that label's latest in the Artists Showcase series is a retrospective LP of KENI BURKE (StreetSounds MUSIC 9), sure to

Shirley Jones — do try this one too; PROJECTION Lovestruck (Elite DAZZ 63), slightly Loose Ends-ish sinuous little jitterer; JANICE McCLAIN Passion And Pain (MCA Records MCAT 1109), ponderous plodder by popular producer Nick Martinelli; ATMOSFEAR featuring DJ ITCHY OH NO Cuts Like A Knife (Elite DAZZ 62), quite bright bubbly electro with Itchy scratching away; JUDY LA ROSE Little Bit Of Love (Chompin CHAMP 1219), homegrown routine lurcher rather than one of the hot imports this label has been picking up; HANK BALLARD & THE MIDNIGHTERS Let's Go Let's Go Let's Go (Charly/R&B CYZ 118), extended 1960 oldie flipped by an extended version of its more famous forerunner, The Twist (plus an unreleased faster demo!), which latter could prove useful for some, although it's out now to mark legendary soul pioneer Hank's first ever UK appearance this Thursday at the Hammersmith Palais, where in two separate sets he'll perform all his classics!

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Sefton has been part of an impressive success story in recent times, with much of the product he introduced to DJs via his weekly Dance Report having crossed over to major pop success — acts like Cameo (above), Rene & Angelo, Kurtis Blow, and recently, Run-DMC, Farley 'Jackmaster' Funk and Swing Out Sister. His department has also picked up a plethora of owards from the DJ world, for its artists, its records, and also for Mike himself as a club promotion man.

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"There are some other interesting things happening in the States too", he told MW. "The label has got the Brothers Johnson back together in the studio, and is also reuniting the original Time for recording — Jimmy Jam & Terry Lewis, Jesse Johnson, all the originals. Herb Alpert, who is our boss man when it comes down to it, is also working on some contemporary dance-orientated material. I'll have to make really sure I work properly on that, if I want to keep the job!"

WorldRadioHistory

| TAN/RCA PL 7100 (R) | |
|---------------------|---|
| 11 8 3 | CURTIS HAIRSTON: Curtis Hairston Atlantic 81693-1 (Import) |
| 12 12 4 | BEASTIE BOYS: Licence To Ill Def Jam 450662 (C) |
| 13 15 2 | GAP BAND: Gap Band VII US Total Experience 270011 (Import) |
| 14 New | ALEXANDER O'NEAL: Alexander O'Neal Tabu TBU 26485 (C) |
| 15 13 4 | VARIOUS: Streetwave — The First Three Years Streetwave MKLD 7 (R) |
| 16 New | MAXI PRIEST: Intentions 10/Virgin DIX 32 (E) |
| 17 New | MADONNA: True Blue Sire WX 54 (W) |
| 18 11 3 | VARIOUS: Black Magic Stylus SMR 619 (STY) |
| 19 6 4 | VARIOUS: Hip Hop Electro 15 Street Sounds ELCS 15 (R) |
| 20 New | BOBBY WOMACK: Womagic MCA MCG 6020 (F) |

IMPORT 12" AND LP's FROM THE USA

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| US 12's | |
|--|--|
| Michael Bow — Love - Devotion — Remix | No Name — Jasons Revenge |
| Buckeye Politicians — Ride On The Rhythm | 911 — Twenty Four |
| Majick — Attitude | Leather And Lace — Rock Me Save Me |
| Hearts Desire — Work Of Art | Six Mix A Lot — I'm A Trip |
| Impressions — Can't Wait Till Tomorrow | House Master Boyz — The Trax I Lost |
| Xray — Lets Go (House) | Lisa Smith — Sweet Fantasy (TSR) |
| Bliss — No Turning Back | Espace — Come Go With Me |
| Bassix — Fake And Move | Claske Sisters — Time Out |
| Company B — Facinated | Jodi Watley — Looking For A New Love |
| Jaqui — Rumour Just Don't Break My Heart | Steve Silk Hurley — Jack Your Body |
| Mr Fingers — Washing Machine (House) | Mario Reyes — What Ever Turns You On |
| Santos — Work Me Trax (House) | Peoples — Peoples — Don't Stop The Feeling |
| Sienaki — We'll Be Right Back | Sylvester — Someone Like You |
| Level 42 — World Machine (Remix) | Chip E — If Your Only House |
| Sofonda C — Pick It Up | House Rockers — Everybody Do It |
| R.S.V.P. — Cicopatra | Jala — Soul |
| Denise Motte — Imnaxx (House) | Movement — Movement |
| Rose Royce — Doesn't Have To Be This Way (Remix) | Lira — I Like It |
| Midnight Star — Engine #9 | Wired — To The Beat |
| Home Wreckers — Jackin' | Stimulation — Shattered |
| | * All Chicago House Music 12's |

| US LP's | | | |
|-----------------------------|----------------|---------------|---------------|
| Egyptian Lover Baby Fare | Tyrene Brunson | Teshan | Gap Band |
| Janice McClain Doug E Fresh | Rose Royce | Bobby Womack | Ray Goodman + |
| Salt And Pepper/Donna Allen | Sylvester | George Howard | Brown |
| Najee | Surface | Club Nouveau | O'Brian |

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James Hamilton

C O L U M N

THE PARTY season is upon us, and disco DJs are stacking up on a jolly knees-up type records that, regrettably, many would probably not consider playing at any other time of the year. Although I write about nothing but the latest funky black dance music, aimed at discos, I very successfully ran for years a mobile disco which made its reputation by playing the exact opposite! That, however, is another story.

The obvious release designed for the party season has already hit the Gallup top 75 thanks to immediate sales to DJs, **GAY GORDON AND THE MINCE PIES** The Essential Wally Party Medley (Lifestyle XYT 2), which rather briefly medleys through such as the Can Can, Congo and Knees Up Mother Brown, with an again over-brief Birthday medley, the National Anthem and rather over-arranged Auld Lang Syne as flip. In fact an even stronger package is its parent LP, Cheers! — The Essential Party Album (Lifestyle HOP 215), which contains these plus Lulu's Shout remake, **Tight Fit's** Back To The Sixties remix, and other medleys including a notably accurate Mersey one. Give it a tick and "stock it"!

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sell well as he's one of the underground heroes.

New on UK 12-inch are **KOOL MOE DEE** Go See The Doctor (Jive JIVE T1 36), a timely rap which maybe shockingly — but in language that gets the message across to kids — is about catching VD (far from being banned, right now it deserves government support!); **ROMERO** Do You Get Enough Love? (FHL Records FHLT01, via RCA), a gorgeous now Lou Rowls-styled lightly reggaefied treatment of the US soul smash which I rather roved over by Shirley Jones — do try this one loo; **PROJECTION** Lovestruck (Elite DAZZ 63), slightly Loose Ends-ish sinuous little jitterer; **JANICE McCLAIN** Passion And Pain (MCA Records MCAT 1109), ponderous plodder by popular producer Nick Martinelli; **ATMOSFEAR** featuring DJ **ITCHY OH NO** Cuts Like A Knife (Elite DAZZ 62), quite bright bubbly electro with itchy scrotching away; **JUDY LA ROSE** Little Bit Of Love (Chompin CHAMP 1219), homegrown routine lurcher rather than one of the hot imports this label has been picking up; **HANK BALLARD & THE MIDNIGHTERS** Let's Go Let's Go Let's Go (Chorly/R&B CYZ 118), extended 1960 oldie flipped by an extended version of its more famous forerunner, The Twist (plus an unreleased foster demo!), which latter could prove useful for some, although it's out now to mark legendary soul pioneer Hank's first ever UK appearance this Thursday of the Hommersmith Palais, where in two separate sets he'll perform all his classics!

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A&M joins the Club

by Barry Lazell

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WorldRadioHistory

DISCO TOP ALBUMS

- 1 9 LUTHER VANDROSS: Give Me The Reason Epic EPC 450153-1 (C)
- 2 36 ANITA BAKER: Rapture Elektra EKT 37 (W)
- 3 New VARIOUS: Street Sounds 19 STSND 19 (R)
- 4 10 2 GEORGE BENSON: While The City Sleeps Warner Brothers WX 55 (W)
- 5 2 6 FREDDIE JACKSON: Just Like The First Time Capitol EST 2023 (E)
- 6 4 9 LOOSE ENDS: Zagora Virgin V 2384 (E)
- 7 16 GWEN GUTHRIE: Good To Go Lover Boiling Point/Polydor POLD 5201 (F)
- 8 9 13 CAMEO: Word Up Club/Phonogram JABH 19 (F)
- 9 5 7 SURFACE: Surface US Columbia 7464403741 (Import)
- 10 18 15 FIVE STAR: Six And Steel Tent/RCA PL 711001 (R)
- 11 8 3 CURTIS HAIRSTON: Curtis Hairston Atlantic 81693-1 (Import)
- 12 12 4 BEASTIE BOYS: License To Ill Del Jam 450062 (C)
- 13 15 2 GAP BAND: Gap Band VIII US Total Experience 270011 (Import)
- 14 New ALEXANDER O'NEAL: Alexander O'Neal Tabu TBU 26485 (C)
- 15 13 4 VARIOUS: Streetwave — The First Three Years Streetwave MKLD 7 (R)
- 16 New MAXI PRIEST: Intentions 10/Virgin DIX 32 (E)
- 17 New MADONNA: True Blue Sire WX 54 (W)
- 18 11 3 VARIOUS: Black Magic Stylus SMR 619 (ST)
- 19 6 4 VARIOUS: Hip Hop Electro 15 Street Sounds ELCST 15 (R)
- 20 New BOBBY WOMACK: Womagic MCA MCG 6020 (F)

RADIO LONDON A LIST

| | |
|--|-----------------------------|
| GREGORY ABBOTT: Shake You Down | CBS |
| ANITA BAKER: Sweet Love | Elektra |
| GEORGE BENSON: Shiver | Warner Brothers |
| CAMEO: Candy | Club/Phonogram |
| RANDY CRAWFORD: Almaz | Warner Brothers |
| THE GAP BAND: Big Fun | Total Experience/RCA |
| GO GO LORENZO AND THE DAVIS PINKNEY PROJECT: You Can Dance If You Want To | Boiling Point/Polydor |
| CURTIS HAIRSTON: Chillin' Out | Atlantic |
| ORAN "JUICE" JONES: The Ron | Del Jam |
| JACKIE WILSON: Reel Petie (The Sweetest Girl In Town) | SVP |
| CLIMBERS | |
| CLAUDIA BARRY: Down And Counting | Epic |
| CHARISSE: Can't Face The Ron | Zakia |
| JANICE CHRISTIE: Heat Shake | Supertramps |
| DARLENE DAVIS: I Found Love (Remix) | Take One |
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IMPORT 12" AND LP's FROM THE USA

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- | | | | |
|--|----------------|---|---------------|
| Michael Bow — Love + Devotion — Ramox | US 12's | No Name — Jasson Revenge | |
| Buckeye Politicians — Ride On The Rhythm | | 911 — Twenty Four | |
| Hearts Desire — Work Of Art | | Leather And Lace — Rock Me Save Me | |
| Impressions — Can't Wait Till Tomorrow | | Sir Mix A Lot — I'm A Trip | |
| Xray — Lets Go (House) | | House Master Boys — The Trax I Lost | |
| Elysa — No Turning Back | | Lisa Smith — Sweet Fantasy (TSR) | |
| Basix — Fake And Move | | Expone — Come Go With Me | |
| Company B — Fascinated | | Clarke Sisters — Time Out | |
| Jacqui — Rumour Just Don't Break My Heart | | Jodi Watley — Looking For A New Love | |
| Mr Fingers — Washing Machine (House) | | Steve Silk Hurley — Jack Your Body | |
| Santos — Work Me Trax (House) | | Mario Reyes — What Ever Turns You On | |
| Steinak — We'll Be Right Back | | Yarborough + Peoples — Can't Stop The Feeling | |
| Level 42 — World Machine (Remix) | | Sivester — Someone Like You | |
| Safodra C — Pick It Up | | Chap E — If Your Only (House) | |
| R.S.V.P. — Ciocapira | | House Rockers — Everybody Do It | |
| Denise Matto — Immacula (House) | | Jolo — Soul | |
| Rose Royce — Doesn't Have To Be This Way (Remix) | | Movement — Movement | |
| Midnight Star — Engine #9 | | Libra — I Like It | |
| Home Wreckers — Jackin' | | Wired — To The Beat | |
| | | Stimulation — Shattered | |
| | | * All Chicago House Music 12's | |
| | | US LP's | |
| Egyptian Lover Baby Face | Tyrone Brunson | Tashan | Gap Band |
| Janice McClain Doug E Fresh | Rose Royce | Bobby Womack | Ray Goodman + |
| Salt And Pepper/Donna Allen | Sylvester | George Howard | Brian |
| Noize | Club Nouveau | O'Brian | |

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TOP **INDIE** SINGLES

| | | |
|----|-----|---|
| 1 | 8 | SOMETIMES Erasure Mute (12) MUTE 51 (1/RT/SP) |
| 2 | NEW | CARAVAN OF LOVE The Housemartins Go! Discs GOD(X) 16 (F) |
| 3 | 7 | KISS Age Of Chance Fon AGE(T) 5 (1/RT) |
| 4 | 4 | BIZARRE LOVE TRIANGLE New Order Factory FAC 1637 (12" — FAC 163) (1/RT/P) |
| 5 | 17 | STEAMING TRAIN Talulah Gosh 53rd & 3rd AGARR 5 (1/Fast Forward) |
| 6 | 26 | INTO THE GROOVY Ciccone Youth Blastfirst — (BFFP 08) (1/RT) |
| 7 | 7 | ASK The Smiths Rough Trade RT(T) 194 (1/RT) |
| 8 | 43 | BEATNIK BOY Talulah Gosh 53rd & 3rd AGARR 4 (1/Fast Forward) |
| 9 | 22 | THE PEEL SESSION (27th August 1979) Madness Strange Fruit — (SFPS 007) (P) |
| 10 | 8 | LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22 (12) CHAP 7 (1/NM) |
| 11 | 30 | SNAKEDRILL (EP) Wire Mute — (12 MUTE 53) (1/RT/SP) |
| 12 | 32 | HANG-TEN! The Soup Dragons RAW TV Products RTV (121) (1/RT) |
| 13 | 19 | COMPLETELY AND UTTERLY The Chesterfields Subway SUBWAY 7 (1/RE) |
| 14 | 11 | SERPENTS KISS The Mission Chapter 22 CHAP 67 (12" — CHAP 6) (1/NM) |
| 15 | 3 | LOVE'S EASY TEARS Cocteau Twins 4AD (8)AD 610 (1/P/RT) |
| 16 | 10 | REALLY STUPID The Primitives Lazy LAZY 02(T) (1/RT) |

| | | |
|----|-----|---|
| 17 | 5 | I WANT YOU Elvis Costello Imp/Demon IMP 008(T) (P) |
| 18 | 35 | THE RATTLER Goodybe Mr Mackenzie Precious Organisation JEWEL 2 (1/FF) |
| 19 | 18 | THE PEEL SESSION (26th February 1986) Wedding Present Strange Fruit — (SFPS 009) (P) |
| 20 | 24 | THE GRIP OF LOVE Ghost Dance Karbon KAR 604 (P) |
| 21 | 6 | POPPICOCK (EP) Pop Will Eat Itself Chapter 22 (12)CHAP 9 (1/NM) |
| 22 | 20 | BLUE MONDAY New Order Factory — (FAC 73) (1/RT/P) |
| 23 | 23 | THE PEEL SESSION (1st June 1982) New Order Strange Fruit — (SFPS001) (P) |
| 24 | 31 | BELA LUGOSI'S DEAD Bauhaus Small Wonder TEENY 2 (1/Bocks) |
| 25 | 47 | THE PEEL SESSION (10th May 1977) The Damned Strange Fruit — (SFPS002) (P) |
| 26 | 14 | WONDERFUL LIFE Black Ugly Man — (JACK 1) (1/RR) |
| 27 | 27 | MUTANT ROCK The Meteors I.D. EYE(T) 10 (1/RE) |
| 28 | 28 | PANIC The Smiths Rough Trade RT(T) 193 (1/RT) |
| 29 | 39 | I COULD BE IN HEAVEN The Flatmates Subway SUBWAY 6 (1/RE) |
| 30 | NEW | PLEASE DON'T SAND BLAST MY HOUSE One Thousand Violins Dreamworld DREAM 008(T) (1/RT) |
| 31 | 15 | STATE OF THE NATION New Order Factory FAC 1537 (12" — FAC 153) (1/RT/P) |
| 32 | 46 | SUNARISE The Godfathers Corporate Image GFTR 030(T) (1/RR) |
| 33 | 34 | SMELLS LIKE SHIT/BUGGIN ME Alien Sex Fiend Anagram/Cherry Red (12)ANA 32 (P) |
| 34 | 13 | 10 NOTES ON A SUMMERS DAY Cross Cross CAT NO 6 (1) |

| | | |
|----|-----|---|
| 35 | 9 | THINK FOR A MINUTE The Housemartins Go! Discs GOD(X) 13(F) |
| 36 | 40 | LEE REMICK The Go-Betweens Situation Two — (SIT 44T) (1/P) |
| 37 | 44 | YOUNG TILL YESTERDAY Shamen Moksho SOMA 1(T) (1/NM) |
| 38 | 21 | URBAN HELL Three Wise Men Rhythm King/Mute LEFT 3(T) (1/RT) |
| 39 | 38 | ROCKITT MISS USA Sci Fi Sex Stars WHO MI-(WM 1001) (1/RT) |
| 40 | 36 | VELVETEEN Rose Of Avalanche Fire BLAZE 14(T) (1/NM) |
| 41 | 16 | SORRY TO EMBARRASS YOU Razor Cuts Subway SUBWAY 8(T) (1/RE) |
| 42 | 12 | THE PEEL SESSION (18th January 1979) Gang Of Four Strange Fruit — (SFPS 008) (P) |
| 43 | 37 | MAHALIA The Bible Bocks (12)NCH 11 (1/Bocks) |
| 44 | 50 | PINK HOUSE The Leather Nun Wire WRMS 011 (12" — WRS 011) (1/NM) |
| 45 | 31 | SHE SAID Yeah Jazz Upright UP(T) 18 (1/RT) |
| 46 | NEW | WALKING WITH JESUS Spaceam 3 Glass GLAEP 105 (1/NM) |
| 47 | NEW | SHE'S SO OUT OF TOUCH Slaughter Joe Creation CRE 35(T) (1/RT) |
| 48 | NEW | INSIDE OUT Into A Circle Abstract — (12ABS 042) (P) |
| 49 | 25 | LIKE AN ANGEL The Mighty Lemon Drops Dreamworld — (DREAM 005) (1/RT) |
| 50 | 49 | DICKIE DAVIS EYES Half Man Half Biscuit Probe Plus PP 21(T) (1/RT/Probe Plus) |



THE CHART

THIS MONTH'S TOP SELLING RECORDS

TOP 10 SINGLES

| THIS MONTH | LAST MONTH | SINGLE | ARTIST |
|------------|------------|---------------------------|---------------------------|
| 1 | NEW | SMELLS LIKE.../BUGGIN' ME | Alien Sex Fiend |
| 2 | 1 | SURF CITY | Anagram (12)ANA 31 |
| 3 | 2 | TWO DRUNK TO FUCK | Cherry Red (12) CHERRY 24 |
| 4 | 3 | HOLIDAY IN CAMBODIA | Cherry Red (12) CHERRY 13 |
| 5 | 5 | SO FINALLY SWEET | Cherry Red (12) CHERRY 35 |
| 6 | 8 | IT'S ITS... THE SWEET MIX | Anagram (12) ANA 28 |
| 7 | 4 | IGNORE THE MACHINE | Anagram (12) ANA 11 |
| 8 | NEW | THE UNDERNEATH | E.G.P.O. 197 |
| 9 | NEW | ALWAYS | E.G.P.O. 16T |
| 10 | RE | DEAD AND BURIED | Alien Sex Fiend |

TOP 20 ALBUMS

| | | | |
|----|-----|---------------------------------------|---------------------------|
| 1 | NEW | IT (THE ALBUM) | Alan Smithee |
| 2 | NEW | SEWERTIME BLUES | Various |
| 3 | 2 | FRESH FRUIT FOR ROTTING VEGETABLES | Good Vibrations |
| 4 | NEW | FUTURE FUNK | E.G.P.O. |
| 5 | 3 | A DISTANT SHORE | Cherry Red (12) CHERRY 35 |
| 6 | NEW | AN APPOINTMENT WITH VENUS | Acme 16 |
| 7 | 4 | SWEET 18 (IT'S ITS... SWEET'S HITS) | Anagram (12) ANA 16 |
| 8 | NEW | WAR ON THE BULLSHIT | Band Attack 1 |
| 9 | 5 | NORTH MARINE DRIVE | Cherry Red (12) CHERRY 40 |
| 10 | NEW | GREEN FLY | Cherry Red (12) CHERRY 1 |
| 11 | 10 | MAXIMUM SECURITY | Anagram (12) ANA 24 |
| 12 | 13 | IGNITE THE SEVEN CANNONS | Cherry Red (12) CHERRY 65 |
| 13 | 6 | BURNING AMBITIONS (A HISTORY OF PUNK) | Cherry Red (12) CHERRY 2 |
| 14 | 9 | LIQUID HEAD IN TOKYO | Anagram (12) ANA 22 |
| 15 | 8 | WHO'S BEEN SLEEPING IN MY BRAIN? | Anagram (12) ANA 10 |
| 16 | 14 | MONKEY'S BREATH | Yeah Jazz |
| 17 | 20 | THE SPLENDOR OF FEAR | Cherry Red (12) CHERRY 57 |
| 18 | 11 | ACID BATH | Anagram (12) ANA 18 |
| 19 | RE | FIN | The Mission (12) CHAP 1 |
| 20 | RE | STAMPEDE | Mute (12) MUTE 51 |

TOP 25 ALBUMS

| | | | |
|----|-----|------------------------------------|--------------------------------|
| 1 | NEW | BEDTIME FOR DEMOCRACY | Dead Kennedys |
| 2 | 1 | THE MOON AND THE MELODIES | Budd/Fraser/Gulhrrie/Roymonde |
| 3 | 2 | HIT BY HIT | The Godfathers |
| 4 | NEW | IN THE PINES | The Trifids |
| 5 | 2 | YOUR FUNERAL, MY TRIAL | Nick Cave & The Bad Seeds |
| 6 | 23 | LONDON O HULL 4 | The Housemartins |
| 7 | 6 | BROTHERHOOD | New Order |
| 8 | 11 | STOMPING AT THE KLUB FOOT VOLUME 3 | Various |
| 9 | 14 | WONDERLAND | Erasure |
| 10 | 7 | THE QUEEN IS DEAD | The Smiths |
| 11 | NEW | NME C86 | Various |
| 12 | 12 | BLOOD AND CHOCOLATE | Elvis Costello/The Attractions |
| 13 | NEW | PICTURES OF STARVING CHILDREN | Chumbawamba |
| 14 | 5 | SEWERTIME BLUES | The Meteors |
| 15 | 6 | SUN FAMILY | Balaam And The Angel |
| 16 | 13 | FORCE | A Certain Ratio |
| 17 | 10 | FILIGREE AND SHADOW | This Mortal Coil |
| 18 | 15 | QUIRK OUT | Slump |
| 19 | 9 | LONE SHARKS | Guana Batz |
| 20 | NEW | MEDUSA | Clan Of Xymox |
| 21 | NEW | THE FAD GADGET SINGLES | Frank Tovey |
| 22 | 16 | VICTORIALAND | Cocteau Twins |
| 23 | 18 | ON THE BOARDWALK | Ted Hawkins |
| 24 | 19 | WATCH YOUR STEP | Ted Hawkins |
| 25 | NEW | MISERABLE SINNERS | The Creepers |

ADVERTISEMENT

JET STAR REGGAE CHART

| NEXT NOW | TOP 20 12" | ARTIST |
|----------|------------|---|
| 1 | (1) | LET ME HAVE A CHANCE Pat Kelly |
| 2 | (2) | CRAZY LOVE Maxi Priest |
| 3 | (4) | MAN SHORTAGE Lowdear |
| 4 | (3) | DANCEHALL VIBES Micky General |
| 5 | (5) | BAD MAN AND WOMAN Pato Banton |
| 6 | (7) | GOLDEN TOUCH Janet Kenan |
| 7 | (12) | PLEASE MISTER PLEASE Barbara Jones |
| 8 | (6) | THE BEST THING Audrey Hall |
| 9 | (13) | RAGAMUFFIN AND RAMBO Dean Pecch |
| 10 | (-) | PUPPY LOVE Tiger |
| 11 | (-) | DUB PLATE PLAYING Johnny Osbourne |
| 12 | (-) | ROCK WITH ME BABY Winesome And Neneaus Joseph |
| 13 | (9) | RAGAMUFFIN YEAR Junior Delgado |
| 14 | (10) | LET'S GIVE LOVE A TRY Johnny Orlando |
| 15 | (16) | KNIGHT IN SHINING ARMOUR Deborah Glasgow |
| 16 | (20) | SHU BEEN WE DEH Joseph Cotton |
| 17 | (8) | I FOUND LOVE Annette B |
| 18 | (-) | OWN THEM CONTROL THEM Natty In Ragan |
| 19 | (-) | DO YOU GET ENOUGH LOVE? Romero |
| 20 | (14) | SIX STREET Louisa Marks |

REGGAE ALBUM CHART

| | | |
|----|------|---|
| 1 | (1) | REGGAE HITS VOL 3 Various Artists |
| 2 | (5) | BERES HAMMOND Beres Hammond |
| 3 | (4) | COUNTRY LIFE Sandra Cross |
| 4 | (3) | CAN'T BE WITH YOU TONIGHT Judy Baucher |
| 5 | (2) | ALL I HAVE IS LOVE, LOVE Gregory Isaacs |
| 6 | (6) | HOLD TIGHT Dennis Brown |
| 7 | (8) | PEOPLE OF THE WORLD Burning Spear |
| 8 | (10) | CULTURE AT WORK Culture |
| 9 | (-) | GREETINGS Hall Plus |
| 10 | (-) | BRUTAL Black Uhuru |

12" NEW RELEASES 12"

| | |
|---|----------------------------|
| 1 | WHEN YOU SMILE Barry Brown |
| 2 | ALL I HAVE TO DO IS DREAM |

12" NEW RELEASES LP'S

| | |
|---|----------------------------------|
| 1 | THE EXIT Dennis Brown |
| 2 | REGGAE CHRISTMAS ALBUM John Hall |
| 3 | PERFIDIA Pam Hall |
| 4 | BORN TO CHAT Asher Senator |
| 5 | LOVE REVOLUTION Ernest Wilson |
| 6 | A LITTLE LOVE Tam Chantel |

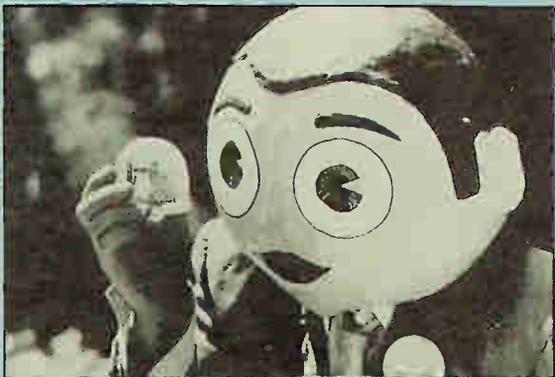
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T R A C K I N G

by Dave Henderson

FEELING SEASONAL? Not many blogging days till Xmas? Well, the legendary **Frank Sidebottom** offers us his Christmas Is Really Fantastic EP on In Tape in both 7 and 12 inch formats. Yes, the wee one who pens an odd sketch for *Oink* periodical has left Regal Zonophone and gone, er, well, indie. In support, Siders (as we know and love him) will be touring various shopping precincts and "other places". So, there is life after Easter. From Timperley to **Mark E Smith's** bathroom, and **The Fall** have a new single called Hey Luciana on Beggars to coincide with Mark's play Hey Luciani — The Times, Life And Codex Of Albino Luciani (which is at the Riverside in London during Pre-Christmas times). Famed Swedes **Thirteen Moons** have a new single Suddenly One Summer on the groovy Wire label. Laidback mid-paced smoochy stuff (excellent for last record of the night on your Boxing Day do, perhaps?). Still in Sweden! **Janne Schaffer** has a new album called The Chinese (just to confuse people) on the English (to confuse people even more) Butt label. Even more confusing, I'm not sure who can get it through. Still, Butt bank at Lloyds. **The Guana Batz** re-release the title track of their much-loved second album, *Loan Shorks*, on ID through Revolver and the Cartel.

WAS IT worth waiting for? **The Black Cillas** (no, please, no mention of Dote Blind) have sent me a copy of their Sebastian single that actually plays. Phew! And, it's actually a rather pleasant platter. Not top 10, but close enough. It's on Cillagram and that's through Pinnacle. Over here in Blighty, a few US combos surface through the auspicious Wax Trax network (through RT and the Cartel). Left fielders to be sure headed by **Dag Nasty**. They have a rather melodically thrashy splash-splash affair called *Con I Say on Dischord*, while the Touch And Go label offer us a compilation of nether-de-wells called *God's Favourite Dog* with tracks from **The Butthole Surfers**, **Killdozer**, **Scratch Acid**, **Hose**, **Happy Flowers** and **Big**



FRANK SIDEBOTTOM: yes, Christmas will be fantastic.

Black. All excellent stuff with obligatory angeriness. On a lighter note... but, still with the Wax Trax pack, **Adrian Sherwood's** On-U Sound label has an album from **African Head Charge** called *Off The Beaten Track* which is rather splendid in its dubiness.

ALL IN a good cause... Shelter's Ideal Guest House compilation tape through Backs and the Cartel features some manic off the wall popsters including the soon to be no more (sadly) **Big Flame**, the soon to be signed up (?) **Soup Dragons**, the anarchic agitpop of **Chumbawuma**, **The Creepers**, **June Brides** and more. Ace Records have a rather superb album from **The Balfa Brothers** called *Arcadion Memories* in the kinda downhome-funky-fiddle-and-accordion cojuno mode. Through Pinnacle, me hearty. Aye. Colourful pop from Sussex comes from **Those Golden Birdies** whose saxist croon on *Ennui* is worth a Radio One play any time. On *Headless Horse* you can find it with the help of Revolver.

AND THOSE dirty devils **Coil** return on *K422/Force And Form* with their second "difficult" album, *Horse Rotovator*, and an accompanying 12 inch EP called *Anal Staircase*. All available through the Cartel and resplendent with slogans like 'I've Got An Uncontrollable Dirge'. Yeah. On *Glass* (through Nine Mile and the Cartel), **Spacemen Three** go further into the psychedelic

bloodbath (is there something askew with my stylus?) on *Walkin' With Jesus*. A tender ballad of some mettle. **Ups And Downs**, those Brisbane brothers in tune, release their first LP, *Sleepless*, on *What Goes On* through Rough Trade and the Cartel. Melting guitar treatments tell the tale and it's all down to down under for a quick relax until you get to track two that is. Then it's uptempo all the way in a sort of a jangly singalong kind of way.

BACK AT Wax Trax (still through RT and the Cartel), **Luc Van Acker** (who's been a **Revoluting Cock** and a **Three Angry Poles** person recently) teams up with Factory new gal **Anna Domino** on the tender 12 inch *Zanno*. In a record rack nearby **MDC** (formerly **Millions Of Dead Cops**) turn up with a gatefold sleeve thinly covering a loud and nosy thing called *Smoke-signals*, which is on R Radical. On a more worldwide and word aware note, Recommended Records have the fourth part of their quarterly mag and record, *Re Records Quarterly*, released through themselves, the Cartel and anyone else with any morals remaining. An intricately delicate collection it features a whole wedge of material from excellent Japanese avant-garde people **After Dinner** plus contributions from **Wandourbrass** (Canada), **Strange Games** (USSR), **Steve Moore** (UK) and more. And a magazine too. I think we're talking value for cash here. Well, I think that's about it for this week.

Merry Christmas



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| CLADDAGH | Koma | SRT |
| County | Krazy Kat | Stems |
| Crest | Lapwing | Stick |
| Dambuster | Larriken | Stipume |
| Dara | LEADER | Sitting |
| DEMON-EDSEL | Lismor | Sugar Hill (USA) |
| Detour | Lough | Sundown |
| Dingles | Mac's | Sweet Folk All |
| Dog | Magpie | TANGENT |
| Dragon | Matchbox | TARA |
| Dunkeld | Mawson & Wareham | TEMPLE |
| Earthworks | Mays | Tompo |
| EDSS | Mooshino | TOPIC |
| Familiar | Morning Star | Totem |
| FELLSIDE | Mountain Railroad | Tradition |
| Flutterby | Mulligan | UNAMERICAN ACTIVITIES |
| FLYING FISH | Ogham | VARRICK |
| Flight | Did Timey | WEA (Ireland) |
| Fogarty's Cove | Outlet | Western |
| Folk Freak | Dval | WOODWORM |
| Folklyric | PHILO | WPS |
| Folkways | Plane | Wye |
| FREE REED | PLANT LIFE | Yazoo |

MIDEM '87

To tie in with MIDEM '87, MUSIC WEEK, issue 24th January will be focusing on the UK Independent Scene in a special feature.

For Details on how you can be included...

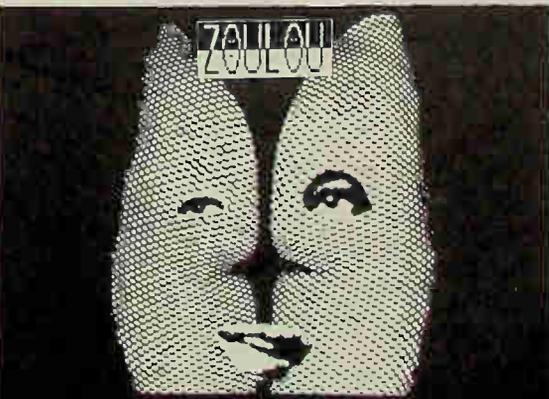
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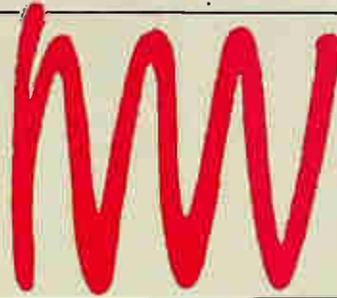


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TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

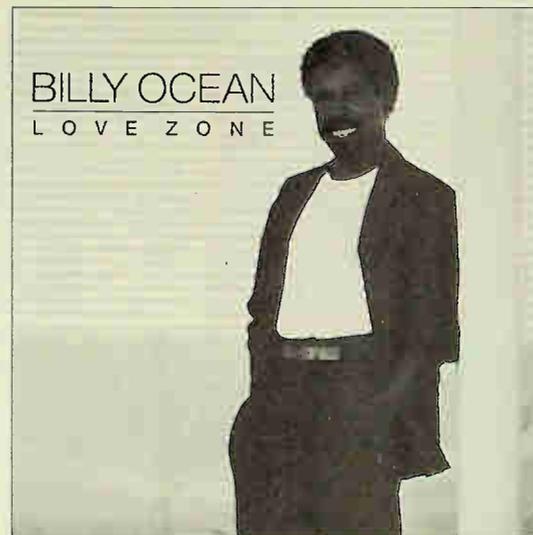


- | | | |
|-------------|------------|--|
| No 1 | 1 | NOW, THAT'S WHAT I CALL MUSIC 8 ★★ Various EMI/Virgin/Polygram NOW 8 |
| 2 | 2 | HITS 5 ★★ CD Various CBS/RCA Ariola/WEA HITS 5 |
| 3 | 3 | THE WHOLE STORY ★ CD Kate Bush EMI K8TV 1 |
| 4 | 4 | EVERY BREATH YOU TAKE — THE SINGLES ★ CD The Police A&M EVERY 1 |
| 5 | NEW | LIVE MAGIC Queen EMI EMC 3519 |
| 6 | 9 | GRACELAND ★★ CD Paul Simon Warner Brothers WX 52 |
| 7 | 6 | TRUE BLUE ★★★ CD Madonna Sire WX 54 |
| 8 | 5 | ORIGINAL SOUNDTRACK "TOP GUN" ★ CD Various CBS 70296 |
| 9 | 7 | SILK AND STEEL ★ CD Five Star Tent/RCA PL 71100 |
| 10 | 8 | SLIPPERY WHEN WET • CD Bon Jovi Vertigo/Phonogram VERH 38 |
| 11 | 11 | REMINISCING • CD Foster & Allen Stylus SMR 623 |
| 12 | 15 | DIFFERENT LIGHT • CD Bangles CBS 26659 |
| 13 | 23 | SOUTH PACIFIC • CD Kiri te Kanawa/José Carreras/Sarah Vaughan etc. CBS SM 42205 |
| 14 | 14 | LOVERS Various Telstar STAR 2279 |
| 15 | 13 | THE GREATEST HITS OF 1986 Various Telstar STAR 2286 |
| 16 | 18 | REVENGE ★★ CD Eurythmics RCA PL 71050 |
| 17 | 37 | FORE! ★ CD Huey Lewis and The News Chrysalis CDL 1534 |
| 18 | 10 | THROUGH THE BARRICADES • CD Spandau Ballet Reformation/CBS 450259-1 |
| 19 | 30 | SIXTIES MANIA Various Telstar STAR 2287 |
| 20 | 52 | NOW — THE CHRISTMAS ALBUM ★★★ CD |

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| 61 | 51 | BETWEEN TWO FIRES • CD Paul Young CBS 450150-1 |
| 62 | 56 | QUEEN GREATEST HITS ★★★ CD Queen EMI EMTV 30 |
| 63 | 67 | WHILE THE CITY SLEEPS . . . • CD George Benson Warner Brothers WX 55 |
| 64 | 71 | HUNTING HIGH & LOW ★★ CD A-ha Warner Brothers WX 30 |
| 65 | 55 | GET CLOSE • CD The Pretenders Real/WEA WX 64 |
| 66 | 60 | BREAK EVERY RULE • CD Tina Turner Capitol EST 2018 |
| 67 | 68 | INTO THE LIGHT ★ CD Chris De Burgh A&M AMA 5121 |
| 68 | 34 | INFECTED ○ CD The The Some Bizzare/Epic EPC 26770 |
| 69 | 62 | WORD UP ○ CD Cameo Club/Phonogram JABH 19 |
| 70 | NEW | HIGHWAY OF LIFE Harry Secombe Telstar STAR 2289 |
| 71 | 75 | NO MORE THE FOOL Elkie Brooks Legend LMA 1 |
| 72 | 69 | ALWAYS THERE Marti Webb BBC REB 619 |
| 73 | 66 | NOW, THAT'S WHAT I CALL MUSIC 7 ★★ Various Virgin/EMI NOW 7 |
| 74 | 61 | STREET SOUNDS EDITION 19 Various Street Sounds STSND 19 |
| 75 | 59 | BROADCAST CD Cutting Crew Siren SIRENL P 7 |
| 76 | 74 | STREET LIFE — 20 GREAT HITS ★ CD Bryan Ferry Roxy Music EG/Polydor EGTV 1 |
| 77 | 57 | TOGETHER • Various K-tel NE 1345 |
| 78 | 64 | BLACK MAGIC ○ |

Rosie's dream team

by Danny Van Emden

"IF GOD had said, 'Rosie, who do you want on your LP?', I'd have asked for Donald and Walter."

That's Donald Fagen and Walter Becker, late of Steely Dan and well-known for not working together or even speaking to each other for years. Talking is A&M's new singer-songwriter Rosie Vela on her recently released debut LP, *Zazu*, already acclaimed and much talked about — and not just because Becker and Fagen consented, to sit in the same studio and play on it, and even reformed Steely Dan after the experience. It's an impressive personal and uncontrived album of elegant adult rock, written and arranged by the artist herself.

Vela isn't actually the religious sort, but someone up there certainly seems to like her.

Growing up in Texas, she was trained as a classical pianist from around six, began writing at nine, but after hearing Sgt Pepper's, Jimi Hendrix and Cream, ditched Rachmaninov and Bach for rock music: "When I heard Hendrix I melted. It hit me like I knew that music and it knew me."

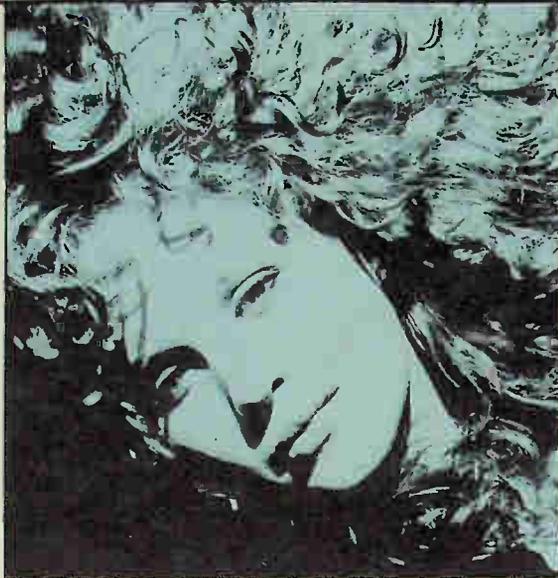
Deciding that music was her vocation ("It was my life, like water or air — completely necessary"), Vela chose modelling as a career likely to make enough cash to keep her afloat while she developed her songwriting and got her own studio together.

And this being a happy story, Vela not only made enough money, she was a *Vogue* cover star ... and yet: "I've now given everything up for music. I turn everything down now. But if I want a new synth, I suppose I might do the odd assignment."

Practising in secret to avoid, she says, the sneers of modelling friends ("Music, what a sweet hobby, she mimics), she wrote around 50 songs.

The big break came when a friend passed a tape on to Jerry Moss (that's the M in A&M): "I'd been working alone so long it didn't matter whether he liked it or not. But he rang a week later and said he thought *Fool's Paradise* (a track from *Zazu*) sounded like a hit and that he wanted to do an album."

"We contacted Joe Jackson (another Vela hero) who was



ROSIE VELA: prayers are answered and up pops Steely Dan

in his producer period, but he said he'd only be available for four songs."

Former Steely Dan producer Gary Katz was brought in and it was while he and Vela were in the studio that Walter Becker wandered in, loved what he heard and was hooked.

"He's my idol — for me Steely Dan were The Beatles. They were the best. Period. And I was sitting there playing the piano, trying not to mess up in front of him ... I flipped!"

Katz eventually flew to New York to play the tapes to Fagen. "He and Walter both picked *Interlude* out as their favourite track which shows their symbiotic relationship still exists."

Vela and Katz "schemed" to get the pair together: "Everything was cordial and when Donald got up to leave at the end, Walter went too and they walked home 60 blocks together."

The upshot was that Becker and Fagen are together again and that Vela has come up with a first-class album, with broad commercial appeal on both sides of the Atlantic.

"Everything was exactly the same as my demos, I could've done it all myself" muses Vela. "But even if it hadn't have been my album I would've been just happy watching Donald and Walter play again."

The next step? Vela's already done a whirlwind promotional tour of Europe with TV appearances in Holland and France, song with Jani Mitchell on Don Henley's new single from the new Scorse film *The Color of Money* ("Irving Azoff rang A&M and said 'I really like your new kid Vela. Did she really write this stuff — swear to God?'" and released a UK single, *Magic Smile*).

Now she can't wait to put a permanent band together and tour. So how does all this success feel? "It's like a nice miracle," she smiles.

Rosie Vela. Well worth checking out.

Curtain raising

by Terry Wall

THE MEMBRANES' independent standing has been a lesson to all young aspiring outfits. A million live shows — they've just returned from a tour which straddled both sides of the Iron Curtain — and licensing and distribution deals in at least five territories worldwide haven't made them rich capitalists, but have kept the wolverines from the door and allowed them to develop musically into a force to be juggled with.

Now signed to InTape in the UK (through Red Rhina), The Membranes have released their finest LP in the shape of *Songs Of Love And Fury*, hot on the heels of their 12-inch collaboration with Phillip Baa And The Voadaa Club on Spike Milligan's *Tape Recorder* (an Baa's Constrictor label).

"Yeah, and we've just got a deal to do a single for release in Italy," adds tallest Membrane Jahn Robb. "It's all part of our effort to gain a bigger profile."

And, it seems to be working. For

instance, they may not get any airplay in the UK, but abroad they're given the kind of response usually reserved for this week's pop flavour of the month.

"It's really strange in places like Poland. There you get jazz freaks with bald heads and beards and they're into it as much as the younger kids are."

And strange it is, too. The Membranes are regarded on the Continent as a seminal influence for today's wave of post-punk popsters like The Wedding Present and Age Of Chance. And here in Britain there are small packets of Membranes fans who have enhanced their record collections with the weird and offbeat convulsions that the group have submitted to vinyl.

But now, approaching the twilight of their years (?), The Membranes have cleaned up their act, washed away the dirty wall of fuzz and present their wholesome brand of melodic pop fuelled by gruesome guitars on a leash.

In terms of UK acceptance, The Membranes are closer than ever before but they're not too bothered if their homeland ignores them.

"No, we're off to America, if we can get work permits, to tour for a month. The album's out on Homestead over there and they seem to be doing really well with it. They think it's really English and a bit eccentric."

How right they are.

Bowled over

BOLO' BOLO are a new band around town who are trying to inject some extra verve into the Latin/jazz mix which almost seems to be in danger of over-exposure at the moment.

Anyone who turned up early to Working Week's October Town & Country Club date was well rewarded as Bolo' Bolo succeeded in raising the temperature with an assured and energetic support slot.

At the forefront of the group is feisty, mini-skirted Daretta Carter, who provides lead vocals and a lot of visual interest. With five months' of hard work on the live circuit behind them, Bolo' Bolo are ripe for signing.

Boost for EastEnders

by Chris White

WITH MORE than 10 years' experience behind him of the music business — including several years with Darts, playing on all their top 10 hits, and before that working with Ricky Sharpe — Horace Trubridge is now hoping to give a guiding hand to struggling bands in the East End of London.

Trubridge has been appointed project worker for a new scheme Hackney Agency for Music Marketing Action initiated by local organisations and backed by Hackney Council, and which is believed to be unique in that it will offer a free service to musicians and bands in the borough who want to advance their careers.

Horace reckons that there are some 300-400 working bands in the Hackney area, and says: "In the past any musician or band requiring information or contacts to further themselves in the record industry have had to approach management companies or agents who obviously charge a fee for their services — this new scheme offers all musicians and bands useful lists of contacts and information about all aspects of the business, as well as representing artists in their efforts to secure recording contracts."

"We aim to make the project self-funding eventually, principally by organising fund-raising gigs involving artists who have agreed to endorse it and lend their support. If the scheme is successful there will hopefully be similar projects opening up in other boroughs with the culmination of a network of computer-linked agencies offering an unrivalled directory of London musicians and bands."

The project has its own rehearsal and recording studios, and Trubridge is hoping that record companies will take notice of what's going on, and give breaks to deserving bands. "These days more and more kids are turning to music for a career, as vacancies in the more traditional forms of industry get less and less. We're dealing with all kinds of ethnic bands who deserve the chance to succeed," he adds.

"We're not trying to make money out of the scheme, and bands will never be committed to either me or the organisation, but I do believe that this is something where my own experience of both sides of the music business can be put to good use."

● Hackney Agency for Music Marketing Action, 10-16 Ashwin Street, London E8 3EA (01-254 6184).



MEMBRANES: millions of shows, but still fiercely indie

Jovial Jovi

THERE WERE a lot of brand new jeans in the **Hammersmith Odeon**, more proof if any is needed on how much **Bon Jovi** have done to bridge the gap between heavy rock and pop.

Bon Jovi are the ambassadors of heavy rock, leaping high in the chart reaching the parts other rockers cannot reach. But apart from all the obvious attractions Bon Jovi score live because they don't rely on a barrage of sexist abuse, they don't rely on perverted storylines they think portrays them as macho and irresistible and they don't rely on strutting around like half baked transvestites on heat.

The show contained no gimmicks and was just packed with energy and well performed songs. The music is most definitely heavy but the melodies are obvious and while girls screamed, the guys headbanged. The band clearly relished the new adoration from this London audience, coming back for encore after encore.

In truth there are elements of Bon Jovi that would appeal to almost everyone. Yep, whether you wear leather or lace Bon Jovi sing the right songs, play the right tunes and say the right things. Yeah Jon Bon Jovi... You give ROCK a GOOD name.

MAGGI FARRAN



JON BON JOVI: the acceptable face of HM

Re-elected

WELCOME TO My Nightmare was the invitation that was extended to us as he launched into the opening number. It was the Seventies all over again, the same Hammer horror stage set, the same **Alice Cooper** black make-up and black leathers.

The band were fresh and very competent, particularly the keyboard player, whose discordant fairground Wurlitzer intros set the mood perfectly for the macabre rocky horror heavy metal LSD trip that is Mr Cooper. By the time he had led us through No More Mr Nice Guy, Eighteen and Only Women Bleed, it was obvious that Alice had elected not to include much material from his current album *Constrictor*.

It speaks volumes for the man's popularity that he can sell-out **Wembley Arena** without having a hit single for over a decade and

that everyone present mouthed all the words of the songs, and cheered when he brought out the swords and the snake.

But although the entertainment was as good as ever, there was one thing missing, and it's a sad thought, but in the decadent Eighties when rape and murder appear on the front of every tabloid and where promiscuous sex can kill you, perhaps... Alice doesn't shock here anymore.

MAGGIE FARRAN



ALICE COOPER: shack tactics, yet tame

Tricky Dicky

WELL, **RICHARD Thompson** nearly blew it. Half way through and **Hammersmith Palais** was strangely quiet, a bemused audience looked on as Thompson plus band played, but hardly ignited.

Recently Thompson has experienced something of a wave of criticism, his previously ignored efforts have been hauled up for a spot of rough handling, especially the recent Polydor release, *Daring Adventures*. While accepting this is hardly vintage stuff, it's still good, but what was happening at the concert?

Assisted by among others old stand-by John Kirkpatrick on melodeon, new chum and Thompson fan, Clive Gregson, plus the promising addition of Christine Callister for supportive vocals, it was steady, yet hardly stirring.

Then the magic sponge must have been applied somewhere back stage. Danny Thompson (another old pal from the Seventies and before) breezed on with the double bass and things started to happen. It must be confusing for the unfamiliar, but old folkie Dicky Thompson does like to rock out from time to time; witness him belting through *Great Balls Of Fire* and then say he's predictable. Next up the traditional jigs, then a couple of *Deep Sea Divers* joined for more recent Thompson The Band compositions and everything was fine. It remains only to say what a mystery that the first half was so muted, so frankly disappointing.

Where next for Thompson it's hard to say, he's uncomfortable with the concept of "success", yet frustrated with the tag of undiscovered genius. The only course of action seems to be stick to it and hope that one day the public's taste will turn more towards considered songwriters and gifted musicians.

DUNCAN HOLLAND

Alone again or ...

THIS GIG, at **Timebox** in the **Bull & Gate, Kentish Town** must be a nightmare for up and coming new bands like **The Shamen** and one they come across all too frequently. They come all the way down from their home town of Aberdeen to find that the promoter has done absolutely nothing to let their considerable following know that they are playing. But to **The Shamen's** credit, they went out and performed a rip roaring set anyway, even if it was only to the five people and a dog that had turned up!

In fact it is easy to see why they have such a rapidly growing reputation when they can put on this sort of performance just for their own pleasure, when many other bigger bands wouldn't have bathed. Their dynamic range of material is delivered in an engaging and infectious style as stirring numbers like *Hoppy Days* and haunting pop of the like of *I Don't Like The Way The World Is Turning* is mixed in among the more mesmerising and adventurous tracks like *Strange Days Dream*. The weird and wonderful atmosphere is helped by the fact that their only form of stage lighting is their imaginative use of slides and a very garish oil wheel.

Despite these psychedelic overtones, and especially their penchant for the sort of warbling guitar effect associated with the *Electric Prunes*, they should not be labelled alongside the, now very stale, "new psychedelia" as they certainly have much more to offer than the bands of that ilk. No way are they a band of Sixties revivalists and, although they might show their influences in many respects, the wonderfully weird and dramatic effect they create is most certainly, uniquely their own.

With a brilliant new single, *Young Til Yesterday*, out on their own label *Moksha* (Via Nine Mile and the Cartel) and their constant gigging around the country they are rapidly spreading the word and certainly on this showing under far from ideal conditions, they are a band on the verge of being epic. It's bright, innovative bands like this that are the only hope as the saviours of the presently stagnating charts. You are sure to be hearing a lot more of their wild and infectious pop.

JERRY SMITH

SHAMEN: overlooked this time



WorldRadioHist



THE SAINTS: still on the march

Saints preserved

A FIT-looking Chris Bailey bounded on stage of the **Mean Fiddler** to prove once more with a new version of his Australian band **The Saints**, that they still have the style and spirit that made their seminal *I'm Stranded* album a classic of the period. Having made some great, but ignored albums in the years in between they are now back with a major new deal and a stunning new LP, *All Fools Day*.

The Saints have always been one of those bands who are of their best in a live situation and

they confirmed this with a powerful set of their energetic, rough and ready rock'n'roll. From old numbers like *What I Want and Follow The Leader* right through to their brilliant new single, *(You Can't Tamper With) The Temple Of The Lord*, they generate an exuberant party-time atmosphere that becomes infectious. Chris Bailey shows what a consummate performer he is as he deftly leads the band through their exuberant, Eighties-style R&B and how versatile he is with a number of moody ballads and a solo encore with an impromptu selection of blues numbers accompanied by a raucous harmonica! In fact they could have gone on all night as they continued on with more of their own numbers and then a large selection of classic covers.

A solid, gritty performance from the type of band that seems to be dying out as they continue to deliver rebel-raising rock in small, smoky pubs. They deserve wider recognition than this and there must be still a place in many hearts for this sort of exuberant and entertaining band.

JERRY SMITH

Look out for MW writers' selections of the LPs, singles, and concerts of the year... coming soon

FOLK & ROOTS ALBUMS

| TITLE, Artist | Label/Catalogue No (Distributor) |
|---|----------------------------------|
| 1 (1) GRACELAND, Paul Simon | Warner Bros WX52 |
| 2 (7) TALKING WITH THE TAX MAN ABOUT POETRY, Billy Bragg Col Dieses AGUPL 6 | |
| 3 (-) STRONG PERSUADER, Robert Cray | Mercury MERN 97 |
| 4 (4) ON THE BOARDWALK, Ted Hawkins | American Activities BRAVE 2 |
| 5 (5) WHO'S BEEN TALKIN', The Robert Cray Band | Charly CRB 1140 |
| 6 (6) SUZANNE VEGA, Suzanne Vega | A&M AMA 5072 |
| 7 (7) DARING ADVENTURES, Richard Thompson | *Polydor POLD 5202 |
| 8 (3) WATCH YOUR STEP, Ted Hawkins | Windows On The World WOLP 1 |
| 9 (-) STEP OUTSIDE, The Oyster Band | Cooking Vinyl COBS 001 |
| 10 (-) HOW GREEN IS MY VALLEY, The Men They Couldn't Hang | WCA MCF 3337 |
| 11 (8) MORE LOVE SONGS, Loudon Wainwright III | Demco REHD 79 |
| 12 (12) RAVE ON ANDY WHITE, Andy White | Decca FLP 100 |
| 13 (11) EXPLETIVE DELIGHTED, Fairport Convention | Woodworm WRO09 |
| 14 (26) PETER CASE, Peter Case | Geffen 924 105-1 |
| 15 (21) THE STORM, Moving Hearts | Tara 3014 |
| 16 (13) GUITARS, CADILLACS, ETC., ETC, Dwight Yoakam | Caprice 92 53721 |
| 17 (17) FLASH COMPANY, Various Artists | Feltside FE 050 |
| 18 (10) TRUE AND BOLD, Dick Gaughan | STUC STUC 2 |
| 19 (14) THE BLOWZABELLA WALL OF SOUND, Blowzabella | Piant Lisa PLR 074 |
| 20 (7) SHABINI, The Blundu Boys | Discolique AFRI LP 02 |
| 21 (24) DIVING FOR PEARLS, Swarc Arcade | Feltside FE 054 |
| 22 (16) FIRE IN THE GLEN, Andy M Stewart, Phil Cunningham, Manus Lunny | Topic 1275443 |
| 23 (30) ALRIGHT JACK, The Home Service | Making Waves SPRAY 119 |
| 24 (-) THIS CRAZY PARADISE, Pyewackett | Familia: FAM 59 |
| 25 (15) RUM, SODOMY & THE LASH, The Pogues | SHR SEER 58 |
| 26 (18) SEE HOW IT RUNS, Brass Monkey | Topic 1275442 |
| 27 (23) ELECTRIC BLUEBIRDS, Electric Bluebirds | Making Waves SPRAY 105 |
| 28 (-) TWO A ROUE, Jez Lowe & Jake Wallon | Feltside FE 055 |
| 29 (18) THE FRUIT TREE, Nick Drake | Roundel HNRX 502 |
| 30 (-) LIGHT ON A DISTANT SHORE, Osvian | Topic 12809 |

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

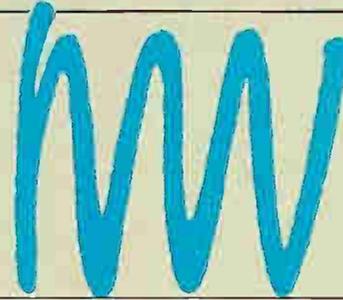
TOP · 75 · SINGLES



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

| | | | |
|-------------|--|--|---|
| No 1 | THE FINAL COUNTDOWN ○ | | Epic (T)A 7127 |
| | Europe | | |
| 2 | SOMETIMES ○ | | Mute (12) MUTE 51 |
| | Erasure | | |
| 3 | CARAVAN OF LOVE ○ | | Go! Discs GOD(X) 16 |
| | The Housemartins | | |
| 4 | THE RAIN (Short Version) | | Def Jam (T)A 7303 |
| | Oran 'Juice' Jones | | |
| 5 | TAKE MY BREATH AWAY (Love Theme from "Top Gun") • | | CBS (T)A 7320 |
| | Berlin | | |
| 6 | SHAKE YOU DOWN | | CBS (T)A 7326 |
| | Gregory Abbott | | |
| 7 | LIVIN' ON A PRAYER | | Vertigo/Phonogram VER(X) 28 |
| | Bon Jovi | | |
| 8 | OPEN YOUR HEART (REMIX) | | Sire W8480(T) |
| | Madonna | | |
| 9 | EACH TIME YOU BREAK MY HEART | | WEA YZ 90(T) |
| | Nick Kamen | | |
| 10 | SO COLD THE NIGHT | | London LON(X) 110 |
| | Communards | | |
| 11 | FRENCH KISSIN' IN THE USA | | Chrysalis CHS (12) 3066 |
| | Debbie Harry | | |
| 12 | BREAKOUT | | Mercury/Phonogram SWING 2(12) |
| | Swing Out Sister | | |
| 13 | THE SKYE BOAT SONG | | Temba TML 119 |
| | Roger Whittaker & Des O'Connor | | |
| 14 | REET PETITE (The Sweetest Girl In Town) | | SMP SKM (12)3 |
| | Jackie Wilson | | |
| 15 | YOU KEEP ME HANGIN' ON ○ | | MCA KIM(T) 4 |
| | Kim Wilde | | |
| 16 | CRY WOLF | | Warner Brothers W8500(T) |
| | A-ha | | |
| 17 | LAND OF CONFUSION | | Virgin GEN53(12) Compact Disc: SNEG 3-12 |
| | Genesis | | |
| 18 | SHOWING OUT ○ | | Supreme SUPE(T) 107 |
| | Mel & Kim | | |
| 19 | SHIVER | | Warner Brothers W8523(T) |
| | George Benson | | |
| 20 | FOR AMERICA | | Sire YZ84(T) |
| | Red Box | | |
| 21 | STEP RIGHT UP | | EMI (12)1AK19 |
| | Jaki Graham | | |

MUSIC WEEK

JOHNNY MATHIS
AND
HENRY MANCINI

THE NEW SINGLE ON 7"

IT MIGHT AS WELL

WorldRadioHistory



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

| | | | |
|-----------|---|--|---------------------------------------|
| 53 | YOU CAN DANCE IF YOU WANT TO | | Boiling Point/ Polydor POSP(X) 836 |
| | Go Go Lorenzo and The Davis Pinckney Project | | |
| 54 | TRUE COLOURS | | Chrysalis GOW(X) 4 |
| | Go West | | |
| 55 | GHOSTDANCING | | Virgin VS907(12) |
| | Simple Minds | | |
| 56 | HYMN TO HER | | Real YZ 93(T) |
| | The Pretenders | | |
| 57 | CHILLIN' OUT (Edited Remix) | | Atlantic A 9335(T) |
| | Curtis Hairston | | |
| 58 | ALMAZ | | Warner Brothers W8583(T) |
| | Randy Crawford | | |
| 59 | SLOW RIVERS | | Rocket/Phonogram EJS 13(12) |
| | Elton John and Cliff Richard | | |
| 60 | WE LOVE YOU | | Virgin VS911(12) |
| | Orchestral Manoeuvres In The Dark | | |
| 61 | SOUL LOVE/SOUL MAN | | Manhattan/EMI (12)MT 16 |
| | Womack & Womack | | |
| 62 | BIG IN AMERICA | | Epic HUGE (T)1 |
| | The Stranglers | | |
| 63 | TRUE BLUE ○ | | Sire W8550(T) |
| | Madonna | | |
| 64 | A SPACEMAN .../THE BALLROOM ... | | A&M AM(Y) 365 (F) |
| | Chris De Burgh | | |
| 65 | JE T'AIME (ALLO ALLO)/RENE DMC | | Sedition EDIT(L) 3319 |
| | Rene & Yvette feat. Gordon Kay & Vicki Michelle | | |
| 66 | YOU KNOW I LOVE YOU ... DON'T YOU? | | WEA HOW11(T) |
| | Howard Jones | | |
| 67 | EVERY LOSER WINS | | BBC RESL 204 (12—12RSL 204) |
| | Nick Berry | | |
| 68 | REAL WILD CHILD (WILD ONE) | | A&M AM(Y) 368 (F) |
| | Iggy Pop | | |
| 69 | THE ESSENTIAL WALLY PARTY MEDLEY | | Lifestyle/Live XY(T) 2 |
| | Gay Gordon & The Mince Pies | | |
| 70 | DOWN TO EARTH | | Mercury/Phonogram CAT(X) 2 (F) |
| | Curiosity Killed The Cat | | |
| 71 | MR. BIG STUFF | | MCA MCA(T) 1106 |
| | Heavy D. & The Boyz | | |
| 72 | WATERLOO | | I.R.S./MCA IRM(T) 125 |
| | Doctor & The Medics | | |
| 73 | ANYTHING | | MCA GRIM(T) 5 |
| | Demond | | |
| | SOME PEOPLE | | |

| | | | |
|----|-----|--|--|
| 21 | 26 | STEP RIGHT UP Jaki Graham | EMI (12)JAK1 9 |
| 22 | 13 | SWEET LOVE Anita Baker | Elektra EKR44 (T) |
| 23 | 18 | WAR Bruce Springsteen & The E Street Band | CBS 650193 7 (12' — 650193 6) |
| 24 | 32 | IS THIS LOVE? Alison Moyet | CBS MOYET (T1) |
| 25 | 39 | BECAUSE OF YOU Dexys Midnight Runners | Mercury/Phonogram BRUSH 1 (12) |
| 26 | 16 | IF I SAY YES Five Star | Tent/RCA PB 40981 (12' — PT 40982) |
| 27 | 27 | CANDY Cameo | Club/Phonogram JAB(X) 43 |
| 28 | 17 | THROUGH THE BARRICADES Spandau Ballet | Reformation/CBS SPANDS(T) 1 |
| 29 | 29 | THE MIRACLE OF LOVE Eurythmics | RCA DA(T) 9 |
| 30 | NEW | BIG FUN The Gap Band | Total Experience/RCA FB 49779 (12'—FT—49780) |
| 31 | 22 | WALK LIKE AN EGYPTIAN ○ Bangles | CBS 650071 7 (12' — 650071 6) |
| 32 | 19 | WARRIORS (OF THE WASTELAND) Frankie Goes To Hollywood | ZTT/Island (12)ZTAS 25 Cassingle: CT15 25 |
| 33 | 31 | ALL I ASK OF YOU ○ Cliff Richard and Sarah Brightman | Polydar POSP(X) 802 |

IT MIGHT AS WELL BE SPRING

TAKEN FROM THE ALBUM/CASSETTE

the
HOLLYWOOD
MUSICALS

CBS
650196-7

| | | | |
|----|----|---------------------------|-----------------------|
| 73 | 41 | ANITA BAKER Demo | MCA GRIM(T) 5 |
| 74 | 56 | SOME PEOPLE Paul Young | CBS YOUNG (T) 2 |
| 75 | 68 | JACK THE GROOVE Raze | Champion CHAMP (12)23 |

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T W E L V E • I N C H

| | | | | | |
|----|-----|---|----|-----|--|
| 1 | 1 | THE RAIN, Oran "Juice" Jones | 20 | 10 | SWEET LOVE, Anita Baker |
| 2 | 7 | SHAKE YOU DOWN, Gregory Abbott | 21 | 23 | STEP RIGHT UP, Jaki Graham |
| 3 | 3 | SOMETIMES, Erasure | 22 | 25 | CRY WOLF, A-ha |
| 4 | 6 | THE FINAL COUNTDOWN, Europe | 23 | 12 | YOU KEEP ME HANGIN' ON, Kim Wilde |
| 5 | NEW | OPEN YOUR HEART (REMIX), Madonna | 24 | 17 | WAR, Bruce Springsteen & The E Street Band |
| 6 | 10 | CARAVAN OF LOVE, The Housemartins | 25 | 31 | YOU CAN DANCE IF YOU WANT TO, Go Go Lorenzo and The Davis Pindney Project |
| 7 | NEW | BIG FUN, The Gap Band | | | |
| 8 | 5 | BREAKOUT, Swing Out Sister | 26 | 39 | NIGHTS OF PLEASURE, Loose Ends |
| 9 | 4 | SHOWING OUT, Mel & Kim | 27 | 32 | CHILLIN' OUT (Edited Remix), Curtis Hairston |
| 10 | 13 | SO COLD THE NIGHT, Communards | 28 | 26 | IF I SAY YES, Five Star |
| 11 | 18 | LAND OF CONFUSION, Genesis | 29 | 22 | THROUGH THE BARRICADES, Spandau Ballet |
| 12 | 2 | TAKE MY BREATH AWAY, Berlin | 30 | 38 | DREAMIN', Status Quo |
| 13 | 14 | SHIVER, George Benson | 31 | 21 | STRANGER IN A STRANGE LAND, Iron Maiden |
| 14 | 35 | REET PETITE (The Sweetest Girl In Town), Jackie Wilson | 32 | 20 | GHOSTDANCING, Simple Minds |
| 15 | 9 | EACH TIME YOU BREAK MY HEART, Nick Kamen | 33 | RE | IS THIS LOVE?, Alison Moyet |
| 16 | 11 | FRENCH KISSIN' IN THE USA, Debbie Harry | 34 | 30 | MR. BIG STUFF, Heavy D. & The Boyz |
| 17 | 15 | CANDY, Cameo | 35 | 24 | FOR AMERICA, Red Box |
| 18 | 16 | LIVIN' ON A PRAYER, Bon Jovi | 36 | 36 | JACK THE GROOVE, Raze |
| 19 | 8 | WARRIORS (OF THE WASTELAND), Frankie Goes To Hollywood | 37 | 27 | (Waiting For) THE GHOST TRAIN, Madness |
| | | | 38 | NEW | BIG IN AMERICA, The Stranglers |
| | | | 39 | NEW | ONLY LOVE REMAINS, Paul McCartney |
| | | | 40 | 34 | WALK LIKE AN EGYPTIAN, Bangles |

| | | | |
|----|-----|--|------------------------------|
| 34 | 44 | DREAMIN' Status Quo | Vertigo/Phonogram QUO 21(12) |
| 35 | 42 | O' MY FATHER HAD A RABBIT Ray Moore | Play PLAY 213 |
| 36 | 24 | DON'T GIVE UP Peter Gabriel & Kate Bush | Virgin PG 52(12) |
| 37 | 25 | BECAUSE I LOVE YOU Shakin' Stevens | Epic SHAKY(T) 2 |
| 38 | 50 | NO MORE THE FOOL Elkie Brooks | Legend (12)LM 4 |
| 39 | NEW | ONLY LOVE REMAINS Paul McCartney | MPL/Parlophone (12)R 6148 |
| 40 | 36 | IN THE ARMY NOW ○ Status Quo | Vertigo/Phonogram QUO 20(12) |
| 41 | 35 | I'VE BEEN IN LOVE BEFORE Cutting Crew | Siren/Virgin SIREN 29(12) |
| 42 | 60 | NIGHTS OF PLEASURE Loose Ends | Virgin VS 919(12) |
| 43 | NEW | RADIO MUSICOLA Nik Kershaw | MCA NIK(T) 11 |
| 44 | 37 | ALL FALL DOWN Ultravox | Chrysalis UV(X) 5 |
| 45 | 46 | DANGER ZONE Kenny Loggins | CBS (T)A7188 |
| 46 | 64 | HIP TO BE SQUARE Huey Lewis & The News | Chrysalis HUEY (X) 6 |
| 47 | 30 | (Waiting For) THE GHOST TRAIN Madness | Zarjazz/Virgin JAZZ 9(12) |
| 48 | NEW | I'M ALL YOU NEED Samantha Fox | Jive FOXY (T) 4 |
| 49 | 38 | DON'T FORGET ME (When I'm Gone) Glass Tiger | Manhattan/EMI (12) MT 13 |
| 50 | 33 | STRANGER IN A STRANGE LAND Iron Maiden | EMI (12)EMI 5589 |
| 51 | NEW | THE BOY IN THE BUBBLE (Remix) Paul Simon | Warner Brothers W8509(T) (W) |
| 52 | 71 | SANTA CLAUS IS ON THE DOLE/1st ATHEIST . . . Spitting Image | Virgin VS 921(12) |

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David and the pop goliaths

by Chris White

THE RECENT Top 30 success of Samantha Fox's single Hold Me Tight has added another successful chapter to the career of songwriter and musician John David whose professional career started back in the late Sixties when he worked closely with Dave Edmunds and played bass on his classic hit, I Hear You Knocking.

During the last 10 years David has been responsible for writing several hit records including the Phil Everly and Cliff Richard hit duet She Means Nothing To Me, Dave Edmunds' High School Nights, I Won't Run Away recorded by Alvin Stardust, and Status Quo's Red Sky and Rollin' Home, yet he has managed to retain a relatively low profile within the music industry.

Apart from his songwriting activities, David is also a multi-instrumentalist, playing keyboards, drums, guitar and bass, and at one point he had his own band Airwaves, who were signed by A&M Records and had some US success, without causing any stir over here.

David's association with Dave Edmunds began when he met him

in Cardiff. Soon afterwards he played on the Love Sculpture hit Sabre Dance and it was the beginning of a long working relationship, as Edmunds' bass player, which has continued through to the present day. During the Seventies he also worked with Andy Fairweather-Low.

As a songwriter though he has various cover versions including The King Singers who recorded his song New Day, Nana Mouskouri, The Searchers and Showaddy-waddy, but he admits that the Phil Everly and Cliff Richard recording of She Means Nothing To Me was one of the biggest thrills in his career.

"We did the session at Eden Studios, and I played lead guitar on it — Mark Knopfler also took part, and the whole atmosphere was terrific. The record itself went top five and got a silver disc."

David whose publishing company goes through Warner Bros Music has recently had songs recorded by Foreigner's vocalist Lou Gramm, for his first solo album, and Little Richard, who has just made his first LP in 16 years.

"That has been another great highlight for me," David says, "having a rock 'n' roll legend like Little Richard recording one of my songs. I consider myself very fortunate that acts as diverse as him and Samantha Fox have done covers of my material."

Picture shows Jive Records marketing director Bob Nolan presenting David with a silver disc for his part in producing and writing for Samantha Fox's debut album.



SINGLES

Reviewed by Jerry Smith

Jerry Smith takes a deep breath and plunges into this year's seasonal singles. His reaction is not dissimilar to the Spitting Image Santa (right)

CHRIS DE BURGH: A Spaceman Came Travelling/The Ballroom Of Romance-Remixes (Double A) (A&M AM(Y) 365, PolyGram). This old number gets yet another re-issue, this time as a new version and should do well following on from his recent success's with The Lady In Red and his current album, Into The Light.

ELAINE PAIGE: Walking In The Air/Thirty-Two Feet And Eight Little Tails (Double A) (WEA ZY 94, WEA). The theme to the acclaimed film The Snowman heads for the charts again after last year's success with Aled Jones. Taken from her adventurously titled new LP, Christmas

SPITTING IMAGE: Santa Claus Is On The Dale/1st Atheist (Double A) (Virgin VS 921 (12), EMI). Typically irreverent number from this comedy series but the humour soon wears off. Not as novel as the Chicken Song but no doubt the accompanying video is reasonably funny.

THE BARRON KNIGHTS: R-R-Rock Me Father Christmas (WEA YZ 92(T), WEA). Ancient comedy band issue another of their medleys, this time with versions of Rock Me Amadeus, It's 'Orrible, Spirit In The Sky, Merry Christmas Everybody and Camouflage. An inane, unfunny cabaret piece, in fact the usual Barron Knights fare, but it does sell.

 **STOCK IT**

RICKY SKAGGS & JAMES TAYLOR: New Star Shining (Epic 650250 7 CBS). Surprising collaboration from this acclaimed country singer and equally renowned singer/songwriter on this polished ballad. One of the few tasteful seasonal offerings it has a chance of doing well.

BORIS GARDINER: The Meaning Of Christmas (Revue/Creole REV 740 (REV 40), PRT/Rhi). Light loping reggae ballad to follow this crooner's number one hit from earlier in the year, I Want To Wake Up With You, and likely to go down well with the older market.



THE SWINGLES: I Believe In Father Christmas/Albatross (Double A) (Polydor POSP 838, PolyGram.) Established a capella singers give their own version of the classic Greg Lake hit taken from the inventively named album Swingle Christmas. Double A-sided with a bizarre version of Fleetwood Mac's Albatross, they will both go down well on Radio 2.

WHAM!: Last Christmas (Epic 650269 7(650269 6), CBS). One of the best seasonal records ever made and a big hit in '84. Should do well in the nostalgia stakes this time around as the dynamic duo's split takes effect on all the young Whammies!

BRUCE SPRINGSTEEN: My Hometown (CBS A 6773, CBS). Bruce mania continues unabated with this reissue following hard on the heels of the live box set and hit single Wor. All attention will be on the seasonal B-side Santa Claus Is Comin' To Town which also happens to be live.

MODERN TALKING: Give Peace On Earth (Hansa/RCA PB 41071, RCA). Well at least it's not a re-release but it is a dire ballad from the Euro duo who brought us the horrendous summer hit Brother Louie.

THE YOUNG 'UNS: Peace On Earth (MBS MBS 2062, PRT).

Pupils of the Sylvia Young Theatre School perform this competent ballad as part of EducAid's fund raising efforts. Not particularly striking but at least it's for a good cause, which is more than can be said for most of this Yuletide drive.

SLADE: Merry Xmas Everybody (Polydor POSP(X) 780, PolyGram). Slade must be up for the most re-issued record ever as the old chestnut is wheeled out yet again. It might be a party favourite but its appeal wanes with every passing year.

 **STOCK IT**

JON ANDERSON: Easier Said Than Done (Elektra EKR 31 (T), WEA). Yet another reissue this time a version of this Vangelis track taken from this Yes man's Christmas album of last year, Three Ships. Given a big production treatment by Roy Thomas-Baker it should receive wide exposure.

JOHN OTWAY: The New Jerusalem (WEA YZ 95, WEA). Typically John Otway turns things on their head by inflicting his version of this old traditional hymn on WEA, forcing them to release it! An eccentric idea that is sensationally ordinary in its execution even when delivered by John Otway.

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GENERAL

AMAZULU: *Amazulu*. Island LPs 9851. With Andy Hill (Bucks Fizz, etc), Christopher Neil (Sheena Easton, Paul Nicholas, Dallar and Gerard Kenny) and Dennis Baveil amongst the producer line-up here, the musical result, as one would expect, is commercial pop which may disappoint some of the early Amazulu fans but generate some interest amongst the more general market. It's lightweight but catchy, with a sprinkling of a-dies (including Barry Blaam's classic Montego Bay) amidst the new material. Pleasant listening — but hardly innovative. **CW**

 **STOCK IT**

BOBBY WOMACK: *Wamagic*. MCA MCG 6020. Producer: Chips Maman. Bobby Womack further pads his seat in the rack and soul hall of fame with yet another classic platter reiterating the salty, bitter-sweet life and times of modern day blues' champion laser. Bab's a haot as he hollers



Bobby Womack: magic, Bab

about his acidic heartbreak and, even on the less convincing uptempo numbers, you can't deny the guy sure can sing. Exquisite and tantalising, *Wamagic* is heading straight for 1,000 distinctive album shaped Xmas presents. Sa, don't put your tree next to the radiator. **DEH**

BUCKS FIZZ: *Writing On The Wall* (Palydar POLH 30). Bucks Fizz's career has been rather flat of late, since bad luck and bad publicity dogged them awhile back. This LP aims to put them back in focus, yet it presents a strange blend of influences — ex-King Crimson Pete Sinfield crops up frequently on writing credits (including the recent single, I Hear Talk). But alongside the inevitable ballads, Bucks Fizz are also aiming to stamp into the trendier nightclubs with a more contemporary disca beat. They may just succeed — although I can't help wishing they'd at least occasionally lay off those rather dated multi-layered vocals. **CL**

 **STOCK IT**

ROLAND RAT: *Roland's Living Legend — The Album* (BBC RB 614). If you take a look at the occasional production credits for Stack/Aitken/Waterman and the arty sleeve, you'd be forgiven for thinking that this is a selection of tasteful dance tracks masquerading under the furry maniker of Ralie. Nat sa. Only Living Legend, the

single, escapes radent vocalisation of some description. Sa, despite catchy melody lines and arrangements that are all rapped up, you've still got songs about A Guinea Pig In Lave and sa an ... Strange, since this way it's not a kiddies' treat, and grown ups will itch to scratch Roland, Kevin, Erral and Calin the flea off the vinyl. Hip pap tunes for young radents, indeed ... **CL**

FOLK
 **STOCK IT**

ATTACCO DECENTE: *United Kingdom Of America*. All Or Nothing. AON 001. Distribution: Rough Trade. Polemic to the pulse of the dulcimer. Sa unusual is the concept of a three piece featuring Appalachian and hammer dulcimers, it's forgivable to miss the actual strength of the songs and lyrics. Enccompassing the best of contemporary folk (intensity, commitment plus politics) and presenting the package in a traditional form, *Attacca Decente* may appear a credible addity, but theirs is a genuine shout for attention, a true voice of current disaffection. Billy Bragg thinks sa taa. **DH**

ROBIN WILLIAMSON: *Songs And Music*. Awareness Records. AWL 1005. *Rabin Williamson: A Glint At The Kindlings*. Awareness Records. AWL 1006. Both reissues from the late Seventies when the ther current musical taste found little room for these idyllic pleasures. Once a member of the Incredible String Band, Williamson ploughs a furrow unashamedly bucolic, glarying all things English and traditional. In the climate of the mid-Eighties, more tolerant of such ramblings, we can expect far better sales, but hopefully not an ISB revival. Full marks again to the Awareness policy of re-presenting curias from the archives. **DH**

 **STOCK IT**

MICHELLE-SHOCKED: *The Texas Campfire Tapes*. Cooking Vinyl COOK 002. Distribution: Nine Mile and the Cartel. The folk revival takes a hesitant second gasp of air and new label Cooking Vinyl prove that they've more than one string to their bow. American crooning twanger Michelle-Shocked looks like the archetypal raunchy left wing one parent femma, and all the rest, but her politics (whatever they may be) rarely rear their head on this law key hypnotic performance. Around the Texas campfire things are relaxing, the groove is decidedly bluesy with more than a hint of upbeat melody. All in all a scorcher, Jack! Are the baked potatoes ready yet? **DEH**

INDIES

 **STOCK IT**

THE SMITHEREENS: *Especially For You*. Enigma Europe 3208-1. In the extraordinary achievements/great debuts of our time stakes, this rates a very credible showing. Jangle pop spends a night with Husker Du, while Suzanne Vega is

spatted leaving by the back door. Stressing Vega's involvement is really missing the point, far although the track she appears on is a nice little work out, the genuine glaries lay elsewhere. Nat a duffer among the dazen, each a tidy mix of melody and muscle. They even get away with titles like *Graavy Tuesday* and *Crazy Mixed Up Kid*. Yes, perfection approaches. **DH**

 **STOCK IT**

CAMPER VAN BEETHOVEN: *The Third LP*. Rough Trade ROUGH 109. Distribution: Rough Trade and the Cartel. Give these boys a medal! Never in the field of ... well, CV Beethoven might sound a mite odd but their raatsy US muzak, Chackful of steel guitars, daft lyrics and original tuneeful arrangements, makes far prime time listening. The Beethaven's cult status should see sales aplenty and, with this more developed sound, press haunds should, again, show approval and elevate the Campers to their desired status as the band making the music that Jonathon Richman always threatened to and that Talking Heads laughed off in rehearsal. Neat. **DEH**

DEEP SEA JIVERS: *Raptures Of The Deep*. Mermaid Records MMD 101. The Deep Sea Jivers, in coming to terms with the fact that they're never going to be exactly fashionable, have subdued the wackier side of their nature to produce an album that is rather more sophisticated than their last and which at times sounds distinctly like *Working Week*. Pete Thomas is indisputably an accomplished saxophonist and this is beautifully exemplified on the choey, haunting *Rapture*, while bassist Ruth Bitelli has really come in to her own in the vocal department. The band are great fun live and are just learning how to successfully reflect that fact an vinyl. **KF**



DEEP SEA JIVERS: funnily enough, underwater

VARIOUS: *Blast ... From The Hip To The Heart*. Criminal Damage CRI LP 140. Distribution: Backs and The Cartel. Check this. Criminal Damage for a mere twa and a half quid, and *that's* the punter's price. The Damaged 11 came up trumps an an uptempo collection of latter day rock 'n' whatever. And tips for the future? We point the splintered stick at The Jack Rubies, The Jackal and say, we told you sa, about MB Hi-Power. Brill. **DEH**

 **STOCK IT**

VARIOUS: *NME C86*. Rough Trade ROUGH 100. Distribution: Rough Trade and the Cartel. And, well, as David Frost would say, *That Was The Year That Was*. The *NME's* cool spaal hits vinyl Paydirt with 22 young hopefuls packed like funky teenage sardines onto one compilation. You can hear The Mighty Leman Draps, The Soup Dragans, Slump, The Age Of Chance, Fuzzbox, Maaaw, and The Shap Assistants. **DEH**

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| Various | | EMI/Virgin NOX 1 |
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| 21 | 17 BROTHERS IN ARMS ★★★ CD Dire Straits | Vertigo/Phonogram VERH 25 |
| 22 | 42 AN ALBUMS OF HYMNS Aled Jones | Telstar STAR 2272 |
| 23 | 33 SCOUNDREL DAYS • CD A-ha | Warner Brothers WX62 |
| 24 | 12 NOW DANCE 86 • Various | EMI/Virgin NOD 2 |
| 25 | 28 THE GREATEST HITS Bonnie Tyler | Telstar STAR 2291 |
| 26 | 39 LONDON 0 HULL 4 • CD The Housemartins | Go! Discs AGOLP 7 |
| 27 | 19 LIVE/1975-1985 • CD Bruce Springsteen & The E Street Band | CBS 450227-1 |
| 28 | 21 HIT MIX '86 • Various | Stylus SMR 624 |
| 29 | 20 DISCO ○ Pet Shop Boys | EMI PRG 1001 |
| 30 | 52 MOTOWN CHARTBUSTERS Various | Telstar STAR 2283 |
| 31 | 35 THE FINAL COUNTDOWN Europe | Epic EPC 26808 |
| 32 | 40 INVISIBLE TOUCH ★ CD Genesis | Virgin GENLP 2 |
| 33 | 43 JUST GOOD FRIENDS ○ CD Paul Nicholas | K-tel ONE 1334 |
| 34 | 36 SWEET FREEDOM: BEST OF MICHAEL McDONALD ○ Michael McDonald CD | Warner Brothers WX 67 |
| 35 | 27 WHITNEY HOUSTON ★★★ CD Whitney Houston | Arista 206 978 |
| 36 | 44 CHRISTMAS • CD Elaine Paige | WEA WX 80 |
| 37 | 22 AUGUST ○ Eric Clapton | Duck/Warner Brothers WX 71 |
| 38 | 25 A KIND OF MAGIC ★★ CD Queen | EMI EU 3509 |
| 39 | 47 COMMUNARDS • CD Communards | London LONLP 18 |
| 40 | NEW ANYTHING ○ The Damned | MCA MCG 6015 |
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| 44 | 58 THE RIGHT MOMENT • CD Barbara Dickson | K-tel ONE 1335 |
| 45 | 26 THE AUTOBIOGRAPHY OF SUPERTRAMP • CD Supertramp | A&M TRAMP1 |
| 46 | 29 UTTER MADNESS CD Madness | Zorjazz/Virgin JZLP 2 |
| 47 | 41 IN THE ARMY NOW • CD Status Quo | Vertigo/Phonogram VERH 36 |
| 48 | 48 DANCING ON THE CEILING ★ CD Lionel Richie | Motown ZL 72412 |
| 49 | 38 RAPTURE • CD Anita Baker | Elektra EKT 37 |
| 50 | 32 ROCKBIRD ○ CD Debbie Harry | Chrysalis CHR 1540 |
| 51 | NEW CHRISTMAS WITH KIRI CD Kiri Te Kanawa | Decca/London PROLP 12 |
| 52 | 65 HOLLYWOOD AND BROADWAY CD Richard Clayderman | Decca/Delphine/London SKL 5344 |
| 53 | 16 NOTORIOUS CD Duran Duran | EMI DDN 331 |
| 54 | 46 DIANA · MICHAEL · GLADYS · STEVIE D. Ross/M. Jackson/G. Knight/S. Wonder | PrianTyV PTVR 2 |
| 55 | 49 THE FINAL • CD Wham! | Epic EPC 88681 |
| 56 | 50 VIVA! SANTANA — THE VERY BEST ○ CD Santana | K-tel/CBS NE 1338 |
| 57 | NEW CHAS AND DAVE'S CHRISTMAS CAROL ALBUM Chas & Dave | Telstar STAR 2293 |
| 58 | 93 PARTY CRAZY Black Lace | Telstar STAR 2288 |

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| Various | | Stylus SMR 017 |
|------------|--|----------------------------|
| 79 | 82 THE PAVAROTTI COLLECTION • CD Luciano Pavarotti | Stylus SMR 8617 |
| 80 | 72 GIVE ME THE REASON Luther Vandross | Epic EPC 450134-1 |
| 81 | 84 THE VERY BEST OF BARBARA DICKSON Barbara Dickson | Telstar STAR 2276 |
| 82 | 70 LEATHER JACKETS • CD Elton John | Rocket/Phonogram EJLP 1 |
| 83 | 94 CENTRE STAGE CD David Essex | K-tel ONE 1333 |
| 84 | 76 PICTURE BOOK ★ CD Simply Red | Elektra EKT 27 |
| 85 | 88 LIKE A VIRGIN ★★★ CD Madonna | Sire WYX 20 |
| 86 | 80 THE CHART Various | Telstar STAR 2278 |
| 87 | 77 WHIPLASH SMILE • CD Billy Idol | Chrysalis CDL 1514 |
| 88 | NEW THE HOLLYWOOD MUSICALS CD Johnny Mathis and Henry Mancini | CBS 450 258-1 |
| 89 | NEW THE WRITING ON THE WALL Bucks Fizz | Polydor POLH 30 |
| 90 | 89 Music From BBC-TV Series 'THE SINGING DETECTIVE' Various | BBC REN 608 |
| 91 | RE NO JACKET REQUIRED ★★★ CD Phil Collins | Virgin V 2345 |
| 92 | 86 SCRATCH AND SNIFF Smith and Jones | 10/Virgin DIX 51 |
| 93 | 81 PLEASE • CD Pet Shop Boys | Parlophone P58 1 |
| 94 | 73 THE CIRCLE & THE SQUARE CD Red Box | Sire/WEA WX 79 |
| 95 | 83 SOMEWHERE IN TIME • CD Iron Maiden | EMI EMC 3512 |
| 96 | RE SU Su Pollard | K-tel NE 1327 |
| 97 | NEW MUSIC MADNESS Mantronix | 10/Virgin DIX 50 |
| 98 | 87 NOW, THAT'S WHAT I CALL MUSIC '86 CD ONLY Various | Virgin/EMI CDNOW 86 |
| 99 | 78 GOD'S OWN MEDICINE ○ CD The Mission | Mercury/Phonogram MERH 102 |
| 100 | 63 WHAT PRICE PARADISE CD China Crisis | Virgin V 2410 |

CD: Released on Compact Disc

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R E V I E W S

Nicolas Soames on PRT's Virtuoso Collection and other new CD releases.

THE release of PRT's mid-price Virtuoso Collection series will call into question the full price tag of many older recordings now being transferred to CD. These performances are reliable and in some cases excellent, and the transfer has largely been extremely successful. Certainly, at the price, they are very good. Here are brief notes on three of the projected 25.

Symphonic Variations, Franck/Piano Concerto, Schumann. Bela Siki, piano, The Pro Arte Orchestra, Sir Eugene Goossens. PVCD 8371.

Very sympathetic playing from Bela Siki of both works. Recorded in 1959, the quality of the master tapes has proved more than adequate. Franck's Variations are not otherwise available on CD.

Symphonies Nos 1 and 8, Beethoven. The Hallé Orchestra, Sir John Barbirolli. PVCD 8373.

Very direct playing from Barbirolli and the Hallé. The opening bars of the first symphony grasps the attention and maintains it despite the occasional technical blemish. Dates from 1958, but still sounds excellent.

Symphony No 8, Vaughan Williams/The Garden of Fand, Bax/A Shropshire Lad, Butterworth. The Hallé Orchestra, Barbirolli. PVCD 8380.

A much-later recording — it was made in 1966 — and it sounds the best of all three. It is also repertoire that is needed to fill gaps in the CD catalogue: the Butterworth is not otherwise available. It has the added advantage of beautifully idiomatic English playing from the Hallé.

Symphony No 6, Beethoven, The Academy of St Martin-in-the-Fields, Neville Marriner. Philips 416 385-2.

As the authentic movement begins to work on Beethoven, the general approach to Beethoven is more from the chamber orchestral view, which is where Marriner comes into his own, albeit on modern instruments. His experience over the past five years or so with larger orchestras gives his view of Beethoven an extra breadth, but it is the smoothness of the small orchestra that has made his Beethoven so successful. This is likely to build on the reputation of his previous Beethoven release.

Symphonies Nos 4 and 7, Sibelius. Helsinki Philharmonic Orchestra, Paavo Berglund. EMI

CDC 7474432.

For all the merits of this recording — and the Fourth Symphony particularly has an uncompromising tension — it will meet strong competition from Rattle's set also on EMI. The main selling point, I suppose, is the Scandinavian connection.

Violin Concerto/Variations on a Dublin Air, Hamilton Harty, Ulster Orchestra, Bryden Thomson. Chandos CHAN 8366.

I was impressed by this virtually unknown violin concerto when the recording was first released in pre-digital days by Chandos, and this CD has done nothing to make me change my mind. It is a grand virtuoso work in the Romantic tradition, and the late Ralph Holmes plays it with customary bravura without losing its warm and lyrical nature.

The Complete Intermezzos, Brahms. Luba Edlina, piano. Chandos CHAN 8467.

This is the only collection of all the Intermezzos on CD, but Uba Edlina, the pianist from the Borodin Trio, makes the issue worth more than its rarity value. As she showed in her recordings with the Trio, she is a marvellous chamber musician, yet more than capable, musically and technically, of asserting herself when it is necessary — as here.

A selection of recent LP releases.

Piano Concerto No 1, Tchaikovsky. Barry Douglas, piano, LSO, Leonard Slatkin. RCA RL 89968.

After the performance of Piano Concertos by Brahms and Tchaikovsky by the British-born pianist Barry Douglas in the Tchaikovsky Competition in Moscow in July this year, the Soviet audience chanted "First Prize, First Prize." Shortly after, Barry Douglas became the first non-Russian to win the competition outright since Van Cliburn in 1958. RCA signed him, and it has now rush-released Douglas' recording, made in London, of the piano concerto.

It shows his rich piano sound, but above all shows his strong control of the virtuoso work. The pace seems almost measured at times were it not for the growing dramatic urgency that explodes at just the right moment. He is certainly an extraordinary pianist. But I do feel that, even though this release is as much an event as a formal recording, a mere 36 minutes of music is rather short for an LP these days.

The Last Chord, Handel's Largo, etc., Dame Clara Butt. Pearl GEMM 301.

The great British control of the late Victorian and Edwardian era who embodied the British Empire with her outstanding performances of Land Of Hope And Glory. Apart from her sterling work, she had a wide repertoire, from Elgar's Gerontius to Barbara Allan — which is reflected in this useful Pearl collection.

Clarinet Concertos, Copland/Finzi. George Macdonald, clarinet, Northern Sinfonia of England, Stuart Bedford, conductor. ASV DCA 568.

Sensitive and thoughtful performances of two important 20th cen-



BARRY DOUGLAS: "First Prize, First Prize".

tury clarinet pieces which may not have the wide appeal of the Mozart or even Weber's concertos, but which are nevertheless attractive and at times pastoral.

Symphonies Nos 29, 33, Mozart. English Baroque Soloists, John Eliot Gardiner. Philips 412 736-1.

Gardiner underlines the fact that the early recordings of authentic Mozart by Hogwood were the pioneering steps. Now is consolidation time as the established authentic techniques relax sufficiently to let music expression flow more naturally. Gardiner is slowly working his way through the main late symphonies of Mozart. It is a series worth watching.

Masterpieces of Portuguese Polyphony. Requiem, Lobo/Missa, Magalhães. The William Byrd Choir, Gavin Turner. Hyperion A66218.

In characteristically inventive fashion, Hyperion is encouraging its chairs to investigate the unknown masterpieces of the Iberian peninsula. After volumes of Spanish baroque music, we have here the sometimes fragile beauty of the Portuguese Renaissance Polyphony. Composers such as Lobo and Magalhães mean little to even choral specialists, but the rich sound and unexpected turns in this music makes this record extremely rewarding.

Mass For Four Voices/Mass For Six Voices, In Illo Tempore. The Sixteen, Harry Christophers, conductor. Hyperion A66214.

More sublime choral music from Hyperion and The Sixteen, this time of two masses by Monteverdi. The small forces used bely the strength of the performance — there is an admirably virile quality.

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AIR PLAY

| KEY | A Radio 1 'A' list C Radio 1 Chartbuster N New Entry | RADIO 1 | | RADIO 2 | | REGIONAL | | LAST WEEK'S CHART | |
|------------------------------|--|----------------------------------|---------------------|----------------------------------|---------------------|----------------------------------|---------------------|-------------------|----|
| | | wk 6-12 ACTUAL PLAYS (4 or more) | wk 13-12 PLAYLISTED | wk 6-12 ACTUAL PLAYS (4 or more) | wk 13-12 PLAYLISTED | wk 6-12 ACTUAL PLAYS (4 or more) | wk 13-12 PLAYLISTED | | |
| ABBOTT, GREGORY | Shake You Down | CBS | 13 | 13 | A | A | 34 | 29 | 15 |
| AGE OF CHANCE | Kiss | Fan | 5 | 5 | — | — | — | — | — |
| A-HA | Cry Wolf | Warner Brothers | 20 | 11 | A | C | 39 | 39 | 28 |
| BAD COMPANY | This Love | Atlantic | 13 | 10 | A | A | 13 | 13 | — |
| BAXER, ANITA | Sweet Love | Elektra | 13 | 12 | A | A | 39 | 42 | 13 |
| BENSON, GEORGE | Shiver | Warner Brothers | 15 | 8 | A | A | 38 | 40 | 21 |
| BERLIN | Take My Breath Away | CBS | 12 | 20 | A | A | 33 | 40 | 2 |
| BERLIN | You Don't Know | Mercury | 6 | — | — | — | 8 | — | — |
| BIBLE, THE | Mahala | Backs | 5 | 5 | — | — | — | — | — |
| BON JOVI | Livin' On A Prayer | Vertigo | 14 | 10 | A | A | 28 | 27 | 4 |
| BROOKS, ELKIE | Na More The Fool | Legend | 10 | — | A | C | 21 | 21 | 50 |
| BROWN, JAMES | How Do You Stop | Scotti Brothers | — | 4 | — | — | 16 | 18 | — |
| CAMEO | Candy | Club | 10 | 5 | — | — | 30 | 26 | 27 |
| COMMUNARDS | So Cold The Night | London | 18 | 15 | A | A | 39 | 39 | 14 |
| CRAWFORD, RANDY | Almaz | Warner Brothers | — | — | — | — | 24 | 25 | 57 |
| DE BURGH, CHRIS | Spaceman Came Travelling | A&M | 4 | — | — | — | 11 | — | 81 |
| DEE'S | MIDNIGHT RUNNERS Because Of You | Mercury | 6 | — | — | — | 18 | 13 | 38 |
| DOLLAR | Haven't We Said Goodbye Before | Arista | — | — | — | — | 11 | 13 | — |
| DOCTOR & THE MEDICS | Waterloo | I.R.S. | 7 | 9 | A | A | 10 | 18 | 45 |
| DR. FEELGOOD | Sex You Later Alligator | Sluff | 4 | — | — | — | 5 | — | 93 |
| ERASURE | Sometimes | Mute | 17 | 15 | A | A | 38 | 40 | 3 |
| EUROPE | The Final Countdown | Epic | 21 | 16 | A | A | 33 | 36 | 1 |
| EURHYTHMICS | Miracle Of Love | RCA | 15 | 13 | A | A | 35 | 40 | 29 |
| FALL, THE | Hey! Luciani | Beggars Banquet | 4 | — | — | — | — | — | — |
| FIVE STAR | I'll Say Yes | Tent | 13 | 17 | A | A | 31 | 42 | 16 |
| FOX, SAMANTHA | I'm All You Need | Jive | — | — | — | — | 11 | 8 | — |
| FUNKREW | Breaking Hearts | Sophisticated Noise | 8 | 5 | A | A | — | — | — |
| FRANKIE GOES TO HOLLYWOOD | Warriors (...) | ZTT | 17 | 14 | A | A | 28 | 35 | 19 |
| GAP BAND | The Big Fun | Total Experience | 6 | — | C | — | 9 | — | — |
| GRAHAM, JAKI | Step Right Up | EMI | 15 | 12 | — | A | 38 | 41 | 26 |
| GENESIS | Land Of Confusion | Virgin | 13 | 20 | A | A | 37 | 42 | 20 |
| GO WEST | True Colours | Chrysalis | 11 | 7 | A | C | 34 | 38 | 48 |
| HARRY, DEBBIE | French Kissin' In The USA | Chrysalis | 18 | 17 | A | A | 38 | 42 | 8 |
| HALL, DARYL | I Wasn't Born Yesterday | RCA | 11 | 14 | C | A | 33 | 36 | — |
| HOUSEMARTINS | Caravan Of Love | Gal Discs | 17 | 17 | A | A | 36 | 25 | 23 |
| IRON MAIDEN | Stranger In A Strange Land | EMI | — | — | — | — | 10 | 15 | 33 |
| JOHN/RICHARD | Slow Rivers | Recker | 10 | 12 | A | A | 35 | 41 | 51 |
| JOHNSON, DON | Heartache Away | Epic | — | — | — | — | 14 | 12 | — |
| JONES, HOWARD | You Know I Love You Don't You | WEA | 10 | 14 | A | A | 30 | 36 | 43 |
| JONES, ORAN | "JUICE" The Rain | Def Jam | 10 | 9 | A | A | 37 | 32 | 12 |
| KAMEN, NICK | Each Time You Break My Heart | WEA | 14 | 13 | A | A | 38 | 43 | 5 |
| KERSHAW, NIK | Radio Musicola | MCA | — | — | — | — | 26 | 29 | — |
| KOOL & THE GANG | Victory | Club | 4 | — | — | — | 10 | — | — |
| LAUPER, CYNDI | Change Of Heart | Parade | 13 | 13 | A | A | 30 | 34 | 86 |
| LEWIS, HUEY AND THE NEWS | Hip To Be Square | Chrysalis | 11 | 18 | A | A | 30 | 32 | 64 |
| LOGGINS, KENNY | Danger Zone | CBS | — | — | — | — | 12 | — | — |
| LOOSE ENDS | Nights Of Pleasure | Virgin | — | — | — | — | 9 | 13 | — |
| MADONNA | Open Your Heart | Sire | 17 | — | C | C | 37 | 20 | — |
| MCCARTNEY, PAUL | Only Love Remains | MPL/Parlophone | 11 | 6 | C | C | 32 | 26 | — |
| M.C. MIKER "G" & DEEJAY SVEN | Celebrations | Rop | Debut | — | — | — | 10 | — | — |
| MIAMI SOUND MACHINE | Falling In Love | Epic | 5 | — | — | — | 14 | 11 | — |
| MISTY IN ROOTS | Own Them Control Them | Peopla United | 9 | 15 | A | A | — | — | — |
| MOORE, GARY | Over The Hills And Far Away | 10 | 11 | 7 | C | — | 14 | 7 | — |
| MOYET, ALISON | Is This Love? | CBS | 16 | 9 | A | A | 38 | 40 | 32 |
| NEVILLE, ROBBIE | C'est La Vie | Manhattan | 9 | 12 | A | A | 13 | 10 | — |
| POP, IGGY | Real Wild Child | A&M | 15 | 15 | A | C | 15 | 9 | 76 |
| PRETENDERS | Hymn To Her | Real | 16 | — | C | C | 36 | 17 | — |
| REA, CHRIS | Driving Home For Christmas | Magnet | 4 | — | — | — | — | — | — |
| RED BOX | For America | WEA | 16 | 17 | A | A | 34 | 42 | 11 |
| RICHIE, LIONEL | Ballerina Girl | Motown | 4 | — | — | — | 8 | — | — |
| SIMON, PAUL | The Boy In The Bubble | Warner Brothers | 17 | 10 | C | C | 31 | 33 | 81 |
| SPACEMAN 3 | Walking with Jesus | Glass | 4 | — | — | — | — | — | — |
| SPRINGSTEEN, BRUCE | War | CBS | 17 | 15 | A | A | 29 | 31 | 18 |
| STATUS QUO | Dreamin' | Venigo | 12 | 15 | A | C | 35 | 33 | 44 |
| STRANGLERS | Big In America | Epic | 9 | — | C | — | 16 | — | — |
| STEWART, ROD | In My Life | Warner Brothers | 6 | 13 | A | A | 29 | 32 | 89 |
| SURVIVOR | Is This Love? | Scotti Brothers | — | — | — | — | 17 | 20 | — |
| SWING OUT SISTER | Breakout | Mercury | 15 | 17 | A | A | 33 | 42 | 6 |
| VELA, ROSIE | Magic Smile | A&M | 9 | — | C | — | — | — | — |
| WARD BROTHERS | Cross That Bridge | Siren | 6 | — | C | — | — | — | — |
| WHITTAKER/O'CONNOR | Skye Boat Song | Tamba | — | — | — | — | 25 | 23 | 10 |
| WILDE, KIM | You Keep Me Hangin' On | MCA | 14 | 15 | A | A | 31 | 40 | 7 |
| WILLIAMS, VESTA | Once Bitten, Twice Shy | A&M | 10 | 4 | A | C | — | — | — |
| WILSON, JACKIE | Reet Petite (The Sweetest Girl In Town) | SMP | 7 | — | — | — | 22 | 13 | 40 |
| WOMACK & WOMACK | Soul Love/Soul Man | Manhattan | 9 | 9 | A | A | 7 | 9 | 70 |
| YOUNG, PAUL | Some People | CBS | 11 | 14 | A | A | 38 | 39 | 56 |

The above and features those records included on the current Radio 1 playlist, records with 4 or more Radio 1 plays as logged last week by Sham Tracking, and records with 2 or more A/B listings from UK stations. The following stations were unable to provide a playlist last week: Broadland, Southern Sound, Northsound and Chilton.

Bubbling under this week's grid with 5-8 regional listings are: Stan Bush (5), Conroy Killed The Cat (5), David Essex (6), Harold Faltermeyer (7), High Jinx (6), Taffy (6), Timecode (5).

Independent tape duplicators Ltd

New boom era for ITD

MAINTAINING INFINITE flexibility for the benefit of the customer — that's the maxim that has steered Independent Tape Duplicators Ltd to success in its 10 years of business. John Tobler checks out the Aylesbury headquarters and discovers the reality of tape duplication is very different to what he'd imagined . . .



ROY JACKSON-MOORE (left) and Mike McLaughlin: now presiding over a staff that numbers 44.

FINALLY THE days of vinyl supremacy are over. Sales of pre-recorded cassettes are now, for the first time, outstripping their album counterparts as a public raised on records is turning on to the convenience and portability of tapes. So what does this mean for the Independent Tape Duplicators of Aylesbury, which can accurately claim to be the leader in the independent tape duplicator sector? To sum it up in one simple phrase — the sky's the limit!

A few weeks ago, ITD celebrated its tenth anniversary. The company was launched on September 1st, 1976, by the two men who still control it, managing

director Roy Jackson-Moore and his fellow director, Mike McLaughlin. What has changed in the intervening years is the workforce — beginning with only one employee other than themselves, Jackson-Moore and McLaughlin now preside over 44 staff members. The location of their headquarters has also changed, although not that recently. Starting their operation in 1976 in a 1,500 square foot workshop in Little Chalfont, ITD moved eight years ago into a purpose designed modern factory unit on Rabons Lone Industrial Estate in Aylesbury, where it has remained and prospered ever since.

Unless the layman has really considered the requirements of a

cassette duplicating plant and can understand the very particular needs of such an installation, it is virtually impossible to visualise. As McLaughlin notes: "when you say your business is tape duplication, people imagine a room full of dozens of cassette machines, and people inserting tapes in them, then hitting the 'go' button and sitting back until they're finished." The reality is very different — a customer provides a master tape, which is then re-recorded onto a production master to provide a "mother" from which numerous

copies can be produced using the "loop bin" system. Various sophisticated procedures prevent the intrusion of unwanted external noise, and the result is large reels of cassette tape. These are transferred to a remarkable machine which cuts off the requisite amount of recorded tape, affixes the leaders which it attaches to the hubs of the cassette shell, prints a description on the shell, receives an inlay card, is packed inside a library case and finally shrink-wrapped, ready to be packed in custom-built boxes for delivery to the customer.

These prudent customers (obviously as impressed with the level of automation and control as this layman) can be divided into three areas of roughly the same size. Educational cassettes, often in the spoken word field of tuition in English for foreign students are undertaken for the University Presses of both Oxford and Cambridge, and also for Langmans Group. As Jackson-Moore points out: "Unlike music tapes, where there is often severe competition among companies, with educational material it is perfectly possible to work for three concerns who might appear to be in competition with each other. By contrast, as we produce most of K-tel's cassettes, it wouldn't really be possible to produce tapes for one of their competitors. Also, we've been working for K-tel since we started ITD, which was before K-tel moved to Western Avenue, and we're now approaching the ten millionth cassette we've produced for them."

Adds McLaughlin: "I've still got the first British K-tel album. They were the first in that market, and no doubt that's one of the main reasons why they still lead the field."

Some may find it remarkable that the mighty K-tel should work

TO PAGE 28 ►

ROY, MIKE AND BARRY OF ITD

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Independent tape duplicators Ltd

◀ FROM PAGE 27

with what is a comparatively small concern such as ITD, but the latter's manoeuvrability is one of its greatest assets, according to Jackson-Moore: "Part of the deal is that they want things impossibly fast, and as a small company, we're able to react more quickly than someone bigger and perhaps more unwieldy. Unlike many of the bigger tape duplicators, we don't have our own repertoire, so we can afford to be more flexible."

The third area in which ITD operates is what it terms "general" cassette tapes. During the home computer explosion a few years ago, ITD's expansion, which in every other year of its existence has shown a steady increase which produces a smooth upward curve when plotted as a graph, deviated from this comfortable growth into a more jagged representation, but quickly reverted to a more predictable controlled growth — unsurprisingly reflecting the progress of the home computer industry.

It would be reasonable to assume that advances in technology had affected tape duplication as much as any other field, and such an assumption would be correct. As far as the raw materials go, McLoughlin reports that "ITD has always used BASF tape which has undergone several stages of improvement since the company started, and we know the results will be excellent for all aspects of our work," he says. The duplicating machines are made by Otari, whose products ITD has also used since the beginning, and the



SHERI CLARK: responsible for the smooth running of reception.

McLaughlin verdict is "very reliable Japanese equipment."

Looking ahead, ITD is considering the options in the field of DAT, but as yet has come to no firm decision. Jackson-Moore notes that his company will wait to see how DAT settles down, adding that the lesson learnt by many entrepreneurs when video tapes were first introduced should still be heeded. "You can jump in at the start and make a success of it, becoming very rich in the process, or take the wrong decision and be ruined. There are several different formats, and we need to know which one will become the most popular."

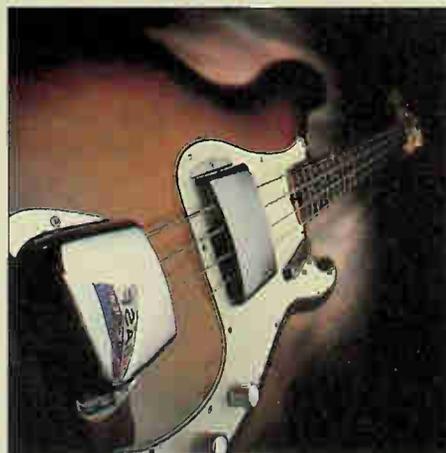
As far as tape quality (and therefore ultimately sound reproduction) are concerned, Jackson-Moore reports a steady improvement over the past 10 years, to some extent due to the views of record companies having to alter as tape has become an increasingly important part of their market.

Additionally, of course, the introduction of digital recording and chrome tape have both improved sound and quality.

Another important ITD customer among its musical clientele is Mute Records, home of Depeche Mode and the various subsequent successful exploits of Vince Clarke, such as Yazoo, The Assembly and now Erasure. "Mute always provides us with a digital master and invariably insist on BASF chrome tape, which is the ultimate quality for cassette production. We regard Mute as our prestige musical customer along with Bartlett & Bliss whose Beatrix Potter children's cassettes are universally recognised for their high quality."

Some variation is possible in physical presentation of cassettes, one which immediately sprang to McLoughlin's mind being the production of K-Tel's celebrated Keny Everett-inspired album, The World's Worst Record Show, which emerged in cassette form in

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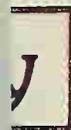
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a red library case containing a green cassette. "Any colour, plus silver or gold, is possible — gold seems to be frequently used for special presentations," he adds.

In addition to the regular customers already mentioned, ITD also copes with what is known as "overflow" work from other duplicating companies, including the major manufacturing labels, particularly at this time of year. "We feel that our geographical location is very convenient, particularly as the majority of our clients operate from London," says Jackson-Moore, while McLoughlin adds that a percentage of the ITD workforce previously worked for the

neighbouring CBS factory, in some cases doing very similar work. "It seems that our hours and working conditions are preferred by our staff," he says.

The conditions referred to would certainly include ITD's commitment to training — the most skilled engineers are enrolled by the company at technical colleges, which Jackson-Moore and McLoughlin see as essential to the continued smooth running of their business. ITD can also make the proud boast that it has never laid off any member of its workforce, even when it expanded slightly un-naturally during the initial home computer boom — the company

was able to keep its new employees occupied, although recruitment slowed down until the status quo returned.

The financial growth of ITD has been impressive in its first 10 years. From a turnover of £52,000 in its first four months of activity, ITD's first full year in business saw turnover increase to £300,000, while the last financial year found this increased to £1,750,000, and this despite rarely, if ever, embarking on advertising campaigns for new customers. Jackson-Moore reinforces this by noting that the best and most reliable way of attracting

TO PAGE 30 ►

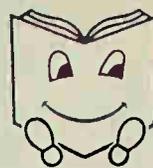
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Independent tape duplicators Ltd



THE AUDIO duplicating room (above) where recordings are transferred from production master to cassette width tape. ITD houses ten of the world's most advanced cassette loaders (below) which can each produce 360 C60 tapes per hour.

◀ FROM PAGE 29

new customers is via personal recommendation, a contention with which it is impossible to argue. A measure of how thorough ITD is can be gauged from the fact that (by happy accident, admittedly), several of the company's quality control staff are Asian, and are thus able to detect errors and inconsistencies in duplicating jobs whose subjects are less than familiar to the English staff, such as Indian music which has been mastered at an incorrect speed, an example which actually occurred, and was corrected before any materials and production capacity had been needlessly wasted.

In general, ITD's quality control department completely check one cassette in 25, as well as performing random spot checks at each production stage. Such thorough procedures must surely have been helpful, if not instrumental, in attracting customers of the calibre of the Ford Motor Company, for whom a wide variety of cassettes are produced, from maintenance and repair instructional tapes to sales promotions.

Not that ITD would turn away a customer requiring a small run of, for example, music demo tapes, if it made logistic sense to incorporate a relatively minor quantity in a day's work. "Of course", says Jackson-Moore, "We'd rather do 20,000 than a couple of dozen, but this is our business, and if we have spare capacity we'll use it." Adds McLoughlin: "Last week, we did a short run of demo tapes for Phil Spinelli who used to play with

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Phil Collins. He's been abroad, but now he's back here, and he wants to try to make a fresh start."

ITD exclusively uses a duplication factor of 32, that is, producing copies of 32 times the normal speed of a cassette (1 7/8 ips). A machine is available which is capable of doubling the throughput by operating with a duplicating factor of 64, but in the opinion of ITD experts, this tends to produce copies of noticeable lower quality, while the 32 times factor is totally acceptable to all but the most sensitive ears. As the company has been operating both day and night shifts (although not always 24 hour operation) throughout 1986, what Jackson-Moore and McLoughlin maintain seems to be confirmed by their company's impressive results.

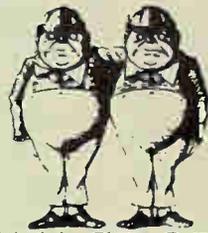
ITD is not a company headed by a pair of humanoid computer-generated workaholics. Both direc-

tors share a passion for cars — driving, racing and restoring — and both are qualified pilots, several of whose major clients have been entertained to lunch by Jackson-Moore and McLoughlin — in Jersey, where they are flown for the day in the company's Cessna 310. Clearly, tape duplication isn't just a question of a room full of dozens of cassette machines etc.

ITD did not involve itself in duplicating video tapes, record pressing or compact disc production. As Jackson-Moore relates: "We prefer to maintain our reputation as audio duplicators and use our virtually infinite flexibility of the benefit of our customers."



McLOUGHLIN AND Jackson-Moore: workaholics.



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Alto champions CD-only stores

THE BURGEONING compact disc market has a new retailing champion, Alto (Compact Discs) which opened its first shop yesterday (9) in the City of London with a second opening in Berkhamsted, Hertfordshire, today. The two retail outlets are the first in a projected chain of 30 CD-only stores throughout the UK.

Behind the retail project are Christopher Naylor-Smith, who worked until recently at the British Phonographic Industry as chart supervisor, and Steven Grundy who has a background in merchant banking. Both men claim that Alto will be "a new concept in marketing".

Naylor-Smith says: "We plan to have at least 10 CD outlets by the end of 1987 with a projected target of 30 shops within the next three years. We're primarily aiming at the 'yuppie' market but at the same time we don't want to alienate the ordinary record-buyers."

"Although there are a number of indies operating in the CD-only market we believe that Alto will be the first major CD chain. We're going in for an up-market approach and have commissioned Michael Peters, one of the top shop-designing companies, to design our in-store image. Their brief has been to come up with a High Street store environment similar to that of Next or Tie Rack — we're aiming for the 25-upwards age bracket," Naylor-Smith says.

As BPI chart supervisor working closely with Gallup, Naylor-Smith spent a lot of time travelling around the country, visiting retail outlets and meeting with dealers "who gave me a clear idea of what the market situation was" — he also previously worked for Woolworths, and was based at head office where he was specifically responsible for the record side, and had responsibility for 240 branch departments.

"The CD market is expanding almost weekly and we'll be holding a deep range of stock including classical, disco, rock and pop. Our experience with supply so far has been good — every company is producing around 80 per cent of what we have ordered," Naylor-Smith says.

"Our policy with Alto is to have shops in prime sites around the M25 and also the M3 and M27, as well as several in London but not necessarily the West End area. Our third shop will be opening in Mayfair next month and there are plans for another shop in the City."

Naylor-Smith and Steven Grundy decided to team up last May after realising that they had a similar aim in mind: a chain of CD shops. "I'd put down a few ideas on paper, and when I talked with Steven our minds were as one on several things. We wanted to start a chain of shops which would have its own corporate identity, and appeal very much to the youth market — and particularly to those in the 25-upwards yuppie market."

The first shop in St. Paul's Churchyard in the City is around 500 square feet. "We're looking to fairly small premises, but ones that can comfortably display the CD catalogue that is available, and where there is the potential to expand along with the stock range. We're also considering the possibilities in opening kiosk-size outlets, and early next year we'll be starting a mail-order operation."

"It will operate on a club system, and we'll be offering CD product at a reasonable — not cheap — price but there'll be no renting out or lending policy. We're very much against that. Another thing that won't be on our agenda is discounting — there is no way that Alto product will be the dearest in the High Street but we are not going out of our way to discount product. It just isn't necessary."



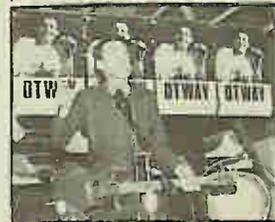
HMV steps lively

HMV SHOPS is running an extensive Christmas promotional campaign Step Into Christmas At HMV which is based around the retail chain's new 16-page glossy A4 catalogue. Each of the 49 HMV stores will be supporting the large selection of titles featured in the catalogue — including CDs and videos — with creative window and in-store displays.

The multiple has also produced a 3 1/2-hour Christmas video featuring pop promos from the year's big releases, with adverts for books, calendars and T-shirts, for in-store play, and as a special incentive for the store managers there is a display award scheme which offers £1,000 to the store "with the strongest and most innovative window and in-store display".

He did it Otway

THE IRREPRESSIBLE John Otway appeared at the HMV shop in Landon to give an impromptu rendition of his latest single The New Jerusalem which has been released by WEA Records. Apart from his seasonal interpretation of the Blake hymn, Otway also featured three other "chestnuts" from his repertoire including Headbutt — to the shock of assembled shoppers.



POS paying dividends

RECORD COMPANIES' considerable investment in POS display material reflects their recognition that the point of sale is the only place where they can be sure of reaching all of the potential purchasers of a new release, writes Peter Hire, sales and marketing manager of Aspen Instore Promotions.

As a result, the in-store environment has become an important advertising medium in its own right. And most companies acknowledge this by producing eye-catching, high quality displays as POS aids for their product.

But many labels have failed to recognise that the point of sale is also a source of vital management information.

For the record store can provide data that, when properly managed, may help to reduce record companies' cost per sale. It can also enable them to provide a POS display service that is more finely-tuned — and thus more relevant — to the needs of individual retailers.

While record companies expect other advertising media to prove their worth by producing sophisticated data — such as audience size and profile, cost per thousand figures and the medium's impact on sales — labels rarely demand such information from retail outlets which use their POS displays.

Yet such data is already available.

Up to now, deciding which stores should be offered a POS aid (or display) has largely been a combination of hunch and educated guess. But record companies need to look hard at the evidence available — and quantify the results of past campaigns — in order to make better use of this essential marketing tool.

Just as ad agencies' media-buying decisions are based on specific audience data provided by the medium, it is possible for a record company to relate the quality of a retailer's display for a particular release to the number of units of that title sold through the store.

In this way, a label can assess the effectiveness of past campaigns enabling future management decisions to be geared to maximising opportunities and limiting wastage.

All of this information is readily available from experienced merchandising specialists whose staff visit thousands of record shops on a day-to-day basis. A merchandising team can visit 500 stores every five days — obtaining a great deal of information which, when properly interpreted, can be invaluable to a record company.

For example, details of competitive activity at retail level can be

- the duration of the display
- the volume of business within the store — and how effectively the stock itself is being merchandised in-store (for example, whether the product is being specially featured, or simply racked alphabetically).

A poll of store managers' attitudes to the display material and the product itself can be obtained — not only allowing better decisions to be made in terms of POS material, but also enabling the company's sales team to target their calls more effectively.

Because retailers see the mer-



POS — REACHING all potential customers.

fed back quickly — so that sales results, and the effectiveness of the POS display, can be properly assessed — not in isolation, but with a complete awareness of the total market.

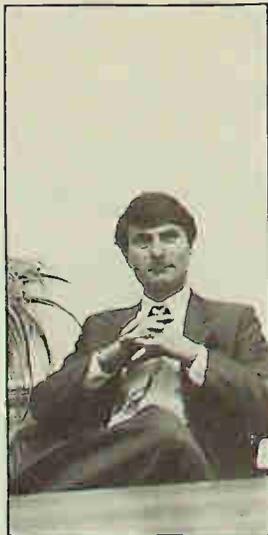
A record company's own sales information for each shop can be compared with store data provided by the merchandiser.

This might include

- details of POS display sites (such as the proximity of the display to the cash desk, the number of other displays being carried by the store and the prominence of the display)

chandising company as a third-party organisation which provides a free service, it is often able to obtain a more candid response from a store manager than a record company's own sales rep.

The proper management of this sort of information — combined with actual sales results — will allow the record company to develop a detailed profile of each shop, enabling the next POS campaign to be targeted more effectively. This, in turn, should result in more thoughtful creative strategies with retailers' individual needs being taken into account.



STEPHEN GRUNDY and Christopher Naylor-Smith — the team behind Alto (Compact Discs) whose first two CD-only shops open in the London area this week.

ANNOUNCING

THE MUSIC WEEK



AWARDS 1986

AWARD CATEGORIES (NOT REQUIRING NOMINATIONS)

- The Market Share Awards
 - Top Album Award
 - Top Single Award
- Top Disco & Dance Album Award
- Top Disco & Dance Single Award
- Top Independent Album Award
- Top Independent Single Award
- Top Classical Album Award (New Category)
- Top Compilation Album Award
 - *Top British Recording Studio Award
- *Top Producer (Albums) Award
- *Top Producer (Singles) Award
- *Top Recording Engineer Award (New Category)
- Top Publisher (Individual) Award
- Top Publisher (Corporate) Award
- Top Shortform Music Video Award (New Category)
- Top Longform Music Video Award
- Exemplary Service Award

AWARD CATEGORIES (REQUIRING NOMINATIONS)

- Top Sleeve Design Awards
- *Top Music Week/Studio Week Advertisement Awards
 - Top Consumer Press Advertisement Award
- Top British Music Promo Video Award
- The Marketing Award for Records, Cassettes & CD's (inc. T.V.)
- Pluggie of the Year Award (New Category)
- Top Record Distributor Award (New Category)
- The Leslie Perrin Award for P.R.

*Awards in association with Studio Week.

**Closing date for all nominations,
Friday, 19th January 1987.**

Contact Judith Rivers at Music Week for your Awards Brochure including nomination and table reservation forms, on 01-387 6611.

**TAKING PLACE AT
THE DORCHESTER
MONDAY,
23RD FEBRUARY 1987.**



**MUSIC WEEK
GREATER LONDON HOUSE
HAMPSTEAD ROAD
LONDON NW1 7QZ.**

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
 ACD—ACD 01-451 4494
 ARAB—Arabesque 01-995 3023
 BK—Bach 0603 62721
 BU—Bullet 0889 76316
 C—CBS 0296 39515
 CA—Cadmoc 01-836 3646
 CH—Charly 01-639 8603
 CM—Celtic Music 0473 888979
 COM—Comet 0895 441 472
 CP—Counterpoint 01-555 4321
 DIS—Discovery 067 785 406
 DMS—Dynamo Marketing Systems 01-589 7725
 E—EMI 01-848 9811
 F—PolyGram 01-590 6044
 FF—Fast Forward (see I)
 FOL—Folkworld 0203 711 935
 GD—Gordon Duncan 0467 21517
 GR—Grease Records International 01-801 8100
 GY—Greyhound 01-385 8146
 H—HR Taylor 021 622 7377
 HOI—Hollywood Nights 0438 315533
 HV—Havasong 0634 43957
 HS—Haltner 0532 742106
 I—Cartel (Backs, Rough Trade) and Fast Forward 031 226 4616
 I—Probe—051 236 6591
 I—Nine Mile—0976 881297/881293 Red Rhino (Nth) 0904 64115
 I—Eveler—0272 541291
 IMP—Impex Music 01-229 5454
 IMS—Import Music Services (see PolyGram)
 I—PolyGram 01-590 6044
 INV—Invicta Audiovisual 0533 717211
 IS—Independent Record Sales 01-850 3161 (Chm Weltard)
 JETZ—Jethowas 0253 712453
 J—Jungle 01 359 9161
 JS—Jehovah 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 9292
 LO—London 01-529 2936
 M—MSD 01-961 5646
 MG—Magnum Music Group 0784-6533
 MS—Music Industry Services 01-519 1119
 M—Manline 01-686 3636
 MO—Mo-Jazz 01-278 0703
 MW—Making Waves 01-481 0593
 NM—Nine Mile (see I)
 O—Oxley 0273 222826
 OB—Obitone 01-965 8792
 P—Pennac 0689 73146
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-200 7000
 PR—President 01-839 4677
 PRO—Projection 0702 72781
 PV—Polygram Virgin and Gold 01-539 5566
 R—RCA 021-525 3000
 RA—Rambow 01-589 3254
 RC—RCA Records (see 50)
 RE—Reveler 0272 541291
 REC—Recommended 01-672 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037 988 693
 RM—Record Merchandisers 01-848 7511
 ROSS—Ross 08886 2403
 RP—Red Rhino (see I)
 RT—Rough Trade 01-833 2133
 S—Silva Screen 01-430 1317
 SM—Start Marketing Services 01-891 6487
 SO—Stage One 0478 4001
 SOL—Soloman & Peres 08494 32711
 SP—Spartan 01-703 8223
 STER—Stereo Tapes Etc 01-388 5533
 STY—Stylus 01-453 0866
 SW—Sun 0474 720078
 T—Titan 925 8323
 TB—Terra Blood 0782 420321
 TR—Triple Earth 01-925 7059
 VIM—VIA Cassino Distributors 0296 73367
 W—WEA 01-578 5929
 WP—Worldwide Record Distributors 01-636 3925

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

| Artist | Title | Label | LP No/Cassette No | Dealer Price | (Distributor) |
|--|---|---|-------------------|--------------|---------------------------|
| ACCUSED | THE RETURN OF MARTHA SPLATTERHEAD | COR GURT | 17/— | £3.05 (I/R) | |
| ADDERLEY | Cannonball STICKS AND SOUL | Charly AFF 162/— | (CH) | | Jazz |
| AMMONS, Gene & BENNIE GREEN | JUGGIN' AROUND | Charly ATS 1/KATS 1 | (CH) | | Jazz |
| BERIGAN, Bunny | BUNNY BERIGAN | Charly ATS 7/KATS 7 | (CH) | | Jazz |
| BIG BLACK | THE HAMMER PARTY | Homestead HMS 044/— | £3.65 (I/R) | | |
| BLACK ROOTS | ALL DAY, ALL NIGHT | Nubian NRCT 01 (Cassette) £3.69 (I/RS) | | | Cassette/Reggae |
| BLAKEY, Art/BUDDY DE FRANCO | BLUES BAG | Charly ATS 4/KATS 4 | (CH) | | Jazz |
| BLAND, Bobby | AFTER ALL | Malaco MAL 009/— | (CH) | | Blues |
| BLAST, C.L. | CL BLAST | Charly CRB 1145/— | (CH) | | MOR |
| BOONE, Pat | ALL THE HITS | Topline TOP 154/KTOP 154 | (CH) | | |
| CANNON, Noel | YOUR CAROLINA | Buddy WGR 099/WGR 099 | £3.09 (H/ROSS) | | Scottish |
| CHECKER, Chubby | STILL TWISTIN' | Topline TOP 155/KTOP 155 | (CH) | | |
| COGHILL'S BAND | SHOW, Bobby FROM SCOTLAND TO CANADA WITH BOBBY COGHILL'S BAND | SHOW ROSS CWGR 100 (Cassette) £3.09 (H/ROSS) | | | Cassette |
| CROSS, Sandra/MAD PROFESSOR AND FRIENDS | COUNTRY DUB | Ariwa ARILP 031/— | £3.65 (I/RS/R) | | |
| CRY | NO MORE SMILE | Cold Harbour COLDLP 003/— | £3.05 (I/R) | | |
| DAVIS, Skeeter | HOMEBREAKER | Topline TOP 152/KTOP 152 | (CH) | | Country |
| DEATH OF SAMANTHA | LAUGHING IN THE FACE OF | Homestead HMS 071/— | £3.45 (I/R) | | |
| DEY, Charley | TAKE ON MY HANDS | Ross CWGR 090 (Cassette) £3.09 (H/ROSS) | | | Cassette |
| DURNO, Duncan | HILLS OF CULDRIN | Ross CWGR 093 (Cassette) £3.09 (H/ROSS) | | | Cassette |
| EMERSON, Keith | HONKY CHORD | CHORD 220/— | £3.57 (CH) | | |
| ERICKSON, Rory | GREMLINS HAVE PICTURES | Demon FIEND 66/— | £3.65 (P) | | |
| FARDON, Lee | SAVAGE ART OF LOVE | Chord CHORD 007/— | £3.57 (CH) | | |
| FINE YOUNG THINGS (FYT) | CANDY MAN | I.S.R. KEV 2/KEV 2 (DMS/R) | | | Soul/Disco |
| GASH GASH | Cleopatra/Musicaland MLCR 109/— | £3.05 (RT/I) | | | |
| GEDDES, Graham & HIS BAND | A STEP IN TIME | Ross CWGR 107 (Cassette) £3.09 (H/ROSS) | | | Scottish/Cassette |
| GRANT, Manson & THE DYNAMOS | AWARD WINNERS | Ross WGRV 2/WGRV 2 | £3.65 (H/ROSS) | | Scottish |
| HALL, Pam | PERFIDA | World Enterprise WEMLP 3032/— | £4.95 (I/S) | | Import/Reggae |
| HAMMOND, Beres | BERES HAMMOND | Charm CRIC 1 (Cassette) £3.69 (I/S) | | | Cassette/Reggae |
| HINES, Earl/COZY COLE | EARL'S BACKROOM AND COZY'S CARAVAN | Charly AFF 167/— | (CH) | | Jazz |
| INDEPENDENTS | THE FIRST TIME WE MET? THE GREATEST HITS | Charly CRB 1146/— | (CH) | | |
| JOHNSON, Budd | BLUES A LA MODE | Charly AFF 169/— | (CH) | | |
| KING, B.B. | COMPLETELY LIVE | and VELL Charly CDX 14/CCDX 14 | (CH) | | Blues |
| KINGSMEN, The | LOUIE LOUIE — GREATEST HITS | Charly LK 6/— | (CH) | | |
| KIRBY, John | JOHN KIRBY | Charly ATS 6/KATS 6 | (CH) | | |
| LITTLE MILTON | ANNIE MAE'S CAFE | Malaco MAL 008/— | (CH) | | Blues |
| LIVE SKULL | RAISE THE MANIFESTATION | Homestead HMS 080/— | £2.70 (I/R) | | |
| LOMOND CORNKISTERS, The | GOING TO SANDY'S CEMETRY WITH THE LOMOND CORNKISTERS | Ross CWGR 098 (Cassette) £3.09 (H/ROSS) | | | Scottish/Cassette |
| LYTTLETON, Humphrey & RUSSELL DAVIS | THE WORLD OF BUDDY BOLDEN | Calligraph CLGLP 13/— | £3.25 (A) | | Jazz |
| MARS '78 | Widowspook | WSP 10/— | £3.45 (I/R) | | |
| McCALMANS, The | SCOTTISH SONGS | Ross WGR 092/WGR 092 | £3.09 (H/ROSS) | | Ethnic |
| MIDDLETON, Ian | TATIES, MILK & MEAL | Ross CWGR 106 (Cassette) £3.09 (H/ROSS) | | | Scottish/Cassette |
| MILLER, Ina | BONNIE MORVEN HILLS | Ross CWGR 097 (Cassette) £3.09 (H/ROSS) | | | Scottish/Cassette |
| MOTHER GOING | ROBOT WOMAN | 3 Shanghai HAI 109/— | £3.20 (CP) | | |
| MURDOCH, Alister | FIELDS OF ATHENRY | Ross CWGR 096 (Cassette) £3.09 (H/ROSS) | | | Scottish/Cassette |
| MURRAY, Bert | ON THE FIDDLE | Ross CWGR 091 (Cassette) £3.09 (H/ROSS) | | | Scottish/Cassette |
| NEW ORDER | POWER, CORRUPTION AND LIES | Factory FACT 75C (Cassette) £3.65 (RT/I/P) | | | Cassette |
| NUDE, The | THE MODERN JAZZ | Cleopatra/Musicaland MLCR 100/— | £3.45 (RT/I) | | |
| ORIGINAL LONDON CAST | WONDERFUL TOWN | First Night CAST 6/CASTC 6 | £3.65 (P) | | |
| PATULLO, Gordon | SCOTCH ON THE BOX | Ross WGR 094/WGR 094 | £3.09 (H/ROSS) | | Ethnic |
| RANDOM, Eric & THE BEDLAMITES | ISHMAEL | Fon BED 7/— | £2.70 (I/R) | | Scottish |
| RENDALL, Ruby | NEVER LOOK BACK | Ross WGR 095/WGR 095 | £3.09 (H/ROSS) | | |
| RESTLESS | THE EARLY YEARS 1981-83 | Nones NERD 026/— | £3.45 (I/R) | | |
| RHODES, Roy | THE COUNTRY SIDE OF ROY RHODES | Ross CWGR 102 (Cassette) £3.09 (H/ROSS) | | | Country/Scottish/Cassette |
| ROBINSON, Martell | IT'S STILL LOVE | You First Records RALP 74/— | £4.95 (I/S) | | Import/Reggae |
| ROSELLI, Jimmy | THE MORE I SEE YOU | First Night SCENE 6/SCENE 6 | £3.65 (P) | | |
| SCHAFFER, Janne | THE CHINESE BUN | BUTT 006/— | £2.76 (CP) | | Jazz/Rock |
| SCOTT, Ellinda | BY YON CASTLE WA' | Ross CWGR 101 (Cassette) £3.09 (H/ROSS) | | | Scottish/Cassette |
| SCRODD, Crystal | Belle BELLE DE JOUR | United Dainties UD 021/— | £3.45 (I/R) | | |
| SHAND, Jimmy & HIS BAND | ECHOES IN THE GLEN | Ross WGRV 1/WGRV 1 | £3.65 (H/ROSS) | | Scottish |
| SHAND IRN, Jimmy & HIS SCOTTISH DANCE BAND | THE MIST COVERED MOUNTAINS | Ross CWGR 104 (Cassette) £3.09 (H/ROSS) | | | Cassette |
| SKIN & BONE | LET IT BE | Ross CWGR 103 (Cassette) £3.09 (H/ROSS) | | | Scottish/Cassette |
| SOUTHERN LIGHTNING | DOWN THE ROAD | Cleopatra/Musicaland MLCR 103/— | £3.45 (RT/I) | | |
| STEWART, Rex | RENDEZVOUS WITH REX | Charly AFF 165/— | (CH) | | Jazz |
| STRATHORN, SEPTET, Billy | CUE FOR SAXOPHONY | Charly AFF 166/— | (CH) | | Jazz |
| STROZIER, Frank | WALTZ OF THE DEMONS | Charly ATS 5/KATS 5 | (CH) | | |
| TATUM, Art | PIANO GENIUS | Charly ATS 3/KATS 3 | (CH) | | Jazz |
| TAXI GANG | CONNECTION LIVE IN LONDON | Island ILPS 9862/CT 9862 (E) | | | |
| THE MIGHTY CEASARS | ACROPLIS NOW | Milshakes PLAT 02/— | £3.45 (RT/I) | | |
| THOMPSON, Hayden | ROCKABILLY GUY | 1954-1962 Charly CR 30262/— | (CH) | | |
| TORVILL & DEAN (CARL DAVIS/LPO) | FIRE AND ICE | First Night CAST 7/CASTC 7 | £3.65 (P) | | |
| VAN BEEHOVEN, Compas | THE THIRD LP | Rough Trade ROUGH 109/— | £3.45 (I/R) | | |
| VARIOUS | A NIGHT AT THE AUDI MEAL | Ross CWGR 105 (Cassette) £3.09 (H/ROSS) | | | Scottish/Cassette |
| VARIOUS | BLUDGEONED — A COLLECTION | Bludgeoned BLUD 001/— | £2.43 (I/R) | | |
| VARIOUS | COLOURS OF THE BASTARD ART | Last Moment LMLP 5/— | £3.45 (I/R) | | |
| VARIOUS | CONCERT AT CARNegie HALL | Charly ATSD 2/KATSD 2 | (CH) | | |
| VARIOUS | CRUCIAL 3 | Streethounds ELST 1002/ZCEL 1002 | £3.79 (A) | | Dance/Disco |
| VARIOUS | CUTIN A GROOVE | Vinyl Mania HCL 1/— | (CH) | | Soul/Disco |
| VARIOUS | DON'T SHOOT Zippo ZONG | 009/— | £3.65 (P) | | Country |
| VARIOUS | ELECTRIC CRAYON SET | Bom Caruso KIRI 044/— | £3.65 (I/P) | | |
| VARIOUS | GHOSTS OF CHRISTMAS PAST | Crepuscule TWI 658/— | £3.95 (P) | | |
| VARIOUS | HIS WAY WITH THE GIRLS | Soul Supply LPSS 111/— | (CH) | | Soul |
| VARIOUS | JACKBET | Rhythm King LEFT LP 3/— | £2.43 (I/R) | | |
| VARIOUS | JAZZ JUICE 4 | Streethounds SOUND 6/ZCSND 6 | £3.79 (A) | | |
| VARIOUS | MAE 66 | Rough Trade ROUGH 100/ROUGH 100 | £2.70 (I/R) | | |
| VARIOUS | NORTHERN SOUL STORY | Soul Supply CPD 107 (Cassette) (CH) | | | Soul/Cassette |
| VARIOUS | NORTHERN SOUL STORY VOLUME II | Soul Supply LPSD 118/CPD 118 | (CH) | | Soul |
| VARIOUS | PSYCHOTIC REACTIONS — EARLY AMERICAN ROCK GROUPS | Topline TOP 153/KTOP 153 | (CH) | | |
| VARIOUS | PUNK ROCKERS LETS GET PISSED — IT'S CHRISTMAS | Cult CULT 001/— | £2.43 (I/R) | | Punk |
| VARIOUS | RE QUARERLY NO. 4 | (Including free magazine) Recommended RE 0104 | £5.62 (I/R) | | |
| VARIOUS | SOUL SURVIVORS | Topline TOP 151/KTOP 151 | (CH) | | |
| VARIOUS | STAIRCASE TO NOWHERE | Bom Caruso KIRI 070/— | £3.65 (I/P) | | |
| VARIOUS | TAKE THE SUBWAY TO YOUR SUBURB | Subway SUBORG 001/— | £2.43 (I/R) | | |
| VARIOUS | THAT DRIVING BEAT | Soul Supply LPSS 101/— | (CH) | | Soul |
| VARIOUS | THE BLUES IS ALRIGHT | VOLUME 2 Malaco MAL 010/— | (CH) | | Blues |
| VARIOUS | WILD WEEKEND — 60s US POP VOLUME 2 | Topline TOP 150/KTOP 150 | (CH) | | |
| VARIOUS | WONDER BOYS | Soul Supply LPSS 110/— | (CH) | | Soul |
| WELLS, Dicky | EONES FOR THE KING | Charly AFF 164/— | (CH) | | Jazz |
| WHITTAKER, Roger | THE SKYE BOAT SONG AND OTHER GREAT SONGS OF OUR ISLANDS | Tembo TMB 113/TMBC 113 | £3.87 (I/MS/F) | | MOR |
| WILKINSON, Sue | LOOKING FOR COVER | Hustler SWM 001/— | £3.45 (A) | | |
| WILSON, Delroy | LOOKIN' FOR LOVE | Phil Pratt PHILLP 1008/— | £3.69 (I/S) | | Reggae |
| ZWINGENBERGER, Axel | BOOGIE WOOGIE LIVE | Calligraph CLGLP 11/— | £3.25 (A) | | |

SEE OPPOSITE PAGE FOR COMPACT DISC RELEASES ▶

Mon 15 to Fri 19 December Album Releases: 100 Compact Discs: 53

Year to Date (49 weeks to 19 December 1986) Album Releases: 1819

US TOP FORTIES SINGLES

| Rank | Artist | Title | Label |
|------|--------|---|------------------|
| 1* | 4 | THE WAY IT IS, Bruce Hornsby & The Range | RCA |
| 2 | 5 | WALK LIKE AN EGYPTIAN, Bangles | Columbia/CBS |
| 3 | 3 | HIP TO BE SQUARE, Huey Lewis & The News | Chrysalis |
| 4 | 1 | THE NEXT TIME I FALL, Peter Cetera/Amby Grant Warner Bros | |
| 5* | 7 | EVERYBODY HAVE FUN TONIGHT, Wang Chung | Geffen |
| 6 | 2 | YOU GIVE LOVE A BAD NAME, Bon Jovi | Mercury |
| 7* | 10 | TO BE A LOVER, Billy Idol | Chrysalis |
| 8* | 11 | NOTORIOUS, Duran Duran | Capitol |
| 9 | 15 | SHAKE YOU DOWN, Gregory Abbott | Columbia/CBS |
| 10* | 13 | STAND BY ME, Ben E King | Atlantic |
| 11 | 9 | LOVE WILL CONQUER ALL, Lionel Richie | Motown |
| 12 | 6 | WORD UP, Cameo | Atlantic Artists |
| 13* | 16 | DON'T GET ME WRONG, The Pretenders | Sire |
| 14* | 17 | C'EST LA VIE, Robbie Nevil | Manhattan |
| 15* | 20 | WAR, Bruce Springsteen & The E Street Band | Col/CBS |
| 16 | 8 | HUMAN, Human League | A&M/Virgin |
| 17* | 21 | CONTROL, Janet Jackson | A&M |
| 18* | 23 | IS THIS LOVE, Survivor | Scotti Brothers |
| 19* | 22 | YOU KNOW I LOVE YOU, Howard Jones | Elektra |
| 20* | 26 | LAND OF CONFUSION, Genesis | Atlantic |
| 21* | 28 | VICTORY, Kool & The Gang | Mercury |
| 22 | 12 | TRUE BLUE, Madonna | Sire |
| 23* | 27 | LOVE IS FOREVER, Billy Ocean | Jive |
| 24 | 14 | AMANDA, Boston | MCA |
| 25 | 19 | (FOREVER) LIVE AND DIE, OMD | A&M/Virgin |
| 26* | 30 | THE FUTURE'S SO BRIGHT (...), Timbuk 3 | I.R.S. |
| 27 | 25 | WILD WILD LIFE, Talking Heads | Sire |
| 28* | 31 | SOMEBODY, Glass Tiger | Manhattan |
| 29 | 18 | TAKE ME HOME TONIGHT, Eddie Money | Columbia/CBS |
| 30* | 34 | ALL I WANTED, Kansas | MCA |
| 31* | 35 | YOU BE LLIN', Run D.M.C. | Profile |
| 32* | 38 | AT THIS MOMENT, Billy Vera & The Beaters | Rhino |
| 33 | 24 | I'LL BE OVER YOU, Toto | Columbia/CBS |
| 34* | 37 | COMING AROUND AGAIN, Carly Simon | Ansto |
| 35 | 33 | FOOLISH PRIDE, Daryl Hall | RCA |
| 36* | 40 | GOLDMINE, Pointer Sisters | RCA |
| 37* | 39 | FOR TONIGHT, Nancy Martinez | Atlantic |
| 38* | — | OPEN YOUR HEART, Madonna | Sire |
| 39* | — | FALLING IN LOVE (UH-OH), Miami Sound Machine | Epic |
| 40* | — | CHANGE OF HEART, Cyndi Lauper | Portrait |

ALBUMS

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

NEW SINGLES

- **AGAWA, Yasuko LA NIGHTS/New York Afternoon BlueBird BRT 26 12" (P) (Change of Distributor)
- BAD KARMA BECKONS MUIATE AND SURVIVE (6 tracks) Media Burn MB 15 12" only Pic Bag (R/R)
- BOOM, Barry COME FOLLOW ME/When You Smile On Top OT 001 12" (JS)
- BOUCHER, Judy CAN'T BE WITH YOU TONIGHT/Dreaming Of A Little Island Orbitone OR 721; OR 1221 12" (JS/E)
- BOUNCER, Peter READY FOR THE DANCE HALL TONIGHT/Don't Test Unity Sounds UN 023 12" (JS)
- CANDIDO JINGO/No Streetwave MKRAN 79 12" (A)
- CANNIBALS: THE CHRISTMAS ROCK 'N' ROLL/New Year's Eve Song Hit Freebee 2 7" in 12" Stocking Shaped Sleeve (V/Backs)
- CHATSWORTH SHAKE IT DOWN/Federation FED 007 12" (U/Red Rhina)
- **COIL ANAL STAIRCASE/Blood From The Air/Ravenous KAZZ/Force And Form ROTA 121 12" only Pic Bag (U/R) (Rescheduled)
- CRAWFORD, Sandra CAN'T BE YOUR PART-TIME LOVER/Inna Star Tracks ST 006 12" Pic Bag (JS)
- DIED PRETTY BLUE SKY DAY/No What Goes On GOES 111 12" only Pic Bag (U/R)
- DOUGLAS, Duncan FREEDOM/Inna Live ALIVE 3 12" Pic Bag (A)
- EASTSIDE MEMORIES/No. 2 The Seagull Rime RIME J:RIM 3 12" (DMS/R)
- EZEKE CHRISTMAS BLUES/Version Orbitone OR 720; OR 1220 12" (OR)
- **FRANKIE GOES TO HOLLYWOOD WARRIORS TURN ON THE KNIFE/Return V/End ZIT/Island 12ZTAX 25 12" (E)
- GLASS BEAT GAME PLEASURE/Tel Me Influx FU 2 (R)
- GLASGOW, Cheryl GUESS THE SPOT/Inna Live ALIVE 2 12" Pic Bag (A)
- GUANA BATZ LOAN SHARKS/Radio Sweetheart EYE 12 (U/R)
- HANGI ROCKS UNTIL I GOT YOU/No Lick Lick LIT 211 12" (P)
- HILLSBROUGH CREW STILL CITY/Move On Up Virgin VS 908; VS 908-12 12" (E)
- HUBERT THE TREE LET'S GO BUNKERS FOR CHRISTMAS/No Prism ODD 3 (P)
- KISS THE BLADE YOUNG SOLDIER/No Incision CUT 3 12" (U/R)
- **KOOL & THE GANG THROWDOWN MIX (HITS MEDLEY) featuring Get Down On U/Ladies Night/Fresh/Big Fun/Celebration/Victory (7" Version)/Bad Woman Club/Phonogram JABXR 44 12" Limited Edition (P)
- LEVY, Barrington STRUGGLER/Moonlight Lover Time TTR 020; TR 020 12" (A/S)
- LOCOMOTIVES FROM THE FINEST ROLLING STOCK (6 tracks) Media Burn MB 13 12" only Pic Bag (U/R)
- **LOOSE ENDS THE BAKSHEESH MIXES Gonna Make You Akin (West-Side Mix)/SILENT TALKING (Album Mix)/NIGHTS OF PLEASURE (7" Mix)/LET'S ROCK (7" Remix) Virgin VS 919 now incl. VSC 919 (free 24 minute continuous play cassette) (E)
- LYON, Jimmy THE FIRING LINE/Widow Live ALIVE 4 12" Pic Bag (A)
- MASCO PARTY JAM/Inna City One/Phonogram 12MASCO 2 12" only (R)
- MERTENS, Wim HIROSE/No Me Tangere Les Disques Du Crepuscule TFW1593 (P)
- MIGHTY MIGHTY THROWAWAY/Ceiling To The Floor Chapter 22 CHAP 10; 12CHAP 10 12" incl. Ghost Of Love (V/NM)
- MILLER, C. P. COME TO ME SOFTLY/Inna No Big Thing Hot Vinyl HVT 31 12" Pic Bag (JS)
- MINI POPS, The Adventures Of Santa Claus/Christmas Scenes/Ring A Bell For Christmas/Rock Baby Jesus Creole CR 95 Pic Bag (R/H/A)
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- MONTANA, Kid SPOOKY/No Les Disques Du Crepuscule TFW1805 (P)
- MURPHY, Peter INTERVIEW DISC Beggars Banquet BEG 1797 12" only (W)
- NOCTURN, Kenny RINGO/NOCTURN/Version Unity Sound UN 022 12" (JS)
- PAUL, Frankie EAGLES FEATHER/Version S:R 3:54; 3:00 12" (JS)
- PAUL, Frankie ALESHA/DUB Power House PH 11 12" (JS)
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Mon 15 to Fri 19 December. Single Releases: 51

Year to Date: (49 weeks to 19 December, 1986) Single Releases: 4,435

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PRESTWICH HOLDINGS, which includes in its list of companies Legend Music set up in January, has increased its pre-tax profits by 66 per cent this year, rising from £1.95m to £3.24m.

At the group's annual general meeting, chairman Paul Levinson told shareholders that share earnings had risen by 20 per cent.

During 1986, Prestwich has been undergoing a number of changes with several acquisitions and disposals taking place, as well as the formation of new ventures. It has decided to change direction and concentrate on the media rights and entertainment industries by selling off its engineering distribution companies and reducing its involvement in optical retailing.

Legend Music is one of the Group's newest ventures and during the six months it has been trading it has signed five acts to long term recording contracts, including Elkie Brooks who has just released a new single through the label. Legend's other activities include music publishing, artist management and music video production.

Describing Prestwich as "firmly established in its chosen major areas of operation", Levinson added: "Within Prestwich Holdings there is the flair, ability and finance to generate further significant advances in the Group's development and profitability. I am convinced that the strategic changes made during 1986 will be the foundation for another outstanding year."

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CHRYSALIS CHAIRMAN Chris Wright: investing heavily in new talent.

Talent pays at Chrysalis

THE CHRYSALIS Group has announced pre-tax profits of £5.31m on a turnover of £82.87m with the bulk of the profit coming from records and publishing which accounted for £3.1m of the total.

The preliminary results for the year ending June 30, 1986, represent the group's first year of trading since the 1985 merger of Management Agency and Music plc (MAM Group plc) and the Chrysalis group.

Commenting on the results, chairman Chris Wright says during the last two years the group had invested heavily in new talent — a move which is now paying off, as reflected by the end of year results. Highlights of the past year have included the Ultravox Collection album which sold 1m units in the UK alone, Go West which are now developing into an international act, Paul Hardcastle's hit 19 and the establishment of Huey Lewis And The News and Billy Idol as major artists in the UK market.

Wright says: "All operating divisions are trading ahead of budget. I am confident that the current year's results will show a substantial advance on last year."

Wright expects record and music publishing to represent about half of the group's profit for the current year, but intends to get it down to a third by building up other interests.

The former MAM companies accounted for £30.33m of the turnover and contributed £1.24m to the pre-tax profits. The final dividend on shares is 3.6p to make 5.6p net.

● The Woolworth purchase of its music supplier Record Merchandisers caused the share price to slip back just a few pence, but in the long term it will give the 816-store chain in-house control of distribution and a platform from which to launch a drive for better terms from record companies. The acquisition is a key part of the plan to increase Woolworths' share of the £1 billion music and entertainment market.

● The Virgin flotation matched the City's own big bang in terms of publicity, though the share price suffered from post-float blues. The next testing period will come when the company launches in the US in the New Year.

Doolery's

D I A R Y

GOOD TO note that the British Record Industry Awards is so well-established as an event that the BPI has had the confidence to resurrect the Britannia symbol, even though the BRIA's forerunner — none other than the Britannia Awards — proved to be such a damp squib ... The Britannia symbol was apparently pinched directly from the back of an old penny (isn't that some sort of breach of copyright?) and the only amendments to her involved a slight scaling down of some features. Seems when she was enlarged, she looked like Mike Tyson ... Underlining its rejuvenated commitment to the record market, Woolworths is hosting an industry Christmas party at the Lighthouse Club ... Jean-Michel Jarre, in town for a special award from the Guinness Book Of Records for the largest attendance ever at a pop concert (1.25m in Houston earlier this year), revealed that he's still hoping to set up a similar spectacle in London, rumoured to be in the docklands, and he was using his 48-hour visit for talks with interested parties ... If you bump into Jackie Collins, keep your mouth shut — unless you want to feature in her next spicy novel Rock Star, based on the music biz ... Rob Day, Laser's man in the UK (see p4), says he gets round the low by flogging ads through an agency. "I get customers for the agency and where they place the ads after that is up to them," says Day, with a twinkle in his eye. Funny how all of them end up on the pirate station ... Channel Four's Turn It Up charts the progress of the Labour Party's music machine Red Wedge next Monday in a late night programme called Days Like These ...

IN SPITE of having one of the year's biggest-selling singles, EastEnders actor Nick Berry was remarkably backward in coming forward about his new album offering launched at a BBC champagne breakfast on Friday, revealing that it is his last record in his contract with the label and isn't really a Nick Berry album but a showcase for Wicksey, his TV persona ... As a piss artist, Roger Moffat was an old master, but the former BBC DJ remained entertainingly eccentric to the end, recording his own obituary for Radio Hallam that began: "Listeners may be disturbed to know I have died" ... sad also to mark the death of Lee Dorsey, whose best-known hit was Working In The Coal Mine ... Responding to last week's suggestion that EG turned down The Smiths for management after they signed with EMI, both the group and the major dismiss it as "an unusually bitchy comment after The Smiths turned down a record deal with EG Records" ... John Howes, a bit of a bouncing ball since his years with RCA, is contactable on 01-439 9183 after being "made redundant" by DMS ... Michael Roff (01-546 1415) the main casualty of A&M closing its video department ... What jolly fun they have on the nationals, with those Bizarre boys on The Sun Nick Ferrarri and Craig MacKenzie nicking the Daily Mirror's White Hot Club party as their own Wapping anniversary bash in splash coverage last week. Shows how short of original ideas they are.



WHEELER MEET AGAIN: John Wheeler and his wife Mary with CBS colleagues at a party to mark Wheeler's retirement as senior director operations development.



THANK YOU MA'AM: ex-Wham! singers and new Polydor signings Pepsi & Shirley with manager David Walker are flanked by Polydor MD Richard Ogden and A&R director Carol Wilson.



NOT COOKING the books — just some of the surprise guests who showed up at EMI Music Publishing MD Ron White's retirement party last week. Seen with him from left are Avelino Esparza, Angelo Constantinou Sam Riess and Franco Zaia.



RADIO TWO presenter Roy Moore, climbing the chart with O' My Father Had A Robbit, is caught by the camera with a rabbit and a duck.

COMMENT

THE BPI Council is facing one of its biggest tests ever this week when it firms up plans for the latest stage of the generic campaign (see p1).

Remember the generic campaign? I realise that it may be a bit of a memory test for you — after all, following the ballyhoo that heralded the all-industry campaign earlier this year, it's been all quiet on the generic front for some time now. The trouble with the type of consensus that brought about the first experimental phase is that you can end up with the committee-designed horse. Now, I'm not exactly saying that they came up with a camel first time around because life does sound better to music. But it has to be faced that it's an awfully big job trying to persuade literally millions of people that, even if they accept the concept, they should be persuaded to splash out more cash on acquiring music.

Now the ball is firmly in the record companies' court — they can't blame it on a faceless BPI

bureaucracy if the campaign is not effective. This new phase could answer two of the principal objections to the style of the campaign in its first phase — firstly, that it was too general and, secondly, that it didn't home in on the right sector of the population. This time individual companies can make it product specific and target it directly at the potential buyers they feel are most appropriate.

It always did seem difficult to believe the record industry would dig deep on a long-term basis to find the massive resources necessary to change public perception. To achieve the almost mass hypnosis necessary, you would need to spend on advertising and publicity at the same levels as the recent British Gas floatation.

If you see Britannia, tell her.
David Dalton



STRONG MINTS: The Mint Juleps can't wait to get their hands on the money after signing a deal with head of Stiff Music Liam Teeling. The Juleps are touring with Lenny Henry who is trying to nab the cheque.



TRES BON: Phonogram managing director David Simone presents Bon Jovi with gold discs for Slippery When Wet.



WHILE THE cat's away: new Arista signings Well, Well, Well make the most of MD Brian Yates' sofa and drinks cabinet.

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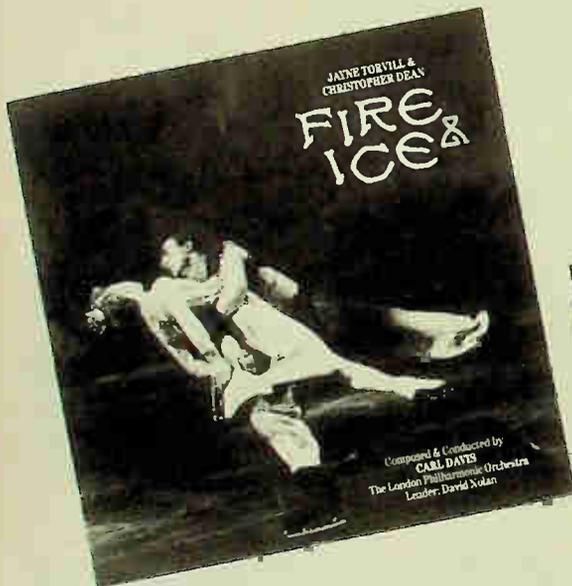
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