

# MUSIC WEEK

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HEAP: properly funded.

## Heap returns to launch mini-major

MIKE HEAP is moving back into the music business as managing director of the Legend Music Group, a new record, music publishing and music video company.

The former WEA Records executive, who spent the last two years in the video business with Heron, has gained substantial backing from Prestwich Holdings, a public company chaired by Paul Levinson, and reckons Legend's approach will be more like that of a "properly funded mini-major" than an indie label.

He plans a novel attitude to record deals and says: "The deals we're doing are not loaded towards big advances, but we will make bands more money and can guarantee spending a lot of money on marketing and promotion."

Legend will be concentrating on no more than four acts in the first year and Heap adds: "We can provide an assurance to two or three acts that we will follow their careers properly all the way through."

Sales and distribution is yet to be assigned but will definitely be with two separate companies, while product will be licensed for the rest of the world.

Heap hopes to announce the signing of his first "name artist" soon after Midem where he will be looking to acquire or form joint ventures with labels, publishing houses or catalogue owners.

"We're properly funded and we've got the money to do it," says Prestwich's Levinson.

Moves coincide with speculation on the IPI's future as indie 'watchdog'

## Independent labels unite to fight key business issues

AFTER 10 years out on their own, independent labels are banding together to present a united front on key issues.

The moves coincide with speculation about the future of the Independent Phonographic Industry, with indie sources saying that lack of support for an organisation seen by many as "an embarrassment", has already brought about its demise.

The IPI itself maintains that it is "still very much in business". Prime movers behind the new body — Brenda Kelly, editor of indie magazine *The Catalogue*, and Cherry Red managing director Iain McNay — say that it has been formed because of a need for a collective stance on matters such as disproportionately low airplay for indie records and the potential reorganisation of the independent charts.

"We've had two meetings so far," says McNay. "The second was attended by 65 people from everywhere from Mute, Rough Trade and Red Rhino, right down to labels that have only put out one single. We discussed the charts, airplay, the structure of a possible organisation, distribution..." At the meeting an *ad hoc* committee of six people was elected, which will work out issues to be discussed at the next sitting set for early March.

An initial meeting with Radio One controller Johnny Beerling to discuss the possibility of increased exposure for indie records — possibly via a new showcase programme — has already taken place.

Aside from any lobbying function the body may be able to perform, though, Kelly hopes it will provide a simple opportunity for labels to meet and talk to each other.

"It's still very informal," she says. "There are not going to be any permanent offices, or anything like that. We don't want to get overly bureaucratic, people are just talking to each other about issues that need to be tackled."

Edward Christie, who runs Abstract Records, agrees: "I'm all for co-operation, there has been far too much back-biting between companies. There are things Pinnacle can do for the Cartel and vice-versa. I just think it's good to have a central committee that can talk to PRS, MCPS, BPI, Radio One and the TV companies."

Speculation around the IPI was fuelled last week when the organisation suddenly changed offices. But co-founder Beverly Beadle insists that "everything is fantastic on the advisory side", adding that three new members and one affiliate member have just been recruited.

## Midem buzzes with business

From DAVID DALTON & JEFF CLARK-MEADS

CANNES: MORE people, more majors, more music — that was the general feel at the start of the 20th anniversary Midem.

Forget the fancy statistical claims — like, for example, stand space is apparently 21 per cent up on last year. What is more important is the positive mood throughout the business internationally, which confirms music's

place at the head of the entertainment market.

Even seasoned Midem campaigners started the week with an optimism that the record number of UK stands should mean a record amount of business done. Typical first impression came from Legacy Records chairman Nick Richards: "There's a happier and more businesslike atmosphere than in the other years I've been here. There's an exciting buzz this year."

## CBS, WEA maintain sales lead

RIVALRY BETWEEN CBS and WEA is underlined in the *MW* market share survey for October-December 1985, with both companies reversing places in the singles and album results, compared with the third quarter of last year.

CBS displaces WEA in the singles sector, climbing from third place to first (20.5 per cent), while WEA finishes fourth (9.4 per cent). But in the album category WEA triumphed (13 per cent), rising from third place in the pre-

vious quarter and relegating CBS from first to equal second with EMI (12.4 per cent). EMI takes the prize for consistency, remaining second as in the third quarter in both singles (11.9 per cent) and albums (12.4 per cent). Virgin takes the third place in the singles category with 10.5 per cent and fourth in albums (9.6 per cent).

Leading labels for the fourth quarter are CBS (10.8 per cent), Epic (7.5 per cent) and Virgin (7

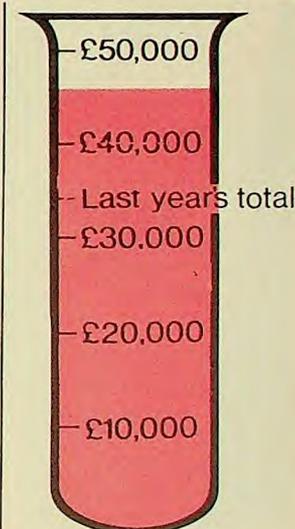
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## Zomba buys Bruton for £2-3m

BRUTON MUSIC, the background music library which was excluded from the CBS Songs takeover of ATV Music's other assets, has been sold by Michael Jackson to the Zomba Group. The price tag is reckoned to be between £2-3m.

Bruton was founded in 1976 by ATV Music to compete with long-established music libraries such as KPM, De Wolfe's and Chappell. Zomba chief executive, Clive Calder says that the group wished to expand its music publishing base beyond "a total reliance on hit records". The acquisition of Bruton is viewed by Zomba as an opportunity to expand into films, TV and jingles.

The buy-out will not affect the Bruton staff headed by Robin Phillips who will continue to operate as a separate division located in new West End offices currently being finalised.



THE FINAL total of ad revenue raised in the souvenir brochure of The British Record Industry Awards was £46,390, with last-minute space booked by MIP, Impression/Tellydisc, Arista, Yellowhammer, ZTT, Rocket, Robertson Taylor, Blue Mountain Music and Castle Communications.

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- 12 **ICE ON FIRE:** Elton John Rocket/Phonogram
- 13 **HELLO, I MUST BE GOING!:** Phil Collins Virgin
- 14 **NO JACKET REQUIRED:** Phil Collins Virgin
- 15 **THE BROADWAY ALBUM:** Barbra Streisand CBS
- 16 **HUNTING HIGH AND LOW:** A-ha Warner Brothers
- 17 **ONCE UPON A TIME:** Simple Minds Virgin
- 18 **GO WEST:** Go West Chrysalis
- 19 **JENNIFER RUSH:** Jennifer Rush CBS
- 20 **EASY PIECES:** Lloyd Cole & The Commotions Polydor

Compiled by Music Week Research © 1986

# C4 to give Tube twice weekly slot

THE TUBE is to be broadcast twice a week from February 18, Channel Four announced this week, almost a year after network chief Jeremy Isaacs revealed to *MW* that plans were in hand for repeats.

Isaacs made the announcement at the *MW* awards luncheon in February but since then C4 has consistently denied that there would be a repeat showing until its hours were extended. However, a joint statement from C4 and Tyne Tees, which produces the show, this week revealed that each Friday's Tube would be repeated at 10.30pm the following Tuesday.

The show's executive producer, Malcolm Gerrie, comments: "It's something we have been keen to secure since the show began in 1982. It is the best present Channel Four could have given The Tube for 1986 and I find it refreshing at a time when the BBC is cutting back its pop and rock output that C4 is prepared to extend its own."

Gerrie's comment is indicative of the war of words that the rival channels have been conducting over music coverage, and BBC head of light entertainment Michael Hurll replies: "Top Of The Pops at Christmas had an audience of 14½m which is the highest it has been for 10 years. Last week, an average Thursday show got 11.8m viewers. That's 2m up on the average. The Tube doesn't seem to get more than a million viewers."

Hurll repeats his view that TOTP is willing and able to broadcast twice a week but the decision on whether it would be allowed to is in the hands of the programme schedulers.

## Pop promo workshop

A WORKSHOP to discuss the legal and financial issues surrounding pop promos and their exhibition has been set for next Tuesday (4) at Colour Film Services, Portman Close, London W1, 6.30pm. The workshop panel will comprise John Cummins, commissioning editor youth programmes Channel Four; Bob Montgomery, managing director MCPS; Clive Fisher, Polydor's director of legal business affairs and John Gaydon, managing director of Medialab, with Sally Davis of the Association of Independent Producers in the chair.

Contact: AIP, 01-437 3549/439 7701/734 1581.



ISLAND MUSIC has secured representation in the UK and Eire of the Mighty Three Music Group catalogue. This was founded by Kenneth Gamble, Leon Huff and Thom Bell, and includes the Sound Of Philadelphia repertoire and titles such as Love Train, Me And Mrs Jones, When Will I See You Again and You Make Me Feel Brand New. Seen at the signing ceremony in Philadelphia are (seated from left) Mighty Three managing partner Kenneth Gamble and Island Music UK MD Hein van der Ree, and (standing from left) Island Music president Lionel Conway, Mighty Three publishing admin VP Constance Heigler, and Mighty Three president Earl Shelton.

## McCartney 'drops out' of Apple dispute

NEW YORK: The latest legal documents filed in Manhattan Federal Court indicate that Paul McCartney is no longer a party to the ongoing royalty battle between Apple and Capitol/EMI, writes *Ira Mayer*.

Apple Records Inc and Apple Corps Ltd have requested that George Harrison, Richard Starkey and Yoko Ono Lennon be added as plaintiffs in the case. Previous such requests have included McCartney's name.

Apple alleges that Capitol has not been paying accurate royalties, and that it is charging Apple a higher rate for returned records than the amount credited at the time of initial shipment.

In its most recent filings, Apple has raised the amount of compensatory and punitive damages it is seeking from Capitol to \$30m and \$50m respectively.

MPL Communications, McCartney's business company, had no comment to make other than confirming that he is no longer involved in the action.

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## NEWS

# A&M gives new push to Windham New Age series

A&M IS giving a new push to New Age, with a significant promotional campaign in February to support the initial 13 releases on the Windham Hill label.

The albums were first released in November but A&M is only now mounting its campaign to coincide with the UK arrival of the label's founder, guitarist Will Ackerman, for a series of press, radio and TV interviews. There will be a strong emphasis on point-of-sale material including a full colour consumer leaflet, a poster and distinctive Windham Hill browser divider cards to encourage dealers to group the titles together.

This will be backed up by an ad push in both national and hi-fi press.

A&M hopes to maintain the momentum throughout the year via a link with hardware manufacturer Marantz which will be using Windham Hill samplers

to demonstrate CD players in store. Sampler cassettes are being used as consumer incentives and Marantz promotional material will be accompanied by Windham Hill leaflets.

The initial 13 releases — all available on vinyl (with direct metal mastering and audiophile pressings), chrome cassette and compact disc are George Winston's Autumn, Winter Into Spring and December; Will Ackerman's Passage and Past Light; Mark Isham's Vapor Drawings and Film Music; Shadowfax's Shadowdance and Shadowfax; Alex de Grassi's Southern Exposure; Scott Cossu's Islands; Michael Hedges' Aerial Boundaries; plus the sampler An Invitation To Windham Hill.

A&M marketing director Howard Berman says the early sales signs are "highly encouraging" even though the first stage of the campaign was merely to make the titles available for sale.

## Generic promo through MW

INDEPENDENT DEALERS requiring posters, point-of-sale and other promotional material, which form part of the record industry's first generic advertising campaign, can order them with a special form inserted in this week's issue of MW.

All items in the pack are being offered free on request to every record retail business. The generic logo (MW, January 25) is featured on all items.

"Response to presentation of the retail promo pack is already very enthusiastic with promises of commitment to using the material from entire major chains," says the BPI.

## CBS, WEA sales lead

FROM PAGE ONE

per cent) in singles, and EMI/Virgin (7.4 per cent), K-tel (6.3 per cent) and Telstar (5.9 per cent) in albums, which reflected the domination of compilation LPs in the pre-Christmas market.

Top three artists in singles for the quarter are Jennifer Rush (CBS), Wham! (Epic) and Feargal Sharkey (Virgin), and top three album artists are Dire Straits (Vertigo/Phonogram), George Benson (K-tel/WEA) and Madonna (WEA). Top singles producers are Gunther Mende/Cardy de Rouge, David A Stewart and George Michael; for albums they are Mark Knopfler/Neil Dorfsman, Robin Millar and Nile Rodgers.

In music publishing, Warner Bros Music retained one top spot in the individual category, followed by CBS Songs and EMI Music Publishing. In the corporate list, however, WB was forced into second place by CBS Songs, with EMI Music Publishing third. The improved placings of CBS Songs reflects the fact that ATV Music is now under its banner.

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**CERTAIN SUCCESS**, the dance-orientated indie label, share a smile with Pinnacle executives after signing a new UK distribution deal. Pictured from left are: Pinnacle MD Trevor Eyles, Certain chairman John Spiers and general manager Andy Nazer and Pinnacle owner Steve Mason.

## ILR gains in airplay row

INDEPENDENT LOCAL Radio representatives are not looking forward to a review of their long running wrangle with Phonographic Performance Ltd over airplay payments (see MW, January 25), they are already preparing a new reference to the Performing Right Tribunal based on new circumstances.

Mr Justice Harman in the High Court rejected a number of submissions by the Association of Independent Radio Contractors that the tribunal had erred in law in setting the rate for needletime payments back in 1980, principally the contention that the value of airplay to record companies is such that radio stations should only pay a nominal sum.

"Whatever else happens this really is the end of the line in the argument on the value of airplay," says John Love, general manager of PPL.

But the judge did accept that there should be a comparison with the rate paid by the BBC, and that PPL's payments to the Musicians Union should not form part of PPL's bargaining stance.

He also set aside the question of whether the fee should be nominal or substantial.

The tribunal will now have to reconsider its original decision in the light of this latest judgement.

## Single issue for Marriage TV theme

THE THEME from the new BBC TV series *The Marriage*, about the first 12 months of a young couple's married life, is being released by Rainbow Records, the label formed last year by ex-RCA head of A&R Bill Kimber and Paul King of Outlaw Music.

The single *Starting Together* has been written by former BBC TV *That's Life* member Bill Buckley and recorded by Su Pollard of Hi-Di-Hi whose last single for Rainbow, *Come To Me (I Am Woman)*, was an airplay and minor chart hit. Pollard has several TV spots lined up.

Kimber, whose RCA signings included Bucks Fizz, Landscape and Sugar Mynott, said: "Rainbow's policy is to produce good commercial potential hit records — we had some bad luck with Su Pollard's last single but feel sure that this one will be a big hit."

● Rainbow Records, 36/38 West Street, London WC2 (01-379 3212).

## Musical Chairs

FORMER VIRGIN international marketing director Lisa Anderson has been appointed to the same post at PolyGram... Jan Gach has been promoted to finance director at CBS. Other changes at the company: Sally Peryman is appointed manager, creative department CBS Songs and Roger James joins the Epic press office... Former *Time Out* editor David May has been appointed managing director of Island 25, the company set up to oversee the promotion of Island's 25th anniversary next year... Kathy Coleman has joined Barsongs as general manager from Miles Copeland's organisation... Des McCamley and Dave Barr, both formerly with the defunct ATV Music, have joined CBS Songs.

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# DOOLEY

LONDON WILL be the first TV area to see the BPI generic campaign commercials. Two 40-second spots will establish the generic logo and line and promote pre-recorded music in all configurations for six weeks beginning on the night of February 10, the occasion of the British Record Industry Awards Show... While on BPI matters, it's interesting to note that ex-MCA MD Don Ellis is not sitting at home twiddling his thumbs. He is currently based at Roxburghe House overseeing the generic campaign. Could he find a more permanent role there if a much-talked-of new post at PolyGram doesn't come to pass?... Does this sum up the present CD situation? The week before last, one very large retail outlet took more money on CDs than cassettes, while an indie CD specialist ordered 74 titles from a household name record company and received just two titles!... New CMA council member Randy Owen of Alabama and manager Dale Morris cancelled at the last minute their trip to the London council meeting because of apprehension about terrorist incidents at airports... Sad to report the deaths of another former Campbell Connelly veteran, Bob Halfin, after a brave fight against cancer, and Bootleggers club and label owner Mark Raymond, 28, in a car accident last week.

LE DOOLEY à Cannes: There was no *Midem News* available first thing on Monday, but there is apparently no truth in rumour that Bernard Chevry is moving the operation to Wapping-sur-Mere... It's good to report how keenly everyone is approaching Midem; however, one unhappy participant was so keen to enter the Palais he crashed through one of the big front entrance glass doors... WEA International confirmed its upfront presence here by splashing its "Starforce" logo on the key Croisette ad hoardings... Music Box announced a 24-hour service in Europe from the end of March... Cherry Red produced its usual amusing skit, this time in the form of a football programme, and as well as treating B Chevry unmercifully, there was an hilarious alternative version of Elton John and Bernie Taupin's *Your Song*, which we hope Iain McNay checked out with his lawyer... Sky Channel arranged satellite TV coverage of the Superbowl final at the Majestic Hotel to keep American participants happy, although the most enthusiastic supporters seemed to be UK converts to grid-iron football... Back in London, and best wishes to veteran music biz PR Keith Goodwin, recovering in Charing Cross Hospital from a brain haemorrhage and likely to be there for several weeks.

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# NEWS



## Wenham replaces Cooper at Island

NICK WENHAM (above) has joined Island as sales manager to replace Ray Cooper. He was previously with CBS for six years, latterly as national accounts manager.

## Dance Hits TV ads

A £300,000 national TV advertising campaign in support of Towerbell's *The Dance Hits Album* is to begin on Wednesday (5). There will also be a four-week radio campaign during the ILR chart show. The 16-track album features Billy Ocean, Princess and Mai Tai.

## Prime Cuts price up

WEA IS raising the dealer price of its Prime Cuts album series to £2.12 on February 1.

'Not enough business,' says Kempin

## Midem misses out on music video support

A "DISAPPOINTINGLY small" number of music video companies have attended this year's Midem and PMI's Geoff Kempin reckons there is not enough business about to justify exhibiting only three months after Mipcom. He says: "You can't have Mipcom in October and Midem in January and expect people to have stands at both. The expense cannot be justified because there isn't enough business on the acquisition and marketing side."

"It's rather up to Midem's organisers because if they say 'all right, we're going to make

Midem the music video festival', then obviously Mipcom isn't. But if they push Mipcom too, then they'll either fall between two stools and neither one will be a success or the emphasis stays on Mipcom and Midem doesn't get supported."

Midem's UK sales director, Peter Rhodes, says that poor organisation for video exhibitors last year led to the disappointingly small numbers this time around. But he adds that what he sees as a vastly improved coverage for the field this year should help to tempt companies from Mipcom.

## WEA deal for Geffen

From IRA MAYER  
NEW YORK: WEA International is to distribute Geffen Records worldwide, excluding the US and Canada. Geffen is distributed by the domestic WEA companies already.

When Geffen was formed in 1980, WEA Int'l initially handled

non-North American distribution. The label then signed with CBS International. The new deal brings the label under one company.

## Geoff's looks North

DISTRIBUTION COMPANY  
Geoff's Records International has opened a new 3,000 square feet warehouse in Salford to service its northern customers. The new premises will supplement the company's 12,000 square feet main warehouse in Enfield.

## MFN launches pop offshoot

HEAVY METAL specialist company Music For Nations is celebrating its third anniversary by establishing a new indie pop label, Fun For All. First release will be a single from Boom Boom Room. The record will be backed by an advertising and poster campaign.

## American Commentary



## Audio hopes misplaced?

From IRA MAYER

NEW YORK: How important is audio in the video world? Of the 11.9m VCRs sold in the US last year, only 1.5m were Hi-Fi, another 860,000 lower grade stereo. Which raises the question as to why the manufacturers of 8mm VCRs are so excited about as to why the manufacturers of 8mm VCRs are so excited about as to why the manufacturers of Pulse Code Modulation (PCM). So far, despite all the efforts at integrating audio/video systems, the vast majority of consumers still appear to make their purchases based primarily on their interest in one or the other.

The widespread availability of stereo TV broadcast signals is likely to help change the situation. The recent Consumer Electronics Show in Las Vegas was overflowing with TVs ready to receive those signals, and with converters for standard sets. While several hundred stations across the country are reportedly equipped to broadcast in stereo, only a few score are actually doing so. Many more are expected to go stereo before year end.

Although there was an abundance of stereo TVs at CES, there were surprisingly few VHS Hi-Fi units (Beta had all but disappeared). Most forecasters are predicting that Hi-Fi will continue to account for about 10 per cent of the market this year. Life will be made easier (or at least more compact) for those who tape their music video in earnest. Sony plans to have an 8mm PCM deck built into a console TV on the market late this year. And of related note regarding home-taping, only Onkyo was in evidence with a prototype digital audio tape recording system at the show.

A NEW foldout CD package is being promoted by Album Graphics with Island's new Robert Palmer set, *Riptide*. The one-piece package includes a standard plastic tray at the bottom, overlaid with a folding five-part cardboard piece with print material. The package has also been used by American Gramophone. The whole thing is then housed in a 12 x 4-3/4" display box. Warner and Elektra last year abandoned efforts to switch from the now standard jewel box design; AGI is hoping to revive interest in its new alternative.

RIAA IS recommending a modification of the latest legislative efforts to curb home-taping. A bill currently under review in the Senate is worded to include devices that "can" be used for audio-only recording, which would include VCRs (and video tape), particularly Hi-Fi and PCM machines. RIAA is suggesting exemption of those products "primarily used for reproducing motion pictures or other audiovisual works."

Shorts: Midem will be inundated with new American independents — mostly familiar faces who've been plying the trade from other sectors of the business — seeking international deals. The anticipated popularity of black and dance music will be fuelled by indies who know the ropes of promoting to that audience, and who know how to engineer a crossover... Bruce Springsteen appeared as a surprise guest at a benefit for BM factory workers being laid off due to a plant closing in his home town. The concert was at his old stomping ground, a small Jersey shore club known as the Stone Pony... A Hank Williams Jr video cassette on Michael Nesmith's Pacific Arts label had initial shipments of 3,600 copies at a \$29.95 price... Has Sugar Hill, the label that started the whole rap phenomenon, closed up shop?

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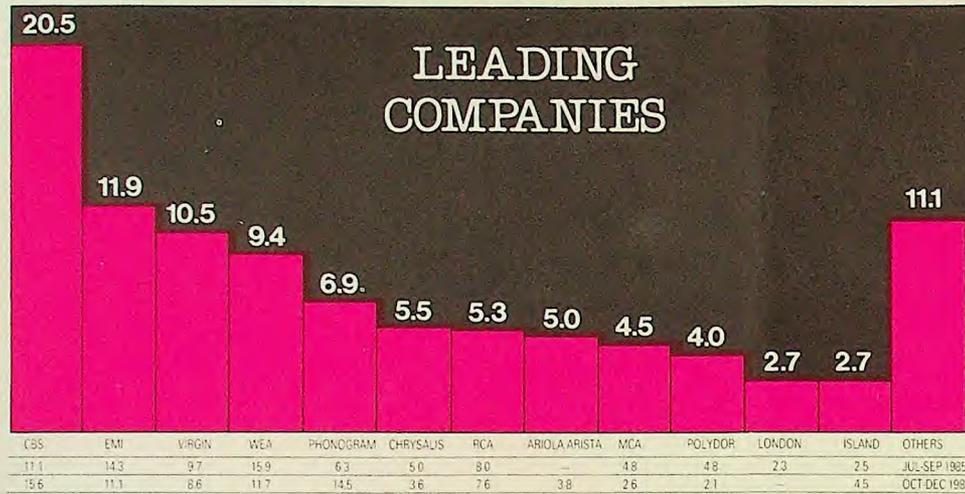
# MUSIC WEEK

# MUSIC MARKET SURVEY

## PERFORMANCE RATINGS FOR OCT-DEC '85

The graphs and performance surveys were prepared from statistics supplied by Gallup based on a weekly sample of sales through 250 record shops in the UK. Albums are those with a dealer price of not less than £1.82

### SINGLES (COMBINED 7-IN AND 12-IN): MARKET SHARES %

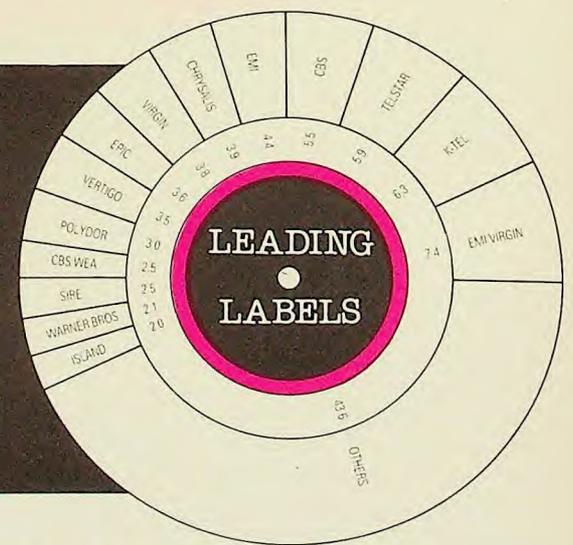
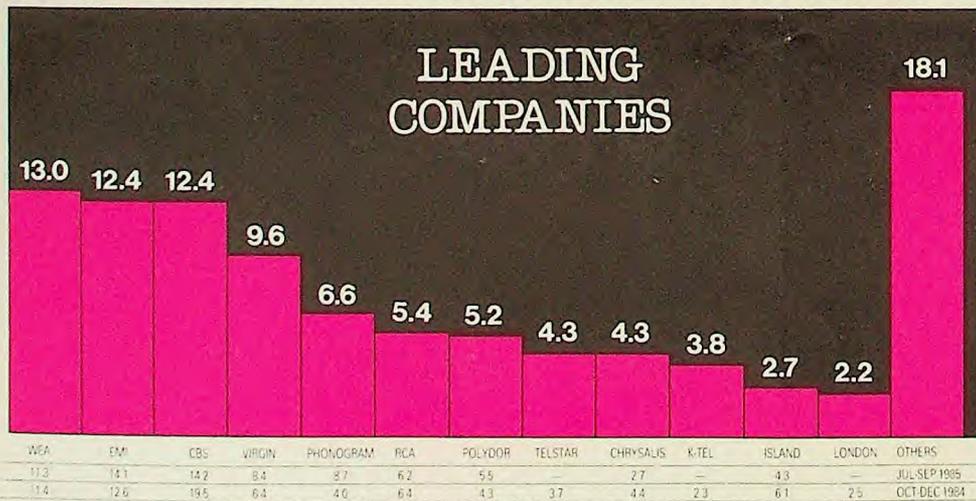


Company	1985	1984
CBS	11.1	15.6
EMI	14.3	11.1
VIRGIN	9.7	8.6
WEA	15.9	11.7
PHONOGRAM	6.3	14.5
CHRYSALIS	5.0	3.6
RCA	8.0	7.6
ARIOLA ARISTA	-	3.8
MCA	4.8	2.6
POLYDOR	4.8	2.1
LONDON	2.3	-
ISLAND	2.5	4.5
OTHERS	JUL-SEP 1985	OCT-DEC 1984

### CHART PERFORMANCE SURVEY

- |   |   |  |   |  |
|---|---|--|---|--|
| <b>ARTISTS</b><br>1 Jennifer Rush<br>2 Wham!<br>3 Feargal Sharkey<br>4 a-ha<br>5 Shakin' Stevens<br>6 Madonna<br>7 Whitney Houston<br>8 Elton John<br>9 Colonel Abrams<br>10 UB40 | 5 Dave Edmunds<br>6 Midge Ure<br>7 Richard James Burgess<br>8 Michael Masser<br>9 Gus Dudgeon<br>10 Wally Badarou/Level 42  | 8 M. Ure<br>9 Abrams/M. Freeman<br>10 UB40   | <b>PUBLISHERS (CORPORATE)</b><br>1 CBS Songs<br>2 Warner Bros Music<br>3 EMI Music Publishing<br>4 Chappell & Intersong Music<br>5 RCA Music<br>6 Morrison Leahy Music<br>7 Rocket Music<br>8 MCA Music<br>9 Chrysalis Music<br>10 Island Music | 3 Take On Me, a-ha, Warner Bros W 9006<br>4 Saving All My Love For You, Whitney Houston, Arista ARIST 640<br>5 I'm Your Man, Wham!, Epic A6716<br>6 Merry Christmas Everyone, Shakin' Stevens, Epic A6769<br>7 Nikita, Elton John, Rocket/Phonogram EJS 9<br>8 Trapped, Colonel Abrams, MCA 997<br>9 Don't Break My Heart, UB40, DEP International/Virgin, DEP 22<br>10 See The Day, Dee C. Lee, CBS A6570 |
| <b>PRODUCERS</b><br>1 Gunther Mende/Candy de Rouge<br>2 David A. Stewart<br>3 George Michael<br>4 Alan Tarney   | <b>WRITERS</b><br>1 C. de Rouge/G. Mende/J. Rush/<br>M. S. Applegate<br>2 G. Michael<br>3 M. McKee<br>4 P. Waaktaar-Gamst/<br>M. Furuholm/M. Harket<br>5 M. Masser/G. Goffin<br>6 E. John/B. Taupin<br>7 B. Heatlie | <b>PUBLISHERS (INDIVIDUAL)</b><br>1 Warner Bros Music<br>2 CBS Songs<br>3 EMI Music Publishing<br>4 ATV Music<br>5 RCA Music<br>6 Morrison Leahy Music<br>7 MCA Music<br>8 Chappell Music<br>9 Big Pig Music<br>10 Chrysalis Music | <b>TOP 10</b><br>1 The Power Of Love, Jennifer Rush, CBS A5003<br>2 A Good Heart, Feargal Sharkey, Virgin VS 808  |  |

### ALBUMS (LPs AND CASSETTES): MARKET SHARES %



Company	1985	1984
WEA	11.3	14.4
EMI	14.1	12.6
CBS	14.2	18.5
VIRGIN	8.4	6.4
PHONOGRAM	8.7	4.0
RCA	6.2	6.4
POLYDOR	5.5	4.3
TELSTAR	-	3.7
CHRYSALIS	2.7	4.4
K-TEL	-	2.3
ISLAND	4.3	6.1
LONDON	-	2.5
OTHERS	JUL-SEP 1985	OCT-DEC 1984

### CHART PERFORMANCE SURVEY

- |  |   |  |   |  |   |
|--|---|--|---|--|---|
| <b>ARTISTS</b><br>1 Dire Straits<br>2 George Benson<br>3 Madonna<br>4 Sade<br>5 Spandau Ballet<br>6 Kate Bush<br>7 Simple Minds<br>8 Elton John<br>9 ZZ Top<br>10 Phil Collins | <b>PRODUCERS</b><br>1 Mark Knopfler/Neil Dorfsman<br>2 Robin Millar<br>3 Nile Rodgers<br>4 Kate Bush<br>5 Bob Coles/Hefin Owen<br>6 Gus Dudgeon<br>7 Bill Ham<br>8 Richard James Burgess<br>9 Phil Collins/Hugh Padgham<br>10 Tony Visconti | <b>TOP MISCELLANEOUS/ VARIOUS ARTISTS</b><br>1 Now That's What I Call Music 6 (EMI/Virgin)<br>2 Now - The Christmas Album (EMI/Virgin)<br>3 Hits 3 (CBS/WEA)<br>4 The Greatest Hits of 1985 (Telstar)<br>5 The Love Album (Telstar)<br>6 Out Now!! 2 (Chrysalis/MCA) | 7 Rock Anthems (K-tel)<br>8 Now, That's What I Call Music 5 (EMI/Virgin)<br>9 Ovation - The Best Of Andrew Lloyd Webber (K-tel)<br>10 Expressions (K-tel) | <b>TOP 10</b><br>1 Now That's What I Call Music 6, EMI/Virgin NOW 6<br>2 Now - The Christmas Album, EMI/Virgin NOX 1<br>3 Hits 3, CBS/WEA HITS 3 | 4 The Love Songs, George Benson, K-tel/WEA NE 1308<br>5 Brothers In Arms, Dire Straits, Vertigo/Phonogram VERH 25<br>6 Like A Virgin, Madonna, Sire WX 20<br>7 Promise, Sade, Epic EPC 86318<br>8 The Singles Collection, Spandau Ballet, Chrysalis SBTV 1<br>9 The Greatest Hits of 1985, Telstar STAR 2269<br>10 Hounds Of Love, Kate Bush, EMI KAB 1 |
|--|---|--|---|--|---|

# 1



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## THE CRAMPS

"A DATE WITH ELVIS" THE NEW CRAMPS LONG PLAYER

RELEASE DATE - 21st FEBRUARY 1986

ALBUM - WIKA 46  
CASSETTE - WIKAC 46

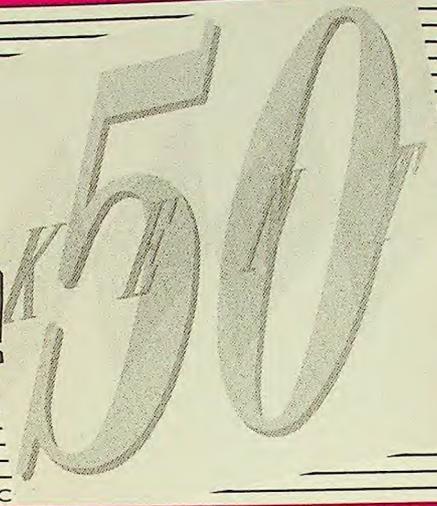


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### KENT 50!

ALBUM - KENT 050

DISTRIBUTED BY: PINNACLE, MAKING WAVES, THE CARTEL, ETC



1 February, 1986

## TOP SINGLES

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	3	DAYS LIKE THESE	Billy Bragg	Go! Discs GOD(X) 8 (F)	
2	2	ECHOES IN A SHALLOW BAY (EP)	Cocteau Twins	4AD - (BAD 511) (I/P/RT)	
3	4	TINY DYNAMINE (EP)	Cocteau Twins	4AD - (BAD 510) (I/P/RT)	
4	10	REVOLUTION	Chumba Wumba	Agipop AGIT 1 (I/Red Rhino)	
5	7	REVOLUTION	The Cult	Beggars Banquet BEG 152(T) (W)	
6	6	BLUE MONDAY	New Order	Factory - (FAC 73) (I/RT/P)	
7	24	V2	That Petrol Emotion	Noise A Noise NAN 1(T) (I/RT)	
8	5	KICK OVER THE STATUES	The Redskins	Abstract Dance/Priority AD 6(E)	
9	3	SHE SELLS SANCTUARY	The Cult	Beggars Banquet BEG 135(T) (W)	
10	32	WHISTLING IN THE DARK	Easterhouse	Rough Trade - (RTT 164) (I/RT)	
11	9	CAN YOUR PUSSY DO THE DOG?	The Cramps	Big Beat NS(T) 110 (P/MW/I/J/SW/JS)	
12	16	IT WILL COME	The Woodentops	Rough Trade RT(T) 169 (I/RT)	
13	14	NO PLACE CALLED HOME	The June Brides	Intape IT(T) 24 (I/Red Rhino)	
14	31	LIKE AN ANGEL	The Mighty Lemon Drops	Dreamworld - (DREAM 005) (I/RT)	
15	8	LET THEM EAT BOGSHED	Bogshed	Vinyl Drip - (DRIP 2) (I/Backs)	
16	21	RAIN	The Cult	Beggars Banquet BEG 147(T) (W)	
17	20	CRUISERS CREEK/LA	The Fall	Beggars Banquet BEG 150(T) (W)	
18	13	DESIRE	Gene Loves Jezebel	Situation Two SIT 41(T) (I/P)	
19	30	SUB-CULTURE	New Order	Factory FAC 133(T) (I/RT/P)	
20	25	SLAMMERS	King Kurt	Stiff BUY(IT) 235 (E)	
21	15	UPSIDE DOWN	Jesus and Mary Chain	Creation CRE 012 (I/RT)	
22	28	FLAG DAY	The House Martins	Go! Discs GOD(X) 7 (F)	
23	11	DRINKING AND DRIVING	The Business	Diamond DIA(EL) 011 (I/RE)	
24	42	WHIMPEEZ	Peter And The Test Tube Babies	Trapper EARS 3 (I/Red Rhino)	

### TWO BIG RELEASES FOR THE NEW YEAR

#### FUNKY SENSATION

by LADIES CHOICE  
(CAT. NO. SD 017+SDT 017)

WILL BE ON GENERAL RELEASE 14TH JANUARY.

#### ONE DANCE WON'T DO

by AUDREY HALL  
(CAT. No. DG 7+DGT 7)

JUST ENTERED THE NATIONAL TOP 200 CHARTS. GONNA BE A MONSTER HIT.

PLACE YOUR ORDERS NOW THROUGH EMI RECORD SALES OR JET STAR RECORDS



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EMI RECORD SALES - AREA A - 01-561-646 SCOTLAND, N. ENGLAND, N. WALES, ISLE OF MAN. AREA B - 01-818-3811 MIDLANDS & NORTH. AREA C - 01-573-3891 S. MIDLANDS, S. WALES. AREA D - 01-561-2888 LONDON, E. ANGLIA & KENT. AREA E - 01-561-4422 S. ENGLAND, S.W. ENGLAND, CHANNEL ISLANDS & S. LONDON

25	29	8	WALK ON GILDED SPLINTERS	The Flowerpot Men	Compost 702 (P)
26	19	5	NEEDLE GUN	Hawkwind	Flicknife FL(S(T)) 032 (SP)
27	18	53	SPIRITWALKER	The Cult	Situation Two SIT 35(T) (I/P)
28	22	2	L.A. RAIN	The Rose And Avalanche	Lil 1LIL 12 (I/Red Rhino)
29	35	5	PEARLY DEWDROPS'DROPS	Cocteau Twins	4AD AD 405 (I/RT/P)
30	17	19	ALL DAY LONG	The Shop Assistants	Subway Organization SUBWAY 1 (I/RE)
31	34	9	MAKES NO SENSE AT ALL	Husker Du	SST SST 051 (P)
32	36	2	RISE	Into The Circle	Arcadia - (ARC 001) (I/RT)
33	27	19	BUBBLING	Aswad	Simba (12)SIM 101 (JS/E)
34	RE	DAY AND NIGHT	Balaam and the Angel	Chapter 22 CHAP.37 (12) - CHAP 3 (I/Nine Mile)	
35	45	3	AIKEA-GUINEA (EP)	Cocteau Twins	4AD (BAD) 501 (I/RT/P)
36	37	5	KEEN	That Petrol Emotion	The Pink Label PINKY 004 (I/RT)
37	26	8	GREEN BACK DOLLAR	The Men They Couldn't Hang	Demon D 1040(T) (MW/P)
38	12	12	THE BATTLE CONTINUES (EP)	Conflict	Mortahate - (MORT 15) (I/J)
39	23	6	BRAINBOX (HE'S A BRAINBOX)	The Three Johns	Abstract (12)ABS 036 (P)
40	33	10	CRAWFISH	Johnny Thunders & Patti Palladin	Jungle JUNG 23 (I/J)
41	NEW	BABY'S GOT A BRAND NEW BRAIN	Stingrites	Snaffle RITE 1 (I/Fast Forward)	
42	39	7	EDIE	The Adult Net	Beggars Banquet BEG 148(T) (W)
43	38	3	BAR ROOM BOP	The Adicts	Fall Out - (FALL 12038) (I/J)
44	41	2	DEEP IN THE MIND OF THE PURPLE THINGS (EP)	Purple Things	Media Burn - (MB 4) (I/RT)
45	40	38	RESURRECTION JOE	The Cult	Beggars Banquet BEG 122(T) (W)
46	43	12	THE WIND OF CHANGE	Robert Wyatt with The SWAPO Singers	Rough Trade RT(T) 168 (I/RT)
47	44	34	THE PERFECT KISS	New Order	Factory - (FAC 123) (I/RT/P)
48	47	6	FOUR A'S AT MAIDA VALE	Marc Riley with The Creepers	Intape IT(T) 25 (I/Red Rhino)
49	50	12	TOWER BLOCK ROCK (EP)	Twenty Flight Rockers	ABC ABCS 008(Y) (P)
50	46	3	DON'T TURN AWAY	Beki Bondage	Communique (12)I (BACKS)

## TOP ALBUMS

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	2	BACK IN THE D.H.S.S.	Half Man Half Biscuit	Probe Plus PROBE 4 (I/Probe)	
2	1	LOVE	The Cult	Beggars Banquet BEGA 65 (W)	
3	5	THE SINGLES 81 - 85	Depeche Mode	Mute MUTEL 1 (I/RT/SP)	
4	4	1979-1983	Bauhaus	Beggars Banquet BEGA 64 (W)	
5	6	RUM, SODOMY & THE LASH	The Pogues	Stiff SEEZ 58 (E)	
6	21	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)	
7	3	FRANKENCHRIST	Dead Kennedys	Alternative Tentacles VIRUS 45 (I/RT)	

8	7	20	DREAMTIME	The Cult	Beggars Banquet BEGA 57 (W)
9	13	3	LIFE'S A RIOT WITH SPY VS. SPY	Billy Bragg	Go! Discs UTIL 1 (F)
10	23	7	BAD INFLUENCE	The Robert Cray Band	Demon FIEND 23 (MW/P)
11	10	3	THIS NATION'S SAVING GRACE	The Fall	Beggars Banquet BEGA 67 (W)
12	RE	THE CLOCK COMES DOWN THE STAIRS	Microdisney	Rough Trade ROUGH 85 (I/RT)	
13	8	9	THE CHRONICLE OF THE BLACK SWORD	Hawkwind Flicknife	Sharp 033 (SP)
14	20	3	THERE ARE EIGHT MILLION STORIES	June Brides	The Pink Label PINKY 5 (I/RT)
15	24	11	LOW-LIFE	New Order Factory	FACT 100 (I/RT/P)
16	RE	MEAT IS MURDER	The Smiths	Rough Trade ROUGH 81 (I/RT)	

17	16	13	ONE POUND NINETY-NINE	A MUSIC SAMPLER...	Beggars Banquet BBC 1 (W)
18	22	6	TREASURE	Cocteau Twins 4AD	CAD 4/2 (I/P/RT)
19	17	2	SPLEEN AND IDEAL	Dead Can Dance	4AD CAD 512 (I/P/RT)
20	NEW	SHOWDOWN	Collins Cray & Capeland	Sonet SNFT 954 (MW/A)	
21	11	15	FALSE ACCUSATIONS	The Robert Cray Band	Demon FIEND 43 (MW/P)
22	15	3	NIGHT OF A THOUSAND CANDLES	The Men They Couldn't Hang	Imp/Demon FIEND 50 (MW/P)
23	NEW	LIVE AT THE WHITEHOUSE	The Exploited	Suck SDLP 2 (I/RT)	
24	12	7	NAIL	Self Immolation/Some Bizarre WOMB FIP 4 (I/RT)	
25	9	5	QUE SERA, SERA	Johnny Thunders Jungle	FREUD 9 (I/7)

• GRACIE FIELDS • AMBROSE • AL BOWLLEY

BING CROSBY • HARRY JAMES • BILLY COTTON & HIS BAND

• ELSIE CARLISLE • CARROLL GIBBONS • BENNY GOODMAN

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- An ever expanding range
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- Exclusive to Conifer



**BING CROSBY**  
Remembering  
(CHD 123) Happy Days Series  
\$2.44 Dealer Price



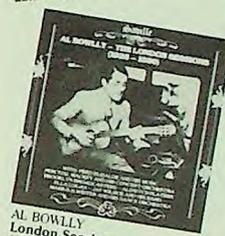
**HARRY JAMES & his Orchestra**  
Sounds Familiar  
(SUL 151) Saville Records  
\$3.04 Dealer Price



**GRACIE FIELDS**  
Amazing Gracie  
(SUL 170) Saville Records  
\$3.04 Dealer Price \*



**BILLY COTTON & His Band**  
Crazy Weather  
(CHD 125) Happy Days  
\$2.44 Dealer Price



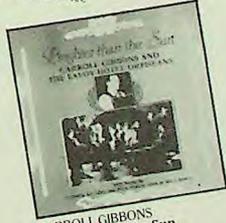
**AL BOWLLEY**  
London Sessions  
(SUL 148) Saville Records  
\$3.04 Dealer Price \*



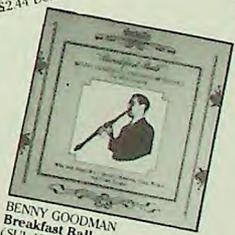
**AMBROSE & His Orchestra**  
Heart & Soul  
(CHD 124) Happy Days  
\$2.44 Dealer Price



**ELSIE CARLISLE**  
Talk of The Town  
(CHD 126) Happy Days  
\$2.44 Dealer Price



**CARROLL GIBBONS**  
Brighter Than the Sun  
(SUL 174) Saville Records  
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**BENNY GOODMAN**  
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# AIRPLAY

## BUBBLING

The following records are bubbling under the airplay grid on the opposite page

- 8 (—) **BREATHE**: Don't Tell Me Lies Siren SIREN 11 (E)  
DevonAir, Hallam, Plymouth, Marcher, Radio 210, Southern, Swansea, Wyvern.
- 6 (—) **CARMEN, Tracey**: Rescue Me InfraStructure INFRA 1 (MIS/E)  
CBC, Moray Firth, Pennine, Red Rose, Severn, Viking.
- 6 (—) **CHAS & DAVE**: You're Just In Love Rockney/Towerbell KOR 26 (E)  
DevonAir, Forth, GWR, Hallam, Mercury, Swansea.
- 5 (5) **DAY, Morris**: The Oak Tree Warner Brothers W 8899 (W)  
Beacon, Chiltern, Hallam, Plymouth, Tay.
- 5 (6) **EUROGLIDERS**: The City Of Soul CBS A6774 (C)  
Chiltern, Hereward, Mercury, Southern, Tay.
- 6 (7) **FLIRTS**: The: You And Me Epic A6760 (C)  
Aire, Beacon, Hereward, Mercury, NorthSound, Plymouth.
- 5 (—) **FRESH, DOUG E**: Just Having Fun Streetwave KHAN 64 (A)  
Beacon, Hallam, Mercury, Pennine, Tay.
- 5 (—) **GOMBAY DANCE BAND**: A Typical Jamaican Mess WEA YZ57 (W)  
Forth, Orwell, Radio 210, 2CR, Victory.
- 7 (—) **ISLEY JASPER ISLEY**: Insatiable Woman Epic A6861 (C)  
Chiltern, Forth, GWR, Hallam, Piccadilly, Southern, Tay.
- 5 (—) **LADIES CHOICE**: Funky Sensation Sure Delight SD 01 (JS/E)
- 5 (—) **LASALLE, Denise**: Let The 4 Winds Blow Malaco MAL 0030  
Broadland, Moray Firth, Red Rose, Victory, Wyvern.
- 7 (7) **MAINFRAME**: 5 Minutes On Polydor MAINA 1 (F)  
Aire, Beacon, Hallam, Piccadilly, Plymouth, Severn, Signal.
- 7 (—) **McCAULAY, ROBIN**: Eloise PRT 7P 338 (A)  
Aire, Beacon, DevonAir, Swansea, 2CR, Viking, Wyvern.
- 7 (5) **PICNIC AT THE WHITEHOUSE**: We Need Protection Portrait A6783 (C)  
Beacon, Clyde, Downtown, Forth, Luxembourg, NorthSound, Plymouth.
- 6 (5) **PUBLIC IMAGE LTD**: Rise Virgin VS 841 (E)  
Beacon, Capitol, Chiltern, Luxembourg, Piccadilly, NorthSound.
- 5 (—) **SANDRA**: In The Heat Of The Night 10/Virgin TEN 113 (E)  
Plymouth, Mercury, Plymouth, Red Rose, Radio 210, Swansea.
- 6 (—) **SWING OUT SISTER**: Blue Mood Mercury/Phonogram MER 207 (F)  
BRMB, Forth, Metro, Piccadilly, Radio 210, Southern.
- 7 (—) **TAKA BOOM**: In The Middle Of The Night Boiling Point/Polydor POSP 763 (F)  
Aire, Essex, Hallam, Invicta, Mercury, Plymouth, Severn.
- 6 (—) **THIRD WORLD**: One More Time CBS A6854 (C)  
Beacon, Essex, Forth, Hereward, Plymouth, Tay.
- 8 (—) **THOMAS, EVELYN**: Cold Shoulder Record Shack SOHO 60 (A)  
Aire, Essex, Hallam, Mercia, Mercury, Pennine, Plymouth, Tay.
- 7 (—) **TURNER, EARL**: Love Caught You By Surprise Fourth & Broadway/Island BRW 39 (E)  
Beacon CBC, Forth, Hereward, Mercia, Wyvern, Tay.

## RADIO 2

Based on plays Monday-Friday (6.00am-8.00pm)

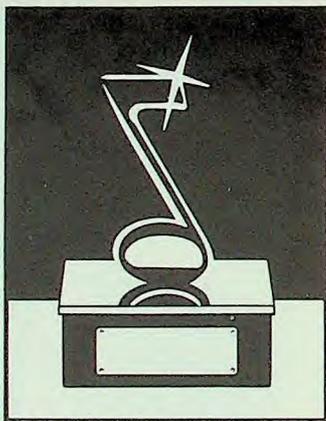
- 9 (6) **NANA MOUSKOURI**: Only Love
  - 9 (5) **BARBRA STREISAND**: Somewhere
  - 6 (6) **SACHA DISTEL**: Stronger Than Before
  - 5 (New) **CHAS & DAVE**: You're Just In Love (Rockney/Towerbell)
  - 5 (5) **DIRE STRAITS**: Walk Of Life
  - 5 (New) **EXILE**: Hang On To Your Heart (Epic)
  - 5 (5) **PATTI LUPONE**: I Dreamed A Dream
  - 5 (8) **LEO SAYER**: Unchained Melody
  - 5 (New) **RUBY TURNER FEATURING JONATHAN BUTLER**: If You're Ready (Come Go With Me) Jive
  - 4 (5) **WHITNEY HOUSTON**: Saving All My Love For You
  - 4 (New) **ELAINE PAIGE**: For You (WEA)
  - 4 (7) **TEDDY PENDERGRASS WITH WHITNEY HOUSTON**: Hold Me
  - 4 (New) **SU POLLARD**: Starting Together (Rainbow via EMI)
  - 4 (New) **ALVIN STARDUST**: Clock On The Wall (Chrysalis)
- OTHER FEATURED RECORDS
- ENGLISH CHAMBER ORCHESTRA: Monsignor Quixote
  - JULIAN LENNON: Because
  - ROBERT PALMER: Riptide
  - RICKY SKAGGS: Country Boy
  - DAVID HAMILTON'S RECORD OF THE WEEK
  - SMOKEY ROBINSON: Hold On To Your Love (Motown)

Radio 1 and Radio 2 guides compiled by Sham Tracking 01-290/0129.

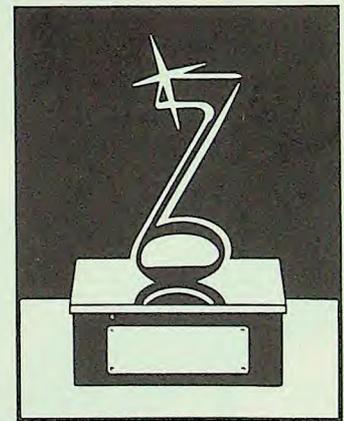
## RADIO 1

Figures denote actual plays logged Sunday to Saturday in the week preceding publication (6am-Midnight)

- 23 (24) **DIRE STRAITS**: Walk Of Life
  - 21 (24) **a-ha**: The Sun Always Shines on TV
  - 20 (13) **JAMES BROWN**: Living In America
  - 20 (21) **MR MISTER**: Broken Wings
  - 17 (17) **ARETHA FRANKLIN**: Who's Zoomin' Who?
  - 17 (20) **SIMPLE MINDS**: Sanctify Yourself
  - 16 (17) **EURYTHMICS**: It's Alright (Baby's Coming Back)
  - 16 (16) **FINE YOUNG CANNIVALS**: Suspicious Minds
  - 15 (13) **BILLY OCEAN**: When The Going Gets Tough
  - 15 (23) **FEARGAL SHARKEY**: You Little Thief
  - 15 (23) **PET SHOP BOYS**: West End Girls
  - 15 (14) **DOUBLE**: Captain Of Her Heart
  - 13 (9) **THE ALARM**: Spirit Of 76
  - 13 (17) **CHERRELLE**: Saturday Love
  - 13 (12) **TALK TALK**: Life's What You Make It
  - 12 (8) **LATIN QUARTER**: Radio Africa
  - 12 (10) **LLOYD COLE & THE COMMOTIONS**: Cut Me Down
  - 12 (12) **FIVE STAR**: System Addict
  - 11 (5) **BELOUIS SOME**: Imagination
  - 11 (15) **BRONSKI BEAT**: Hit That Perfect Beat
  - 11 (7) **THE DAMNED**: Eloise
  - 11 (New) **THE COSTELLO SHOW** featuring CONFERATE: Don't Let Me Be Misunderstood: RCA ZB 40555 (R)
  - 11 (9) **GRACE JONES**: Pull Up The Bumper
  - 11 (7) **MADONNA**: Borderline
  - 11 (10) **RUBY TURNER**: If You're Ready (Come Go With Me)
  - 11 (9) **SARAH BRIGHTMAN & STEVE HARLEY**: Phantom Of The Opera
  - 11 (12) **STING**: Russians
  - 11 (New) **TALKING HEADS**: And She Was, EMI 5543 (E)
  - 10 (10) **CLANNAD**: In A Lifetime
  - 10 (7) **JOHN PARR**: Naughty Naughty
  - 10 (New) **KURTIS BLOW**: If I Ruled The World, Club/Phonogram JAB 26 (F)
  - 10 (8) **MADNESS**: Sweetest Girl
  - 10 (7) **RAY PARKER JNR**: Girls Are More Fun
  - 9 (5) **PUBLIC IMAGE LIMITED**: Rise
  - 9 (10) **WHITNEY HOUSTON**: How Will I Know
  - 8 (5) **AUDREY HALL**: One Dance Won't Do
  - 8 (10) **CACTUS WORLD NEWS**: Years Later
  - 8 (5) **FRA LIPPO LIPPI**: Shouldnt Have To Be Like That
  - 8 (12) **JENNIFER RUSH**: Ring Of Ice
  - 8 (14) **SOPHIA GEORGE**: Girlie Girlie
  - 7 (New) **ABC**: Ocean Blue, Neutron/Phonogram NT 110 (F)
  - 7 (12) **KING**: Torture
  - 7 (7) **NICOLE & TIMMY THOMAS**: New York Eyes
  - 7 (11) **STEVIE NICKS**: I Can't Wait
  - 6 (11) **FULL FORCE**: Alice, I Want You Just For Me
  - 6 (12) **LEVEL 24**: Leaving Me Now
  - 6 (—) **MIKE & THE MECHANICS**: Silent Running
  - 6 (7) **PRIME MOVERS**: On The Trail
  - 6 (New) **TINA TURNER**: Better Be Good To Me, Capitol CL 338 (E)
  - 5 (New) **BREATHE**: Don't Tell Me Lies, Siren SIREN 11 (E)
  - 5 (New) **DIANA ROSS**: Chain Reaction, Capitol CL 385 (E)
  - 5 (New) **THE FLAMING MUSSOLINIS**: My Cleopatra, Portrait A 6833 (C)
  - 5 (5) **JELLYBEAN**: Sidewalk Talk
  - 5 (10) **JOHN COUGAR**: MELLENCAMP: Small Town
  - 5 (5) **PAUL HARDCASTLE**: Don't Waste My Time
  - 5 (New) **RUSS BALLARD**: Voices, EMI America EA 185 (E)
  - 5 (New) **SHAKIN' STEVENS**: Turning Away, Epic A6819 (C)
  - 5 (New) **SHEILA E**: A Love Bizarre, Warner Brothers W8890 (W)
  - 5 (—) **SUZANNE VEGA**: Small Blue Thing
- OTHER FEATURED RECORDS
- ALISHA: Baby Talk
  - FLIRTS: You And Me
  - FLOY JOY: Weak In The Presence Of Beauty
  - WHITNEY HOUSTON: Saving All My Love For You
  - ELTON JOHN: Wrap Her Up
  - GRACE JONES: La Vie En Rose
  - ROBIN McCAULEY: Eloise
  - ORIGINAL WAILERS: Music Lesson
  - SMOKEY ROBINSON: Hold On To Your Love
  - SANDRA: In The Heat Of The Night
  - STARSHIP: Sara
  - STARSHIP: We Built This City
  - THIRD WORLD: One More Time
  - TWISTED SISTER: Leader Of The Pack
  - WHAM!: I'm Your Man
  - BETTY WRIGHT: Pain



# THE MUSIC WEEK AWARDS 1985



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★ = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales) RE indicates a re-entry

This Week	Last Week	Wks on Chart	TITLE Artist (Producers) Publisher	Label 7 (12) number (Distributor)
1	1	6	<b>THE SUN ALWAYS SHINES ON T.V.</b> A-Ha (Alan Tarney) ATV Music (s)	Warner Brothers W8846(T) (W)
2	8	4	<b>ONLY LOVE</b> Nana Mouskouri (Andre Chapelle Vladimir Cosma) R.M.B. (MCA Music) (s)	Carere CAR(T) 376 (A/Philips PH 38 (F))
3	2	4	<b>WALK OF LIFE</b> Dire Straits (Mark Knopfler/Neil Dortman) Rondor Music/Charis/Courts Music (s)	Veriga/Phonogram DSTR 1212(F)
4	15	2	<b>BORDERLINE</b> Madonna (Reggie Lucas) Brampton Music	Sire W 5266(T) (W)
5	4	7	<b>BROKEN WINGS</b> Mr. Mister (Paul Devilliers/Mr. Mister) Warner Bros. Music (s)	RCA PB 49945 (12 - PT 49946) (R)
6	28	2	<b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> Billy Ocean (Wayne Braithwaite/Barry J. Eastmond) Zomba Music	Jive JIVE(T) 114 (A)
7	3	11	<b>WEST END GIRLS</b> Pet Shop Boys (Stephen Hague) 10 Music	Parlophone (12)R 6115 (E)
8	10	4	<b>SUSPICIOUS MINDS</b> Fine Young Cannibals (Robin Millar) Screen Gems EMI Music (s)	London LON(X) 82 (F)
9	6	6	<b>SATURDAY LOVE</b> Cherelle With Alexander O'Neal (Jimmy Jam/Terry Lewis) CBS Songs (s)	Tabu (TJA 6829) (C)
10	13	4	<b>SYSTEM ADDICT</b> Five Star (Billy Lizzey) Chappell/Chrysalis Music	Ten/RCA PB 40515 (12 - PT 40516) (R)
11	5	5	<b>YOU LITTLE THIEF</b> Feargal Sharkey (David A. Stewart) Blue Gator Music/ASCAP	Virgin VS 840 (12) (E)
12	21	4	<b>THE PHANTOM OF THE OPERA</b> Sarah Brightman & Steve Harley (Mike Bant) The Really Useful Group (s)	Polydor POS(PX) 800 (F)
13	9	7	<b>ALICE, I WANT YOU JUST FOR ME!</b> Full Force (Full Force/Moore/Ford) Zomba Music	CBS (TJA 6640) (C)
14	12	4	<b>IT'S ALRIGHT (BABY'S COMING BACK)</b> Eurythmics (David A. Stewart) RCA Music	RCA PB 40375 (12 - PT 40376) (R)
15	20	3	<b>PULL UP TO THE BUMPER/LA VIE EN ROSE</b> Grace Jones (C. Blackwell/A. Sadkin (A)/Moulton (AA)/Rydin (AJ)/Noel Gay Music (AA)	Island (12)HS 240 (E)
16	7	10	<b>HIT THAT PERFECT BEAT</b> Brooki Beat (Adam Williams) Brooki Music/William A. Bong (s)	Fabridun Fruit/London BITE(X) 6 (F)
17	NEW		<b>SANCTIFY YOURSELF</b> Simple Minds (Bob Clearmountain/Jimmy Iovine) EMI Music	Virgin SM 1122 (E)
18	11	11	<b>WHO'S ZOOMIN' WHO</b> Aetha Franklin (Narada Michael Walden) Island Music/Carlin Music	Arista ARIST (12) 633 (F)
19	31	2	<b>LIVING IN AMERICA</b> James Brown (Dan Hartman) CBS Songs	Scotti Brothers (TJA 6701) (C)
20	29	2	<b>IN A LIFETIME</b> Clannad/Additional vocals Bono (Steve Nye) Clannad Music/RCA Music	RCA PB 40535 (12 - PT 40536) (R)
21	14	9	<b>RUSSIANS</b> Sting (Pete Smith/Sting) Magnetic Publishing (s)	A&M AM(Y) 292 (F)
22	23	3	<b>LIFE'S WHAT YOU MAKE IT</b> Talk Talk (Tim Friese-Greene) Island/Zomba Music	EMI(12) EMI 5540 (E)
23	36	2	<b>HOW WILL I KNOW</b> Whitney Houston (Narada Michael Walden) Rondor (London)/Carlin Music	Arista ARIST (12) 656 (F)
24	16	9	<b>GIRLIE GIRLIE</b> Sophia George (Ronald Chung) Shad Music	Winner WIN(T) 01 (J)/S(E)
25	34	3	<b>IMAGINATION</b> Belaouis Some (Steve Thompson/Miaha Barberio) Tritac Music (s)	Parlophone (12)R 1986 (E)

This Week	Last Week	Wks on Chart	TITLE Artist (Producers) Publisher	Label 7 (12) number (Distributor)
26	17	9	<b>LEAVING ME NOW (RE-MIX)</b> Level 42 (Wally Badarou/Level 42) Level 42/Chappell Music/Island/Visual Arts (s)	Polydor POS(PX) 376 (F)
27	22	3	<b>SPIRIT OF 76</b> The Alarm (Mike Howlett) Illegal Music	I.R.S./MCA IRMT(T) 109 (F)
28	19	12	<b>SAVING ALL MY LOVE FOR YOU</b> Whitney Houston (Michael Masser) Warner Bros/Screen Gems EMI Music (s)	Arista ARIST (12)640 (F)
29	NEW		<b>SHOT IN THE DARK</b> Ozzy Osbourne (Ron Nevison) Virgin Music	Epic (T) A 6859 (C)
30	37	3	<b>IF I RULED THE WORLD</b> Kurtis Blow (Kurtis Blow) MCA Music (s)	Club/Phonogram JAB(X) 26 (F)
31	18	8	<b>RING OF ICE</b> Jeanifer Rush (Gunter Mende/Candy de Rouge) CBS Songs (s)	CBS A 4745 (12 - TX 4745) (C)
32	NEW		<b>MY MAGIC MAN</b> Rochelle (Ted Currier/Gary Henry) Screen Gems EMI/In Tune Music	Warner Brothers W 8838 (T) (W)
33	24	3	<b>SHAKE YOUR FOUNDATIONS</b> AC/DC (Angus & Malcolm Young) J. Albert & Son (UK)	Atlantic A947(T) (W)
34	59	2	<b>THE CAPTAIN OF HER HEART</b> Double (Double) EG Music	Polydor POS(PX) 779 (F)
35	55	2	<b>IF YOU'RE READY (COME GO WITH ME)</b> Ruby Turner featuring Jonathan Butler (Billy Ocean) Rondor Music (London)	Jive JIVE(T) 109 (A)
36	26	11	<b>SEPARATE LIVES</b> Phil Collins & Marilyn Martin (Mardian/Collins/Padgham), Intersong/CBS/Hit & Run (s)	Virgin VS 818 (12) (E)
37	NEW		<b>RISE</b> Public Image Ltd (Bill Laswell) Copyright Control	Label/Virgin VS 841(12) (E)
38	38	3	<b>CUT ME DOWN (REMIX)</b> Lloyd Cole And The Commotions (Clive Langer/Alan Winstanley) CBS Songs (s)	Polydor COLE(X) 6 (F)
39	NEW		<b>DON'T LET ME BE MISUNDERSTOOD</b> The Costello Show Featuring Conerates (Burnett/Macmannus) Carlin Music	F. Beat ZB 40559(12 - ZT 40556) (R)
40	61	2	<b>THE PROMISE</b> Arcadia (Alex Sadkin/Arcadia) Tritac Music	Parlophone Odeon Series (12)NSR 2 (E)
41	53	2	<b>FUNKY SENSATION</b> Ladies Choice (Doom Brothers/A. Charles) Welk Music Group	Sure Delight SD(T) 01
42	54	3	<b>RADIO AFERICA</b> Latin Quarter (Nigel Gray) Block & Gilbert/Chappell Music	Rockin' Horse/Arista RH(T) 102 (F)
43	56	2	<b>ONE DANCE WON'T DO</b> Adeley Hall (Gormain) Beverley Music	Germana DG(T) 7 (J)/S(E)
44	69	2	<b>CHAIN REACTION</b> Diana Ross (Barry Gibb/Karl Richardson/Albhy Galuten) Gibb Brothers Music	Capitol (12)CL 386 (E)
45	30	10	<b>WALKING IN THE AIR</b> Aled Jones (John Alaman/Jeff Wayne Music) Highbridge Music/Faber Music (s)	EMI (12)ALED 1 (E)
46	70	2	<b>HOLD ME</b> Teddy Pendergrass with Whitney Houston (Michael Masser) Warner Bros/MCA Music	Asylum EKR 32(T) (W)
47	32	9	<b>DRESS YOU UP</b> Madonna (Nile Rodgers) Warner Bros. Music (s)	Sire W 9848(T) (W)
48	46	3	<b>GIRLS ARE MORE FUN</b> Ray Parker Jr. (Ray Parker Jr.) Warner Bros. Music	Arista ARIST (12)641 (F)
49	31	11	<b>I'M YOUR MAN</b> Wham! (George Michael/Morrison Leachy Music (s)	Epic (TJA 6716) (C)
50	23	9	<b>WRAP HER UP</b> Elton John (Gus Dudgeon) Big Pig Music	Rocket/Phonogram EJS 10(12) (F)

This Week	Last Week	Wks on Chart	TITLE Artist (Producers) Publisher	Label 7 (12) number (Distributor)
51	NEW		<b>SWEETEST GIRL</b> Madness (Clive Langer/Alan Winstanley) Chrysalis Music	Zarijz/Virgin JAZZ 8(12) (E)
52	41	6	<b>NEW YORK EYES</b> Nicola with Timmy Thomas (Lou Pace) EMI Music	Portrait A 905 (12 - TX 6805) (C)
53	NEW		<b>DON'T WASTE MY TIME</b> Paul Hardcastle (Paul Hardcastle) Oval Music	Chrysalis PAUL(X) 1 (F)
54	62	2	<b>I CAN'T WAIT</b> Stevie Nicks (Rick Nowels/Jimmy Iovine) CBS Songs/Future Forenture Music	Parlophone (12)R 6110 (E)
55	35	17	<b>WE BUILT THIS CITY</b> Kurtis Blow (Kurtis Blow) Jive Music	RCA PB 49929 (12 - PT 49930) (R)
56	NEW		<b>STARTING TOGETHER</b> Su Pollard (Bill Kimber) Bill Buckley Music/MCPS	Rainbow RBR 4 (E)
57	73	2	<b>IT DOESN'T REALLY MATTER</b> Zapp (Roger Troutman) Copyright Control	Warner Brothers W8879(T) (W)
58	NEW		<b>BABY LOVE</b> Regina (S.P. Bray) Black Lion/Regina Richards/Deutsch-Berard/April/May Appeal	Funkin' Marvellous/Steinar ZMAR 01 (12 - 12MAY 01) (A)
59	NEW		<b>SIDEWALK TALK</b> Jellybean (John "Jellybean" Benzler) Warner Bros. Music	EMI America (12)EA 210 (E)
60	40	13	<b>ABOUT THE LOVE HAS GONE</b> Princess (Stock/Aiken/Waterman) Allboys Music	Supreme SUPET(T) 103 (A)
61	21	4	<b>TORTURE</b> King (Richard James Burgess) CBS Songs/King Songs (s)	CBS (TJA 6761) (C)
62	48	32	<b>THE POWER OF LOVE</b> Jeanifer Rush (Gunter Mende/Candy de Rouge) CBS Songs (s)	CBS A 5003 (12 - TX 5003) (C)
63	39	11	<b>DON'T YOU JUST KNOW IT</b> Amazulu (Christopher Neil) EMI Music (s)	Island (12)HS 233 (E)
64	63	2	<b>MY GUY, MY GIRL</b> Min Stewart & Dion Essex (Barry Leng) Jobete Music	Sedition/PRT ED(T) 3310 (A)
65	47	3	<b>LEADER OF THE PACK</b> Twisted Sister (Dieter Dierts) EMI Music	Atlantic A5478(T) (W)
66	49	4	<b>YOU'RE MY LAST CHANCE</b> 52nd Street (Nick Martelli) Island Music	10/Virgin TEN 89 (12) (E)
67	67	2	<b>BABY TALK</b> Alisha (Mark Berry) Hub/MCA Music	Total Control (12)TOCO 6 (E)
68	44	19	<b>TAKE ON ME</b> A-ha (Alan Tarney) ATV Music (s)	Warner Brothers W9006(T) (W)
69	51	3	<b>OCEAN BLUE</b> ABC (Martin Fry/Mark White) Neutron/10 Music	Neutron/Phonogram N(T)X 110 (F)
70	NEW		<b>BURNING HEART</b> Survivor (Frankie Sullivan/Jim Peterik) Intersong/Warner Bros. Music	Scotti Brothers A 6708 (12 - TX 6708) (C)
71	57	4	<b>ONE NATION</b> Masquerade (Paul Phillips) Malibu/Intersong/Warner Bros/Ricks/Piscis Music	Streetwave (MKHAN 58) (A)
72	NEW		<b>SMALL TOWN</b> John Cougar Mellencamp (Lifeline Bastard/Dan Geiman)	Riva Music Riva JCM(X) 5 (F)
73	65	3	<b>SMALL BLUE THING</b> Suzanne Vega (Lenny Kaye/Steve Addabbo) Rondor Music	A&M AM 294 (F)
74	58	3	<b>NAUGHTY, NAUGHTY</b> John Parr (John Parr) Carlin Music	London LON(X) 80 (F)
75	43	10	<b>SPIES LIKE US</b> Paul McCartney (Paul McCartney/Hugh Padgham/Phil Ramone) MPL Communications	Parlophone (12)R 6118 (E)

Panel Sales Increase on last week..... +5%  
Top 75 chart entries year to date (4 weeks)..... 54

76	-	<b>A LOVE BIZARRE</b> Sheila E. (Sheila E./Prince) Island Music	Warner Brothers A 8290(T) (W)
77	-	<b>YEARS LATER</b> Cactus World News (Chris Kimsey) Rondor Music	MCA MCA(T) 1024 (F)
78	-	<b>DON'T YOU (FORGET ABOUT ME)</b> Simple Minds (Keith Forsey) MCA Music (s)	Virgin VS 79(12) (E)
79	-	<b>LIVING IN THE PAST</b> Drum Theatre (Gary Langan) Point Music	Epic A 6738 (12 - TX 6738) (C)
80	-	<b>SARA</b> Starship (Peter Wolf/Jeremy Smith) Kikkio/Petrol Music	RCA PB 49893 (12 - FT 49894) (R)
81	-	<b>COLD SHOULDER</b> Evelyn Thomas (Ian Levine/Fachra Trench) Record Shack Music	Record Shack SOHO(T) 60 (A)
82	-	<b>RESCUE ME</b> Zerra One (Barry Blue) Chrysalis Music	Mercury/Phonogram MER(X) 205 (F)
83	-	<b>UNCHAINED MELODY</b> Leo Sayer (Alan Tarney) Angle-Pic Music	Chrysalis LEO(X) 3 (F)
84	-	<b>ON THE TRAIL</b> The Prime Movers (Chris Tsangaris) Island Music	Island (12)IS 263 (E)

85	-	<b>MATED</b> David Grant/Jaki Graham (Derek Bramble) Warner Bros. Music (s)	EMI (12)JAKI 6 (E)
86	-	<b>THE OAK TREE</b> Morris Day (Morris Day) Warner Bros. Music	Warner Brothers W8899(T) (W)
87	-	<b>PARTY ALL THE TIME</b> Eddie Murphy (Rick James) Stone City Music	CBS (TJA 4457) (C)
88	-	<b>IN THE MIDDLE OF THE NIGHT</b> Take 60 (Billy Rush) Chrysalis Music	Boiling Point/Polydor POS(PX) 763 (F)
89	-	<b>SUN CITY</b> Artists United Against Apartheid (Little Stephen/Arthur Baker) Warner Bros. Music	Manhattan (12)MT 7 (E)
90	-	<b>WEAK IN THE PRESENCE OF BEAUTY</b> Joy Fly (Don Was) Virgin Music	Virgin VS 833(12) (E)
91	-	<b>RAPPER'S DELIGHT/WE GOT THE FUNK</b> Sugarcult Gang/Positive Force (Robinson (A)/Edmonds/Robinson/Jones (AA)) Warner/Planetary (A)	Sweetwave (12 - SWAVE 6) (A)
92	-	<b>ONE VISION</b> Queen (Queen/Mack) Queen Music/EMI Music (s)	EMI (12)QUEEN 6 (E)
93	-	<b>GET LOOSE</b> Alem (T & T Alem/L. Burgess/S. Davenport) West Kenya Music/Pieces Music	Streetwave (12 - MKHAN 61) (A)

94	-	<b>ALIVE AND KICKING</b> Simple Minds (Jimmy Iovine/Bob Clearmountain) EMI Music (s)	Virgin VS 817 (12) (E)
95	-	<b>I CAN'T LIVE WITHOUT MY RADIO</b> L.L. Cool J. (Rick Rubin) Def Jam	Def Jam Recordings/CBS (TJA 6634) (C)
96	-	<b>POWER OF LOVE</b> Huey Lewis and The News (Huey Lewis and The News) Chrysalis Music (s)	Chrysalis HUEY(X) 1 (F)
97	-	<b>WARRIOR GROOVE</b> D.S.M. (Danny Poku) Copyright Control	10/Virgin (12 - DAZZ 45) (E)
98	-	<b>SLAVE TO THE RHYTHM</b> Grace Jones ( Trevor Horn) Perfect Songs/Unforgettable Songs/Bruce Woolley/CBS Songs	ZTT/Island (12)HS 206 (E)
99	-	<b>THINGS COULD BE BEAUTIFUL</b> The Colourfield (Ian Brodie) Playmate/Vision Music	Chrysalis COL(X) 5 (F)
100	-	<b>FOR YOU</b> Snowy White (Snowy White/Martin Adams) R&R/Snowy White Music/England-Pub	R4 (12)FOR 3 (E)

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between 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.

### TITLES A - Z (WRITERS)

A Love Bizarre (Sheila E./Prince)	76	Get Loose (L. Burgess/S. Davenport)	93	Slave To The Rhythm (B. Woolley/S. Darlow/S. Lipson)	98
After The Love Has Gone (Stock/Aiken/Waterman)	33	Girls Girls (A. Davis)	24	Small Blue Thing (S. Vega)	70
Alice, I Want You Just For Me! (Full Force/R. Tee)	80	Girls Are More Fun (R. Parker Jr.)	74	Uncained Melody (North/Zarek)	83
Alive And Kicking (Simple Minds)	94	Hit That Perfect Beat (Bronski/Foster)	43	Walk Of Life (M. Knopfler)	3
Baby Love (S. Bray/R. Richards/M. Kessler)	58	How Will I Know (Merill/S. Rubincam)	16	Walking In The Air (M. Blake)	47
Bardotina (R. Lucas)	67	How Will I Know (G. Merrill/S. Rubincam)	46	Warrior Groove (D. Poku)	97
Broken Wings (R. Page/S. George/J. Lang)	5	How Will I Know (G. Merrill/S. Rubincam)	46	We Built This City (B. Taupain/M. Page/D. Lambert)	57
Burning Heart (J. Parker/J. Sullivan)	70	Imagination (B. Some)	23	West End Girls (Tommy/Lovel)	30
Can't Live Without My Radio (J. Smith/R. Rubin)	44	Imagination (B. Some)	23	When The Going Gets Tough, The Tough Get Going	7
Can't Wait (R. Nowels/S. Nickle/U. Presley)	54	In A Lifetime (C. Brown/P. Brown)	20	(W. Braithwaite/C. Eastmond/R. J. Lang/B. Ocean)	6
Chinatown (B. R. & M. Gibb)	44	In The Middle Of The Night (B. Bush)	88	Who's Zoomin' Who (N. M. Walden/P. Glass)	5
Cold Shoulder (J. Levine/P. Trench)	81	If I Ruled The World (K. Blow/D. Reeves/A. J. Banks)	30	A. Franklin	18
Cou Me Down (L. Coyle)	38	If You're Ready (Come Go With Me) (H. Scarlock)	30	Wrap Her Up (E. Jones/B. Taupin/D. Johnston)	5
Don't Let Me Be Misunderstood (Benjamin/Marcus)	25	It Doesn't Really Matter (R. Troutman/Z. Troutman)	57	F. Mandel/C. Morgan/P. Westwood	10
Don't Let Me Be Misunderstood (Benjamin/Marcus)	25	It's Alright (Baby's Coming Back) (A. Lennox)	10	Years Later (Cactus World News)	37
Don't Waste My Time (P. Hardcastle)	53	It's Alright (Baby's Coming Back) (A. Lennox)	10	You Little Thing (Belmont/Tench)	11
Don't You Forget About Me (K. Forsey/S. Chitt)	78	It's Alright (Baby's Coming Back) (A. Lennox)	10	You're My Last Chance	56
Don't You Just Know It (R. Smith/J. Vincent)	63	It's Alright (Baby's Coming Back) (A. Lennox)	10		
Dress You Up (P. Stanziale/LaRussa)	47	It's Alright (Baby's Coming Back) (A. Lennox)	10		
For You	100	It's Alright (Baby's Coming Back) (A. Lennox)	10		
Funky Sensation (K. Nix)	41	It's Alright (Baby's Coming Back) (A. Lennox)	10		
La Vie En Rose (E. Piaf/Louisy)	15	Party All The Time (R. James)	87		
Leader Of The Pack (Greenwich/Morton/Barry)	65	Power Of Love (C. Hayes/H. Lewis)	96		
Leaving Me Now (M. Knopf/Gould/W. Badarou)	28	Pull Up To The Bumper (Koo Koo Baya/G. Jones)	15		
Life's What You Make It (M. Hall/T. Friese-Greene)	22	G. Mann)	42		
Living In America (D. Hartman/C. Midnight)	19	Radio Africa (S. Skaha/M. Jones/Keefe)	42		
Living In The Past (Kontars)	54	Rapper's Delight (N. Rodgers/B. Edwards)	91		
Maled (T. Rundgren)	85	Rescue Me (P. Bell)	82		
My Guy, My Girl (W. Robinson/R. White)	73	Rise (Lyndon/Laswell)	21		
My Magic Man (G. Henry)	32	Russians (Shing)	74		
Naughty, Naughty (J. Parr)	74	Saintly Youself (Simple Minds)	17		
New York Eyes (T. Thomas)	52	Sara (I. & P. Wolf)	80		
Ocean Blue	89	Saving All My Love For You (M. Masser/G. Goffin)	28		
On The Trail (S. Ramsey/G. Putman/C. Lichten)	64	Separate Lives (S. Bishop)	36		
G. Markel	20	Shake Your Foundations (M. & A. Young/B. Johnson)	33		
One Dance Won't Do (A. Hall)	44	Shake Your Foundations (M. & A. Young/B. Johnson)	33		
One Nation (Various)	71	Shot In The Dark (Osborne/Soussan)	29		
One Vision (Queen)	92	Side Walk Talk (Madonna)	53		
Only Love (V. Cosman/N. Gimbel)	14				

# TOP US SINGLES

1*	1	THAT'S WHAT FRIENDS . . .	D. Warwick/Friends	Arista
2*	3	BURNING HEART, Survivor		Scotti Brothers
3*	5	I'M YOUR MAN, Wham!		Columbia/CBS
4	4	TALK TO ME, Stevie Nicks		Modern
5	2	SAY YOU, SAY ME, Lionel Richie		Motown
6	6	MY HOMETOWN, Bruce Springsteen		Columbia/CBS
7*	11	WHEN THE GOING GETS TOUGH . . .	Billy Ocean	Jive
8*	10	SPIES LIKE US, Paul McCartney		Capitol
9	7	WALK OF LIFE, Dire Straits		Warner Bros
10*	13	GO HOME, Stevie Wonder		Tamla
11*	17	HOW WILL I KNOW, Whitney Houston		Arista
12*	16	CONGA, Miami Sound Machine		Epic
13*	21	KYRIE, Mr. Mister		RCA
14	8	I MISS YOU, Klymaxx		MCA/Constellation
15*	23	LIVING IN AMERICA, James Brown		Scotti Brothers
16*	22	THE SWEETEST TABOO, Sade		Portrait
17	19	GOODBYE, Night Ranger		Camel/MCA
18	20	SIDEWALK TALK, Jellybean		EMI America
19	9	PARTY ALL THE TIME, Eddie Murphy		Columbia/CBS
20*	25	LIFE IN A NORTHERN TOWN, Dream Academy		Warner Bros
21	12	ALIVE & KICKING, Simple Minds		A&M/Virgin
22*	26	A LOVE BIZARRE, Sheila E		Paisley Park
23*	29	SARA, Starship		Grunt
24*	30	SILENT RUNNING, Mike & The Mechanics		Atlantic
25	14	SMALL TOWN, John Cougar Mellencamp		Riva
26	18	IT'S ONLY LOVE, Bryan Adams/Tina Turner		A&M
27*	34	TARZAN BOY, Baltimora		Manhattan
28*	32	THE SUN ALWAYS SHINES ON T.V., A-ha		Warner Bros
29	15	TONIGHT SHE COMES, The Cars		Elektra
30	31	EVERYTHING IN MY HEART, Corey Hart		EMI America
31*	38	SECRET LOVERS, Atlantic Starr		A&M
32	27	FACE THE FACE, Pete Townshend		Atco
33*	37	DIGITAL DISPLAY, Ready For The World		MCA
34	24	YOU'RE A FRIEND . . ., Clemons/Browne		Columbia/CBS
35*	40	KING FOR A DAY, Thompson Twins		Arista
36*	39	HELL NEVER LOVE YOU . . ., Freddie Jackson		Capitol
37*	45	THESE DREAMS, Heart		Capitol
38*	47	RUSSIANS, Sting		A&M
39*	42	DAY BY DAY, The Hooters		Columbia/CBS
40	35	EVERYBODY DANCE, Ta Mara & The Seen		A&M

# BULLETS 41-100

42*	50	STAGES, ZZ Top		Warner Bros
44*	54	NIKITA, Elton John		Geffen
48*	61	THIS COULD BE THE NIGHT, Loverboy		Columbia/CBS
49*	58	BEAT'S SO LONELY, Charlie Sexton		MCA
50*	64	SANCTIFY YOURSELF, Simple Minds		A&M/Virgin
53*	59	ANOTHER NIGHT, Aretha Franklin		Arista
54*	N	R.O.C.K. IN THE USA, John Cougar Mellencamp		Riva
55*	60	(HOW TO BE A) MILLIONAIRE, ABC		Mercury
56*	84	THE SUPER BOWL SHUFFLE, Chicago Bears Shufflin' Crew		Red Label
58*	68	LET'S GO ALL THE WAY, Sly Fox		Capitol
59*	66	NIGHT MOVES, Marilyn Martin		Atlantic
60*	77	WHAT YOU NEED, INXS		Atlantic
64*	N	GOODBYE IS FOREVER, Arcadia		Capitol
65*	80	NO EASY WAY OUT, Robert Tepper		Scotti Bros
66*	73	STRENGTH, The Alarm		I.R.S.
69*	83	BOP, Dan Seals		EMI America
75*	N	NEEDLES AND PINS, Tom Petty And The Heartbreakers with Stevie Nicks		MCA
77*	86	MANIC MONDAY, Bangles		Columbia/CBS
79*	94	DO ME BABY, Meli'ssa Morgan		Capitol
80*	N	I'M NOT THE ONE, The Cars		Elektra
81*	88	LIVE IS LIFE, Opus		Polydor
82*	89	PLEASURE AND PAIN, Divinyls		Chrysalis
84*	N	TENDER LOVE, Force M.D.'s		Warner Bros/Tommy Boy
91*	N	CALLING AMERICA, Electric Light Orchestra		CBS Associated
94*	N	I'D DO IT ALL AGAIN, Sam Harris		Motown
97*	N	LYING, Peter Frampton		Atlantic
98*	N	LIFE'S WHAT YOU MAKE IT, Talk Talk		EMI America

Due to a printer's error, the Top 40 US Singles published in last week's Music Week were incorrect.

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart courtesy Billboard February 1, 1986

**NEW MUSIC WEEK**

A PRIMARY INDUSTRY AT GUNPOINT, PERVERSION/tba Niss CSBT VV Pic Bag (I/RT)  
 ADAMS, Bryan THIS TIME/I'm Ready A&M AM 295 Pic Bag; AMY 295 12" Pic Bag inc extra track Lonely Nights (F)  
 AFTER THIS FIELDS/tba Himalaya OPA 012:20PA 012 (P)  
 ALEXANDRE, Kipling & Alani MY LANCASHIRE/It's Xmas Rockin' Ronnie RRR 3 Pic Bag (MIS)  
 BENATAR, Pat SEX AS A WEAPON/Red Vision Chrysalis PAT 4 Pic Bag (F)  
 BIZARRE BOYS, THE HOP OFF YOU FROGS (TAKING THE PISSOIRE)/Electro Frog Creole CR 88 (A)  
 BLIND DATE YOUR HEART KEEPS BURNING/Feel My Love Arista ARIST 642 (F)  
 BLOW MONKEYS, THE DIGGING YOUR SCENE/Backed A Winner (In You) RCA PB 40599;PT 40600 12" (R)  
 BOSS, THE DANCING IN THE USA — MEDLEY/Lonely Heart WEA X8838;X8838T 12" (W)  
 CAUGHT IN THE ACT! WALK ON WATER/BLIND LOVE (Double A) The Works Records TWR 107 (Self — 091-266 4234)  
 CHEAP TRICK TONIGHT IT'S YOU/tba Epic A6390 Pic Bag;TX 6390 12" Pic Bag (C)  
 CHERRY BOMBZ, THE HOT GIRLS IN LOVE (4-track EP) Lick LIXT 3 12" only (P)  
 CLEMONS, Clarence & Jackson BROWNE YOU'RE A FRIEND OF MINE/Let The Music Say It CBS A6681;TA 6681 12" (C) Re-promotion  
 CRENSHAW, Marshall DISTANCE BETWEEN US/Some Day Same Way Warner Brothers W8768;W8768T 12" inc extra track There She Goes Again If Only In My Dreams (W)  
 CURTSEY, Buddy & The Grasshoppers SHOODEE BABY/Hypnotise Me/Better Be Sure Gyrate GY 2;2GY 2 12" inc extra track Scoobedoo (I/J) Re-release  
 D RAIL PETROL SUNSET (Ext. Mix) Survival SURT 35 12" only (I/BACKS)  
 DALE, Just UNTIL YOU COME BACK TO ME/THE ROBOTICS: The Duke Ariwa Sound CF 002 12" only (JS)  
 DANSE SOCIETY, THE HOLD ON (TO WHAT YOU'VE GOT)/Danse Mood Society/Arista SOC 9;SOC 129 12" inc extra track Heaven Is Waiting (Dance Mix) (F)  
 DEE, Kiki ANOTHER DAY COMES (ANOTHER DAY GOES)/Won't Make Sense (Barbed Wire Fence) Columbia DB 9122 Pic Bag;12DB 9122 12" Pic Bag (E)  
 DUFFY, Stephen I LOVE YOU/Love Is Driving Me Insane 10/Virgin TEN 91;TEN 9112 12" inc extra track I Love You (The Inversion) (E)  
 DURUTTI COLUMN TOMORROW/tba Factory Benelux 7FBN 51;12FBN 51 12" (P)  
 EASTON, Sheena MAGIC OF LOVE/Money Back Guarantee EMI 5547 Pic Bag;12EMI 5547 12" Pic Bag (E)  
 FRAME BY FRAME LIES/Think Of Me Only Skratz FBF 1 Pic Bag;FBFT 1 12" Pic Bag inc extra tracks Your Space/It's A Miracle (MIS/E)  
 FRENZY WHO'S LOVING YOU (Inst) Debut DEBT 1211 12" (A)  
 FRONT 242 NO SHUFFLE/Body To Body Himalaya OPA 13:12OPA 013 12" (P)  
 FROST, Kid TERMINATOR (VOCAL MIX) (Inst) ZYX (Germany) ZYX 5360 12" only (GY) Import  
 HAIG, Paul LOVE ETERNAL/tba Operation Afterglow OPA 006;12OPA 006 12" (P)  
 HARD ROCK SOUL MOVEMENT DOUBLE DEFRESH/DEF Hypnosis Elite DAZZ 46 12" only (A)  
 HASHIM WE'RE ROCKIN' THE PLANET (Inst)/Bonus Beats ZYX (Germany) ZYX 5161 12" only (GY) Import  
 HIPSWAY HONEY THIEF/Wild Sorrow Mercury/Phonogram MER 212;MERX 212 12" (F)  
 HONEYMOON SUITE BAD ATTITUDE/Wounded WEA X8772 Pic Bag (W)  
 HUE AND CRY HERE COMES EVERYBODY/tba Stamped STAMP 2 12" only Pic Bag (I/RT)  
 INXS THIS TIME/Original Sin Mercury/INXS 4;INXS 412 12" inc extra tracks Burn For You/Dancing On The Jetty (Live);INXS 4 doublepack inc BURN FOR YOU/Dancing On The Jetty (Live) (F)  
 ISLEY JASPER ISLEY INSATIABLE WOMAN/Break This Chain in doublepack with CARAVAN OF LOVE/I Can't Get Over Losing You Epic DTA 6861 12" (C)  
 JETS, THE CURIOSITY/Love Umbrella MCA MCA 1027 Pic Bag;MCAT 1027 12" Pic Bag (F)  
 JOEL, Billy, SHE'S ALWAYS A WOMAN TO ME/Just The Way You Are CBS A6862 Pic Bag (C)  
 KICK REACTION YESTERDAY, TODAY, TOMORROW/Stopping To Speak/Friday Away From The High Street The Precious Organisation 12JEWEL 1 12" only Pic Bag (I/Fast Forward)  
 KOO DE TAH TOO YOUNG FOR PROMISES/Dancing Mercury/Phonogram MER 211;MERX 211 12" (F)  
 LASZLO, Ken TONIGHT (Inst) ZYX (Germany) MEMIX 035 12" only (GY) Import  
 LION MARGARET THATCHER/Living The Goodlife Soho/Priority SOR 102;SORE12 102 12" (E)  
 MAI TAI FEMALE INTUITION (Inst) Virgin VS 844 Pic Bag;VS 84412 12" Pic Bag (E)  
 MARDIS, Bobby KEEP ON (Inst) Bluebird/10 BRT 20 12" only (E)  
 MATT BIANCO CAN'T STAND IT ANYMORE (Inst) WEA Y262 YZ 62T 12" (W)  
 MCCARTHY IN PURGATORY/tba Wall Of Salmon MAC 001 Pic Bag (I/RT)  
 MEKONS BEATEN AND BROKEN/CHOP THAT CHILD IN HALF/Hey! Susan/Deep End Sin SIN 002 12" only (I/Red Rhino)  
 MIAMI YOU ARE TEMPTATION (Inst) GRANA 001;GRANAT 001 12" Pic Bag (SP)  
 MIKE & THE MECHANICS SILENT RUNNING (ON DANGEROUS GROUND)/I Get The Feeling WEA U8908 Pic Bag;U8908T 12" Pic Bag inc extra track Too Far Gone (W)  
 MINOTT, Sugar/Jah Son WHAT A FEELING/Riot Inna Brixton/Candy Man CSA 12CSA 509 12" only (A/JS)  
 MORRIS, Gary SECOND HAND HEART/The Love She Found In Me Warner Brothers W8781 Pic Bag (W)  
 MOUSKOURI, Nana ONLY LOVE/Alone/The White Rose Of Athens/Bridge Over Troubled Water Philips PH 3812 12" (F)  
 MUMPHY CALLS BEAUTY HAS HER WAY/Messages On Your Door Geffen A6884 Pic Bag;TX 6884 12" Pic Bag (C)  
 NEWTON JOHN, Olivia SOUL KISS/Electric Mercury/Phonogram MER 210 Pic Bag;MERX 210 12" Pic Bag (F)  
 NOTCH, Trevor BIP BIP BIP BOP BOP BOP/Just Cool Island 12IS 264 12" only (E)  
 O'BRIEN, Stuart LIVE TO BE OLD (Inst) AGR Records AGR 4 Pic Bag (MIS)  
 O'Neal, Alexander IF YOU WERE HERE TONIGHT (REMIX) (Soft Version) Tabu A 6391 Pic Bag; QTA 6391 12" Pic Bag (C)  
 OSMOND, Marie THERE'S NO STOPPING YOUR HEART/Love Will Find It's Way To You Capitol CL 390 Pic Bag (E)  
 PEOPLE LIKE US MIDNIGHT LOVER (Inst) Passion PASH 1251 12" (A)  
 PERILS OF PLASTIC, THE RING A DING DING/Debiese Matin WEA YZ61;YZ61T 12" (W)  
 PETTY, Tom & The Heartbreakers SO YOU WANT TO BE A ROCK 'N' ROLL STAR/American Girl/Spike MCA MCAT 1028 12" Pic Bag (F)  
 PRINCE, Michael DANCE YOUR LOVE AWAY/tba Bolts BOLTS 3 12" (P)  
 RECIPE HOME'S OVER/Outboard Emetrial/Survival ERT 8R12 12" only (I/BACKS)  
 ROBINSON, Lloyd HAPPY TO BE WITH YOU (Version) Jah Tubby's JT 016 12" only (JS)  
 SAFRON PHYSICAL CONTACT/tba Bolts BOLTS 2 12" (P)  
 SINATRA, Frank THEME FROM NEW YORK, NEW YORK/That's What God Looks Like To Me Warner Brothers K14502;K14502T 12" inc extra track My Kind Of Town/LA Is My Lady (W)  
 SISTER SLEDGE WHEN THE BOYS MEET THE GIRLS/The Boys Most Likely Atlantic A9486;A9486T 12" (W)  
 SP BAND, THE with SHEZWAR POWELL DON'T SAY IT/THE SP BAND: Because Of Heaven Bond STAGE 1 (SP)  
 SPIDER GIMME GIMME IT ALL/Rock Tonite PRT 7P 344;7PX 344 in doublepack with Live Recordings from the Kerrang Concert (A)  
 STEEL PULSE LOVE WALKS OUT/Kick That Habit (Cold Turkey) Elektra EKR 34;EKR 34T 12" inc extra track Save Black Music (W)  
 STING MOON OVER BOURBON STREET/Mack The Knife A&M AM 305 Pic Bag;AMY 305 12" Pic Bag inc extra track Fortress Around Your Heart (F)  
 STINGRITES BABY'S GOT A BRAND NEW BRAIN/tba Snaffle RITE 1 (I/Fast Forward)  
 STORM, Rebecca MR. LOVE/Mr. King Columbia DB 9124 (E)  
 SURVIVOR BURNING HEART/Feels Like Love in doublepack with EYE OF THE TIGER/tba Scotti Brothers DA 6708 (C)  
 TA MARA & THE SEEN AFFECTION/Everybody Dance A&M AM 301 Pic Bag;AMY 301 12" Pic Bag inc extra track Summertime Love (F)  
 TALK TALK LIFE'S WHAT YOU MAKE IT (EXTENDED)/It's Getting Late In The Evening EMI 12EMIX 5540 12" Pic Bag (E)  
 TAVARES HEAVEN MUST BE MISSING AN ANGEL/Don't Take Away The Music Capitol TAV 1 Pic Bag;12TAV 1 12" Pic Bag inc extra track Whodunnit (E)  
 THOMAS, Louise HEAD OVER HEELS (Inst) Debut DEBTX 3001 12" (A)  
 THOMAS, Ruddy & J. C. LODGE TIME FOR LOVE/In The Summertime Greensleeves/Priority GRED 184;GRED 184 (E) Change of distributor  
 TIBBS, Fredi ALL I HAVE TO DO IS DREAM/KOFI ANI JOHNSON: Mede Mahoma Besona-Menyanie Tulip TUL 001 (MIS)  
 VARIOUS LONDON BOOT MIX (27 Minute Megamix) ZYX (Germany) ZYX 5376 12" only (GY) Import  
 WANG CHUNG TO LIVE AND DIE IN LA/Black Blue White Geffen A6756 Pic Bag (C)  
 WARP 9 SKIPS A BEAT (Dub) Motown ZB 40503;ZT 4050412" inc Skips A Beat (3 remixes) (R)  
 WEDDING, THE TOMORROW I SET SAIL/Cry War WAR 3005;12WAR 3005 12" (A)  
 WILD AND WANDERING 2,000 LIGHT ALES FROM HOME — DUST ME DOWN/STAND BY ME/REAL COOL TIME/INTERLONG/The Apple Tree Part 1&2 Iguana VYK 14 12" only (SP)  
 WILLIAMS JR., Hank ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT/Video Blues Curb/Warner Brothers W9184 Pic Bag (W)  
 WORD, THE SCHOOL BOY SAINT/World To The Girls Abstract Dance/Priority AD 7 (E) Correction to previous listing

\*\* previously listed in alternative format

Mon 3-Fri 7 Feb  
 Single Releases: 79

Year to Date  
 (6 weeks to 7 February 1986)  
 Single Releases: 390

Affection . . . T  
 All I Have To Do . . . T  
 Dream . . . T  
 All My Rowdy Friends  
 Are Coming Over  
 Tonight . . . W  
 Another Day Comes  
 (Another Day Goes) . . . D  
 At Gunpoint . . . A  
 Perverision . . . A  
 Bad Attitude . . . H  
 Beaten And Broken . . . M  
 Beauty Has Her Way . . . M  
 Bip Bip Bip . . . N  
 Bip Bip Bip . . . N  
 Blind Love . . . C  
 Can't Stand It . . . E  
 Anymore . . . M  
 Curosity . . . J  
 Dance Your Love . . . P  
 Away . . . B  
 Dancing In The USA . . . B  
 Digging Your Scene . . . B  
 Distance Between Us . . . C  
 Don't Say It . . . S  
 Double Defresh . . . H  
 Female Intuition . . . M  
 Fields . . . A  
 Gimme Gimme It All . . . S  
 Happy To Be . . . D  
 With You . . . R  
 Head Over Heels . . . T  
 Heaven Must Be . . . E  
 Missing An Angel . . . T  
 Here Comes Everybody . . . H  
 Hold On (To What  
 You've Got) . . . D  
 Homes Over . . . R  
 Honey Thief . . . H  
 Hop Off You Frogs  
 (Taking The Pissore) . . . B  
 Hot Girls In Love . . . C  
 I Love You . . . D  
 In Purgatory . . . M  
 Keep On . . . M  
 Lies . . . F  
 Life's What You  
 Make It . . . T  
 2,000 Light Ales  
 From Home . . . W  
 Live To Be Old . . . O  
 London Boot Mix . . . V  
 Love Eternal . . . H  
 Love Walks Out . . . S  
 Magic Of Love . . . L  
 Margaret Thatcher . . . E  
 Midnight Lover . . . P  
 Moon Over Bourbon  
 Street . . . S  
 Mr Love . . . S  
 My Lancashire . . . A  
 No Shuffle . . . C  
 Only Love . . . M  
 Petrol Sunset . . . D  
 Physical Contact . . . S  
 Ring A Ding Ding . . . P  
 School Boy Saint . . . W  
 Second Hand Heart . . . M  
 Sex As A Weapon . . . B  
 She's Always A  
 Woman To Me . . . J  
 Shoo-bee Baby . . . C  
 Silent Running . . . M  
 Skips A Beat . . . W  
 So You Want To Be  
 A Rock 'n' Roll  
 Star . . . P  
 Soul Kiss . . . N  
 Terminator . . . F  
 Theme From New  
 York, New York . . . S  
 There's No Stopping  
 Your Heart . . . O  
 This Time . . . I  
 This Time . . . A  
 Time For Love . . . T  
 To Live And Die  
 In LA . . . W  
 Tomorrow . . . D  
 Tomorrow I Set Sail . . . W  
 Tonight . . . L  
 Tonight It's You . . . C  
 Top Young Frogs  
 Promises . . . K  
 Until You Come  
 Back To Me . . . D  
 Walk On Water . . . C  
 We're Rockin' The  
 Planet . . . H  
 What A Feeling . . . M  
 When The Boys  
 Meet The Girls . . . S  
 Who's Loving You . . . F  
 Yesterday, Today  
 Tomorrow . . . K  
 You Are Temptation  
 Your Heart Keeps  
 Burning . . . B  
 You're A Friend  
 Of Mine . . . C

See New  
 Albums for  
 Distributors  
 Codes

INCORPORATING LP  
CD & CASSETTE SALES

# TOP 100 TOP 100 TOP 100 TOP

**MUSIC**  
**WEEK**

Week-ending February 1, 1986

<b>1</b>	<b>NO1</b>	<b>BROTHERS IN ARMS</b> ★★ ★ CD	Vertigo/Phonogram VERH 25
2	2	<b>HUNTING HIGH &amp; LOW</b> ● CD	Warner Brothers WX 30
3	3	<b>THE BROADWAY ALBUM</b> ● CD	CBS 86322
4	4	<b>WORLD MACHINE</b> ★ CD	Polydor POLH 25
5	5	<b>THE DREAM OF THE BLUE TURTLES</b> ★ CD	A&M DREAM 1
6	6	<b>ISLAND LIFE</b> ● CD	Island GJ 1
7	7	<b>BE YOURSELF TONIGHT</b> ★ CD	RCA PL 70711
8	8	<b>LIKE A VIRGIN</b> ★★ ★ CD	Sire WX 20
9	9	<b>WHITNEY HOUSTON</b> ● CD	Arista 206 978
10	10	<b>GO WEST</b> ★ CD	Chrysalis CHR 1495
11	11	<b>NOW, THAT'S WHAT I CALL MUSIC</b> 6 ★★ ★	Virgin/EMI NOW 6
12	12	<b>FEARGAL SHARKEY</b> ● CD	Virgin V 2360
13	13	<b>FINE YOUNG CANNIBALS</b> ● CD	London LONLP 16
14	14	<b>THE FIRST ALBUM</b> ★ CD	Sire WX 22
15	15	<b>ONCE UPON A TIME</b> ● CD	Virgin V 2364
16	16	<b>PROMISE</b> ★★ ★ CD	Epic EPC 86318
17	17	<b>THE SINGLES COLLECTION</b> ★★ ★	Chrysalis SBTV 1
18	18	<b>LUXURY OF LIFE</b> ○ CD	Tent/RCA PL 70735
19	19	<b>JENNIFER RUSH</b> ★ CD	CBS 26488
20	20	<b>HITS 3</b> ★★ ★	CBS/MEA HITS 3
21	21	<b>HIGH PRIORITY</b>	Tabu TBU 26699
22	22	<b>EASY PIECES</b> ● CD	Polydor LCLP 2
23	23	<b>THE CLASSIC TOUCH</b> ● CD	Decca/Delphine SKL 5343
24	24	<b>SONGS FROM THE BIG CHAIR</b> ★★ ★	Mercury/Phonogram MERH 58
25	25	<b>NO JACKET REQUIRED</b> ★★ ★ CD	Virgin V2345

# SOUNDS

## WINTER WARMER

ANNOUNCING THE

**SOUNDS** is on promotion every week during February to help our readers keep the Winter Blues at bay.

Come rain, sleet or snow, we promise to deliver four action-packed issues featuring cover-mounted gifts and big-prize competitions. Here's what's in store.

**FEBRUARY 1** comes with a cover-mounted hard vinyl EP featuring four hot EMI acts, including Saxon. And young bands will be offered the chance to win a free, professional promo video shoot - of themselves.

**FEBRUARY 8** comes with a free cover-mounted colour magazine on the blockbusting Rocky films, trying in with the release of Rocky IV and boasting a full interview with Stallone himself. And we'll be giving away a Philips stereo TV and other goodies in our competition.

**FEBRUARY 15** carries a second free colour mag on the cover. Called *Psycho Killers*, it's a spectacular illustrated history of rock weirdos and crazies. Backing it up will be a competition to win an amazing £2,500 worth of Roland hi-tech musical equipment.

**FEBRUARY 23** is fronted by a double-sided full colour poster and offers an opportunity for this issue's competition winner to acquire an enviable record collection overnight, courtesy of a leading retail chain.

58	58	<b>FACE VALUE</b> ★★ CD	Virgin V 2185
59	59	<b>RE SWEET INSPIRATION</b> CD	Portrait PRT 10048
60	60	<b>MAKE IT BIG</b> ★★ ★ CD	Epic EPC 86311
61	61	<b>THE SECRET OF ASSOCIATION</b> ★★ CD	CBS 26234
62	62	<b>THE POWER OF CLASSIC ROCK</b> ● CD	Portrait PRT 10049
63	63	<b>SUZANNE VEGA</b> CD	A&M AMA 5072
64	64	<b>DIRE STRAITS</b> CD	Vertigo/Phonogram 9102021
65	65	<b>ALL THROUGH THE NIGHT</b> ●	BBC REH 569
66	66	<b>ORIGINAL SOUNDTRACK FROM 'MISTRALS DAUGHTER'</b>	Carre CAL 221
67	67	<b>WAR</b> ★ CD	Island LIPS 9733
68	68	<b>CAN'T SLOW DOWN</b> ★★ ★ CD	Motown STMA 8041
69	69	<b>THE SINGLES 81-85</b> ● CD	Mute MUTEL 1
70	70	<b>BITTER SWEET</b> ●	CBS 86320
71	71	<b>THE CARS GREATEST HITS</b> ○ CD	Elektra EKT 25
72	72	<b>BAGGARRIDDIM</b> ○ CD	DEP International/Virgin LP DEP 10
73	73	<b>STREET SOUNDS EDITION 15</b>	Street Sounds STSND 15
74	74	<b>HELLO, I MUST BE GOING!</b> ★ CD	Virgin V2252
75	75	<b>RE SUDDENLY</b> ● CD	Jive HIP 12
76	76	<b>THIS IS BIG AUDIO DYNAMITE</b>	CBS 26714
77	77	<b>STOP MAKING SENSE</b> ● CD	EMI TAH 1
78	78	<b>SO RED THE ROSE</b>	Parlophone Odeon PCSD 101
79	79	<b>THE KENNY ROGERS STORY</b> ★	Liberty EMTV 39
80	80	<b>BLUE SKIES</b> ● CD	London KTKT 1
81	81	<b>THE VERY BEST OF CHRIS DE BURGH</b> ●	Telstar STAR 2248
82	82	<b>ALF</b> ★★ ★ CD	CBS 26229
83	83	<b>VOICES FROM THE HOLY LAND</b> ○	BBC Welsh Chorus/Wed. Loans

# INDEPENDENT LABELS



THE EVER colourful John Otway has finally decided to follow in the footsteps of many similar cult artists and release a Greatest Hits album featuring such singles as Gleen Gleen Glass Of Home and Hreely Flee. It's out on Strikeback Records, and he's promoting it with a string of live dates. Confusion over the somewhat eccentric spelling is explained by Strikeback's amusement at a Japanese import of an Otway compilation.

## Blue Lightnin'

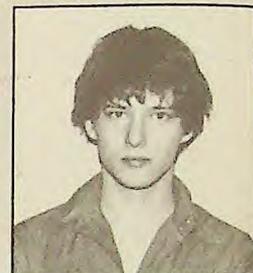
Blues specialist label Red Lightnin' starts the year with two albums out this month; A Dose Of Double Dynamite, Mississippi & Chicago Blues featuring Mississippi Fred McDowell and Phil Guy, and Byther Smith's Tell Me How You Like It. The LPs continue the Red Lightnin' policy of popularising the blues. Peter Shertser, who started the company, says: "Our main aim is putting the blues into the Nineties, not just by re-issuing material, but with a programme of new recordings that not only keep the music alive but also progress it to the tone of the times, while keeping the instinctive 'feel' and emotion that have gripped blues fans over the last 70 years." Shertser adds: "One of the great things that RL has achieved is debuting many US blues acts — it sounds strange but many of the American blues artists, who just cannot get a deal back home, have come to us and made albums — which we have then exported back to the US. "Troyce Key, J J Malone, Seattle's Isaac Scott, Greg 'Fingers' Lee, Eddie Simpson and Marcell Strong are some of the names we've released on Red Lightnin' and who have then attracted attention back home."

The Norfolk label also hopes to expand its musical horizons — "We're delving into the reggae market — so far, we've issued two 12-inch 45s by Bob Marley, both featuring previously unreleased material, and we're currently working in conjunction with Culture Press and Daddy Kool," Shertser points out. ● Red Lightnin' Records, The White House, The Street, North Lopham, Diss, Norfolk IP22 LU (0379-88 693).

## Tracking...

FOLLOWING THE success of the single Sweet Surprise on Rough Trade, Chris & Cosey release a new album Techno Primitiv on the label this week (24) ... The Minutemen have cancelled their debut UK tour set for February following the death of singer/guitarist and founder member D Boon in a car crash, but the band's new album 3-Way (Tie For Last) will still be released on the SST label early next month ... 4AD are re-issuing four releases that have been unavailable for some time — the Rema-Rema EP Wheel In The Roses, Roland S Howard and Lydia Lunch's interpretation of the Lee Hazlewood and Nancy Sinatra duet Some Velvet Morning, the 12-inch version of X-Mal Deutschland's Incubus Succubus II, and Modern English's first album, Mesh And Lace ... After a year of major label activity, it's back to roots with the re-release of New Model Army's Bittersweet single, which has been unavailable since its first pressing in 1983. The band's 7-inch debut is re-issued on its original Quiet

Jumping and Yukihiro Takahashi. The LP is released in four different colour sleeves while the cassette version has two extra tracks ... Texas band Brave Combo, who were regularly featured on the late Alexis Korner's Radio One programme, have a 6-track 12-inch 45, People Are Strange, released on Rogue Records — distribution, Making Waves and



RICHARD LLOYD

Topic ... Swedish indie label Mistlur Records debuts in the UK with a solo album Field Of Fire from Richard Lloyd, the former guitarist with Television, followed by releases from Imperiet whose last album sold 50,000 copies in Sweden, and "dance beat avant pop" band Lolita Pop ... A Certain Ratio have just released their new LP The Old And New, featuring the A and B-sides of all their singles, on Factory Records, and it also includes a 7-inch single of the rare Shack Up coupled with Thin Boys from their debut single ... Plankton Records' latest release is a cassette mini-album by Northern "minstrel" Marc Catley called This Is The Birth Of Classical Acoustic Rock ... Following its success as a 12-inch disco mix over the Christmas period, Ruddy Thomas and J C Lodge's Time Foe Live is being released as a 7-inch single on Greensleeves ... First Leder-nacken record to be released since their highly-acclaimed Double Album last May is a 4-track EP Shimmy And Shake distributed through Pinnacle ...



X-MAL DEUTSCHLAND

Records label, distributed via Nine Mile and the Cartel ... Colin Miles' See For Miles label has signed a new distribution deal with Pinnacle and the first three releases scheduled are Quick-silver Messenger Service's The Ultimate Journey, The Hollies' Not The Hits Again! and Boogie With Canned Heat ... After six years Coc-teau Records has released its first compilation, Signature Tunes which features several of the label's original singles by Fiat Lux, To Heaven A Jet and A Flock Of Seagulls as well as album tracks by Bill Nelson, Man

NEW YEAR releases from Glass Records include The Jacobites' (aka Nikki Sudden and Dave Kusworth) When The Rain Comes, The Jazz Butcher's Hard (both on 7 and 12-inch) and Outskirts' Too Bad (7-inch only) ...

## BIG BEAT BEACH PARTY

- ★ THE DELMONAS ★ HASIL ADKINS ★ JOE KING CARRASCO ★
- ★ LARRY & THE BLUE NOTES ★ LASH LARIAT ★
- ★ LEGENDARY STARDUST COWBOY ★ THREE MIGHTY CAESARS ★
- ★ PRIDE OF THE CROSS ★ THE PRISONERS ★ RESTLESS ★
- ★ SCREAMING BLUE MESSIAHS ★ THE STING-RAYS ★
- ★ SUGAR RAY FORD ★ THE SURFIN' LUNGS ★ TALL BOYS ★
- ★ TURKEY BONES & THE WILD DOGS ★

your favorite recording swingers

LP  
WIKM 39

## BLACKWING

THE RECORDING STUDIO

TELEPHONE 01 261 0118

## Licked into shape

LICK RECORDS, the label originally started back in 1982 as a vehicle for Hanoi Rocks, is releasing its first non-Hanoi Rocks product next week (7) — a 4-track 12-inch EP Hit Girls In Love by The Cherry Bombz, the band formed from the ashes of the Rocks.

Guitarists Andy McCoy and Nasty Suicide have teamed up with former Clash drummer Terry Chimes, Lords Of The New Church bassist Dave Tregunna, and former Toto Coelo vocalist Anita, and they're planning live dates.

Lick Records, distributed through Pinnacle, has several other projects lined up for the year including a second long-form Hanoi Rocks video, and an acoustic album from Andy McCoy and Nasty Suicide, tentatively titled Silver Missiles And Nightingales.

## Shark Taboo debut

SHARK TABOO's debut LP is now out on Prism Records, the indie label distributed through Red Rhino and the Cartel, and it co-incides with a UK tour by the band. They've already attracted media attention with their single The Fight on the Lambs To The Slaughter label, and the Cage EP on Prism which received airplay on both the John Peel and Janice Long Shows. A single, The Big Sell, was released recently. Prism Records, 32 Exchange Street, Great Driffield, East Yorkshire YO25 7LL (0377 47311).

## Travellers Aid

A KENT hospice will benefit from the release of a single on the Own Records label. Singer Kim Jones has recorded a song called Guess Who Cares, which she co-wrote with Paul Carpenter, and royalties will go to the Greenwich and Bexley Cottage Hospice.

Carpenter said: "We've had a lot of local co-operation in recording the single, in particular from Channel 5 recording studios in Bexleyheath, but also from Trident Studios in London's Wardour Street." Own Records, 30 Hartsmead Road, Eltham, SE9 3LU (01-857 3797/591 5905).

# THE BLOODFIRE POSSE DEBUT LP



DISTRIBUTED BY JET STAR — (01) 961-4422 AND EMI — (01) 561-8722

SYNC 01

# OPINION

## Hammersmith crowd control alarm sounded

I HAVE just returned from a concert given by the Alarm at the Hammersmith Odeon, and would like to comment upon the "crowd control", by what I presume to be the security firm employed by the Odeon.

The Alarm always attract a very enthusiastic audience which was on its feet from the first number. I was fortunate enough to be seated in the stalls very near to the stage, and witnessed a good deal of very rough manhandling by the security staff pushing people into the rows of seats if they had strayed out into the aisles and pulling them to the ground if they stood on the seats. I can understand that there may be very good reasons for keeping the aisles clear and not permitting people to stand on seats. However, does this necessitate a violent manoeuvre from a menacing "security" guard every time to achieve this state of affairs?

I saw countless incidents of young boys and girls being treated in this manner, and as the concert progressed this manhandling seemed to become more and more aggressive. About half-way through the evening Mike Peters, acknowledging the level of excitement in the stalls motioned for people to get up and dance. This sent the security staff into a frenzy of violent activity which culminated in at least 10 minutes of virtual anarchy, during which they were lashing out at anyone — male or female — who moved out into the aisles.

This sorry state of affairs persisted until Mike stopped the band during a song, and a young fan was hauled onto the stage with his face and shirt covered in blood. Following him onto the stage was, what I presume to be the house-manager, who was asked by Mike as to whether this kind of behaviour was necessary. Thoroughly humiliated, the manager walked off the stage, blaming the band for causing this state of affairs!

Thankfully soon afterwards all the security at the front of the stage withdrew, and the concert proceeded peacefully, and in the spirit in which such occasions are meant to.

By way of a foot note, ironically the majority of the security people were wearing a T-shirt bearing the legend SEEMORE SECURITY. I can only hope that in future audiences — who go to concerts for entertainment — see no more of this particular firm.

JULIAN WALL, Sutton Square, Hackney E9.



ALARM GIG: venue just following the rules.

### Philip Leivers replies on behalf of Hammersmith Odeon.

I ENCLOSE a copy of the GLC Licensing Department's standard conditions that apply for pop concerts in premises where the fixed seating is provided and where the audience is largely over 16 years of age. Our premises are inspected during most nights that we have a live concert by GLC inspectors and/or fire officers. Any breach noted is recorded and can affect the granting of our annual entertainments licence and, what is not generally known, any future appearance by a band within the GLC licensing area. Your reader's attention is drawn to the following paragraphs:

1) The premises shall not be used under this consent for entertainment at which most of the audience is under the age of 16 years.

2) Attendants shall be provided in the ratio of at least one to every 250 persons in the audience. They shall be not less than 18 years of age and shall wear distinctive dress. Badges and arm bands are not a sufficient means of identification.

10) The licensee shall ensure that any promoter, performer or other person connected with the presentation of the performance, does not breach, or contribute to any breach of, any term, condition or restriction of the annual music/music and dancing licence in respect of the premises, or of any condition of this consent.

Notices to the effect "we want you to enjoy the concert but please appreciate that it is one of the Fire Regulation Rules that the aisles must be kept clear" are shown clearly on the entrance doors.

At many of our popular concerts the audience will stand right from the start and sometimes this brings complaints from customers who have paid for a seat and resent being forced to stand. Provided that the audience stand within their seat area, everyone can see and the concert can be enjoyed by all. Not only is it a breach of our live show contract and condition of our annual licence but it is also, bearing in mind public safety in general, irresponsible for any artiste to incite a large audience (3,600) to leave their seats and pile down the front or to wind up an audience against the stewards (ratio one to 250). People climb over the seats and it becomes a free for all and injuries can result. The stewards are on a loser and because of the high volume of sound, it is impossible for verbal communication. Tempers get frayed on both sides. Should a band feel that it is necessary to seek this audience reaction they should decide to play non-seated venues only.

Frankly, we do have a pretty good team of regular stewards, they are trained and supervised and behaviour monitored. Any complaint would be personally investigated by me and I can assure that any case of violence, wherever the blame may lie, would be referred to the police. We have a first-class record.

We all at Hammersmith regret this incident. The Alarm were equally concerned. Everything was amicably sorted out and I can report that the band went on to perform possibly one of their best concerts ever, the following night.

PHILIP LEIVERS, General Manager, Odeon Theatre, Hammersmith, London W6.

## EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	1	13	NIKITA, Elton John A/B/CH/D/DK/E/NL
2	2	15	TAKE ON ME, A-Ha B/CH/DK/E/F/I
3	5	12	A GOOD HEART, Feargal Sharkey B/CH/D/IRE/NL
4	3	10	I'M YOUR MAN, Wham! A/B/CH/DK/I/IRE
5	6	5	WEST END GIRLS, Pet Shop Girls D/GB/IRE/NL
6	4	9	SAY YOU SAY ME, Lionel Richie A/B/CH/D/DK
7	9	4	JEANNY, Falco A/CH/D
8	10	4	BROKEN WINGS, Mr Mister A/D/GB/NL
9	7	9	IN THE HEAT OF THE NIGHT, Sandra A/B/CH/D/I
10	8	17	THE POWER OF LOVE, Jennifer Rush A/CH/DK/IRE
11	11	20	PART-TIME LOVER, Stevie Wonder E/F/I
12	28	2	THE SUN ALWAYS SHINES ON TV, A-Ha GB/IRE
13	13	4	RUSSIANS, Sting B/D/F/GB
14	12	8	SAVING ALL MY LOVE FOR YOU, Whitney Houston B/CH/IRE
15	NEW		YOU LITTLE THIEF, Feargal Sharkey GB/IRE
16	15	13	DESTINY, Jennifer Rush A/CH
17	14	27	INTO THE GROOVE, Madonna E/F/I
18	20	3	BAD BOY, Den Harrow E/I
19	24	2	THANK YOU VERY MUCH MR EASTWOOD, Dermot Morgan IRE
20	23	9	JE TE DONNE, Jean J. Goldman & M. Jones F
21	22	4	HALLI HALLI HALLO, Johnny Reimar DK
22	18	15	ALIVE AND KICKING, Simple Minds E/I
23	29	3	HIT THAT PERFECT BEAT, Bronski Beat GB/IRE
24	38	2	WALK OF LIFE, Dire Straits GB
25	34	3	PAPA CHANTEUR, Jean-Luc Lahaye F
26	27	2	LONELY BOY, Johann K A
27	25	13	RIGTIGE MAEND, TV-2 DK
28	16	7	ALLES WAT ADEMT, Rob De Nijs B/NL
29	21	12	ELECTION DAY, Arcadia I
30	40	7	BA BA BANKUBERFALL, Allg. Verunsicherung A/D
31	33	2	OP PA FAR'S HAT, Walter & Carlo DK
32	32	2	QUESTIONI DI FEELINGS, Ricardo & Mina I
33	31	18	CHERI CHERI LADY, Modern Talking D
34	NEW		OHNE DICH, Munchener Freiheit E
35	NEW		RUN TO ME, Anita Meyer & Lee Towers NL
36	37	2	SUGAR SUGAR, Lorella Cuccarini I
37	36	2	P-MACHINERY, Propoganda E
38	RE		WE BUILT THIS CITY, Starship D/IRE
39	30	5	EN L'AN 2001, Pierre Bachelet F
40	NEW		IT HURTS TO BE IN LOVE, Gino Vannelli B/NL

Key: A — Austria, B — Belgium; CH — Switzerland; D — West Germany; DK — Denmark; E — Spain; F — France; GB — United Kingdom; I — Italy; NL — Netherlands; IRE — Eire  
Compiled from 11 national charts by Tros-Radio, Hilversum, Holland.

Edited by CHRIS WHITE

## Label deal, TV, media prize in club contest

TOP LONDON club The Hippodrome is on the look out for what it describes as "the music sensation of 1986" — and is offering a recording contract with its own label to tempt the cream of new talent around.

The club is inviting young and aspiring pop and rock artists from all over the country to send in photographs, biographies and high quality tapes of original material. From these, 20 artists or groups will be chosen to compete in Star Chase '86. Elimination concerts will be held in the club from the beginning of March, and

run for seven weeks, before the final when just two bands will play live to determine the winner.

David Martin, who runs the Hippodrome label, says: "The jury is being drawn up from the world of pop and rock music, as well as the media, and apart from a recording contract with Hippodrome, the winning act will also get a support on a major tour, a top spot on a TV special, and a feature in a national pop magazine."

For further information, contact David Martin, Pat Jay or John St Clair. Tel: 01-437 4311.



FATAL CHARM, the Nottingham band whose singles and album for Carrere Records were well-received last year, are now free of their contract with the company and are looking for a new company "that can promote us extensively both at home and abroad, especially the US."

The band started as a four-piece back in 1978, and have played support gigs with Squeeze, Flock Of Seagulls, Kissing the Pink and Echo & The Bunnymen. After signing with Carrere they made several singles — Summer Spies, King of Comedy and You Know (You'll Never Believe) — and an album, Endangered Species.

Contact: Sarah Simmonds (0602 626974) or Tessa Rome (01-408 2355).

## TALENT

### Talent tips

A SCOTTISH band to keep an eye on are The Force, who ended 1985 by winning the Radio Clyde/Heineken-sponsored '85 Alive contest. A tour of Scotland followed, which included their first gig being broadcast by Clyde. The band, who write their own material, have also done sessions for Radio Forth and headlined the final night of the 8th annual Kelvingrove Festival last year. They're currently negotiating with "a major US company" through manager John Taylor.

Contact: John Taylor, Ghost Music, PO Box 272, London N20 0BY (01-368 0340).

TONY HUMPHREYS, who has played the guitar for nine years and been in several bands, is looking for interest in his solo work. "I feel that the only way to go now is on my own, seeking the people in the business who can listen to me and my music, and point the way," he says.

Contact: Tony Humphreys, 68 Pendleton Garden, Halewood, Liverpool 26 1UX (051-486 4577).

EAST TO WEST, a Leeds-based five-piece FM rock band, are looking for a management/agency deal following their former manager's move to EMI. The band have a large live following, have done two radio interviews and had two tracks featured on the Parkside Steelworks rock compilation.

Contact: Chris Preston (0532 578532).

CHART NEWCOMERS, which has been held over due to lack of space, will reappear next week and include this week's entries.



**TOP 75 TOP 75**  
18-12 INCH

# TOP 75 TOP 75 TOP 75

*Singles*

# TOP 75



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

**No 1**  
THE SUN ALWAYS SHINES ON T.V. ○  
A-ha  
Warner Brothers W8846(T)

**2** 8 ONLY LOVE  
Nana Mouskouri  
Carrere CAR(T) 376 (A)/Philips PH 38

**3** 2 WALK OF LIFE  
Dire Straits  
Vertigo/Phonogram DSTR 12(12)

**4** 15 BORDERLINE  
Madonna  
Sire W 9260(T)

**5** 4 BROKEN WINGS  
Mr. Mister  
RCA PB 49945 (12) —PT 49946

**6** 28 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING  
Billy Ocean  
Jive JIVET(T) 114

**7** 3 WEST END GIRLS ●  
Pet Shop Boys  
Parlophone (12)R 6115

**8** 10 SUSPICIOUS MINDS  
Fine Young Cannibals  
London LON(X) 82

**9** 6 SATURDAY LOVE  
Cherrelle With Alexander O'Neal  
Tabu (T)A 6829

**10** 13 SYSTEM ADDICT  
Five Star  
Tenn/RCA PB 40515 (12) —PT 40516

**11** 5 YOU LITTLE THIEF  
Feargal Sharkey  
Virgin VS 840 (12)

**12** 21 THE PHANTOM OF THE OPERA  
Sarah Brightman & Steve Harley  
Polydor POSP(X) 800

**13** 9 ALICE, I WANT YOU JUST FOR ME!  
Full Force  
CBS (T)A 6640

**14** 12 IT'S ALRIGHT (BABY'S COMING BACK)  
Eurythmics  
RCA PB 40375 (12) —PT 40376

**15** 20 PULL UP TO THE BUMPER/LA VIE EN ROSE  
Grace Jones  
Island (12)JS 240

**16** 7 HIT THAT PERFECT BEAT ○  
Bronski Beat  
Forbidden Fruit/London BITE(X) 6

**17** NEW SANCTIFY YOURSELF  
Simple Minds  
Virgin SM 1(12)

**18** 11 WHO'S ZOOMIN' WHO?  
Aretha Franklin  
Arista ARIST (12)633

**19** 31 LIVING IN AMERICA  
James Brown  
Scotti Brothers (T)A 6701

**20** 29 IN A LIFETIME  
Clannad/Additional vocals Bono  
RCA PB 40535 (12) —PT 40536

**21** 14 RUSSIANS  
Sting  
A&M AM(Y) 292

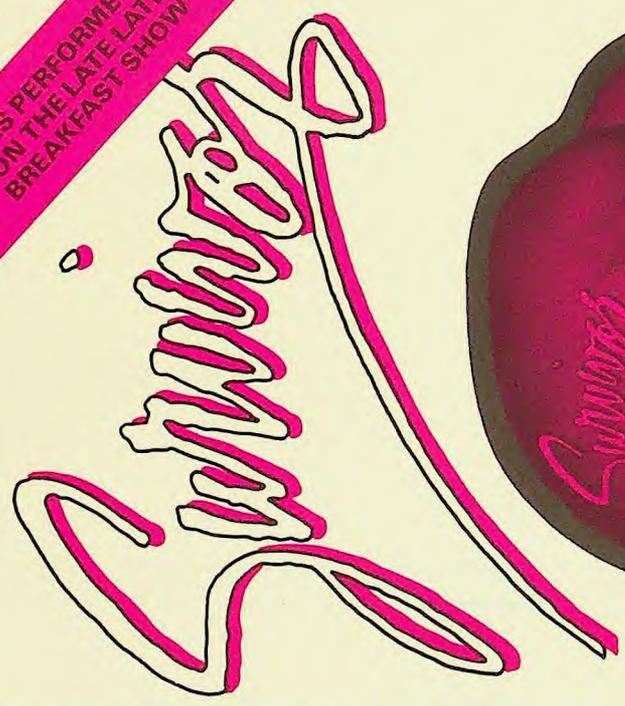
**22** 23 LIFE'S WHAT YOU MAKE IT  
Talk Talk  
EMI(12) EMI 5540

**23** 36 HOW WILL I KNOW  
Whitney Houston  
Arista ARIST (12)656

## NEXT 25 THE NEXT 25 THE NEXT

- 76 (—) A LOVE BIZARRE, Sheila E  
Warner Brothers A8890(T)
- 77 (79) YEARS LATER, Cactus World News  
MCA MCA(T) 1024
- 78 (89) DON'T YOU FORGET ABOUT ME, Simple Minds  
Virgin VS 79(12)
- 79 (76) LIVING IN THE PAST, Drum Theatre  
Epic A 6798 (12) —TX 6798
- 80 (—) SARA, Starship  
RCA FB 49893 (12) —FT 49894
- 81 (—) COLD SHOULDER, Evelyn Thomas  
Record Shack SOHO(T) 60
- 82 (86) RESCUE ME, Zerra One  
Mercury/Phonogram MER(X) 205
- 83 (—) UNCHAINED MELODY, Leo Sayer  
Chrysalis LEO(X) 3
- 84 (—) ON THE TRAIL, The Prime Movers  
Island (12)IS 263
- 85 (—) MATED, David Grant/Jaki Graham  
EMI (12)JAKI 6
- 86 (93) THE OAK TREE, Morris Day  
Warner Brothers W8899(T)
- 87 (94) PARTY ALL THE TIME, Eddie Murphy  
CBS (T)A 4457
- 88 (—) IN THE MIDDLE OF THE NIGHT, Taka Boom  
Boiling Point/Polydor POSP(X) 763
- 89 (—) SUN CITY, Artists United Against Apartheid  
Manhattan (12)MT 7
- 90 (—) WEAK IN THE PRESENCE OF BEAUTY, Floy Joy  
Virgin VS 833(12)
- 91 (95) RAPPER'S DELIGHT/WE GOT THE FUNK, Sugarhill Gang/Positive Force  
Streetwave (12) —SWAVE 6
- 92 (—) ONE VISION, Queen  
EMI (12)QUEEN 6
- 93 (88) GET LOOSE, Aileen  
Streetwave (12) —MKHAN 61
- 94 (99) ALIVE AND KICKING, Simple Minds  
Virgin VS 817 (12)
- 95 (98) I CAN'T LIVE WITHOUT MY RADIO, L.L. Cool J  
Def Jam Recordings/CBS (T)A 6684
- 96 (—) POWER OF LOVE, Huey Lewis and The News  
Chrysalis HUEY(X) 1
- 97 (—) WARRIOR GROOVE, D.S.M.  
10/Virgin (12) —DAZZ 45
- 98 (83) THINGS COULD BE BEAUTIFUL, The Colourfield  
ZTT/Island (12)IS 206
- 99 (—) SLAVE TO THE RHYTHM, Grace Jones  
Chrysalis COLF(X) 5
- 100 (77) FOR YOU, Snowy White  
R4 (12)FOR 3

AS PERFORMED  
ON THE LATE LATE  
BREAKFAST SHOW



- 38 CUT ME DOWN (REMIX)  
Lloyd Cole And The Commotions  
Polydor COLE(X) 6
- 39 NEW DON'T LET ME BE MISUNDERSTOOD  
The Costello Show Featuring Confederates  
F. Beat ZB 40555 (12) —ZT 40556
- 40 61 THE PROMISE  
Arcadia  
Parlophone Odeon Series (12)NSR 2
- 41 53 FUNKY SENSATION  
Ladies Choice  
Sure Delight SD(T) 01
- 42 54 RADIO AFRICA  
Latin Quarter  
Rockin' Horse/Arista RH(T) 102
- 43 56 ONCE DANCE WON'T DO  
Audrey Hall  
Germain DG(T) 7
- 44 69 CHAIN REACTION  
Diana Ross  
Capitol (12)CL 386
- 45 30 WALKING IN THE AIR ○  
Aled Jones  
EMI (12)ALED 1
- 46 70 HOLD ME  
Teddy Pendergrass with Whitney Houston  
Asylum EKR 32(T)
- 47 32 DRESS YOU UP  
Madonna  
Sire W 8848(T)
- 48 46 GIRLS ARE MORE FUN  
Ray Parker Jr.  
Arista ARIST (12)641
- 49 33 I'M YOUR MAN ●  
Wham!  
Epic (T)A 6716
- 50 23 WRAP HER UP  
Elton John  
Rocket/Phonogram EJS 10(12)
- 51 NEW SWEETEST GIRL  
Madness  
Zarjazz/Virgin JAZZ 8(12)
- 52 41 NEW YORK EYES  
Nicole with Timmy Thomas  
Portrait A 6805 (12) —TX 6805
- 53 NEW DON'T WASTE MY TIME  
Paul Hardcastle  
Chrysalis PAUL(X) 1
- 54 62 I CAN'T WAIT  
Stevie Nicks  
Parlophone (12)R 6110
- 55 35 WE BUILT THIS CITY  
Starship  
RCA FB 49929 (12) —FT 49930
- 56 NEW STARTING TOGETHER  
Su Pollard  
Rainbow RBR 4
- 57 73 IT DOESN'T REALLY MATTER  
Zapp  
Warner Brothers W8879(T)
- 58 NEW BABY LOVE  
Regina Funkin' Marvellous/Steinar 7MAY 01 (12) —12MARV 01
- 59 NEW SIDEWALK TALK  
Jellybean  
EMI America (12)EA 210
- 60 40 AFTER THE LOVE HAS GONE  
Princess  
Supreme SUPE(T)103
- 61 27 TORTURE  
King  
CBS (T)A 6761

THE POWER OF LOVE

# makingwaves

## FROM ROOTS TO ROCK . . . AND BEYOND BIGGER WAVES HIT CANNES!!

Attending Midem Will Be: - Barry Martin (Export, A & R) Andy Frain (A & R, License, Publishing) Elaine Taylor (Distributed Labels)  
You will find out stand at 11.18 (Tel ext 3022)

*Dave Swarbrick*



SPIN 101  
Dave Swarbrick  
Fairport's fiddler in fine form

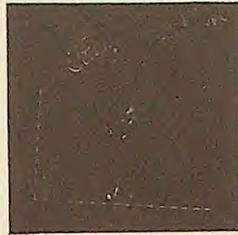
The Albion Band



SPIN 103  
Albion Dance Band  
English traditional dance music



SPIN 104  
Maddy Prior and The Answers  
Steeleye Span's lead singer



SPIN 105  
John Hammond  
World's finest white Bluesman



SPIN 106  
Sweet Honey In The Rock  
Powerful Accapella Gospel



SPIN 107  
Dr John  
New Orleans R 'n' B maestro



SPIN 108  
Peter Rowan  
Exciting modern Country



SPIN 109  
Maria Muldaur  
Smokey jazz from superb singer



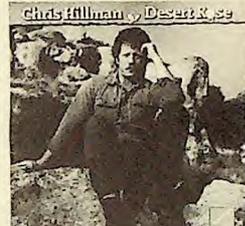
SPIN 110  
Albion Band  
Acclaimed Folk-Rock album



SPIN 111  
Pentangle  
Legendary Folk-Rock band



SPIN 112  
Bruce Cockburn  
Canada's great radical songwriter



SPIN 113  
Chris Hillman  
Former Byrd plays Country



SPIN 114  
Terry Allen  
Eccentric Texas cult-figure



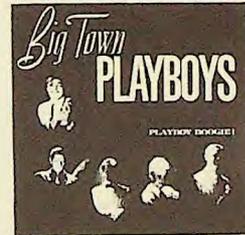
SPIN 115  
Adrian Legg  
The world's most unlikely guitar hero



SPIN 201  
Adrian Legg  
Outstanding solo performance



SPIN 202  
Anson and The Rockets  
Dallas's primo R 'n' B band



SPIN 203  
Big Town Playboys  
U.K.'s hottest jump-jivers



SPIN 204  
The Skiff Skats  
Mad Camden hillbillies



SPIN 205  
Ronnie Earl  
Searing Rockin' Blues



SPIN 207  
Prince Dixon  
Bible-thumping Gospel



SPIN 208  
Doug MacLeod  
Cool Blues-Rock from the West Coast



SPIN 301  
The Georgia Satellites  
Melody Maker 'guitar-burn' of 1985



SPIN 302  
Miracle Legion  
Delicious East Coast twang



SPIN 303  
The Othermothers  
Seen on the Whistle Test - Furious Rock



SPIN 401  
John Renbourn and Stefan Grossman  
Great guitar duo

Watch out for imminent releases by: John Renbourn, Maria Muldaur, Pentangle, Home Service, Ben Vaughn Combo, Electric Bluebirds, Doug Veitch, Big Daddy, The Droogs. Also "Comboland" - 12 artist sampler from North Carolina - as seen on The Whistle Test . . . And much, much more.

Distributed labels include: - Ace, Antar, Awareness, Bam-Caruso, Big Time, Claddagh, Demon, Gael Linn, Hannibal, MMC, Red Lightning, Rounder, Tara and over 100 others.

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Distribution via MAKING WAVES



# The crusade that became a company

*ANDY GILL learns how to turn your turntable back into a weapon with Making Waves' wide range of music.*

**W**E GIVE every year a title," says Barry Martin, MD of indie distributors Making Waves. "1985 was The Year Of Being Taken Seriously: we made a lot of effort to make our name more visible. In '86 we hope to consolidate that abroad, and make more of a noise in Europe and the world."

If the company does half as well in their 1986 aim as they did in 1985, they'll have little to complain about. Over the past two years, Martin reckons Making Waves have doubled their turnover, enlarged their warehousing capacity and invested in a new multi-user computer system that can handle over ten work stations simultaneously. Not only that, but the company's own record label had its first top twenty hit with Big Daddy's version of Springsteen's Dancing In The Dark. Not bad for an organisation which started life a mere five years ago in a converted garage in Paddington...

"The ethic behind the company," says Martin, "and the reason it exists, is to give people music that is not ephemeral, but which, we believe, has a large commercial potential. It started out as a crusade, us believing not that we were right and everybody else was wrong, but simply that there was another side to the coin, that there was far more music available than the music press or radio would have you

believe. And what started out as a crusade has now become a moderate-sized distribution company."

**M**ODERATE IS something of an understatement: sales manager Pete Lawrence estimates that Making Waves now distributes some 200 labels, from Ace to Yazoo, to an ever-increasing number of shops. "The range of styles and periods is incredible," says Pete, "but the by-line, be it contemporary or traditional, is always quality. We have, as a company, a high and conspicuous degree of commitment to our product, that has helped us, I feel to build our current standing as a distributor."

"I feel that the new catalogue and computer are indicative of the care and the service that we attempt to provide," adds Elaine Taylor, Making Waves' Label Liaison. "Both have been designed in tandem to give the maximum amount of information to the retailer, by breaking down the catalogue into musical categories, best selling titles, and all are listed alphabetically by artist. Already there is much excitement about the scope and depth of information that these two innovations will provide, and how the whole operation will benefit as a result."

Barry adds: "We've always dealt in music that's rooted in a tradition. That's mainly because we find traditional music

DAVID ESSEX, 400 BLOWS, ANDERSON BAND, DAVID DELIUS, DESI, EL TONNIE GRIFFITHS, JOHNNY KNOPFLER, JOHN LAINE, DAVID ESSEX, 401 NGRAM, NEIL INNES, TIPPA LIFESIGHS, LIVERPOOLEXPRESS, RONNIE GRIFFITHS RIE, ALED JONES, JOHN MOONTWIST, THE NEW SEEKERS, INGRAM, NEIL INN ANDERSON BAND, DAVID ODYSSEY, PARADISE, MADDY IRIE, ALED JONE (NOPFLER, JOHN LAINE, PRIOR, ROCKIN' SYDNEY, ANDERSON BAN JFESIGHS, LIVERPOOL EXPRESS, SLAVE, STEELEYE SPAN, KNOPFLER, JOH MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO ODYSSEY, PARADISE, MADDY IRIE, ALED JONES, JOHN MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO PRIOR, ROCKIN' SYDNEY, ANDERSON BAND, DAVID ODYSSEY, PARADISE, MADDY IRIE, ALED JONES, JOHN MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO SLAVE, STEELEYE SPAN, KNOPFLER, JOH MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO THE ALARM, BIG DADDY, MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO CHAI-AM, THE CHI-LITES, SLAVE, STEELEYE THE WORD, THE ALARM, BIG DADDY, MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO SLACK LACE, GARY US BONDS, ODYSSEY, PARADISE, MADDY IRIE, ALED JONES, JOHN MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO CACIQUE, CLARENCE CLARENCE, GARY US BONDS, ODYSSEY, PARADISE, MADDY IRIE, ALED JONES, JOHN MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO CHAI-AM, THE CHI-LITES, RONNIE GRIFFITHS, JOHNNY CACIQUE, CLARENCE THE COOL NOTES, DAF, KERRY INGRAM, NEIL INNES, TIPPA CHAI-AM, THE CHI DELIUS, DESI, ELEVATION, IRIE, ALED JONES, JOHN THE COOL NOTES, D DAVID ESSEX, 400 BLOWS, ANDERSON BAND, DAVID DELIUS, DESI, EL TONNIE GRIFFITHS, JOHNNY KNOPFLER, JOHN LAINE, DAVID ESSEX, 401 NGRAM, NEIL INNES, TIPPA LIFESIGHS, LIVERPOOLEXPRESS, RONNIE GRIFFITHS RIE, ALED JONES, JOHN MOONTWIST, THE NEW SEEKERS, INGRAM, NEIL INN ANDERSON BAND, DAVID ODYSSEY, PARADISE, MADDY IRIE, ALED JONI (NOPFLER, JOHN LAINE, PRIOR, ROCKIN' SYDNEY, ANDERSON BAN JFESIGHS, LIVERPOOL EXPRESS, SLAVE, STEELEYE SPAN, KNOPFLER, JOH MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO DISC, MADDY THE ALARM, BIG DADDY, MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO IN SYDNEY, SLACK LACE, GARY US BONDS, ODYSSEY, PARADISE, MADDY IRIE, ALED JONES, JOHN MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO SLAVE, STEELEYE SPAN, KNOPFLER, JOH MOONTWIST, THE NEW SEEKERS, THE WORD, LIFESIGHS, LIVERPOO

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THE CREW

has a lasting value. Having done this for the last five years, you know what people like Billy Bragg — who's really the bastard son of Woody Guthrie — see in traditional music. In a way, it's far more outrageous; you find people like Lucille Bogan, who in 1925 was writing things like "I've got nipples on my titties as big as my thumb/I've got something between my legs make a dead man come", which makes Frankie Goes To Hollywood seem like a bunch of boy scouts!"

**I**N THE mid-Seventies, Martin was part of the Southend music mafia (he played guitar with Kursaal Flyers) which spawned pub-rock, a rootsy revolution against the pomp-rock which eventually paved the way for punk. Ten years on, it's a similar dissatisfaction with the norm which drives Making Waves, a firm belief that there is Life After Pop.

TURN TO NEXT PAGE

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FROM PREVIOUS PAGE

"There's a lot of people who buy records who aren't remotely interested in music fashions, who'd never in a million years consider reading the music press, yet they buy records. They're the sort of people we're trying to appeal to. Although we do handle a lot of contemporary music, we don't handle music that is affiliated to any fashion or any movement."

They're not alone in this, of course. Apart from the occasional isolated mega-success of Frankie in '84, or Bruce and Madonna in '85, one of the more conspicuous characteristics of the marketplace in the Eighties has been the quite phenomenal growth of interest in "old" musics — blues, R&B, rockabilly, country, swing, gospel, jump and jazz — and the attendant growth of labels like Charly, Ace, and the Demon/Edsel family. It would be disingenuous to deny the crucial role that Making Waves has played in the moulding of this market.

*There's a lot of people who aren't remotely interested in music fashions or the music press, yet they buy records —*  
**Barry Martin.**

"It is the consistency of quality, the regularity of product," observes Andy Frain, Making Waves' own Label and publishing manager, "that has caused people to take notice. But it is also our ability to place the product in the shops that has swung the balance."

"Obviously that is the crux of distribution," says Pete Lawrence. "I feel that retailers trust the sales force, who are hand-picked for their knowledge and commitment to what we, as a company, are trying to achieve. We have a label liaison that works very well, plus an excellent pre-sales record that is promoting both reorders and catalogue sales."



MANAGING director Barry Martin

The face of the high street has also changed over recent years; altered by what some have described as the "retailing revolution."

"People don't use the turntable as a weapon any more," adds Barry, by way of example. "It's forgotten. People think you have to play chart music all day long to keep people in the stores, and that's a fallacy. There's no point playing, say, Sade all day long, because they already know about that. There are very few shops which seem to be willing to try and stimulate punters into buying records, rather than just sell them what they've already come in to buy."

He's right, I think. When chart pop can be had everywhere, from the daily papers to constant TV coverage to non-stop background muzak in boutiques, playing chart music in-store is surely only a wasted opportunity to activate back catalogue and genre music. And if a shop's not sure what to play, they have only to ask.

*Where we've scored as a distributor is that people have come to trust us and our opinions —*  
**Andy Frain**

**W**E WANT retailers to understand that we are their friends," says Barry. "Distributors and record companies are often viewed with tremendous suspicion by retailers. We've all been retailers, we know the problems, and we're not trying to stitch them up with product they can't sell. They can trust our salesmen's suggestions about product that might be worth stocking."

"And they don't have to worry about discounting, either, because our product sells to people who're far less price-conscious. We're not selling to kids, but to that important 25 to 35 age group. When Dire Straits first started, a lot of people whose last purchase was probably Goodbye Cream went out and bought their album; it's that traditional rock market — there's a lot of people who want that stuff, and they've probably got a reasonably good income now."

TURN TO PAGE SIX

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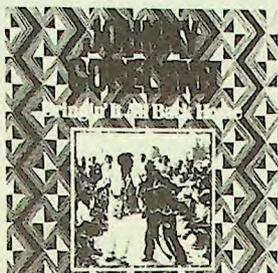
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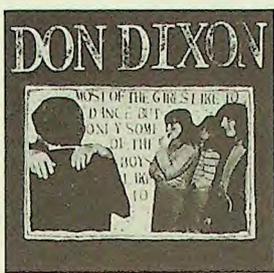
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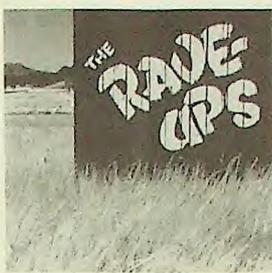
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DEMON RECORDS  
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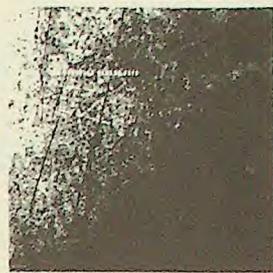
FIEND 60 Don Dixon  
 Most Of The Girls Like To Dance



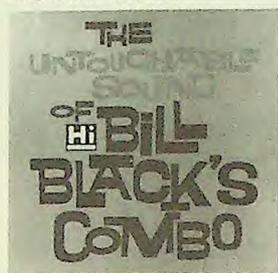
FIEND 62 The Rave-Ups  
 Town & Country



FIEND 64 D. L. Menard  
 Cajun Saturday Night



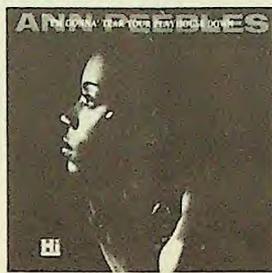
VEX 1 The Connells  
 Darker Days



HIUKLP410 Bill Black's Combo  
 The Untouchable Sound Of



HIUKLP411 Al Green  
 Living For You



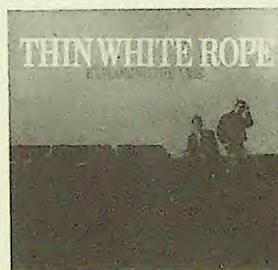
HIUKLP422 Ann Peebles  
 I'm Gonna Tear Your Playhouse Down



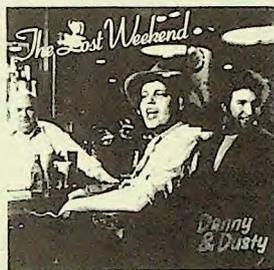
HIUKLP431 Al Green  
 Higher Plane



HIUKLP421 Al Green  
 The Belle Album



ZIPPO RECORDS  
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 Exploring The Axis



ZONG 007 Danny And Dusty  
 The Lost Weekend



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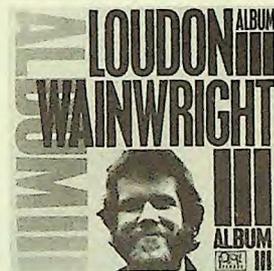
ED 148 Cliff Bennett & The Rebel Rousers  
 Slow Down



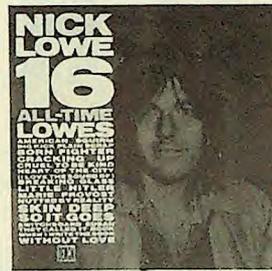
ED 166 Taj Mahal  
 Taj Mahal



ED 167 Son House  
 Death Letter



ED 168 Loudon Wainwright III  
 Album III



ON COMPACT DISK  
 Demon FIEND CD20 Nick Lowe  
 16 All-Time Lowes



Imp FIEND CD21 Elvis Costello  
 Armed Forces



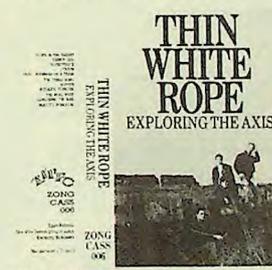
Imp FIEND CD33 Elvis Costello  
 & The Attractions  
 Almost Blue



Imp FIEND CD36 Elvis Costello  
 & The Attractions  
 Imperial Bedroom



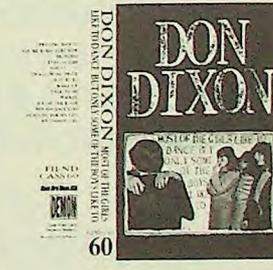
Demon FIEND CD43  
 The Robert Cray Band  
 False Accusations



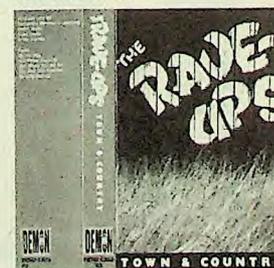
ON CASSETTE  
 ZONG CASS 006 Thin White Rope  
 Exploring The Axis



ZONG CASS 007 Danny & Dusty  
 The Lost Weekend



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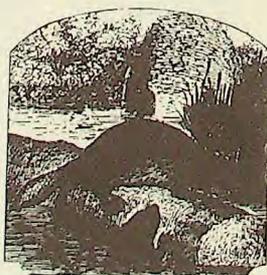
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**Congratulations to Making Waves**



FROM PAGE FOUR

IF THE distribution wing of Making Waves has prospered, then so too has the record label under Andy Frain. From its very inception, the label put together an impressive roster of artists, ranging from established American blues/jazz acts like Dr John, Maria Muldaur and Canadian singer-song writer Bruce Cockburn to English contemporary folk music — such as Maddy Prior, Home Service, John Renbourn, Pentangle, and the Albion Band.

"If I have a formula for success, then it is locked deep in the vaults of Making Waves," says Andy Frain with a smile. "But really the key is an appreciation of costing. We don't need to sell 100,000 units to break even. It is possible to move into profit with reasonably small quantities. But, each and every release must make that crucial transition. In addition there is the question of structure. We know *how* to sell in those quantities, but we also have the capacity, and most importantly, the organizational systems, to give complete support to an act if it takes off."

SINCE ITS inception, the label has grown and diversified rapidly into all manner of areas. Gospel singer Prince Dixon now rubs shoulders with hot young guitar band The Othermothers in the Making Waves catalogue, and London hillbillies The Skiff Skats with former Dire Straits guitarist David Knopfler; while Barry and Andy's tips for '86 focus on cult Texan songwriter Terry Allen, The Ben Vaughn Combo and The Miracle Legion, an exciting, young American band, plus a host of new British acts such as the Electric Bluebirds, The Big Town Playboys, and guitar genius Adrian Legg.

"The beauty of our label is that it's so diverse," says Barry with a justifiable touch of pride. "We're not competing for one sector of the market, we're into rock, blues, country, folk, jazz, whatever. Originally we thought it'd be a folk or folk-rock label, but we found there was a lot of rock product available to us. Some people have six or seven different labels, one for each style of music, but we think one label with 70 releases has far more impact than seven labels with 10 releases on each. We just try and make sure that Making Waves, regardless of the records we put out, is *quality*."

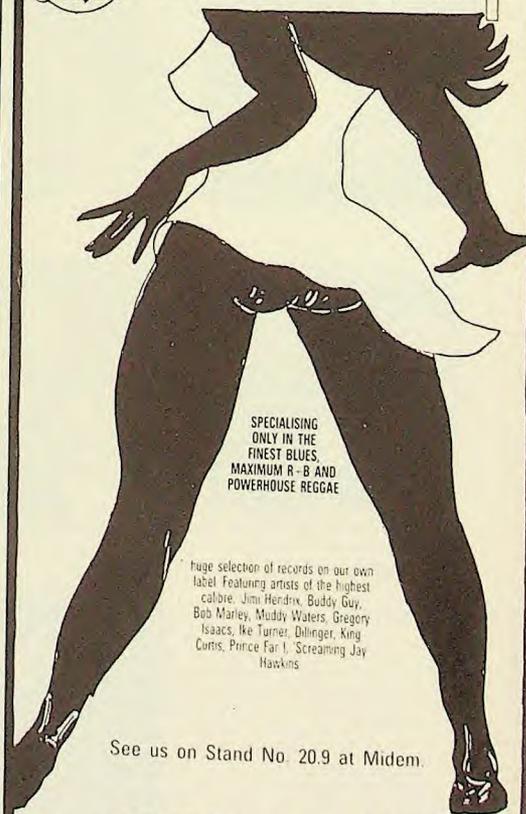
In aiming for a wider label identity than the specialist blues or folk labels, Barry and Andy look to the original Elektra label under Jac Holzman, and the pioneering Island label of the late Sixties/early Seventies: both had a wide range of product styles, but both developed a strong label identity based on quality.

Meanwhile, with absolutely no advertising at all, they managed to hoist Big Daddy's version of Dancing In The Dark into the top twenty, eventually garnering over 70,000 sales.

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THE SALES team

By concentrating on radio, TV and press attention, they managed to break the single without breaking the bank, an achievement all the more impressive when one considers how few singles — a mere handful — they put out each year. Another triumph for quality, they'd say. And since another of their '85 45s was Champion Doug Veitch's critically-acclaimed pan-stylistic pot-pourri *Jumping Into Love*, they'd probably be right.

HERE'S YET another arm to the Making Waves empire, besides the label and distribution sections: this is the production and distribution (P & D) deals which they're prepared to make for any simpatico small label with big ideas.

"We'll manufacture and distribute their product," explains

Barry. "People don't have to have a lot of cash to set their own label up — they can come to us and we'll finance the manufacturing and distribution, with those costs deducted from their sales. With small labels, especially one-man operations, they usually have to spend a lot of money before they get any money in, because it all goes into manufacturing and artwork. We've got all those resources, so we can just set the whole thing in motion, and the bills don't have to be paid till the sales come through."

Labels already benefiting from such deals include Joe Boyd's Hannibal Records, MMC Records (the UK's premier New Age/Jazz label), Bam-Caruso (the world's foremost psychedelic label), Earthworks (African and Latin musics), and Big Time Records, Australia's leading independent label,

TURN TO NEXT PAGE

## HAPPY BIRTHDAY MAKING WAVES

(WHAT WILL THEY DO WHEN THEY GROW UP?)

MADDY PRIOR  
&  
RICK KEMP

THE HOME SERVICE

THE PENTANGLE

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CONGRATULATIONS to 'MAKING WAVES' and BEST OF LUCK FOR THE NEXT FIVE YEARS



ANDY FRAIN (A&R and publishing manager), Spike (press) and Val Jennings (production).

## FROM PREVIOUS PAGE

featuring bands like The Turbines, Exploding White Mice, The Creepers, and Dumptruck.

As a very important extension of the P&D principle, Making Waves are just about to premier Rounder Europa, a European arm of the famed American independent, with releases by Irma Thomas, Johnny Adams, Solomon Burke, Albert Griffiths and The Gladiators, and the highly-touted rhythm and blues outfit, Barrence Whitfield and The Savages; seen recently in a Whistle Test special.

Andy explains: "The essence of the deal is that Making Waves is enabling Rounder to inexpensively establish a UK-based operation from our premises, while maintaining their own unique corporate profile. We will manufacture and distribute their product, guaranteeing good sales, not only in this country, but also through a well-coordinated network of European distributors. In this way Rounder's identity will not be encroached upon, but at the same time benefitting directly by receiving a full label return, as opposed to a licensed royalty return.

"I must admit that I am very excited about the prospects of this deal, and the doors that it must surely open for similar arrangements. There are lots of very good labels that we have been importing for the last four or five years that could really benefit from a far greater profile over here. To put it simply, we are offering significant, but inexpensive expansion opportunities.

The immediate future for Barry, Andy, and Elaine though, is stand 11.18 at MIDEM, where they will be only too willing

to discuss any of the services that Making Waves can ably supply. They are also seeking licensees of their own product, sub-publishers abroad, and also distributors of their own finished product.

"We're looking for counterparts to ourselves in other territories," says Barry.

It is easy in a way to catalogue the achievements of Making Waves over the last five years, but infinitely more difficult to describe the processes by which they were achieved. Part of the answer must surely lie in the vagaries of chemistry, for the company acts and feels like a large extended family; obviously talented, aggressively creative, they appear to operate as a cohesive unit, rather than a disparate group of employees.

"Making Waves is far more of a calling than a career," says Barry, and there is little reason to doubt him.

MAKING WAVES, 6-8 Alie Street, London E1 8DE. Tel: 01-481 9917. Telex: 884555 MWAVES.

# MUSIC WEEK

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<b>24</b>	16	Sophia George	Winner WIN(T) 01
<b>25</b>	34	IMAGINATION Belouis Some	Parlophone (12)R 1986
<b>26</b>	17	LEAVING ME NOW (RE-MIX) Level 42	Polydor POSP(X) 776
<b>27</b>	22	SPIRIT OF 76 The Alarm	I.R.S./MCA IRM(T) 109
<b>28</b>	19	SAVING ALL MY LOVE FOR YOU ● Whitney Houston	Arista ARIST (12)640
<b>29</b>	<b>NEW</b>	SHOT IN THE DARK Ozzy Osbourne	Epic (T)A 6859
<b>30</b>	37	IF I RULED THE WORLD Kurtis Blow	Club/Phonogram JAB(X) 26
<b>31</b>	18	RING OF ICE Jennifer Rush	CBS (12" — TX 4745)A 4745
<b>32</b>	<b>NEW</b>	MY MAGIC MAN Rochelle	Warner Brothers W 8838 (T)
<b>33</b>	24	SHAKE YOUR FOUNDATIONS AC/DC	Atlantic A9474(T)
<b>34</b>	59	THE CAPTAIN OF HER HEART Double	Polydor POSP(X) 779
<b>35</b>	55	IF YOU'RE READY (COME GO WITH ME) Ruby Turner featuring Jonathan Butler	Jive JIVE(T) 109
<b>36</b>	26	SEPARATE LIVES ● Phil Collins and Marilyn Martin	Virgin VS 818(12)
<b>37</b>	<b>NEW</b>	RISE Public Image Ltd	Label/Virgin VS 841(12)



## BURNING HEART (Theme from ROCKY IV)

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<b>62</b>	48	Jennifer Rush	CBS A 5003 (12" — TX 5003)
<b>63</b>	39	DON'T YOU JUST KNOW IT Amazulu	Island (12)IS 233
<b>64</b>	63	MY GUY, MY GIRL Amii Stewart & Deon Estus	Sedition/PRT EDIT(L) 3310
<b>65</b>	47	LEADER OF THE PACK Twisted Sister	Atlantic A 9478(T)
<b>66</b>	49	YOU'RE MY LAST CHANCE 52nd Street	10/Virgin TEN 89(12)
<b>67</b>	67	BABY TALK Alisha	Total Control (12)TOCO 6
<b>68</b>	44	TAKE ON ME ● A-ha	Warner Brothers W9006(T)
<b>69</b>	51	OCEAN BLUE ABC	Neutron/Phonogram NT(X) 110
<b>70</b>	<b>NEW</b>	BURNING HEART Survivor	Scotti Brothers A6708 (12" — TX 6708)
<b>71</b>	57	ONE NATION Masquerade	Streetwave (M)KHAN 59
<b>72</b>	<b>NEW</b>	SMALL TOWN John Cougar Mellencamp	Riva JCM(X) 5
<b>73</b>	65	SMALL BLUE THING Suzanne Vega	A&M AM 294
<b>74</b>	58	NAUGHTY, NAUGHTY John Parr	London LON(X) 80
<b>75</b>	43	SPIES LIKE US Paul McCartney	Parlophone (12)R 6118

## SINGLES *and the* SINGLES

1	(2)	THE SUN ALWAYS SHINES ON TV, A-ha	22	(22)	LIFE'S WHAT YOU MAKE IT, Talk Talk
2	(1)	SATURDAY LOVE, Cherrelle with Alexander O'Neal	23	(28)	ONE DANCE WON'T DO, Audrey Hall
3	(10)	BORDERLINE, Madonna	24	(33)	IMAGINATION, Belouis
4	(4)	ALICE, I WANT YOU JUST FOR ME, Full Force	25	(13)	SOME YOU LITTLE THIEF, Feargal Sharkey
5	(9)	PULL UP TO THE BUMPER, Grace Jones	26	(32)	HOW WILL I KNOW, Whitney Houston
6	(5)	WALK OF LIFE, Dire Straits	27 (New)	(New)	THE PROMISE, Arcadia
7	(7)	BROKEN WINGS, Mr. Mister	28 (New)	(New)	DON'T WASTE MY TIME, Paul Hardcastle
8	(18)	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING, Billy Ocean	29 (New)	(New)	BABY LOVE, Regina New York Eyes, Nicole with Timmy Thomas
9	(3)	WEST END GIRLS, Pet Shop Boys	30	(19)	IF YOU'RE READY, (COME GO WITH ME), Ruby Turner featuring Jonathan Butler
10 (New)	(15)	MY MAGIC MAN, Rochelle Brown	31	(35)	GIRLIE GIRLIE, Sophia George
11	(15)	LIVING IN AMERICA, James Brown	32	(20)	DON'T LET ME BE MISUNDERSTOOD, The Costello Show
12 (12)	(8)	SYSTEM ADDICT, Five Star	33 (New)	(New)	Contenderates RUSSIANS, Sting
13	(8)	WHO'S ZOOMIN' WHO, Aretha Franklin	34	(21)	RISE, Public Image Ltd
14	(6)	HIT THAT PERFECT BEAT, Bronski Beat	35 (New)	(26)	ONE NATION, Masquerade
15	(17)	IT'S ALRIGHT (BABY'S COMING BACK), Eurythmics	36	(26)	SIDEWALK TALK, Jellybean Ae
16	(14)	IF I RULED THE WORLD, Kurtis Blow	37 (New)	(25)	YOU'RE MY LAST CHANCE, 52nd Street
17	(11)	SPIRIT OF 76, The Alarm	38	(25)	IT DOESN'T REALLY MATTER, Zapp
18 (New)	(New)	SANCTIFY YOURSELF, Simple Minds	39 (New)	(New)	SHOT IN THE DARK, Ozzy Osbourne
19	(16)	SUSPICIOUS MINDS, Fine Young Cannibals	40 (New)	(New)	
20	(27)	IN A LIFETIME, Clannad			
21	(24)	FUNKY SENSATION, Ladies Choice			

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# LP REVIEWS

## ● Golden Oldies

**KEN MACKINTOSH & HIS ORCHESTRA:** *The Very Thought Of You*. President PLE 523. Early Fifties recordings from one of the top dance bands of the day. The 18 tracks include Blues In The Night, Misty, Sh-boom and Skin Deep, and an attractive version of Sittin' In The Sun by a young Alma Cogan.

**THE MYSTICS:** *The Complete Mystics*. Ace CH 157. **VARIOUS:** *If It's Not A Hit I'll Eat My Hat*. Ace CH 154. Two more worthy Ace re-issues, the former chronicling the six singles (A- and B-sides) released by the late Fifties New York vocal group, plus four un-released tracks. The latter features material originally released on the US Duke and Peacock labels including Big Mama Thornton's original version of Hound Dog, Johnny Ace's Pledging My Love, Roy Head's Treat Her Right plus other recordings by Little Richard and Bobby Bland.

\*\* (each album)

**STATUS QUO:** *The Collection*. Collector Series CCSLP 114. **Distribution:** PRT. This double-album set features much of their early work including Pictures Of Matchstick Men and Ice In The Sun (all recorded between 1968 and 1971). Also out in the Collector Series are double album compilations featuring the work of Thin Lizzy (CCSLP 117), Camel (CCSLP 116) and Ten Years After (CCSLP 115).

\*\*\* (each album)

**EVERLY BROTHERS:** *In The Studio*. Ace CH 159. Alternative takes of early Everly classics including 'Til I Kissed You, Wake Up Little Susie and When Will I Be Loved, plus early demos of Leave My Woman Alone and Hey Doll Baby. For fans of the duo.

\*\*\*

**CLIFF BENNETT AND THE REBEL ROUSERS:** *Slow Down*. Edsel ED 148. One of the best but most underrated R&B bands of the UK mid-Sixties scene feature on this new Edsel compilation with tracks licensed from EMI. Includes Everybody Loves A Lover, Got My Mojo Working and Doctor Feelgood.

\*\*

**THE JORDANAIREs:** *Sing Elvis' Gospel Favourites*. Magnum Force MFLP 033. **Distribution:** Spartan. A recently-recorded album, in fact, but Presley's former backing band certainly fit into the "golden oldies" market. Today's line-up still features original member Gordon Stoker, and their close harmonies are as distinctive as ever. Includes Peace In The Valley, How Great Thou Art and Search Me Lord.

\*\*\*

**VARIOUS:** *Hollywood Cavalcade*. Meteor MTM 016. Some of the greatest names of "tinseltown" are lined up here including Jol-

son, Astaire, Garland, Dietrich, Durbin and Day, and all performing songs closely associated with them. Ideal for the nostalgia market.

\*\*\*

**PETER AND GORDON:** *The Hits And More*. EMI EMS 1146. **MANFRED MANN:** *The Singles Album*. EMI EMS 1121. **THE SWINGING BLUE JEANS** — *Shake! The Best Of*. EMI EMS 1123. **GERRY & THE PACEMAKERS:** *The Hit Singles Album*. EMI EMS 1125. More oldies from the EMI vaults, this time concentrating on four acts who had tremendous Top 30 success during the Merseybeat era. The Gerry and The Pacemakers' LP features all eight of their hits, plus B-sides, the first such compilation while the Swinging Blue Jeans collection includes Hippy Hippy Shake, Good Golly Miss Molly and You're No Good. The Manfred Mann set is also the first complete compilation of all their singles for the HMV label plus B-sides, while Peter and Gordon's *Hits And More* includes all their hits (A World Without Love, Baby I'm Yours, Woman, Lady Godiva etc) plus four tracks closely associated with the Everly Brothers. Fine re-issues which come with extensive sleeve notes and period sleeve photographs.

\*\*\* (each album)



A CERTAIN RATIO: compiled singles for the Factoryphile.

## ● Indies

**RUEFLEX:** *Flowers For All Occasions*. Kasper/Stiff. KATLP 1. A timely reminder of just how fine simple, unpretentious guitar pop can be. This LP could have been made at any time almost in the past decade and would still have sounded as good — in its rough and ready way. A grower, that's been attracting good press and should sell well.

\*\*\*

**FETCHIN' BONES:** *Cabin Flounder*. DB/Stiff. DBAT77. **VARIOUS:** *Jericho Go*. DB/Stiff. DBAT80. **ZEITGEIST:** *Translate Slowly*. DB/Stiff. DBAT75. **RAVE UPS:** *Town & Country*. Demon. FIEND 62. **DON DIXON:** *Most Of The Girls Like To Dance But Only Some Of The Boys Like To*. Demon. FIEND 60. The latest from the US young traditionalists, and by far the best and most exciting of the bunch are North Carolina's Fetchin' Bones. Described as flip-pant hardcore folk, they are highlighted by the Patti Smith-style vocals of Hope Nicholls, some fine Violent Femmesy guitar and

a well developed sense of humour. Nice.

They also pop up on the Jericho Go compilation along with many more of Comboland's upwardly mobile Byrd impressions, such as Guadalcanal Diary, Zeitgeist, Love Tractor, Swimming Pool Qs and Pylon. Excellent starting point for the uninitiated to form their own peccadillos.

Zeitgeist's own collection predictably reveals the long shadow of The Byrds, but more surprisingly also includes a guest appearance by the ghost of The Seekers. Less special in the vocals and song departments than the Bones, but it has its moments, notably the title track.

The Rave Ups if anything are even further entrenched in tradition, featuring steel guitar from an ex-Burrito and musical re-runs of Get Out Of Denver. Unspecial.

Don Dixon, the man who along with Mitch Easter has been responsible for producing much of the "new US rock", himself sounds rather like a poor man's Steve Miller, on this collection pieced together from over the past half-decade, and is really only worth recommending to those with a proclivity for such things.

\*\* Fetchin' Bones/Jericho Go.

\*\* the rest.

**RICHARD LLOYD:** *Field Of Fire*. Mistlur Records MLR 48. **Distribution:** Nine Mile and Cartel. Such was the impact of Television (of which Lloyd provided 50 per cent of its legendary guitar power) in the late Seventies that news of Lloyd's latest solo venture has provoked a spate of pop press interviews. Almost inevitable glimpses of lyrical guitar, doesn't match up to Television, but then very few things (including the latter work of TV supremo Tom Verlaine) do. This will be bought by loyal and hopeful fans of Television, but won't inspire new listeners.

\*\*

**A CERTAIN RATIO:** *The Old & New*. Factory. FACT 135. After delays with the sleeve — featuring a 7-inch bag on the front holding Shack Up/The Thin Boys, A-sides from their first two singles — this collection of A's and B's of all their singles from 1978 to 1985 is a fine chance for the semi-committed to fill in the holes in their collection, while for Factoryphiles it will be an essential purchase. Indie charter.

\*\*\*

# SINGLES

Reviewed by JERRY SMITH

**THE COSTELLO SHOW** featuring **CONFEDERATES:** *Don't Let Me Be Misunderstood* (F.Beats/RCA ZB 40555 (ZT 40556) RCA). An excellent version of the old Animals classic with Elvis swopping the Attractions for a new backing band, The Confederates, featuring T Bone Burnett on guitar. Elvis really goes for it on the vocal and it proves to be a fine preview for a new LP, *King Of America* available at the end of February.



ELVIS COSTELLO: attempting not to be misunderstood.

**FRA LIPPO LIPPI:** *Shouldn't Have To Be Like That* (Virgin VS 831 (12), EMI). This relatively unknown Norwegian band have produced a wonderful haunting tune which grows with every play. A strong, distinctive, vocal is ably backed by dramatic piano to give a number that deserves to be a hit.

**PUBLIC IMAGE LIMITED:** *Rise* (Virgin VS 841 (12), EMI). PIL return after a long absence with a rather tame single, co-written and produced by Bill Laswell. Slickly performed, it is a very commercial sound, even with Lydon's characteristic sneer, and should give them a high chart position.

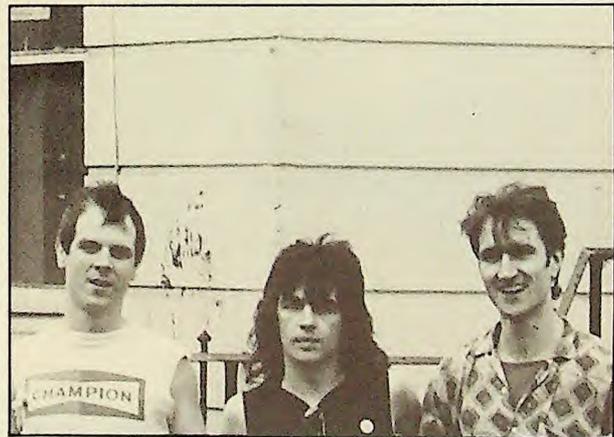
**THE FLAMING MUSSOLINIS:** *My Cleopatra* (Portrait (TX) A 6833, CBS). The second single from this young Scottish band doesn't quite fulfil the promise of their brilliant debut, Swallow Glass, despite being powerful. Still worthy of note as a rousing pop song, though.

**PAUL HARDCASTLE:** *Don't Waste My Time* (Chrysalis PAUL (X) 1, PolyGram). Characteristic, bubbling synths and Carol Kenyon's excellent vocal combine

**BEASTIE BOYS:** *She's On It* (Def Jam (T) A 6686, CBS). Distorted heavy metal guitar is combined with a shuddering beat box rhythm and some forceful rapping to provide an intriguing electro dance track that should do well.

**SONIC YOUTH:** *Flower* (Blast First BFFP 3, Rough Trade/Cartel). Two menacing tracks featuring more scratchy guitar, primitive rumbling rhythms and a truly demonic vocal from these US noise merchants. A wonderful, macabre sound destined to go down well on the indie scene.

**STARSHIP:** *Sara* (RCA FB 49893 (FT 49894), RCA). Even though slickly produced and competently performed, this ballad still sounds dull and is certainly not



BLOODSPORT: walking on ice, but surprisingly commercial.

to form a predictable dance track. No doubt this will go down well on the dancefloor but is unlikely to crossover.

**TAKA BOOM:** *In The Middle Of The Night* (Boiling Point/Polydor POSP (X) 763, PolyGram). An excellent, strong vocal from Chaka Khan's sister should ensure that this memorable soul number gets plenty of exposure and with an accompanying smooth production, it could do very well.

as memorable as We Built This City and won't do as well.

**BLOODSPORT:** *Agent On Ice* (Quite QSO 11, Nine Mile/Cartel). This lively, inventive double A-side single is only this indie band's second release, but its bubbling bass and powerful drums combine well with catchy vocal harmonies to provide a surprisingly commercial single.

**GREENHOUSE OF TERROR:** *Compulsion* (Racket GREEN 1, Rough Trade/Cartel). An interesting 5-track EP that contains a curious range of songs, from toneless barrages of sound with strangely melodic backing vocals to bright, even catchy, rock songs. An engaging band who should add yet another bizarre name to the indie charts.

**LEO SAYER:** *Unchained Melody* (Chrysalis LEO (X) 3, PolyGram). Incredibly unappetising version of this classic song with a limp synth bass production and his affected vocals, not helped by the plodding tempo. Taken from the forthcoming feature film, *Car Trouble*.

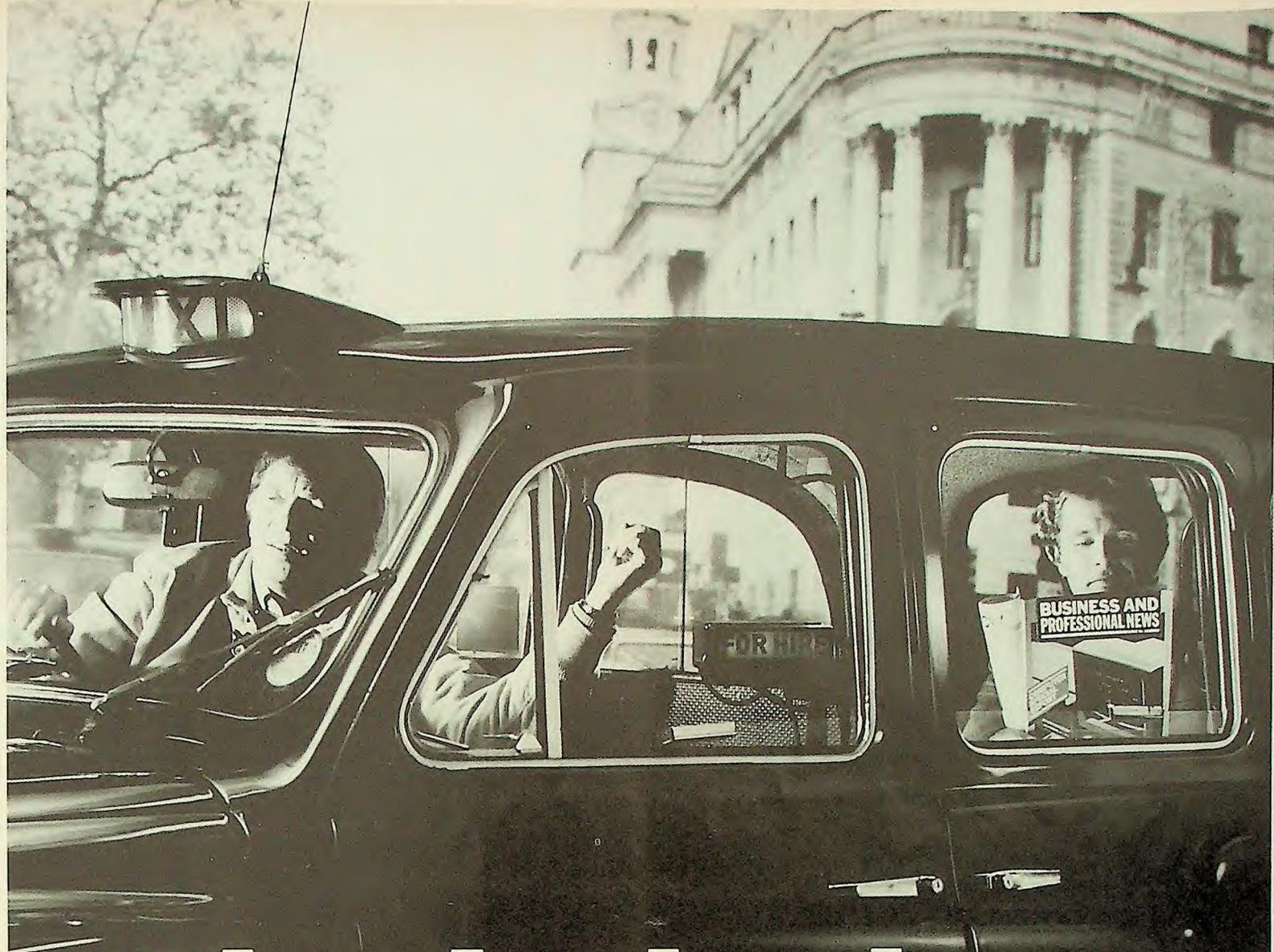
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 LENNON, Charlie THE EMIGRANT SUITE Gael Linn CEF 112/— (CM/MW/PROJ) Folk  
 LL. COOL J RADIO Def Jam Recordings/CBS DEF 26745/40-26745 (C)  
 LLOYD, Richard FIELD OF FIRE Mistur MLR 48/— (I/Nine Mile)  
 \*MADDOX BROTHERS AND ROSE ON THE AIR Arhoolie (USA) F5033/— (MW)  
 MENARD, D.L. CAJUN SATURDAY NIGHT Demon FIEND 64/— £3.45 (MW/P)  
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 NITTY GRITTY TURBO CHARGED Greensleeves GREL 93/— (JS/SP) Reggae  
 NOCTURNAL EMISSIONS SHAKE THOSE CHAINS, RATTLE THOSE CAGES Sterile SP 9/— £3.25 (I/Red Rhino)  
 OLDFIELD, Sally THE COLLECTION The Collector Series/Castle Communications CCSP 125/CCSMC 125 (2LP) £3.75 (P)  
 ORIGINAL SOUNDTRACK KRUSH GROOVE Warner Brothers 925295-1/925295-4 (W)  
 OUTFIELD, The PLAY DEEP CBS 25694/40-25694 (C)  
 OVERKILL FEEL THE FIRE Noise NOO 35/— £3.65 (I/RE)  
 PRINCE JAMMY COMPUTERISED DUB Greensleeves GREL 92/— (JS/SP) Reggae  
 PUBLIC IMAGE LTD. "ALBUM" Virgin V 2366 "CASSETTE" Virgin TCV 2366 (E)  
 QUEEN IDA AND HER ZYDECO BAND CAUGHT IN THE ACT Sonet SNTF 951/— (A)  
 ROLLING THUNDER LONESOME Hell's Kitchen NICK 002/— (Mini-LP) (I/Red Rhino)  
 ROSY VISTA YOU BETTER BELIEVE IT Noise NOO 33/— £3.25 (Mini-LP) (I/RE)  
 RUNRIG HEARTLAND Ridge RR 005/— (MW) Folk  
 SAC CAFE THE POLITICS OF EXISTING Legacy CAF ELP 1/CAF ELK 1 £3.65 (A)  
 SQUIRREL BAIT SQUIRREL BAIT Homestead HMS 028/— £3.45 (I/RT)  
 STEVENS, Cat THE COLLECTION The Collector Series/Castle Communications CCSP 127/CCSMC 127 (2LP) £3.75 (P)  
 STEVENSON, Savoura feat: Aly Bain TICKLED PINK Springthyme SPR 1016/— (MW) Folk  
 STING THE DREAM OF THE BLUE TURTLES A&M DREMP 1 Picture Disc £4.17 (F)  
 TAYLOR, Johnnie WALL TO WALL Malaco MAL 7431/— (MW)  
 THOMAS AND THE WOODEN BUDS, David THE MONSTER WALKS ON WINTER LAKE Rough Trade ROUGH 100/— (I/RT)  
 THOMAS, Philip Michael LIVIN' THE BOOK OF MY LIFE Atlantic WX 34/WX 34C (W)  
 URIAH HEEP ANTHOLOGY (BEST OF) Raw Power RAWLP 012/RAWTC 012 (2LP) £3.75 (P)  
 VARIOUS CHAMPAGNE COUNTRY Hallmark SHM 3187/HSC 3187 (PK) Country  
 VARIOUS COORSE AND FINE SONGS AND BALLADS OF DUNDEE Springthyme SPR 1017/— (MW) Folk  
 VARIOUS COUNTRY LEGENDS Hallmark SHM 3183/HSC 3183 (PK) Country  
 VARIOUS GODARD CA VOUS CHANTE Nato NATO 634/— £3.45 (I/RT)  
 VARIOUS HOLLYWOOD CAVALCADE (LEGENDARY HOLLYWOOD STARS— ORIGINAL RECORDINGS) Meteor MTM 016/— (SP)  
 VARIOUS JAZZ CLASSICS VOLUME 1— NEW ORLEANS BBC REB 588/ZCF 588 £3.45 (A) Jazz  
 VARIOUS JAZZ CLASSICS VOLUME 2— CHICAGO BBC REB 589/ZCF 589 £3.45 (A) Jazz  
 VARIOUS JAZZ CLASSICS VOLUME 3— NEW YORK BBC REB 590/ZCF 590 £3.45 (A) Jazz  
 VARIOUS PULSE 8 (inc. Boomerang Gang, Furniture, Tik & Tok) Survival SURLP 10/ZCSUK 10 £2.70 (I/Backs)  
 VARIOUS THE SWINGING 60's Hallmark HMA 264/HSCM 264 (PK)  
 VARIOUS THUNDERBOLT— HARD ROCK SAMPLER (inc. Samson, Band Of Joy, Tractor) Thunderbolt THBL 999/— £1.99 (SP)  
 VARIOUS TOP TEN GROUPS OF THE 70's Camden CN 2078/CN4 2078 (PK)  
 VENOM LIVE '84'85 American Phonograph APK 12/— £2.89 (P)  
 VIOLENT FEMMES, The THE BLIND LEADING THE NAKED Slash/London SLAP 10/SMAC 10 (F)  
 VIRGINIA WOLF VIRGINIA WOLF Atlantic 781274-1/— (W)  
 WAILER, Bunny MARKETPLACE CSA SMLP 010/— £3.25 (A/JS) Reggae  
 WEBB, Cassell CASSELL WEBB Statik STAT LP 29/— (P)  
 WILLIS, Chuck BE GOOD OR BE GONE Edsel ED 159/— (MW/P)  
 WILLIAMS JR, Hank THE MAGIC GUITAR OF HANK WILLIAMS JR. Hallmark SHM 3186/HSC 3186 (PK) Country  
 WUNDERLICH, Klaus THE COLLECTION The Collector Series/Castle Communications CCSP 128/CCSMC 128 (2LP) £2.73 (P)  
 ZAWINAL DIALECTS CBS 26813/40-26813 (C)

**COMPACT DISC**

\*\*BILK, Acker LOVE SONGS Bridge 100.002-2 (Compact Disc) £5.75 (SM)  
 \*\*DOORS, The THE BEST OF THE DOORS Elektra 960 345-2 (2 Compact Discs) £15.00 (W)  
 \*\*EVERLY BROTHERS, The THE REUNION Concert Mercury/Phonogram 824 479-2 (Compact Disc) £6.79 (F)  
 \*\*FENDER, Jack GOLDEN GUITAR POP Delta DELTA 11014 (Compact Disc) £6.95 (SM)  
 \*\*HAWKINS, Coleman THE GENIUS OF COLEMAN HAWKINS Polydor 825 673-2 (Compact Disc) £6.79 (F) Jazz  
 \*\*HENDRIX, Jimi ARE YOU EXPERIENCED Polydor 825 416-2 (Compact Disc) £6.79 (F)  
 \*\*KITARO OASIS Polydor 815 340-2 (Compact Disc) £6.79 (F)  
 \*\*LOPEZ, Trini GREATEST HITS Delta DELTA 11034/— (Compact Disc) £6.95 (SM)  
 \*\*MILLER, Glenn THE STORY OF A MAN AND HIS MUSIC Delta DELTA 11017/— (Compact Disc) £6.95 (SM)  
 \*\*SMITH, Jimmy ORGAN GRINDER SWING Polydor 825 675-2 (Compact Disc) £6.79 (F) Jazz  
 \*\*SMITH, Jimmy & LALO SCHIFRIN THE CAT STRIKES AGAIN Delta DELTA 11025 (Compact Disc) £6.95 (SM) Jazz  
 \*\*VARIOUS AMERICAN DREAMS Delta DELTA 11024 (Compact Disc) £6.95 (SM)  
 \*\*VARIOUS COUNTRY AND WESTERN HITS VOLUME 1 1950-59 Delta DELTA 11021 (Compact Disc) £6.95 (SM) Country  
 \*\*VARIOUS COUNTRY AND WESTERN HITS VOLUME 2 1960-69 Delta DELTA 11022 (Compact Disc) £6.95 (SM) Country  
 \*\*VEGA, Suzanne SUZANNE VEGA A&M CDA 5072 (Compact Disc) (F)

Mon 3-Fri 7 Feb 1986  
 Album Releases: 84  
 Compact Discs: 15

**Distributor Codes**

A—PRT 01 640 3344  
 ADS—Advance  
 01-771 3904  
 BACKS—0603 26221  
 BM—BiB Magnetics  
 01-575 7117  
 BU—Bullit 0894 76316  
 C—CBS 01-960 2155  
 CA—Caddis 01-836 3646  
 CAS—Castle 01-871 1419  
 CH—Charly 01-639 8603  
 CM—Celtic Music  
 0423 88979  
 CON—Conifer 0895 441 422  
 C.P.—Counterpoint  
 01-555 4321  
 DIS—Discovery 067 285 406  
 DS—D Sharp 0689 39329  
 E—EMI 01-561 8722  
 ERT—Earthworks  
 01-833 3952  
 F—PolyGram 01-590 6044  
 FAL—Falling A 0255 74730  
 FOL—Folksound 0203  
 711935  
 FP—Faulty 01-727 0734  
 FPS—77 45512  
 G—Lightning 01-969 8344  
 GI—Gypsy 01-994 8048  
 GRI—Geoff's Records  
 International 01-804 8100  
 GY—Greyhound  
 01-385 8146  
 H—HR Taylor 021 622 2377  
 HS—Hotshot 0532 742106  
 I—Cartel (Backs, Rough Trade) and Fast Forward  
 031 225 9297  
 Probe—051 236 6591  
 Nine Mile—0926  
 881292/881293  
 Red Rhino (Nth)—  
 0904 641415  
 Revolver—0272 541291  
 KF—01-381 2287  
 IMP—Impex Musik  
 01-229 5454  
 IMS—Import Music Services (via PolyGram)  
 01-590 6044  
 INV—Invicta Audiovisuals  
 0533 717211  
 IRS—Independent Record Sales 01-850 3161  
 (Chris Wellard)  
 J—Jungle 01-359 9161  
 JS—Jestar 01-961 5818  
 JSU—Jazz Services  
 Unlimited 0422 64773  
 K—K-tel 01-992 8000  
 KS—Kingdom—  
 01-836 4763  
 LO—Londisc 0206-271069  
 M—MSD—01-961 5646  
 MMG—Magnum Music Group 0784-65333  
 MIS—Music Industry Services 01-519 1215  
 MK—0292 521241  
 ML—Maniacs 01-683 0330  
 MO—Mole Jazz 01-278 0703  
 MW—Making Waves  
 01-481 0593  
 N—Neon 0785 41311  
 O—Outlet 0232 227826  
 OR—Orbitone 01-965 8292  
 P—Pinnacle 0689 73146  
 PAC—Pacific 01-267 29178  
 PID—Private Independent Distributor  
 PK—Pickwick 01-200 7000  
 PR—President 01-839 4672  
 PROJ—Projection  
 0702 72281  
 R—RCA 021-525 3000  
 RA—Rainbow 01-589 3254  
 RC—Rollercoaster  
 01-390 3711/0453) 886252  
 RE—Revolver 0272-541291  
 REC—Recommended  
 01 622 8834  
 RH—Rhino 01-965 9223  
 RL—Red Lightning  
 037 988 693  
 RM—Record Merchandisers  
 01 848 7511  
 ROSS—Ross 08886 2403  
 RT—Rough Trade  
 01 833 2133  
 SIL—Silva Screen 01-430 1317  
 SM—Star Marketing Services 01-891 6487  
 SO—Stage One 0428 4001  
 SOL—Soloman & Peres  
 0494 32711  
 SP—Spartan 01-903 8223  
 ST—Studio Import  
 01 580 3438/9  
 STY—Stylus 01-453 0886  
 SW—Swit 0424 220028  
 T—Trojan 935-8323  
 TB—Terry Blood  
 0782 620321  
 TE—Tent 0708 751881  
 TR—Triple Earth  
 01 995 7059  
 V—Vista Sounds  
 01-953 1661  
 VFM—VFM Cassette Distributors 08447  
 731/0296 37307  
 W—WEA 01-998 5929  
 WRD—Worldwide Record Distributors 01-636 3925  
 X—Clyde Factors  
 041-221 9844  
 Y—Relay 01 579 6125

**TOP 100 ALBUMS**

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1	1	THE BROADWAY ALBUM	Barbra Streisand	Columbia/CBS
2	5	PROMISE	Sade	Portrait
3	2	MIAM[V] VICE	Soundtrack	MCA
4	3	HEART, Heart		Capitol
5	4	SCARECROW	John Cougar Mellencamp	Riva
6	6	BROTHERS IN ARMS	Dire Straits	Warner Bros
7	7	AFTERBURNER, ZZ Top		Warner Bros
8	9	WELCOME TO THE REAL WORLD	Mr Mister	RCA
9	11	WHITNEY HOUSTON	Whitney Houston	Arista
10	8	KNEE DEEP IN THE HOOPLA	Starship	Grunit
11	10	BORN IN THE U.S.A.	Bruce Springsteen	Columbia/CBS
12	12	IN SQUARE CIRCLE	Stevie Wonder	Tamla
13	14	ROCK A LITTLE	Stevie Nicks	Modern
14	15	ONCE UPON A TIME	Simple Minds	A&M/Virgin
15	13	SONGS FROM THE BIG CHAIR	Tears For Fears	Mercury
16	19	ROCKY IV	Soundtrack	Scotti Brothers
17	18	WHITE NIGHTS	Soundtrack	Atlantic
18	22	FRIENDS	Dionne Warwick	Arista
19	17	THE DREAM OF THE BLUE TURTLES	Sting	A&M
20	16	GREATEST HITS	The Cars	Elektra
21	21	RECKLESS	Bryan Adams	A&M
22	20	NO JACKET REQUIRED	Phil Collins	Atlantic
23	28	MEETING IN THE LADIES...	Klymaxx	MCA/Constellation
24	30	HERE'S TO FUTURE DAYS	Thompson Twins	Arista
25	23	SO RED THE ROSE	Arcadia	Capitol
26	27	ROCK ME TONIGHT	Freddie Jackson	Capitol
27	29	WHITE CITY—A NOVEL	Pete Townshend	Atco
28	25	WHO'S ZOOMIN' WHO	Aretha Franklin	Arista
29	24	POWER WINDOWS	Rush	Mercury
30	31	READY FOR THE WORLD	Ready For The World	MCA
31	33	PACK UP THE PLANTATION	Tom Petty	MCA
32	26	HOW COULD IT BE	Eddie Murphy	Columbia/CBS
33	34	ALL FOR LOVE	New Edition	MCA
34	36	7 WISHES	Night Ranger	Camel/MCA
35	35	SEVEN THE HARD WAY	Pat Benatar	Chrysalis
36	38	HUNTING HIGH AND LOW	A-Ha	Warner Bros
37	32	EMERGENCY	Kool & The Gang	De-Lite
38	44	UNDER LOCK AND KEY	Dokken	Elektra
39	40	THAT'S WHY I'M HERE	James Taylor	Columbia
40	42	NERVOUS NIGHT	The Hooters	Columbia

**BULLETS 41-100**

43*	65	THE DREAM ACADEMY	The Dream Academy	Warner Bros
45*	47	LISTEN LIKE THIEVES	Inxs	Atlantic
46*	51	STRENGTH	The Alarm	I.R.S./MCA
47*	52	MIKE & THE MECHANICS	Mike & The Mechanics	Atlantic
50*	58	PICTURES FOR PLEASURE	Charlie Sexton	MCA
53*	55	COME OUT AND PLAY	Twisted Sister	Atlantic
54*	66	TA MARA & THE SEEN	Ta Mara & The Seen	A&M
58*	68	ROMANCE 1600	Sheila E	Paisley Park
60*	63	RESTLESS	Starpoint	Elektra
62*	67	PRIMITIVE LOVE	Miami Sound Machine	Epic
67*	80	AS THE BAND TURNS	Atlantic Starr	A&M
70*	83	JEWEL OF THE NILE	Soundtrack	Jive/Arista
79*	96	CAN'T SLOW DOWN	Lionel Richie	Motown
84*	103	TELEVISION'S GREATEST HITS	Various	Tee Vee Toons
85*	125	RADIO, L.L. Cool J		Columbia
88*	N	STEREOTOMY	The Alan Parsons Project	Arista
89*	110	LUXURY OF LIFE	Five Star	RCA
90*	97	CARAVAN OF LOVE	Isley/Jasper/Isley	CBS Associated
97*	136	A CLASSIC CASE	Jethro Tull & The London Symphony Orchestra	RCA
99*	104	THE FAT BOYS ARE BACK	The Fat Boys	Sutra

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
 Chart courtesy Billboard February 1, 1986

INCORPORATING LP  
CD & CASSETTE SALES

# TOP 100 ALBUMS

★ ★ ★ = 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

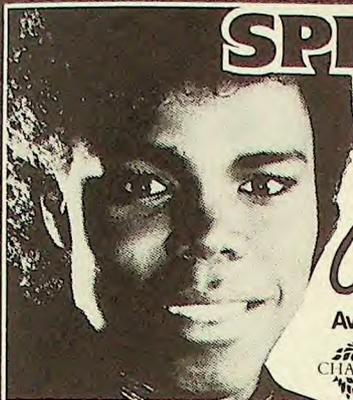
This Week	Last Week	Was on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	1	37	<b>BROTHERS IN ARMS</b> ★★ ★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25(F) C: VERHC 25, CD: 824 499-2
2	2	13	<b>HUNTING HIGH AND LOW</b> ● a-ha (Tony Mansfield (7)/Alan Tarney (2)/John Ratcliff/a-ha (1))	Warner Brothers WX 30 (W) C: WX 30C, CD: 925 300-2
3	3	3	<b>THE BROADWAY ALBUM</b> ● Barbra Streisand (B. Streisand/P. Matz (6) B. Streisand/Others (2) R. Baskin (2)/D. Foster (1))	CBS 86322 (C) C: 40-86322; CD 86322 C: POLHC 25, CD: 827487-2
4	4	15	<b>WORLD MACHINE</b> ★ Level 42 (Wally Badarou/Level 42)	Polydor POLH 25 (F) C: DREMC 1, CD: DREMD 1
5	5	32	<b>THE DREAM OF THE BLUE TURTLES</b> ★ Sting (Sting/Pete Smith)	A&M DREAM 1 (F) C: DREMC 1, CD: DREMD 1
6	7	8	<b>ISLAND LIFE</b> ● Grace Jones (Chris Blackwell/Alex Sadkin (6)/Tom Moulton (3)/Trevor Horn (1))	Island GJ 1 (E) C: GJC 1 CD: CID 132 C: PK 70711; CD: PD 70711
7	12	39	<b>BE YOURSELF TONIGHT</b> ★ Eurythmics (David A Stewart)	RCA PL 70711 (R) C: PK 70711; CD: PD 70711
8	6	63	<b>LIKE A VIRGIN</b> ★★ ★ Madonna (Nile Rodgers (9) Madonna/Steve Bray (1))	Sire WX 20 (W) C: WX20C CD: 925181-2
9	10	8	<b>WHITNEY HOUSTON</b> ● Whitney Houston (Jermaine Jackson (3)/Kashif (2)/M. Masser (4)/N. M. Walden (1))	Arista 206 978 (F) C: 406 978 C: ZCHR 1495, CD: CDD 1495
10	9	43	<b>GO WEST</b> ★ Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495, CD: CDD 1495
11	8	9	<b>NOW, THAT'S WHAT I CALL MUSIC 6</b> ★★ ★ Various (Various)	Virgin/EMI NOW 6 (E) C: TC NOW 6
12	13	11	<b>FEARGAL SHARKEY</b> ● Feargal Sharkey (David A Stewart)	Virgin V 2360 (E) C: TC V 2360 CD: CDV 2360
13	15	7	<b>FINE YOUNG CANNIBALS</b> ● Fine Young Cannibals (Gift/Cox/Steeler/Millar/Pela)	London LONLP 16 (F) C: LONC 16, CD: 823 0042
14	21	28	<b>THE FIRST ALBUM</b> ● Madonna (Reggie Lucas)	Sire WX 22 (W) C: WX 22C, CD: 923867-2
15	16	14	<b>ONCE UPON A TIME</b> ● Simple Minds (Jimmy Iovine/Bob Clearmountain)	Virgin V 2364 (E) C: TC V 2364; CD: CDV 2364
16	11	12	<b>PROMISE</b> ★★ Sade (Robin Millar (7)/Robin Millar/B. Rogan/M. Pela/Sade (1) B. Rogan/Sade (1))	Epic EPC 86318 (C); C: 40-86318; C: 86318
17	19	12	<b>THE SINGLES COLLECTION</b> ★★ Spandau Ballet (Swain/Jolley/Spandau Ballet (8) Burgess (6) Burgess/Horn (1))	Chrysalis SBTV 1 (F) C: ZSBTV 1
18	27	5	<b>LUXURY OF LIFE</b> ● Five Star (Nick Martimelli (5)/Steve Harvey (3)/Various)	Tent/RCA PL 70735 (R) C: PK 70735 C: PD 70735
19	14	12	<b>JENNIFER RUSH</b> ★ Jennifer Rush (Gunter Mende/Candy de Rouge)	CBS 26488 (C) C: 40-26488; CD: 923867-2
20	18	9	<b>HITS 3</b> ★★ Various (Various)	CBS/WEA HITS 3 (W) C: HITS3 C
21	17	2	<b>HIGH PRIORITY</b> ● Cherrelle (Jimmy Jam/Terry Lewis)	Tabu TBU 26699 (C) C: 40-26699
22	23	10	<b>EASY PIECES</b> ● Lloyd Cole And The Commotions (Clive Langer/Alan Winstanley)	Polydor LCLP 2 (F) C: LCMC 2; CD: 827670-2
23	22	11	<b>THE CLASSIC TOUCH</b> ● Richard Clayderman (O. Toussaint/G. Salleses)	Decca/Delphine SKL 5343 (F) C: KSKC 5343; CD: 820 2992
24	26	48	<b>SONGS FROM THE BIG CHAIR</b> ★★ Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58; CD: 824300-2
25	20	49	<b>NO JACKET REQUIRED</b> ★★ ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TC V 2345; CD: CDV 2345
26	24	84	<b>PRIVATE DANCER</b> ★★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC TINA 1; CD: CDP 746041-2
27	28	12	<b>ICE ON FIRE</b> ★ Elton John (Gus Dudgeon)	Rocket/Phonogram HISPD 26 (F) C: REWDN 26; CD: 826213-2
28	48	6	<b>THE BEST OF INCANTATION</b> ○ Incantation (Incantation/Alan O'Duffy/Nick Sykes)	West Five CODA 19(A) C: ZC CODA 19
29	40	59	<b>ALCHEMY — DIRE STRAITS LIVE</b> ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11; CD: 818243-2
30	29	16	<b>THE LOVE SONGS</b> ★★ George Benson (Various)	K-tel/WEA NE 1308 (K) C: CE 2308
31	43	32	<b>LITTLE CREATURES</b> ● Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAHTC 2; CD: CDP 746158-2
32	30	19	<b>HOUNDS OF LOVE</b> ★ Kate Bush (Kate Bush)	EMI KAB 1 (E) C: TC KAB 1; CD: CDP 746164-2
33	42	114	<b>U2 LIVE "UNDER A BLOOD RED SKY"</b> ★★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
34	32	49	<b>RECKLESS</b> ★ Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013; CD: AMA 5013
35	39	134	<b>QUEEN GREATEST HITS</b> ★★ ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2
36	25	12	<b>THE LOVE ALBUM</b> ★ Various (Various)	Telstar STAR 2268 (R) C: STAC 2268
37	31	85	<b>BORN IN THE U.S.A.</b> ★★ ★ Bruce Springsteen (B. Springsteen/J. Landau/C. Piotkin/S. Van Zandt)	CBS 86304 (C) C: 40-86304; CD: 86304
38	47	6	<b>LOVE OVER GOLD</b> ★★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109 CD: 800 088-2
39	36	69	<b>THE UNFORGETTABLE FIRE</b> ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: U2C 5; CD: CID 102
40	37	80	<b>DIAMOND LIFE</b> ★★ ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044; CD: 26044
41	49	11	<b>GOLD</b> ★ Barbara Dickson (Pip Williams/Various)	K-tel ONE 1312 (K) C: OCE 2312
42	35	29	<b>GREATEST HITS VOLUME I AND VOLUME II</b> ★ Billy Joel (Various)	CBS 88666 (C) C: 40-88666; CD: 88666
43	38	11	<b>SONGS TO LEARN AND SING</b> ● Echo & The Bunnymen (Various)	Korova KODE 13 (W) C: CODE 13; CD: 240767-2
44	34	7	<b>HEART AND SOUL</b> ○ Barry White (Various)	K-tel NE 1316 (K) C: CE 2316
45	64	3	<b>THE JAZZ SINGER</b> ★ Neil Diamond (Bob Gaudio)	Capitol EAST 12120 (E) C: TEAST 12120; CD: CDP 746026-2
46	55	13	<b>AFTERBURNER</b> ● ZZ Top (Bill Ham)	Warner Brothers WX 27 (W) C: WX 27C; CD: 925342-2
47	45	8	<b>ROCK A LITTLE</b> ● Stevie Nicks (Jimmy Iovine)	Parlophone PCS 7300 (E) C: TC-PCS 7300
48	<b>NEW</b>		<b>ORIGINAL SOUNDTRACK FROM "ROCKY IV"</b> ★ Various (Various)	Scotti Brothers SCT 70272 (C) C: 40-70272
49	63	3	<b>WHO'S ZOOMIN' WHO?</b> ★ Aretha Franklin (Harada Michael Walden)	Arista 207 202 (F) C: 407 202; CD: 610 456
50	50	21	<b>LEAVE THE BEST TO LAST</b> ★ James Last (James Last)	Polydor PROLP 7 (F) C: PROMC 7; CD: 827393-2

This Week	Last Week	Was on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	70	3	<b>MACALLA</b> ● Clannad (Steve Nye)	RCA PL 70894 (R) C: PK 70894; CD: PD 70894
52	33	12	<b>THE GREATEST HITS OF 1985</b> ★ Various (Various)	Telstar STAR 2269 (R) C: STAC 2269
53	41	32	<b>MISPLACED CHILDHOOD</b> ★ Marillion (Chris Kimsey)	EMI MRL 2 (E) C: TC MRL 2; CD: CDP 746160-2
54	52	14	<b>THE COMPLETE MIKE OLDFIELD</b> ○ Mike Oldfield (M. Oldfield all 16 tracks with David Hentschel (4) Simon Phillips (3) Tom Newman (1))	Virgin MOC 1 (E) C: CMOC 1; CD: MOC 1 C: MOC 1; CD: MOC 1
55	46	12	<b>LOVE HURTS</b> ★ Elaine Paige (Tony Visconti)	WEA WX 28 (W) C: WX 28C; CD: 240796-2
56	53	15	<b>LOVE</b> ● The Cult (Steve Nye)	Beggars Banquet BEGA 65 (W) C: BEGC 65
57	54	6	<b>MAKING MOVIES</b> ★★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034 CD: 824 856-2
58	58	34	<b>FACE VALUE</b> ★★ ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC V 2185; CD: CDV 2185
59	<b>RE</b>		<b>SWEET INSPIRATION</b> ● The Inspirational Choir (Jeff Jarratt/Don Reedman)	Portrait PRT 10048 (C) C: 40-10048; CD: 10048
60	69	11	<b>MAKE IT BIG</b> ★★ ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311; CD: 86311
61	51	9	<b>THE SECRET OF ASSOCIATION</b> ★★ Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234; CD: 26234
62	57	12	<b>THE POWER OF CLASSIC ROCK</b> ● London Symphony Orchestra/Royal Choral Society (Jeff Jarratt/Don Reedman)	Portrait PRT 10049 (C) C: 40-10049 C: 10049
63	82	2	<b>SUZANNE VEGA</b> ● Suzanne Vega (Lenny Kaye/Steve Addabbo)	A&M AMA 5072 (F) C: AMC 5072; CD: CDA 5072
64	56	4	<b>DIRE STRAITS</b> ★ Dire Straits (Muf Winwood)	Vertigo/Phonogram 910201 (F) C: 7231015; CD: 800 051-2
65	44	32	<b>ALL THROUGH THE NIGHT</b> ● Aled Jones with BBC Welsh Symphony Orchestra & Chorus (Bob Coles/Hefin Owen)	BBC REH 569 (A) C: ZCR 569
66	<b>NEW</b>		<b>ORIGINAL SOUNDTRACK: 'MISTRAL'S' DAUGHTER</b> ● Conducted by Vladimir Cosma featuring Nana Mouskouri (Radio Music France)	Carrere CAL 221 (A) C: CAC 221
67	84	3	<b>WAR</b> ★ U2 (Steve Lillywhite)	Island LIPS 9733 (E) C: ICT 9733; CD: CID 112
68	79	119	<b>CAN'T SLOW DOWN</b> ★★ ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 00659
69	65	15	<b>THE SINGLES 81-85</b> ● Depeche Mode (Daniel Miller/Depeche Mode all 13 tracks) with Gareth Jones (3)	Mute MUTE 1 (I/RT/SP) CD: MUTE 1 C: MUTE 1
70	60	11	<b>BITTER SWEET</b> ● King (Richard James Burgess)	CBS 86320 (C) C: 40-86320
71	85	13	<b>THE CARS GREATEST HITS</b> ○ The Cars (Roy Thomas Baker (8)/Robert J. "Mutt" Lange/The Cars (4) The Cars/Shipley (1))	Elektra EKT 25 (W) C: EKT 25C; CD: 960462 C: CTMCA 8041; CD: MCD 00659
72	61	21	<b>BAGGARIDDIM</b> ○ UB40 (UB40/Ray Pablo Falconer)	DEP International/Virgin LP DEP 10 (E) C: CADEP 10; CD: DEPCD 10
73	72	7	<b>STREET SOUNDS EDITION 15</b> (A) Various (Various)	Street Sounds STSND 15 (A) C: ZCSTS 15
74	90	3	<b>HELLO, I MUST BE GOING!</b> ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TC V 2252; CD: CDV 2252
75	<b>RE</b>		<b>SUDDENLY</b> ● Billy Ocean (Keith Diamond)	Jive HIP 12 (A) C: HIPC 12 CD: CHIP 12
76	<b>RE</b>		<b>THIS IS BIG AUDIO DYNAMITE</b> ● Big Audio Dynamite (Mick Jones)	CBS 26714 (C) C: 40-26714
77	92	3	<b>STOP MAKING SENSE</b> ● Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1; CD: CDP 746064-2
78	73	9	<b>SO RED THE ROSE</b> ● Arcadia (Alex Sadkin/Arcadia)	Parlophone Odeon PCSO 101 (E) C: TC PCSO 101
79	67	28	<b>THE KENNY ROGERS STORY</b> ★ Kenny Rogers (Various)	Liberty EMTV 39 (E) C: TC-EMTV 39
80	66	15	<b>BLUE SKIES</b> ● Kiri Te Kanawa/Nelson Riddle & His Orchestra (Paul Myers)	London KTKT 1 (F) C: KTCK 1 CD: 414 666-2
81	83	4	<b>THE VERY BEST OF CHRIS DE BURGH</b> ● Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
82	68	7	<b>ALF</b> ★★ ★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229; CD: 26229
83	62	2	<b>VOICES FROM THE HOLY LAND</b> ○ BBC Welsh Chorus/Aled Jones (Treble) conductor J. H. Thomas (H. Owen/B. Coles)	BBC REC 564 (A) C: ZCM 564
84	99	15	<b>WEST SIDE STORY</b> ● Various — Leonard Bernstein/Kiri Te Kanawa/Jose Carreras/Tatiana Troyanos (John McClure)	Deutsche Grammophon 415253-1 (F) C: 415253-4 CD: 415253-2 C: ZCM 564
85	80	4	<b>MUSIC FROM THE SOUNDTRACK 'BACK TO THE FUTURE'</b> ● Various (Various)	MCA MCF 3285 (F) C: MCF 3285
86	<b>RE</b>		<b>STRENGTH</b> ● The Alarm (Mike Howlett)	IRS/MCA MIRC 1004 (F) C: MIRC 1004
87	<b>RE</b>		<b>ELIMINATOR</b> ★★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4 CD: W 3774-2
88	89	2	<b>ROCK ME TONIGHT</b> ● Freddie Jackson (Barry Eastmond)	Capitol FRED 1 (E) C: TC FRED 1
89	<b>RE</b>		<b>LEGEND</b> ★★ ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1 CD: CID 103
90	<b>RE</b>		<b>WELCOME TO THE PLEASUREDOME</b> ★★ ★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTTIQ 1 (E) C: ZCIG 1 CD: CID 101
91	15	2	<b>COMMUNIQUE</b> ★ Dire Straits (J. Wexler/B. Beckett)	Vertigo/Phonogram 9102 031 (F) C: 7231 021 CD: 800 052-2
92	<b>RE</b>		<b>LIVE AFTER DEATH</b> ● Iron Maiden (Iron Maiden (Martin Birch))	EMI RIP 1 (E) C: TC RIP 1
93	71	4	<b>PSYCHOCANDY</b> ● The Jesus And Mary Chain (The Jesus And Mary Chain)	blanco y negro/WEA BYN 7 (W) C: BYN 7
94	97	4	<b>PICTURE BOOK</b> ○ Simply Red (Stewart Levine)	Elektra EKT 27 (W) C: EKT 27C CD: 960 452-2
95	88	17	<b>ELVIS PRESLEY — BALLADS</b> ● Elvis Presley (—)	Telstar STAR 2264 (R) C: STAC 2264
96	96	2	<b>NO PARLEZ</b> ★★ ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521; CD: 25521
97	76	13	<b>JAMBOREE BAG NUMBER 3</b> ● Chas & Dave (Chas & Dave)	Rockney/Towerbell ROC 914 (E) C: ZCROC 914
98	<b>RE</b>		<b>LABOUR OF LOVE</b> ★★ UB40 (UB40/Ray Pablo Falconer)	DEP International/Virgin LP DEP 5 (E) C: CADEP 5 CD: DEPCD 5
99	77	34	<b>BOYS AND GIRLS</b> ★ Bryan Ferry (Rhett Davies/Bryan Ferry)	EG/Polydor EGPL 62 (F) C: EGMC 62; CD: 825 659-2
100	<b>RE</b>		<b>FLY ON THE WALL</b> ○ AC/DC (AC/DC)	Atlantic 781263-1 (W) C: 781263-4 CD: 781263-2

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MUSIC WEEK

# DISCO

and dance

MUSIC WEEK

1 February, 1986

## TOP 75 SINGLES

1	3	SATURDAY LOVE	Cherrelle with Alexander O'Neal	Tabu (TJA 6829) (C)
2	2	ALICE, I WANT YOU JUST FOR ME!	Full Force	CBS (TJA 6640) (C)
3	22	LIVING IN AMERICA	James Brown	Scotti Brothers (TJA 6701) (C)
4	11	FUNKY SENSATION	Ladies Choice	LGR - (LGR 010) (JS)
5	6	IF I RULED THE WORLD	Kurtis Blow	Club/Phonogram JAB(X) 26 (F)
6	3	WHO'S ZOOMIN' WHO	Aretha Franklin	Arista ARIST (12)633 (E)
7	5	NEW YORK EYES	Nicole with Timmy Thomas	Portrait A 6805 (12 - TX 6805) (C)
8	NEW	BORDERLINE	Madonna	Sire W 9260(T) (W)
9	7	ONE NATION	Masquerade	Streetwave (M)KHAN 59 (A)
10	50	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	Billy Ocean	Jive JIVE(T) 114 (A)
11	28	PULL UP TO THE BUMPER	Grace Jones	Island (12)IS 240 (E)
12	4	GIRLIE GIRLIE	Sophia George	Winner WIN(T) 01 (JS/E)
13	17	SYSTEM ADDICT	Five Star	Tent/RCA PB 40515 (12 - PT 40516) (R)
14	13	GET LOOSE	Alem	Streetwave - (MKHAN 61) (A)
15	20	IT DOESN'T REALLY MATTER	Zapp	Warner Brothers W8879(T) (W)
16	NEW	ONE DANCE WON'T DO	Audrey Hall	Germain DG(T) 7 (JS/E)
17	10	AFTER THE LOVE HAS GONE	Princess	Supreme SUPE(T) 103 (A)
18	15	WHENEVER YOU NEED SOMEBODY	O'Chi Brown	Magnet MAG(T) 288 (R)
19	NEW	HOW WILL I KNOW	Whitney Houston	Arista ARIST (12)656 (F)
20	14	YOU'RE MY LAST CHANCE	52nd Street	10/Virgin TEN 891(12) (E)
21	42	IF YOU'RE READY (COME GO WITH ME)	Ruby Turner	Jive JIVE(T) 109 (A)
22	9	MY MAGIC MAN	Rochelle	Warner Brothers W8838(T) (W)
23	34	BABY LOVE	Regina	Steinar 7MARV 1 (12 - 12MARV 1) (A)
24	8	SAVING ALL MY LOVE FOR YOU	Whitney Houston	Arista ARIST (12)640 (F)
25	37	WE CAN MAKE IT HAPPEN	Prince Charles & The City Beat Band	Electric Ice EL 104 (Import)
26	47	RAPPER'S DELIGHT/WE GOT THE FUNK	Sugarhill Gang/Positive Force	Streetwave (12" - SWAVE 6) (A)
27	12	SHE'S STRANGE	Cameo	Club/Phonogram JAB(X) 25 (F)
28	25	LEAVING ME NOW (RE-MIX)	Level 42	Polydor POSP(X) 776 (F)
29	16	MR D.J.	The Concept	Fourth & Broadway/Island (12)BRW 40 (E)
30	NEW	BABY TALK	Alaba	Total Control (12)TOCO 6 (E)
31	40	GIRLS ARE MORE FUN	Ray Parker Jr.	Arista ARIST (12)641 (F)
32	NEW	HOLD ME	Teddy Pendergrass with Whitney Houston	Elektra EKR 32(T) (W)
33	29	UPTOWN EXPRESS	B.T. Express	Streetwave (M)KHAN 62 (A)
34	21	100%	Caprice	Lovebeat International LOV 1(T) (G/SP)
35	NEW	I CAN'T LIVE WITHOUT MY RADIO	L.L. Cool J	Def Jam Recordings/CBS (TJA 6684) (C)
36	19	CARAVAN OF LOVE	Isley Jasper Isley	Epic (T)A6612 (C)
37	45	HOW TO WIN YOUR LOVE	Spencer Jones	Champion CHAMP (12)10 (A)
38	39	THE OAK TREE	Morris Day	Warner Brothers W8899(T) (W)
39	NEW	IF YOU WANT LOVE	Tullulah Moon	Beauty And Beat BAB 104 (Import)
40	72	CHAIN REACTION	Diana Ross	Capitol (12)CL 386 (E)
41	44	JUST HAVING FUN	Doug E. Fresh	Streetwave (M)KHAN 64 (A)
42	52	I'LL BE YOUR FRIEND	Precious Wilson	Jive JIVE(T) 105 (A)
43	24	LOVE'S GONNA GET YOU	Jocelyn Brown	Warner Brothers/Jellybean 020283 (Import)
44	NEW	PARTY ALL THE TIME	Eddie Murphy	CBS (TJA 4457) (C)
45	31	INSPECTOR GADGET	The Kartoow Krew	Champion CHAMP(12)16 (A)
46	23	IS IT A CRIME	Sade	Epic (TJA 6742) (C)
47	58	MY MIND IS MADE UP	Keith Sweat	Stadium STA 303 (Import)
48	70	PAIN	Betty Wright	Cooltempo/Chrysalis COOL(X) 117 (F)
49	26	DRESS YOU UP	Madonna	Sire W8848(T) (W)
50	38	DO ME BABY	Melba Morgan	Capitol (12)CL 385 (E)
51	30	THE SHOW	Doug E Fresh & The Get Fresh Crew	Cooltempo/Chrysalis COOL(X) 116 (F)
52	73	BOTH SIDES NOW	Viola Wills	Wide Angle TTW 8563 (Import)
53	NEW	SUGAR FREE	Juicy	Private 1 429 05337 (Import)
54	32	NO FRILLS LOVE	Jennifer Holliday	Geffen A6736 (C)
55	18	WARRIOR GROOVE	DSM	10/Virgin - (DAZZ 45) (E)
56	27	THE THINGS THAT MEN DO	Krystal	Epic 4905319 (Import)
57	33	DON'T YOU JUST KNOW IT	Amazulu	Island (12)IS 233 (F)
58	35	FREAK IN ME	Dante	Panoramic PR 1-12-10 (Import)
59	57	SHE'S NOT A SLEAZE	Paul Laurence (with Lillo Thomas & Freddie Jackson)	Capitol (12)CL 38 (E)
60	54	YOU DON'T KNOW	Serious Intention	Important/Towerbell TAN(T) 8 (E)
61	66	OFF THE WALL	Paul Scott	Ace Beat AB 91113 (Import)
62	63	SKIPS A BEAT	Warp 9	Motown 455MG (Import)
63	NEW	IF YOU SHOULD EVER BE LONELY	Val Young	Gordy 4557GG (Import)
64	36	YOU ARE MY LADY	Freddie Jackson	Capitol (12)CL 379 (E)
65	48	ALL I WANT IS MY BABY	Roberta Gillam	Warner Brothers U8828(T) (W)
66	65	WALKING IN RHYTHM	The Blackbyrds	Streetwave - (SWAVE 3) (A)
67	53	RAISE THE ROOF	Conway Brothers	10/Virgin TEN 83(12) (E)
68	NEW	FIRE	Fire Fox	Atlantic A 9494(T) (W)
69	55	WHAT'S YOUR NAME	Zinno	WEA X8956(T) (W)
70	46	LOVE SO FINE	Sahara	Elite - (DAZZ 38) (A)
71	49	TELL ME (HOW IT FEELS)	52nd Street	10/Virgin TEN 74(12) (E)
72	NEW	HOW CAN I GET NEXT TO YOU	Chapter 8	Beverly Glen BG 2025 (Import)
73	59	YOUR PERSONAL TOUCH	Evelyn "Champagne" King	RCA PB 49915 (12 - PT 49916) (R)
74	62	TRAPPED	Colonel Abrams	MCA MCA(T) 997 (F)
75	75	SHO YUH RIGHT	Chuck Brown	CTED TDE 3007 (Import)

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**DISCO**

# Junior returns with the wedge

JUNIOR RETURNS to the vinyl fray this week (February 2) with a single titled Come On Over, preceding his album Acquired Taste, due at the end of the month. The track has a rockier and more overtly US feel than previous Junior outings, despite a UK production by Nigel Martinez. The 12-inch pressing (London LONX 84) has a double B-side, reviving the still-popular Tee Scott long US remix of Junior's biggest hit Mama Used To Say, alongside an instrumental titled Look What You've Done To Me. A full vocal version of the latter will also be on the Acquired Taste album.

Junior is currently playing a series of Northern and Midland dates as part of the Red Wedge tour, alongside Paul Weller, the Communards and Billy Bragg.

# Winans finally let go

WEA HAS announced the M&M 12-inch mix of the Winans' gospel dancer Let My People Go (W 8874TX) for February 3rd release, to follow the group's album of the same title which was finally shipped in its UK version in mid-January. Other imminent 12-inchers from the company include a reissue of Al Jarreau's Let's Pretend (U 8911T), coupling dance mix and live versions, Patti

Austin's The Heat Of Heat (W 8798T), and Steel Pulse with Love Walks Out (EKR 34T).

The Steel Pulse track precedes an album, Babylon The Bandit, scheduled for mid-February release, while other dance-orientated WEA albums expected are the movie soundtracks from Krush Groove (K 925295-1) and The Color Purple (K 925368-1).

MORE DISCO P37

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- 1 9 HIGH PRIORITY: Cherrelle  
Tabu TBU 26699 (C)
  - 2 2 8 WHITNEY HOUSTON: Whitney  
Houston Arista 205 978 (F)
  - 3 4 6 ISLAND LIFE: Grace Jones  
Island GJ 1 (E)
  - 4 8 9 PROMISE: Sade Epic EPC 86318 (C)
  - 5 3 3 MANTRONIX: Mantronix  
Sleeping Bag TLX 6 (Import)
  - 6 7 3 ALEXANDER O'NEAL: Alexander  
O'Neal Tabu TBU 26485 (C)
  - 7 12 4 WORLD MACHINE: Level 42  
Polydor PDLH 25 (F)
  - 8 9 7 THIS LOVE SO REAL: Chapter 8  
Beverly Glen BG 10007 (Import)
  - 9 5 37 ROCK ME TONIGHT: Freddie  
Jackson Capitol FRED 1 (E)
  - 10 11 8 IT TAKES TWO: Juicy  
Private 1 BPZ 40098 (Import)
  - 11 6 4 STREET SOUNDS 15: Various  
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  - 12 19 6 COLONEL ABRAMS: Colonel  
Abrams MCA MGG 6001 (F)
  - 13 14 13 THE LOVE SONGS: George Benson  
K-Tel ME 1308 (K)
  - 14 15 14 CARAVAN OF LOVE: Isley Jasper  
Isley Epic EPC 26656 (C)
  - 15 20 2 LUXURY OF LIFE: Five Star  
Ten/RCA PL 70735 (R)
  - 16 16 4 WHO'S ZOOMIN' WHO?: Aretha  
Franklin Arista 207 202 (F)
  - 17 18 2 JAZZ JUICE: Various  
Street Sounds SOUND 1 (A)
  - 18 RE 1 THE NEW ZAPP IV: U Zapp  
Warner Bros 925 327-1 (W)
  - 19 10 7 MASTERPIECE: Isley Jasper Isley  
Warner Brothers 925 347-1 (W)
  - 20 - 1 RADIO: LL Cool J  
Def Jam/CBS DEF 26745 (C)
- Compiled by MRIB

# JAMES HAMILTON

LAST WEEK, relying on another's telephoned judgement in order to be as up to date as possible in my import review. I seriously under emphasised the impact of what's turning out to be the hottest disco hit of the moment, *Whistle's Just Buggin'* (Select FMS 62267): This Kangol Kid and Howie Tee (of UTFO) masterminded hip hopper in the Full Force style actually is closer (very!) to *Mantronix's Ladies* but for more inventive and exciting — which may upset 10 Records who won the battle for Mantronix here, as *Whistle* has already been scheduled for UK release by Champion (CHAMP 12-12).

A quiet week for UK disco releases, following the new year rush, includes (due Monday) *Tavares' Heaven Must Be Missing An Angel* (Capitol 12TAV 1), a 3-tracker containing Ben Liebrand's Dutch remixes from last year of which the A-side and *Don't Take Away The Music* will have most pop appeal but *Whodunnit* has been the funk club hit thanks to its mixing similarity to *Wally Badarou's Chief Inspector: The Winans' Let My People Go* (M&M Remix) (Qwest W8874TX), revamped and repromoted by WEA; *Effectron's Don't Stop That Go Go Beat* (Night Beat Records NBR 1, via Virgin), impressive home-grown go go building a buzz on white label; *Third World's One More Time* (CBS TA 6854), nagging throbber far removed from reggae; *Exception's Slap You Back* (Citybeat CBE 1201, via Greyhound/Record Imports/Lighting/Groove), girls-sung ponderous lurcher; *Ready For The World's Oh Sheila* (M&M Remix) (MCA Records MCAX 1005), revamped pop hit; *Tony McKenzie's Lolita* (Portrait TA 6857), infectiously strutting Latin-style European pop dancer with the original import mix B-side stronger than a confusingly remixed new A-side; *Klymaxx's I Miss You* (MCA Records MCAT 1033), slow sweet US pop crossover smash by girls who sound like the young Michael Jackson; *Philip-Michael Thomas's Just The Way I Planned It* (Atlantic B9581T), Miami Vice's black star sounding quite convincing although the delicate quavery jerker's backing is mixed as if it had something to hide!

All these are on 12-inch, while this time at 33 $\frac{1}{3}$ rpm and with eight tracks (although the sleeve lists only six) is the latest various artists southern soul mini-LP, *Move Into Soul Part 3* (Move MVLP 7, via Charly), Bobby Bowsens' *Gonna Love Somebody* being the most disco-aimed offering.

Finally, I must answer the week ending January 18th's *American Commentary* in this paper by *Billboard's Brian Chin*, in which he picked up on my own earlier comments about the mass acceptance of black music being much wider in the UK than in the US: Naturally where two different countries are compared it's horses for courses, but he has yet to convince me that the majority of the US's radio and TV audience is as familiar with black acts equivalent to such obvious recent examples here as *Colonel Abrams, Cherrelle, Full Force, Steve Arrington*, and an almost endless list of black US acts who over the years have had major crossover UK hits (even if only one-offs), with all the mass media exposure which in this country that sort of success automatically brings.

If, as he suggests, their lack of equivalent mass recognition in the US is the fault of artificially selective radio formats and chart compilation methods, then why doesn't he blow the whistle on the rotten US system which his own publication, *Billboard*, actively encourages in its own segregated methodology? Country music acts suffer equally with black acts from a chart system which separates at source any sales reports into preconceived strains by type of music, and then further adjusts the results according to what tightly classified radio stations say are in their playlists. It is thus impossible for an observer to see which records — regardless of musical type — are actually the most successful seller (and biggest real hits) in the US, many million-sellers being penalised in the *Billboard* charts because they aren't being played on radio stations aimed at white over-25s although they are selling massively to black under-16s, say.

Thankfully here in the UK we do have a national chart which makes no discriminatory prejudgements and shows us the hits according to sales (and creative marketing) alone. This allows us the legitimate luxury of specialist charts to reflect activity in specific markets, as all are combined and monitored for integrated reflection in the *Gallup Top 75*.

It's possibly worth noting that last week in the *Gallup* chart, 10 out of the 16 new Top 75 entries (and 35 positions of the full 100) were by black acts — if pigmentation is the only criterion — while *Billboard's* Hot 100 could muster 26 positions held by blacks (*Billboard's* white radio chart, for that's what it really should be called, is opening up again even if the black content tends towards syrupy slowies or rock-tinged fast dancers). Interestingly, a lead story in my magazine last week was headlined "Majors See Black Music Boom". It's what's in the groove that counts, use your ears, and take every chart with a pinch of salt!

**RADIO London**

A LIST

NICOLE WITH TIMMY THOMAS: New York Eyes Portrait  
FIVE STAR: System Addict Ten/RCA  
TEDDY PENDERGRASS WITH WHITNEY HOUSTON: Hold Me Asylum  
WHITNEY HOUSTON: How Will I Know Arista

KURTIS BLOW: If I Ruled The World Club/Phonogram

JAMES BROWN: Living In America Scotti Brothers

DIANA ROSS: Chain Reaction Capitol  
RUBY TURNER FEATURING JONATHAN BUTLER: If You're Ready (Come Go With Me) Jive

GRACE JONES: Pull Up To The Bumper/La Vie En Rose Island  
EDDIE MURPHY: Party All The Time CBS

CLIMBERS

ARETHA FRANKLIN: Another Night Arista  
NATURAL MYSTIC: A Little Bit Maybe Starlight

BETTY WRIGHT: Pain Cooltempo/Chrysalis  
KLYMAXX: I Miss You MCA  
JUBY: Sugar Free (US Import — Private I)  
TRAMAINÉ: In The Morning Time (US Import — A&M)

SHIRLEY MURDOCH: No More (US Import — Elektra)

MODERN MAN FEATURING SPUTZY: Rejected (US Import — Saturn)

MICHELLE WALLIS: You Dught To Know (US Import — Critique)

EDDIE TOWNS (ET): Best Friends (US Import — Total Experience)

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# MUSIC ON VIDEO



## PROMOS

**WHITNEY HOUSTON** (How Will I Know) Arista. Production company: MGMM. Director: Brian Grant . . . **Arcadia** (The Promise) EMI. Production company: AWGO. Producers: Martin Wyn-Griffith/Ruth Orme. Director: Marcelo Anciano . . . **Frankie Miller** (I'd Lie To You For Your Love) PolyGram. Production company: AWGO. Producers: Stuart Orme/Celia Chapman. Director: Stuart Orme . . . **Virginia Wolff** (Waiting For Your Love) Atlantic. Production company: AWGO. Producer: Lynn Miller. Director: Nigel Dick.

**Fruits Of Passion** (Love's Glory) Siren. Production company: AWGO. Producer: Lynn Miller. Director: Nigel Dick . . . **Warren Mills** (Tell Me What You Want) Jive. Production company: AWGO. Producer: Ruth Orme. Director: Stuart Orme . . . **Paul Hardcastle/Carol Kenyon** (Don't Waste My Time) Chrysalis. Production company: MGMM. Producer: Frank Chilton. Director: Dee Trattman . . . **Leo Sayer** (Unchained Melody) Chrysalis. Production company: Fugitive Films. Producer: Dominic Anciano. Director: Simon Milne.

**David Bowie** (Absolute Beginners) Virgin. Production company: Nitrate Films. Director: Julien Temple . . . **PIL** (Rise) Virgin. Production company: GLO. Director: Peter Care . . . **Talk Talk** (Life Is What You Make It) EMI. Production company: GLO. Director: Tim Pope . . . **The Damned** (Elouise) MCA. Production company: GLO. Director: Tim Pope . . . **Depeche Mode** (Stripped) Mute. Production company: GLO. Director: Peter Care . . . **Sudden Sway** (Sing Song) blanco y negro. Production company: M-Ocean Pictures. Producer: Paul McNally. Director: Tim Broad . . . **Matt Bianco** (Can't Stand It Anymore) WEA. Production company: Directors International. Producer: Anne-Marie Mackay. Director: Peter Cornish.

**Brilliant** (Love Is War) WEA. Production company: Vivid. Producer: Luc Roeg. Director: Tony Vanden-Ende . . . **Sintras** (Money Is The New Messiah) Strikeback. Production company: Strikeback Films. Director: Derek Goldman . . . **Boom Boom Room** (Here Comes The Man) Fun After All Records. Production company: Strikeback Films. Director: Derek Goldman . . . **Ledernacken** (Shimmy & Shake) Strikeback. Production company: Strikeback Films. Director: Derek Goldman . . . **Saxon** (Broken Heroes) EMI. Production company: PMI. Creative director/ editor: Julian Caiden.

**Cliff Richard** (It's In Everyone Of Us) EMI. Production company: Alan Spencer Films. Producer: Barry Aylett. Director: Vernon Howe . . . **Belouis Some** (Target Practise) EMI. Production company: PMI. Producer: Annie Croft. Director: Brian Travers.

## High-profile Cougar issues compilation



JOHN COUGAR MELLENCAMP: video, single, ads

**JOHN COUGAR MELLENCAMP** has an 11-track video compilation entitled *Ain't That America* out on Embassy this week. The 56-minute video carries a dealer price of £13.50 and features promos of material such as Jack And Diane, Hurts So Good, Pink Houses, Authority Song, Crumbling Down and I Need A Lover.

*Ain't That America* will be supported by music press advertising and ties in with the release of his new single, *Smalltown*.

Embassy marketing manager Peter Scott: "The video is being released to coincide with the substantial media and consumer attention being received by John Cougar Mellencamp following the UK launch of his chart-topping US album and single."



## Gregory's Ruling class

**GREGORY ISAACS** (above), probably the brightest star of modern reggae, has his first ever video, *The Cool Ruler*, set for release by Palace on February 14 (dealer price is £13.91).

The hour-long tape was filmed live at Brixton's Academy shortly after Isaacs narrowly escaped a life sentence for possession of firearms back in 1984, and the

uncertainty of the time is reflected in a performance many critics said would be his last.

*The Cool Ruler* contains many of Isaacs best-loved tunes, including *Cool Down The Pace*, *Night Nurse*, *Turn Me On* and *Number One*. And is likely to be promoted with some UK dates from Jamaican star soonest.

TO PAGE 31

## Arena: the documentary

AFTER THE success of Duran Duran's video *Arena* comes, almost inevitably, *The Making Of Arena* — a 50-minute film which shows behind the scenes of the Russell Mulcahy-directed production.

The original 60-minute sci-fi adventure video was one of last year's most adventurous pop video offerings, and has rewarded Picture Music International with massive volume sales. *The Making Of Arena* shows why and how Mulcahy spent two years and £1m creating the video, and is likely to generate even more sales for PMI.

## BSA live

THE BIG Sound Authority have their first video, *Live In London*, set for release by PolyGram on February 20. The hour-long programme was filmed live at the Camden Palace, and features the band steaming through all their best-known live numbers, including the Top 10 hit *This House (Is Where Your Love Stands)*.

Among the remaining 14 tracks are *A Bad Town*, *Loverama*, *Be True To Yourself*, *Soul Man* and others from their recent debut album, *An Inward Revolution*. Dealer price is £13.50.

## Thor on film

HEAVY METAL giant Thor has his live act caught on video with the release of *Thor Live In London* (PolyGram, 60 minutes — DP £13.50), filmed at the Marquee.

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59 minutes  
VVD 099



MUSIC  
WEEK

MUSIC  
*video*

MUSIC  
WEEK

TOP·30

TOP·30

	Description (tracks)/Timings/Rec.	Retail Price	Label	Distributor
1	1 <b>MADONNA: The Virgin Tour</b> Live (11 tracks)/1hr 19min/£19.99		<b>WEA Music</b> K 9381053	<b>WEA</b>
2	4 <b>WHAM!: Wham '85</b> EP (3 tracks)/19 min/£9.99		<b>CBS</b> 3075 50	<b>Fox</b>
3	3 <b>U2: The Unforgettable Fire Collection</b> Compilation/51 min/£19.99		<b>Island/Pictures</b> UVV2	<b>Lightn</b>
4	2 <b>PAUL McCARTNEY: Rupert &amp; The Frog Song</b> Animation (3 tracks)/26 min/£9.95		<b>Virgin</b> VVC 109	<b>PVG</b>
5	5 <b>DURAN DURAN: Arena</b> Music Concept Video (10 tracks)/60min/£14.95		<b>PMI</b> MXP 991099 2	<b>EMI</b>
6	14 <b>IRON MAIDEN: Live After Death</b> Live (14 tracks)/1hr 30min/£16.95		<b>PMI</b> MVN 99 1094 2	<b>PMI</b>
7	11 <b>QUEEN: Live In Rio</b> Live (16 tracks)/1hr/£14.99		<b>PMI</b> MVP 99 1079-	<b>EMI</b>
8	17 <b>DIRE STRAITS: Alchemy Live</b> Live (10 tracks)/1hr 20 min/£19.99		<b>PolyGram</b> 040 2692	<b>PolyGram</b>
9	16 <b>THE DOORS: Dance On Fire</b> Compilation (16 tracks)/1hr 5min/£19.99		<b>CIC</b> VHR 1182	<b>CBS</b>
10	8 <b>WHAM!: The Video</b> EP (5 tracks)/21min/£14.99		<b>CBS/Fox</b> 3048 5013	<b>CBS/Fox</b>
11	9 <b>QUEEN: Greatest Flix</b> Compilation (17 tracks)/60min/£14.99		<b>PMI</b> MVP 99 1011 2	<b>EMI</b>
12	10 <b>NOW, THAT'S WHAT I CALL MUSIC VIDEO 6</b> Compilation (19 tracks)/1hr 17min/£16.99		<b>PMI</b> MV NOW 6	<b>EMI</b>
13	21 <b>U2: Live "Under A Blood Red Sky"</b> Live (12 tracks)/61min/£19.95		<b>Virgin</b> VVD 045 PVG	<b>PVG</b>
14	7 <b>KATE BUSH: The Single File</b> Compilation (12 tracks)/50 min/£14.99		<b>PMI</b> MVP 99 1031 2	<b>EMI</b>
15	RE <b>THE SCORPIONS: World Wide Live</b> Live (11 tracks)/60min/£14.95		<b>PMI</b> MVP 99 1113 2	<b>PMI</b>

	Description (tracks)/Timings/Rec.	Retail Price	Label	Distributor
16	29 <b>ERIC CLAPTON: Live 85</b> Live (14 tracks)/1hr 20 min/£19.95		<b>PolyGram</b> 040 300/2	<b>PolyGram</b>
17	6 <b>THE STYLE COUNCIL: What We Did The ...</b> Compilation (7 tracks)/30 min/£14.95		<b>PolyGram</b> 041 322 2	<b>PolyGram</b>
18	12 <b>THE CLASH: This Is Video Clash</b> Compilation (11 tracks)/50 min/£14.95		<b>CBS/Fox</b> 7022 50	<b>CBS/Fox</b>
19	27 <b>AC/DC: Fly On The Wall</b> Compilation (5 tracks)/27 min/£13.75		<b>Atlantic</b> 750102	<b>Atlantic</b>
20	20 <b>TEARS FOR FEARS: Scenes From The ...</b> Documentary (15 tracks)/1hr 30min/£19.95		<b>PolyGram</b> 041 299 2	<b>PolyGram</b>
21	18 <b>JOHN LENNON: Imagine — The Film</b> Compilation/1hr/£14.95		<b>PMI</b> MVP 99 1101 2	<b>PMI</b>
22	28 <b>BILLY IDOL: Vital Idol</b> Compilation (6 tracks)/26 min/£14.95		<b>Chrysalis</b> CVIM 16	<b>Lightning</b>
23	23 <b>TINA TURNER: Private Dancer Tour</b> Live (13 tracks)/55min/£14.99		<b>PMI</b> MVP 99 1085 2	<b>EMI</b>
24	RE <b>PHIL COLLINS: No Jacket Required</b> EP (5 tracks)/30min/£11.95		<b>Virgin</b> VVC 095	<b>PVG</b>
25	30 <b>LED ZEPPELIN: The Song Remains The Same</b> Live (9 tracks)/2hr 7 min/£19.95		<b>WHV</b> PEV 61389	<b>WHV</b>
26	19 <b>PAUL YOUNG: The Video Singles</b> Compilation (5 tracks)/30min/£14.99		<b>CBS/Fox</b> 6456 50	<b>CBS/Fox</b>
27	RE <b>MARILLION: Recital Of The Script</b> Live (6 tracks)/55min/£15.95		<b>PMI</b> MVP 99 1036 2	<b>PMI</b>
28	13 <b>GENESIS: Live — The Mama Tour</b> Live (10 tracks)/1hr 42min/£19.95		<b>Virgin</b> VVD 090	<b>PVG</b>
29	RE <b>QUEEN: We Will Rock You</b> Live (20 tracks)/1hr 30min/£19.99		<b>Peppermint</b> 6122 3	<b>Pepperm</b>
30	15 <b>PRINCE AND THE REVOLUTION: Double Live</b> Double Cassette Package/1hr each/£26.85		<b>PolyGram</b> 041 308 2	<b>PolyGram</b>

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## MUSIC ON VIDEO

Video commissioning has sprung from nowhere five years ago to become a specialist and vital role within all the major record companies. Here, RCA/Ariola's URSULA RILEY talks to JOHN BEST on the set of the latest promo for talented hopefuls The Blow Monkeys

# Licensed to shoot

**W**ELL INTO the second half of the Eighties — 10 years on from Bohemian Rhapsody — and pop promos remain "a not terribly lucrative" area of the music business, but one that is not now going to be uninvented.

But at last the mists are beginning to clear, the industry is getting organised (newly formed video producers association), and ways of turning loss to profit are beginning to come into focus.

Ursula Riley reckons she is the first of the video commissioners to spend a large proportion of her time actively going out and licensing her product to video jukeboxes, cinemas, the compilation makers and, before too long, the inevitable mushrooming number of cable and satellite stations. But that's another story.

"Now that I am doing Arista as well as RCA I have a complete library of videos from the past 10 years to sell. And so many people from around the world want to show videos that is becoming a far more important area."

This marks an end to any *laissez faire* approach to licensing, and it is the future. It also ties in with a recent speech made by Video Performance Ltd's Roger Drage, which stated that before too long everyone will be making their money from the sales of rights, rather than the sale of recorded music.

Giving her an early lead in this is Riley's background selling programmes and footage around the world for BBC Enterprises, which she did before joining RCA two years ago.

But when so much money and chart success can hinge on a promo which stands out from the crowd, how does she go about choosing which directors and production companies should work with which acts?

"It is done by instinct, but based on experience. It must be someone with a feel for the music, and who can do something good with the money you've got. There are probably

more good directors than work. New ones are starting up all the time, and unfortunately most of them won't survive.

"Normally you get several production companies to submit ideas and then the one that coincides most closely with your ideas gets it. The cameraman is very important and also the producer, because they're the one who has to make the director's ideas work within the budget."

Riley says that even in this day and age of record success being almost wholly dependent on the existence of a video, UK record companies often still have to play a dangerous waiting game of trying to gauge reaction to a song before committing the readies — a reaction which ironically may never come without the video to trigger it.

Much of the problem she says is that there just aren't enough outlets for music video in the UK at present, and it's not a situation she sees changing in the immediate future.

A change that she does feel has taken place since becoming a commissioner, however, is not only in the increasing organisation of the video industry, but also in a sharpened commerciality of the end product.

"Videos are becoming more commercial, and why not? What you're making is a commercial for a record. You just want to bring out the band and enhance their record with visuals."

But today's generation of visually pampered teenagers always want to see something new. Isn't there a danger of promos losing their element of surprise?

"Perhaps that's why there has been a move back towards performance-based videos, because there is a limited number of ideas and when I look around I see a lot of very derivative ideas now. There are rules. The first place a video is likely to be shown is on Saturday morning kids TV, so immediately you have to cut out drinking, smoking, violence and sex, and yet still make something interesting for adults." If you want to get your video shown on MTV, you also have

to make sure that it almost wholly consists of lip-synching (the singer actually miming to the camera), and even in the UK videos are unlikely to get seen if they don't involve a balance of footage of the artist(s), rather than any sort of arty concepts.

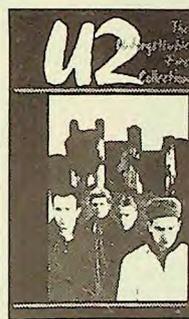
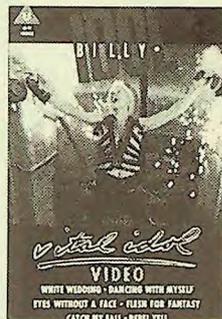
Riley says the role of a video commissioner within a major record company has as much to do with coordinating and liaising with people as any other function, saying that when she's not thinking about videos, meeting people, casting or licensing product, she spends most of her time running between the A&R, marketing, international, promotions and press departments at RCA just making sure everyone knows what's going on.

She plays a fairly low profile on set, which still doesn't hide the fact that she is keeping a very careful eye on everything that is going on — from whether the location is all she had envisaged to whether her first dealings with director Andy Morahan will warrant a re-match.

A multitude of disparate elements have to be drawn together, involving many people and a lot of money and effort. Is it all worth it for something that may never even get a single showing on UK television? "It's not terribly lucrative. You don't make back what you're spending, but it is worth it for the promotion. Videos are very useful for overseas territories, because the band couldn't possibly tour everywhere."

The day after the planned (ie: probably longer) 12-hour Blow Monkeys shoot, Ursula Riley was due to be up at the crack of dawn to do the casting for the new video from Wax, Graham Gouldman and Andrew Gold's latest venture. Video commissioning is not for the faint-hearted. □

• On location ... p 32



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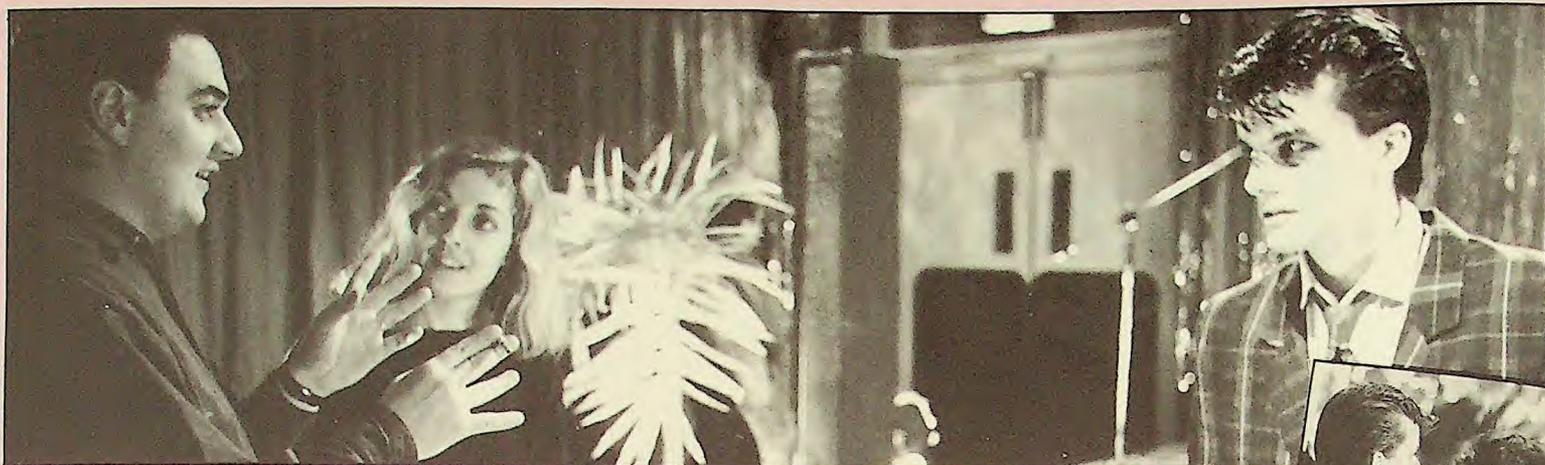
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**MUSIC ON VIDEO**



BLOW MONKEYS vocalist Dr Robert receives guidance from director Andy Morahan and choreographer Carole Fletcher (main pic) and make-up (inset)

SHOOTING A video — even a fairly modest affair like the one for The Blow Monkeys' new RCA single, Digging Your Scene — is many times more complicated than any casually tossed figure of, say, £20,000 can ever hint at.

Large sums of money are easy to assimilate. Breakfast, lunch and dinner for 55 is harder to swallow (sic), but a far more accurate representation of the sort of work and planning that goes into something that may in the end never even be seen by the record buying public it is aimed at.

Vivid is the production company responsible for Digging Your Scene, the producer Alexandra Johnson and the director, Andy Morahan, a man who's

# The shooting party

previously made videos for Wham!, Lloyd Cole, OMD, Nik Kershaw and Nick Heyward.

They — together with assistant directors, production assistants, lighting cameramen, camera assistants, grips, art directors, make-up artists, choreographers, soundmen, camera and lighting equipment specialists, gaffers, runners, still photographers, wardrobe people and caterers — recently gathered in a small cabaret club opposite Willesden Green tube in London to make the third

Blow Monkeys' video.

And once all the technical team had been accounted for there was still the actors, extras and band themselves.

Watching three-and-a-half minutes of seemingly effortless finished footage gives very little conception of the time and tedium that went into its construction. Filming is hard work. It's sheer repetitiveness undermines most hopes of "chemistry", so that, even for more or less straight performance videos as this, singers are made

into actors, and required to turn on the charm maybe a dozen times just to get one shot right.

If they're good — as the Blow Monkeys are — then it won't show in the finished product, and when the peevishness sets in after the nth take, they just have to remind themselves that all this is for their benefit.

Like most medium-budget videos, Digging Your Scene was shot on 16mm film, and not converted to video until the master copy stage. This gives "a thousand times" better qual-

ity than shooting direct on video, and allows the use of far more subtle lighting effects.

The shoot was smooth and successful. And after more than 12 hours filming on Thursday the promo would be processed, rushes arranged, the sound finished, a telecine transfer completed, a rough off-line edit approved and a finished on-line edit made, so that the final article was finished and ready to start performing its function as of first thing Monday morning.

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## MUSIC ON VIDEO

Since its inception in 1981, Picture Music International has consistently been right at the forefront of the video software market — maintaining the most visible of profiles in the charts. But lesser known is its role as a busy production company making videos not only for EMI, but for most of the other majors and a lot of smaller labels besides. Here, founder and managing director Geoff Kempin and production executive Chips Chipperfield talk to John Best about it.



PMI's Geoff Kempin and Chips Chipperfield: 'We're unique'

**P**RODUCTION IS a vital part of PMI's business. It's the flip side of its marketing (gold) coin, and sees the making of upwards of 50 promos a year — about 40 per cent of which will come from outside — as well as live concert films, long-form collections and programmes for TV both here and abroad.

Geoff Kempin says PMI adopts a "flexible" approach to production: "We try to encourage directors to work with us without placing an encumbrance on them that they must work for us exclusively. It's a very interesting position to be in because we have a lot of clips in EMI and obviously we can't expect, without having a vast roster of directors, that every clip that comes along we'll have a director to match it. So we go for

a particular director to work on a particular clip regardless of whether or not we've worked with them before."

Kempin is critical of the way the video commissioning system currently operates: "We often have difficulty gaining access to the directors we want, because they leave it up to production companies to sell them and they may not be selling to the right people. I'd prefer a situation where we had a universe of directors responsible for their own selling, then maybe they'd get more work. I don't think there's a very professional job done generally on selling directors to the record industry, but I realise that's a fairly controversial point of view."

He is also critical of the con-

straints of the ridiculously short deadlines videos are often made under.

"Clips are still required on a quick turnaround basis, which doesn't encourage careful thought as to what's going to be in a clip, or perhaps a more detailed breakdown of costs. It's much better to give a long lead-time, because first the idea's likely to be better and second it's likely to be cheaper that way."

"Everyone talks about A-ha taking four months, but it's obviously worth it in terms of planning, and it's up to the record company to evaluate whether the money was worthwhile — I assume the answer is 'yes'."

But don't such expensive showcases treat the artists and their music almost as an after-

thought?

"I don't think it's ever the case that the band's the after-thought. The music's still got to be very strong. A lot of worthwhile singles don't get the attention they deserve because they're simply overlooked. And that's one of the main powers of video: it draws attention to what is already good music, and those I think are the most successful videos."

Kempin admits that there is still "a huge gap" between the production costs and the revenue received from video, but says that the routes of exploitation are changing all the time, and whether it comes from new cable stations using clips as programming or from an increase in the video cassette market, the tide will be turned.

PMI lead the way for a larger pre-recorded software market last autumn, says Kempin, when it took the initiative and lowered dealer prices. But he says the ball is now firmly in the dealers' court.

"The key is to get more dealers stocking music video and more people buying it. There seemed to be an upswing in the number of videos sold over the autumn period, but we could still do much better in the number of outlets stocking them."

"The great irony of the business at the moment is that compact disc is seen to be big news and will of course be very big business in the future, but for the moment the stock isn't there and dealers are missing out on potential sales. Music video is available, there isn't a stock problem and they could be selling music video if they were giving it the space and support."

"So why isn't the industry backing music video more aggressively since that's what they can make money on right now?"

Kempin says that the hardware manufacturers should also be getting more heavily involved in promoting the sheer quality — both visually and audio-wise — of today's equipment, in order to capitalise on what he sees as the "strong upward undercurrent" of music videos.

But how many copies of a successful music video title would PMI expect to sell?

"I can't be specific on figures except, what's the best way of putting it? A good seller is doing over 30,000."

That must be a very good seller. "Yeah, it is a good seller. But we've got some very good sellers," he laughs.

How many? "Quite a few."

Won't video always be held back by the fact that visuals just don't stand repetition the way that sound does? "You have to learn how to deal with this pro-

duct. You have to learn how to enjoy it. Kids in America have got used to watching MTV like people used to listen to radio. There's that casualness to it because people have got second or even third TVs, and it's just on as a background and may be something will catch their attention and they'll watch it."

But don't videos just maintain the status quo, with the biggest acts getting the biggest budgets? "It's dangerous to put too much emphasis on budgets, because essentially we're dealing with ideas and ideas are not expensive *per se*. But if ideas require location shooting they automatically start getting expensive. Or if it requires a certain set and there are other elements like animation then that's another level of cost."

But it has been said that a band like The Sex Pistols couldn't happen now because everything is channelled through the industry and that's where the ideas come from.

"I don't think that's right. A lot of bands have a very strong input in the video idea that they want to see represent their music. We start off with an idea and see how much it costs and if it's reasonable we'll do it, but if it's over the top we'll try and trim. We don't start off with the lid on."

PMI production executive Chips Chipperfield — the man in the rare position of both giving and receiving commissions — says that following its success re-editing Ready Steady Go for Channel Four, the new TV department under Alison Bruce will be making more music related features for television. While he puts together videos for the likes of Power Station and Arcadia, and oversees production documentaries like the one currently underway for Time, Dave Clark's new musical which opens in London in April.

For the future, he says he would like to see a continuation of the trend for artists such as Kate Bush and UB40's Brian Travers, and film makers like Ken Russell and Julian Doyle (Terry Gilliam's partner) to make videos. But at the same time he feels that promos should stop trying to be an art-form and get on with the business of being efficient marketing tools.

And in that field Kempin reckons PMI holds some trump cards: "We position ourselves as a specialist in music video, but from A-Z, from production through to marketing and everything in between. There's not another company that does that. Our bottom line speaks for itself relative to other music video companies. We're unique." □

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# MUSIC ON VIDEO

## Reviews

**VARIOUS:** Chess. RCA/Columbia Pictures. RVT/RBT 10793. Running time: 26 minutes. Production company: David G Productions. Director: David G Hillier. Producer: Nick Maingay. Dealer price: £7.25.

**Track listing:** One Night In Bangkok, Nobody's Side, The Arbitrator, I Know Him So Well, Pity The Child. **Comment:** One of the stage musicals of the year — and there are several major ones vying for the honours — will undoubtedly be the Benny Andersson/Tim Rice/Bjorn Ulvaeus production Chess which opens in the West End in early spring.

But first, comes the video of the main songs: A couple of the items — Bangkok and I Know Him So Well — will already be well-known, but, in spite of much air-play, Bjorn Skifs' single of The Arbitrator failed to make the chart — perhaps if the striking video had received more TV exposure, then it would have clicked.

The video also features co-composer Tim Rice, linking the five songs with brief introductions to their background.

**Sales forecast:** In view of Chess' tremendous success on record, and the massive publicity the forthcoming show has received, this video, serving as an excellent "sampler", must have tremendous sales potential.

CW

**KENNY ROGERS AND DOLLY PARTON:** Real Love. RCA/Columbia Pictures. RVT/RBT 10795. Running times: 58 minutes. Director: Stan Harris. Producers: Ken Yates. Dealer price: £13.50.

**Track listing:** Real Love, Medley: Reuben James, Here You Come Again, Coward Of The County, Jolene, She Believes In Me, Applejack, She's A Mystery, Coat Of Many Colours, Lady, We've Got Tonight, Blaze Of Glory, Baby I'm Burning, Two Doors Down, Medley: Drag Annette, I Don't Want To Throw Rice, April, I'll Oil Wells Love You, Appalachian Memories, 9 To 5, Crazy, Sweet Music Man,

**We Are The World, A Little More Love, The Stranger, We've Got Tonight, Anyone Who Isn't Me Tonight, Islands In The Stream.** **Comment:** Two firm favourites in the UK, Rogers and Parton have successfully managed to cross over from being country artists to mainstream performers, and yet neither has achieved their full potential as big-selling recording acts.

That said, this new video is sure to appeal to their many fans. There's not too much of them actually working together — plenty of clips are of individual performances spliced together with great effect. But it is when they are duetting that the magic really shines through.

There are frequent flashes of humour — particularly from Parton — and plenty of on and off-stage shots, with the whole video being climaxed by a rendition of their big joint hit, Islands In The Stream.

**Sales forecast:** Should appeal to both country fans and those familiar with the artists' more mainstream work, be it individually or as a duo.

CW

**KID CREOLE & THE COCONUTS:** Live: The Leisure Tour. Embassy EV 1229. Running time: 60 mins. Production company: Trilion. Director: Peter Orton. Producer: Phillip Goodhand-Tait. Location: Le Zenith, Paris. Dealer price: £13.50.

**Track listing:** Don't Take My Coconut; Male Curiosity; Table Manners; Mr Softie; Annie, I'm Not Your Daddy; Laughing; Mona; Lifeboat Party; Endicott; Indiscreet; Caroline Was A Drop Out. **Comment:** What Embassy likes to describe as "outrageous", "extravagant", and "crazy" will actually come across as jaded. For an artist who once prided himself on his stage craft, Kid Creole looks uncomfortable all the way through this and the formerly irrepressible Coati Mundi now seems repressed. The songs lack pace and purpose so that the merely average Endicott stands out as the best track.

**Sales forecast:** Limited. The French audiences may lap this sort of stuff up, but the UK audience has seen it all before. DVE

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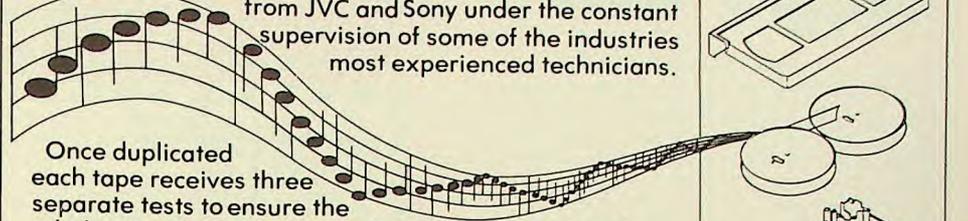
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# COUNTRY

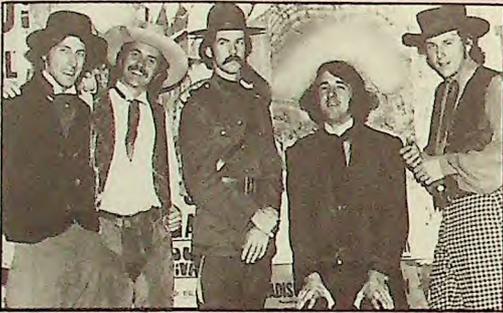
## Country boy steps out

From JOHN LOMAX III

NASHVILLE: RICKY Scaggs will end a 10-nation European tour with five UK dates, finishing at the Royal Albert Hall on February 4, after stops in Oslo, Stockholm, Copenhagen, Utrecht, Brussels, Offenbach, Paris, Dublin, Belfast, Edinburgh, Manchester, Derby, Norwich, and Bristol. Paul Fenn is handling the dates, with Scaggs' single, *Country Boy*, to be released as a tie-in.

DON WILLIAMS is set for his first European appearances in two years in June, when he tours to support his first Capitol album, *New Moves*.

HANDSOME TEXAS cowboy George Strait completed a screen test recently: he was well received in Hollywood. Strait has been shattering attendance records all over the American southwest.



NITTY GRITTY Dirt Band, a top country LP with *Brothers And Friends*

COULD LATE Fifties and Sixties music be a new country trend? Two artists, new to the country charts, Billy Joe Royal and T Graham Brown, have found success mining an updated sound from the days when rock was young: Royal with *Burned Like A Rocket*, and Brown with *I Tell It Like It Used To Be*, the latter number sounding like a throwback to Cookie & The Cupcakes' classic, *Matilda*.

DAN SEALS, once half of England Dan and John Ford Coley, is making huge career strides as a country act of late: he scored his first No. 1 late in 1985 with *Meet Me In Montana*, a duet with Marie Osmond, then nailed his first solo No. 1 this month with *Bop* — you guessed it, a Fifties-style number just made for dancing. Both were drawn from his *Won't Be Blue Anymore*, a platter which ended the year topping most US critics' lists of best country long-players.

OTHER TOP 1985 albums: *Rhythm & Romance*, Rosanne Cash; *Stand Up*, Mel McDaniel; *Once In A Very Blue Moon*, Nanci Griffith; *Five-O*, Hank Williams Jr.; *Half Nelson*, Willie Nelson; *The Forester Sisters' Southern Pacific*; *Sweet Dreams* soundtrack, Patsy Cline; *Friendship*, Ray Charles; *Partners*; *Brothers And Friends*, Nitty Gritty Dirt Band; *High Country Snows*, Dan Fogelberg; *You Can't Run Away From Your Heart*, Lacy J Dalton; and *Highwayman*.



SURPRISE COUNTRY choice: Ray Charles

MUSIC WEEK

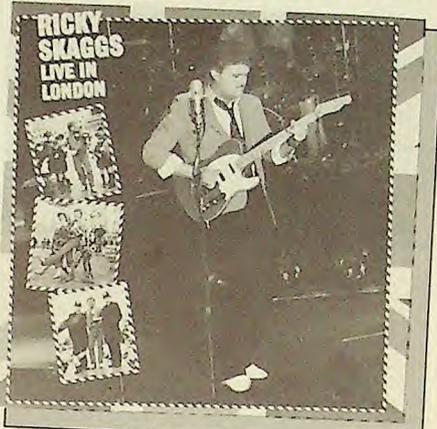
# COUNTRY MUSIC

MUSIC WEEK

## TOP 30 ALBUMS 1 February, 1986

### RICKY SKAGGS LIVE IN LONDON

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1 (1)	THE KENNY ROGERS STORY Kenny Rogers	Liberty EMTV 39 (E)	15 (14)	TRIBUTE TO BUCK OWENS Susan McCann	Homespun HOTV1 (SP/O)
2 (2)	COUNTRY'S GREATEST HITS Various	Atlantic Gap CGH 1 (E)	16 (Re)	THE KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK30263 (E)
3 (4)	BEST OF EAGLES The Eagles	Asylum EKT5 (W)	17 (6)	THE HEART OF THE MATTER Kenny Rogers	RCA PL87023 (R)
4 (13)	STATE OF OUR UNION The Long Ryders	Island ILPS9802 (E)	18 (Re)	THE VERY BEST OF CHARLEY PRIDE Charley Pride	RCA PL89088 (R)
5 (5)	BORN YESTERDAY The Everly Brothers	Mercury/Phonogram MERH80 (F)	19 (17)	ONE OF THESE NIGHTS The Eagles	Asylum K53014 (W)
6 (9)	OLD WAYS Neil Young	Geffen GEF26377 (C)	20 (19)	VERY BEST OF DON WILLIAMS Don Williams	MCA MCG 4014 (F)
7 (8)	DOLLY PARTON'S GREATEST HITS Dolly Parton	RCA PL84422 (R)	21 (Re)	BEST OF THE BELLAMY BROTHERS The Bellamy Brothers	MCA MCF3248 (F)
8 (Re)	CENTERFIELD John Fogerty	Warner Bros 9252031 (W)	22 (Re)	BIGGEST HITS Johnny Cash	CBS CBS32304 (C)
9 (11)	THE JOHN DENVER COLLECTION John Denver	Telstar STAR2253 (R)	23 (15)	VERY BEST OF DOLLY PARTON Dolly Parton	RCA PL89007 (R)
10 (29)	LONE JUSTICE Lone Justice	Geffen GEF 26288 (C)	24 (18)	WALK RIGHT BACK The Everly Brothers	Warner Bros K56168 (W)
11 (16)	HALF NELSON Willie Nelson	CBS CBS26596 (C)	25 (Re)	THE VERY BEST OF JIM REEVES Jim Reeves	RCA PL 89017 (R)
12 (10)	DR HOOK'S GREATEST HITS Dr Hook	Capitol EST26037 (E)	26 (New)	GREATEST HITS VOL 3 John Denver	RCA PL85313 (R)
13 (26)	THE VERY BEST OF BRENDA LEE Brenda Lee	MCA LETV1 (F)	27 (Re)	NATIVE SONS The Long Ryders	Zippo/Demon ZONG003 (MW/P)
14 (20)	TEARDROPS Big Tom	Denver DNV 15 (WEA Ireland)	28 (Re)	HELP ME MAKE IT THROUGH THE NIGHT Willie Nelson	RCA International NL89475 (R)
			29 (Re)	KING OF THE ROAD Boxcar Willie	Spartan SPMP100 (SP)
			30 (30)	NOT THE MAN I USED TO BE Boxcar Willie	Spartan SPLP002 (SP)

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# DISCO

## One nation again

PUBLIC DEMAND has forced Streetwave to rush-release (or more precisely, rush reissue) Masquerade's UK version of one of last year's top floor-fillers Set It Off, which never did receive a UK release in its original version by the Harlequin Four's. The Masquerade cut is now to be found on the flipside of the latest pressing of the group's current hit One Nation (MKHAT 59 on 12-inch), both tracks being in their original full-length versions. With the disappearance of the import 12-inch original from most shops, and the song's continuing popularity on dancefloors, customers had apparently been asking for it in vain.



MASQUERADE with Morgan Khan.

## UK Club Play Chart

1	CHERRELLE with ALEXANDER O'NEAL: Saturday Love	Tabu
2	FULL FORCE: Alice, I Want You Just For Me!	CBS
3	ARETHA FRANKLIN: Who's Zoomin' Who	Arista
4	KURTIS BLOW: If I Ruled The World	Club/Phonogram
5	NICOLE with TIMMY THOMAS: New York Eyes	Portrait
6	THE CONCEPT: Mr D.J.	Fourth & Broadway/Island
7	MASQUERADE: One Nation	Streetwave
8	JAMES BROWN: Living In America	Scotti Brothers
9	ROCHELLE: My Magic Man	Warner Brothers
10	PRINCESS: After The Love Has Gone	Supreme
11	CAMEO: She's Strange	Club/Phonogram
12	ALISHA: Baby Talk	Total Control
13	DSM: Warrior Groove	Elite/10
14	ALEM: Get Loose	Streetwave
15	VIOLA WILLS: Dare To Dream	Wide Angle (US Import)
16	COLONEL ABRAMS: I'm Not Gonne Let You	MCA
17	REGINA: Baby Love	Steinar
18	B. T. EXPRESS: Uptown Express	Streetwave
19	GRACE JONES: Pull Up To The Bumper	Island
20	LADIES CHOICE: Funky Sensation	Sure Delight

Edited  
by  
NICOLAS SOAMES

# CLASSICAL

## Classics hit new highs

THE TWO best-selling albums from PolyGram Classics — DG's West Side Story, and Decca's Blue Skies with Kiri Te Kanawa — have both achieved new sales targets.

Bernstein's West Side Story, a double album, went platinum, topping 300,000 sales in the UK, while Blue Skies, made with the late Nelson Riddle went gold, reaching 100,000.

DG classical manager Bill Holland explained that top-selling recordings like these changed the normal selling patterns for the classical sector.

"We are now ordering stock on the basis of 45 per cent tapes, 30 per cent CDs and 25 per cent LPs, because this is the way the market is breaking. But with a blockbuster like West Side Story, all predic-

tions go out of the window. It awakens the sleeping giant of the LP market comprised of buyers who would not normally buy into classical.

"It is clear that consumers are less and less prepared to pay £6 for an LP — except when there is something they really want."

Just how effective TV can be as a promoter of records is seen by the fact that although the West Side Story album has done well elsewhere in the world, none of the sectors can compete with the level of UK sales, — which received a tremendous boost from two showings of the outstanding Omnibus documentary.

West Side Story has now notched 600,000 worldwide sales, with 200,000 of those in the US.

## CBS signs Salonen

THE FINNISH-born principal guest conductor of the Philharmonia Orchestra, Esa-Pekka Salonen who, at the age of 28, is regarded as one of the most exciting of young international figures, has been signed to a long-term exclusive contract by CBS Masterworks.

Salonen is to initially record Scandinavian music, including a complete cycle of Nielsen's Symphonies. The first of these was made in Stockholm with the Swedish Radio Symphony Orchestra in May last year.

The work is the best-known of Nielsen's works, the Symphony No 4. Inextinguishable, which is coupled with the Helios Overture (IM/MT 42093), and it was produced by David Mottley.

The release of the record, this month, coincides with a UK tour made by Salonen with the Swedish Radio Symphony Orchestra, which started in Bradford on February 1, and continues throughout the UK with two concerts at the Royal Festival Hall on February 10 and 27. He will give three further concerts at the Festival Hall on March 5, 17 and 20, this time with the Philharmonia Orchestra.

Salonen is featured on the front cover of Gramophone, which carries an interview, so awareness of his work is expected to be high during the month.

Other recordings from CBS of complete symphony cycles continue to be issued. Mahler's Symphony No 7 with Maazel conducting the Vienna Philharmonic Orchestra (12M/12T 39860), which contains the music used in the Castrol GTX oil TV ad, is the fifth volume in the 10-symphonies cycle.

## Glass CDs

PUBLIC DEMAND has prompted the first Philip Glass CD releases this month with Glassworks (MK 73650) and The Photographer (MK 73684), both on CBS.

They are two of nine CD releases from CBS in February, with others including two cross-over recordings from the French jazz pianist Claude Bolling — Picnic Suite (MK 73952) and Big Band B (MK 39245).

Philips' new recording of Donizetti's L'Elisir d'Amore with Ricciarelli and Carreras conducted by Claudio Scimone (412 714) brings the work on to CD format for the first time.

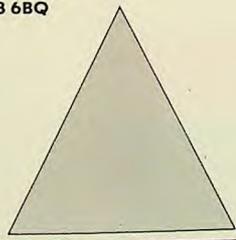
Among the CD back catalogue released from Philips is Puccini's Tosca with Carreras and Caballe conducted by Sir Colin Davis (412 885 2), and a CD sampler with popular works by Glinka, Borodin, Saint-Saens, Mussorgsky, Beethoven, Rodrigo and others (416 288 2).

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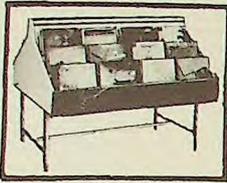
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Applications together with a current c.v. and a passport size photograph should be sent in strict confidence to:-

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## ANNOUNCEMENT

## A + R DEPTS TOO 22.

DINGWALLS  
SHOWCASE

5th February 10.30

This band is the  
band for '86

## W.I. AGENCY

We need an additional

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## A + R DEPTS TOO 22.

DINGWALLS  
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5th February  
10.30

This band is the  
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