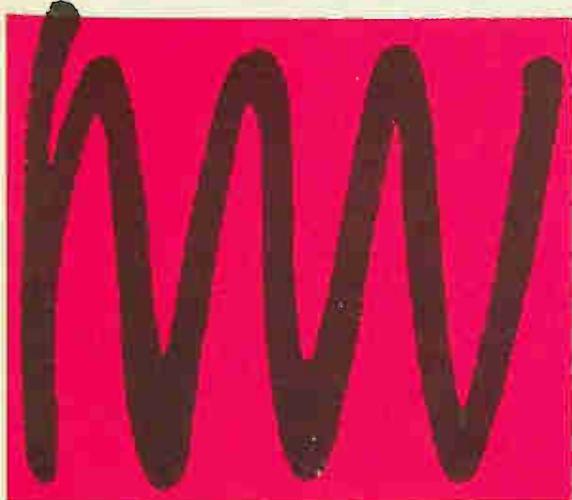


MUSIC WEEK



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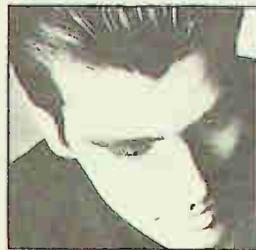
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A&R: Talent forms a close association with Alon Rankine (left), takes on Brighton protagonists, Attacco Decente, plus LPs, singles, performance and HM chart **Starts 14**

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Modi 'acumen' for MCA

FINANCE AND operations director Mehelli Modi has been promoted to deputy managing director at MCA in a move that will add business acumen to A&R expertise in the company's senior management.

MCA made it clear that it had been looking for A&R experience when it appointed EMI's Dave Ambrose as managing director last

year and Modi acknowledges that his skills contrast and complement Ambrose's.

Chartered accountant Modi comments: "With Lou Cook as chairman, it makes the whole UK/US chain perfect for us. We now have the team to fulfil this company's potential."

Modi joined MCA in 1984 having been director of finance and operations at RCA. Of his promotion, Cook says: "Mehelli will continue to oversee business affairs and finance and operations of the UK company. His promotion is designed to further strengthen and consolidate our management structure."



MEHELLI MODI: 'we have the team.'

Big guns open fire on BBC pop policy

THE BIG guns of the music industry turned this week on the BBC, accusing the corporation of locking commitment to rock and pop despite the benefits music brings in.

Record company managing directors point to the audience of 12m which watched the Christmas Top Of The Pops and say they cannot understand why the programme's budget is being cut when

it is so successful.

Phonogram MD David Simone fears the BBC may be beginning to regard music as merely a cheap way of filling broadcasting time, and he comments: "What is sad is that pop and rock music from the UK leads the world. It gives pleasure to millions of people and earns millions for this country's balance of trade and a Government agency is trying to stifle the development of music. In the year of its golden jubilee, the corporation is trying to put pop music back into the Dark Ages."

"The cutbacks on TOTP may be just the thin end of the wedge. Who can say that a TOTP won't be cancelled. There is no law saying that there should be one and if one was taken off perhaps some people would want to start doing something with the commercial channels."

"If the BBC do not give us a fair crack of the whip, why should we do as much as we do for them."

Paul Russell, managing director of CBS, goes on: "Recent changes

point towards a disturbing lack of commitment to contemporary music by BBC TV. TOTP has been cut down and put in a 30-minute slot; Whistle Test — no longer live — has just been heavily truncated

"The music policy on the Wagon

TO PAGE FOUR ▶



MICHAEL GRADE — I would love to know his reasons, says Russell.

Irish link brings UK 24-hour Luxembourg

RADIO LUXEMBOURG has joined forces with Ireland's Radio Telefís Eireann in setting up a new radio station which should be hitting the airwaves in about 18 months time and will give UK listeners almost 24-hour access to Luxembourg.

The Irish Minister of Communications has given the joint venture

permission to use the Long Wave frequency 254 kHz (1181 metres). The new radio station — to be called Radio TARA — will broadcast from a transmitter on the East Coast of Ireland, allowing daytime coverage of the majority of Britain as well as Ireland itself

TO PAGE FOUR ▶

RCA/Ariola goes European

CANNES Underlining the international nature of the event, the most significant stories to emerge at the beginning of the 21st Midem had a particularly cosmopolitan flavour.

RCA/Ariola — still agonising over its long-term identity following the takeover by Bertelsmann — has a new international chief. Rudi Gossner replaces Greg Fischbach and his move from PolyGram confirms the determination of the new owners to stamp the company with a European trademark.

Fischbach, a non-music industry import last year, is expected to move back into general business and legal consultancy, while his German successor — who was executive vice-president of PolyGram International — will be based in New York.

An announcement of the company's new name — dropping the RCA tag — is expected by the end of next month

● Detailed Midem report next week.

Who's who and where

THE 1987 Music Week Directory, which sets out to list everyone who is anyone in the music business and beyond, is now available, price £12.50. Regular subscribers will be sent one in due course, while those wishing to purchase copies separately should contact Sylvia Colver on 01-854 2200.

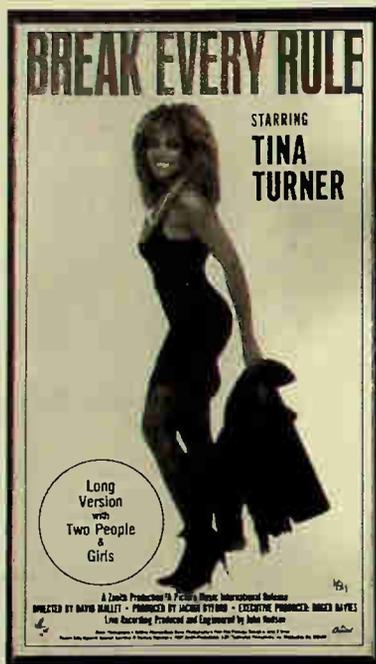
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9

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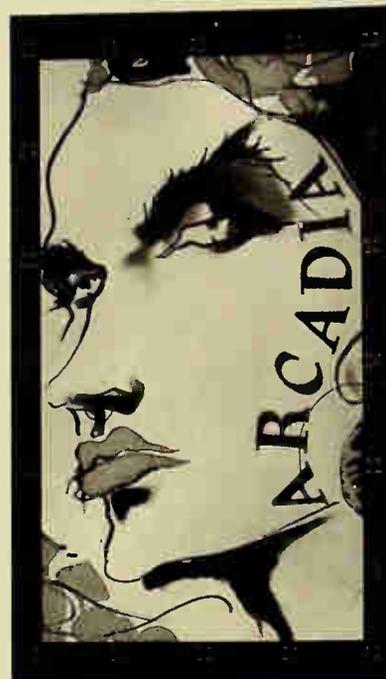
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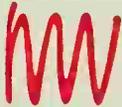


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Next Music Week Directory free to subscribers current in January 1987.

K-tel promo to the tune of £1/5m

K-TEL IS spending £200,000 on TV advertising in support of Impressions, an album of instrumentals.

The promotion began in Harlech and Anglia this week and is being backed by a radio campaign. Fea-

tured tracks include Gary Moore's Parisien Walkways, Sky's Taccata and Jean-Michel Jarre's Oxygene along with the TV themes from Howard's Way, Travelling Man, St Elsewhere and The Gentle Touch.



●THE PROMO video for Eighth Wander's Will You Remember single is due to be shown on Channel Four's The Tube on Friday (30) and repeated on Sunday.

●EMI IS re-releasing the theme from The Growing Pains Of Adrian Male, Profoundly in Love With Pandora by Ian Dury and Chas Jankel, to tie in with a new series of the programme.



GIpsy RECORDS has lined up an extensive promotion campaign for the release of the Kin Kelly single For You which precedes an album. Kelly is supporting the release with regional radio, TV and press interviews, and the video for the single has been shown on both Sky Channel and Music Box. He also has several networked TV interviews and appearances lined up. The single is distributed through PRT.

NEW PRODUCT



BIG AUDIO Dynamite's new single, V Thirteen, is released by CBS on February 9 and the band will be promoting it on an 11-date tour of the UK beginning on February 20.

●FIVE STAR's new single, Stay Out Of My Life, is featured as the theme to a new Channel Four series, How Dare You.

●A FLYPOSTING campaign is being mounted in support of Use Imagination, the new single by Who The Hell Does Jane Smith Think She Is? The record is an Influx and is distributed by RCA.

●LIGHTNING HAS acquired exclusive distribution rights to the Videostars compilation which features Boris Gardiner, Cliff Richard, Jermaine Stewart and Simply Red. Dealer priced at £6.25, the video was previously available only through Marks & Spencer.

●PRESS AND POSTER advertising is being organised by Jive in support of Hard Times, the new single from Real Thing. Release is scheduled for Monday (2).

●THE THE's Infected is to be used as the soundtrack to a cinema commercial for Pepe jeans to be screened at 600 sites across the UK between February and May.

●JAKE BURNS, former singer with Stiff Little Fingers, is to appear on Ulster Television's The Video Picture Show to promote his first single for Jive, Breathless.

●MATADOR, AN album telling the story of Spanish bullfighter El Cardabas, is to be promoted on Tom Jones' 14-date UK tour. Jones is the featured artist on the album which is due for release by Epic during spring. A single from the album and sung by Jones, A Boy From Nowhere, is out on March 9. The musical on which Matador is based is due to be staged in London's West End during summer next year.

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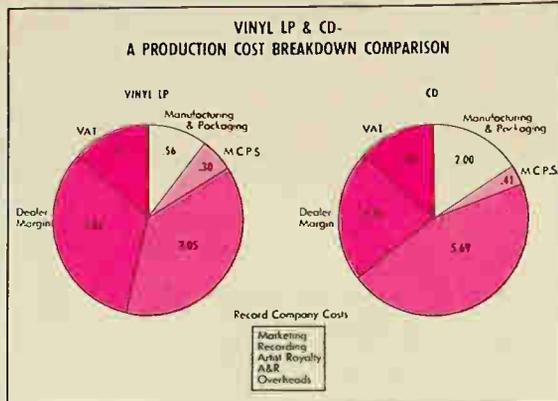
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COMPACT

disc

DIGITAL AUDIO

- 1 THE WHOLE STORY, Kate Bush EMI
 - 2 LIVE FLAIC, Queen EMI
 - 3 GRACELAND, Paul Simon Warner Brothers
 - 4 BROTHERS IN ARMS, Dire Straits Virgin/Phonogram
 - 5 SWEET FREEDOM: BEST OF MICHAEL McDONALD, M. McDonald Warner Bros.
 - 6 EVERY BREATH YOU TAKE — THE SINGLES, The Police A&M
 - 7 AUGUST, Eric Clapton Duck/Warner Brothers
 - 8 13 50, Peter Gabriel Virgin
 - 9 NO MORE THE FOOL, Thin Brooks Legend
 - 10 NOW, THAT'S WHAT I CALL MUSIC 8, Various EMI/Virgin/PolyGram
 - 11 6 REVENGE, Eurythmics RCA
 - 12 THE HOUSE OF BLUE LIGHTS, Deep Purple Polydor
 - 13 TRUE BLUE, Madonna Sire
 - 14 DIFFERENT LIGHT, Bangles CBS
 - 15 STREET LIFE — 20 GREAT HITS, Bryan Ferry/Rainy Music EG/Polydor
 - 16 NOW, THAT'S WHAT I CALL MUSIC '86, Various EMI/Virgin/PolyGram
 - 17 INVISIBLE TOUCH, Genesis Virgin
 - 18 GET CLOSE, The Pretenders Real/WEA
 - 19 DANCING ON THE CEILING, Lionel Richie Motown
 - 20 SLIPPERY WHEN WET, Bon Jovi Virgin/Phonogram
- Music Week Research 1987



CD: the real costs

THE PROPORTIONS of the price of a compact disc which go to the retailer and the record company can be revealed this week through the publication of the above charts.

These charts, with figures in pounds, are the record companies' version of how costs break down. It can be seen by comparing "Record Company Costs" that the producers take around 30 per cent of the price of a vinyl LP and around 45 per cent of a CD.

This information has been

regarded as particularly sensitive and some people within the record industry deny even that it exists.

NEW INDIE distributor Oasis Records is reporting solid interest from many labels in the first week after the announcement of its operation.

The company says it is aiming to finalise deals at Midem and points out that it has taken over Stage One, with which it shared a building.

Winwood switches to Virgin

VIRGIN RECORDS has signed Steve Winwood, ending the artist's 20-year association with Island.

Winwood signed to Island in 1967 as leader of Traffic and continued with the company as he developed as a solo artist.

His deal with Virgin is for the world and he is one of the first established artists to join on this basis since the re-establishment of the company's US operation.



WINWOOD: SEVER'S 20-year relationship

Brits call brings two-sided support

THE CALL for both sides of the music business to get behind the campaign surrounding the British record industry awards is being answered across the country.

Dealers are prominently dis-

playing the promotional poster and Virgin Records has gone one further by mounting a billboard campaign at 120 sites across London.

Says general manager Willie Richardson: "The awards are extremely important for us and for the industry as a whole." Virgin's posters in addition to encouraging people to watch the February 9 TV broadcast, also promote the company's Phil Collins, Peter Gabriel and Absolute Beginners soundtrack.

HMV marketing director Tony Hirsch comments: "All our stores are being sent a fairly comprehensive selection of BPI material. I am sure that just about all of them will support the campaign. Everybody feels the need to get behind this as an industry."

A W H Smiths spokesman adds: "We feel it is important to support the industry wherever possible."

The BPI's point-of-sale pack is being distributed by Capricorn Services. Dealers who have not so far received a pack should contact the company on 01-539 4305.

Luxembourg

FROM PAGE ONE

With the launch of the new station, Radio Luxembourg will be able to blast British ears for virtually 24 hours a day. The current Radio Luxembourg programming goes out between 7pm and 3am, but it is expected that Radio TARA will broadcast between 6am and 7pm.

With 18 months to go to the launch the choice of programming is still to be decided although it is likely to be general entertainment with plenty of pop music and news. With its daytime programming it is fair to assume that Radio TARA will be aimed at a much wider audience than the current Radio Luxembourg programming which is more in tune with the teenage market.

Gust Graas, director general of Radio Luxembourg, says: "The joint venture is a natural extension of our company's European broadcasting philosophy. In this case the three countries of Ireland, Britain and Luxembourg will pool their considerable resources to produce a high quality mixture of entertainment and information that will be popular with the public."

WorldRadioHistory

World BRIEFING

NEW YORK: WEA Latina, a US-based Latin music operation, has been created by WEA International, according to WEA International senior vice-president Keith Bruce.

The division, headed by director of operations Maximo Aguirre, will develop both US and international Latin artists for distribution in all world markets, and eventual crossover to the broader pop audience.

WEA Latina will be headquartered in Burbank, California, with representatives in Puerto Rico, Texas, Los Angeles and New York.

AMSTERDAM: Phonogram Holland's new 12-inch disco/dance label Club 45 — which aims to meet the strong demand for 12-inch dance material — has been launched worldwide following a successful promotional push in Holland last year.

Further promotional activity is planned in Holland and other markets and the company has set up a special Club 45 office at its Hilversum headquarters to coordinate the international campaign.

Big guns

FROM PAGE ONE

show has been radically changed with the result that there is now virtually no pop music included in the programme.

"The series of shows from Mantroux last year, which the industry supported in good faith at much expense, were finally transmitted much later than the originally scheduled date and the up-coming Brit awards were shifted by the BBC from the original 9.30 pm slot to 7.30.

"I would love to know (head of programmes) Michael Grade's reasons for 'downgrading' pop music — certainly other areas of the media understand the power, importance and pulling strength of pop music."

Adds BPI chairman Rob Dickens: "As one of the most vibrant forces in entertainment, it is a great shame that TV does not utilise the force of music in its programming at a time when the film industry worldwide and even TV commercials have recognised the strength of music content."

Grade was not available for comment as MW went to press. However, head of light entertainment group Jim Mair says: "There is a strong commitment across a wide range of our programme output to pop music."

"Tastes are always changing and how we present pop music in terms of format and style is a subject of continuing development just as it is for a wide aspect of our output."

Mair intends to comment more fully in next week's issue.



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DVLP 2084	DVMC 2084	Jelly Roll Morton
DVLP 2085	DVMC 2085	King Oliver
DVLP 2086	DVMC 2086	Harry James
DVLP 2087	DVMC 2087	Stan Kenton
DVLP 2088	DVMC 2088	Doris Day
DVLP 2089	DVMC 2089	Rita Hayworth
DVLP 2090	DVMC 2090	Muggsy Spanier
DVLP 2091	DVMC 2091	Deanna Durbin
DVLP 2092	DVMC 2092	Willie Dixon
DVLP 2093	DVMC 2093	Gene Krupa
DVLP 2094	DVMC 2094	Art Pepper
DVLP 2095	DVMC 2095	Sam Cooke
DVLP 2096	DVMC 2096	Bobby Darin
DVLP 2097	DVMC 2097	Josephine Baker
DVLP 2098	DVMC 2098	Marlene Dietrich
DVLP 2099	DVMC 2099	Sophie Tucker
DVLP 2100	DVMC 2100	Maurice Chevalier

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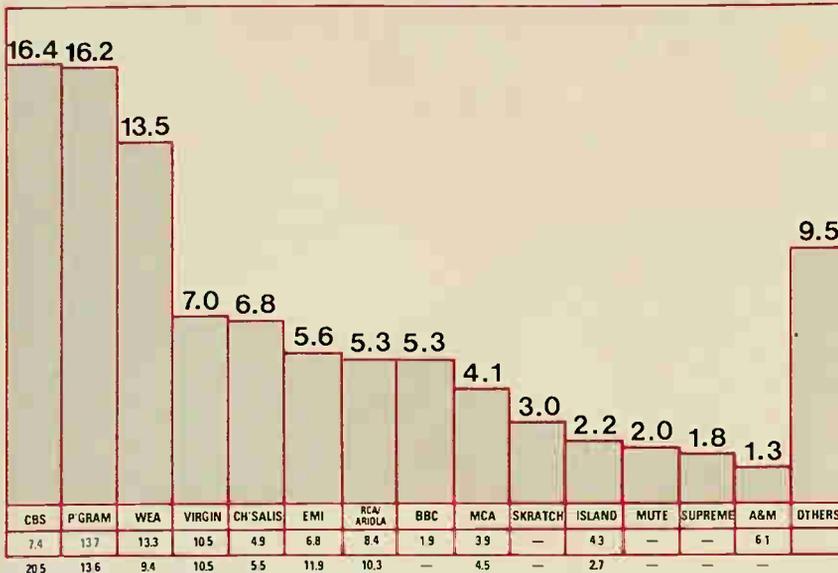
INTERNATIONAL

COMPACT
disc
DIGITAL AUDIO

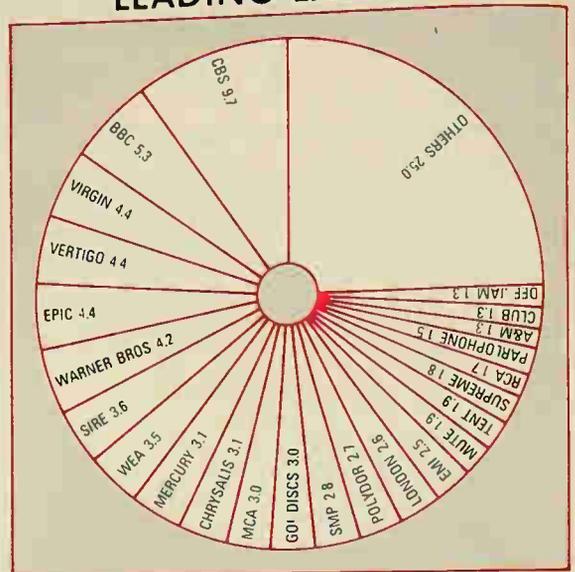
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SINGLES

LEADING COMPANIES %



LEADING LABELS %



- ARTISTS**
- Nick Berry
 - Madonna
 - Berlin
 - The Housemartins
 - Europe
 - Jackie Wilson
 - Status Quo
 - Bangles
 - Communards
 - Cliff Richard and Sarah Brightman

- PRODUCERS**
- Simon May/Stewart & Bradley James
 - Madonna/Stephen Bray
 - Giorgio Moroder
 - John Williams
 - Kevin Elson
 - Carl Davis
 - Pip Williams
 - David Kahne
 - Mike Thorne
 - Stock/Aitken/Waterman

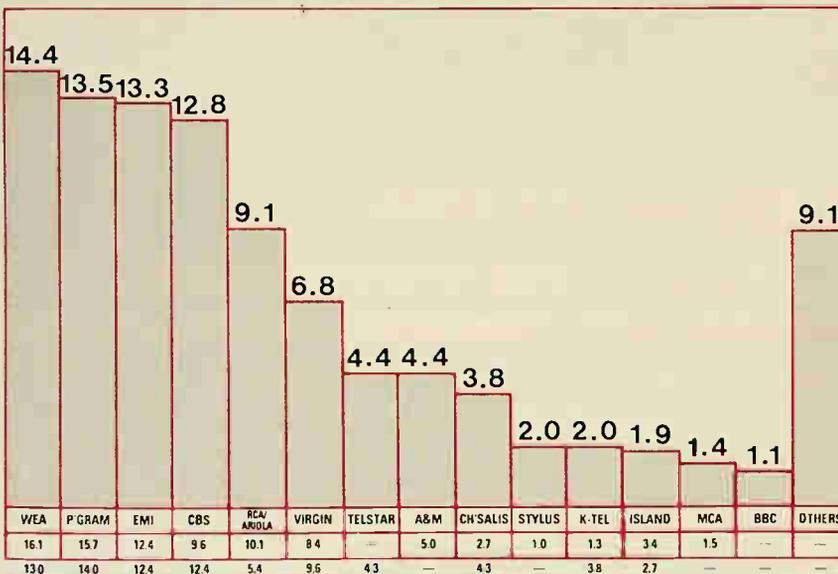
- WRITERS**
- May/S & B James
 - Madonna/Bray
 - Moroder/Whitlock
 - Tempest
 - Gordy/Carlo
 - Isley/Jasper/Isley
 - Bolland/Bolland
 - Sternberg
 - Lloyd Webber/Hart
 - Holland/Dozier/Holland

- TOP 10**
- Every Loser Wins, Nick Berry, BBC RESL 204
 - Take My Breath Away (Love Theme From "Top Gun"), Berlin, CBS A7320
 - The Final Countdown, Europe, Epic A7127
 - True Blue, Madonna, Sire W8550
 - Reet Petite (The Sweetest Girl In Town), Jackie Wilson, SMP SKM 3

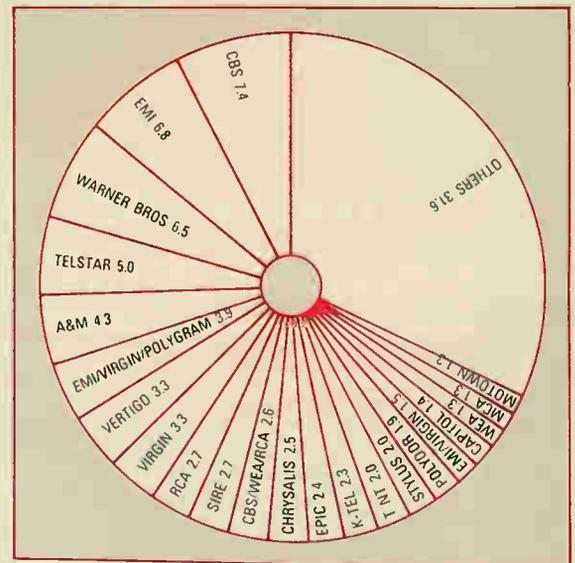
- Caravan Of Love, The Housemartins, Go! Discs GOD 16
- In The Army Now, Status Quo, Vertigo/Phonogram QUO 20
- Walk Like An Egyptian, Bangles, CBS 650071 7
- All I Ask Of You, Cliff Richard and Sarah Brightman, Polydor POSP 802
- You Keep Me Hangin' On, Kim Wilde, MCA KIM 4

ALBUMS

LEADING COMPANIES %



LEADING LABELS %



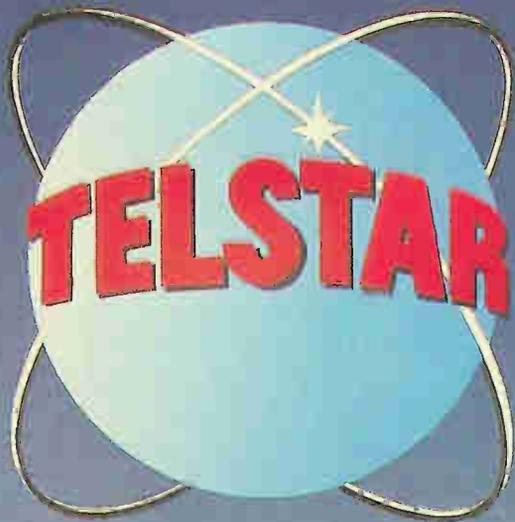
- ARTISTS**
- Paul Simon
 - Madonna
 - The Police
 - Kate Bush
 - Five Star
 - Queen
 - A-ha
 - Eurythmics
 - Dire Straits
 - Bon Jovi

- PRODUCERS**
- Paul Simon
 - Hugh Padgham
 - Madonna
 - The Police
 - Kate Bush
 - Queen
 - Stephen Bray
 - David A. Stewart
 - Alan Tarney
 - Mark Knopfler

- VARIOUS ARTISTS**
- Now, That's What I Call Music 8 (EMI/Virgin/PolyGram)
 - Hits 5 (CBS/WEA/RCA Ariola)
 - Top Gun — Original Soundtrack (CBS)
 - Now Dance 86 (EMI/Virgin)
 - Now — The Christmas Album (EMI/Virgin)
 - The Greatest Hits of 1986 (Telstar)
 - Lovers (Telstar)
 - Hit Mix '86 (Stylus)

- TOP 10**
- Now, That's What I Call Music 8, Various, EMI/Virgin/PolyGram NOW 8
 - Graceland, Paul Simon, Warner Brothers WX 52
 - Hits 5, Various, CBS/WEA/RCA Ariola HITS 5
 - True Blue, Madonna, Sire WX 54

- Every Breath You Take — The Singles, The Police, A&M EVERY 1
- The Whole Story, Kate Bush, EMI KBTV 1
- Silk And Steel, Five Star, Tent/RCA PL 71100
- Revenge, Eurythmics, RCA PL 71050
- Original Soundtrack "Top Gun", Various, CBS 70296
- Scoundrel Days, A-ha, Warner Brothers WX 62



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BPI/MCPS agree on CD royalty principle

A NEW system for the calculation of compact disc mechanical royalties has been accepted in principle by both the BPI and the Mechanical Copyright Protection Society.

That accord is likely to lead to record companies having to pay more for CDs which may make them reluctant to answer calls for lower CD prices.

Both the BPI and MCPS are agreed that the old system of reckoning, based on the price of black vinyl albums, should be replaced by one centred on the price of CDs. The MCPS is aiming for an eventual target of 6.25 per cent of retail price but says that, in return for certain concessions, will settle for 6.25 per cent of dealer price during this year. The BPI is likely to try to negotiate a figure lower than 6.25 per cent of dealer price.

Under the present, vinyl-based agreement, record companies have to pay around 35p in mechanical royalties for each CD. A system based on 6.25 per cent of dealer price would mean a rise of between six and eight pence.

BPI negotiator Patrick Isherwood comments: "As a negotiating committee, we are prepared to recom-

mend to the next BPI council meeting that the new system should be implemented. However, we have to be aware of the possible impact any deal could have on artists' royalties which are, in some respects, related to mechanical royalties."

MCPS commercial operations controller Graham Churchill adds that copyright owners are anxious to see CD exploited as fully as possible. "We want to achieve a market where the goose will lay the golden egg for everybody," he says.

The two sides discussed the new system at the latest of a series of regular meetings to prepare a new record agreement to supercede the four-year-old one which expired at the end of last year.

At the meeting, the MCPS raised the possibility of record companies lodging bonds to protect publishers in the wake of a record company collapse (MW January 10).

Says Isherwood: "We said we would look at it. Only when we know what the figures are and what it would cost can we discuss it one way or the other."

Troubadour terminates

TROUBADOUR LIMITED, which for three years ran a tour logistics and production service for the indie sector, has ceased trading. Company head Reg Halsall says he expects receivers to be called in by VAT officials.

Halsall says of Troubadour's demise: "I look on too much, and that didn't leave me enough time or funds for the company to survive.

"Obviously it's a bitter blow, personally and professionally, to fold — especially as many of the bands I've worked with are now receiving the recognition I always felt they deserved."

During 1986, Halsall worked with Bronski Beat, The Cramps, The Mission and The Rainmakers and has also organised for The Smiths and The Waterboys.



SYLVIA COLEMAN: on the move

MUSICAL Chairs

EXPANSION AT Pinnacle: Andy West has been appointed classical field sales manager and will oversee the enlarged classical sales team. Field sales representatives Andy Stephenson and Steve Dickson have been promoted to national accounts manager and field sales manager respectively. Peter Kent is appointed operations manager, George Kimpton, marketing and label manager and Martin Payne, warehouse manager ... Former Chrysleris senior business affairs manager John Benedict has joined MCA as director of business affairs ... Julian Wall has left Phonogram to join RCA as a product manager ... CBS has appointed Sylvio Coleman as commercial lawyer. She was previously a solicitor with Gallagher Limited ... Don Unger has joined Lightning Distribution as video sales manager ... Dave Mast, consulting head of Aristo promotions, and the department's other consultant, Kim Glover, are retaining their interests in Mast Music and Girl Friday Promotions respectively ... Chris May has been promoted to head of press, marketing and PR for the Street Group. Ann Matura has been appointed press officer for Streetwave ... Alistair Bullock has joined Neve as sales manager, UK recording, studios ... Virgin has appointed Sue Winter to take responsibility for special projects in the promotions department. Previously with Ferret 'N' Spanner, he will be working on all aspects of national TV promotion.

Business matters

BIRMINGHAM ACCOUNTANTS John Seeley & Co are organising an eight-day training course on the business side of the music industry, covering topics such as raising finance, negotiating contracts and managing a business. Sponsored by the Manpower Services Commission, the course is free to all attendees. The company can be contacted on 021-459 1504.

Directory

RECENT MOVES: Third Mind Records to PO Box 160, Canterbury, Kent CT2 7XL (0227 68573) ... Telegroup Holdings Limited to 35 Queen Anne Street, London W1M 9FB (01-631 1699; telex remains at 23817) ... BBC teletext pop column Ceetrax to Room N409, BBC Elstree Centre, Clarendon Road, Borehamwood, Herts WD6 1JF (01-953 6100) ... Alan Finch Promotions to 83 Clerkenwell Road, London EC1R 5HP (01-405 1875) ... HHB Hire & Sales to 73/75 Scrubs Lane, London NW10 6QU (01-960 2144; telex remains at 923393).

Zomba rings in Jingle zone

THE ZOMBA Group, in conjunction with the Bruton Music Library which it bought last year, has launched The Jingle Zone, a company which will produce specially-composed music for commercials. The Jingle Zone will operate from Bruton's offices in Soho.

Umbrella — MTV on the agenda

THE NEXT meeting of indie sector organisation Umbrella will take place at Greenhouse Studios, 34-38 Provost Street, London N1 on Monday (2). Agenda items include speakers on the New Music Seminar and MTV's UK operation.

Sound archive back in earshot

THE BRITISH Library's national sound archive reopens to the music industry and the public on February 24 after a nine-month refurbishment and expansion.

Video-viewing facilities have been installed and the number of individual listening places has been increased from seven to 20. The commercial search and copy service providing soundtrack material for film and television companies and radio stations will continue.

The archive's spring events programme begins on March 12 with an assessment of the work of composer Heitor Villa-Lobos whose birthday centenary is celebrated this year.

Domicile and tax status

IN LAST week's mini magazine focusing on lawyers and accountants, the article on domicile and tax status was incorrectly attributed to Peter Kiernan of Kiernan Pavitt & Co.

Kiernan Pavitt handles PR for Comins & Co, whose Roy C Smith was the author of the piece.

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TOP 75 SINGLES

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TITLES A-Z (WRITERS)

Table listing song titles and writers for the top 75 singles, including 'Away (Lanier/Balkhol)', 'AlmaZ (Crawford)', 'Base In The High Life Again (Winnago/Jennings)', etc.

FUZZBOX NEW 7" & 4-TRACK REMIXED 12" · YZ101/T WHAT'S THE POINT OUT NOW!

DISTRIBUTED BY WUBA RECORDS LTD. A WARNER COMMUNICATIONS CO. ORDER FROM THE WUBA TELE-ORDER DESK ON 01-938 5929 OR FROM YOUR WUBA SALESMAN/TELE-SALES PERSON.

Main chart table with columns: Rank, Title, Artists (Producers) Publishers, Label, and Distribution. Includes entries like '1 JACK YOUR BODY', '2 I KNEW YOU WERE WAITING (FOR ME)', '3 C'EST LA VIE', etc.

Continuation of the main chart table, including entries like '38 CARAVAN OF LOVE', '39 YOU DON'T KNOW', '40 OPEN YOUR HEART (REMIX)', etc.

THE NEXT 25

Table listing upcoming singles with columns: Rank, Title, Artists, Label, and Distribution. Includes entries like '76 DON'T EVER LEAVE ME', '77 LIVE IT UP', '78 BREAK OUT', etc.

Top 75 chart compiled by Gulp for the BPI Music Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared at these positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

Jamestown

C O L U M N

IN BRITAIN as in the US, black music can realistically be called "urban contemporary" music, its main appeal being in the main urban centres (which is not to deny its many devoted fans in more outlying areas). Thanks perhaps to its sales being initially to DJs and then disco-goers, it tends to rack up most of its sales figures at the weekends, especially on Fridays, when the DJs are loading up for their peak nights. Its purchasers are so consistent in their buying pattern, being unaffected by such influences on general pop sales as **Top Of The Pops**, that whenever this programme is off the air or there is some other disruption keeping the uncommitted public out of record shops, black music keeps on selling while everything else slows down — with the result that it seems to shoot up the national chart, when in reality its sales are probably much the same as ever. This is what happened last week.

Godfrey Rust of the **Gallup** chart compiling team confirms that sales of everything were well down during the worst snow-bound week days of a fortnight ago, but picked up dramatically at the weekend, with black dance music (**Steve "Silk" Hurley** and **Raze** especially) benefiting most. The DJs and dancers were back in the shops — and here is where I have a theory of my own. The urban centres, although obviously still slippery, were less badly hit by the snow than were other areas and so shopping was easier there. Surely this was the main contributory factor to the current upsurge of urban contemporary?

One that's sure to be snapped up next week when an UK release, as it's already much played all over the country on import, is **NITRO DELUXE** The Brutal House (Cooptempo COOLX 142), an instrumental that's not strictly "house" but is being slotted in with it by DJs thanks to its particularly deadly chirruping synth hookline — be warned! Also likely to interest pop jocks is **Paul Hardcastle's** remix of **GEORGE MCCRAE's** **Rack Your Baby** (Portrait 650312-6), while reissues of 1961's **BEN E. KING** **Stand By Me** (Atlantic A93611) and 1966's **PERCY SLEDGE** When A Mon Love A Woman (Atlantic YZ96T) should probably not be overlooked either. Others on UK 12-inch include **SWEET YEE &**

JAZZY JOYCE It's My Beat (Champion CHAMP 12-37), already popular rap 'n scratch; **M.C. SHY-D** I've Gotta Be Tough (Champion CHAMP 12-34), ditto; **WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT** Turn Me Loose (London LONX 126), Colonel Abrams-ish house yet to prove itself a real seller; **DARLENE DAVID** I Found Love (Serious OUS 1), popular catchy burler probably too formless to cross over; **TASHAN** Chasin' A Dream (Def Jam 650359-6), mournful slow nagger flipped for floors by the soulful **Read My Mind**; **GEORGE BENSON** Teaser (Warner Bros W8437T), remixed smoothly rolling repetitive jitterer; **MANTRONIX** Who Is It? (10 Records TENT 137), cramped jittery rap for name-appeal sales only (their LP having much better); **FIVE STAR** Stay Out Of My Life (Tent PT 41132), strictly pop with rock guitar; **MASQUERADE** Everybody Say (Streetwave UKHAN 3), dreadful puerile chanter; **ORAN "JUICE" JONES** Curiosity (Def Jam OJJ T2), disappointing juddery slowie; **BOBBY WOMACK** (I Wanna) Make Love To You (MCA Records MCAT 1108), plodding slow growler (his LP has better); **CHARLIE ROBERTS** Blowin' My Mind (Affair TART 4), Alexander O'Neal-type slow roller; **THE REAL THING** Hard Times (Jive JIVET 137), dreary jolting swayer.

On US 12-inch are **MILLIE SCOTT** Ev'ry Little Bit (4th + B'way BWAY 432), already popular smooth swayer; **MR K MIX BY SPECIAL K** Rock The House (Medley) (TD Records Inc TD 801), fast selling strong "mixer"; **LOLA** Wax The Van (Jump Street JS-1007), sinuous pulsing chugger in New York "garage" style; **SHEILA E** Hold Me (Paisley Park 0-20579), sultry soulful slow change of pace; **THE SYSTEM** Don't Disturb This Groove (Atlantic 0-86741), deceptively slow impassioned groin-grinder (not to be confused with their more commercial UK single due now in two weeks); **PARADISE GIRLS** Holding Back (Easy Street EZS-7528), loose chugger with sixties-ish girls; **PARADISE** Paradise A Go Go (Big City Records BCR-007), distinctively youthful go go chanter; **EXPERIENCE "E.U."** **UNLIMITED** Doing The Cabbage Patch (TTED TDE-3302), good time go go fun; **PETRIA** Let's Fall In Love (Romil RM 1004-12A), girl wailed wriggly nagger with possible "sleeper" appeal. "House" newbies on import include (none incredibly strong) **ROBERT OWENS** Brings Down The Walls (Troax TX1 32), **CHICAGO MUSIC SYNDROME** Work It (Dance-Sing DS 808), **LEGEND** The Journey (Dance-Sing DS 806), **FARM BOY** Jackin' Me Around (Troax TX1 24).

Fresh: the follow-up

by Barry Lazell

WITH LAST summer's live hip-hop/electro event UK Fresh '86 at Wembley having proved an outstanding success, Morgan Khan's Street record group, which planned, organised and presented it, is, naturally enough, following it up with UK Fresh '87. Though no specific date has yet been named, the venue will again be Wembley Arena on a Saturday in July, and once again two act-packed shows, through both the afternoon and evening, are planned.

Last year saw a long list of artists which included national chart-makers like Mantronix, Lovebug Starski, Grandmaster Flash and the Real Roxanne. For '87, although again no names have been specifically named at this early stage, the Fresh promoters are already attempting to secure appearances by every act to have so far scored chart success or street credibility and underground reputation in the hip-hop/electro/rap genre — and this applies to the rash of UK talent to have emerged in the field during the last few months, in addition to the US stars.

A custom house PA for UK Fresh '87 is currently being designed in New York by electronic whiz kid Bob "Plug" Hansen, and a laser and lighting system will also be custom-designed, and computer-linked to the sound stacks.

Khan is already pre-selling the event to the hardcore of its potential audience. Copies of the just-charting 20-track **Crucial Hip-Hop 3** compilation contain a publicity sheet (stickered on the sleeve) including an advance ticket reservation form. Applicants will pay £5 per guaranteed ticket voucher; these in turn are to be part-exchanged for proper tickets at a later stage when seat prices (likely to range between £8.50 and £15.00) are set.

Champion performers

ALTHOUGH it is at least 11 months too early to be looking for the most successful disco/dance label of 1987, it would be impossible not to spot the hottest contender out of the gate for January, anyway.

Harlesden-based, PRT-distributed **Champion Records** is hogging no less than seven slots — almost 10 per cent of the chart — on the current Disco/Dance Top 75, thanks not only to four bounding new entries (two of them hardly off promo white label, so quick has been the demand), but also a couple of 1986 hits which have demonstrated extraordinary sales longevity among the normally rapid turnover of the dance marketplace.

The "stayers" are **Sybil's** **Falling In Love** (CHAMP 1222), still hanging in at 61 after 18 weeks on the chart, and perhaps even more impressively, **Roze's** **House-style** dancer **Jack The Groove** (CHAMP 1223), clearly refueled by the WorldRadioHistory

smash crossover success of **Steve Hurley**. This has reversed its way back up the chart in high gear, standing at number three this week after 17 weeks on chart. It's now in straight competition with its own follow-up, the smoothly commercial **Let The Music Move U** (CHAMP 1227), which soars 20 places to 29 in its second charted week.

The brood of **Champion** newcomers clearly have a lot to live up to, but another hot **House** item, **Libra** **Libra's I Like It** (CHAMP 1226) is off to an immediate nononsense start with a number 31 entry in its week of release, while also scoring within day or so of

shipout are **New York's** **Worse 'Em** with a slice of electro rap titled **Triple M Bass** (CHAMP 1229), new at 50, **Gary L** with the **Calonel Abrams-like** **Time (Time To Party)** (CHAMP 1228), in at 60, and more **House** beat in the shape of the **Home Wreckers** with **Jackin'** (CHAMP 1231), fresh at number 68.

It has been a long time since one outlet — and not a part of a major, at that — has so concertedly attacked the dance singles chart. **Champion's** name was well chosen, and its success is bound to stake up the competition for hot American dance product as the year gets into its stride. **BL**

DISCO TOP ALBUMS

- 1 TASHAN: Chasin' A Dream (Def Jam 450158-1) (C)
 - 2 LUTHER VANDROSS: Give Me The Reason (Epic EPC 450153-1) (C)
 - 3 SURFACE: Surface (CBS 450097-1) (C)
 - 4 ANITA BAKER: Rapture (Elektra EKT 37) (W)
 - 5 RAY GOODMAN & BROWN: Take It To The Limit (EMI America AML 3113) (E)
 - 6 CAMEO: Word Up! (Club/Phonogram JABH 19) (F)
 - 7 BOBBY WOMACK: Woman's (MCA MCG 6020) (F)
 - 8 MANTRONIX: Music Madness (10/Virgin DIX 50) (E)
 - 9 GREGORY ABBOTT: Shake You Down (CBS 450 061-1) (C)
 - 10 BEASTIE BOYS: Licensed To Ill (Def Jam 450062-1) (C)
 - 11 WOMACK & WOMACK: Star Bright (Manhattan MTL 1005) (E)
 - 12 GAP BAND: Gap Band VIII (US Total Experience 270011) (Import)
 - 13 VARIOUS: Street Sounds Crucial Electro-3 Street Sounds: ELCS 1002 (R)
 - 14 NAJEE: Najee's Theme (EMI America AML 3115) (E)
 - 15 FIVE STAR: SA And Steel (Teni/RCA PL 71100) (R)
 - 16 FREDDIE JACKSON: Just Like The First Time (Capitol EST 2023) (E)
 - 17 GEORGE BENSON: While the City Sleeps... (Warner Brothers WX 55) (W)
 - 18 STEADY B: Steady B (U.S. Jive 1020-1-J) (Import)
 - 19 MADONNA: True Blue (Sire WX 54) (W)
 - 20 GWEN GUTHRIE: Good To Go (Lover Boiling Pain/Polystar POLD 5201) (F)
- Compiled by MRIB

RADIO LONDON

A LIST

ANITA BAKER: Caught Up In The Rapture	Elektra
RANDY CRAWFORD: Almaz	Warner Brothers
FREEZEE FEATURING JOHN ROCCA: 10U (The Ultimate Mixes - 87)	Citybeat/Beggars Banquet
STEVE "SILK" HURLEY: Jack Your Body	London
THE JETS: Crush On You	MCA
SAM MOORE & LOU REED: Soul Man	A&M
ROBBIE NEVILL: C'est La Vie	Manhattan/EMI
UB40: Rat In A Kitchen	DEP International/Virgin
VESTA WILLIAMS: Once Bitten Twice Shy	A&M
STEVIE WONDER: Stranger On The Shore Of Love	Motown
CLIMBERS	
ASWAD: Hooked On You	Simba
ARETHA FRANKLIN & GEORGE MICHAEL: I Knew You Were Waiting (For Me)	Epic
SHEILA E: Hold Me	(US Import—Paisley Park)
PAUL JOHNSON: When Love Comes Calling	CBS
SHIRLEY MURDOCK: As We Lay	(US Import—Elektra)
READY FOR THE WORLD: Love You Down	MCA
CHARLIE ROBERTS: Blowin' My Mind (With Your Body)	Affair
SYSTEM: Don't Disturb This Groove	(US Import—Atlantic)
MILLIE SCOTT: Every Little Bit	(US Import—Fourth & Broadway)
S.O.S. BAND: Nalties	(US Import—Tabu)

As featured on the TONY BLACKBURN Show, Radio London 9am-12 noon Monday-Friday (20Jan/94.9 1H)

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US 12" S

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Talking Heads — Love For Sale

R & B
Commodores — Take It From Me
Kool & The Gang — Stone Love
Lilla — I'm In Love
Starpoint — He Wants My Body
Levert — Fascination
Cheryl Lynn — New Dress

RAP
Bobby, Jimmy & Critters — Snake
Stetson — Go Stepa One (Remix)
Grand Flash — You Know What Time

HI ENIG
Cando — Love Allowance
Banana Republic — Lonely Too Long
Frank Loverde — Love Take Me High
Lola — Double Thing
EDB — Love Disco Style
Tony Caso — Motorcycle Madness
Nancy Dean — Too Many Promises
Band Of South — Sensative
Gilly — Trouble
Joy Toy — Spooky
Oh Romeo — Call My Number
Michael Bow — Love & Devotion Rmx

CLUB
Moonlow — I Say Shut Up
Mantronix — Who Is It
Picture Perfect — Provo It Boy
Subject — Never Gonna Leave You
S.O.S. Band — No Lies
Jocelyn Brown — Ego Maniac
Regina — Head On
Millie Scott — Every Little Bit
Lola — Wax The Van

POP DANCE
Nancy Martinez — Move Out
Genuine Parts — O-D It Feel Like Love
Trinere — They're Playing Our Song
Maga — When Push Comes To Shove

HOUSE
B Owens (Fingers) — Bring The Floor
Farm Boy — Jackin Me Around
Bulla & Jack Attack — Pical To Walk
Mario "Smokin" Diaz — Fusion Dance
Kajias — I'm Try Again
C T Satin — I Found A Friend
Chicago Music Syndrome — Work It
Legend — The Journey
MG Squared — My House Is Bigger
Darryl Pandey — Work Your Body
Bois Baddeno — Whats Up Rocky
Danyal — Gotta Jack
M.T.R. — The Walk
Home Wreckers — Jackin

US LP'S

MC Shan — Shola E
David Sanborn — Madhouse
Rippingtons — J Blackfoot
House Music Vol II (DJ Int.) — Vision

The System
Dan Siegel
Nancy Marinova
Lyrene Brunson

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TOP *Dance* SINGLES

31 JANUARY 1987

THIS WEEK LAST WEEKS ON (NEW)

1	3	JACK YOUR BODY	Steve 'Silk' Hurley	London LON(X) 117 (F)
2	5	C'EST LA VIE	Robbie Nevil	Manhattan/EMI (12)MT 14 (E)
3	17	JACK THE GROOVE	Roze	Champion CHAMP (12)23 (A)
4	4	ONCE BITTEN TWICE SHY	Vesta Williams	A&M AM(Y) 362 (F)
5	28	THE CHAMP	Mohawks	Poma PM(T) 1 (JS/E)
6	3	BIG FUN	The Gap Band	Total Experience/RCA F8 49779 (12—FT 49780)
7	46	RAT IN MI KITCHEN	UB40	DEP International/Virgin DEP 25(12) (E)
8	23	I.O.U. (The Ultimate Mixes —'87)	C lybeat/Beggars Freeez feat John Rocca	Banquet CBE 709 (CBE 1209) (W)
9	2	REET PETITE (The Sweetest Girl In Town)	Jackie Wilson	SMP SKM (12)3 (A)
10	15	I LOVE MY RADIO	Toffy	Transglobal/Rhythm King/Mute TYPE 1(T) (I/RT)
11	12	I FOUND LOVE (Remix)	Darlene Davis	US Take One TOR 1-1001 (Import)
12	6	THE RAIN	Oron "Juice" Jones	Def Jam (T)A 7303 (C)
13	9	VICTORY	Kool & The Gong	Club/Phonogram JAB(X) 44 (F)
14	19	THIS BRUTAL HOUSE	Nitro Deluxe	Cooltempo/Chrysalis COOL(X) 142 (F)
15	NEW	I KNEW YOU WERE WAITING (FOR ME)	Aretha Franklin and George Michael	Epic DUET (T)2 (C)

16	40	2 YOU SEXY THING	Hot Chocolate	EMI(12)EMI 5592 (E)
17	7	10 SHAKE YOU DOWN	Gregory Abbott	CBS (T)A 7326 (C)
18	27	9 ALMAZ	Randy Crawford	Warner Brothers W8585(T) (W)
19	10	17 GO SEE THE DOCTOR	Kool Mac Dee	Jive JIVE(T) 136 (R)
20	NEW	FUNKY RASTA (YA EDIT)	The Naturals	Coaltempo/Chrysalis COOL(X) 140 (F)
21	29	3 SOUL MAN	Sam Moore & Lou Reed	A&M AM 364 (F)
22	13	8 MR. BIG STUFF	Heavy D. & The Boys	MCA MCA(T) 1106 (F)
23	6	1 HEAT STROKE	Janice Christie	London LON(X) 120 (F)
24	17	4 LOVESTRUCK	Projection	Elite—(DAZZ 63) (A)
25	30	3 WE'LL BE RIGHT BACK	Steinski & Mass Media	Fourth & Broadway/Island (12)BRW 59 (E)
26	22	8 CHASIN' A DREAM	Tashan	Def Jam 650 359 7 (C)
27	33	3 IT'S MY BEAT	Sweet Tee & Jazzy Joyce	Champion CHAMP (12)37 (A)
28	11	6 BALLERINA GIRL/DEEP RIVER WOMAN	Lionel Richie	Motown LIO (T) 3 (R)
29	39	2 LET THE MUSIC MOVE U	Raze	Champion CHAMP(12)27 (A)
30	32	2 BACK TO BURN	T. La Rock	10/Virgin TEN(T) 145 (E)
31	NEW	I LIKE IT	Libra Libra	Champion CHAMP (12)26 (A)
32	32	3 SEXY	Masters Of Ceremony	Strong City ST 001 (Import)
33	14	7 OPEN YOUR HEART (REMIX)	Madonna	Sire W8480(T) (W)
34	35	2 GET DOWN FRIDAY NIGHT	Aleem	NIA NI-1258 (Import)
35	38	12 PASSION AND PAIN	Janice McClain	MCA MCA(T) 1109 (F)
36	NEW	JUMP INTO MY LIFE	Jumpy Lohisaw	Motown ZB 41109 (12"—ZT 41110) (R)
37	20	10 GIVE ME THE REASON	Luther Vandross	Epic 605216 7 (12"—650216 6) (C)
38	73	2 PLEASE MISTER PLEASE	Barbara Jones	Charm CR(T) 4 (JS/E)
39	16	7 SHIVER	George Benson	Warner Brothers W8523(T) (W)
40	41	6 I FOUND LOVIN'	Fatback Band	Master Mix CHE8401 (12"—12CHE 840) (A)
41	24	22 YOU CAN DANCE IF YOU WANT TO	Go Go Lorenzo & The Davis Pinckney Project	Polydor POSP(X) 836 (F)
42	18	10 STEP RIGHT UP	Jaki Graham	EMI (12)JAKI 9 (E)
43	50	17 SLAVE OF LOVE	T.C. Curtis	Hat Melt (14)TC 007 (P)
44	31	12 CHILLIN' OUT	Curtis Hairston	Atlantic A9335(T) (W)
45	34	4 LOVE IS FOREVER	Billy Ocean	Jive JIVE(T) 134 (R)
46	37	12 OUTSIDE IN THE RAIN	Gwen Guthrie	Polydor POSP(X) 841 (F)
47	21	9 CANDY	Cameo	Club/Phonogram JAB(X) 43 (F)
48	69	2 STRANGER ON THE SHORE OF LOVE	Stevie Wonder	Motown WOND (T) 2 (R)
49	25	11 SWEET LOVE	Anita Baker	Elektra EKR 44(TX) (W)
50	NEW	TRIPLE M BASS	Worse 'Em	Champion CHAMP (12)29 (A)
51	55	3 YOU BE ILLIN'	Run D.M.C.	London LON(X) 118 (F)
52	2	SHE DON'T KNOW I'M ALIVE	Willie Colon	US A&M SP 12220 (Import)
53	39	10 SMALL CHANGE	Hindsight	Circa/Virgin YR(T) 1 (E)
54	26	8 MISUNDERSTANDING	James 'D-Train' Williams	US Columbia 4405967 (Import)
55	45	11 PUMP THAT BASS	Original Concept	Def Jam 44-05961 (Import)
56	58	6 FOLLOW YOUR HEART	Ronnie McNeir	Expansions EXPAND 6 (A)
57	43	9 SOUL LOVE/SOUL MAN	Womack & Womack	Manhattan/EMI (12)MT 16 (E)
58	36	9 NIGHTS OF PLEASURE	Loose Ends	Virgin VS 919(12) (E)
59	49	19 SHOWING OUT	Mel & Kim	Supreme SUPE(T) 107 (A)

60	NEW	TIME (TO PARTY)	Gary L	Champion CHAMP (12)28 (A)
61	57	18 FALLING IN LOVE	Sybil	Champion CHAMP (12)22 (A)
62	NEW	HAVE YOU EVER LOVED SOMEBODY	Freddie Jackson	Capitol (12)CL 437 (E)
63	NEW	LOOKING FOR A NEW LOVE	Jody Watley	MCA MCA 1107 (F)
64	NEW	EVERY LITTLE BIT	Millie Scott	Fourth & Broadway/Island BV/AY 432 (Import)
65	NEW	DON'T EVER LEAVE ME	Jermaine Stewart	10/Virgin TEN(T) 157 (E)
66	51	4 UNDER YOUR SPELL	Any Day Now	A&M AM(Y) 355 (F)
67	47	10 IF I SAY YES	Five Star	Tent/RCA PB 40981 (12"—PT 40982) (R)
68	NEW	JACKIN' (BASE MIX)	Home Wreckers	Champion—(CHAMP 1231) (A)
69	70	3 PRECIOUS, PRECIOUS	Krystal	Epic 650255 7 (12—650255 6) (C)
70	41	2 SEVEN WAYS	Hercules	US Dance Mania DM 002 (Import)
71	NEW	EVERY WAKING HOUR	Lindo Taylor	Nitemore MARES 9 (12 — MARE 9) (A)
72	74	2 STAY	Howard Hewitt	US Elektra 0 66827 (Import)
73	68	11 IT'S THE NEW STYLE	Beastie Boys	Def Jam-(650169 6) (C)
74	56	4 TO THE BEAT OF THE DRUM	Wired	US Underworld AP 124 (Import)
75	NEW	DON'T COME TO STAY	Hot House	RCA CHEZ (T) (R)

That NIGHTMARE SOUND

MIQUEL BROWN
Footprints in the Sand
12" MARE 5 7" MARES 5

LINDA TAYLOR
EVERY WAKING HOUR
12" MARE 9 7" MARES 9

VIOLA & NOEL
WILLS McCALLA

TAKE ONE STEP FORWARD
12" MARE 7 7" MARES 7

MAN TWO MAN
12" MARE 3 7" MARES 3
Who Knows What Evil?

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Variations version.

by Nicolas Soames

WITH A gold disc already achieved from the original version of Variations by Andrew Lloyd Webber featuring his cellist brother Julian, and a band including John Hiseman, Barbara Thomson and Rod Argent, the Lloyd Webbers are now aiming for more sales — this time with an orchestral version.

February sees the release of the work re-cast for orchestra which gives the cello a more prominent role, allowing it to take over many of the lines initially assigned to saxophone.

The symphonic form of Variations was arranged by David Cullen under the close supervision of the Lloyd Webbers, and premiered in London in October 1985. But now it is released on Philips with the London Philharmonic Orchestra conducted by Lorin Maazel, cementing his close association formed with Andrew Lloyd Webber during the premiere of Requiem.

However, the reason behind the decision to transcribe Variations for orchestra was not to make another record, but to provide an arrangement that could be performed live.

"We were getting many requests to perform it, but people like Rod Argent, Barbara Thomson and John Hiseman were so busy it was impossible to find dates when we could all play," says Julian Lloyd Webber.

"But from the beginning we decided to take a completely different approach — we didn't want it to become a diluted version of the original. We decided to dispense with the drums and saxophone, and not to amplify the cello, which immediately gave the orchestration a new character."

Though most of the orchestration was finalised before the London concerts in October 1985, some changes were made shortly before the recording sessions — following suggestions from Maazel himself.



JULIAN LLOYD WEBBER: back in a prominent role.

"It was his idea, in one of the variations, to beef up the sound by expanding the trumpet section to five," says Lloyd Webber. "And he was right. The extra trumpets make all the difference in a big brassy climax."

It is interesting to note that the new recording of Variations appears coupled with Aurora, a work written by the brothers' father, William J Lloyd Webber who died in 1982.

Apart from being an organist and teacher — he was principal of the London College Of Music for 20 years — Lloyd Webber composed, and wrote, shortly after the war, the tone poem Aurora which was sufficiently highly thought of to merit a performance by the BBC Symphony Orchestra under Alexander Gibson.

Though it was not revived by the musical establishment after its premiere, Maazel was impressed by the score, and agreed to record it with Variations. The two works are released on 420 and 342 on all three formats.

The unusual range of Julian Lloyd Webber's work is highlighted in February. His much-hailed recording of Elgar's Cello Concerto with the RPO and Yehudi Menuhin is a strong nomination for the British Record Industries Classical Award to be announced on February 9.

And despite being exclusively contracted to Philips, Lloyd Webber is to go back into the studio for ASV to record lesser-known English works, a task which he has always enjoyed.

He is to do Rawsthorne's Cello Sonata and Walton's Passacaglia. Even more unusually, he is to be partnered by John Lill in a few small pieces by William Lloyd Webber to go on a record mainly featuring his father's Mass, played by the City Of London Sinfonia under Richard Hickox.

It will be the first time that Lill — arguably the most seriously under-recorded of English pianists — will have returned to the recording studio since his Beethoven Sonata cycle for Enigma.

DG focuses on budget tapes

DESPITE THE success of the Walkman tape series — now well past its first million sales in the UK — and the existence of budget tapes from Pickwick and CIP, Deutsche Grammophon has decided to launch new low-price tapes in an attempt to penetrate a completely different market.

Called Focus, the series offers tapes of standard length (approximately 60 minutes) containing the central classical repertoire such as symphonies by Beethoven, Mendelssohn and Dvorak, orchestral works by Mozart, Bach, Handel and Ravel, Piano music by Beethoven and Chopin and even chamber music, guitar music and famous choruses from opera.

Focus will have a dealer price of £1.82, which will allow a retail price of £2.99, which compares with the dealer price of CIP and Pickwick at about £1.25.

"We cannot hope to go as low as CIP and Pickwick, but we are offering the lowest price we can to the dealer in order to make inroads into the pop accounts which we have not penetrated before," explains Bill Holland, classical manager, DG.

"We feel that there is a market out there of new buyers who may be less well-informed about classical market, but who is prepared to buy on impulse."

It is to appeal to this group that DG has designed a distinctive black label for Focus, which is supported by a range of promotional material, including posters, browser-boxes, sweatshirts, presentation kits, pens and cameras.

The performances are all taken from back-catalogue DG recordings from the Sixties and Seventies, featuring leading musicians. There are five titles in The Great Symphonies, including the Symphonies No 5 by Mendelssohn and Beethoven played by the Berlin Philharmonic Orchestra conducted by Lorin Maazel (419 643-4).

The Great Concertos have four titles, including Tchaikovsky's Piano Concerto No 1 coupled with the Warsaw Concerto by Addinsell played by Ivan Davis and Isador Goodman (419 651-4). Famous Orchestral Works contain five titles, including Ravel's Bolero, Dukas' The Sorcerer's Apprentice, Tchaikovsky's 1812 Overture and Khachaturian's

Sabre Dance with the Boston Pops conducted by Arthur Fielder (419 655-4).

There is even an organ tape, Masterpieces For The Organ, with Bach's Toccata and Fugue in D minor and other works played by Helmut Walcha (419 659).

Interestingly, Holland points out that it was a tape-only series because "it simply wasn't commercially viable to release it on LP."

Chandos legends

THE FRONT cover of February's Gramophone is devoted to the new Chandos recording of Winter Legends And Saga Fragment by Arnold Bax, with the London Philharmonic Orchestra conducted by Bryden Thompson, featuring Margaret Fingerhut, piano (ABRD/ABTD 1195/CHAN 8484). It will also be the subject of an extensive Chandos promotion.

WorldRadioHistory

AIRPLAY

KEY A - Radio 1 'A' list C - Radio 1 Chartbuster N - New Entry	RADIO 1 w/c 24 19 1 ACTUAL PLAYS (4 or more)		RADIO 2 w/c 26 19 1 PLAYLISTS		REGIONAL w/c 26 19 1 PLAYLISTS (AT least one)		LAST WEEK'S CHART
	4	10	—	A	8	7	
AGE OF CHANCE Kiss	—	5	—	—	18	14	63
ARMOURY SHOW Love In Anger	Parlophone	—	—	—	22	—	—
BAKER, ANITA Caught Up In The Rapture	Elektra	8	—	C	—	—	—
BANGLES Walking Down Your Street	CBS	16	20	A	A	38	37
BERLIN You Don't Know	Mercury	13	9	A	A	21	19
BIG DISH Christina's World	Virgin	4	4	—	—	24	19
BLOW MONKEYS It Doesn't Have To Be That Way	RCA	13	20	A	C	29	30
BROOKS, ELKIE No More The Fool	Legend	6	13	A	A	38	38
BUSH, STAN The Touch	Epic	8	8	A	A	5	—
CHRISTIANS, THE Forgotten Town	Island	12	10	—	—	13	—
CHINA CRISIS Best Kept Secret	Virgin	9	10	A	C	34	24
CLAPTON, ERIC Behind The Mask	Duck	17	10	A	C	36	33
COCK ROBIN When Your Heart Is Weak	CBS	—	—	—	—	14	19
COPE, JULIAN Trampolene	Island	10	20	A	A	32	28
CORNWELL, HUGH Facts + Figures	Virgin	6	12	A	A	15	10
COSTELLO SHOW, THE Blue Chair	Demon	4	—	—	—	2	—
CRAWFORD, RANDY Almaz	Warner Brothers	12	6	A	—	38	22
CURIOSITY KILLED THE CAT Down To Earth	Mercury	15	8	A	C	31	21
DAINTEES Trouble Town	Kitchenware	8	7	A	A	14	—
DAMNED, THE Gogola	MCA	7	5	C	—	10	—
DAVID & DAVID Swallowed By The Crocks	A&M	5	11	C	—	9	—
DEAD OR ALIVE Something In My House	Epic	17	15	A	A	30	29
DRUM THEATRE Eldorado (Remix)	Epic	10	11	A	A	24	20
EUROPE Rock The Night	Epic	—	—	C	—	6	—
FIVE STAR Stay Out Of My Life	Ten/RA	—	—	C	—	6	—
FRANKLIN/ICHAEL I Knew You Were Waiting (For Me)	Epic	20	11	C	—	33	—
FREEZE/ROCKA LO.U. (The Ultimate Mixes — 87)	Citybeat	5	—	—	—	28	18
GAP BAND, THE Big Fun	Total Experience	15	15	A	A	33	35
GELDOF, BDB Love Like A Rocket	Mercury	9	—	—	—	12	—
GEORGIA SATELLITES Keep Your Hands To Yourself	Elektra	11	8	—	—	6	—
GLASS TIGER Sameday	Manhattan	—	4	—	—	24	21
HEAVEN 17 Trouble	Virgin	8	—	C	—	24	24
HOT HOUSE Don't Come To Stay	de CONSTRUCTION	5	—	—	—	5	—
HURLEY, STEVE 'SILK' Jack Your Body	London	15	10	A	A	30	27
JOHNSON, PAUL When Love Comes Calling	CBS	5	—	—	—	—	—
KNOPLER, DAVID When We Kiss	Greenbilly	—	—	—	—	18	16
KOOL & THE GANG Victory	Club	12	13	A	A	22	22
LITTLE RICHARD Somebody's Coming	WEA	5	6	—	A	19	18
LOVE & MONEY River Of People	Mercury	4	4	—	—	12	12
MCCRAE, GEORGE Rock Your Baby	Portrait	—	—	—	—	12	—
MELLENBAMP, JOHN 'COUGAR' Pick Houses	Rhva	—	—	—	—	12	—
MENTAL AS ANYTHING Live It Up	Epic	—	5	—	—	26	24
MIAMI SOUND MACHINE Falling In Love	Epic	4	6	—	A	8	12
MIDNIGHT STAR Engine No. 9	MCA	—	—	—	—	12	—
MISSION, THE Wasteland	Mercury	13	10	A	C	21	14
MOORE, SAM/LOU REED Soul Man	A&M	13	9	A	C	30	27
MOYET, ALISON Is This Love?	CBS	17	17	A	A	36	38
NEVIL, ROBBIE C'est La Vie	Manhattan	19	20	A	A	40	37
OCEAN, BILLY Love Is Forever	Jive	8	10	A	C	36	34
PEPSI & SHIRLIE Heartache	Polydor	14	12	A	A	37	27
POP, IGGY Real Wild Child (Wild One)	A&M	18	21	A	A	32	30
PRETENDERS Hymn To Her	Real	11	13	A	A	38	37
PSYCHEDELIC FURS Angels Don't Cry	CBS	—	—	—	—	13	14
RAN BAND Across The Bay	RCA	—	—	—	—	13	—
RAZE Let The Music Move U	Champion	4	—	—	—	8	—
RED BOX Heart Of The Sun	WEA	13	5	A	C	32	17
ROBINSON, TOM Feels So Good	Cashway	—	—	—	—	22	26
RUN D.M.C. You Be A Man	Fourth & Broadway	8	4	C	—	5	—
SILENCE & THE BEAT Freezing Point	Silver Lining	—	—	—	—	12	11
SILOUSIE & THE BANISHES This Wheel's ...	Wanderland	14	18	A	A	33	25
SIMON, CARLY Coming Round Again	Arista	11	14	A	C	28	25
SMITHS, THE Shoplifters Of The World	Rough Trade	9	—	—	—	2	—
SOUP DRAGONS, THE Head Gone Astray	Raw TV Products	4	—	—	—	—	—
SPRINGSTEEN, BRUCE Fire	CBS	6	—	—	—	—	—
STEINSKI & MASS MEDIA We'll Be Right ...	Fourth & Broadway	5	—	—	—	7	—
STYLE COUNCIL II Didn't Matter	Polydor	12	18	A	A	37	32
SWING OUT SISTER Surrender	Mercury	18	24	A	A	40	38
TAFFY I Love My Radio	Transglobal	10	12	A	A	34	28
TAYLOR, JAMES Up On The Roof	CBS	—	—	—	—	12	—
THE SLOW Train To Dawn	Epic	7	6	—	—	13	—
THEM JERICHO Let Her Fall	London	4	—	—	—	3	—
THRASHING DOVES Beautiful Imbalance	A&M	7	10	A	A	14	10
TIMBUK 3 The Future's So Bright ...	I.R.S.	16	19	A	C	21	13
TWO PEOPLE Heaven	Polydor	8	11	A	A	11	13
UB40 Rat In Mi Kitchen	DEP International	16	20	A	A	35	29
VELA, ROSIE Magic Smile	A&M	12	10	A	A	27	15
VIEW FROM THE HILL I'm No Rebel	EMI	5	—	—	—	6	—
WALTERS, TREVOR Belcha By Golly Wow	Priority	—	—	—	—	12	—
WARD BROTHERS Cross That Bridge	Siren	7	13	A	A	21	13
WILLIAMS, YESTA Once Bitten, Twice Shy	A&M	9	13	A	A	32	27
WINWOOD, STEVE Back In The High Life Again	Island	10	14	A	A	34	32
WONDER, STEVIE Stranger On The Shore Of Love	Motown	9	11	A	A	36	34
WORLD PARTY Ship Of Fools	Ensign	7	—	C	—	—	—
YOUNG, PAUL Why Does A Man Have To Be Strong	CBS	6	—	C	—	2	—

BUBBLING under with 5 or more regionals are: Michael Crawford (7), Celine James Hay (5), Hollies (7), Frankie Jackson (10), Jits (9), Mahawks (5), Eddie Money (8), Pure Glass (6), Tom Bradsby (7). The grid consists of those records on the current Radio 1 playlist (A list and Chartbusters), those with 4 or more Radio 1 plays last week as logged by Sham Tracking, and those with 11 or more A/B listings on I.R.

TOP · 100 · ALBUMS

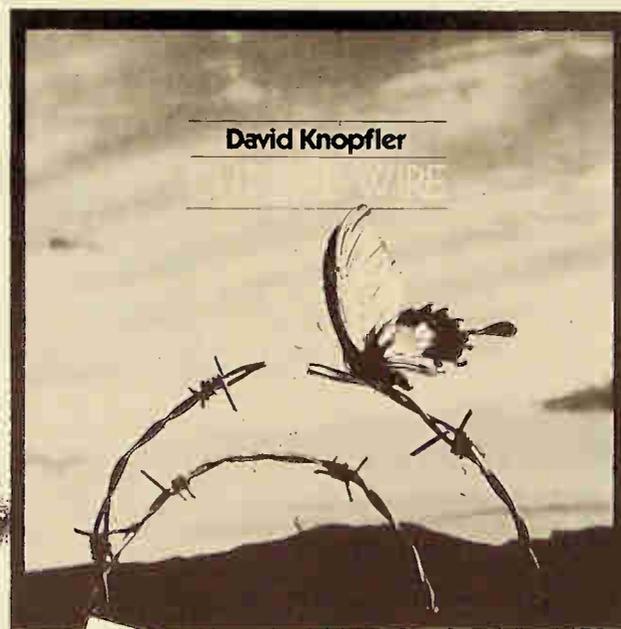
INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

CUT THE WIRE David Knopfler

REC: GMILP 1 CASS: GMIC 1 CD: CDGM 1

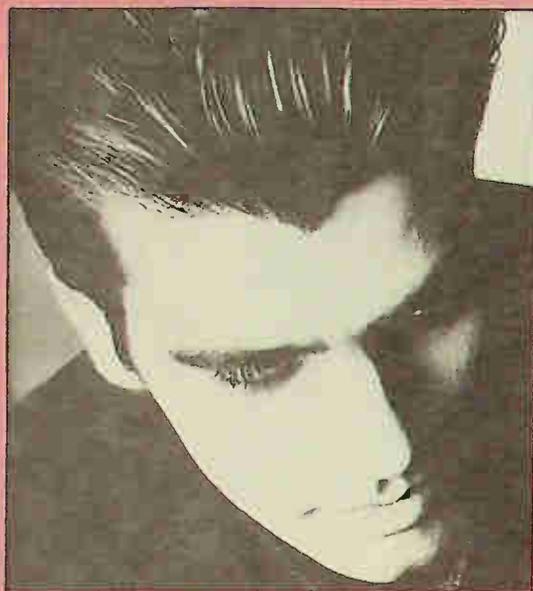


David Knopfler
WorldRadioHistory

HIS NEW SINGLE

- | | | | |
|-------------|----|---|----------------------------|
| No 1 | 2 | GRACELAND ★★★ CD
Paul Simon | Warner Brothers WX 52 |
| 2 | 1 | THE WHOLE STORY ★★ CD
Kate Bush | EMI KBTV 1 |
| 3 | 4 | DIFFERENT LIGHT ★ CD
Bangles | CBS 26659 |
| 4 | 3 | LIVE MAGIC ★ CD
Queen | EMI EMC 3519 |
| 5 | 5 | TRUE BLUE ★★★ CD
Madonna | Sire WX 54 |
| 6 | 8 | GET CLOSE • CD
The Pretenders | Real/WEA WX 64 |
| 7 | 13 | NO MORE THE FOOL • CD
Elkie Brooks | Legend LMA 1 |
| 8 | 9 | SWEET FREEDOM: BEST OF MICHAEL McDONALD •
Michael McDonald CD | Warner Brothers WX 67 |
| 9 | 7 | SLIPPERY WHEN WET ★ CD
Bon Jovi | Vertigo/Phonogram VERH 38 |
| 10 | 6 | NOW, THAT'S WHAT I CALL MUSIC 8 ★★★
Various CD | EMI/Virgin/Polygram NOW 8 |
| 11 | 11 | EVERY BREATH YOU TAKE — THE SINGLES ★★ CD
The Police | A&M EVERY 1 |
| 12 | 12 | THE VERY BEST OF ELKIE BROOKS
Elkie Brooks | Telstar STAR 2284 |
| 13 | 17 | AUGUST • CD
Eric Clapton | Duck/Warner Brothers WX 71 |
| 14 | 21 | DANCING ON THE CEILING ★ CD
Lionel Richie | Motown ZL 72412 |
| 15 | 14 | REVENGE ★★ CD
Eurythmics | RCA PL 71050 |
| 16 | 10 | THE HOUSE OF BLUE LIGHT CD
Deep Purple | Polydor POLH 32 |
| 17 | 19 | SILK AND STEEL ★★★ CD
Five Star | Tent/RCA PL 71100 |
| 18 | 16 | BROTHERS IN ARMS ★★★ CD
Dire Straits | Vertigo/Phonogram VERH 25 |
| 19 | 15 | DISCO • CD
Pet Shop Boys | EMI PRG 1001 |
| 20 | 23 | Music From BBC-TV Series 'THE SINGING DETECTIVE' | |

- | | | | |
|-----------|-----|---|--------------------------|
| 59 | 82 | RUMOURS ★★★ CD
Fleetwood Mac | Warner Brothers K 56344 |
| 60 | 68 | ALF ★★★ CD
Alison Moyet | CBS 26229 |
| 61 | NEW | ABSTRACT EMOTIONS
Randy Crawford | Warner Brothers WX 46 |
| 62 | NEW | JUST LIKE THE FIRST TIME
Freddie Jackson | Capitol EST 2023 |
| 63 | 85 | THE SIMON AND GARFUNKEL COLLECTION
Simon and Garfunkel ★ CD | CBS 10029 |
| 64 | 70 | THE HOLLYWOOD MUSICALS ○
Johnny Mathis and Henry Mancini | CBS 450 258-1 |
| 65 | 69 | BLAH-BLAH-BLAH CD
Iggy Pop | A&M AMA 5145 |
| 66 | 55 | SIXTIES MANIA •
Various | Telstar STAR 2287 |
| 67 | 51 | THE AUTOBIOGRAPHY OF SUPERTRAMP • CD
Supertramp | A&M TRAMP 1 |
| 68 | 54 | MOTOWN CHARTBUSTERS •
Various | Telstar STAR 2283 |
| 69 | 77 | CONTROL • CD
Janet Jackson | A&M AMA 5106 |
| 70 | 62 | THE SINGLES COLLECTION ★★ CD
Spandau Ballet | Chrysalis SBTV 1 |
| 71 | 76 | AN ALBUMS OF HYMNS • CD
Aled Jones | Telstar STAR 2272 |
| 72 | 47 | THROUGH THE BARRICADES • CD
Spandau Ballet | Reformation/CBS 450259-1 |
| 73 | 91 | ALCHEMY — DIRE STRAITS LIVE ★ CD
Dire Straits | Vertigo/Phonogram VERT11 |
| 74 | 75 | WHILE THE CITY SLEEPS . . . • CD
George Benson | Warner Brothers WX 55 |
| 75 | 72 | INTO THE LIGHT ★ CD
Chris De Burgh | A&M AMA 5121 |
| 76 | 89 | NO JACKET REQUIRED ★★★ CD
Phil Collins | Virgin V 2345 |
| 77 | 67 | PLEASE ★ CD
Pet Shop Boys | Parlophone PSB 1 |
| 78 | 65 | LOVERS •
Various | Telstar STAR 2276 |



by Danny Van Emden

EXPECT TO hear more — and soon — from Alan Rankine, long-time bearer of the "other Associate" tag (whose quiet presence actually masked a much more pivotal role than his apparent Mickey Finn to Billy MacKenzie's Marc Bolan), who pricked up industry ears at the end of last year with a lush and inventive debut solo LP, *The World Begins To Show Her Age*.

Over in London on a rush visit from his Brussels base, ex-pat Scot Rankine explains the low-profile launch of the album, which evokes fond memories of The Associates' halcyon days, as well as breaking new ground: "Basically, the whole point was to use the album to get a major deal."

And has he? bearing in mind that telephone callers on the day of this interview were advised that he was on his way back from Harrow Road? Inevitably, Rankine is remaining *stumm*, but exudes an air of confidence as he goes on to explain that the follow-up is already half finished.

In the couple of years since the demise of the much-loved Associates, whose sales never quite matched their credibility, Rankine's main occupation has been on the other side of the mixing desk, producing Disques Du Crepuscule labelmate Paul Haig and the highly-rated Anna Domino. Has it been particularly nerve-wracking to make the break as a solo artist, especially bearing in mind the comparisons with the golden tonsils of MacKenzie that will inevitably follow?

"Well, I never thought I'd end up being a singer when I was standing next to Bill in the studio! The buck stops with you when you're solo — which can make for a lot of headaches, but if you organise things properly, it's great!"

As for the "former Associate" label, Rankine wears his with pride: "It's my heritage, I'm proud of my career with The Associates — if I hadn't been part of them you probably wouldn't be on the phone to me now!"

One of the most striking qualities of *The World* is its range: from string-driven Sixties ballads redolent of spy movies to the studious sentimentality of sweeter numbers and the idiosyncratic dance arrangements harking back to The Associates. Is this Rankine showing off his artistic possibilities to interested parties, or has he yet to find his niche?

"There's been lots to work out of my system for a start, but your first solo LP has to be a bit diverse or else there's the danger of distilling too much too quickly, so there's ballads, dance and rock tracks. I'm keeping my options open for the second album."

Before that, though, we can also look forward to listening to Alan Rankine live — major deal permitting. "It is very much dependent on a deal, but I'd love to do it. I'd go out on the road with bass, guitar and drums now if I could, but it would be a waste, I'd need seven or eight people with me." To hide behind? "No, to do it properly!"

But hasn't Radio Four's use of The Associates' Party Fears Two as the outro to *Week Ending* made a rich man of Rankine? "I've never even heard it and I've certainly never received even an enormously small royalty." ... yet.

The heart of the matter

by Duncan Holland

YOUR MISSION, should you choose to accept it, is to travel to Brighton in world history's worst-known snow storm and lightly quip with Attacco Decente about their summery, Latin music. Nothing stops the *MW* pony express, so, famously late and frost bitten, a meeting was finally made.

Crudely translating the original Italian, Attacco Decente means attack on the decent people, and in the band we have three most decent people. Mark Allen, Graham Barlow and Geoff Smith.

Sensibly avoiding such obviously loaded words as manifesto, they're able to make their intentions admirably clear. Musically, they attempt to expand and internationalise the use of instruments and sounds, while politically they see their role as community-based activists, not simply earnest observers, but participants in building a network of expression and self-determination.

The most immediate aspect of their debut recording, United Kingdom Of America, commonly referred to as UKA and on their label All Or Nothing (through the Cartel/Red Rhina), is, don't you know, a band featuring three dulcimer players. Barlow explains why.

"Geoff and I started playing when we were about 16 or 17 and we'd got a bit bored with electric guitars, so we started playing acoustic. The spirit and feel of flamenco and Latin American music really excited us, so we started looking to more international sounds, that's one of the

reasons we chose the name. It's an evolutionary thing, trying to find different instrumentations and getting away from the conditioning of how things should sound."

If this sounds a mile scholarly then it shouldn't, Attacco Decente's intention is still to capture the original excitement of the instruments and live performances are able to generate a soul-like intensity.

"We're not boffins," explains Allen, "or from a traditional folk background, more it's the music that appeals to us and what we want to play." Allen has even gone as far as inventing his own instrument, but so far, economics have defeated its final completion.

The reason behind the choice of dulcimer becomes clear considering Smith was originally a drummer frustrated with the lack of melody his instrument provided. The hammer action involved in playing the dulcimer gave him the opportunity to develop further.

Although hampered by recording problems, UKA finally came out in last October to almost universal acclaim. Within its four songs and one instrumental, Attacco Decente give a fairly accurate statement of intent. Neither coy nor suggestive, *Touch Yourself* and *Dad His Mum* clearly articulate aspects of life which the band feel other writers shy away from, while the title track is as biting a commentary on America's incursion into the UK as has been heard since The The's *Heartland*. Geoff Smith puts the words behind the words.

"We write about what other people won't touch or want to touch. We believe in actually saying the words and dealing with strong taboo subjects."

Barlow adds: "Bands calling themselves political is like having an Access card. To be true you have to go all the way, that's why the label's called All Or Nothing."

Bands they feel empathy with are the expected names, but with the proviso of avoiding conventional party politics, an absence of sloganeering and a commitment to grass-roots experience.

This sees them involved in Red Wedge, with some reservations

'We write about what other people won't touch or want to touch'

about the vacuum-like lack of overall policy, but, more importantly, in the evolving policy of taking music to housing estates and community centres.

Is this rock and roll you may ask? Certainly Attacco see it as the most relevant place to express their views and to strive towards presenting a music voice to the many problems inherent in such environments.

"It's not an attitude of 'let's be in a band and get a big deal'," says Allen. "We have to see this to the end. It can't be watered down, with other things you may be able to, but if we did, it would all disappear."

"We're making an appeal," adds Smith: "Let's all work together and think about what we've got to do to create a future."

Sounds fair enough. Find out how they sound to you on the current Red Wedge tour with Billy Bragg.

FM seek glow of radio activity

by Maggi Farran

THEIR NAME has so far proved ironic for because the one place that FM have not been heavily featured is on the radio.

Since forming in 1984, it's true to say that FM have hardly had time to breathe. They have had several of the most prestigious support slots, touring with Meatloaf, Foreigner, REO Speedwagon, Tina Turner, Gary Moore, Magnum Bon Jovi and soon after their own headline tour of the UK during January and February, they will tour Germany with Status Quo.



FM: still chasing that hit single.

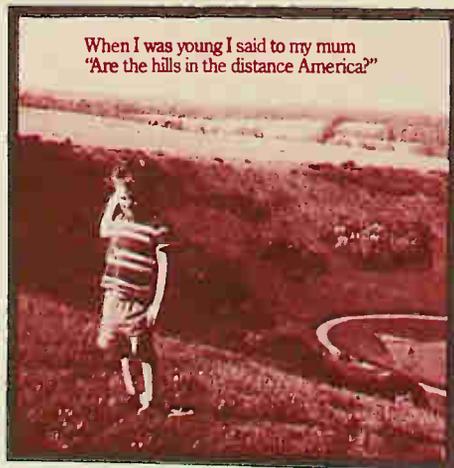
In between all this touring they have recorded their first album, *Indiscreet*, which received maximum star ratings in *Sounds* and *Kerrang* both of which have continued to give rave reviews of FM's live work.

So if touring and press are the all-important substitute for airplay, how come FM haven't had more luck? Peter Karpin, head of A&R at Parrot, who signed FM at the end of '84 says: "Basically, we're still chasing the elusive hit single. I just wish Radio One would play a British band instead of maybe Bon Jovi or Europe."

With FM in the middle of their UK tour and their most rated single, *Frozen Heart*, re-released in a gatefold double pack which includes a free single, who knows, this could be the turning point.

U. K. A.

attacco decente



attacco decente

UNITED KINGDOM OF AMERICA

WorldRadioHistory



Womacks: it's a family affair

WOMACK AND WOMACK could have been the perfect antidote to the UK's rock and roll winterland, yet the acclaimed husband and wife soul duo succeeded only in turning London's **Royal Albert Hall** into a grander facsimile of Bailey's, Watford.

The shivering confines of the hall did nothing to aid the all-but capacity crowd's attempts to lift the event beyond mere cabaret. Indeed, any combined bid to inject atmosphere into the evening was stymied by the intermittent half-hour delays demanded by Radio London while they "handed us back to the studio" during their cynical live concert link-up.

Making their first public reunion in 15 years, **The Valentinos**, featuring Cecil and old-timers Friendly and Curtis Womack left us with a 40-minute reason why the legendary Sam Cooke saw fit to sign them to his burgeoning soul empire in the Sixties.

As to the main event, there's no doubting the sheer beauty of Linda and Cecil Womack's vocal delivery, but a version of The Stone's Angie so early in their set proved a waste given the wealth of originals available to them.

Drawing heavily from their excellent new Starbright Capitol EMI album, with songs such as Soul Love, and The Reason, the duo had to work hard to win over a crowd apparently baffled by the lack of any obvious showmanship.

It was only during the rousing Love T.K.O. that Cecil stripped to silver waistcoat and cap and got down to the serious business of the evening: launching himself into the crowd and urging them to rush the stage.

It took urgent exhortations from both Cecil and Linda, now lost among the crowd, before the audience slowly rose to its feet and the set began to soar. On again come the Valentinos, singing star relative **Mary Wells**, Robot dancing Womack juniors and babes in arms — to genuine applause and a shower of tulips.

Unexpected star of the show was the Womack's roodie, diving continually off the stage to rescue his charges from the good natured

crowd and zipping across the stage at every opportunity.

Masters of the kitchen-sink concert, it's a shame the Womacks rely on traditional family vaudeville to snatch the biggest and most obvious cheer of the evening. But given Cecil and Linda's intention to break into European TV sit-coms (they plan to star in a soul-type *Portridge Family*), their Dynastic leanings — born out of bitter experience and financial necessity, should come as no great surprise.

This date was an obvious showcase following the Womack's recent Capitol signing. But the duo is not famed for prolific live appearances, so some well thought-out visual/video marketing will be required for them to achieve the hoped-for mainstream crossover.

NICK GIBSON



BODINES: fine

Busy Bs

ANYONE WHO'S anyone seemed to be out for **The Bodines'** night at the **University of London Union**, with many A&R men and a number of well-known producers in attendance... and they weren't just out to see the headlining band. Many had turned up to see support band **Voice Of The Beehive**, who are quickly creating a buzz (sic) and proving themselves to be an exciting prospect for '87.

The intriguingly-named Beehives are fronted by two bright, vivacious girls, one playing guitar while both provide infectious harmonies to their lively and very entertaining songs. They are sure to be compared with the B-52s due as much to their Sixties style dancing as to the twanging guitar lines that ripped through their exhilarating sound.

With some brilliant songs like Beat Of Love, 7 Shocks and Just A City, their eagerly awaited, forthcoming single on Food Records,

backed up by the indomitably solid rhythms of Woody and Bedders from Madness, they are most certainly a band to watch.

As for The Bodines, they have long been tipped for bigger things and their two singles for Creation have rightly been dubbed as indie classics. Now they have a major deal with Magnet and their bright, jangly brand of guitar pop is about to face a far sterner test as it is judged by its ability to fight off the big boys for a place in the charts.

On this showing they seem quite capable of doing it. They didn't even let the atrocious sound put them off as they zipped through classic after classic pop melodies backed up by a rolling beat and those ever-present rhythm guitarists.

They were rewarded too, as a rousing version of Heard It All burst through the murky mix. In fact it was the older numbers like William Shatner that impressed the most and the highlight of the evening was actually an inspired version of their epic *Therese*, a remixed and remodelled version of which is to be the first release of their new deal and, if handled right, can't fail to reach its rightful place in the charts.

JERRY SMITH

Shocked and stunned

IT WAS unfortunate that the Cooking Vinyl/Forward Sounds night at London's **Queen Elizabeth Hall** was somewhat poorly attended due to the weather, but the very interesting bill still brought out an appreciative quorum.

First on was **Rory McLeod**, who actually began his set from the back of the hall and harmonica'd his way to the stage. An engaging music hall-type entertainer on guitar, spoons and Cockneyish vocals, he was somewhat superior in person to his *Angry Love* album on Forward Sounds.

Michelle Shocked, a Texan troubadour discovered by Cooking Vinyl bass Pete Lawrence at Kerrville Folk Festival in Texas, debuted on vinyl with an informal live album, *The Texas Campfire Tapes*, which is adequate but cruelly misrepresents a potentially huge future star.

The names of Joni Mitchell, Laura Nyro and Maria Muldaur all seemed possible reference points, and one Kah-*in*-noor among a positive fiore of songs was *Anchorage*. Wonderful, and let's get to that studio LP soon.



OYSTER BAND: rooted in folk, but room for growth
WorldRadioHistory

Billtoppers **Clive Gregson** and **Christine Collister** (also members of the Richard Thompson Band) have just had their privately-made cassette released on vinyl by Cooking of that ilk. Gregson's well known (to the cognoscenti) song-writing ability and Collister's powerful voice performed much of the material on the hour-long album: originals, covers and even an impressive new song, *We're Not Over Yet*, before the duo were joined by McLeod and Shocked for a folk/rock ramp through Fats Domino's *I'm Ready*.

Altogether a great night for Cooking Vinyl and Forward Sounds, effortlessly demonstrating that musical originality and good taste is not necessarily a preserve of either the majors or the higher profile indie labels.

JOHN TOBLER

Roots against racism

DESPITE the bad weather, the ceilidh organised for the benefit of the Anti-Apartheid movement by emergent roots label, Cooking Vinyl, leading roots magazine *Folk Roots* and *City Limits* was well-attended, to the point where the upstairs balcony was opened once the ground floor area became much too congested.

With Andy Kershaw compering, **Tiger Moth**, the band run by Ian A. Anderson of *Folk Roots* and aimed largely at the jigs and reels crowd were well-received — particular plaudits to dance caller/keyboard player Ian Carter, melodeon player Rod Stradling, the dual guitar attack of Anderson and Jon Moore and the interspersed solo blues spots featuring bass player Maggie Holland vocalising.

They were joined on the final song of their set by **Rory McLeod** on harmonica, adding his talents to *Tiger Moth* (LP on Rague Records, by the way) before a short solo set during which he played tracks from his *Angry Love* LP.

No disrespect, but the main item of the evening was the appearance of the wonderful **Oyster Band** Plainly the epitome of a band rooted in folk (as displayed on their Cooking Vinyl LP, *Step Outside*), the quintet also showed that its repertoire is by no means limited to traditional-styled folk music, turning in a splendid *A Change Is Gonna Come* (as in Sam Cooke) and a buoyant *Saved* (as in Lavern Baker/Elkie Brooks) with **Richard Thompson** on guitar as well as Oyster Alan Prosser.

Then Thompson did a 10-minute solo acoustic spot, before the Oysters returned for some more ceilidhing.

Due to the fear of impending weather conditions, it seemed unwise to stay for a short solo spot by **Billy Bragg** or a mammoth jam scheduled to include all the above and more, but clearly the evening was a great success on every level.

JOHN TOBLER

HEAVY METAL ALBUMS

This Month	Lost Month	Title, Artist	Label, Catalogue No.
1	—	THE HOUSE OF BLUE LIGHT Deep Purple	Polygram
2	1	SLIPPERY WHEN WET Bon Jovi	Wings/Parade
3	3	THE FINAL COUNTDOWN Europe	EMI
4	13	7800 FAHRENHEIT Bon Jovi	Wings
5	11	LOOK WHAT THE CAT DRAGGED IN Feynman	Music For Nations
6	38	BON JOVI Bon Jovi	Wings
7	21	SPREADING THE DISEASE Anthrax	Mercury/Parade
8	7	NIGHT SONGS Scorpions	Mercury
9	18	MASTER OF PUPPETS Metallica	Mercury/Parade
10	27	EAT 'EM AND SMILE David Lee Roth	Wings/Parade
11	—	FASHION BY PASSION Culture Squad	EMI/Parade
12	9c	VINNIE VINCENT INVASION Vinnie Vincent	Parade
13	9	TRILOGY Yngwie Malmsteen	Polygram
14	17	DOOMSDAY FOR THE DECEIVER Rattum And Juhani	Parade
15	5	SOMEWHERE IN TIME Iggy Azalea	EMI
16	19	PEACE SELLS... BUT WHO'S BUYING? Megadeth	Carrere
17	14	INDISCREET FM	Parade
18	—	THE DARK Metal Children	EMI
19	4	TO HELL WITH THE DEVIL Skynyrd	Mercury/Parade
20	—	WHEN SECONDS COUNT Sun-Vox	Mercury/Parade
21	6	IN THE ARMY NOW Status Quo	Mercury
22	2	INSIDE THE ELECTRIC CIRCUS Wasp	Wings
23	—	CONSTRUCTOR Alice Cooper	Wings
24	34	RIDE THE LIGHTNING Metallica	Mercury/Parade
25	15	DANCING UNDERCOVER Pat	Atlantic
26	17	TRUE AS STEEL Van Halen	Mercury
27	25	NASTY NASTY Black N Blue	Atlantic
28	16	VIGILANTE Megadeth	Parade
29	—	CRIMSON GLORY Crimson Glory	Parade
30	8	THIRD STAGE Boston	Mercury
31	2c	AFTERBURNER ZZ Top	Wings/Parade
32	30	LIVE AFTER DEATH Van Halen	EMI
33	24	GAME OVER New Year Assault	Mercury/Parade
34	Re	MENACE TO SOCIETY Lenny Bonham	Parade
35	36	5150 Van Halen	Wings/Parade
36	Re	FISTFUL OF METAL Anthrax	Mercury/Parade
37	37	ELIMINATOR ZZ Top	Wings/Parade
38	Re	KILL 'EM ALL Metallica	Mercury/Parade
39	Re	OUT OF THE CELLAR Pat	Atlantic
40	28	FAME AND FORTUNE Bas Camp	Atlantic

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

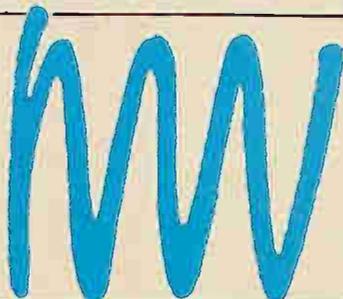
TOP 75 SINGLES



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

No 1	JACK YOUR BODY ○ Steve 'Silk' Hurley		London LON(X) 117
2	I KNEW YOU WERE WAITING (FOR ME) Aretha Franklin and George Michael		Epic DUET (T)2
3	C'EST LA VIE Robbie Nevil		Manhattan/EMI (12)MT 14
4	IS THIS LOVE? ○ Alison Moyet		CBS MOYET (T)1
5	NO MORE THE FOOL Elkie Brooks		Legend (12)LM 4
6	REET PETITE (The Sweetest Girl In Town) ● Jackie Wilson		SMP SKM (12)3
7	HEARTACHE Pepsie & Shirlie		Polydor POSP(X) 837
8	DOWN TO EARTH Curiosity Killed The Cat		Mercury/Phonogram CAT(X) 2 (F)
9	SURRENDER Swing Out Sister		Mercury/Phonogram SWING 3(12)
10	ALMAZ Randy Crawford		Warner Brothers WB583(T)
11	BIG FUN The Gap Band		Total Experience/RCA FB 49779 (12—FT—49780)
12	RAT IN MI KITCHEN UB40		DEP International/Virgin DEP 25(12)
13	WASTELAND The Mission		Mercury/Phonogram MYTH(X) 2
14	SOMETHING IN MY HOUSE Dead Or Alive		Epic BURNS(T) 1
15	I LOVE MY RADIO Toffy		Transglobal/Rhythm King/Mute TYPE 1 (T)
16	HYMN TO HER The Pretenders		Real YZ 93(T)
17	REAL WILD CHILD (WILD ONE) Iggy Pop		A&M AM(Y) 368 (F)
18	THIS WHEEL'S ON FIRE Siouxsie & The Banshees		Wonderland/Polydor SHE(X) 11
19	IT DIDN'T MATTER The Style Council		Polydor TSC(X) 12
20	JACK THE GROOVE Raze		Champion CHAMP (12)23
21	YOU SEXY THING		

MUSIC WEEK



LIVE IT UP
WITH
MENTAL

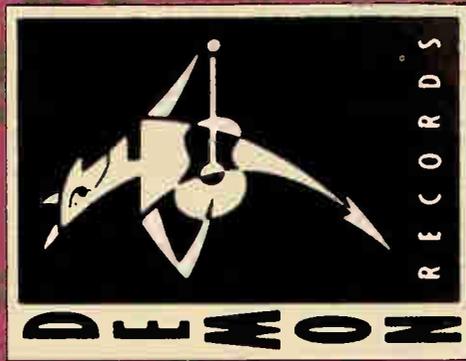
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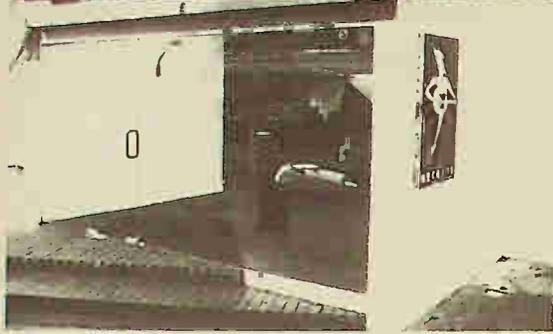
Records to be featured on this week's Top of the Pops

53	KISS Age Of Chance		Fon AGE(T) 5
54	FORGOTTEN TOWN The Christians		Island (12)IS 291
55	CAUGHT UP IN THE RAPTURE (REMIX EDIT) Anita Baker		Elektra EKR 49(T)
56	SO COLD THE NIGHT Communards		London LON(X) 110
57	WHAT A FOOL BELIEVES Doobie Brothers featuring Michael McDonald		Warner Brothers W 8451(T)
58	THE CHAMP The Mohawks		Pama PM(T) 1
59	BACK IN THE HIGH LIFE AGAIN Steve Winwood		Island (12)S 303
60	TAKE MY BREATH AWAY (Love Theme from "Top Gun") ● Berlin		CBS (T)A 7320
61	TROUBLE Heaven 17		Virgin VS 920 (12)
62	STEP RIGHT UP Jaki Graham		EMI (12)JAKI 9
63	WE'LL BE RIGHT BACK Steinski & Mass Media		Fourth & Broadway/Island (12)BRW 59
64	FROZEN HEART FM		Portrait DIDGE (T)1
65	CRUSH ON YOU The Jets		MCA MCA(T) 1048
66	SOMEDAY Glass Tiger		Manhattan/EMI (12)MT 17
67	LET HER FALL Then Jerico		London LON(X) 97
68	KINGS CALL Philip Lynott		Vertigo/Phonogram LYN 1(12)
69	HEAVEN Two People		Polydor POSP(X) 844
70	FACTS+FIGURES Hugh Cornwell		Virgin VS 922 (12)
71	SLOW TRAIN TO DAWN The The		Some Bizzare/Epic TENSE (T) 1
72	STRANGER ON THE SHORE OF LOVE Stevie Wonder		Motown WOND (T) 2
73	LOVE IN ANGER The Armaty Show		Parlophone (12)R 6149

THE WORLD OF
**DEMON
RECORDS**



DEMON RECORDS... THE STORY SO FAR.



The Entrance to Demon H.Q.

AWEASEL, they say, is more weasily recognised than a stoat, which is stotally different. Telling the difference between an Edsel and a Demon is sometimes less straightforward... Although the theory is that Edsel releases generally relate to previously released items, and Demon LPs are new, or at least new to this country, the reality is that the distinction is sometimes blurred.

One might suppose that since Johnny Copeland's Copeland Special, a 1980 album by the Texan blues guitarist, is on Demon, having never been released in the UK before, that Pickin' Up The Pieces by Poco or Supersnazz by the Flamin' Groovies, neither of which had achieved UK release before, must similarly be on Demon. Not so — both are Edsels.

Andrew Lauder suggests that the label chosen is more a conceptual matter than a hard and fast rule: "John Prine's Aimless Love is on Demon, and so are Loudon Wainwright's recent albums, but his Album III is on Edsel. Suicide's debut album, which was released here on Red Star/Bronze a few years ago, feels like a current record, so it's been released on Demon." Tell Sige Sige Sputnik about it...

By the same token, while Del Shannon's Runaway Hits and I Go To Pieces albums are on Edsel, his more recent Drop Down And Get Me, which was produced by Tom Petty, is on Demon. It's a little harder to work out why the first three George Thorogood albums, licensed from Rounder and released here some time ago by Sonet, are on Demon, and the

same applies to the several T-Bone Burnett albums, which are all on Deman, although some have been released previously, albeit with about as much promotion as an outbreak of foot and mouth disease.

Mainly it's a question once again of whether Thorogood, Burnett and Ian Dury (whose classic New Boots And Panties, an early Stiff release, is on Demon,) are regarded by the Brentford boys as both still active and with a contemporary sounding album. Obviously, they are, as is Nick Lowe, the subject of two blisteringly good compilations (available on CD as well,) 16 All Time Lowes and Nick's Knack.

Of course, nothing's that straightforward down by the canal where the Demon barge is tethered behind the office/warehouse, as Lauder mind-baggingly reveals: "We've just released two Roky Erickson albums, one on Demon and one on Edsel. Some of the material on the Edsel album is newer than the material on the Demon album — Gremlins Have Pictures, but the Demon album hasn't been out before, so it's new, and the one on Edsel's called I Think Of Demons, which is even more confusing. Ian Dury's New Boots is on Demon because it's always been available somewhere, and the same is true of T-Bone's Truth Decay, which makes it seem like a current record".

Joe Walsh used to say, when asked about the meaning of the title of his LP The Smoker You Drink, The Player You Get that if you thought about it long enough, weird logic would appear. Perhaps the same is true of the Demon/Edsel dividing line, although most aficionados of the output of the Demon group are probably un-

ware of the label on which some of the more borderline albums have been released, while they care not a jot!

WHEN CONSIDERING the legendary centres of rock music, several places come quickly to mind — Memphis, Liverpool, New York, Los Angeles, San Francisco, Boston, London, of course — but for the last five years, a most unlikely London suburb could make a justifiable claim to be included in the pantheon of rock resorts: Brentford, a small Thames-side area to the west, has been the home of a vinyl empire where past glories mingle freely with potentially heroic future somebody.

The Demon Group of labels (incorporating Demon, Imp, Edsel, Zippo, Hi, HDH, Demon Verbals and with an umbilical connection to F Beat) has become a major force among record companies not just domestically, but internationally. This is their story.

An early version of the label existed at the start of the Eighties, releasing singles by acts such as Department S (Is Vic There? was a Top 30 hit in 1981), Bananarama and the Subterraneans (a group featuring well known scribe Nick Kent), but the label's main function at that point was to provide an outlet for new talent while its bigger brother, F Beat, looked after Elvis Costello, Nick Lowe and a few others. Although the Demon name remained, label head Andrew Lauder and Jake Riviera abandoned the original label because it was less than viable financially and was very time-consuming.

"New Acts are quite demanding of their first label" says Lauder "and

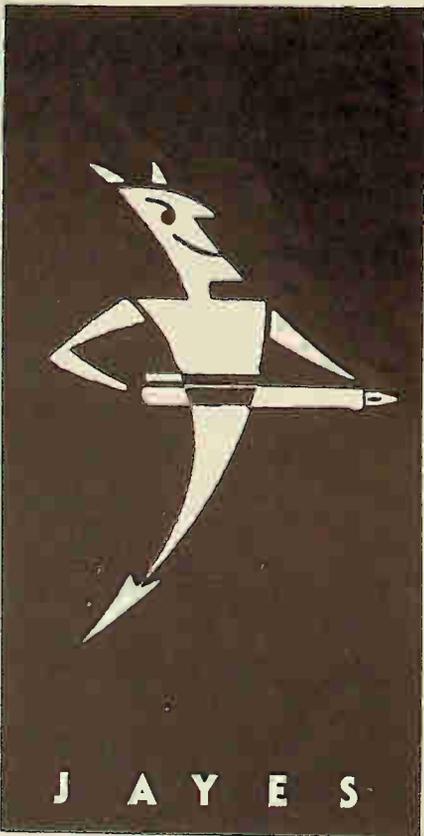
Deman at that time proved to be of more benefit to the A & R departments of major labels than to anyone else."

Lauder at that point joined Island Records for part of 1981. "At that time, F Beat was having problems, as Rockpile (a group which included Nick Lowe and Dave Edmunds) had broken up, and things were getting tight, so I felt I'd better earn a living elsewhere, so it seemed logical to join Island." Looking after the shop at F Beat was Andy Childs, who worked on any F Beat releases which emerged at that time, notably Trust and Almost Blue by Elvis Costello, plus albums by Carlene Carter, Clive Langer and the well-named Blanket Of Secrecy, the latter a duo comprising noted producer Roger Bechirian and singer/guitarist Pete Marsh, formerly most notably of Twist, whose 1979 LP, This Is Your Life, included contributions by Elvis Costello and Steve Nieve. The sole Blanket Of Secrecy LP was released in the US, but no-one seems sure whether it crept out here, although in typically enigmatic Demon manner, the LP's UK title was Walls Have Ears, whereas the US knew it as Ears Have Walls.

Childs takes up the story: "F Beat started in 1980 with two highly active years. Get Happy was the first F Beat LP, and I Can't Stand Up For Falling Down (both by Elvis Costello) was the first single, and both were hits, so we got off to a flying start." However, the label experienced difficulties with the companies to which they were allied for the mechanics of making, selling and distributing their products, and when Lauder emigrated to Island, in the words of Childs: "F Beat had gone a bit flat."

Both Lauder and Riviera were

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**DEMON
AGREEMENTS**



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restricted by contractual obligations from relaunching Demon — their agreement with WEA for F Beat stipulated that any Demon release which reached the chart would be taken over by WEA, which gave them little incentive — but Lauder's departure to Island effectively freed him from that obligation, and a fresh deal for F Beat with different terms left the field clear for Lauder and Childs to put into action the plans which had been formulated for a fresh start for Demon.

Notes Lauder: "It was financed internally through Riviera Global and F Beat — not that it was a huge investment, just enough to get things moving. I had a couple of months off after Island, working out what I wanted to do, which didn't take long!"

As well as Demon, the intention was to also launch a sister label, Edsel — named after a legendary, Edsel — named after a legendary and totally unsuccessful Ford car, but also, in rock terms, the name of the group — the Edsels — who recorded the 1961 US Top 30 hit, Rama Lama Ding Dong.

The theory behind Edsel was, and is, to make available great records from the past which might still have a future, but for various reasons were unavailable. This has not been a hard and fast rule, as the first Edsel releases included a compilation of collectable tracks by London Sixties mod band The Action, and a 10-inch LP by the Pirates, the erstwhile backing group for the late Johnny Kidd.

Lauder: "The Pirates told us they were about to knock it on the head and invited us to their last gig, so we suggested they use Nick Lowe's studio to record a final studio album with some Pirates rock'n'roll classics, but those two come out in

early 1981, and there was nothing more on Edsel until I came back at the start of 1982. It was always considered that Demon would be for new stuff and Edsel for old stuff." Adds Childs: "The idea was to have the freedom to do reissues alongside the new things, because we all knew the problems of working with new acts, and felt that we needed a little light relief, while we also felt that certain records which weren't available ought to be. Demon is more time-consuming — managers, agents, the acts themselves always ringing you up — and in the early days, the two of us did everything, from taking the orders, packing and despatching them, liaising with printers and factories, unloading vans, as well as negotiating contracts!

"It was easier to pump Edsels through and generate some income, although more recently, it's been 50/50 between Edsels and Demons, which is the right balance," says Lauder. Here it should be noted that talk of "pumping Edsels through" may mislead the reader unfamiliar with the care and love lavished on all the releases on the label. As Childs notes: "Edsels are still time-consuming, as you have to spend time on the sleeves and ensuring that the tapes you use are the best quality, but you don't need other people for that sort of thing, so it's possible to do things quickly, often at home in the evening. Also, one of the things which other labels seem to neglect is working on a record after it's released, which is something I've been guilty of in the past. You're so happy to see a record finally released that you can't wait to get on with the next one, but that's the time when you should be following up reviews, checking on radio play



Yardbirds. Album — Roger the Engineer. Edsel ED 116. (Mono & Stereo).

and so on. Having said that, there's much less to do with an Edsel than with a Demon once it's been released."

In case it hasn't yet become clear, Edsel is a label with a distinct sense of history, and Edsel compilations are frequently treasured equally by those featured and by purchasers, a good example being that of the Artwoods, a Sixties London R&B group whose leader, Art Wood, is the older brother of Rolling Stone Ronnie. The group also included famed Deep Purple keyboard man Jon Lord.

Childs: "The Artwoods held a reunion for the night in a pub when the album was released — we got a very encouraging response from them. Art himself is a designer now, and works for the same company as the bass player, Malcolm Pool, so Art designed the sleeve, and

Derek Griffiths, the guitarist, did the liner notes. It was great fun, and very rewarding."

Lauder explains: "With the Yardbirds, when we did the Roger The Engineer album, Chris Dreya did the sleeve, just as he'd done with the original, and Paul Samwell-Smith, who produced it, mastered it for CD." Childs: "When Cliff Bennett discovered we were doing a compilation of his work, he popped in to see us, because he runs a shipping company, and he's up and down the Great West Road out there going to Heathrow several times a week." Lauder: "Steve Young wrote a sleeve note for the reissue of his Rock Salt and Nails LP. Usual artist/label relationships can be a bit fraught, but as we're not disappointing anyone since they don't have career expectations for these records, they're just

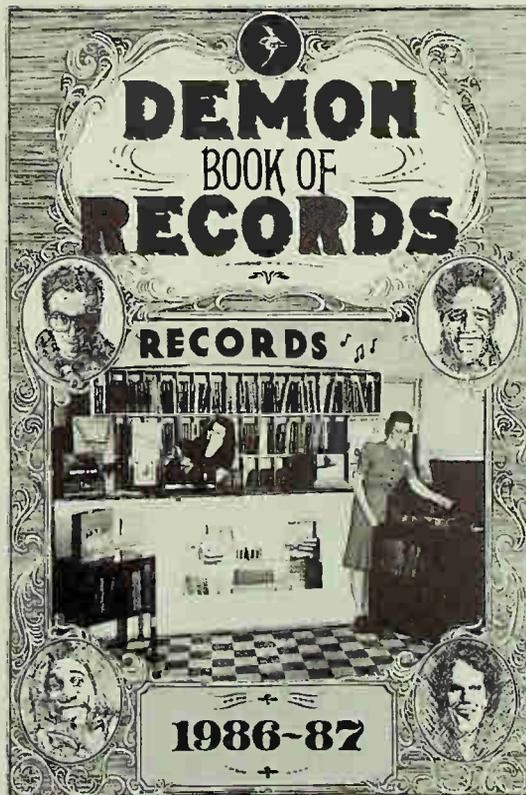
happy to see them out, and are pleased to help if they can."

In addition to sales through conventional record shops, Demon/Edsel permit certain acts signed to the labels to sell their own albums on gigs, a good example being that of Loudon Wainwright III, one of the few semi-established artists whose brand new records come out through Demon, while selections from his back catalogue are reissued via Edsel. Lauder: "Loudon sometimes actually sells his own records after gigs, and signs each one, and Dr Feelgood often sell theirs. This sort of thing has never happened before to major acts, although we don't do it with Elvis Costello, of course" (13 of Costello's early albums are now available through Imp, part of the De-

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mon label). "The Neville Brothers said their records when they played the Shaw Theatre, and when Laudan played there, he sold hundreds. It's a question of making records available to people conveniently and at a time when they're enthusiastic, just after a gig, and there are certainly many people today who don't enjoy going into record shops."

One particularly impressive aspect of the Demon/Edsel empire is their full colour 52 page catalogue, which is sold (price: £2 including postage in the UK, £2.50 overseas) to both dealers and other interested parties. Says Childs: "At dealer level, everyone seems to find it useful, particularly as a sizeable proportion of our total sales occur outside the UK, which we do ourselves from here, along with a few exporters like Caroline, Windsong and Lasgo. The catalogue definitely stimulates business, and we wanted to do one that would be kept and not immediately binned. It's obviously not cheap to produce, but it has a good effect."

Such attention to detail is equally reflected in the suppliers used by Demon for the various processes necessary in the release of an album, as Lauder relates: "The quality of our reissues is very important to us. We use three main cutting rooms. We've always been with George Peckham at Parky's Mastering Room, almost since he left the Fourmost! That was when I was at United Artists. Tim Young at CBS Studios has always been involved since we started, and Paul Riley, our 'technical supervisor' has a relationship with Tape One. They all understand what we want, so we work together well." Peckham,

apparently is good on loud, rowdy records — as Childs adds: "Many of the American acts on Zippa have said that our mastering of their records is better than they've had in the US or elsewhere, because George whacks the volume up, being a great rock'n'roll fan." Young, according to Lauder, "is more of a soul fan, so we do things like the Hi label reissues with him. Overall, it's a question of horses for courses."

Next comes the pressing of the records, for which Childs is responsible, selects the plant which he feels is most appropriate, although in certain cases, as with material licensed from CBS, there is a contractual commitment to press such material at the CBS factory. Not that Childs finds such requirements restrictive — as he remarks: "We also press a lot of other things there, because quality-wise, what they produce is great. I don't think it's a good move to only use one pressing plant, because at busy times, you end up competing with yourself. They ring up and say 'Which one of your albums do you want first?' and the answer, of course, is all of them."

Due to the fact that at any moment in time, around 25 different titles are being re-pressed in addition to several new releases, Childs splits pressing requirements between three pressing plants: "CBS, because of its size and efficiency, get the lion's share, and we also use Damont, because they're very conveniently placed geographically for us, and can give us a very fast turnaround if we need it, and then there's PR in Wimbledon, who aren't so quick, but as they check 100 per cent of their pressings, the quality's amazing. Apart from those three, we still put stuff

through Mayking. If things were pressed there originally, we go back to Mayking for re-pressings, but sometimes Mayking's at a disadvantage and at the mercy of exchange rates, as it buys vinyl in francs, which makes it difficult for me to justify the extra cost, even though the quality of pressings is very good, and we've never had any problems with that aspect of its work."

For CDs, most Demon/Edsel titles are manufactured by Nimbus, and Childs reports few problems with capacity now. Notes Lauder: "We leapt in quite quickly with CDs for a smaller company, and brought Paul Riley in early on to supervise CD mastering, as he'd had experience assembling and running Nick Lowe's studio (Ampro). Also, we ensure that we get the best master tapes available for our CDs." However, contrary to the experience of the UK record industry in general, the cassette market is not greater for Demon than its vinyl sales, although Pinnacle (now sole distributors after the demise of Making Waves, who until recently jointly distributed Demon/Edsel etc with Pinnacle) have claimed that it will be able to improve cassette sales now that it has a clearer field in which to operate. An experiment is to be undertaken with the Best Of Al Green album shortly, which will be released simultaneously on record, cassette and CD, and sold in simultaneously, to give a clue as to what ratio of cassettes might be expected for future releases.

Notes Childs: "We tried cassettes, especially with some of the Edsel things, but they didn't sell as well as we'd hoped, so we've been very choosy about what we re-

lease on cassette, which is seemingly quite different from the rest of the industry in this country."

Adds Lauder: "I think many of the people who buy our albums like the vinyl form, as we ourselves do. Speaking personally, I think cassettes are good to have in the car, but I wouldn't have one in preference to an album. Laudan sells OK on cassette, and the Demon releases are fine, but the Edsels are harder, except for the better selling acts like Screaming Jay Hawkins, Sly & The Family Stone and things like that, but it's still the same ratio (about 80/20 LPs/cassettes) as they're our best selling albums." For the cassettes which are produced, the main manufacturers are CBS and Damont.

The sleeves of Demon/Edsel albums may in many cases be of less importance to customers than what's in the grooves, but even when he was with United Artists during the late Sixties and much of the Seventies, Andrew Lauder was well known for the taste he exercised in sleeve design, a quality which has been continued with Demon today. In much the same way that ex-members of the Artwoods contributed to the reissue of their work, experts and enthusiasts are invited to write often lengthy and highly illuminating sleeve notes — often this can produce problems for designers in incorporating the mass of interesting information on a 12-inch square jacket, but two main designers serve the labels in this respect, and are both well aware of what is expected of them. "We now have our own in-house art guy, Mike Krage" says Childs. "His first job for us was Elvis's King of America sleeve" (and his latest job is that which you are currently reading). "We advertised and got

lots of letters from art students, and his was the most interesting." Lauder: "He sent a letter with test tubes attached to it containing blood, sweat and tears, so we gave him full marks for ingenuity, and we liked his work too." Childs: "Sometimes he rolls his eyes when I say I need an album sleeve in 45 minutes, but he has actually done one, the repackaging of Elvis's The Man TV album, which is out again. He's very good and works well to order, but still comes up with good concepts."

"He also does stuff for Riviera Global, like the Blood And Chocolate sleeve and all the bits that went with it — boxes, cassette inlays, CDs, advertising, posters, tour stuff, point-of-sale material. The other person we use is Phil Smeed of Waldo's Design, who also runs his own record label, Bam Caruso. He's based in St Albans, and he's great because he's a music fan who knows his stuff, and has a feel for a lot of what's put out by us. We can sometimes just give him a bunch of pictures and stuff, and he'll come up with a cracking sleeve. If we've forgotten to tell him to identify people in a picture, he'll do it correctly — it's a very good relationship."

Demon/Edsel tend to use Robor for sleeve printing, having decided after inspecting the personal record collections of Childs, Lauder, Riviera and Costello that that company produces the best results. Lauder has been a Robor fan "since those early Island sleeves. When I was with United Artists, I'd asked why we couldn't use Robor, thinking, for example, of a Mott The Hoople sleeve. I knew it was more expensive because they used white-backed card, whereas at UA, they seemed to use thinner



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Elvis Costello.

board of poorer quality. "No-one else uses the board we use, which has to be specially acquired — it's a particular thickness and white-backed, so that it takes colour better, and the print is clearer than with more absorbent board, where it tends to blur," says Childs. "Robor have done nearly all our sleeves since the start of F Beat, although there's a newer firm called Senal, who provide a very quick turnaround and do our singles bags." Gatefold sleeves are provided by Howards, another part of the Tinsley Robor group.

Another long relationship produces record labels, as Lauder explains. "When I Can't Stand Up For Falling Down by Elvis was original-

ly going to come out on 2-Tone, Chrysalis told us to get the label information to their label printers, CRS in Bedford, and we've been with them ever since. They're great and they've grown with us." CRS also provide cassette inlays and CD booklets, while Robor produce printed inner bags, although the catalogue and any inserts required for albums are the work of local (Acton) printer Anthony Walker. From the point of view of lengthy mutually advantageous relationships, it would be difficult to better the team used by Demon/Edsel to ensure that their products are the best any record buyer could reasonably expect.

ELVIS COSTELLO'S IMP RECORDS

THE IMP label, album for album, is probably the best selling of the Demon group's repertoire, due entirely to the fact that the vast majority of the records released on Imp are by Elvis Costello, while the others (currently only two albums) consist of material which Elvis was the prime mover in having released.

The label's name seems appropriate in view of that of the parent company, although it was not conceived with that in mind, as Andrew Lauder relates.

"All the Elvis Costello catalogue is on the Demon numbering system, although it's on the Imp label as those projects relate primarily to Elvis. We got the name Imp because Elvis made a single, Pills And Soap, as The Impaster, and we numbered it IMP 001. Then we thought 'Imp?', 'Demon?', 'Great!'.

"It was a total coincidence, an accident, although Elvis enjoyed being on Demon but with an independent name. That single's an interesting story, as we deleted it on election day. Elvis went on the radio and said there would only be 5,000 available, but we'd decided we'd press it until election day, then immediately delete it."

So Imp was born, after which all involved felt that Costello, a director of Demon, should have his own label identity both for his own records and also for projects upon which he was particularly keen.

Lauder says: "We didn't want him to have the pressure of people thinking that everything put out on Demon or any of the other labels necessarily had Elvis's approval,

which is not the case. He likes some things and dislikes others."

Surprisingly perhaps, neither the albums by Costello's long-time backing group, the Attractions, nor Keyboard Jungle by Attractions' ivory tlicker Steve Nieve, are on Imp. They're both on Demon.

The two Imp releases not featuring Costello are Father's Lying Dead On The Ironing Board by Agnes Bernelle and the debut album by The Men They Couldn't Hang, Night Of A Thousand Candles.

Notes Andy Childs: "Not everyone at Demon liked the Agnes Bernelle record, but Elvis put his money where his mouth was and paid for the whole thing himself."

Lauder adds: "It wasn't a great commercial success, but a number of people really liked it, while a number of others thought it was lunacy."

There is talk of a second LP by Steve Nieve, since the first one did quite well, according to Lauder. "It was recorded digitally, so we've released it on CD — it was very cheap to make, with no rehearsal as it was simply Steve playing the piano. But he actually had bleeding fingers at the end."

After the comparative success of their Imp debut album, The Men They Couldn't Hang have signed with MCA, for whom they recently charted their first LP for the label.

Lauder says: "We put their LP on Imp, although it was to all intents and purposes a Demon record, because it was something Elvis wanted to do, and we both saw the group for the first time on the same evening.

"There's no long-term plan for Imp. There might not be another

signing to Imp for five years, or there might be three in a month. It's a facility for Elvis to have his own identity within Demon. He can do what he wants with it, and it prevents him getting blamed for what we do."

HI RECORDS... THE SOUND OF MEMPHIS

ONE OF the more inspired licensing arrangements made by the Demon group has been that for the catalogue of the Memphis-based Hi Records.

While perhaps not as well known as rival Memphis labels Sun and Stax, Hi had been bereft of proper British representation since its deal with London expired, although some items were released by PRT.

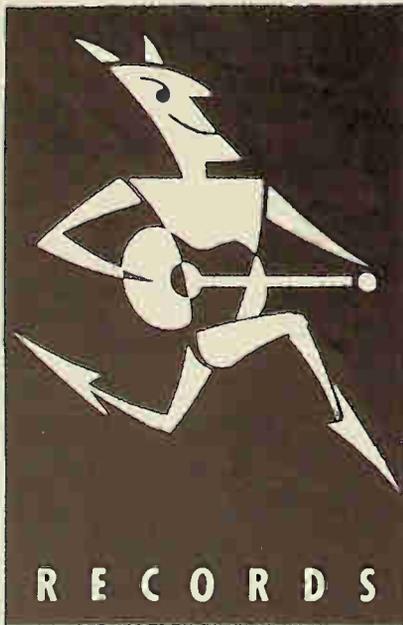
In Andrew Lauder's eyes, a tie-up between the Demon group and Hi, with the latter acquiring its own UK label identity for the first time, was a marriage made in heaven.

"It's been a favourite label of mine for some time, and they had always gone through London Records here since they started in the very early Sixties until 1977.

"We felt they weren't being treated as well as they should have been, and coincidentally, Hi was bought by Al Bennett, who I'd known when I worked for United Artists and he was president of Liberty.

"We did a long term deal with Hi for its whole catalogue, and we've been steadily putting everything out. Obviously, we try to license material for as long as possible, because it can sometimes take a long time to sell a respectable number of records."

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Up to now, there have been around 20 Hi albums released via Demon, by far the majority being classic albums by the acclaimed soul star Al Green, often unrecognized and sometimes previously unreleased in Britain. Green's career continues today on A&M, although he is now an ordained preacher with his own church. He has been since 1976, although he continued to make pop records until 1980 when he turned to gospel music.

Both facets of his soulful delivery are to be heard on the 15 of his albums so far released by Hi/Demon, the latest being the previously unreleased in Britain 'White Christmas', with its virginal white sleeve in a limited edition pressed on white vinyl.



Al Green.

Lauder says: "There's a lot more Hi stuff to come. We obviously did Al Green first, but there's a lot more obscure, very collectable material, like a double album of early rock-'n'-roll era recordings from the late Fifties featuring people like Charlie McVoy and Tommy Tucker — not the one who did Hi Heel Sneakers.

"We're also doing soul artists like Otis Clay and O'V Wright, plus a lot of Willie Mitchell-produced tracks. We hope to get everything out within the next year."

So far, apart from the numerous Al Green titles, the Hi/Demon catalogue has included albums by Ann Peebles (including the original versions of I Can't Stand The Rain and I'm Gonna Tear Your Playhouse Down), Bill Black's Combo (Black, Elvis Presley's original bass player, was one of Hi's first signings, and took no less than 18 singles into the US Top 100 during the Sixties) Syl Johnson, another rated soul singer,

and Willie Mitchell himself, who was at one time President of Hi, produced virtually all Al Green's Hi output and is apparently now working with Green at A&M, and himself took nine singles into the US chart during the Sixties.

It's a veritable treasure trove, as those fortunate enough to be aware of it will already know ...

HOLLAND-DOZIER-HOLLAND'S INVICTUS/HOT WAX RECORDS

WHEN ASKED on what basis Demon gave a licenced-in label its own label/logo/identity, Andrew Lauder has a swift

response: "I felt it was necessary for both Hi and H-D-H, because each of them had a clearly recognisable sound, were worthy of their own identities, and would probably benefit."

For the uninitiated, Brian Holland, Lamont Dozier and Eddie Holland were one of Motown's first (and arguably most prolific and successful) teams of songwriter/producers, who supervised innumerable hits for the likes of the Supremes, the Four Tops and other Motown acts of the Sixties.

After a disagreement with Motown, the talented trio left the label, which their efforts had largely helped to expand, and formed their own labels, Invictus and Hot

Wax, during the early Seventies, enjoying immediate major success with hits by Freda Payne (the classic Band Of Gold) and the Chairmen Of The Board, a superb group fronted by General Johnson, previously lead vocalist with the Shawmen, who recorded one of the first and best rock'n'roll anthems, It Will Stand.

After a few years of hits, H D and H closed their labels, as a result of which hits like Band Of Gold and the Chairmen Of The Board's Give Me Just A Little More Time were unavailable in Britain for some years — until Demon, having released Lamont Dozier's Bigger Than Life LP, which was licensed from Dozier's own Megaphone label (and released here on Demon/Megaphone), coincidentally inquired about the fate of the Invictus/Hot Wax catalogue.

The relationship has been exemplary (like virtually all the relationships in which Demon has been one of the partners), as Lauder reports.

"We're now in our second deal with H-D-H, and we're shortly going to start a series of Various Artists LPs programmed to be dance albums, featuring people like the Borrino Brothers, whose records are becoming sought after at record fairs. "Some of the records we've released on H-D-H like Laura Lee's The Rip Off LP, haven't sold as well as others although obviously the Chairmen Of The Board and Freda Payne things have done well as they both contain several past hits, and we've got a CD of Invictus/Hot Wax material coming out early in 1987."

"We think there's still a lot to

achieve on the H-D-H catalogue, and Band Of Gold has got to be one of the most consistently selling albies of all time. We get orders into the thousands every month for that, and it makes the deal as a whole immensely worthwhile, not least because it's always being played on the radio.

"Because we deal with the Holland brothers' office in Los Angeles, we've never yet actually met Freda Payne."

For a Demon act, whether vintage or contemporary, this is strange, although it will no doubt be remedied in the fullness of time.

The final word belongs to Andrew Lauder: "Lamont and the Hollands began working together again shortly after we released Lamont's album, and he came over here and did some promotion for us. We'd certainly enjoy working with him again in the future."

DEMON VERBALS - THE TALKING LABEL

WHILE DEMON'S spoken word label has not been a prolific releaser of albums, Andy Childs is able to say with some justice: "There's quite a variety of people on the label — what a weird bunch!" He adds: "We started with Vivian Stanshall's second Sir Henry album (Sir Henry at Ndid's Kraal) at a time when we were toying with the idea of reissuing albums by Lord Buckley and Lenny Bruce.

"Andrew (Lauder) had the idea first, but then Glen Colson came to us with the Viv Stanshall album, which is incredibly funny, and we had a Ralph Steadman painting on

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the sleeve, which made it a really good package, although it bemused everyone! The secret is to listen to it in the manner in which it was made."

Lauder says: "The same's true of Buckley and Bruce: They're not the fastest sellers, but they do all right, and this is probably the only place in the world where you can get Lord Buckley records."

"To be on Demon Verbals, you don't have to be a comedy act, although it does have to be spoken word, but we just haven't got around to doing anything more yet. I think Viv Stanshall's coming to a very productive patch, so we're hoping to work with him again."

Childs says: "He's got one of those voices you can listen to for ever, like James Mason. We don't have specific plans for Verbals, but we're still interested and hope to do some more contemporary things."

In much the same vein is a new Demon series, due to kick off in early 1987, which will feature film soundtracks. It won't be a separate label, but will have its own logo.

Nates Louder: "We'll be starting with the soundtrack to *The Trip*, with music by the Electric Flag, (Mike Bloomfield etc), which was directed by Roger Corman and starred Jack Nicholson. Loads of films have rock-connected sound tracks, but few people know about them, and they've rarely been properly marketed in the past."

"We've never really wanted to be part of the nostalgia market as such, but such a market obviously exists, and while the soundtrack series isn't designed to be a big thing, it may have certain nostalgic appeal."

ZIPPO RECORDS & ALL POINTS WEST

WHILE DEMON and Edsel were the original labels in the Demon group, of late much attention has been grabbed by another — Zippo.

It's the brainchild and responsibility of Andy Childs, although Andrew Louder supports Childs in his endeavours. Louder explains:

"From the point of view of our repertoire a lot of Americans who are friends started sending us material which they wanted us to consider releasing, which says a lot about the policy of the British majors, who tend not to pick up American things. When we were working with WEA, they asked us to do T-Bone Burnett's albums, because they felt we could help to

establish his name. On the other hand, sometimes US majors force their UK subsidiaries to release records they don't feel ready to work on, as was the case with the Del-Lords, whose first album we licenced from EMI."

It was in this climate that a friend of Childs, Pete Flanagan, who runs a well regarded record shop in Clapham called Zippo Music, mentioned to Childs that there was a lot of consumer interest in a new US act called the Rain Parade, and made the suggestion that a joint venture label be launched to release in Britain material from independent American labels.

Later on Island A&R head Nick Stewart signed both the Rain Parade and another Los Angeles act, the Long Ryders, following a pop press splurge concerning what was called a new breed of bands in America.

Says Childs: "The press made out that all these acts knew each other, that it was a conspiracy of some kind, which wasn't true — half the groups didn't know any of the others, and there was no Paisley underground, which horrified them when they heard about it."

"It was a media thing constructed in Britain. There was a big buzz for a few months and the bands seemed really popular, to the point where the Long Ryders were on the cover of NME, and the majors got interested."

Of these acts whose work has been released on Zippo, Phonogram signed Green On Red, the Replacements signed with Sire, and the Dream Syndicate with A&M, aside from the two acts mentioned above joining Island, although Childs remains adamant that these acts failed to produce records as good as their Zippo releases, and that in most cases the major label releases were substantially inferior. The remaining seven acts whose work has been released on Zippo are still eager to continue with the label, as Childs says: "We're releasing a new album by Thin White Rope. True West is an example of a band who arrived a bit too late and by the time we put their album out, the press backlash had started, so they were virtually ignored and broke up as a result."

"Russ Tolman, who was in the band, has made an album for us, *Totem Poles And Glory Holes*, so he's still with us."

"Zippo's past and future policy is simply to pick up if we can on any good act in America without a British deal. We've got a good name because of the Demon connection, and we get a lot of tapes sent to us."

"Zippo may just be a stepping stone towards a contract with a

major, but we've had two albums now by Giant Sand, plus one by The Band Of Blacky Ronchette, which is some of the same people."

"Also, we have a relationship with a label in California, Frontier Records, and they've signed Thin White Rope, Naked Prey and the Pontiac Brothers, plus E-I-E-I-O, whose album we put out on Demon."

"We hear that now E-I-E-I-O have been signed by a major, by the way — but we have first option on everything Frontier put out. They trust us. They were courted by Island, who apparently wanted to buy Frontier and release everything they put out, but that came to nothing, and now Lisa Fancher, who runs Frontier, won't have anything more to do with major labels as a result. But she's very happy to deal with us, financially and creatively."

The still fairly small catalogue of Zippo releases boasts a substantial percentage of known, if not yet household names, but is an excellent example of the co-operative spirit which exists among the Demon staff.

Childs explains: "When Pete Flanagan and I discussed the idea of Zippo, we seemed to have everything we needed — enthusiasm, knowledge, enough expertise — except finance."

"So I asked Andrew if we could start the label through Demon, to which he agreed, but because it effectively became a Demon subsidiary, it's one step removed from Pete Flanagan, although he's still actively involved."

"As a result, he started his own label, One Big Guitar, which I try and help him with although it's totally separate from Zippo. Pete's shop Zippo Music, is one of the best record shops in London."

Perhaps the most significant aspect of this story is that many of the acts released on Zippo don't have a recording contract in their native land of America. Childs mentions Giant Sand, The Band Of Blacky Ronchette, and Russ Tolman as examples, while Nonfiction, whose eponymous album was released at the end of 1986, are in the same boat, but are on Demon.

Childs adds: "Most US independent labels of any size realise that the only way to sell records there is to go through a major distributor as it's virtually impossible, both financially and logistically to distribute in America on an independent basis."

"The ten most solid indie labels in America all seem to go through majors, like Rhino going with Capital, while some of the labels we deal with, like Hightone, from whom we licenced our two Robert



The Long Ryders — Top selling Zippo act.

Croy albums, don't go through majors."

It has to be said that Croy's eventual signing with Phonogram must have been to a large extent due to the impact he had in Britain rather than in America, where he was probably no more than a cult figure, while on this side of the Atlantic, his *Bad Influence* and *False Accusations* albums made

him one of Demon's biggest selling acts.

Andrew Louder is at pains to point out that Demon/Edsel do not consider themselves in competition with major labels. "We made a conscious decision not to try to force things into the charts, we release very few singles, and we don't give many records away."



Freda Payne — *Bands of Gold*. HDH LP 002.

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**ANDREW LAUDER:
MANAGING DIRECTOR**

Andrew Lauder left Wellingborough School at the end of 1963, after which he worked in the family timber yard for a year. He then migrated to London from his home town of Hartlepool at the start of '65 and scored a clerical job with Southern Music. "At that time Denmark Street was a fine place to be, at the start of swinging London and all that." He tolerated tasks like invoicing, packing etc., partly because he spent his spare time managing small time groups like the C Jam Blues: "I didn't know what I was doing, but it was an attempt to do something which was both educational and enjoyable." After a brief clerical stint with the PRS, Lauder, through what he calls today "a fortuitous accident", was hired by Liberty Records all the time when the label was about to launch itself as an independent rather than just another part of the EMI machine, as it had been for several previous years.

"It was a chance to be in at the beginning of something, with only three or four other people, so it was everything from choosing an office to deciding the colour of the label, and that was more good experience." After a brief spell in promotion ("I didn't enjoy that much"), he acquired the vacant position of label manager, which at that point also involved A&R, which no one else was doing until Liberty merged with United Artists during the latter half of the Sixties.

In 1970, he was officially appointed Head of A&R, although by then he had signed the Groundhogs (whose first LP was pro-

duced, incidentally, by Mike Batt), and worked with acts like the Bonzo Dog Band (whose leading light, Vivian Stanshall, now has his latest LP released by Demon Verbals, while an earlier Bonzo's LP, Tadpoles, has been re-released on Edsel) and the Idle Race, led by Jeff Lynne, of ELO fame. "Then we started doing our own signings, like High Tide, Hawkwind, Cochise, Brinsley Schwarz, Man and all the others, many of which are extremely collectable now. After that, it was Dr. Feelgood, The Stranglers, the Buzzcocks, 999 and so on, plus strange Robert Calvert and Michael Moorcock albums, and a few reissues such as Mersey Beat '62-'64 and The Beat Merchants, sort of hobby records, although they sold reasonably well. That idea of digging things up has continued here at Demon, of course, plus packaging them in a nice way, although Alan Warner and I had done that at UA with the Fals Damino and Eddie Cochran reissues. At that time, doing reissues was a fairly radical thing, although now virtually everything gets reissued.

"I'd turned other A&R jobs down while I was with Liberty/UA, but when we couldn't see much future there because of what was happening in America, I left to help launch Radar Records at the start of 1978 with Martin Davis (then MD of United Artists). That was a well intentioned label, we released some good records which are very collectable now, and some of which are now reissued on Demon."

Possibly Lauder's closest approach to a blind alley occurred in 1981, when F Beat, initially agreed with Lauder that he was a luxury it could hardly afford, as the

label provided few uses for his talents. He joined Island Records for six somewhat unproductive months. Says Lauder now: "It seemed sensible at the time to join Island, as I had to earn a living elsewhere." Andy Childs remained to look after F Beat, and Lauder can now reflect: "Maybe it was good for me because the Island job didn't work and it made me think, as in that six months the F Beat situation had improved because Jake Riviera had changed the label's deal with WEA while I'd formulated the idea of Demon as a label which would support itself. There was no long-term plan, and so far it's worked rather well without changing our original ideas, although we want to continue to do new things as well as reissues." Aably assisting Andrew Lauder in his tasks is Judith Riley whose own career in the music business has been closely linked with Andrew's for most of the way. She was press officer for some time with United Artists before leaving with Andrew to launch Radar where she also looked after the press. She also made the transfer to F Beat, spent time with Lauder at Island and then returned to become Jake Riviera's personal assistant. As Demon developed and Andrew's responsibilities grew bigger so Judith once again joined him as his assistant. Judith is also contracts manager, and also still looks after Elvis Costello's press.

The current thoughts of MD Lauder typically include a new facet to the Demon direction: "This is a friendly place, with no internal politics, and everyone gets on very well, which I'm sure won't change when we start Demon Music with Peter Barnes" (an old friend of Demon, and one of the most estab-



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lished, yet still independent-minded music publishers around). "I'll be a publishing company which will initially administer Demon releases." While Andrew Lauder was surely top of every label's list when an A&R top job became vacant, his remarkable track record may lead to the suspicion that he is an open-walletted prima donna, which could hardly be further from the truth. He remains ultimately non-alooof, heavily committed to both progress and some final recognition at the talents of the previously under-appreciated, and can boast (which he doesn't) a popular music discrimination shared by very few and bettered by none.

**LEW DIFFORD:
FINANCIAL DIRECTOR**

LEW DIFFORD, gets a glowing description from Andy Childs. "He has brought a degree of organisation to Demon which has enabled us to expand and proceed as we have and brought us to the position we're in now."

"As any company knows — and Making Waves has recently proved it — if you don't have good management, you haven't a leg to stand on, and Lew has efficiently managed the affairs of all the companies in this organisation."

He adds: "He's financially in control of everything that goes on in this building, and administratively, he's pointed us in the right direction."

This glowing testimonial is well deserved. Difford, an accountant, whose brother is Chns of Difford and Tilbrook met Jake Riviera

when Jake was managing Squeeze.

"I'd been working full time for Squeeze for a year, having hitherto faught shy of the music industry in favour of a career in the profession. I had been chief accountant to an industrial materials handling company for 9½ years before joining Squeeze."

"When the group broke up, Jake invited me for a chat, having heard that I was effectively redundant."

"I went out of respect for him — he had after all been responsible for the best Squeeze album to date, the Castello/Bechirian produced East Side Story — as I was looking forward to returning to the sanity of a job back in the accountancy profession from which I'd come to run Squeeze's affairs."

Anyway, here I am, happy to be back in the asylum."

Riviera wanted Difford to run the Riviera Global operation, which manages Elvis Castello, Nick Lowe, Paul Carrack and several record producers. Demon had only just re-emerged at the start of 1983.

Says Difford: "Demon didn't really have a management-based set up at that time, but, because Jake and Elvis had financed Demon Records, and I'd been engaged to look after Jake and Elvis's interests, I took an interest in Demon, and as it grew, began to take a bigger role in management and gain an overview of the whole business, as I was the only person here with a broad commercial background. Someone has to be boring ..."

Difford sees part of his task as "stifling bad ideas and explaining the advantages of good

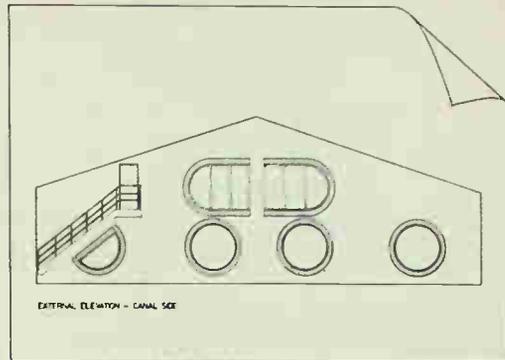
ideas." He says: "I had to start contralling the paperwork which was becoming voluminous, introducing computer-based systems for order processing and accounts. Unlike a company which had already captured its market, Demon was starting the uphill climb to a bigger turnover, and I was keen to ensure that we walked before we could run, and did what we did do well, although I kept well away from the creative side personally, because I'm not creative, and in any event the comprehensive experience and knowledge of Andrew (the nicest man in the business) and Andy (wordly-wise beyond his years) leave me astounded in this regard — just read the new catalogue."

"The only time I interfere is, for example, to say that I don't think we should do singles, because we lose a lot of money that way, or that we shouldn't over-stock CDs, which I think is financially destructive, as a result of which we exercise a very tight control on that part of the business."

Under the control of Difford, the turnover of the various companies increased during his first year from £50,000 to £250,000.

"This was quite a jump and made me realise that this was more serious than a hobby and that there were people's jobs involved. So I started to take more interest, and in '84, set a target for £500,000, doubling the previous year's figures, and we achieved that."

"So in 1985, I targeted for £1 million, which we achieved. And for 1986, I thought This has got to stop somewhere." So with the help of Pete Macklin who has been instrumental in expanding our mar-



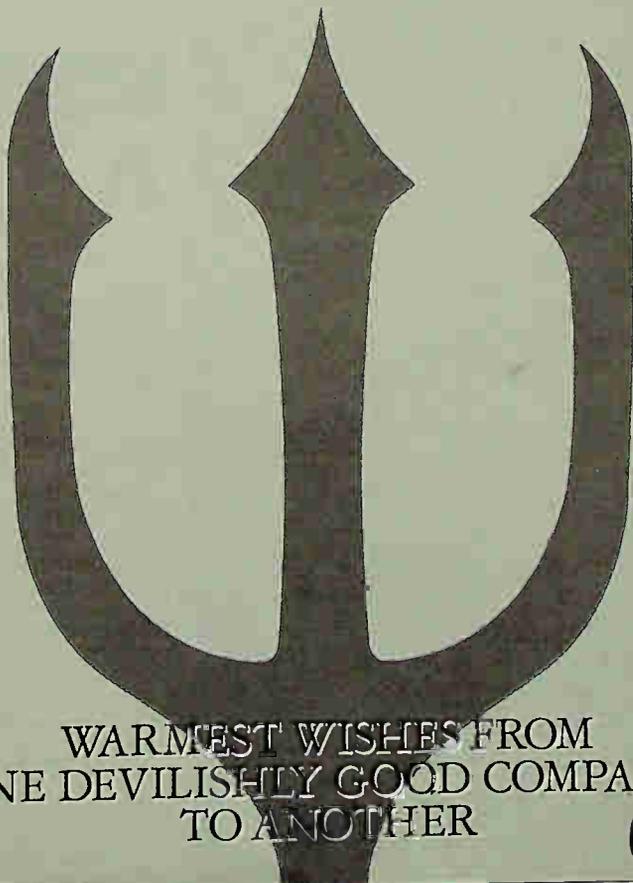
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 2. Elvis Costello — "Ten Bloody Mary's" Imp. FIEND. 27.***
 3. Robert Cray Band — "False Accusations" Demon. FIEND. 43.***
 4. Screamin' Jay Hawkins — "Frenzy" Edsel ED. 104.*
 5. The Men They Couldn't Hang — "Night of A 1,000 Candles" Imp. FIEND. 50.***
 6. That Petrol Emotion — "Manic Pop Thrill" Demon. FIEND. 70.***
 7. Robert Cray Band — "Bad Influence" Demon. FIEND. 23.***
 8. Elvis Costello & The Attractions — "Armed Forces" Imp. FIEND. 21.***
 9. Elvis Costello & The Attractions — "Almost Blue" Imp. FIEND. 33.***
 10. Nick Lowe — "16 All — Time Lowes" Demon. FIEND. 20.***
 11. Yardbirds — "Rager The Engineer" Edsel ED. 116m/s.***
 12. Elvis Costello — "The Man — The Best of EC" Imp. FIEND. 52.*/
 13. The Long Ryders — "Native Sons" Zippa. ZONG. 003.*/
 14. Elvis Costello & The Attractions — "Imperial Bedroom" Imp. FIEND. 36.***
 15. Elvis Costello & The Attractions — "This Year's Model" Imp. FIEND. 18.***
 16. Rain Parade — "Emergency Third Rail Power Trip" Zippa. ZING. 001.*/
 17. The Aches — "The Ultimate Action" Edsel ED. 101.*/
 18. Hoodoo Gurus — "Stoneage Ramezes" Demon. FIEND. 32.*/
 19. Elvis Costello & The Attractions — "Get Happy" Imp. FIEND. 24.***
 20. T-Bone Burnett — "Behind The Trap Door" Demon. VEX. 3.*/
 21. The Creation — "How Does It Feel To Feel" Edsel ED. 106.*/
 22. Elvis Costello & The Attractions — "Trust" Imp. FIEND. 30.***
 23. Green On Red — "Gas, Food, Lodging" Zippa. ZONG. 005.*/
 24. Beat Farmers — "Glad n' Greasy" Demon. VEX. 5.*/
 25. Paul Brady — "Full Moon" Demon. FIEND. 34.***
 26. Loudon Wainwright III — "More Love Songs" Demon. FIEND. 79.***
 27. Dan Dixon — "Most of The Girls Like To Dance" Edsel ED. 60.***
 28. Moby Grape — "Moby Grape" Edsel ED. 137.*/
 29. Sly & The Family Stone — "There's A Riot Goin' On" Edsel XED. 165.*/
 30. Ian Dury — "New Boots And Panties" Demon. FIEND. 63.***
 31. Beat Farmers — "Tales of The New West" Demon. FIEND. 39.*/
 32. Julie London — "Julie Is Her Name" Edsel ED. 108.*/
 33. Dr. John — "Dr. John Plays Mac Rebennack" Demon. FIEND. 1.***
 34. Loudon Wainwright III — "I'm Alright" Demon. FIEND. 54.*/
 35. George Thorogood & The Destroyers. Demon. FIEND. 55.***
 36. Al Green — "Let's Stay Together" HI. UK. LP. 405.*/
 37. Steve Nieve — "Keyboard Jungle" Demon. FIEND. 11.*/
 38. Julie London — "Calender Girl" Edsel XED. 109.*/
 39. Dr. John — "I Been Hoodoo" Edsel. ED. 128.*/
 40. Nick Lowe — "Nick's Knack" Demon. FIEND. 59.***
 41. Green On Red — "Green On Red" Zippa. ZANE. 002.*/
 42. Neville Bros — "Neville-ization" Demon. FIEND. 31.*/
 43. Merseybeats — "Beat And Ballads" Edsel ED. 105.*/
 44. Rain Parade — "Explosions In The Glass Palace" Zippa. ZANE. 003.*/
 45. Neville Bros — "Fiya On The Bayou" Demon. FIEND. 65.***
 46. Kaleidoscope — "Bacon From Mars" Edsel XED. 115.*/
 47. Albert King — "Laundromat Blues" Edsel ED. 130.*/
 48. Del Shannon — "Runaway Hills" Edsel XED. 121.*/
 49. Lamont Dozier — "Bigger Than Life" Demon Megaphone FIEND. 12.*/
 50. Paul Revere & The Raiders — "Kicks" Edsel ED. 123.*/
 51. The Treners — "Rackin Is Our Bizness" Edsel ED. 117.*/
 52. Loudon Wainwright III — "Fame And Wealth" Demon. FIEND. 5.*/
 53. Chairmen of the Board — "Salute The General" HDH. LP. 001.*/
 54. The Damned — "Not The Captain's Birthday Party" Demon. VEX. 7.*/
 55. Clyde McPhatter & The Drifters — "Big Bam" Edsel ED. 132.***
 56. Paul Butterfield Blues Band. Edsel ED. 150.*/
 57. Dr. John — "The Brightest Smile In Town" Demon. FIEND. 9.*/
 58. Dr. Feelgood — "Down By The Jetty" Edsel ED. 160.*/
 59. Big Brother — The Holding Co. — "Cheaper Thrills" Edsel ED. 135.*/
 60. Electric Prunes — "Long Days Flight" Edsel ED. 179.***
 61. Elvis Costello — "My Am Is True" Imp. FIEND. 133.***
 62. Sam & Dave — "I Can't Stand Up For Falling Down" Edsel ED. 133.*/
 63. The Clovers — "Five Cool Cats" Edsel ED. 126.*/
 64. Bobby Womack — "Home Is Where The Heart Is" Edsel ED. 172.*/
 65. George Thorogood & The Destroyers — "Move It On Over" Demon. FIEND. 58.*/
 66. Suicide — "Suicide" Demon. FIEND. 74.*/
 67. Flying Burrito Bros — "The Gilded Palace of Sin" Edsel ED. 191.***
 68. Four Big Guitars From Texas — "Trash, Wang & Thunder" Demon. FIEND. 40.*/
 69. The Shadows of Knight — "Gee-El-O-Are-I-Ay" Edsel ED. 157.*/
 70. Danny & Dusty — "Lost Weekend" Zippa. ZONG. 007.*/
 71. T-Bone Burnett — "Proof Through The Night" Side Effects. FIEND. 14.*/
 72. The Meters — "Working" Edsel ED. 110.*/
 73. Lonnie Mack — "The Whom of That Memphis Man" Edsel ED. 158.*/
 74. The Arnoolds — "100. Oxford Street" Edsel ED. 107.*/
 75. Dr. Feelgood — "Doctors Orders" Demon. FIEND. 29.*/
 76. Ann Peebles — "I'm Gonna Tear Your Playhouse Down" HI. UK. LP. 422.*/
 77. Thin White Rope — "Exploring The Axis" Zippa. ZONG. 006.*/
 78. The Pretty Things — "Let Me Hear The Choir Sing" Edsel ED. 139.*/
 79. Dan Covay & The Goodtimers — "Mercy" Edsel ED. 127.*/
 80. The Big Three — "Cavern Stomp" Edsel ED. 111.*/
 81. The Pirates — "A Fishful of Dubloons" Edsel ED. 102.10.*/
 82. The Dream Syndicate — "The Dream Syndicate" Zippa. ZANE. 001.*/
 83. The Paramounts — "Whiter Shades of R & B" Edsel ED. 112.*/
 84. Major Lance — "Monkey Time" Edsel ED. 124.*/
 85. Clarence Carter — "Soul Deep" Edsel ED. 125.*/
 86. Dr. Feelgood & The Interns — "What's Up Doc?" Edsel ED. 122.*/
 87. E.I.E.I.O. — "Land of Opportunity" Demon. FIEND. 56.*/
 88. Al Green — "Trust In God" HI. UK. LP. 423.*/
 89. Various Groups — "Let's Stomp" Edsel ED. 103.*/
 90. Giant Sand — "Ballad of A Thin Line Man" Zippa. ZONG. 013.*/
 91. Kaleidoscope — "Rompé Rampé" Edsel ED. 138.*/
 92. Clive Gregson — "Strange Persuasions" Demon. FIEND. 45.*/
 93. Naked Prey — "Under The Blue Marlin" Zippa. ZONG. 011.*/
 94. George Thorogood & The Destroyers — "More G.T." Demon. FIEND. 61.*/
 95. Little Richard — "Get Down With It" Edsel ED. 114.*/
 96. The Larry Williams Show with Johnny "Guitar" Watson Edsel ED. 119.*/
 97. Al Green — "Still In Love With You" HI. UK. LP. 407.*/
 98. Rufus Thomas — "Jump Back" Edsel ED. 134.*/
 99. The Replacements — "Let It Be" Zippa. ZONG. 002.*/
 100. Ben E. King — "Here Comes The Night" Edsel ED. 131.*/

- * = LP
- ** = LP & Cassette
- *** = LP & Cassette & CD
- */ = LP & CD

ketplace, I did proper budget calculations.

The target for last year was £1.9 million. More than £2 million was achieved.

It's a phenomenal growth pattern. But Difford also provides a cautionary note.

"We're at that very dangerous area of a company's growth, when everybody thinks they can spend money like water, whereas in fact the opposite is true. When we started in '82, there were six people working here and there are now 16 including the warehouse guys. I have to try to keep everyone's feet on the ground.

"We enjoy "sound" backing from John Ide, the manager at Lloyds Bank, Kingsway and have harmonious discourse with our legal advisors, Gentle Jayes & Co. who specialise in our field. Together we make a formidable team.

"With fresh repertoire all the time, things will continue to grow, but as items start having to be deleted, which is just happening now, and inevitably the list of things Andrew and Andy want to reissue gets less, there must come a time when the releases get less interesting; although it's great that we have people like them who have the skill to select only the cream."

Lew Difford is the absolute antithesis of the typical accountant as far as his appearance and manner go. But this is no acid-crazed hippy. He's a highly qualified and magnificently skilled financial mastermind.

His task is really only just beginning: "We have to ask ourselves why we sell only a few thousand copies of these classics, considering the population of Europe. The reason has to be that people in their forties, the contemporaries of much of our product, don't like going into record shops. So our next thought is to aim our attention at capturing those armchair buyers."

It would take a brave man to predict failure for Lew Difford.

ANDY CHILDS: GENERAL MANAGER

ANDY CHILDS joined Wimpey Laboratories as a rack and soil analyst, turning down a place on a Newcastle Polytechnic computer studies course.

He had left school with one 'A' level — in geography. He'd devoted his spare time to studying rock music and had launched a highly commendable fanzine called Fat Angel during his final years.

Based on the blueprint of the original Zigzag, Fat Angel continued under the inspired editorship of Childs until he assumed the editorship of Zigzag itself in 1974 for two years.

It is not a period which he regards as a major highlight of his career: "At the time, Zigzag still had some credibility, although music was in the doldrums at that point. Then Tony Stratton-Smith, who had bought the magazine from its original owner, Pete Frame, ran it down because he wanted to sell it. Elton John nearly bought it, but eventually it was sold to a printer in Reading named Graham Andrews, by which time I'd left."

One of the acts Childs had championed during his Zigzag days was Chilli Willi & the Red Hot Peppers, who were managed by one Andrew Jakeman (aka Jake Riviera). Following the demise of Chilli Willi, Riviera became tour

manager for Dr Feelgood, and needing someone to sell merchandise at gigs, offered the job to Childs.

"There was nothing happening at Zigzag, so I went on an exhausting 30 date tour with the Feelgoods, which was fun but very tiring. Through that, I got to know the people at their label, United Artists, and got a job there as press officer, which was the first time I'd worked with Andrew Lauder and Judith Riley, who's also at Demon now."

The association with UA lasted for over a year and then after a spell as a freelance writer, Childs was offered a job as press officer at EMI.

"Then I was label manager for Harvest, at a time when it was suffering from post-Sex Pistol blues, and no-one wanted to sign with EMI. I, along with a few other like-minded folk tried to change the label's image, but there was so much red tape we couldn't even get rid of that horrible logo."

By this time, Radar had finished and F-Beat had risen from its ashes. Childs eagerly accepted an offer to join up with Riviera, Lauder and Costello. He says of EMI: "It was good experience for me, because it's like a school for learning the business."

He is now also joint founder of the Zippo label, and it is rare that the "industry of human happiness", as the record business was once described by Andrew Loog Oldham, can provide a person with a position in which he is as happy as Rip Van Winkle in a mattress factory. But here is one.

**PETE MACKLIN:
SALES MANAGER**

WHILE PLAINLY a major part of the Demon success story is the result of the supremely good taste displayed in the selection of their releases, equally clearly success would be negligible without a channel through which the Demon gems can reach the retailer and eventually the consumer.

While many sales managers of successful record companies have favourites among the repertoire which they are selling, Pete Macklin seems tailor-made for his position as head of sales at Demon. "I'm very drawn to the music we release here. I've got an original copy of virtually everything we reissue here, and if I were to start my own label, I couldn't improve on what's released here, with classic records like the one by the Fugs which we reissued recently." Ah, that was his idea, was it?

Macklin has substantial experience for someone who is not yet 50 years old, gained while working in the export sales side of the industry. Starting with Continental Record Distributors (CRD) in London's West End initially and subsequently moving with the company to Greenford in West London over a period of around two years, Macklin then moved to Pacific, part of the Gem group, where he stayed for five years until he joined a small wholesaler who gave up the unequal struggle for survival in this intensely competitive field after a year.

Having thus experienced both the quick and the dead, and learned how to recognise and utilise the advantages to be found in a thriving concern, while at the same time avoiding the pitfalls which sunk his last employers, Macklin was eager to accept a position in which he certainly had more belief in the product he was selling than during his earlier working life.



COMPACT DISC CHART.

1. Elvis Costello & The Attractions - "Blood & Chocolate" Imp FIEND, CD 80
 2. Elvis Costello - "The Man, The Best of E.C." Imp. FIEND, CD 52
 3. Elvis Costello - "Ten Bloody Marys etc" Imp. FIEND, CD 27
 4. Nick Lowe - "16 All-Time Lowes" Demon, FIEND, CD.20
 5. Robert Cray Band - "False Accusations" Demon, FIEND, CD.43
 6. Elvis Costello & The Attractions - "Almost Blue" Imp FIEND, CD 33
 7. Yardbirds - "Roger The Engineer" Edsel, ED, CD.116
 8. Elvis Costello & The Attractions - "Armed Forces" Imp FIEND, CD 21
 9. Elvis Costello & The Attractions - "Imperial Bedroom" Imp. FIEND, CD 36
 10. That Petrol Emotion - "Manic Pop Thrill" Demon, FIEND, CD.70
 11. Al Green - "Let's Stay Together" HI, UK, CD. 405
 12. Neville Brothers - "Fryo On The Bayou" Demon, FIEND, CD 65
 13. Elvis Costello & The Attractions - "Get Happy" Imp. FIEND, CD 24
 14. Del Shannon - "Runaway Hiss" Edsel, ED, CD.121
 15. Elvis Costello & The Attractions - "Trust" Imp FIEND, CD 30
 16. Ian Dury - "New Boots And Panties" Demon, FIEND, 63
 17. The Flying Burrito Bros. - "The Gilded Palace of Sin" Edsel, ED, CD 191
 18. Elvis Costello & The Attractions - "This Years Model" Imp FIEND, CD 18
 19. Elvis Costello - "My Aim Is True" Imp FIEND, CD. 13
 20. Nick Lowe - "Nicks Knock" Demon, FIEND, CD 59
 21. Loudon Wainwright III - "More Love Songs" Demon, FIEND, CD 79
 22. Neville Bros - "Neville-ization" Demon, FIEND, CD 31
 23. Don Dixon - "Most of The Girls Like To Dance" Demon, FIEND, CD. 60
 24. Paul Brady - "Full Moon" Demon, FIEND, CD. 34
 25. George Thorogood & The Destroyers. Demon FIEND, CD. 55
- Bubbling Under:
Steve Nieve - "Keyboard Jungle" Demon FIEND, CD. 11
Suicide - "Suicide" Demon, FIEND, CD. 74
T-Bone Burnett - "Truth Decay" Demon, FIEND, CD 71

DEMON'S A TO Z

- | | |
|---|---|
| <p>A The Action
Johnny Adams
Mose Allison
The Artwoods
Asleep At The Wheel
The Attractions
B The Band of...Blacky Ronchetti
The Beal Formers
The Beau Brummels
Captain Beefheart & His Magic Band
Cliff Bennett & The Rebel Rousers
Agnes Bernelle
Big Brother & The Holding Company
The Big Three
The Birds
Bill Black's Combo
The Bonzo Dog Band
James Booker
Paul Brady
Brinsley Schwarz
Clarence Gatemouth Brown
Lenny Bruce
Lord Buckley
Solomon Burke
T-Bone Burnett
Billy Butler & The Enchanters
Paul Butterfield Blues Band
C John Cole
Randy California
Clarence Carter
Chairmen of the Board
The Challengers
Gene Clark
The Clovers
The Coasters
The Costello's
Johnny Copeland
Copperhead
Elvis Costello
The Costello Show
Don Covay & The Goodtimers
The Robert Cray Band
Crazy Horse
Creation
D The Damned
Danny & Dusty
Stealer Davey with NRBCQ
Dillard & Clark
Don Dixon
Dr. Feelgood
Dr. Feelgood & The Interns
Dr. John
Lomont Dazier
Dream Syndicate
Ian Dury & The Blackheads
E Eggs Over Easy
E.I.E.I.O.
The Electric Prunes
Roky Erickson
The Escorts
The Everly Brothers
The Fantastic Baggys
The Flamin' Groovies
The Flying Burrito Brothers
Four Big Guitars From Texas
The Fugs
G Giant Sand
Green on Red
Al Green
Clive Gregson
John Hammond
Screamin Jay Hawkins
Don Hicks (& His Hot Licks)
Honey Cone
Hoodoo Gurus
Son House
Bill Hurley
J.B. Hufta & The New Hawks
J Syl Johnson
Kaleidoscope
Albert King
Ben E. King</p> | <p>Earl King with Roomful of Blues
The Kusaal Flyers
L Frankie Lee
Laura Lee
The LeRoi Brothers
Ron Levy's Wild Kingdom
Little Richard
The Long Ryders
The Lovin' Spoonful
Nick Lowe
Clyde McPhatter & The Drifters
M Lonnie Mack
Mod River
Taj Mahal
The Man They Couldn't Hang
D.L. Menard
The Merseybeats
Willie Mitchell
Moby Grape
The Mojos
The Moonlighters
Christy Moore
N Ron Nasty
Naked Prey
The Neville Brothers
Aaron Neville
Steve Nieve
Nonfiction
N.R.B.Q.
O Phil Ochs
P The Paramounts
Von Dyke Parks
Freddy Parker
Ann Peebles
The Persuasions
The Pirates
Poco
The Pretty Things
John Prime
Q Quicksilver Messenger Service
R The Rain Parade
The Rave-Ups
The Replacements
Paul Rivera & The Raiders
Duke Robillard & The Pleasure Kings
Rockpile
Roomful of Blues
The Roulettes
Doug Sahm & Band
Sam & Dave
Sea Train
The Shadows of Knight
Dial Shannon
Mike Sheridan & The Nightriders
Shoes
Sly & The Family Stone
Sopwith Camel
Spinal Tap
Vivian Stanshall
T The Tail Gators
That Petrol Emotion
Tim White Rope
Rufus Thomas
George Thorogood & The Destroyers
Russ Talmann
Allen Toussaint
Tower of Power
The Trainees
True West
The Ike & Tina Turner Show
W Loudon Wainwright III
The West Coast Pop Art Experimental Band
The Larry Williams Show
Chuck Willis
The Windbreakers
Johnny Winter
Bobby Womack
Link Wray & The Raymen
Y Yardbirds
Steve Young</p> |
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demon, n an evil spirit, a devil, a fiend; sometimes a friendly spirit, a good genius or guardian; adv. wierd, unearthly, impish, haunted; a demon record: description of a fiendishly good single, LP or compact disc; Demon Records: a supernatural company run with great energy and enthusiasm and influenced by uncanny personal taste rather than market trends; see also *demoniana*, *demonological*, *demonologist*, *de'mony* and *de'monism*

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Sales Manager and Fugs fan, Pete Macklin.

For Macklin, the day doesn't consist entirely of visits and phone calls to customers both established and potential — he is very much a part of the decision-making team as regards repertoire, although he tends to play down this involvement: "What happens is that Andrew gives me lists of proposed future releases, and I investigate to see whether they're already available elsewhere, like in Europe or North America. I can tell him that I see little point in putting out a particular record because it's available at budget price in Holland.

The one question which may remain in the minds of Macklin's rival

sales managers concerns his experience in dealing with retailers. It is a measure of the man's confidence, both in himself and in the products he is selling, that he can admit: "I had no sales experience as such before I came here — it was always experts, so I'd never dealt with retailers before, but I haven't found it too difficult, as I just treat them like small wholesalers."

The recent demise of Making Waves (not a name to be spoken too loudly around Canal House at the moment!) has led to Pinnacle taking over as sole main distributor of Deman's repertoire, and there

can be no doubt that Macklin will be closely monitoring Pinnacle's performance over the next few months, hoping to see not only the slack left by Making Waves taken up, but substantial new business also being initiated.

Anyone contemplating poaching Pete Macklin from Deman should first consider the following statement, which was extracted without either torture or nebulous promises of future wealth:

"I actually put on a press release I sent out that this was the best record company in the known universe, including Brentford, and I do really believe that. This is Brentford and the world's first family of recorded entertainment".

DEMON H.Q. CANAL HOUSE

THE GROWTH of the Deman empire can to some extent be judged by the number of occasions during this decade when expansion has made it vital for larger premises to be found in order to provide reasonable working conditions for the beavering staff, and more recently, to house the fast growing quantities of stock.

Back in 1980, the Deman team occupied what was known as the executive suite of 6, Horn Lane, Acton. This accommodation, purely used as offices, is referred to by long-time staffers as "above the hairdressers", and was the home of Deman, Riviera Global, and so on, until 1983, when everyone moved to the slightly larger, and perhaps more salubrious confines, of 28, The Butts, Brentford, which was previously a solicitor's office.

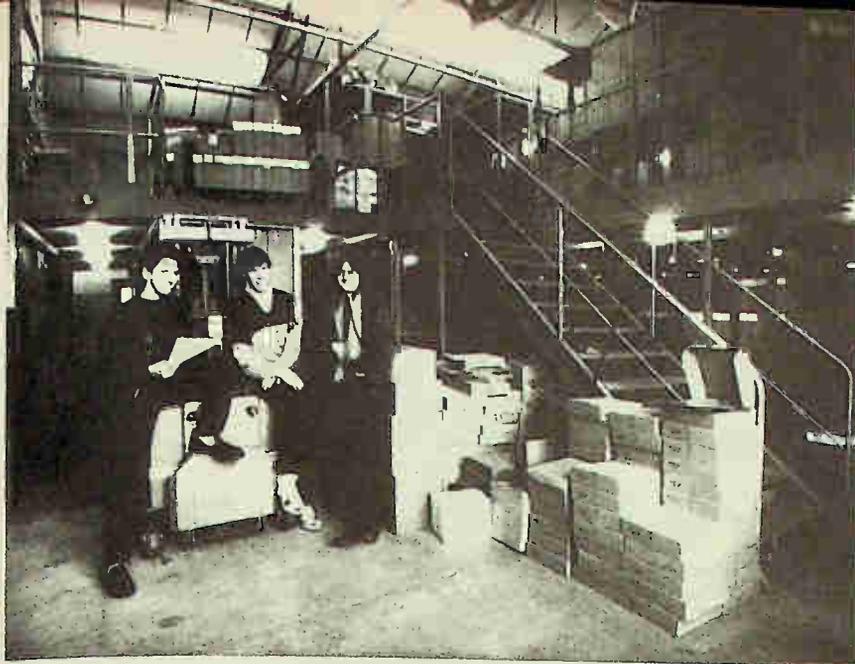
TRG

Howards Printers, Robor and R & B Litho members of Tinsley Robor Group and prestige producers of record sleeves and wallets, congratulate Demon Records on their magnificent last 5 years and look forward to their 10th anniversary.

H

ROBOR

R&B



The Demon Warehouse

These premises had the virtue of at least a small amount of base-ment storage space, although to call the few square feet available a warehouse would be ludicrous. As Andy Childs remarks: "Most of the warehouse facilities were the stairs!"

By 1985, Demon had again grown out of what might be termed its baby clothes, although it had become clear that the Brentford area was most appropriate to the needs of the various companies, and the search for bigger premises ended when Demon moved to Western House on the Great West Road.

A bigger than life cut-out of Elvis looked disapprovingly down at the traffic tumult of airport transport, but before long — in less than two years — the building, previously the home of Brentford Nylons (the biggest Brentford concern of some years ago, whose TV commercials were fronted by Alan Freeman) and also of Midland Records, the well-known deletions merchants, was found to have insufficient warehouse space for the rapidly expanding companies.

During 1986, Conal House in Stars Estate, off Transport Avenue, which leads into the Great West Road in Brentford, was discovered

and bought outright. Once the home of an engineering firm, it was gutted and rebuilt at substantial cost over about one year.

The very individual colour scheme (predominantly scarlet and black) was the concept of Jake Riviera.

It is apparently a feature of a school known as Russian constructivism, although elderly rock'n'rollers will recall that it was also the colour scheme adopted by Malcolm McLaren for the New York Dolls' stage costumes when he managed them.

Riviera hired an architect named Mike Jackson of David Cole & Co.

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The brand new constructivist interior of Demon H.Q.

to averse the major refurbishments, and the results, it must be said, are instantly impressive, although, if you're of a nervous disposition the scarlet paint and black visible pipework may come as somewhat of a shock.

The Canal House site, comprising a large yard, a substantial warehouse and a good deal of office space, runs to around 20,000 square feet. The warehouse unit alone is approximately four times the size of its counterpart at Western House.

As Andy Childs notes: "This marks a consolidation of Demon Records, and apart from it being infinitely more comfortable working here than in any of the previous buildings, we feel that we can demonstrate to people with whom we do business that this is a substantial group of companies working out of a very substantial modern building."

This also seems an appropriate place to express the appreciation of the Demon executives for a number of key personnel who, according to Childs, Difford, Lauder and Macklin, are particularly important in the overall Demon strategy, and can be relied upon to protect the company's interests in every facet of its dealings with the outside world.

Paul Riley, is the Demon technical administrator and compact disc co-ordinator. A measure of his influence in these fields is that rarely, if ever, are complaints about faulty pressings addressed to Demon.

Next in line is Sebastian Cain. His name's similarity to a well known athlete should not disguise the fact that he is Demon's trusted stock and production controller.

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Of perhaps even greater interest to the artists signed to the Demon group, and the labels from whom repertoire is licensed, is royalty accountant James Bedbrook, another part-time musician, many of whose evenings are spent in his bedroom recording studio, where he works towards that Holy Grail of all ambitious talents — the chance to prepare a royalty statement for his own recording projects.

While Andrew Louder can rely upon Judith Riley to assist him in his presence and absence (see Andrew Louder profile), both Lew Difford and Andy Childs have trusted assistants, in Monica Wilson and Louise Parker respectively, who ensure that a friendly welcome and a profitable outcome result from the dealings of outsiders with their bosses.

Inevitably, this is not the total Demon staff roster (it now numbers nearly 20 people). Six years ago, in the days of the executive suite above the hairdresser's, the thought of this comparatively vast number of staff members might have provoked hilarity among the original executives.

DEMON FRIENDS AND ASSOCIATES

SINCE THE Demon group is to a certain extent dependent on reissuing classics of the past which in many cases can have a second commercial life, it is obviously vital that its dealings with licensors are above board, business-like and cordial. This is not always as easy in reality as it may seem in theory — major labels have different regulations for licensing, and both Andrew

Louder and Andy Childs greatly value the strong personal relationships they have established with key personnel at various companies from whom they license.

As Childs notes: "We particularly enjoy dealing with companies which are capable of cutting away the red tape which can often result in licensing arrangements, and it makes everything a lot easier if you establish a rapport with one or two individuals of each company from whom you wish to license."

This is plainly a common sense approach, but the enthusiastic nature of the responses of licensors invited to comment on their dealings with Demon seems to suggest that not every label approaches the potential problems of licensing in such a straightforward manner. Kathy Doherty of WEA, from which more than three dozen albums have been licensed by Demon, says: "Demon's commitment to re-releasing albums in their original form and its attention to detail are excellent. WEA is pleased to be associated with Demon and to have licensed product to them over the past few years. We look forward to the relationship continuing." Over in Soho Square, Mick Corpenier of CBS expresses similar sentiments: "CBS is pleased to have participated in Demon's success, and looks forward to working with Demon again in the future." Once again, the number of albums licensed so far is around 30, and more are planned.

Equally vital to Demon are reliable contacts in the allied fields of publishing and live work. As far as music publishing is concerned, as well as imminently setting up Demon Music, with Peter Barnes at the helm, a trusted contact point in America is Bug Music, run by Don and Fred Bourgoise, whose com-

pany is sometimes referred to with a smile in Canal House as 'Demon West'.

Bug has a large roster of artists whose recordings are or have been released via Demon, including T-Bone Burnett, Robert Cray, E-I-E-I-O, Giant Sand, The Tailgators, Thin White Rope, The Long Ryders, The Rain Parade, True West, Russ Tolman, John Prine, Ron Nagle, Non-Fiction, The Beat Farmers, Jack Nitzsche and Mose Allison, while Bug also administers the music publishing of Willie Dixon and the estate of the late Muddy Waters. Plainly the right sort of music publishers to be involved with Demon ...

For agency representation, Demon work almost exclusively with Asgard, a company which shares much of the musical and philosophical beliefs which make Demon what it is. Remarks Asgard director Paul Charles: "In our opinion, Demon Records has a healthy attitude — with certain of our artists, the major labels might say 'Well, there are no singles here, so there's nothing we can do for you.' Demon, on the other hand, will often say, 'Yes, we agree with you that they're great. We'll put out the album and see what happens'. In the cases of That Petrol Emotion and Paul Brady, Demon put out the albums, sold lots and lots of copies, and then, without any shame, the majors were back on the phone to me. Demon know how to sell records by artists who make good music, but don't necessarily make hit singles, and the majors are sitting around scratching their heads, trying to figure out how Demon do it!"

All Demon personnel & Canal House photos by Keith Morris. Written & researched by John Tobler.

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luck in the future

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MUSIC FOR THE DISCRIMINATING EAR



21	35	HOT CHOCOLATE	EMI (12)EMI 5592
22	16	WALKING DOWN YOUR STREET (Remix) Bangles	CBS BANGS(T) 1
23	23	I.O.U. (The Ultimate Mixes — '87) Freeez featuring John Rocca	Citybeat/Beggars Banquet CBE 709 (12)—CBE 1209
24	41	THE MUSIC OF THE NIGHT/WISHING ... Michael Crawford (A) Sarah Brightman	Polydor POSP(X) 803
25	26	ONCE BITTEN TWICE SHY Vesta Williams	A&M AM(Y) 362
26	19	BALLERINA GIRL/DEEP RIVER WOMAN Lionel Richie	Motown LIO(T) 3
27	NEW	IT DOESN'T HAVE TO BE THIS WAY The Blow Monkeys	RCA MONK (T) 4
28	39	BEHIND THE MASK (Edit) Eric Clapton	Duck/Worner Brothers W 8461(T)
29	44	MAGIC SMILE Rosie Vela	A&M AM(Y) 369
30	34	VICTORY Kool & The Gang	Club/Phonogram JAB(X) 44
31	17	SOMETIMES ○ Erasure	Mute (12) MUTE 51
32	18	THE RAIN (Short Version)○ Oran 'Juice' Jones	Def Jam (T)A 7303
33	33	TRAMPOLINE Julian Cope	Island (12)IS 305

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34	40	LOVE IS FOREVER Billy Ocean	Jive JIVE(T) 134
35	42	CROSS THAT BRIDGE Ward Brothers	Siren SIREN 37(12)
36	47	BEST KEPT SECRET China Crisis	Virgin VS 926(12)
37	28	SHAKE YOU DOWN ○ Gregory Abbott	CBS (T)A 7326
38	25	CARAVAN OF LOVE • The Housemartins	Go! Discs GOD(X) 16
39	46	YOU DON'T KNOW Berlin	Mercury/Phonogram MER(X) 237
40	31	OPEN YOUR HEART (REMIX) ○ Madonna	Sire W8480(T)
41	32	THE FINAL COUNTDOWN • Europe	Epic (T)A 7127
42	NEW	ROCK THE NIGHT Europe	Epic EUR (T) 1
43	29	OVER THE HILLS AND FAR AWAY Gary Moore	10/Virgin TEN (T)134
44	NEW	THE FUTURES SO BRIGHT I GOTTA WEAR SHADES Timbuk 3	I.R.S./MCA IRM 126 (T) (F)
45	27	LAND OF CONFUSION Genesis	Virgin GEN5 3(12) Compact Disc: SNEG 3-12
46	30	CRY WOLF ○ A-ha	Warner Brothers W8500(T)
47	52	ELDORADO (Remix) Drum Theatre	Epic EMU (T) 1
48	49	SOUL MAN Sam Moore & Lou Reed	A&M AM 364
49	70	COMING AROUND AGAIN Carly Simon	Arista ARIST (12)687
50	56	BEAUTIFUL IMBALANCE Thrashing Doves	A&M TDOVE 1(2)
51	36	THE BOY IN THE BUBBLE (Remix) Paul Simon	Warner Brothers W8509(T) (W)
52	37	LIVIN' ON A PRAYER ○ Bon Jovi	Verigo/Phonogram VER(X) 28

74	58	TROUBLE TOWN The Daintees	Kitchenware/London SK(X) 13
75	NEW	HEART OF THE SUN Red Box	Sire YZ100(T)

T W E L V E • I N C H

1	1	JACK YOUR BODY, Steve 'Silk' Hurley	21	25	BEST KEPT SECRET, China Crisis
2	NEW	I KNEW YOU WERE WAITING (FOR ME), Aretha Franklin and George Michael	22	17	REAL WILD CHILD (WILD ONE), Iggy Pop
3	3	C'EST LA VIE, Robbie Nevil	23	NEW	IT DOESN'T HAVE TO BE THIS WAY, The Blow Monkeys
4	5	SURRENDER, Swing Out Sister	24	16	HYMN TO HER, The Pretenders
5	2	BIG FUN, The Goo Band	25	11	THE RAIN, Oran 'Juice' Jones
6	12	DOWN TO EARTH, Curiosity Killed The Cat	26	31	NO MORE THE FOOL, Elkie Brooks
7	7	JACK THE GROOVE, Raze	27	30	TRAMPOLINE, Julian Cope
8	24	HEARTACHE, Peppi & Shirie	28	19	THIS WHEEL'S ON FIRE, Squeeze & The Banshees
9	9	I.O.U. (The Ultimate Mixes — '87), Freeez featuring John Rocca	29	NEW	MAGIC SMILE, Rosie Vela
10	18	I LOVE MY RADIO, Taffy	30	NEW	YOU DON'T KNOW, Berlin
11	6	IS THIS LOVE?, Alison Moyet	31	21	SHAKE YOU DOWN, Gregory Abbott
12	14	SOMETHING IN MY HOUSE, Dead Or Alive	32	NEW	WE'LL BE RIGHT BACK, Sremiki & Moss Media
13	4	REET PETITE (The Sweetest Girl In Town), Jackie Wilson	33	NEW	CAUGHT UP IN THE RAPTURE (REMIX EDIT), Anita Baker
14	13	RAT IN MI KITCHEN, UB40	34	NEW	BEHIND THE MASK, Eric Clapton
15	23	YOU SEXY THING, Hot Chocolate	35	22	SOMETIMES, Erasure
16	8	IT DIDN'T MATTER, The Style Council	36	36	THE CHAMP, Mahawks
17	10	WASTELAND, The Mission	37	NEW	FORGOTTEN TOWN, The Christians
18	26	ALMAZ, Randy Crawford	38	NEW	CROSS THAT BRIDGE, Ward Brothers
19	20	VICTORY, Kool & The Gang	39	34	WALKING DOWN YOUR STREET, Bangles
20	15	ONCE BITTEN TWICE SHY, Vesta Williams	40	NEW	ROCK THE NIGHT, Eurocc

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INDIES

PSYCHIC TV: Live In Tokyo. Temple TOPY 15. Distribution: Rough Trade and the Cartel. Even though this slightly self-indulgent outburst from PTV sounds occasionally like they've left the tape on while they rehearse, there are moments where they manage to transcend the guitar interplay and come up with a few song-orientated moments. They almost do The Stones' 'We Love You and the psychedelic overtones thinly disguise the group's penchant for actually writing good, commercial pop songs. In a limited edition, and part of a monthly release series of 23 (!) Live albums, this is a collector's delight. In comparison to earlier releases, it pales and never exploits the group's potential. Still, it'll sell to the converted.

DEH

THE JANITORS: Thunderhead. InTape. IT 28. Distribution: Red Rhino/Cortel. Indie movers, The Janitors play fast and furious guitar music with buzzed guitars and strained vocals. With a couple of 45 rev triumphs in their closet, this seven track mini-LP should satisfy their ever growing live following. Probably a little underrated, The Janitors are one of the better bunches of noisy urchins and this LP will underline that fact.

DEH

FLIPPER: Gone Fishin'. Fundamental SAVE 17. Distribution: Red Rhino and the Cartel. Flipper's classic second album which originally appeared on eccentric US label Subterranean over two years back finally gets a UK release and still sounds as fresh and dynamic as ever. The current wave of hysteria surrounding The Swans pales somewhat when Flipper's bass heavy slow and low sound hits the speakers. State of the art noise rock which nicely primes the UK audience for the posthumous live double, called Public Flipper Limited, which'll be out in a couple of months.

DEH

GENERAL



STOCK IT

VARIOUS: Anthems Street Sounds MUSIC 5. Not the label's familiar rock hard beats, but a These You Have Loved for aficionados of that great institution: the soul weekender. Volume One of what is presumably SS' latest series — and a great idea too — features 10 full length 12"-mixes of such all-time clubbing classics as Hard Work by John Handy and Movin' (Brass Construction), plus others from Billy Paul, Fatback, Alexander O'Neal, Donald Byrd, Cheryl Lynn, Rodney Franklin, Eddie Henderson and McFadden & Whitehead whose Ain't No Stopping Us Now, provides a neat summation of the whole coboodle.

DVE

VARIOUS: The West End Story. Streetsounds WTND 1. A double album set of 13 full-length mixes tracing the story of the early Eighties popularity of West End Records Silky sweet pop soul that some would dismiss as the depths of everything that was bad about

disco is quite overpowering when placed end to end and there are some up out-takes on this elongated thrash. Possibly suffering from that over-produced, clean-cut image that was personified by the label's glitzy record covers, this collection was hardly an enticing initial prospect, but still, West End have their moments and any self-respecting latter day jazz funkner would't want to miss out on this occasionally funky set of orchestrations.

DEH



BUZZCOCKS: '77's finest

GEORGIA SATELLITES: Georgia Satellites. WEA 960 496-1. Drawl and grind time, US boogie and just a tad on the heavy-handed side. A US charter, which clearly speaks volumes for the power of touring, the LP comes as a slight disappointment to those who heard their previous mini-LP, Keep The Faith (a Making Waves casualty). Then, we had a bit of grit to go with the guitars, this sounds just a little too messy. Bring the boys over and let's have a look first.

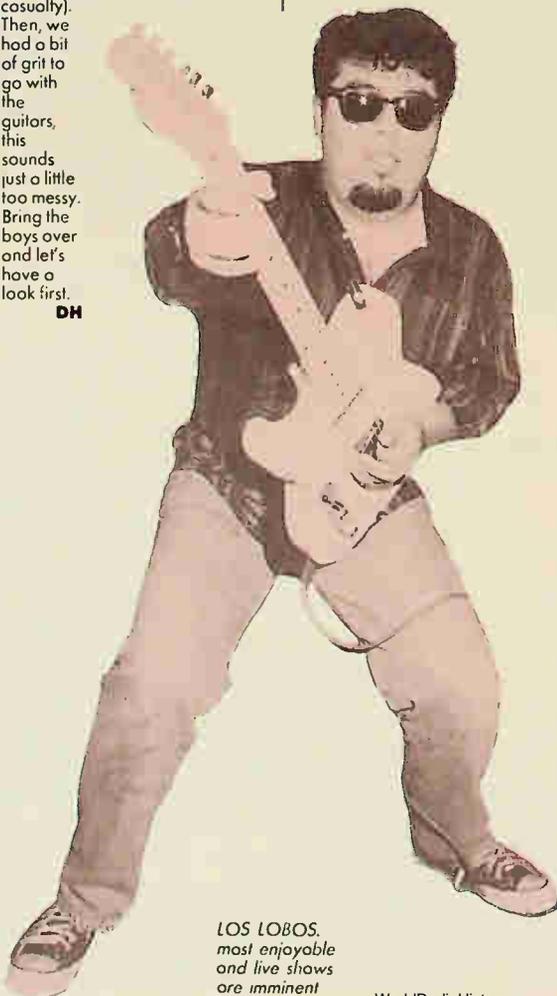
DH

LOS LOBOS: By The Light Of The Moon. Slash/London SLAP 13. Producers: T-Bone Burnett & Los Lobos. Much-touted, LA-based R&B quintet with their third LP, bolstered by an imminent UK concert appearance or two. In no way is this ground-breaking or innovative, but what it is most enjoyable in the manner of Creedence Clearwater especially, Santana occasionally, plus bits of James Brown, etc, etc. Best songs seem to be those written in John Fogartyesque style by group members David Hidalgo and Louie Perez. Commended.

JT

VARIOUS: Live At The Roxy. Harvest EMS 1189. Ten years after its first shack horror release, Live At The Roxy recalls those seamy heady days with a cost that features the prophetically-named The Unwanted, Slaughter & The Dog, Eater, Johnny Moped, Wire, The Adverts, X-Ray Spex and the still-to-be surpassed Buzzcocks. Today's bored teenagers are more likely to want the technocratic elegance of Sade or the fashion glass of Curiosity Killed The Cat, but while this is not a wholly important document it will still be of some interest to aging punks and curious kids, who wonder what all the fuss was about, so it's worth stocking as a catalogue item.

DVE



LOS LOBOS.
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are imminent

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SANTANA: Viva! Santana, The Very Best. K-tel NE 1338. Only one track from the Eighties, which confirms them very much as a band of the Seventies, though there are several tracks culled from the period since the CBS Greatest Hits album of 1974. Contains many classic tracks, is backed by a big TV spend and will appeal to the coffee table market, so home in on the older buyer.

DD

HOLGER CZUKAY: Rome Remains Rome. Virgin V2408. More canned laughter from the established eccentric, plus an impressive vocal debut from the Pope. Much tinkering in the studio, but sniggers finally win out over the synths. Hey Bobo Reebop sounds pretty much like a single, while Blessed Easter sees the Pontif backed by irreverent blues. The sort of stuff the critics love and the consumers finally come round to. Odd, yet appealing.

DH



STOCK IT

TIMBUK 3: Greetings From Timbuk 4. IRS MIRF 1015. The duo with the beatbox, US faves, soon to be UK stars? Hard to say as it's the sort of thing that'll creep into roots/folk categories by dint of its very unpredictability. Essentially an acoustic oct beamed up with a bit of mechanical rhythm, wrapped in some sharp lyrics. Smart-ass, as in The Future's So Bright I Gotta Wear Shades, we've touches of whimsy tempered by that very American skill of cultural commentary. A grower as far as sales are concerned.

DH

SYLVESTER: Mutual Attraction. Warner Bros Records 925 527. Sylvester proves that an edge of high-pitched hysteria need not go amiss on this funky danceable album that inevitably brings to mind the wailing vocal style of Jimmy Somerville. While his covers of Living In The City and Summer-time — along with new songs such as Someone Like You and the album's title track — are brimming with vitality, there's nothing quite up to the standard of his earlier classic You Make Me Feel Mighty Real and memorable cover of I Who Have Nothing. An interesting album all the same.

KF

ELVIS PRESLEY: The Essential Elvis Presley. RCA PL 89979. A 23-track collection of alternative takes of songs from his first three films can hardly be called Essential — does the world need four different versions of Loving You? However, this was the time when Presley and his acolytes still cared even about the films, so in addition to the laughs and coughs, there's some superb, natural singing, particularly on a couple of the lesser-known numbers (We're Gonna Move, Don't Leave Me Now) and some interesting experiments in inventing rock'n'roll. Mr P sounds thoroughly up-to-date while The Jordanaires are now startling archaic. A 10th anniversary of his death release aimed mainly at the fan club.

RM



HOLGER CZUKAY: oddly appealing

JAZZ



STOCK IT

MEL TORMÉ/ROB McCONNELL: Mel Tormé-Rob McConnell & the Boss Brass. Concord Jazz CJ-306. Producer: Carl E. Jefferson. With his immensely successful on-record collaborations with George Shearing apparently over, Tormé has found a new musical partner to complement his almost unbelievably well-preserved talent. And he raves unmitigatingly in the sleeve notes about the Boss Brass and its trombinist-writer-conductor leader. Canadian Rob McConnell, certainly know how to carry on the classic big-band-jazz tradition in prescribed manner. And the addition of Tormé as (temporary) vocalist is nothing less than a major bonus. The repertoire — Cow Cow Boogie apart — is fairly predictable. But it's what singer and band do with it which produces the wholly splendid results. Aside of individual items such as Just Friends and A House Is Not A Home, there's a skilful juxtaposition of A Handful of Stars and Stars Fell On Alabama. Most impressive of all, though, is the 12-minutes-plus, six-string medley of Ellington favourites.

SB

SONNY ROLLINS: Alternate Takes. Boplicity COP 034. Alternate takes, in fact, from two previously-reissued Contemporary albums — Way Out West (COP 006) and Sonny Rollins & The Contemporary Leaders (COP 018), both cut at a particularly creative period (1957-1958) of the great tenorman's distinguished career. Which means, of course, the enclosed six tracks are in no way representative of inferior Rollins. Indeed, each of these previously unreleased performances compare splendidly with their originally-mastered equivalents. For instance, both I'm an Old Cowhand and Come, Gone (from Way Out West) are longer in duration than their predecessors — and are as consistently stimulating and creative. And the trio of titles from the follow-up album, with Rollins blowing with a larger combo, maintains the astonishing level of inspiration.

SB

SINGLES

Reviewed by Jerry Smith

 STOCK IT

THE BLOW MONKEYS: It Doesn't Have To Be This Way (RCA MONK(T) 4, RCA). Having long since forsaken their spiky jazz sound for a pure pop sheen, Dr Robert & Co return with a brand new, very polished tune that, replete with great sleazy sax and stylish production, and destined for the top of the charts.

THE CHRISTIANS: Forgotten Town (Island (12)IS 291, EMI). Island's big hopes for '87 issue a very promising debut single with soulful harmonies and swaying rhythm wrapped up in an atmospheric Laurie Latham production that becomes infectious within a couple of plays.

 STOCK IT

THE SOUP DRAGONS: Head Gone Astray (Raw TV Products RTV 122, Rough Trade/Cartel). Brilliant, exhilarating indie pop. Pat Callier's uncluttered production features a wonderful nagging piano line and an unforgettable guitar hook behind an engagingly naive vocal. This one could run and run!



 STOCK IT

THE FOUNTAINHEAD: So Good Now (China/Chrysalis WOK(X) 13, PolyGram). Amazingly crisp and clear for a live single, was recorded on this Dublin band's first US tour. It's great anthemic pop full of echoing guitars and a strong vocal and should bring them plenty of much deserved attention.

 STOCK IT

STEINSKI & MASS MEDIA: We'll Be Right Back (Fourth & Broadway/Island (12) BRW 59, EMI). After much legal hassle over copyright of previous tracks here at last is their debut release, a forceful dance track that mixes snippets of advertising parlance over a demon beatbox. A fab groove, but they could get into more trouble over their borrowed sleeve designs.

ARETHA FRANKLIN & GEORGE MICHAEL: I Knew You Were Waiting (For Me) (Epic DUET(T) 2, CBS). Much-talked-about duet from Aretha Franklin's eponymously titled LP that is sure to receive loads of exposure despite the fact it's only a lightweight, if catchy, pop number. Super smooth production by Narada Michael Walden.

 STOCK IT

EIGHTH WONDER: Will You Remember (CBS 650264 7(650264 6), CBS). The amazingly gauche Patsy Kensit heads for another five minutes of fame with this captivating slice of saccharin pop. Its effervescent beat and her breathy vocal look set for a lengthy stay in the charts.

PAUL JOHNSON: When Love Comes Calling (CBS PJOHN(T) 1, CBS). After successful stints with gospel band Paradise and the London Community Gospel Choir, Paul Johnson makes an impressive start to his solo career with this polished track, written and produced by Junior Giscombe.

 STOCK IT

WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT: What's The Point (WEA YZ 101(T/P), WEA). Those wacky Fuzzes are back with this snappy track, re-mixed from their debut LP, Basin' Steve Austin. Short, fast and full of their usual bubbling charm, it should perk the charts up. Also check out their enchanting versions of Fever and Bohemian Rhapsody!!

 STOCK IT

POP WILL EAT ITSELF: Sweet Sweet Pie (Chapter 22 (12)CHAP 11, Nine Mile/Cartel). The Poppies start to get serious with this very competently-produced piece of potent indie pop. Lots of clanging guitars and mad, warbling organ — their best, and most coherent, single yet, so big things are expected.

STUMP: The Peel Session 26th January 1986 (Strange Fruit SFPS 019, Pinnacle). One of John Peel's current faves have a session from last year issued by this increasingly important label. Four songs of their eccentric and wildly disjointed work, including the classic Buffalo, that are above all entertaining.



THE SPECIALS: The Peel Session 23rd May 1979 (Strange Fruit SFPS 018, Pinnacle). Another classic session from the Peel vaults that features four of The Specials' best known numbers, including Gangsters. But they have not quite worn as well as some of the other sessions in the series, although it is still a good document of the period.

INDIES



T R A C K I N G

by David Henderson

IT'S BEEN a confusing time recently, the Xmas rush throwing brain power to the wind, Midem asking the question, what does Midem mean, and all those new discs that're well worth checking out but seem lost in a steaming Xmas pud aroma. For instance, Ediesla's **Ganzheit** 12-inch, Brains To The Wall, through Red Rhino and the Cartel is really brill and bodes well for future vinyl excursions... and **The Shrubs** have returned with a four track 12-inch on Ron Johnson headed by Blackmailer. Ron's through Nine Mile and also has the long-awaited departing disc from **Big Flame**, their excellent Cubist Pop Manifesto. A sad loss.



JIH: new single with *Breadth Of Vision*.

ANOTHER CHART regular and hit from the end of last year is the excellent debut album from **Chumbawamba**. Their Pictures Of Starving Children album on Agit Prop through Red Rhino and the Cartel is a real scorcher (and, a lot more subtle than sceptics would have you believe). At Jungle, **JIH** have a new single on 7 and 12 called Big Blue Ocean

on the Breadth Of Vision label and on Fallout Records, **Broken Bones** (UK's leading metal/hardcore outfit?) release their second album, FOAD. Meanwhile in the Black country, Chapter 22 (through Nine Mile and Cartel) have a new single in 7 and 12-inch format from **Pop Will Eat Itself** called Sweet Sweet Pie.

RED RHINO has a busy January in motion and is currently shipping Skinny Dipping by **Recipe** and Tales Of The Riverbank by **The Hollow Men** (both debut LPs on Dead Man's Curve), **BFG's** Paris on their own label (which purports to be **The Sisterhood** sparring with **DAF**).

TO PAGE 23 ▶

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- 25** 39 RAPTURE • CD
Anita Baker Elektra EKT 37
- 26** 28 HITS 5 ★★★ CD
Various CBS/RCA Ariola/WEA HITS 5
- 27** 24 SCOUNDREL DAYS ★ CD
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- 28** 26 SO ★ CD
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Communards London LONLP 18
- 30** 30 PLACIDO DOMINGO COLLECTION ○
Placido Domingo Stylius/RCA SMR 625
- 31** 27 LONDON 0 HULL 4 ★ CD
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- 32** 37 GOD'S OWN MEDICINE ○ CD
The Mission Mercury/Phonogram MERH 102
- 33** 29 ORIGINAL SOUNDTRACK "TOP GUN" ★ CD
Various CBS 70296
- 34** 34 WHITNEY HOUSTON ★★★ CD
Whitney Houston Arista 206 978
- 35** 36 INFECTED • CD
The The Some Bizzare/Epic EPC 26770
- 36** 33 THE FINAL ★ CD
Wham! Epic EPC 88681
- 37** 32 COUNT THREE AND PRAY CD
Berlin Mercury/Phonogram MERH 101
- 38** 45 STREET LIFE — 20 GREAT HITS ★ CD
Bryan Ferry Roxy Music EG/Polydor EGTV 1
- 39** 35 PICTURE BOOK ★ CD
Simply Red Elektra EKT 27
- 40** 31 ONCE UPON A TIME ★★ CD
Simple Minds Virgin V 2364
- 41** 57 QUEEN GREATEST HITS ★★★ CD
Queen EMI EMTV 30
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- 47** 41 STREET SOUNDS CRUCIAL ELECTRO — 3
Various Streetsounds ELCST 1002
- 48** 40 THE GREATEST HITS
Bonnie Tyler Telstar STAR 2291
- 49** 60 RAT IN THE KITCHEN • CD
UB40 DEP International/Virgin LP DEP 11
- 50** 53 SUZANNE VEGA • CD
Suzanne Vega A&M AMA 5072
- 51** 44 RENDEZ-VOUS • CD
Jean-Michel Jarre Dreyfus/Polydor POLH 27
- 52** 52 LIKE A VIRGIN ★★★ CD
Madonna Sire WX 20
- 53** 83 SHAKE YOU DOWN
Gregory Abbott CBS 450 061-1
- 54** 38 HUNTING HIGH & LOW ★★ CD
A-ha Warner Brothers WX 30
- 55** 50 BREAK EVERY RULE • CD
Tina Turner Capitol EST 2018
- 56** 59 THE "HOUSE" SOUND OF CHICAGO
Various DJ International/London LONLP 22
- 57** 58 THE FIRST ALBUM ★ CD
Madonna Sire WX 22
- 58** 66 THE SINGLES ALBUM CD
Soft Cell Some Bizzare/Phonogram 8ZLP 3

- 79** **NEW** LICENSE TO ILL
Beastie Boys DeJ Jam 450062
- 80** 79 THE BEST OF BLONDIE ★ CD
Blondie Chrysalis CDLTV 1
- 81** 63 NOW DANCE 86 •
Various EMI/Virgin NOD 2
- 82** 87 LOVE ZONE • CD
Billy Ocean Jive HIP 35
- 83** 81 THE VERY BEST OF THE DRIFTERS CD
The Drifters Telstar STAR 2280
- 84** 73 GREATEST HITS ETC CD
Paul Simon CBS 450 166-1
- 85** 48 IN THE ARMY NOW • CD
Status Quo Vertigo/Phonogram VERH 36
- 86** 61 THE GREATEST HITS OF 1986 •
Various Telstar STAR 2286
- 87** 78 THIRD STAGE CD
Bostan MCA MCG 6017
- 88** 80 JOURNEY TO THE URGE WITHIN CD
Courtney Pine Island ILPS 9846
- 89** 64 HIT MIX '86 •
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- 90** **RE** ARETHA
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- 92** 96 LOVE OVER GOLD ★★ CD
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Chris De Burgh Telstar STAR 2248
- 94** 88 BETWEEN TWO FIRES • CD
Paul Young CBS 450150-1
- 95** **RE** GIVE ME THE REASON ○
Luther Vandross Epic EPC 450134-1
- 96** **RE** ALL THROUGH THE NIGHT
Aled Jones with BBC Welsh Symphony Orchestra BBC REH 569
- 97** 56 ROCKBIRD • CD
Debbie Harry Chrysalis CHR 1540
- 98** 97 PRIVATE DANCER ★★★ CD
Tina Turner Capitol TINA 1
- 99** 86 7800° FAHRENHEIT CD
Bon Jovi Vertigo/Phonogram VERL 24
- 100** **RE** NEW GOLD DREAM (81-82-83-84) ★
Simple Minds Virgin V2230

CD: Released on Compact Disc

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★★★ TRIPLE PLATINUM (900,000 units) ★★ DOUBLE PLATINUM (600,000 units) ★ PLATINUM (300,000 units)
● GOLD (100,000 units) ○ SILVER (60,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY

Mother and daughter reunion

by John Tobler

THE FIRST British concert by mother (Naomi) and daughter (Wynonna) duo, The Judds, is to take place on February 1 at the London Palladium. Tying in with this long awaited event is the re-release of Give A Little Love, their third album, which follows the success of two previous RCA LPs, Why Not Me and Rockin' With the Rhythm.

All are released by RCA, as is a strong single from the new LP, Don't Be Cruel (the Presley hit, with Elvis's original vocal backing group, The Jordanaires, performing the same task for The Judds) backed with The Sweetest Gift (A Mother's Smile), an which Emmy-lau Harris adds backing vocals.



THE JUDDS identified: left Wynonna with Mother Naomi

The Judds have attracted attention not only for their rather twin-like looks, but also because their recordings are seen as a reversion to the less contrived sounds of unsweetened country music, and therefore perfect for the Discover New Country '87 campaign. Notable aspects of the new LP include the fact that it is released on CD (a UK first for The Judds), that the 15 track album includes five tracks from their 1984 debut mini-album, The Judds — Wynonna And Naomi, previously unavailable on British release plus one brand new

track, Give A Little Love To Me, which has yet to be released in America.

These tracks provide early proof that Wynonna's lead vocal is a great strength, while the unwavering unison/harmonies of the duo have obviously been a major feature of their appeal. They met their producer, Brent Maher, when his son was hospitalised after a car crash, and was nursed by Naomi, who took the opportunity to inform Maher (who also produces Kenny Rogers) that she and her daughter were interested in recording.

TOP • 10 COMPILATIONS

- 1 ² DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA PL84422 (R)
- 2 ¹ THE KENNY ROGERS STORY
Kenny Rogers Liberty EMTV39 (E)
- 3 ⁴ VERY BEST OF DON WILLIAMS
Don Williams MCA MCG4014 (F)
- 4 [—] THE CLASSIC COLLECTION
Tammy Wynette Epic EPC22136 (C)
- 5 ⁷ VERY BEST OF DOLLY PARTON
Dolly Parton RCA PL89007 (R)
- 6 ⁸ VERY BEST OF BRENDA LEE
Brenda Lee MCA 1ETV1 (F)
- 7 ³ DISCOVER COUNTRY/NEW COUNTRY
Various Starblend ONC1 (A)
- 8 ⁵ VERY BEST OF JIM REEVES
Jim Reeves RCA PL89017 (R)
- 9 ⁶ THE BILLIE JO SINGLES ALBUM
Billie Jo Spears United Artists UAK20231 (E)
- 10 ⁹ THE KENNY ROGERS SINGLES ALBUM
Kenny Rogers United Artists UAK30263 (E)

R E V I E W S

RICKY SKAGGS: Love's Gonna Get Ya! Epic (40)EPC 57095. Producer: Artist. As his first original studio LP in two years (a period during which he has made distinct inroads into the British consciousness), this has a claim to be a milestone album, which it may yet turn out to be, although there seems no real direction here — rather it's a largely successful attempt to please fans from many areas. Old style country music is represented by the Farm Aid styled A Hard Row To Hoe, rockabilly/oldies fans should enjoy the little track and the Everly Brothers B-side I Wonder If I Care As Much, gospel lovers will surely like 'Walkin' To Jerusalem, there's a hillbilly/bluegrass instrumental, several of what Dwight Yoakam might call "Nash-trash" ballads, and three crossover songs on side two in Artificial Heart (a recent 45), Love

Can't Ever Get Better Than This (a duet with Mrs Skaggs, Sharon White) and New Star Shining, a duet with James Taylor. By no means a washout, and doubtless a big seller. **JT**

GEORGE JONES: Wine Colored Roses. Epic (40)EPC 57040. Producer: Billy Sherrill. Already a country chart item, this seems well up to George's usual high standard of performance, while the material includes some of that typically wry humour which gives country music a part of its appeal. "I put a golden band on the right left hand this time". "Don't leave without taking your silver, you left it right here in my hair" and perhaps most amusing in The Very Best Of Me, "Send my backside to my ex-wife". A must for established fans, and maybe a good intro for newcomers. **JT**

TOP • 20 • ALBUMS COUNTRY

31 January 1987

- 1 ¹ GUITARS, CADILLACS, ETC. ETC. Reprise 9253721 (W)
Dwight Yoakam C: 9253724; CD: 925 372-2
- 2 ² SWEET DREAMS MCA MCG6003 (F)
Patsy Cline C: MCGC6003; CD: MCAD 6149
- 3 ⁸ STORMS OF LIFE Warner Bros 9254351 (W)
Randy Travis C: 9254354
- 4 ¹⁰ GUITAR TOWN MCA MCF3335 (F)
Steve Earle C: MCF3335
- 5 ³ NEW MOVES Capital EST2004 (E)
Don Williams C: TCEST2004
- 6 ^{Re} BLACK AND WHITE CBS CBS57022 (C)
Janie Fricke C: 4057022
- 7 [—] SOMETIMES WHEN WE TOUCH Epic EPC26403 (C)
Tammy Wynette C: 4026403
- 8 ⁹ EYES THAT SEE IN THE DARK RCA PL84697 (R)
Kenny Rogers C: PKB4697; CD: PD84697
- 9 ⁵ THE HEART OF THE MATTER RCA PL87023 (R)
Kenny Rogers C: PKB7023; CD: PD 87023
- 10 ⁶ STRAIGHT TO THE HEART Warner Bros 9254051 (W)
Crystal Gayle C: 9254054
- 11 ¹⁷ LIVE IN LONDON Epic EPC26618 (C)
Ricky Skaggs C: 4026618
- 12 ¹⁴ WINE COLOURED ROSES Epic EPC57040 (C)
George Jones C: 4057040
- 13 ^{Re} HALF NELSON CBS CBS26596 (C)
Willie Nelson C: 4026596 (C)
- 14 ²⁰ AMBER WAVES OF GRAIN Epic EPC26811 (C)
Merle Haggard C: 4026811
- 15 [—] SOMETHING TO TALK ABOUT Capital EST2002 (E)
Anne Murray C: TCEST2002
- 16 ¹⁵ LOVES GONNA GET YOU Epic EPC57095 (C)
Ricky Skaggs C: 4057095
- 17 ¹⁸ RHYTHM AND ROMANCE CBS CBS26366 (C)
Rosanne Cash C: 4026366
- 18 [—] WHAT ABOUT ME RCA PL85043 (R)
Kenny Rogers C: PK85043; CD: PD85043
- 19 [—] STREET LANGUAGE CBS 57021 (C)
Rodney Crowell C: 4057021
- 20 [—] WHY NOT ME RCA PL85319 (R)
The Judds C: PK85319

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The Judds GIVE A LITTLE LOVE



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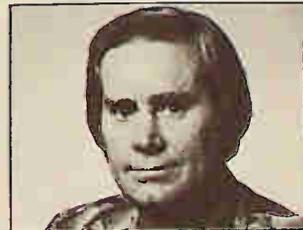
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Epic



RICKY SKAGGS

LOVE'S GONNA GET YA!

EPC 57095
40 57095

CBS

TOP INDIE SINGLES

1	2	9	KISS Age Of Chance Fon AGE(T) 5 (I/RT)
2	1	12	SOMETIMES Erasure Mute (12) MUTE 51 (I/RT/SP)
3	3	6	CARAVAN OF LOVE The Housemartins Go! Discs GOD(X) 16 (F)
4	4	10	INTO THE GROOVY Ciccone Youth Blastfirst—(BFFP 08) (I/RT)
5	7	25	LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22 (12) CHAP 7 (I/NM)
6	5	34	SERPENTS KISS The Mission Chapter 22 CHAP 67 (12—CHAP 6) (I/NM)
7	20	4	STUMBO Wiseblood K.422—(WISE 212) (I/RT)
8	40	2	IN A LONELY PLACE The Smithereens Enigma ENIGMA 5003-2 (I/RT)
9	6	5	THE PEEL SESSION (31st January 1979) Joy Division Strange Fruit—(SFPS 013) (P)
10	12	3	TRUMPTON RIOTS Half Man Half Biscuit Probe Plus TRUM 17 (I/Fast Forward)
11	8	4	HEY! LUCIANI The Fall Beggars Banquet BEG 176(T) (W)
12	10	12	ASK The Smiths Rough Trade RT(T) 194 (I/RT)
13	9	15	DICKIE DAVIS EYES Half Man Half Biscuit Probe Plus PP 21(T) (I/RT/Probe Plus)
14	16	16	THE PEEL SESSION (1st June 1982) New Order Strange Fruit—(SFPS001) (P)
15	11	25	PANIC The Smiths Rough Trade RT(T) 193 (I/RT)
16	22	12	REALLY STUPID The Primitives Lazy LAZY 02(T) (I/RT)

17	13	25	BLUE MONDAY New Order Factory—(FAC 73) (I/RT/P)
18	14	10	POPIECOCK (EP) Pop Will Eat Itself Chapter 22 (12) CHAP 9 (I/NM)
19	21	14	THE GRIP OF LOVE Ghost Dance Karbon KAR 604 (P)
20	32	5	GOING TO HEAVEN TO SEE IF IT RAINS Close Lobsters Fire BLAZE 15(T) (I/NM)
21	19	7	BEATNIK BOY Talulah Gosh 53rd & 3rd AGARR 4 (I/Fast Forward)
22	21	14	HANG-TEN! The Soup Dragons RAW TV Products RTV (12) 1 (I/RT)
23	17	7	COMPLETELY AND UTTERLY The Chesterfields Subway SUBWAY 7 (I/RE)
24	15	7	STEAMING TRAIN Talulah Gosh 53rd & 3rd AGARR 5 (I/Fast Forward)
25	23	3	UP HERE IN THE NORTH OF ENGLAND The Icicle Works Situation Two—(SIT 45T) (I/P)
26	44	8	I WANT YOU Elvis Costello Imp/Demon IMP 008(T) (P)
27	26	3	SHAKE IT DOWN Chatshow Federation FED 007 (I/Red Rhino)
28	31	9	THE PEEL SESSION (27th August 1979) Madness Strange Fruit—(SFPS 007) (P)
29	30	5	EVERYTHING'S GROOVY Gaye Bikers On Acid In Tape IT(T) 040 (I/Red Rhino)
30	43	4	ANAL STAIRCASE Coil K.422/Force And Form—(ROTA 121) (I/RT)
31	34	2	LOAN SHARKS Guano Bats I.D. EYE 12 (I/RE)
32	38	16	STATE OF THE NATION New Order Factory FAC 1537 (12—FAC 153) (I/RT/P)
33	27	7	SNAKEDRILL (EP) Wire Mute—(MUTE 53) (I/RT/SP)
34	29	9	BIZARRE LOVE TRIANGLE New Order Factory FAC 1637 (12—FAC 163) (I/RT/P)

35	35	12	LOVE'S EASY TEARS Cocleau Twins 4AD (B)AD 610 (I/P/RT)
36	RE	1	YOUNG TILL YESTERDAY The Shamen Moksha SOMA 1(T) (I/NM)
37	25	3	THE DAY BEFORE TOMORROW BMX Bandits 53rd & 3rd AGARR 6(12) (I/Fast Forward)
38	6	5	JUSTINE Batfish Boys Batfish Inc USS 107 (I/Red Rhino)
39	RE	1	THROWAWAY Mighty Mighty Chapter 22 (12) CHAP 10(I/NM)
40	0	5	THE PEEL SESSION (21st January, 1979) The Undertones Strange Fruit—(SFPS 016) (P)
41	RE	1	MAHALIA The Bible! Backs Backs (12) NCH 11 (I/Backs)
42	18	16	THE PEEL SESSION (10th May 1977) The Damned Strange Fruit—(SFPS002) (P)
43	RE	1	SORRY TO EMBARRASS YOU The Razorcuts Subway SUBWAY 8(T) (I/RE)
44	33	5	THE PEEL SESSION (21st May 1979) The Ruts Strange Fruit—(SFPS 011) (P)
45	39	17	SUNARISE The Godfathers Corporate Image GFTR 030(T) (I/RR)
46	41	3	SHE SAID Yeah Jazz Upright UP(T) 18 (I/RT)
47	46	15	VELVETEEN Rose Of Avalanche Fire BLAZE 14(T) (I/NM)
48	48	5	OWN THEM CONTROL THEM Mynah Birds People Unite PU 007(12) (I/NM/JS)
49	28	3	I COULD BE IN HEAVEN The Flimflams Subway SUBWAY 6 (I/RE)
50	47	4	INSIDE OUT Into A Circle Abstract—(12ABS 042) (P)

Compiled by Spotlight Research

él presents



London Pavilion
Volume One
ACME 7/
ACME 7C

The Arrow was pure gold but someone missed the target. But as all golden arrows miss, know it's better to miss Naples than hit Margate.

TOP 25 ALBUMS

1	1	6	BEDTIME FOR DEMOCRACY Dead Kennedys Alternative Tentacles VIRUS 50 (I/RT)
2	2	28	LONDON O HULL 4 The Housemartins Go! Discs AGOLP 7 (F)
3	4	6	PICTURES OF STARVING CHILDREN Chumbawamba Agit Prop PROP 001 (I/RR)
4	RE	1	SHABINI The Bhundu Boys DiscAfrique AFRI LP 02 (STERNS)
5	7	7	HIT BY HIT The Godfathers Corporate Image GFTRL 001 (I/RR)
6	9	7	WONDERLAND Erasure Mute STUMM 25 (I/RT/SP)
7	6	8	THE MOON AND THE MELODIES Budd/Fraser/Guthrie/Roymond 4AD CAD 611 (I/RT/P)
8	5	9	QUIRK OUT Stump Stuff STUF U2 (I/RT)
9	3	10	THE QUEEN IS DEAD The Smiths Rough Trade ROUGH 96 (I/RT)
10	8	6	NME C86 Various Rough Trade ROUGH 100 (I/RT)
11	22	3	TAKE THE SUBWAY TO YOUR SUBURB Various Subway SUBORG 001 (I/RE)
12	10	14	BROTHERHOOD New Order Factory FACT 150 (I/RT/P)
13	15	5	BACK IN THE DHSS Half Man Half Biscuit Probe Plus PROBE 4 (I/Probe)
14	21	2	TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg Go! Discs AGOLP 6 (F)
15	NEW	1	ESPECIALLY FOR YOU The Smithereens Enigma Europe 3208-1 (I/RT)
16	11	11	BLOOD AND CHOCOLATE Elvis Costello/The Attractions Imp/Demon XFRIEND 80 (P)
17	17	6	IN THE PINES The Triffids Hot HOT 1028 (I/RT)
18	23	2	LONE SHARKS Guano Bats I.D. NOSE 10 (I/RE)
19	RE	1	THE TEXAS CAMPFIRE TAPES Michelle Shocked Cooking Vinyl COOK 002 (I/NM)
20	18	14	FILIGREE AND SHADOW This Mortal Coil 4AD DAD 609 (I/RT/P)
21	RE	1	BEND SINISTER The Fall Beggars Banquet BEGA 75 (W)
22	16	9	STOMPING AT THE KLUB FOOT VOLUME 3 Various ABC ABC LP 8 (P)
23	13	9	YOUR FUNERAL, MY TRIAL Nick Cave & The Bad Seeds Mute STUMM 34 (I/RT/SP)
24	20	2	MEDUSA Clan Of Xymox 4AD CAD 613 (I/P)
25	25	4	KICKING AGAINST THE PRISKS Nick Cave & The Bad Seeds Mute STUMM 2B (I/RT/SP)

JET STAR ADVERTISEMENT

THIS WEEK	LAST WEEK	TOP 20 12"	REGGAE CHART
1	(2)	LATELY	Makalates Realistics
2	(1)	PLEASE MISTER PLEASE	Barbara Jones Charm
3	(3)	STOMPING/CLAPPING MUSIC	Administrators Groove And Quarter
4	(6)	RING MY NUMBER	Kenny Knott Unsy
5	(4)	RAGAMUFFIN AND RAMBO	Disie Peach Y and D
6	(7)	READY FOR THE DANCEHALL TONIGHT	Peter Bouncer Unsy
7	(5)	LET ME HAVE A CHANCE	Pat Kelly German
8	(8)	DUB PLATE PLAYING	Jahany Osborne Greensleeves
9	(10)	ROCK WITH ME BABY	Winsome and Nerious Joseph Fashion
10	(9)	KNIGHT IN SHINING ARMOUR	Deborah Glasgow UK Bubblerz
11	(12)	PUPPY LOVE	Tiger Thunderbolt
12	(11)	GOLDEN TOUCH	Janel Kantos High Power
13	(15)	SHAKE YOU DOWN	Trevor Walters Soulgi
14	(14)	FOOL FOR YOU	Peter Hungate Street Vibes
15	(13)	HEARTACHE	Jack Wilan Up tempo
16	(—)	COME FOLLOW ME	Berry Boom On Top
17	(16)	DON'T HAVE TO FIGHT	One Blood Level Vibes
18	(—)	I LIVE	Wayne Marshall Quadropack
19	(—)	BANGARANG/ROCK AND ROLL	Horace Andy Tania Inc
20	(19)	CRAZY LOVE	Maxi Priest Ten

REGGAE ALBUM CHART

1	(2)	CAN'T BE WITH YOU TONIGHT	Judy Boucher Orbstone
2	(1)	REGGAE HITS VOL 3	Yanibus Antish Jet Star
3	(3)	JUST CAN'T GET OVER YOU	Glen Rickens Paradise
4	(8)	THE EXIT	Dennis Brown Trojan
5	(4)	INTENTIONS	Maxi Priest Ten
6	(5)	BERES HAMMOND	Beres Hammond Charm
7	(9)	TROUBLE AGAIN	King Kong Greensleeves
8	(7)	ALL IN THE SAME BOAT	Freddie McGregor RAS
9	(6)	COUNTRY LIFE	Sandra Cross Anno
10	(—)	LAY IT ON THE LINE	Walking Souls Jet Star

NEW RELEASES — SINGLES

AGONY	Pachons	Body Music
COME AGAIN	Coco Tea	Body Music
HOOKED ON YOU	Aswad	Simba (7 and 12 inch)
CAN'T BE WITH YOU TONIGHT	Judy Boucher	Orbstone (7 and 12 inch)
IN THE MOOD	Christine Lewis	Hot Vinyl

NEW RELEASES — ALBUMS

WE READY FE THEM	Supra Black	Live and Love
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CHERRY RECORDS THE CHART

THIS MONTH'S TOP SELLING RECORDS

TOP 20 ALBUMS

THIS MONTH	LAST MONTH	ARTIST	TITLE	RECORD LABEL
1	3	Dead Kennedys	FRESH FRUIT FOR ROTTING VEGETABLES	Cherry Red (C) BRED 10
2	1	Alan Sui & Friends	IT (THE ALBUM)	Managem (C) GRAM 28
3	7	The Sweet	SWEET 16 (IT'S IT'S... SWEET'S HITS)	Managem (P) (C) GRAM 18
4	2	Erasure	SEWERTIME BLUES	Managem (C) GRAM 37
5	6	Leslie French	AN APPOINTMENT WITH VENUS	EGACME 3
6	5	Tina Turner	A DISTANT SHORE	Cherry Red (C) M RED 55
7	13	Dead Kennedys	BURNING AMBITIONS (A HISTORY OF PUNK)	Cherry Red (C) M RED 3
8	NEW	The Smithereens	CRUMBLING THE ANTISEPTIC BEAUTY/ THE SPLENDOR OF FEAR	Cherry Red (C) BRED 72
9	9	Bar Kays	NORTH MARINE DRIVE	Cherry Red (C) BRED 40
10	12	The Fall	IGNITE THE SEVEN CANNONS	Cherry Red (C) BRED 85
11	14	Alan Sui & Friends	LIQUID HEAD IN TOKYO	Managem (C) GRAM 22
12	RE	Erasure	PISSED AND PROUD	New Future PUNK 3
13	16	Managers	MONKEY'S BREATH	Mad Top CHOP 2
14	RE	The Fall	CRUMBLING THE ANTISEPTIC BEAUTY	Cherry Red (C) M RED 36
15	15	Alan Sui & Friends	WHO'S BEEN SLEEPING IN MY BRAIN?	Managem GRAM 10
16	RE	Erasure	PUNK AND DISORDERLY III (THE FINAL SOLUTION)	Managem (C) GRAM 065
17	RE	The Fall	THE STRANGE IDOLS PATTERN	Cherry Red (C) BRED 83
18	19	The Mission	FIN	ACME 3
19	11	Alan Sui & Friends	MAXIMUM SECURITY	Managem GRAM 24
20	20	Managers	STAMPEDE	Mad Top CHOP 1

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T R A C K I N G

◀ FROM PAGE 19

The Screaming Trees' 12-inch *Beaten By The Ugly Stick* on Native, **Cortex's** *You Can't Kill The Boogeyman* album on Ediesta, **Sator Codex's** *Wanna Start A Fire* on Ediesta and **Blue For Two's** self-titled album on, yes, you've guessed it, Ediesta.

THE PASTELS have an LP due on Glass (through Nine Mile and the Cortel). Up For A Bit With The Pastels will see the light of day around Feb 6 and East London's Plankton label (through the Cortel) kick off their '87 offensive with a mini LP from **Pete Ward** called *Distance Grows* along with the threat of an album from **The Really Free Band** called *Never Surrender* and a cassette from **VHF** called *Insanity* scheduled for soon. The RS label from Swindon is back with its lurid orange notepaper doing little for my temples. They offer us a new three track 12-inch from **Ides Of March** called *On The Face* and that's through Pinnacle.

FOR MARCH this year, new label **Hearthrob** will launch its *The Queens Of Heart* series with the first three releases featuring **That Famous Subversa** (with **Vi Subversa**), **You And I** comprising of **Barbara Stretch** and **Chris Taylor**, and, eventually, US comedy and song performer **Janice Perry**. Distribution news to follow.

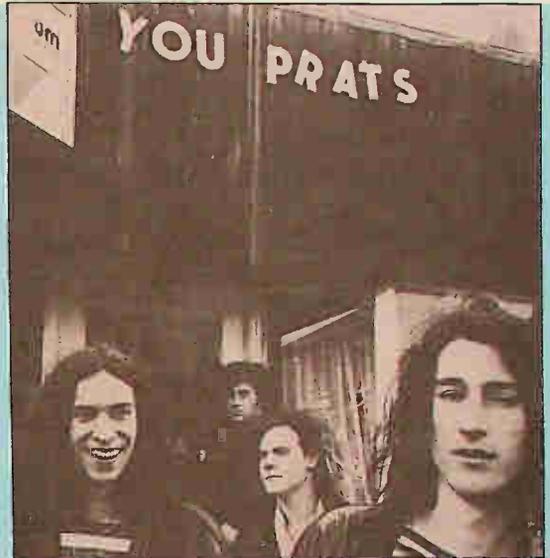
REVOLVER SEEMS as ever to be inundated with nouveau releases. From the top, they're offering *Hits From The House Of Shaka*, a compilation of **Jah Shaka's** finest disco 45s, **Asher Senator's** *Born To Chat* cassette on Fashion, UK dance faves **The Potato Five** with a 7-inch on Dralltone called *Sko Dancer* and from Bam Caruso they've a multi coloured 12-inch bag from **Nick Haeffner** called *Back In Time For Tea*, a compilation from the label's legendary Rubble series called *Adventures In The Mist*, with tracks from **Felius Andromeda**, **Attack**, **The Plague** and more, they've also got more "psyched delusions of the Sixties" with *The Clouds Have Groovy Faces* (featuring tracks from **The Fairytale**, **Ice**, **Turquoise**, **Pudding** (a great name that), **Falling Leaves** and yet more). In the speedcore, skate-thrash-speed dept, Bristol label **Manic Ears** have *Civilised Society?*, a noisy flashpoint from **Scrap Metal** and on ID, **The Deltas** get *Mad For It*.

IN THE generally confusing office, **Fats Comet** have a 12-inch called *Rockchester* on World (through the Cortel), **Plastic Head Records** (through Backs, I believe) have a new **Colin Lloyd Tucker** LP called *Mid Box*. Up north Native offer **The Screaming Trees** on a three

track 12-inch called *Beaten By The Ugly Stick* (through Red Rhina), aops I've already mentioned that one, still they plan new things in future from **The Midnight Choir** and **Ada Wilson**. Anyway, *Re-Elect The President* (a label from the ashes of Stiff and Countdown) has a compilation called *Smashing Time* (through Backs) which features **Makin' Time**, **The Prisoners**, **Fast Eddie**, **The Daggermen**, **All Action Thriller** and **The Ugly Ones** to name but a handful.

COUNTERPOINT DISTRIBUTORS ask the add question, what ever happened to **Dave Berry**, and the Butt label release a 12-track LP to answer them. They also offer up **John Fury Ellis** (an ex-**Vibrator**, occasional **Peter Gabriel** and **Hammill** helper) with an LP on Shanghai called *Microgroove*. And, to close this exciting paragraph, news that **Krystal Records**, (0634) 828348, is searching for the Holy Grail of a distributor-cum-manufacturer.

SO, WHAT'S happenin' dahn Pinnacle way? Some intriguing bits and pieces vying for position on their overcrowded shelves. **Max Splodge** is back. Aaagh. The Neat label is home for his 7-inch *Phut Phut Splodge* single. **Peel** session-wise, as mentioned last week, the legendary **Slits** one is ready to roll as



POP WILL Eat Itself: reel sweet.

are other **Strange Fruits** from **Stump**, **The Specials**, **Siouxie And The Banshees** and **The Birthday Party**, Hi offer a *Best Of Al Green* LP, while **The Sex Pistols** have a six album box set featuring some of their ungracious outbursts on the MBC label.

KENT HAS The Ilkettes being *Fine, Fine, Fine* plus a compilation called *Think Smart Soul Stirrers, Jerk It At The Party*. The See For

Miles stable does investigate research into the life and times of **The Crickets**, **Ten Years After**, **PJ Proby**, **Jimmy Cliff** and **Asleep At The Wheel**, and **SST** have plans to release a load of CDs including **The Meat Puppets' Up On The Sun**, **Husker Du's Flip Your Wig**, **The Minutemen's Three Way Tie For Last** and 10.5 by **Black Flag** which seems to only be available on CD at the moment. Wow. It must be clean-up time.



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TOP 100 ALBUMS

1	21	GRACELAND *** Paul Simon (Paul Simon)	Warner Brothers WX 52 (W) C: WX 52C; CD: 925 447-2
2	11	THE WHOLE STORY ** Kate Bush (Kate Bush) (6) Kate Bush/Jon Kelly (3) Andrew Powell (3)	EMI KBTV 1 (E); C: TC KBTV 1 CD: CDP 746 414-2
3	18	DIFFERENT LIGHT * Bangles (David Kahne)	CBS 26659 (C) C: 40-26659; CD: CDC85 26659
4	8	LIVE MAGIC * Queen (Queen/Trip Khalaf)	EMI EMC 3519 (E) C: TC EMC 3519; CD: CDP 746 413-2
5	30	TRUE BLUE *** Madonna (Madonna (all 9 tracks) Stephen Bray (6) Patrick Leonard (4))	Sire WX 54 (W) C: WX 54C; CD: 925 412-2
6	14	GET CLOSE * The Pretenders (Bob Clearmountain/Jimmy Iovine (1))	Real/WEA WX 64 (W) C: WX 64C; CD: 240 976-2
7	13	NO MORE THE FOOL * Elkie Brooks (Russ Ballard (4) Trevor Jordan (3) Julia Downes (1) Garry Bell (1))	Legend LMA 1 (E); C: LMT 1; CD: LMC01
8	11	SWEET FREEDOM * Michael McDonald (T. Templeman/M. McDonald/L. Warancker/Variou)	Warner Brothers WX 67 (W) C: WX 67C; CD: 241 049-2
9	20	SLIPPERY WHEN WET * Bon Jovi (Bruce Fairbairn)	Vertigo/Phonogram VERH 38 (F) C: VERH 38; CD: 830 264-2
10	6	NOW, THAT'S WHAT I CALL MUSIC 8 *** Various (Various)	EMI/Virgin/Polygram NOW 8 (E) C: TC NOW 8; CD: CDNOW 8
11	13	EVERY BREATH YOU TAKE — THE SINGLES The Police (Police (all 13)/Padgham (6) Gray (3) Latham (1)) * C: EVCC01	A&M EVERY 1 (F) C: EVCC01
12	6	THE VERY BEST OF ELKIE BROOKS Elkie Brooks (Various)	Telstar STAR 2284 (R) C: STAC 2284
13	17	AUGUST * Eric Clapton (Phil Collins (all 11) Tom Dowd (1))	Duck/Warner Brothers WX 71 (W) C: WX 71C; CD: 925 476-2
14	21	DANCING ON THE CEILING * Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown ZL 72412 (R) C: ZK 72412; CD: ZD 72412
15	30	REVENGE ** Fury (David A. Stewart)	RCA PL 71050 (R) C: PK 71050; CD: PD 71050
16	10	THE HOUSE OF BLUE LIGHT Deep Purple (Roger Glover/Deep Purple)	Polydora POLH 32 (F) C: POLHC 32; CD: 831 318-2
17	23	SILK AND STEEL *** Five Star (Various)	Tenit/RCA PL 71100 (R) C: PK 71100; CD: PD 71100
18	89	BROTHERS IN ARMS *** Dire Straits (Mark Knopfler/Neil Darsman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25; CD: 824 499-2
19	10	DISCO * Pet Shop Boys (Various)	EMI PRG 1001 (E) C: TC PRG 1001; CD: CDP 746 450-2
20	23	MUSIC FROM THE BBC-TV SERIES 'THE SINGING DETECTIVE' Various (Various)	BBC REN 608; C: ZCN 608 (E)
21	NEW	UP FRONT 4 Various (Various)	Serious UPFT 4 (A) C: ZCUPFT 4
22	33	INVISIBLE TOUCH * Genesis (Genesis/Hugh Padgham)	Virgin GENLP 2 (F) C: GENMC 2; CD: GENCD 2
23	11	THE FINAL COUNTDOWN * Europe (Kevin Egan)	Epic EPC 26008 (C) C: 40-26808Z; CD: CDEPC 26008
24	18	FORE! * Huey Lewis and The News (Huey Lewis and The News)	Chrysalis CDL 1534 (F) C: ZCDL 1534 C: CDL 1534
25	39	RAPTURE * Anita Baker (Michael Powell (7) Marti Sharron/Gary Skordina (1))	Elektra EKT 37 (W) C: EKT 37C; CD: 960 444-2
26	11	HITS 5 *** Various (Various)	CBS/RCA Aniel/WEA HITS 5 (R) C: HITS 5; CD: HITS 5
27	24	SCOUNDRELL DAYS * A-ha (Alan Tarney (7)/Mags/Pal Waaktaar (3))	Warner Brothers WX 62 (W); C: WX 62C A-ha (Alan Tarney (7)/Mags/Pal Waaktaar (3))
28	26	SO * Peter Gabriel (Daniel Lanois/Peter Gabriel)	Virgin PG 5 (E) C: PGMC 5; CD: PGCD 5
29	27	COMMUNARDS * Communards (Mike Thorne)	London LONLP 18 (F) C: LONC 18; CD: 828 016-2
30	30	PLACIDO DOMINGO COLLECTION * Placido Domingo (Various)	Stylus/RCA SMR 625 (STY) C: SMC 625
31	31	LONDON O HULL 4 * The Housemartins (John Williams)	Go! Discs AGOLP 7 (F) C: ZGOLP 7; CD: CDD 1537
32	37	GOD'S OWN MEDICINE * The Mission (Tim Palmer/The Mission)	Mercury/Phonogram MERH 102 (F) C: MERHC 102; CD: 830 603-2
33	17	ORIGINAL SOUNDTRACK "TOP GUN" * Various (Various)	CBS 70796 (E) C: 40-70796; CD: CD CBS 70796
34	60	WHITNEY HOUSTON *** Whitney Houston (Jermaine Jackson (3) M. Masser (4) Kashif (2))	Arista 206 978 (R); C: 406 978; CD: 610 359
35	10	INFECTED * The Final (W. Livesey/M. Johnson (4) R. Mossman/M. Johnson (2) G. Longan (2))	Some Bizzare/Epic EPC 26770 (C); C: 40-26770; CD: CDEPC 26770
36	29	THE FINAL * Wham! (George Michael (11) S. Brown/G. Michael (3) B. Carter (1))	Epic EPC 88681 (C); C: 40-88681; CD: CDEPC 88681
37	32	COUNT THREE AND PRAY * Berlin (Bob Ezrin/Andy Richards/Berlin (1) Giorgio Moroder (1))	Mercury/Phonogram MERH 101 (F) C: MERHC 101; Berlin (Bob Ezrin/Andy Richards/Berlin (1) Giorgio Moroder (1))
38	45	STREET LIFE — 20 GREAT HITS * Bryan Ferry (Roxy Music (Various))	EG/Polydora EGTV 1 (F) C: EGMTV 1; CD: 829 136-2
39	35	PICTURE BOOK * Simply Red (Stewart Levine)	Elektra EKT 27 (W) C: EKT 27C; CD: 960 452-2
40	31	ONCE UPON A TIME ** Simple Minds (Jimmy Iovine/Bob Clearmountain)	Virgin V 2364 (E) C: TCV 2364; CD: CDV 2364
41	57	QUEEN GREATEST HITS *** Queen (Various)	EMI EMTV 30 (E) C: TC EMTV 30; CD: CDP 746 033-2
42	17	SOUTH PACIFIC * Kiriti Kanawa, Jose Carreras, Sarah Vaughan etc. (Jeremy Lubbock)	CBS SM 42205 (C); C: 40-42205; CD: MK 42205
43	16	WORD UP * Cameo (Larry Blackmon)	Club/Phonogram JABH 19 (F) C: JABHC 19; CD: 830 265-2
44	34	A KIND OF MAGIC ** Queen (Queen/Mack (5) Queen/David Richards (4))	EMI EU 3509 (E); C: TC EU 3509 Queen (Queen/Mack (5) Queen/David Richards (4))
45	3	BACK IN THE HIGH LIFE * Steve Winwood (Russ Titelman/Steve Winwood)	Island ILPS 9844 (E) C: ICT 9844; CD: CID 9844
46	NEW	ZAZU Rosie Vela (Gary Katz)	A&M AMA 5016 (F) C: AMC 5016; CD: CDA 5016
47	41	STREET SOUNDS CRUCIAL ELECTRO — 3 Various (Various)	Street Sounds ELCST 1002 (R) C: ZC ELC 1002
48	10	THE GREATEST HITS Bonnie Tyler (Various)	Telstar STAR 2291 (R) C: STAC 2291
49	60	RAT IN THE KITCHEN * UB 40 (UB40)	DEP International/Virgin LP DEP 11 (E) C: CADEP 11; CD: DEPDC 11
50	53	SUZANNE VEGA * Suzanne Vega (Lenny Kaya/Steve Adabbe)	A&M AMA 5072 (F) C: AMC 5072; CD: CDA 5072

IF IT'S OUT...

ARTISTS' A-Z

ABBOTT, Gregory	53	MISSION	32
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Year To Date Album Chart New Entries (2 week) -6
Panel Sales decrease on previous week -28%

DISTRIBUTORS' CODES — SEE ALBUM RELEASES PAGE
Compiled by Gallup for the *Billboard* Music Week and *IBC* based on a sample of 150 conventional record outlets. To qualify for a chart position artists and countries must have a dealer price of £1.82 or more.

*** TRIPLE PLATINUM (900,000 units)
** = DOUBLE PLATINUM * = PLATINUM (300,000 units)
● = GOLD ○ = SILVER (100,000 units)

NEW = NEW ENTRY RE = RE-ENTRY

Panel Sales Increase 50% or more over previous week.

IT'S IN MASTERFILE

WorldRadioHistory

51	44	RENDEZ-VOUS * Jean-Michel Jarre (Jean-Michel Jarre)	Dreyfus/Polydor POLH 27 (F) C: POLHC 27; CD: 829 125-2
52	15	LIKE A VIRGIN *** Madonna (Nile Rodgers (9) Madonna/Steve Bray (1))	Sire WX 20 (W); C: WX 20 C CD: 925 181-2
53	83	SHAKE YOU DOWN Gregory Abbott (Gregory Abbott)	CBS 450 061-1 (C) C: 450 061-4
54	38	HUNTING HIGH AND LOW ** A-ha (T. Mansfield (7)/A. Tarney (2)/J. Ratcliff/A-ha (1))	Warner Brothers WX 30 (W) C: WX 30C CD: 925 300-2
55	20	BREAK EVERY RULE * Tina Turner (Terry Britten)	Capitol EST 2018 (E) C: TC EST 2018; CD: CDP 746 223-2
56	3	THE "HOUSE" SOUND OF CHICAGO Various (Various)	DJ International/London LONLP 22 (F) C: LONC 22
57	58	THE FIRST ALBUM * Madonna (Reggie Lucas)	Sire WX 22 (W) C: WX 22C; CD: 925 867-2
58	66	THE SINGLES ALBUM Soft Cell (Mike Thorne (8) Soft Cell (1)) * Daniel Miller (1)	Some Bizzare/Phonogram BZLP3 (F) C: 82MC 3 C: CD 4056-2
59	82	RUMOURS * * * Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat) CD K 256344	Warner Brothers K 56344 (W) C: K 456344 C: CD K 256344
60	68	ALF * * * Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229; CD: CDC85 26229
61	NEW	ABSTRACT EMOTIONS Randy Crawford (Reggie Lucas)	Warner Brothers WX 46 (W) C: WX 46C
62	NEW	JUST LIKE THE FIRST TIME Freddie Jackson (Various)	Capitol EST 2023 (E) C: TC EST 2023
63	85	THE SIMON AND GARFUNKEL COLLECTION * Simon and Garfunkel (Simon/Garfunkel/Hole)	CBS 10029 (C) C: 40-10029; CD: CD 24005
64	70	THE HOLLYWOOD MUSICALS * Johnny Mathis and Henry Mancini (Denny Diante)	CBS 450 258-1 (C) C: 450 258-5
65	69	BLAH-BLAH-BLAH Iggy Pop (David Bowie/David Richards)	A&M AMA 5145 (F) C: AMC 5145; CD: CDA 5145
66	55	SIXTIES MANIA * Various (Various)	Telstar STAR 2287 (R) C: STAC 2287
67	51	THE AUTOBIOGRAPHY OF SUPERTRAMP Supertramp (Supertramp/Variou)	A&M TRAMP 1 (F) C: TRAMC 1; CD: TRACD 1
68	54	MOTOWN CHARTBUSTERS * Various (Various)	Telstar STAR 2283 (R) C: STAC 2283
69	77	CONTROL * Janet Jackson (Jimmy Jam/Terry Lewis)	A&M AMA 5106 (F) C: AMC 5106; CD: CDA 5106
70	62	THE SINGLES COLLECTION * * Spandau Ballet (Swain/Jolley/Spandau Ballet (8) Burgess/Horn (1))	Chrysalis SBTV 1 (F) C: ZSBTV 1 CD: CCD 1498 C: 450 259-4; CD: 450 259-2
71	70	AN ALBUM OF HYMNS * Aled Jones (Hefin Owen/J. Mervyn Williams)	Telstar STAR 2272 (R) C: STAC 2272; CD: CD 2272
72	47	THROUGH THE BARRICADES * Spandau Ballet (Gary Langan/Spandau Ballet)	Reformation/CBS 450259-1 (F) C: 450 259-4; CD: 450 259-2
73	91	ALCHEMY — DIRE STRAITS LIVE * Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11; CD: 818 243-2
74	75	WHILE THE CITY SLEEPS * * * George Benson (N.M. Walden (6)/T. U.Puma/R. Buchanan (2)/Kashif (1))	Warner Brothers WX 55 (W); C: WX 55C C: CD 925 475-2
75	72	INTO THE LIGHT * Chris De Burgh (Paul Hardiman)	A&M AMA 5121 (F) C: AMC 5121; CD: CDA 5121
76	89	NO JACKET REQUIRED * * * Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCV 2345; CD: CDV 2345
77	67	PLEASE * Pet Shop Boys (Stephen Hague)	Parlophone P58 1 (F) C: TC P58 1; CD: CDP 746 271-2
78	65	LOVERS * Various (Various)	Telstar STAR 2279 (R) C: STAC 2279
79	NEW	LICENSE TO ILL Beastie Boys (Rick Rubin)	Def Jam 450062 (C) C: 40-450062
80	79	THE BEST OF BLONDIE * Blondie (M. Chapman (10) R. Göttsche (3) G. Moroder (1))	Chrysalis CDLTV 1 (F) C: ZCDLTV 1; CD: CDD 1371
81	63	NOW DANCE 86 * Various (Various)	EMI/Virgin NOD 2 (E) C: TC NOD 2
82	87	LOVE ZONE * Billy Ocean (Wayne Braithwaite/Borrry J. Eastmond)	Jive HIP 35 (R) C: HIPC 35; CD: CHIP 35
83	81	THE VERY BEST OF THE DRIFTERS * The Drifters (Various)	Telstar STAR 2280 (R) C: STAC 2280; CD: TCD 2280
84	73	GREATEST HITS ETC. Paul Simon (Various)	CBS 450 166-1 (C) C: 450 166-4; CD: CDB86 047
85	48	IN THE ARMY NOW * Status Quo (Pip Williams (9)/Dave Edmunds (2))	Vertigo/Phonogram VERH 36 (F) C: VERHC 36; CD: 830 049-2
86	61	THE GREATEST HITS OF 1986 * Various (Various)	Telstar STAR 2286 (R) C: STAC 2286
87	78	THIRD STAGE Bastion (Tom Scholz)	MCA MCG 6017 (F); C: MCGC 6017 C: CD MCG 6017
88	80	JOURNEY TO THE URGE WITHIN Courtney Pine (Michael Cuscuna)	Island ILPS 9846 (E) C: ICT 9846; CD: CID 9846
89	64	HIT MIX '86 * Various (Various)	Stylus SMR 624 (STY) C: SMC 624
90	NEW	ARETHA Aretha Franklin (N. M. Walden (6) A. Franklin (2) K. Richards (1))	Arista 208 020 (R); C: 408 020 C: 408 020
91	95	REMINISCING * Foster & Allen (Emonn Campbell)	Stylus SMR 623 (STY) C: SMC 623; CD: SMD 623
92	96	LOVE OVER GOLD * * * Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 108 (F) C: 7150 109; CD: 800 088-2
93	NEW	THE VERY BEST OF CHRIS DE BURGH * Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248; CD: TCD 2248
94	88	BETWEEN TWO FIRES * Paul Young (Hugh Padgham/Paul Young/Ian Kewley)	CBS 450150-1 (C); C: 450150-4 C: 450150-2
95	NEW	GIVE ME THE REASON * Luther Vandross (Luther Vandross (9) Marcus Miller (8))	Epic EPC 450134-1 (C) C: 450134-4
96	NEW	ALL THROUGH THE NIGHT Aled Jones with BBC Welsh Sym. Orch. & Chorus (B. Coles/H. Owen)	BBC REM 569 (A); C: ZCR 569 C: ZCHR 569; CD: CDD 1540
97	56	ROCKBIRD * Debbie Harry (Seth Justman)	Chrysalis CHR 1540 (F) C: ZCHR 1540; CD: CDD 1540
98	97	PRIVATE DANCER * * * Tina Turner (Various)	Capitol TINA 1 (E) C: TC TINA 1; CD: CDP 746 041-2
99	86	7800° FAHRENHEIT Bon Jovi (Lance Quinn)	Vertigo/Phonogram VERL 24 (F) C: VERLC 24; CD: 824 509-2
100	NEW	NEW GOLD DREAM (81-82-83-84) * Simple Minds (Pator Walsh)	Virgin V 2230 (E) C: TCV 2230; CD: CDV 2230

R E V I E W S

Arcadia. Arcadia. Picture Music International. Retail price: £9.99.

Comment: With the money made from Duran Duran, splinter group Arcadia have built themselves an ivory tower from which to gaze down on the rest of pop and ponder their arrier ambitions. So, armed with impeccable "gaud taste", the tap names in video, and cash — and plenty of it — comes this video, bringing together the tracks Election Day, The Flame, The Promise, Goodbye Is Forever and Missing each linked with Duran Duran's favourite behind-the-scenes device. Things begin predictably with stylists, lots of name dropping, exotic, money-is-no-object sets and costs of thousands of feline women who waft in and out of the action while Messrs Le Bon and Rhodes indulge themselves in the sort of posing most leave behind with their teens. However, the interest picks up considerably with the last two tracks, Russell Mulcahy's humorous thriller scenario for The Flame and Dean Chamberlayne's extremely effective time-warping portrait of Missing. The overall impression? Drenched in the best of everything, Le Bon and Rhodes seem blinded by the abundance of artistic possibilities their wealth has bought. Sadly, the music seems the most expendable part of the whole project. Sales forecast: Nothing is sacrosanct these days, so no stars should rest on their laurels. That said,



ARCADIA: no stars should rest on their laurels.

Arcadia will sell on the strength of old Duran loyalists — but probably not in the same quantities as the halcyon days of that group would have seen. **DVE**

Queen. Queen Live In Budapest. Picture Music International MVN 99 1146 2. Dealer price: £7.80. Running time: 85 minutes.

Comment: 1986 was another happy and glorious year for Freddie and the boys and this was its crowning glory: their first Eastern Bloc performance in front of 80,000 Hungarians (including the president) for the country's biggest-ever open air performance in Budapest's People's Stadium. Interspersed with fairly bland and predictable local colour shots, the real show belongs to the group, their superb Close-Encounters style lights show and a 21-song set to display their wealth of hits since the

mid-Seventies to best possible advantage before a rapt audience (which apparently don't yet know that it's not done to hold flaming lighters in outstretched hands at this sort of event any more). A regal performance, ending, with superb dramatic irony, with King Fred striding across the stage in Union Jack cloak (Hungarian flag on the reverse, of course) and Crown Jewels.

Sales forecast: There have been many Queen releases, but this one is special — if only by dint of its comprehensive track listing and new lower price. An extra bonus is seeing the group through another country's eyes — this was filmed by some of Hungary's most eminent cinematographers and is being screened theatrically in the Eastern Bloc nations. **DVE**

Tina Turner. Break Every Rule (PMI MVP 99 1148 2). Running Time: 60 minutes. Dealer Price: £6.50.

Comment: PMI's latest offering from Tina Turner is, in fact, virtually the same programme seen on the ITV network over the Christmas holiday. But don't let that put you off — live footage from an artist of Turner's calibre is a pleasure to watch no matter how many times you have seen it before.

The video was filmed live at Club Zero in Paris and at Camden Palace where Turner gave a UK fans which went down a storm. It includes some of her most recent songs such as Land Of A 1000 Dances and the title track.

But by far the best thing about this video is the guest appearance of Blues singer/guitarist Robert Cray whose voice combines superbly with Turner's on 634 5789 and whose haunting guitar can be heard searing through track after track.

Sales Forecast: Don't let the TV exposure put you off — stock it. It is one of those rare videos which will benefit enormously from being shown nationwide and should prove to be a success which is no less than it deserves. **SS**



TINA TURNER: still a pleasure.

WorldRadioHistory

SRO leaves the rest standing

Retailing promotion has come back into vogue in the US. Chris White finds out more about it from Scott Martin whose SRO company has helped break many UK acts across the Atlantic.

WHEN US record companies started to cut back on retail promotion back in the early Eighties, Scott Martin sensed a lucrative gap in the market, waiting to be filled. Now as head of Standing Room Only (SRO) Marketing Services, which is based in Los Angeles, he has seen his company make significant contributions to the success of UK pop and rock acts in the US.

A former record company employee himself — he was with Capitol Records for five years, eventually becoming promotion manager there — Martin says: "The labels stopped sending out people to service the stores with promotional materials, and because of this many good acts were finding it difficult to get noticed. I started SRO to provide a retailing promotion service which would use retailers as a base to give as much possible exposure to the artist as possible."

In the last five years, SRO has helped break hits for many UK rock acts in the US — they include Tears For Fears' Everybody Wants To Rule The World, Level 42's Something About You and Ballmor's Tarzan Boy. Amongst the names whose product the company has worked on are Kate Bush, Sheena Easton, Pet Shop Boys, Naked Eyes, The Lucy Show, Peter Frampton, Kojagooogoo and Genesis.

"We consider ourselves part of the record company's overall marketing team," Martin says. "What we do is provide the retailer with all the relevant information about new releases, albums or singles, which can stimulate initial sales, and then that information is taken back to the record companies and radio stations who can use it to build upon."

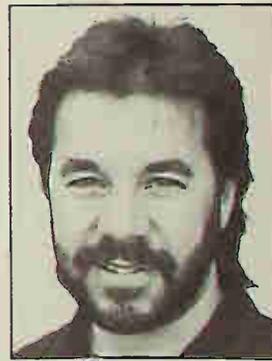
SRO has a computerised national mailing list to more than 2,000 retail accounts, which is cross-referenced by the main type of music each store features (mainstream, progressive, heavy metal etc). The list also includes every

store, one-stop and head office that reports sales activity to local radio stations as well as trade magazines like *Billboard*, *Cashbox* and *Variety*.

"We try and get involved with projects same two or three weeks before the product is released — information packs are sent out which include biographies, reprints of various reviews and articles, details of what promotion is planned, and other relevant information. Then we make follow-up phone calls to make sure that they've received the package, monitoring reaction, and asking if they would like to be serviced with display materials."

SRO also keeps the retailers informed about tours, TV and video activity, press coverage on a local and national basis, and other aspects of the overall promotional campaign. Relevant promotional materials which can include buttons, stickers, tee-shirts, and signed photographs and albums are also distributed where appropriate, and there are various promotional competitions on a local, regional or national basis.

For the last two years SRO has concentrated entirely on retailing promotion, having initially been involved with radio promotion. "The record companies have become aware once more of the value of promotion at the retail end of the business," Martin says. "It's an area which was ignored for several years and yet we have proved it to be an important contributory factor to a record's success."



SCOTT MARTIN: saw the gap and went for it

Training for selling

THE 1987 programme of Retail Staff Training has been announced by the National Institute of Hardware, the recognised training body for hardware and DIY trades. A new full-colour booklet, free on request, contains details of all NIH training services which include retail management seminars — covering stock control and buying,

staff management, sales and merchandising and financial management — as well as a series of one-day seminars on a wide variety of retail skills and product knowledge topics.

• Further information, NIH, 10 Leam Terrace, Leamington Spa, Warwickshire CV31 1BD. Tel: 0926 21284/5.

MUSIC VIDEO

This week	Last week	Description (tracks)	Timings/Recommended	Retail Price
1	5	KATE BUSH: The Whole Story Compilation (14 tracks)/50 min/£14.95	PMI MVP 99 114372	
2	2	STATUS QUO: Rocking Through The Years Compilation (26 tracks)/£9.99	Channel 5 CPV 04972	
3	3	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.99	Channel 5 CPV 00122	
4	5	NOW, That's What I Call Music 8 Compilation (19 tracks)/1hr 20min/£14.95	PM/Virgin MV NOW 8	
5	6	CAMEO: The Videosingles EP (5 tracks)/20 min/£9.99	PolyGram 041 459 4	
6	9	QUEEN: We Will Rock You Live (5 tracks)/1hr 20 min/£0.99	Video Collection VC 4012	
7	7	DIRE STRAITS: Brothers In Arms EP (4 tracks)/15 min/£9.95	PolyGram 041 37092	
8	4	WHAM!: The Final EP (3 tracks)/15 min/£9.95	CBS/Fox 3846 50	
9	12	PET SHOP BOYS: Television Compilation (6 tracks)/30 min/£9.95	PMI MVP 99 00572	
10	8	THE POLICE: Every Breath You Take Compilation (15 tracks)/55 min/£16.99	A&M/PVG AM 834	
11	10	HITS 5 Compilation (15 tracks)/57 min/£9.99	CBS/Fox 7142 50	
12	13	QUEEN: Greatest Hits Compilation (17 tracks)/60min/£14.99	PMI MVP 99 1011 2	
13	17	THE COMPLETE BEATLES Semi Documentary/1hr 55min/£9.99	MGHUA SMV 10106	
14	26	MADONNA: The Virgin Tour Live (10 tracks)/50min/£19.95	WEA Music K 9381053	
15	15	WHAM!: In China — Foreign Skies Live (12 songs)/1hr 2min/£14.99	CBS/Fox 7142 50	
16	22	FIVE STAR: Luxury Of Life Compilation (7 tracks)/27min/£9.99	RCA/Columbia RVT 10930	
17	23	WHAM!: The Video EP (5 tracks)/21 min/£9.99	CBS/Fox 3048 50	
18	21	BON JOVI: Breakout Compilation (6 tracks)/27 min/£14.95	PolyGram 041 386 2	
19	—	SIGUE SIGUE SPUNJIN; Sex Bomb Boogie Video Only, Single/10min/£9.99	PMI MVP 990044 2	
20	19	COMMUNARDS: The Videosingles EP (4 tracks)/50 min/£9.99	PolyGram 041 461 2	
21	16	LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr 7min/£11.95	WHY PEV 61389	
22	24	U2: "Under A Blood Red Sky" Live (17 tracks)/61min/£19.95	Virgin/PVG VVO 045	
23	—	EURYTHMICS: Sweet Dreams Compilation/1hr 3min/£9.99	RCA/Columbia RVT 20233	
24	29	IRON MAIDEN: Live After Death Live (14 tracks)/1hr 30min/£16.95	PMI MVN 99 1094 2	
25	20	WHITNEY HOUSTON: No. 1 Video Hits EP (4 tracks)/50min/£9.99	RCA/Col RVT 11001	
26	18	QUEEN: Live In Rio Live (16 tracks)/1hr 15min/£14.99	PMI MVP 99 1079 2	
27	25	BOB MARLEY AND THE WAILERS: Legend Compilation/54 min/£9.99	Channel 5 CPV 05872	
28	30	ROLLING STONES: Video Rewind Compilation/1 hr/£9.99	Vestron VSA 11016	
29	11	MADNESS: Uter Madness Compilation (11 tracks)/50 min/£14.99	Virgin/PVG VVD 180	
30	28	LEVEL 42: The Videosingles EP (5 tracks)/20 min/£9.95	PolyGram 041 39372	

Compiled by Music Week Research © 1987

NEW ALBUMS

Distributor Codes

A—PRT 01 040 3344
 AC—ACD 01 451 4404
 ASB—Asobriquet 01 995 3073

BN—Rocks 0503 026271
 BU—Bulleit 0889 761316

CB—CBS 0276 39515
 CA—Coda Loc 01 836 3646
 CH—Chari 01 639 8603
 CM—C-Me Music 04 23 8889
 CN—Cen For 0895 441 422
 CP—C-Power 0801 01 555 4321

DIS—Discovery 067 785 406
 DMS—Dynamic Marketing Systems 01 589 7775

E—EMI 01 848 9811

F—Folk Gram 01 590 604
 FF—Fast Forward (see I)
 FL—Folk Song 0203 711935

GD—Gordon Duncan 0467 71517
 GE—Geoff's Records International 01 804 8100
 GY—Greyhound 01 385 8146

H—H Taylor 021 622 2377
 HO—Hollywood Nights 04 38 315533
 HV—Havastone 0634 43952
 HS—Hush 0532 742106

I—Curtis Black Rough Trade and Fast Forward 031 726 4616
 IP—Impe 051 736 6591
 IR—Independent Record Sales 01 850 3161 (Chris Wellard)

JET—Jemsounds 0253 712453
 JI—Jungle 01 359 9161
 JS—Jettair 01 961 5818

K—Kiel 01 992 8000
 KS—Kingsdom 01 836 4763

LG—Lightning 01 965 9292
 LO—Londic 01 522 2936

M—MSD 01 961 5646
 MM—Magnum Music Group 0784 65333
 MS—Music Industry Services 01 519 1119
 ML—Mainline 01 686 3636
 MO—Mo Jazz 01 278 0703
 MW—Wing Way 01 481 0593
 NM—Nine Mile (see I)

O—Outlet 0232 727826
 OD—Oasis Independent Distribution 0428 4001
 OR—Orbitone 01 965 8792

P—Parade 0689 73346
 PA—Pack 01 800 4490
 PK—Pack 01 200 7000
 PR—Presidents 01 839 4672
 PRO—Projection 0702 72281
 PV—P-Voice Virgin and Gold 01 539 5566

R—RCA 021 525 3000
 RA—Rambow 01 589 3254
 RC—Ricochet 04531 886752
 RE—Rebel 0272 541291
 REC—Recommended 01 677 8834
 PH—Phono 01 916 2733
 PL—Pied Light 037 988 693
 PR—Record Exchange 01 848 7511
 PVS—PVS 08886 2403
 RP—Rip (see I)
 RT—Rough Trade 01 833 2133

S—Siloa Screen 01 430 1317
 SO—Solo One 0428 4001
 SOL—Solomon & Pines 0829 32711
 SP—Spanon 01 903 8723
 STEPH—Steph's (see I)
 ST—Sylvia 01 453 0886
 SW—SW 0474 720076

T—Tregan 935 8323
 TB—Terry Wood 0787 670371
 TR—Triple Earth 01 995 7059

VFA—VFA Cassette Distributors 0296 37301

W—WEA 01 998 5929
 WD—Worldwide Record Distributors 01 626 3975

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

ADAMS, Rusty (Ko Ko) BEYOND THE SUNSET Big R Adams 001 £3.09 (ROSS)
 ATTITUDE ADJUSTMENT AMERICAN PARANOIA Pusmort PUS0012-11—£2.70 (I)
 BARTLEY JAMES HARVEST FACE TO FACE Polydor POLD 5289/POLDC 5209 £3.55 (F)
 BENTON, Brook ENDLESSLY Topline TOP 159/KT/OP 159 £3.00 (CH)
 BILK, Acker MY WAY Topline TOP 160/KT/OP 160 £2.00 (CH)
 BLUE, Little Joe & The Bluebelles CHARLIE CRB 1150/—£3.67 (CH)
 BLUE RIVER SHOWBAND TOGETHER AGAIN BRS BRP 0002 £3.09 (ROSS)
 BOLAN, Marc & T Rex THE VERY BEST OF VOLUME 1 Hallmark SHM 3204/HSC 3204 (PK)
 BONELESS ONES, The SKATE FOR THE DEVIL Boner BRO 5/—£4.25 (UPE)
 BOWLY, Al AL BOWLY IN NEW YORK Joy JOY D 288/—£1.82 (SP)
 BOYS OF THE LOUGH FAR FROM HOME Auk AUK 001/AUK 001 £3.09 (ROSS)
 BOYS OF THE LOUGH WELCOMING PADDY HOME Lough LOUGH 1/LOUGH 1 £3.09 (ROSS)
 BROOKS, Lonnie WELCOME UP TIGHT Sonet SNIF 974/—(A)
 BROWN, Milton & The Brownies EAST RIVER PAPA Charly CR 3026/4—£3.67 (CH)
 BRUCE, Jack AUTOMATIC President PTL5 1082/PFLC 1082 £3.05 (SP)
 BRUCE, Jack AUTOMATIC CRISIS BRUCE DE FRESH FRESH 3/—£3.45 (U)
 BRUCE, Jack AUTOMATIC DANDY DANDY Affinity AFF 173/—£3.67 (CH)
 CADDILLAC, Conte FINE AND DANDY Affinity AFF 173/—£3.67 (CH)
 CATTLE HORSE ROTAVATOR Same Bizarre ROTA 1/—£3.65 (URT)
 COLLINS, Albert COID SNAP Sonet SNIF 969/—(A)
 COLORADO STILL BURNING Tripton TT101/CTT 104 £3.09 (ROSS)
 CRUICKSHANK, Ian HIGHLAND SPIRIT Decca Music DACS 8602 £3.09 (ROSS)
 DAMMAJ MUTINY Roadrunner RR 9636/—£3.45 (P)
 DEL FUEGOS THE LONGEST DAY Slush/London SLM 14/SMLC 14 £2.12 (F)
 DEMON THE UNEXPECTED GUEST Clay CLAY 22/—£3.45 (P)
 DRAYTON ORCHESTRA, Leslie LOVE IS A FOUR LETTER WORD Bellaphon (Germany) ER 1003/—£4.35
 DREAM SYNDICATE DREAMS OF VINE AND ROSES Slush/London SLM 19/SMLC 19 £2.12 (F)
 DUNCAN, Hugo IRISH REUNIONS Hesperus CPPL 490 (SP)
 ELLINGTON, Duke UNCOMMON MARKET Pablo [USA] 230892/7 K 8297 £4.35 (IMS)
 FORD, Gerry THANK GOD FOR RADIO Tripton TT103/CTT 103 £3.09 (ROSS)
 FRESH, Doug & OH MY GOD Cooltempa/Chrysalis LTP 3/ZCLP 3 (F)
 GARIOCH BLEND DANCERS DELIGHT Dossie CDR 002 £3.09 (ROSS)
 GILLESPIE, Dizzy ENDURING MAGIC Blackhawk (USA) BXH 51801/—£4.35 (IMS)
 GREEN ON RED GRAY TALK'S Slush/London SLM 16/SMLC 16 £2.12 (F)
 INSTIGATORS PHOENIX Blurg FISH 13/—(I)
 IRAKERE CATALINA Messidor (Germany) 1115955/—£5.25 (IMS)
 JAMAALADEEN TAKUMA MUSIC WORLD Sonet/Grammison SNIF 979/—(A)
 KAREN JUST FOR WHAT I AM Beechwood CWJ 01 2 12 £3.09 (ROSS)
 LEADER, The THE ANDROIDS Blackhawk (USA) BXH 52001/—£4.35 (IMS)
 LEHMANN, Paul D THE CELTIC MACHINISTS ESP/PPD ESP/PPD 1/—(see I)—01 577 5818)
 LIGHTNING HOPKINS MOVE ON OUT Charly CRB 1147/—£3.67 (CH)
 LOS LOBOS AND TIME TO DANCE Slush/London SLM 17/SMLC 17 £2.12 (F)
 LOWIE, Robert THE NORTH EAST SHORE Dossie CDR 003 £3.09 (ROSS)
 LOW, David DANCING FEET Beechwood CWJ 003 £3.09 (ROSS)
 MACK, Lonnie SECOND SIGHT Sonet SNIF 968/—(A)
 MALACHY DAVIS IRISH PARTY SING ALONG Hesperus DHL 710/CDHL 710 (SP)
 MANHATTAN JAZZ QUINTEET MY FUNNY VALENTINE King (USA) K28P 6410/—£4.35 (IMS)
 MARS-FENWICK BAND, THE FIRE IN THE CITY President PTL5 1083/PFLC 1083 £3.05 (SP)
 MCCAFFREY, Frank I I TAKE YOU HOME AGAIN KATHLEEN & OTHER FAVORITES Ritz RITZLP 0037/RITZLC 0037 (SP)
 MCCAIN, Jerry MIDNIGHT BEAT Charly CRB 1148/—£3.67 (CH)
 McELHERRON, Paddy PADDY McELHERRON Hesperus CHRL 217 (SP)
 MENTORS UP THE DOSE Roadrunner RR 9657/—£3.45 (P)
 MOVING FINGERS NATURAL SELECTION Sonet SNIF 957/—(A)
 NAKED VOICE FORGOTTEN FRONTIERS Prism/LTS L5 12/—£3.99 (P)
 NYAH FEARTIES, THE A TASTY HEIFER Lyr DOPPL 001/—£2.43 (URF)
 OLIVER, King HOMETOWN BLUES Rhapsody RHA 6037/—£1.82 (SP)
 ORY, Ed & His Creole Jazzband AT THE JAZZ BAND BALL 1959—LIVE IN CONCERT Rhapsody RHA 6034/—£1.82 (SP)
 PARSONS PROJECT, Alan GAUDI Arista 280884/408084 (F)
 PERFECT WORLD HAVE A GOOD LOOK Strikeback SBR 111P/—£2.43 Mini LP)
 RANEY, Wayne MORE HOT BOOGIE Charly CR 3026/3—£3.67 (CH)
 RANK AND FILE SUNDOWN Slush/London SLM 18/SMLC 18 £2.12 (F)
 RAYAGE WRECKING BALL Roadrunner RR 9672/—£3.45 (P)
 RODE, THE HEAVIER THAN THOU Zebra/Cherry Red ZEB 9/—£3.45 (P)
 SCOTFIELD, John STILL WARM Sonet SNIF 980/—(A)
 SCOTLAND THE WHAT? HOW ARE THINGS IN AUCHTERTURRA STW 5TS 86/STW 86 £3.09 (ROSS)
 SEXTON, Ann LOVE TRIALS Charly CRB 1143/—£3.67 (CH)
 SHELTON, Roscoe STRAIN ON YOUR HEART Charly CRB 1151/—£3.67 (CH)
 SHRIEKBACK BIG NIGHT MUSIC Island ILPS 9849/ICT 9849 (E)
 STEWART, Jimmy THE TOUCH Blackhawk (USA) BXH 50301/—£4.35 (IMS)
 STEWART, Rod JUKE BOX HEAVEN—14 ROCK 'N' ROLL GREATS Contour CN 2082/CN4 2082 (PK)
 STYLE COUNCIL, THE THE COST OF LOVING Polydor TSCLP 4753/CMLC 4753 Initial quantities 2, 12 45rpm discs (F)
 SWAMP RATE UNRELATED SEPARATES Eve/Latina EVA 12058/—£3.65 (P)
 TAJ MAHAL TAJ Sonet SNIF 975/—(A)
 TUCKER, Colin Lloyd MIND BOX Plastic Head PLASIP 006/—(I/BK)
 UNDERGROUND ZERO THROUGH THE LOOKING GLASS Blackie BLUNT 038/—£2.82 (SP)
 VARIOUS BLITZ ONE Hallmark SHM 3206/HSC 3206 (PK)
 VARIOUS BOYFRIENDS AND LOVE/GIRL GROUPS OF THE SIXTIES Topline TOP 156/KTOP 156 £2.00 (CH)
 VARIOUS FANTASY OF THE SEVENTIES VOLUME 1 Band Of Gold/Stylex SMR 727/SMC 727 (STY)
 VARIOUS HIS WAY WITH THE GIRLS Soul Supply LM55 111/—£3.65 (I/BK)
 VARIOUS HITS FROM THE HOUSE OF SHAKA Shaka SHAKA B57/—£3.45 (I/RE)
 VARIOUS JAZZ DANCE 1 Atlantis AT5 B/KATS B £2.00 (CH)
 VARIOUS LA-DEE-DAH & OTHER NOVELTY HITS Topline TOP 160/KTOP 160 £2.00 (CH)
 VARIOUS LONDON PAVLOVA—ELIN 1986 of Cherry Red CDM 7/ACME 7 £3.45 (P)
 VARIOUS MAGICAL MULLI Mulli Recordings RHM 1001 £3.09 (ROSS)
 VARIOUS NORTHERN SOUL STORY VOLUME 2 Soul Supply LP5D 118/CTSD 118 £4.65 2LP (I/BK)
 VARIOUS OLDIES BUT GOODIES DOO WOP STYLE Topline TOP 161/KTOP 161 £2.00 (CH)
 VARIOUS ROUGH DRIED BLUES Charly CRB 1149/—£3.67 (CH)
 VARIOUS SENSATION OF THE EIGHTIES VOLUME 1 Band Of Gold/Stylex SMR 728/SMC 728 (STY)
 VARIOUS SMASHING TIME (A COUNTDOWN COMPILATION) Re-Select The President NIKON 1/—£3.05 (I/BK)
 VARIOUS SOUL TIME Topline TOP 157/KTOP 157 £2.00 (CH)
 VARIOUS VIBRATIONS OF THE SIXTIES VOLUME 1 Band Of Gold/Stylex SMR 726/SMC 726 (STY)
 VIOLENT FEMMES VIOLENT FEMMES Slush/London SLM 15/SMLC 15 £2.12 (F)
 WARREN, James (Korgis) BURNING QUESTIONS Sonet SNIF 956/—(A)
 WISE BLOOD DIRTSHIRTS Same Bizarre RIZE 003/WISE C003 £3.65 includes 3 12 remakes, in limited edition Lumigraphic sleeve (UPI)

COMPACT DISCS

**BARCLAY JAMES HARVEST FACE TO FACE Polydor 831 483-2 (Compact Disc) £7.29 (F)
 **BIG AUDIO DYNAMITE NO TO UPPING STREET CBS 450 137-2 (Compact Disc) £7.29 (C) Re-scheduled
 **BUDD, Harold THE PEARL Editions E G/Virgin EGGCD 37 (Compact Disc) £7.29 (E)
 **BUDD, Harold/BRIAN ENO THE PLATEAU OF MIRROR Editions E G/Virgin EGGCD 18 (Compact Disc) £7.29 (E)
 **BUSH, Kate THE DREAMING EMI CDP 746 361-2 (Compact Disc) £7.29 (E)
 **DEAD OR ALIVE BAD AND DANGEROUS TO KNOW Epic 450 252-2 (Compact Disc) £7.29 (E)
 **EINFURZUNDE NEUBAUTEN I! MENSCH Same Bizarre BART CD 331 (Compact Disc) £6.99 (URT)
 **FERRY, Bryan BOYS AND GIRLS E G/Virgin EGGCD 62 (Compact Disc) £7.29 (E)
 **IRON MAIDEN THE NUMBER OF THE BEAST EMI CDP 746 364-2 (Compact Disc) £7.29 (E)
 **KING CRIMSON LARKS TONGUES IN ASPIC E G/Virgin EGGCD (Compact Disc) £7.29 (E)
 **KING CRIMSON IN THE WAKE OF POSIEDON E G/Virgin EGGCD 2 (Compact Disc) £7.29 (E)
 **LED ZEPPELIN PHYSICAL GRAFFITI Swansong/WEA SK 289-00 (Compact Disc) £7.29 (W)
 **LOS LOBOS HOW WILL THE WOLF SURVIVE Slush/London SLM 184-2 (Compact Disc) £7.29 (E)
 **MILLER, Steve LIVING IN THE 20th CENTURY EMI CDP 746 326-7 (Compact Disc) £7.29 (E)
 **NON BLOOD AND FAME MUMS CDS LUMBA 322 (Compact Disc) £11.95 (P)
 **ORIGINAL SOUNDTRACK WHEN THE WIND BLOWS Virgin CDM 7496 (Compact Disc) £7.29 (E)
 **PINK FLOYD A SILENT POLY OF SECRETS Columbia/EMI CDP 746 384-2 (Compact Disc) £7.29 (E)
 **PINK FLOYD P.P.P. AT THE GATES OF DAWN Columbia/EMI CDP 746 384-2 (Compact Disc) £7.29 (E)
 **PSYCHEDELIC FURS MIDNIGHT TO MIDNIGHT CBS 450 256-2 (Compact Disc) £7.29 (C)
 **ROXY MUSIC FLESH AND BLOOD E G/Virgin EGGCD 46 (Compact Disc) £7.29 (E)
 **SAXON ROCK THE NATIONS EMI CDP 746 371-2 (Compact Disc) £7.29 (E)
 **SHRIEKBACK BIG NIGHT MUSIC Island CID 9849 (Compact Disc) £7.29 (E)
 **STYLE COUNCIL THE THE COST OF LOVING Polydor 831 443-2 (Compact Disc) £7.29 (F)
 **VANDROSS, Luther GIVE ME THE REASON Epic 450 134-2 (Compact Disc) £7.29 (E)
 **ZEVON, Warren A QUIET NORMAL LIFE—THE BEST OF WARREN ZEVEON Asylum 960 503-2 (Compact Disc) £7.29 (W)

US TOP FORTIES SINGLES

Rank	Artist	Title	Label
1	Billy Vera & The Beaters	AT THIS MOMENT	Rhino
2*	Madonna	OPEN YOUR HEART	Sire
3	Robbie Nevil	C'EST LA VIE	Manhattan
4	Genesis	LAND OF CONFUSION	Atlantic
5*	Cyndi Lauper	CHANGE OF HEART	Portrait
6	Janet Jackson	CONTROL	A&M
7*	Glass Tiger	SOMEDAY	Manhattan
8	Gregory Abbott	SHAKE YOU DOWN	Columbia CBS
9*	Bon Jovi	LIVIN' ON A PRAYER	Mercury
10*	Samantha Fox	TOUCH ME (I WANT YOUR BODY)	Jive
11	Georgia Satellites	KEEP YOUR HANDS TO...	Elektra
12*	Boston	WE'RE READY	MCA
13*	Chicago	WILL YOU STILL LOVE ME?	Warner Brothers
14	Lionel Richie	BALLERINA GIRL	Motown
15	Kool & The Gong	VICTORY	Mercury
16	Survivor	IS THIS LOVE	Scotti Brothers
17	Ready For The World	LOVE YOU DOWN	MCA
18*	Billy Joel	THIS IS THE TIME	Columbia/CBS
19	Bangles	WALK LIKE AN EGYPTIAN	Columbia CBS
20*	The Jets	YOU GOT IT ALL	MCA
21*	Luther Vandross	STOP TO LOVE	Epic
22*	Cinderella	NOBODY'S FOOL	Mercury
23*	The News	JACOB'S LADDER	Chrysalis
24	Huey Lewis & The News	NOTORIOUS	Capitol
25*	Chico DeBorge	TALK TO ME	Motown
26*	Peter Gabriel	BIG TIME	Geffen
27	Benjamin Orr	STAY THE NIGHT	Elektra
28	Carly Simon	COMING AROUND AGAIN	Arista
29*	L. Ronstadt & J. Ingram	SOMEWHERE OUT THERE	MCA
30*	Aretha Franklin	JIMMY LEE	Arista
31*	Journey	I'LL BE ALRIGHT WITHOUT YOU	Columbia/CBS
32*	Beastie Boys	(YOU GOTTA) FIGHT FOR YOU...	Def Jam
33*	Bruce Willis	RESPECT YOURSELF	Motown
34	Mom Sound Machine	FALLING IN LOVE (UH-OH)	Epic
35*	Eddie Money	I WANNA GO BACK	Columbia CBS
36*	Carry Hart	CAN'T HELP FALLING IN LOVE	EMI-America
37*	Dead Or Alive	BRAND NEW LOVER	Epic
38	Kansas	ALL I WANTED	MCA
39	Wong Chung	EVERYBODY HAVE FUN TONIGHT	Geffen
40*	Bruce Hornsby & The Range	MANDOLIN RAIN	RCA

ALBUMS

Rank	Artist	Title	Label
1*	Bon Jovi	SLIPPERY WHEN WET	Mercury
2*	Bangles	DIFFERENT LIGHT	Columbia/CBS
3	Boston	THIRD STAGE	MCA
4*	Cinderella	NIGHT SONGS	Mercury
5	Bruce Hornsby & The Range	THE WAY IT IS	RCA
6	E Street Band	LIVE/1975-1985	Columbia/CBS
7*	Beastie Boys	LICENSED TO ILL	Def Jam
8	The News	FORE! Huey Lewis & The News	Chrysalis
9*	Janet Jackson	CONTROL	A&M
10	Madonna	TRUE BLUE	Sire
11	Lionel Richie	DANCING ON THE CEILING	Motown
12*	Duran Duran	NOTORIOUS	Capitol
13*	Genesis	INVISIBLE TOUCH	Atlantic
14	Ron-D-M-C	RAISING HELL	Profile
15	Paul Simon	GRACELAND	Warner Bros
16	Cyndi Lauper	TRUE COLORS	Portrait
17	Comeo	WORD UP	Aitonia Artists
18*	Luther Vandross	GIVE ME THE REASON	Epic
19	Billy Idol	WHIPLASH SMILE	Chrysalis
20*	Georgia Satellites	GEORGIA SATELLITES	Elektra
21	The Police	EVERY BREATH YOU TAKE—THE SINGLES	A&M
22	Billy Joel	THE BRIDGE	Columbia/CBS
23	Anita Baker	RAPTURE	Elektra
24	Gregory Abbott	SHAKE YOU DOWN	Columbia CBS
25*	Freddie Jackson	JUST LIKE THE FIRST TIME	Capitol
26*	Billy Vera & The Beaters	BY REQUEST	Rhino
27*	Eddie Money	CAN'T HOLD BACK	Columbia CBS
28	The Gong	FOREVER	Mercury
29*	Glass Tiger	THIN RED LINE	Manhattan
30*	Peter Gabriel	SO	Geffen
31	Iron Maiden	SOMEWHERE IN TIME	Capitol
32	Aretha Franklin	ARETHA	Arista
33*	Stryper	TO HELL WITH THE DEVIL	Enigma
34	Steve Winwood	BACK IN THE HIGH LIFE	Island
35	Kansas	POWER	MCA
36*	Samantha Fox	TOUCH ME	Jive
37*	Robert Cray	STRONG PERSUADER	Mercury High Tone
38*	Robbie Nevil	ROBBIE NEVIL	Manhattan
39*	Journey	RAISED ON RADIO	Columbia CBS
40	The Pretenders	GET CLOSE	Sire

Charts courtesy Billboard, January 31 1987

Bullets are awarded to those products dominating the acetate and sales charts
MUSIC WEEK 31 JANUARY, 1987

Man 2-Fri 6 February, 1987 Album Releases: 94 Compact Discs: 25
 Year to date (5 weeks to 6 February, 1987) Album Releases: 321
 World Albums: 519

NEWS SINGLES

- ALTERED IMAGES HAPPY BIRTHDAY/! Could Be Happy Old Gold OG 9663 (CP/LIG/A)
- *AITKEN, Laurel & THE POTATO 5 MAD ABOUT YOU/Sally Brown Gaz's GAZ 002 (I/Backs) (Change of distributor)
- *AITKEN, Laurel & THE POTATO 5 SAHARA/Long Time Gaz's GAZ 003 (I/Backs) (Change of distributor)
- ANDERSON, Lynn ROSE GARDEN/You're My Man Old Gold OG 9397 (CP/LIG/A)
- BAD MANNERS CAN CAN MY GIRL LOLIPOP/Walking In The Sunshine/Special Brow Old Gold OG 4014 12" (CP/LIG/A)
- BAD MANNERS CAN CAN/Lorraine Old Gold OG 9668 (CP/LIG/A)
- BAD MANNERS SPECIAL BREW/Lip Up Fly Old Gold OG 9670 (CP/LIG/A)
- BANANARAMA TRICK OF THE NIGHT/Tricky Mix London NANA 12 Pic Bag;NANX 12 12" incls. Set On You (F)
- BENSON, George TEASER/D I You Hear The Thunder Warner Brothers WB437 Pic Bag;WB437T 12" (W) Soul
- BLOODFIRE POSSE EVERY POSSE GET FLAT/The Pink Panther CBS 650184 7;650184 6 12" (C) Reggae
- *BOGSHE TRIED AND TESTED PUBLIC SPEAKER (The Peel Session)/Champion Love Shoes/Little Grotter/Morning Sir/Fastest Legs/Adventure Of Dog Shellfish SHELF 3 12 (I/Backs) (Re-scheduled)
- BOSTON AMANDA/My Destination MCA MCA 1091;MCAS 1091 12" (F)
- BROTHERS JOHNSON STOMP/GET THE FUNK OUTA MY FACE/HOWARD JOHNSON: So Fine/TONY CAMILLO'S BAZUKA, Dynamite Old Gold OG 4011 12" (CP/LIG/A) Dance/Disco
- BUNCH OF S'S SHAK RENDEZVOUS/(Inst) The Production House/BlueBird PNT 002 12" (BlueBird — 01-723 9090) Dance/House
- COMSAT ANGELS THE CUTTING EDGE/Something's Got To Give Island IS 312;12IS 312 12" incls. Our Secret (E)
- *COPE, Julian TRAMPOLENE/Disaster/Mark Turley/Warwick The Kingmaker Island ISV 305 7" with 33rpm (10,000 Limited Edition Polks! Pack) (E)
- DEAN, Jimmy BIG BAD JOHN/Steelman Old Gold OG 9399 (CP/LIG/A)
- DICE I CAN'T TAKE IT/(Inst) The Production House/BlueBird PNT 001 12" (BlueBird — 01-723 9090)
- DICKSON, Barbara JANUARY FEBRUARY/Caravan Sana Old Gold OG 9664 (CP/LIG/A)
- FATS COMET ROCKCHESTER/iba World WR006 12" (I)
- FLAIRICK TRICK OF THE NIGHT/Seven Card Tonga Columbia DB 9134 (E)
- FORCE, THE EYE TO EYE/Turn To Love Valentino B9478 Pic Bag;B9478T 12" incls. Tomorrow My Never Came/Amigo (W)
- *FRANKLIN, Aretha and George MICHAEL I KNEW YOU WERE WAITING (FOR ME) Epic DUET 2 12" Pic Bag (C)
- GAYLORDS NA NA NA MARIE/THE PLATTERS Bar B Batter And Ball Pinner PRM 904 (I/Backs)
- *GELDOLF, Bob LOVE LIKE A ROCKET/This Is The World Calling/Pulled Apart By Horses/Truly True Blue/Love Like A Rocket (12" Remix) Mercury/Phonogram BOBCD 102 CD Single (F)
- **GLASS TIGER SOMEDAY/Vanishing Inks Manhattan/EMI MTX 17 Poster Bag (E)
- HAYWARD, Justin FOREVER AUTUMN/The Fighting Machine Old Gold OG 9401 (CP/LIG/A)
- *HOT CHOCOLATE YOU SEXY THING (EXT REPLAY MIX)/Megamix — Emma, So You Win Again, You Sexy Thing, Every 1's A Winner, You Could've Been A Lady, Heaven Is In The Back Beat Of My Cadillac; Every 1's A Winner EMI EMIX 5592 (E) Dance/Go Go
- **HOT HOUSE DONT COME TO STAY/Me And You de CONSTRUCTION/RCA CHEZ 1 Pic Bag; CHEZ 11 12" Pic Bag (R) Soul/Ballad
- HOWARD, Miki COME SHARE MY LOVE (Edit)/(Inst) Surrender Atlantic A9351;A9351T 12" (W)
- IRE, Tippa DANCE DOWN A YARD/BUBBLERS CREW: Dance Up A Leedi/Dance Up & Down (Inst/PA Mix) UK Bubbler's Greenleaves UKMC 22 12" (DMS/R/S) Reggae
- *JACKSON, Freddie HAVE YOU EVER LOVED SOMEBODY (Inst) In double pack with ROCK ME TONIGHT (For Old Time's Sake) (Live)/Have You Ever Loved Somebody (Inst Mix) Capital CLD 437 Gatefold Sleeve (E) Soul
- JAMES, Marvin MY DAD/Together In Iceland Havocing HAVA 333 Pic Bag (HW)
- JAPAN I SECOND THAT ELECTION/Life In Tokyo Old Gold OG 9666 (CP/LIG/A)
- JH BIG BLUE OCEAN/Closer Now Breadth Of Vision JH 1;JH 112 12" incls. As You Fall (I/J)
- JOLO SOUL/(Inst) Last Call Greyhound GRY 008 Pic Bag 12" (GY)
- JONES, Orian "Juice" CURIOSITY/Here I Go Again Fed Jam OJJ 2;12OJJ 2 12" (C) Dance/Disco
- JONES, Quincy STUFF LIKE THAT/NO CORRIDA/HERB ALPERT: Rise/CHUCK MANGIONE: Feel So Good Old Gold OG 4012 12" (CP/LIG/A) Dance/Disco
- JOYCE, Rosaline FRIENDS NOT LOVERS (HOT CLUB MIX)/(Dain' Fine Mix) Elite DAZZ 57R 12" (A) Dance/Disco
- KANSAS ALL I WANTED/We're Not Alone Anymore MCA MCA 1116;MCAS 1116 12" (F)
- *KBC BAND IT'S NOT YOU, IT'S NOT ME/(Inst) Aristo RIS 4;RIS 4 12" (R) (Correction to previous listing)
- *KING, Ben E. STAND BY ME/THE COASTERS, Yakkyo YK Atlantic A9361;A9361T 12" Pic Bag (W) Soul
- KING GEORGE OH LORD/GEORGE FAITH: You Are My Lady Top Rank TRD 025 12" (JS)
- KLYMAXX MAN SIZE LOVE/(Dub Mix) MCA MCA 1112;MCA 1112 12" (F) Dance/Disco
- LAINÉ, Frankie RAWHIDE/Mule Train Old Gold OG 9665 (CP/LIG/A)
- LATTISAW, Stacy JUMP INTO MY LIFE/Lang Shot Motown ZB 41109;ZT 41110 12" (R) (Re-scheduled) Dance/Disco
- LEE, Dicky I SAW LINDA YESTERDAY/BEN HEWITT: Far Quite A While Pinner PRM 903 (I/Backs)
- LEVEL 42 RUNNING IN THE FAMILY/Dream Crazy Polydor POSP B42 Pic Bag;POSP B42 12" Pic Bag (F)
- *LIFT UP DIAMONDS NEVER MADE A LADY/iba Greyhound GRY 005 12" (GY/P) (Additional distributor) Hi-NRG
- LIGHTFOOT, Terry & HIS BAND LONESOME/Bloodshot Eyes PRT 7P 370 (A)
- LINX YOU'RE LYING/Intuition/So This Romance/Throw Away The Key Old Gold OG 4018 12" (CP/LIG/A) Dance/Disco
- MARTIN, Harace SUZIE/Give Me The Vibe Mix Track D 003 12" (JS)
- MCCAFFREY, Frank CANDLELIGHT AND WINE/!! Take You Home Again Kathleen Ritz RITZ 167 (SP)
- MCCADDEN & WHITEHEAD AINT NO STOPPIN' US NOW/I've Got Love Old Gold OG 9400 (CP/LIG/A) Dance/Disco
- MUNRO, Lee (I'VE GOT) STEREO HEADPHONES/Give Me Your Love Numa NU 20 Pic Bag, NUM 20 12" Pic Bag (A)
- MURPHY, Peter SHOULD THE WORLD FALL TO FALL APART (VERSION)/Confessions (Remix)/(Version Two) Beggars Banquet BEG 179T 12" (W)
- *NEVIL, Robbie C'EST LA VIE (The Steve Street Mix)/(Album Version)/Time Waits For No One Manhattan/EMI 12MTX5 14 12" (E) Dance/Disco
- NITRO DELUXE THIS BRUTAL HOUSE/(Dub) Cooltempo/Chrysalis COOL 142;COOLX 142 12" (F)
- O'DONNELL, Daniel I NEED YOU/Your Friendly Irish Way Ritz RITZ 169 (SP)
- OTHER ONES, The WE ARE WHAT WE ARE/Dark Ages Virgin VS 931;VS 931-12 12" Pic Bag (E)
- PARTON, Dolly I WILL ALWAYS LOVE YOU/You're Like A Butterfly Old Gold OG 9667 (CP/LIG/A)
- *POTATO 5 WESTERN SPECIAL/Big City Gaz's GAZ 001 (I/Backs) (Change of distributor)
- QUESTIONAIRES LOOK OUT/That's What You're Doing To Me Shark SH 1001 (I/Backs)
- QUINN, Brendan THE HUSTLER/Mamma She's Crazy Ritz RITZ 168 (SP)
- RAINMAKERS, The LET MY PEOPLE GO GO/Nobody Knows Mercury/Phonogram MER 238;MERX 238 12" incls. Kissin' Time (F)
- REACTION, THE MAKE UP YOUR MIND/iba Waterloo Sunset RUCS 015 (I/Backs)
- RENALDO & THE LOAF HAMBU HODO/iba Some Bizarre RD 4 12" (IRT)
- RUN D.M.C. YOU BE ILIN'/Hit It Run London LON 118 Pic Bag;LONX 118 12" (F) Hip Hop
- SELECTOR ON MY RADIO/Three Minute Hero/Missing Words/The Whisper Old Gold OG 4017 12" (CP/LIG/A)
- SHELLEY, Peter LOVE ME LOVE MY DOG/Get Baby Old Gold OG 9671 (CP/LIG/A) Reggae
- SIBBLES, Leroy LOVE WONT COME EASY/JACOB MILLER: Keep On Knocking Greenleaves GRED 209 12" (DMS/R/JS) Reggae
- SILVER CONVENTION GET UP AND BOOGIE/FLY ROBIN FLY/Save Me/Everybody's Talking 'Bout Love Old Gold OG 4015 12" (CP/LIG/A) Dance/Disco
- SILVER CONVENTION GET UP AND BOOGIE/Fly Robin Fly Old Gold OG 9669 (CP/LIG/A) Dance/Disco
- SIMPLY RED THE RIGHT THING/There's A Light WEA YZ 103 Pic Bag;YZ 103T 12" incls. Evry Time We Say Goodbye (W)
- SLADE STILL THE SAME/Gotta Go Home RCA PB 41137 (R)
- SLEDGE, Percy WHEN A MAN LOVES A WOMAN/Warm And Tender Love Atlantic YZ 96;YZ 96T 12" Pic Bag (W) Soul
- SMITH, Monday I JUST CAN'T WAIT/You're Never Alone PWL PWL 1;PWL 1T 12" (A)
- *SOUP DRAGONS HEAD GONE ASTRAY/Girl In The World Raw TV Products RTPV 122 12" Poster Bag (VRT)
- SPANDAU BALLET HOW MANY LIVES/Communication Reformation/CBS SPANDS 2 Pic Bag;SPANDS 2T 12" Pic Bag (C)
- SPODGE, Max PHU THU! SPODGENIK/B6 The Year Of The Bean Neat MAD03 (P)
- STEWART & STAX I GOT FAITH IN YOU/Rito's (Inst) Rainbow RBR 10 Pic Bag (E)
- STYX BABE/BEST OF TIMES/TUBES: Prime Time/White Punks On Dope Old Gold OG 4013 12" (CP/LIG/A)
- SUTHERLAND BROTHERS & QUIVER ARMS OF MARY/Secrets Old Gold OG 9402 (CP/LIG/A)
- TAYLOR, James UP ON THE ROOF/Fire And Rain CBS/WEA YZ 105 Pic Bag (CW)
- TENDER LUGGERS, THE ENJOY YOURSELF/!! I Were You/Teenage Cream/Closer To God Kick KIK 2 12" only (I/Backs)
- THOMPSON, Carroll LOVE WITHOUT PASSION/Ready Or Not Virgin VS 933 Pic Bag, VS 933-12 12" incls. Tonite (E)
- TILCO DE PISCOP STOP BAJON, PRIMAVEIRA/(Inst)/Sladerna Greyhound GRY 009 12" Pic Bag (GY)
- T'pau HEART AND SOUL/On The Wing Siren/Virgin SRN 41;SRN 41T 12" incls. Takin' Time Out (E)
- TRAVIS, Randy ON THE OTHER HAND/Con! Stop Now Warner Brothers W8962 Pic Bag (W)
- VARIOUS ARTISTS HICKORY ROCKABILLY (EP) Hey Mae/Hey You There/I Ain't Gonna Waste My Time/I've Got A Brand New Baby Magnum Force MFEP 011 (SP)
- WARWICK, Dionne WALK ON BY/Anyone Who Had A Heart Old Gold OG 9284 (CP/LIG/A) Soul
- WARWICK, Dionne DO YOU KNOW THE WAY TO SAN JOSE/You'll Never Get To Heaven Old Gold OG 9285 (CP/LIG/A) Soul
- WHITMAN, Jim A STOLEN KISS/iba Priority PF 3016 (R)
- Y LONELY/Many A Time Polydor POSP B17;POSP B17 12" (F)
- ZERRA ONE THE DOMINO EFFECT/Stranger Tonight Mercury/Phonogram MER 239;MERX 239 12" incls. The Emigrant (F)

- A Shalin Kiss W
- Am I No Stoppin' Us Now M
- All I Wanted K
- Amenco B
- Arms Of Mary S
- Babe S
- Bad Bad John D
- Big Blue Ocean J
- Can Can B
- Can Can B
- Candlelight And Wine M
- C'est La Vie N
- Cunasty J
- Dance Down A Yard I
- Diamonds Never Made A Lady L
- Do You Know The Way To Son Janel W
- Don't Come To Stay T
- Every Young Man T
- Every Young Man Get Flat B
- Eye To Eye F
- Forever Autumn H
- Friends Not Lovers J
- Get Up And Boogie S
- Get Up And Boogie S
- Hamba Hamba R
- Happy Birthday A
- Have You Ever Loved Somebody L
- Head Gone Astray T
- Heart And Soul S
- Hickory Rockability V
- How Many Lives S
- I Can't Take It D
- I Got Faith In You S
- I Just Can't Wait S
- I Knew You Were Waiting (For Me) F
- I Need You O
- I Saw Linda Yesterday L
- I Second That Emotion J
- I Will Always Love You P
- It's Not You, It's Not Me K
- (I've Got) Stereo M
- Headphones M
- January February D
- Jump Into My Life L
- Let My People Go Go R
- Lonely Y
- Lonesome L
- Look Out O
- Love Like A Rocket G
- Love Me Love My Dog S
- Love Without Passion T
- Love Won't Come Easy S
- Mad About You A
- Make Up Your Mind R
- Men Size Love J
- My Dad K
- No Na Na Nene G
- Oh Lord K
- On My Radio S
- On The Other Hand T
- Pruff Puff Sploggen S
- Rawhide C
- Rockchester C
- Rose Garden A
- Running In The Family L
- Sahara A
- Shak Rendezvous B
- Should The World Fall To Fall M
- Apant M
- Someday G
- Somebody J
- Special Erw K
- Stand By Me B
- Still The Same S
- Stamp B
- Stop Bajan - Patavera T
- Shift Like That J
- Suzie M
- Teaser B
- The Cuning Edge C
- The Domino Effect C
- The Hustler S
- The Right Thing S
- Trampolene C
- Trick Of The Night F
- Trick Of The Night B
- Trick And Tested Public Speaker B
- Up On The Roof W
- Walk On By W
- We Are What We Are O
- Western Special P
- When A Man Loves A Woman S
- You Be My Thing H
- You're Lying L

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fr	13	Colchester	essex university
sat	14 <td>Cambridge</td> <td>guildhall</td>	Cambridge	guildhall
sun	15 <td>Norwich</td> <td>university of east anglia</td>	Norwich	university of east anglia
mon	16 <td>Nottingham</td> <td>rock city</td>	Nottingham	rock city
tue	17 <td>Bristol</td> <td>biorkeller</td>	Bristol	biorkeller
thu	19 <td>Manchester</td> <td>international</td>	Manchester	international
fr	20 <td>Leeds</td> <td>polytechnic</td>	Leeds	polytechnic
sat	21 <td>Coventry</td> <td>polytechnic</td>	Coventry	polytechnic
sun	22 <td>Sheffield</td> <td>polytechnic</td>	Sheffield	polytechnic
tue	24 <td>Birmingham</td> <td>powerhouse</td>	Birmingham	powerhouse
wed	25 <td>Crewe</td> <td>victoria centre</td>	Crewe	victoria centre
thu	26 <td>Edinburgh</td> <td>coasters</td>	Edinburgh	coasters
fr	27 <td>Aberdeen</td> <td>venue</td>	Aberdeen	venue
sat	28 <td>Glasgow</td> <td>strathclyde university</td>	Glasgow	strathclyde university

March

sun	1	Redcar	the bowl
tue	3	Huddersfield	polytechnic
wed	4	Southampton	university
thu	5	London	town and country club
fr	6	Leicester	polytechnic
sat	7	Liverpool	university

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Mon 2 to Fri 6 February, 1987 Single Releases: 81

Year to Date: (5 weeks to 6 February 1987) Single Releases: 324 WorldRadioHistory

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Representation for: Topper Headon, Carol Grimes, Henry McCullough, Alan Cochepean Concert Promotions (Finance), Chris Walters, Jo Nelson Photography, The Thoughts, Macinco (Publishing), Sleeper-Eel Record Label. This month marks the end of ten years of English concert promotions and while we will continue to promote on an occasional basis and maintain our consultancy services in this particular field we would like to take the opportunity to thank the following artists, their relevant agencies, managers and crews for the following successful concerts by: 9 Below Zero, 12th Night, The Alarm, Alaska, the late Alex Harvey, Alvin Stardust, Angelwitch, Axxis, Atomic Rooster, Bad Manners, The Belle Stars, Black Slate, The Bluebelts, The Body Snatchers, Boomtown Rats, Bruce Foxton, The Buddy Rich Orchestra, Budgie, The Bureau, Clint Eastwood and General Saint, Creation Rebel, Diamondhead, Dramatis, Eddie and the Hot Rods, Elvis Costello, The End, The Europeans, The Fall, Fairport Convention, The Farmers Boys, Fastway, Fiddlers Dram, Gary Butler, Gary Human, Geno Washington, George Fame, Alan Price, Gillan, Girl, Girlschool, Grandmaster Melle Mel and the Furious Five, Hanky Panks, Hawkwind, Henry McCullough, The Human League, Ian Dury, Imagination, John Martyn, The Lambrettas, Lee Scratch Perry, Lone Wolf, Lords of the New Church, Mari Wilson, Marillion, Martha and the Mullins, Melanie Mercer, Misty in Roots, The Moutettes, The Monochrome Set, Motorhead, Nazareth, Oway and Barran, Pance Fari, Ralph McTell, Renaissance, Rock Goddess, Sad Cafe, Savon, The Searchers, Slatie, Spider, Splodgenessabounds, Steel Pulse, Steeleve Span, Steve Hackett, Tears For Fears, The Thompson Twins, Tigers of Pantang, Tom Robinson, Tracy, The Truth, The Vibrators, Wall of Voodoo, Wishbone Ash, without forgetting their support artists.

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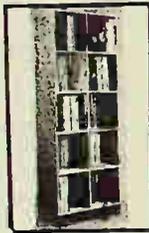
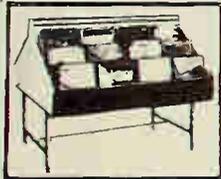
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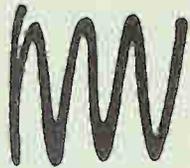
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- 1 • Singles and Album releases which have appeared in *Music Week's* authoritative weekly listings are included in alphabetical order.
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VIRGIN'S SHARE in the consortium that has won the British Satellite Broadcasting franchise has tempered disappointment surrounding the company's stock market debut.

Shares have failed to hit the 140p stinking price partly because the cash injection required to establish Virgin in the US has not had time to come to fruition. Involvement in satellite TV is an indication of the company's future and in three years' time, when the first broadcasts are envisaged, the US music business should be making sufficient funds to finance further expansion into TV. The message from City observers? Sit tight, the shores won't fall any further and rewards will eventually arrive.

Meanwhile Capital Radio, soon to join the sharewatch ranks, is shaping up well for its full market listing in announcing pre-tax profits of £1.7m up to September 1986. Figures reveal an increase of 82 per cent over £936,000 for 1985, a result Capital Radio chairman Sir Richard Attenborough attributes to a 10 per cent increase in advertising revenue and a reduction in the Exchequer Levy, previously a tax of 40 per cent, but now effectively reduced to zero.

Says Attenborough: "Last summer's audience research suggested that, nationally, radio in general and the independent radio network in particular had recovered from the effects of the new competition from breakfast television and Channel Four. Across the country independent radio now has more listeners than any other radio channel and, helped by some relaxation in regulatory controls, seems well on the way to renewed growth."

UK SHARES (Pence)		HIGH	LOW	MONTH END PRICE	CHANGE (%)		DIVIDEND		
					OVER MONTH	SINCE JAN '86	PER SHARE	YIELD PER CENT	
BOOSEY + HAWKES	(25p)	225	127	188	+1.6	+15.3	—	—	
BOOTS	(25p)	286	209	231	-0.2	-12.8	10.3	4.15	
CHRYSALIS	(25p)	223	157	172	-8.0	-16.1	10.4	6.0	
PHILIPS	(110)	1750	1300	1340	-8.8	-15.6	59.2	4.4	
PRESTWICH	(25p)	157	94	114	+5.6	—	0.5	0.4	
REALLY USEFUL	(5p)	403	322	363	-4.5	—	16.3	4.5	
W H SMITH	(50p)	360	240	276	-4.2	-2.8	8.7	3.2	
THORN EMI	(25p)	528	377	469	-0.6	+10.6	24.7	5.3	
VIRGIN GROUP	(10p)	142	128.5	133.5	-0.7	-4.6*	3.2	2.4	
WOOLWORTHS	(50p)	920	438	710	+6.0	+31.0	22.7	3.2	
US SHARES (Dollars)		*over striking price of 140p							
		DECEMBER 1986							
CBS	—	150	112.2	127	-6.8	+7.6	3.0	2.4	
MCA	—	56	38.4	38.4	-9.0	-24.1	0.7	1.8	
WARNER COMMS	—	28.2	18.1	22.1	-1.8	+14.5	—	—	

FEATURE

Jazz splash

Turning a mole hill into a mountain, MoleJazz has transformed humble beginnings into an important jazz outlet. Stan Britt jive talks with the men behind this reputed specialist.

KEEP THE Customer Satisfied is the title of a recently reissued Buddy Rich LP. It might well be used as an apt description of the kind of service that thousands of jazz fans — aficionados and the newly-converted alike — have been receiving from the proprietors and staff of MoleJazz during the past 10 years.

MoleJazz's reputation in the highly-competitive, specialised market of jazz mail-order/retailing is one which has been well-earned during the company's first decade of existence.

MoleJazz, with its familiar logo of a bespectacled mole playing a saxophone, comprises a triply-successful venture — retail establishment, mail-order service, and three jazz record labels. All this is housed comfortably within recently-revamped premises —

occupied by Male since June 1978 — at 374 Gray's Inn Road, not more than 500 yards from King's Cross Station.

Something of a far cry from the initial mail-order business launched in November, 1976 by Ed Dipple, at that time lecturing in law at Luton College of Higher Education, and Graham Griffiths, a sociology graduate, who was already involved in record retailing — although not specifically jazz.

In those early days, Male's jazz mail-order business was conducted very much as a part-time venture.

The mail-order project was also a very personal sacrifice for both Dipple, a native of Criccieth, North Wales, and Lymington-born Griffiths, as the contents of the first MoleJazz jazz list comprised, together with US imports, the bulk of the respective collections of both men. This combination of new and second-hand albums continues to form the basis of the company's mail-order business today.

The following May, Griffiths became involved full-time. In November of the same year, Londoner Pete Fincham, also a sociology graduate, entered the scene. Business continued to boom.

Remembers Griffiths: "Based on



JAZZMEN: Graham Griffiths, Pete Fincham and Ed Dipple.

our experiences, we felt that there was room for another jazz shop in London, offering the same selection of records that we offered by mail". A lengthy search ended in June, '78 with the acquisition of the Gray's Inn Road premises.

By the time the Eighties arrived, MoleJazz was firmly established, both in the mail-order and retail areas. The company's hard-earned success encouraged the partners to become more than a trifle ambitious. The result? The MoleJazz record label, a joint venture between Male and Tri-Arts Associates. Success here was immediate.

The late, great alto-saxophonist Art Pepper was recorded during a triumphant season at Ronnie Scott's in 1980. The first of two LPs featuring the Pepper Quartet — Blues For The Fisherman (MOLE 1) — registered strongly with the jazz collectors, topping the *Sunday Times* jazz charts for weeks.

Subsequent MoleJazz issues demonstrated a shrewdness by all concerned for selecting the right product. Two classic albums by Tubby Hayes — Mexican Green

(MOLE 2), Tubb's Tours (MOLE 5) — were released, under licence from Phonogram. A brace of Gil Evans LPs — The Rest Of Gil Evans Live at the RFH (MOLE 3), Gil Evans/The British Orchestra (MOLE 8) — added further distinction to a young, but impressive, concern. Future releases include a live Scott's session from 1960, featuring the late Belgian saxist/flautist Bobby Jaspar and guitarist Rene Thomas, locals Stan Tracey and Roy Babbington playing Duke Ellington and American reedman Bud Shank showcased on Concerto For Alto accompanied by a large orchestra.

MoleJazz was one of the first UK jazz labels to become involved in CD production. The initial release was Pepper's Blues For The Fisherman (CD MOLE 1 PLUS), which also includes a portion of the second Pepper album, True Blue (MOLE 4). More recently, Male issued the Evans/British Orchestra set in this configuration (CD MOLE 8).

Further record ventures include the formation of Hot House Re-

records and an involvement with the manufacturing area of Vic Lewis' own label, Concept Records. Hot House's first release — Blues For Red (HH 1001), featuring pianist Larry Vuckovich, alumnus Charles McPherson, and trumpeter Dusko Goykovich. Last month, the same label reissued Rules of Freedom, by the Nathan Davis Quartet (ex-German Polydor).

Thanks to the recent restructuring of the premises, the shop has increased its capacity for stocking not only albums, but also cassettes, CDs — "we currently carry over 500 CD titles", says Griffiths — videos and books. Nowadays, the collector can browse through a regular stock of 3,000 new and 4,000 second-hand LPs. The mail-order division accounts for 40 per cent of Mole's business, divided more or less equally between export and local trade.

Says Griffiths: "If there is one thing Ed, Pete and myself have learned more than anything during our first 10 years is never to underestimate the potential of selling jazz records — at any time".

Doolery's

D I A R Y

HEAD OF programmes Michael Grade can be forgiven for not being able to answer instantly the music industry's fearsome broodside on the BBC's "lack of commitment" to pop music (see p1). He had a lot on his plate last week, including the spy satellite drama and the inquest on the would-be Late Late Breakfast Show participant, though he may well say that the answer lies in the music industry's own hands. 1986 was by common consensus not the most exciting in the history of pop and Grade might say that if viewers were clamouring for more music, he would feel compelled to give it to them. What is perhaps more to the point is that the key promotional slots — the ones that are proven record sellers and in which record companies invest a lot of time and money — have been squeezed... Private Eye is back on the trail of scandal in the music biz again, with Island and its MD Clive Banks in its sights this time. The tittle-tattle aside, does any UK salaried exec really earn £250,000 a year? Answers on a postcard please... As controversy rages about CD pricing, expect Obie to have something positive to say on the subject at this week's PolyGram conference... These things happen: a little old lady in North London has been besieged with inquiries about badges and T-shirts printing following the misprinting of AlexCo's telephone number on *Music Week's* otherwise splendid Year-planner. If you would like to adjust your own copy, the correct number is 01-683 0546... Sad to report the death of Harry Leader, the band leader and songwriter who discovered singing London bus driver Matt Monro.

CANNES: According to the *Sunday Times*, music business execs couldn't put their hearts into the customary Midem festivities. The paper has obviously never been to the Martinez bar which was buzzing as usual into the breakfast hour on Sunday — the night before the morning after. If the music industry is "on the brink" of disaster, as the *Sunday Times* suggests, it was hiding the fact well... Among those pacing the palais in a sun-bathed Cannes, Stephen James was putting to work the money that came from the sale of DJM, while boat-borne insurance broker Willie Robertson was avoiding the Midem organisation's Peter Rhodes who was threatening to bring to bear the full majesty of French law because he was using a yacht instead of a stand... US label Fantasy has jozzed up its profile with the purchase of Pablo Records from Norman Gronz... Expect Andrew Lloyd Webber to do something Really Useful in the States... Sad to report the death of Sky Channel's Tony Bryant... Cherry Red produced its usual splendid Midem spoof with a take-off of Paris Match. The best bit was a How To Survive Midem snakes and ladders which included cheeky snake squares such as "arrive home to find Richard Branson has bought your company" and "you sit next to Rob Dickins on the flight home"... More next week.



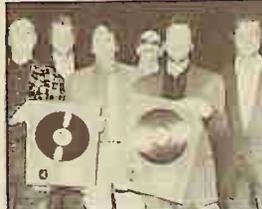
MAGNET MEN: New boys Douglas Kean and Mark Jones outside the building where they will be head of promotion and head of press respectively.



HI, TECH: The team behind the management buy-out of video duplication company TapeTech stand proud after breaking sales records in the last quarter of '86.



TO THE Viktor, the spoils: PolyGram and Polydor senior executives with new Polydor signing, French singer Viktor Lazlo (centre).



AUGUST EVENT: Eric Clapton and senior WEA staff share a smile over gold and silver awards for the guitarist's August album.

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COMMENT

The meaning of life — it comes in Cannes



Why are we here? That's a question which exercises clerics, philosophers and — at this time of year — Midem delegates.

Each January the faithful make the pilgrimage to Cannes in search of sub-publishing deals for Patagonia, licensing deals for Swaziland or whatever. And as it reaches the early hours of the morning in the near-legendary Martinez bar, the deals that have been nearly struck get talked up into big, big business, with a nought being added to the value for every hour that passes. Some of the business fervour, readily whipped up into Riviera fever — in which all kinds of outlandish deals can be agreed, only to be regretted later — is neatly summed up by one star's reaction to his record company's excitement at the international wheeling and dealing they'd done on his behalf. "I hear we've

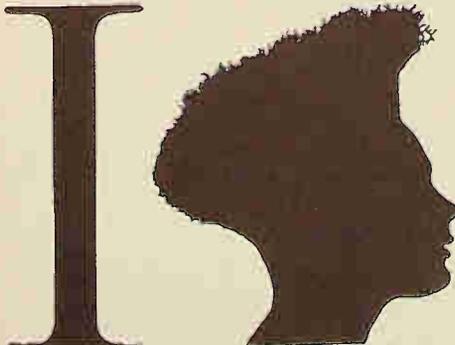
gone cardboard in Albania," he observed drily. Yet in spite of many people's understandable cynicism about events that can be expensive account junkets in (hopefully) warm weather locations, it's strange how often it crops up in general conversation that significant deals, associations and partnerships were at least seeded, if not cemented, in Cannes.

For more importantly, though, Midem and other international gatherings give music industry people the world over the chance to get together and realise they are part of the same business, have many of the same problems and dilemmas, with many common aims, ambitions and enemies. Hopefully, meeting up like this also fosters solutions.

David Dalton




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AWARDS 1986

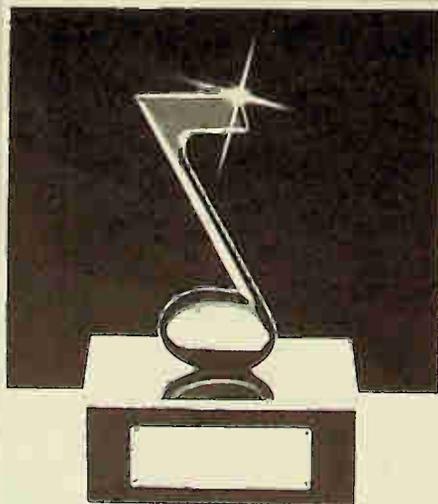
AWARD CATEGORIES (NOT REQUIRING NOMINATIONS)

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 - 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.)
 - Pluggger of the Year Award
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