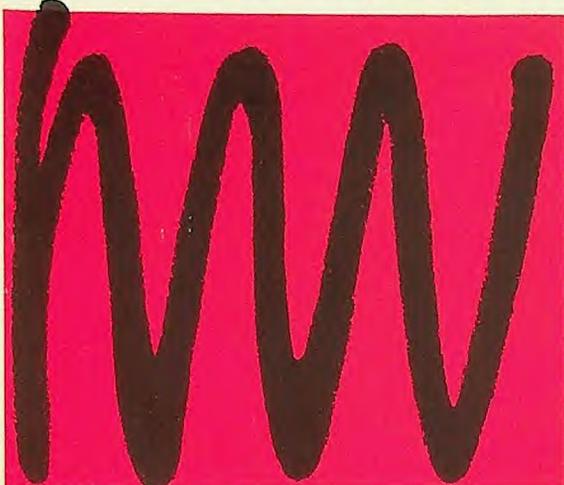


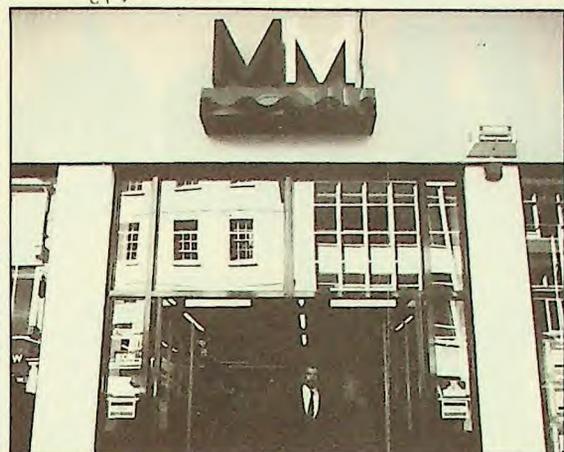
# MUSIC WEEK



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THE MUSIC Market style that has impressed W H Smith.

## New look Sound FX

W H SMITH is to abandon the Sound FX name and re-fit all the shops in that specialist chain in the style and under the banner of

Music Market, the indie group Smiths took over in December.

Graham Clark, the Smiths director responsible for specialist chains, says there will be up to 45 Music Market stores open by May and, he hopes, double that number by the end of the year. Appointed as head of the new chain is Ian Howard, who founded and owned the original Music Markets.

Clark comments: "We believe that the Music Market style is more appropriate for our expansion plans. Both the new design of Music Market and of Sound FX were produced by the same man, John Isherwood, and we went to him to ask which one was most appropriate."

He adds that the expansion of Music Market will be "throughout the UK, from Land's End to John O'Groats".

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# First parallel CD imports reach UK

THE BPI has been informed for the first time of an incident of parallel importing of compact discs into the UK.

It has been widely felt that it was only a matter of time before the worldwide manufacturing shortfall

of CDs tempted an importer to bring in unlicensed product. Now Demon Records has discovered CDs of Elvis Costello's Armed Forces and Elvis The Man on sale in the UK two weeks before the company was due to legitimately

release the product.

Demon's Pete Macklin comments: "The investment in CDs for a company like us is so high that you have to sell every one you have made. These imported CDs are being bought by dedicated Elvis fans and every one sold is one less sale for us."

BPI legal adviser Patrick Isherwood says: "This is the first time we have heard of the parallel importing of CDs." He suggests that companies discovering the practice should first approach the importer and then be prepared to make the trade aware of the illicit product. He points out that a dealer found with such material could be sued for damages.

IFPI anti-piracy co-ordinator Peter Crockford adds: "In the US, they regard parallel imports as near-as-dammit piracy."

The MCPS has put import bans on the CDs of: My Aim Is True, This Year's Model, Armed Forces, Get Happy, Trust, Almost Blue, Imperial Bedroom and Elvis Costello The Man ... Best Of.

## New Nimbus expansion

THE UK's only CD manufacturer, Nimbus, is to open a second pressing plant to give it a total annual capacity of 30m.

The company is also acquiring an option on additional land, giving it the potential for a 50m discs-a-year operation. Says Nimbus chairman Jim Brennan: "We see no evidence that the market is approaching saturation point. Our order book is five times our current capacity; our capacity is pre-sold for the next two years."

Nimbus has abandoned plans to expand on its current site in Gwent (reported in MW in August) in favour of a new plant 35 miles

away in Cwmbran. On-site expansion would have taken capacity from its current 10m to 25m whereas the new unit, which should be in production in five months, will take total output to 30m by February 1988. Cwmbran Development Corporation is also preparing adjacent plots should Nimbus seek expansion there.

Brennan is confident that there will be no conflict when EMI opens its 10m discs-a-year factory in May. He believes the market is strong enough to support both enterprises and the private projects which are due to launch later this year.

## Labels back PRT despite redundancies

PRT'S LICENSED and distributed labels appear to have given the company a vote of confidence despite it being for sale and last week's announcement of 20 redundancies in its record operation.

Only Frank Sansom's licensed Seditio Records has given any indication that it might follow BBC Records in leaving PRT, and Sansom says: "Our current two releases are going through PRT as normal, but as I've been told the company will not be making any

TO PAGE 4 ▶

## Eurovision set to rejuvenate

IN A bid to rejuvenate the A Song For Europe/Eurovision Song Contest events, BBC TV head of variety James Mair is looking for more involvement of record companies and successful songwriters.

Acknowledging the gap between Eurovision songs and current UK chart material, Mair wants to attract top performing and writing talent to participate, and is enlisting the assistance of the BPI to provide closer links and co-operation with UK record companies.

Mair also reveals that the BBC Audience Research Unit is supervising the appointment of judging panels for A Song For Europe (April 2) to represent the 11 regions to achieve a more representative cross-section this year.

Full story appears in Publishing (see p. 28).

# QUEEN

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# Stylus splashes out on Night Beat II

STYLUS MUSIC is spending £350,000 on TV advertising in support of Night Beat II, a 30-track, double-album disco compilation.

The four-week national campaign is being backed by point-of-sale material, posters and window displays.

## EMI renews Price Attack

EMI IS adding 17 titles to its Price Attack series during March and backing them with a press advertising campaign. Posters, leaflets and stickers will also be available.

The titles are: Saxon, Strong Arm Of The Law, Denim And Leather (Saxon), Men Without Women (Little Steven), Undercover, Rewind (Rolling Stones), The Very Best Of Kim Wilde, Take My Time (Sheena Easton), The Party's Over (Talk Talk), The Rare Sinatra, Mr. Nice Guy (Ronnie Laws), HQ (Roy Harper), Love At First Sting (Scorpions), Stormbringer (Deep Purple), The Undertones, Geno (Dexy's Midnight Runners) and Split (Groundhogs).

The album features Billy Ocean's When The Going Gets Tough, The Tough Get Going, Roy Parker Jr, Ruby Turner, The Cool Notes, Colonel Abrams, Amii Stewart and Paul Hardcastle.

When The Going Gets Tough and Hugh Masakela's African Breeze, which also appears on the album, feature in The Jewel Of The Nile, the follow-up to Romancing The Stone, which is due for release in the UK in May.



NICK LOWE makes a present of his new album, *Nick's Knack*, to Pinnacle general manager Dave Whitehead. Behind them are Demon's Andrew Lauder and Pete Macklin.

## Towerbell's Cinema Hits

A £300,000 TV advertising campaign is being mounted by Towerbell in support of The Cinema Hits Album featuring Duran Duran, Mark Knopfler, Wham! and Blondie.

The 16-track album is also being backed by press and cinema advertising.

## Conifer deal with Star

CONIFER RECORDS has signed a licensing and publishing deal with Hamburg company Star Music which has resulted in the release of five new 12-inch singles including Rocky M's Disco Lady. The deal follows an earlier partnership between the two with the big club hit Scratch My Name by Creative Connection, which is being relaunched as an "ultimate megamix".

## Hospice Action LP

ACTION, A compilation album featuring Midlands-based artists such as UB40, General Public, Magnum, Steve Gibbons, The Moody Blues, Stephen Duffy and Ruby Turner, is to be released by

FM Records during May. All the proceeds will go to the West Midlands Children's Hospice.

The album follows a single of the same title released by the Tandy/Morgan Band during February.

## Cassettes of Note

TWELVE ALBUMS from EMI's Blue Note jazz label are to be made available on cassette for the first time. They are: Somethin' Else (Cannonball Adderley), Blue And Sentimental (Ike Quebec), Best Of Blue Note Vols 1 and 2, Blue Train (John Coltrane), Maiden Voyage (Herbie Hancock), Free For All (Art Blakey), Sonny Rollins, Prayer Meetin' (Jimmy Smith), Miles Davis, The Sidewinder (Lee Morgan) and Song For My Father (The Horace Silver Quintet).

## Young Ones go over Cliff again — for charity

CLIFF RICHARD has teamed up with The Young Ones — actors Ade Edmondson, Rik Mayall, Nigel Planer and Christopher Ryan — to

release a new version of Living Doll.

The single is part of the Comic Relief collection of charity projects.

## Limited Damned

STIFF IS releasing through mail order only The Damned's first two albums as a limited edition double pack in coloured vinyl.

# The Real Thing

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# Hope grows for tape levy

A QUIET confidence that the Government will introduce a blank tape levy in its copyright reform White Paper was pervading the BPI last week.

Says director general John Deacon: "There does seem to have been a change of Government thinking on the levy. The Cabinet have looked at it and decided that our case is a just one and I think they will now recommend the inclusion of a levy in the White Paper which, I believe, will be out in

mid-April."

If a levy is included, it will be the Government's third change of heart. A levy proposal in the Green Paper is believed not to have found favour with Mrs Thatcher but it appears now that Conservative Party chairman Norman Tebbit has convinced her that the need for a royalty outweighs its potential as a vote-loser.

As part of its continuing campaign to keep MPs and Peers informed, the BPI hosted a reception at the House of Lords last week. In his introductory speech, George Martin said: "The curse of the microchip is that it enables anyone to make unlimited copies of our records, and those twin deck cassette machines are simply devices for printing five pound notes."



LEEDS MP Dr Keith Hampson (left) chats with Martin and Deacon at the House of Lords reception.

# Quo injunction request denied

A HIGH Court judge has given Francis Rossi and Rick Parfitt permission to work as Status Quo despite the objections of bass player and founder member Alan Lancaster.

Mr Justice Knox rejected Lancaster's application for an interim injunction preventing Rossi and Parfitt from performing or recording as Status Quo without him. He cleared the way for an album recorded by the two guitarists for Phonogram to be released.

Issues involving the partnership and what money was due to Lancaster will be tried at a later date.

# Labels back PRT

▶ FROM PAGE 1

further releases, I assume that I will be free of contract and Sedition is up for grabs."

However, Creole managing director Bruce White comments: "We've been with PRT for two years and been very happy with their efforts to date. What has happened doesn't affect the distribution side and I feel that PRT is going to be even stronger in the future."

A spokesman for Steinar Records adds: "We'll be staying — we don't see any problems on the distribution side," and Trojan's Patrick Meads says: "My feelings are that the distribution side will not be allowed to go under so we'll certainly be staying with PRT. It's sad about the PRT record division but you can't run a record company successfully by constantly repackaging Sixties hits."

Distribution general manager Ian Holloway was unavailable for comment this week.

● BBC Records announced this week that it has signed a three-year pressing, distribution and sales agreement with EMI. Last year, BBC had hits with Aled Jones and the themes from Howard's Way, Miami Vice and Edge Of Darkness.

# Luxembourg cable experiment

RADIO LUXEMBOURG will begin experimental UK cable broadcasts

in conjunction with Ealing Cable this summer. The service has a reach of 120,000 homes, and RL UK managing director Maurice Vass has told MW that initially the feed will comprise the station's usual medium wave English programming between 7pm and 3am daily.

# More News buys UK Songpluggler

MORE NEWS, the Chelsea-based music business information service headed by Julius Just, has bought UK Songpluggler from its founder Tim Whitsett. Whitsett launched the twice-monthly publication in 1982, aimed primarily at music publishers and giving details of the A&R requirements of the record companies, and will announce his own future plans shortly.

UK Songpluggler is now based at 24 Glebe Place, London SW3.

# COMPACT

# disc

DIGITAL AUDIO

- 1 1 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 2 2 NO JACKET REQUIRED, Phil Collins Virgin
- 3 3 BE YOURSELF TONIGHT, Eurythmics RCA
- 4 5 WHITNEY HOUSTON, Whitney Houston Arista
- 5 11 ONCE UPON A TIME, Simple Minds Virgin
- 6 10 HOUNDS OF LOVE, Kate Bush EMI
- 7 4 WORLD MACHINE, Level 42 Polydor
- 8 6 ISLAND LIFE, Grace Jones Island
- 9 9 GO WEST, Go West Chrysalis
- 10 12 THE DREAM OF BLUE TURTLES, Sting A&M
- 11 15 PROMISE, Sade Epic
- 12 7 LOVE OVER GOLD, Dire Straits Vertigo/Phonogram
- 13 8 SONGS FROM THE BIG CHAIR, Tears For Fears Mercury/Phonogram
- 14 16 FACE VALUE, Phil Collins Virgin
- 15 — LITTLE CREATURES, Talking Heads EMI
- 16 14 HUNTING HIGH AND LOW, a-ha Warner Brothers
- 17 13 THE BROADWAY ALBUM, Barbra Streisand CBS
- 18 18 HELLO, I MUST BE GOING, Phil Collins Virgin
- 19 — GREATEST HITS, The Cars Elektra
- 20 — DIRE STRAITS, Dire Straits Vertigo/Phonogram

Compiled by Music Week Research © 1986

# World BRIEFING

By IRA MAYER  
NEW YORK: RCA/Ariola, Warner Communications, MCA, CBS and Capitol/EMI have discontinued or severely curtailed the use of independent promoters CBS and other labels are expected to follow suit shortly.

Suspension of the indie promoters is the result of publicity following a TV network newscast alleging organised crime influence in getting records played on the nation's radio stations.

Similar allegations have been made periodically in recent years, but none have resulted in the kind of wholesale prosecutions that followed the notorious payola scandals of the late Fifties when disc jockey Alan Freed was driven off the air.

Federal grand juries have investigated similar payola charges in recent years, but were apparently unable to uncover sufficient evidence to bring indictments.

HAMBURG: SONGWRITERS and music publishers will face a reduction in their mechanical royalty income if a proposal supported by the EEC comes to pass. The proposal is that record companies should be able to pay mechanical royalties in the country of manufacture or the country of sale, whichever is cheaper.

Hans Sikorski, vice-president of the GEMA collection society, has attacked the idea as "a severe disadvantage".

By Brian Chin  
SEATTLE: With 44 CD manufacturing plants currently under construction or in the planning stages worldwide, the current shortfall in supply of CDs could be followed by an oversupply about two years from now.

While the CD-ROM (read only memory) conference sponsored here by computer software firm Microsoft focused primarily on the partnering of optical storage with computer and video applications, the forum provided an overall outlook for audio CD as well. According to participants, there are presently 17 CD manufacturing facilities around the world.

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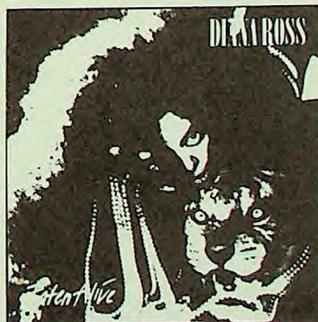
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# Indies are united under the Umbrella

AN ORGANISATION to represent the interests of indie labels was founded in London last week, the first such body to be set up by consensus.

Some 70 representatives from 40 labels attended the inaugural meeting where, after two hours' debate, it was decided to call the association Umbrella. Regular meetings will now be held every two months and, although it will be open to anybody to contribute to the discussion, voting rights will go only to "indie labels with indie distribution".

There will be no subscription fee nor permanent offices or employees. The decisions of the meet-

ings will be implemented by a committee of six: Iain McNay (Cherry Red), Rob Collins (Some Bizz Are), Jeanette Garthwaite (Abstract), Richard Boon (Rough Trade), Chris Williams (Crammed Discs) and Martin Goldschmidt (Forward Sounds). A further committee member is to be elected from one of the distribution companies.

Initial issues to be tackled by the committee include:

- Charts — Meetings are to be set up with *Music Week*, Gallup and MRIB to discuss a chart with which all the indies are happy. The committee will also begin to seek the exploitation of the chart by radio and possibly television.

- PPL — The committee will begin discussions with the PPL with a view to having an indie representative on the organisation's council.

- BPI — Umbrella members will be encouraged to join the BPI.

- Distribution — Distributors will be asked to present more of a united front and, in some cases, to co-ordinate policy.

Umbrella will take up the indie banner in the wake of the liquidation of the Independent Labels Association and the failure of the Independent Phonographic Industry to establish its credibility with the indie sector.

## Alternative radio

AN INDEPENDENT radio alternative to the BBC's national services monopoly could be established by 1990.

Speaking recently to the Royal Institute of Public Administration, IBA director of radio John Thompson said the aim of an independent national service would be to broaden radio for the public as Channel Four has broadened television. The emphasis could be on speech, information, news and commentary, but "could add a judicious mix of music".

## MUSICAL

# Chairs

A FORMER *Sounds* advertising manager Annie Milligan has been appointed advertisement director of *Tracks*, the glossy monthly album/cassette/CD magazine aimed at the 25-plus market. She has also held similar positions within the IPC group ... Two new marketing appointments at PMI, former central marketing manager EMI Music International Gordon Mackenzie becomes international product and marketing executive, while ex-EMI product manager Howard Saunders moves to a new post as PMI Europe/International product manager ... Those they replace, meanwhile, Angus Margerison and Nadia



ANGUS MARGERISON

Ostachini, move on to become international music video manager and general manager music video, respectively at Virgin Video ... Former producer on MTV's London Calling show Dinah Breakell joins production company MGMM as producer for promo director Dee Trattman.

## Discography seeks help

NATIONAL DISCOGRAPHY, the newly-formed MCPS subsidiary (*MW* February 8), which is a centralised, computerised database of information on all recordings released in the UK, is seeking assistance from specialist record dealers and collectors as well as music buffs in general.

The National Discography should be available to both music industry and the public by the end of 1990 with information contained on all recordings, including

deletions, released since the early part of the century.

"Obviously, even with record industry support, we are bound to come across some gaps in our information," says ND general manager Malcolm Tibber. "And this is where other people's help will be appreciated."

Tibber can be contacted at National Discography Ltd, Elgar House, 41 Streatham High Road, London SW16 1ER (01-677 5141).



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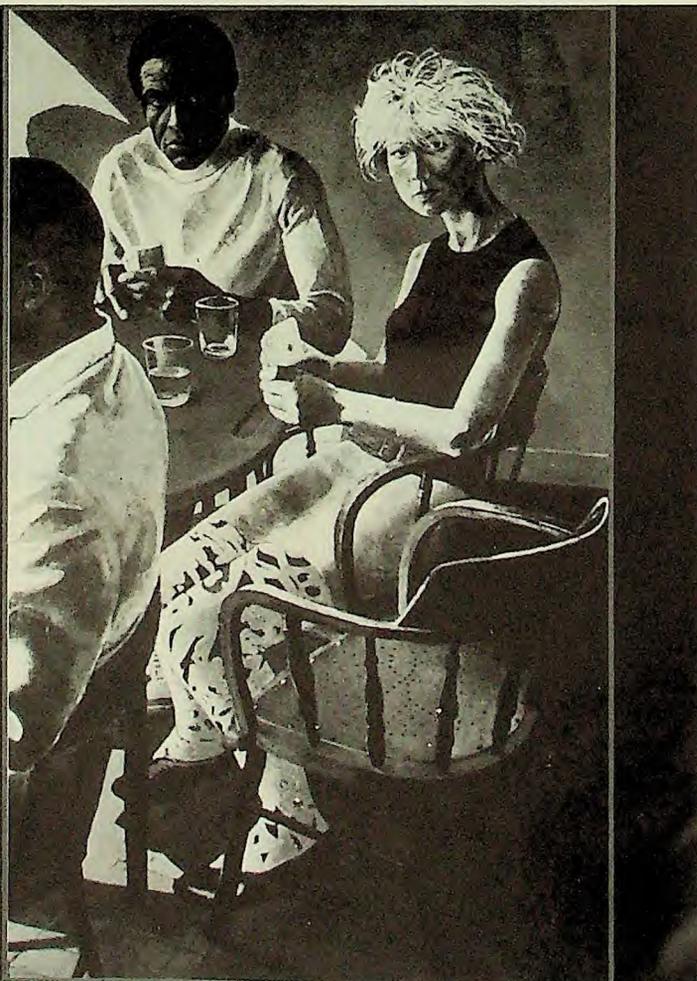
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## TOP US SINGLES

| Rank | Artist  | Label                 |
|------|---|-----------------------|
| 1*   | SARA, Starship                                    | Grunt                 |
| 2*   | THESE DREAMS, Heart                               | Capitol               |
| 3    | KYRIE, Mr. Mister                                 | RCA                   |
| 4*   | SECRET LOVERS, Atlantic Starr                     | A&M                   |
| 5    | HOW WILL I KNOW, Whitney Houston                  | Arista                |
| 6*   | R.O.C.K. IN THE USA (...), John Cougar Mellencamp | Riva                  |
| 7*   | ROCK ME AMADEUS, Falco                            | A&M                   |
| 8    | SILENT RUNNING, Mike & The Mechanics              | Atlantic              |
| 9*   | KING FOR A DAY, Thompson Twins                    | Arista                |
| 10*  | NIKITA, Elton John                                | Geffen                |
| 11*  | WHAT YOU NEED, INXS                               | Atlantic              |
| 12*  | THIS COULD BE THE NIGHT, Loverboy                 | Cap/CBS               |
| 13   | THE SWEETEST TABOO, Sade                          | Portrait              |
| 14*  | SANCTIFY YOURSELF, Simple Minds                   | A&M/Virgin            |
| 15*  | KISS, Prince and The New Power Generation         | Paisley Park          |
| 16*  | LET'S GO ALL THE WAY, Sly Fox                     | Capitol               |
| 17   | LIVING IN AMERICA, James Brown                    | Scotti Brothers       |
| 18   | LIFE IN A NORTHERN TOWN, Dream Academy            | Warner Bros           |
| 19*  | MANIC MONDAY, Bangles                             | Col/CBS               |
| 20*  | BEAT'S SO LONELY, Charlie Sexton                  | MCA                   |
| 21   | WHEN THE GOING GETS TOUGH... Billy Ocean          | Jive                  |
| 22   | RUSSIAN, Sting                                    | A&M                   |
| 23   | (HOW TO BE A) MILLIONAIRE, ABC                    | Mercury               |
| 24   | ANOTHER NIGHT, Aretha Franklin                    | Arista                |
| 25   | TARZAN BOY, Baltimore                             | Manhattan             |
| 26   | STAGES, ZZ Top                                    | Warner Bros.          |
| 27   | A LOVE BIZARRE, Sheila E.                         | Paisley Park          |
| 28   | DAY BY DAY, The Hooters                           | Columbia/CBS          |
| 29*  | TENDER LOVE, Force M.D.'s                         | Warner Bros/Tommy Boy |
| 30   | NIGHT MOVES, Marilyn Martin                       | Atlantic              |
| 31*  | NO EASY WAY OUT, Robert Tepper                    | Scotti Brothers       |
| 32   | ADDICTED TO LOVE, Robert Palmer                   | Island                |
| 33*  | CALLING AMERICA, Electric Light Orchestra         | CBS Associated        |
| 34   | GOODBYE IS FOREVER, Arcadia                       | Capitol               |
| 35*  | I CAN'T WAIT, Steve Nicks                         | Modern                |
| 36*  | I'M NOT THE ONE, The Cars                         | Elektra               |
| 37   | THAT'S WHAT FRIENDS ARE FOR, D. Warwick/Friends   | Arista                |
| 38*  | LIVE IS LIFE, Opus                                | Polydor               |
| 39*  | I THINK IT'S LOVE, Jermaine Jackson               | Arista                |
| 40*  | WEST END GIRLS, Pet Shop Boys                     | EMI America           |

## BULLETS 41-100

|     |  |                             |
|-----|--|-----------------------------|
| 43* | YOUR LOVE, The Outfield  | Columbia/CBS                |
| 44* | SO FAR AWAY, Dire Straits  | Warner Brothers             |
| 45* | OVERJOYED, Steve Wonder  | Tamla                       |
| 47* | THE HARLEM SHUFFLE, The Rolling Stones                               | Rolling Stones/Columbia/CBS |
| 48* | WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson                      | A&M                         |
| 49* | FOR AMERICA, Jackson Browne  | Asylum                      |
| 51* | SATURDAY LOVE, Cherrille with Alexander O'Neal                       | Tabu                        |
| 52* | WHY CAN'T THIS BE LOVE, Van Halen                                    | Warner Brothers             |
| 55* | BAD BOY, Miami Sound Machine   | Epic                        |
| 56* | AMERICAN STORM, Bob Seger & The Silver Bullet Band                   | Capitol                     |
| 57* | SOMETHING ABOUT YOU, Level 42  | Polydor                     |
| 59* | I A LITTLE BIT OF LOVE (IS ALL IT TAKES), New Edition                | MCA                         |
| 60* | DO WHAT I DO... (THEME FOR 9 1/2 WEEKS), John Taylor                 | Capitol                     |
| 61* | THE POWER OF LOVE, Jennifer Rush                                     | Epic                        |
| 65* | ALL THE KINGS HORSES, The Firm                                       | Atlantic                    |
| 67* | IF YOU LEAVE, Orchestral Manoeuvres In The Dark                      | A&M                         |
| 71* | GREAT GOSH A MIGHTY (DOWN & OUT IN BEV. HILLS THEME), Little Richard | MCA                         |
| 73* | TAKE ME HOME, Phil Collins   | Atlantic                    |
| 74* | I CAN'T WAIT, Nu Shooz   | Atlantic                    |
| 78* | FEEL IT AGAIN, Honeymoon Suite                                       | Warner Brothers             |
| 83* | TWIST MY ARM, The Pointer Sisters                                    | RCA                         |
| 86* | WHERE ARE YOU NOW?, Synchrony  | Columbia/CBS                |
| 89* | WHISPER IN THE DARK, Dionne Warwick                                  | Arista                      |
| 92* | I ENGINEER, Animation  | Casablanca                  |
| 94* | A GOOD HEART, Feargal Sharkey  | A&M/Virgin                  |
| 95* | CALL ME, Dennis De Young   | A&M                         |
| 97* | RIGHT BETWEEN THE EYES, Wax  | RCA                         |

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
Chart courtesy Billboard March 15, 1986

| Artist                                  | A-Side/B-Side  | Label  | 7", 12" Number  | (Distributor)                                  |  |
|---|--|--|---|--|--|
| A-ha                                    | TRAIN OF THOUGHT (REMIX)/And You Tell Me (Original Demo Mix)   | Warner Brothers  | WB736 (M)   |  |  |
| ALTERNATIVE RADIO                       | FIRST NIGHT (Emotional Disaster Cold Harbour)  | COLD   | 1001 Pic Bag (U/Probe Plus)   |  |  |
| ANAZZI                                  | THE THINGS THE LONELY DO/Sex Who Island 215  | 167 12"  | Gotefeld Sleeve (E)   |  |  |
| ATMOSPHER                               | PERSONAL COLUMN/Dancing In Outer Space   | Elite  | DAZZ 47 12" (A)   |  |  |
| AUSTIN, Path                            | THE HEAT OF HEAT/In The Heat Of Love   | Warner Brothers  | WB798/WB798 12" inc extra track All Behind Us Now (M) Re-scheduled                                  |  |  |
| BALAMA & THE ANGEL                      | She KNOWS/Dreams Wide Awake in double pack with SISTER MOON/Warm Again   | Virgin   | YSD 842 12" inc extra tracks 2 into 1/Danlands (E)  |  |  |
| BARNBRACK                               | PUNCH & JUDY MAN/Phil The Fluter/Come Back Paddy Reilly/Slater's Mounted Ful   | Homespun   | HS 105 (O/SP)   |  |  |
| BELLE STARS                             | WORLD DAMNATION/Bo Shiff BUY 245   | BUY 245 12" (E)  |   |  |  |
| BOWIE, David                            | ASHES TO ASHES/Alabama Song  | RCA  | PC9631 12" (CON) Import   |  |  |
| BOWIE, David                            | SCARY MONSTERS/Because You're Young  | RCA  | PC9657 12" (CON) Import   |  |  |
| BOWIE, David                            | WILD IS THE WIND/Golden Years  | RCA  | PC9773 12" (CON) Import   |  |  |
| BOWIE, David                            | HEROES/Helden  | RCA  | PC9821 12" (CON) Import   |  |  |
| CANTONI                                 | BEAT CAJON CM/On Something Special/Forbidden/London BITE 7;BITE 7 12" Pic Bag inc extra track Drum Majors (F) Re-scheduled |  |   |  |  |
| CATHLEEN                                | BABY ME/Bo Another Side  | BS06 12" only Pic Bag (U/R)  |   |  |  |
| CHEVALIER BROTHERS                      | BABY YOU'RE SOMETHING ELSE/Disques Chevalier DCG01 Pic Bag DCG01 12" Pic Bag (U/R)   |  |   |  |  |
| CIRCUS CIRCUS                           | CIRCUS BUTCHER BITCHES (CHOP CHOP CHOP/Six Gears To Heaven 3 Records/Priority 78B 1 (E) (Correction to previous listing)   |  |   |  |  |
| COOKER, Joe                             | SHELTER ME/One More Time   | Capitol  | CL 362 Pic Bag 12CL 362 12" inc extra tracks If You Have Love, Give Me Some (E)                     |  |  |
| COOK, Sam                               | WINDYFURF WORLD/Chain Gang   | RCA  | PB 49871 Pic Bag/PT 49872 12" inc extra track Cup'd/A Change Is Gonna Come (R)                      |  |  |
| CREATIVE CONNECTION                     | SCRATCH MY NAME/Baby I'm On My Way/Can't Get 1000/CFX 1000 (Full Power Remix)/(Normal Power Remix) 12"                     | CFZ  | 1000 (Reperchahn Mix/Love Call Mix) 12" (CON)   |  |  |
| CREATIVE CONNECTION                     | SCRATCH MY NAME/Baby I'm On My Way/Teldec 6.20451 12" (CON) Import   |  |   |  |  |
| CROSS, Christopher                      | THAT GIRL/When Your Heart Warner Brothers  | WB834/WB834 12" inc extra track I Really Don't Know Anymore (M)  |   |  |  |
| DANA                                    | I WANT TO STAY HERE/Baby Come Back To Me   | Ritz   | RTZ 140 (SP)  |  |  |
| DEBARGE, Junior                         | TWICE NICE (Original)  | Legal Light  | LEGAL 2 12" (JS)  |  |  |
| D.P.'S                                  | FACTORY WORK/Instrumental  | Wax  | REX 6.20529 12" (CON) Import  |  |  |
| DOLLIE DELUXE                           | CARMEN/Gimme Some Lovin'/No Spartan SP 138;125P 138 12" (SP)   |  |   |  |  |
| DOMINO BAND, The                        | FOOL IN LOVE (Inst)  | Carriere   | CAR 385 12" only Pic Bag (A)  |  |  |
| DOUGLAS, Keith                          | WEVE GOT TO BELIEVE/Believe (Dub)  | Hop Pepper   | HP 001 12" (JS)   |  |  |
| EASTBOUND EXPRESSWAY                    | YOU'RE A BEAT (Dub Version)  | Passion  | PASH 53 Pic Bag/PASH 1253 12" Pic Bag (A)   |  |  |
| ESP                                     | TELL ME I'LL BE THERE/Money And Guns   | EMI  | 5548 Pic Bag/12EMI 5548 12" (E)   |  |  |
| ESPOSITO, Joe                           | "Bean" DOWN IN YOUR SOUL (Inst Mix)/(Dub Mix)  | Teldec   | 6.20542 12" (CON) Import  |  |  |
| FERRY, Bryan                            | IS YOUR LOVE STRONG ENOUGH?/Woozoo (Inst)  | EG/Polydor   | FERRY 4 Pic Bag/FERRY 4 12" (F)   |  |  |
| FOUNTAIN HEAD                           | FEEL IT NOW/Bo China WOK 7   | WOK 7 12" (F)  |   |  |  |
| GENE LOVES JAZZ                         | SWEETEST THING/Psycha II Beggars   | Banquet  | BEG 156;BEG 156 12" (M)   |  |  |
| HALLIFAX, Keleth                        | WHITE BOY IN EUROPE/Bo Teldec 6.20509 12" (CON) Import   |  |   |  |  |
| HAMILLY, Gaire                          | LET'S MAKE SUNSHINE/Something To Remember  | Yu Dele  | YU 7DEJA 1 12" (A)  |  |  |
| HEAD, Murray                            | SOME PEOPLE/Maybe Tomorrow   | Virgin   | VS 857 Pic Bag (E)  |  |  |
| HEALY, Tim                              | IF YOU COULD READ MY MIND/Take Your Last Chance On Me  | Columbia   | DE 9127 Pic Bag (E)   |  |  |
| HEART                                   | THESE DREAMS/Shell Shock in double pack with WHAT ABOUT LOVE/Heart Of Darkness   | Capitol  | CLD 394 Gotefeld Sleeve (E)   |  |  |
| HEPTONES                                | SUSPICIOUS MINDS/Crystal Blue Persuasion   | Paradise   | PD 15 516 12" (JS)  |  |  |
| HEWAN ZE GERMAN AND FRIENDS             | WIPE OUT/Panocolo  | Capitol  | CL 389 Pic Bag (E)  |  |  |
| HIATT, John                             | SHAKE YOUR BODY/Bo Atlantic  | 49461 (W)  |   |  |  |
| HOLT, John & Alton                      | ELLIS LOVE TO SHAVE/Version  | Basket   | BR 001 12" (JS)   |  |  |
| "HOUSEMARTINS                           | SHEEP/Drop Down Dead/It'll Be Your Shelter   | Gal Discs  | GOD 9 (now inc extra track) Pic Bag/GOD 9 12" Pic Bag inc extra tracks Anxious/People Get Ready (F) |  |  |
| ISAACS, Dennis                          | HE LOVES ME NOW/I-ROY: Come Dub Me Now   | Striker  | LE 551D 001 12" (JS)  |  |  |
| JACKSON, Jermaine                       | I THINK IT'S LOVE/In The Dark  | Arista   | ARIST 655;ARIST 12655 12" (R)   |  |  |
| JACKSON, Mick                           | LET'S MAKE SUNSHINE/Something To Remember  | Yu Dele  | YU 7DEJA 1 12" (A)  |  |  |
| JAH SHAKA                               | GOT TO KNOW/Got To Know Jah  | Shaka Music  | SHAKA 852 12" (JS)  |  |  |
| JESUS AND MARY CHAIN                    | UPSIDE DOWN/Vegetable Man  | Creation   | CRE 012 Pic Bag (U/R) Re-release  |  |  |
| JOHNNY HATES JAZZ                       | ME AND MY FOOLISH HEART/Living In The Past   | Rak  | RAK 388 Pic Bag/12RAK 388 Pic Bag (E)   |  |  |
| JOY LOST IN HONG KONG                   | Lucky Star   | Teldec   | 6.20455 12" (CON) Import  |  |  |
| JUNIOR ENGLISH                          | HEY BABY/High Society  | Int. English   | IE 006 12" (JS)   |  |  |
| KABALA                                  | WHAT LOVE IS/Bo Dance  | Celal  | CEL 002 Pic Bag/12CEL 002 12" Pic Bag (SP)  |  |  |
| KATMANDU                                | THEME FROM DYNASTY (Inst)  | Lovebeat   | International   | COLBY 121 12" (A)                              |  |
| KING KONG                               | MUST WORK ON SUNDAY/Outta Me   | Way Striker  | LE 551D 002 12" (JS)  |  |  |
| LA MURTEE                               | PEEP SHOW/Bo Soundwork   | SW   | 12010 12" only (U/R)  |  |  |
| LEFT BANK, THE                          | AND ONE DAY/I Can Fly  | Bar Caruso   | NRIC 41 (MW)  |  |  |
| LENA CONNECTION                         | (Inst Mix)   | Teldec   | 6.20527 12" (CON) Import  |  |  |
| LIFE ALL PLAYED OUT                     | (Inst)   | Lovebeat   | International   | LOV 4;LOV 4 12" inc extra track Bonus Beat (A) |  |
| LOVERBOY                                | THIS COULD BE THE NIGHT/Your Life  | CBS  | 6A950 Pic Bag (E)   |  |  |
| LYNAM, Ray                              | TO BE LOVERS/Winter Time   | Ritz   | RTZ 145 (SP)  |  |  |
| LYNCH, Kenny                            | GOTTA GET UP/No Spartan SP 133;125P 133 12" (SP)   |  |   |  |  |
| MANCKESTER, Melissa & AJ JARREAU        | THE MUSIC OF GOODBYE/LOVE THEME OUT OF AFRICA/Main Title (I Had A Farm In Africa)  | MCA  | 1038 Pic Bag/MCA 1038 12" inc extra track Have You Got A Story For Me (F)                           |  |  |
| MANKLOW, Barry                          | HE DOESN'T CARE (BUT I DO)/It's All Behind Us Now  | RCA  | PB 49877 Pic Bag/PT 49878 12" Pic Bag inc extra track I'm Your Man (R)                              |  |  |
| MIRRORE                                 | THE REFLECTED GLORY/Bo Caruso  | FABLO 42 12" (MW)  |   |  |  |
| MODELS OUT OF MIND                      | OUT OF SIGHT/Down In The Garden  | Geffen   | GEF 1;GEF 11 12" inc extra track Seeing Is (W)  |  |  |
| MONY T-T                                | TOTTENHAM/Bo Forest  | MOT 01 (U)   | (Royalties to be divided between the Jarrett/Groce & Blakelock families)                            |  |  |
| MOSES, Rick                             | IF I COULD JUST FALL IN LOVE/Bo Teldec 6.20516 12" (CON) Import  |  |   |  |  |
| MURRAIN, Marie                          | HOW CAN LOVE BE SO CRUEL/Bo Body Music   | BMD  | 155 12" (JS)  |  |  |
| MYSTAL                                  | Featuring Kevin POWER PUSHING BACK THE HANDS OF TIME/twilight  | Citybeat/Beggars Banquet   | CBE 702;CBE 1202 12" (W)  |  |  |
| N'DOUR, Youssou                         | RUBBER BAND/WANDE/Bo Atlantic  | 49461 (W)  |   |  |  |
| NITTY GRITTY USED TO BE MY LOVER        | Used to Be My Dubber   | Utempo   | TEMP 01 12" (JS)  |  |  |
| NOLANS, THE                             | LET'S SPEND THE NIGHT TOGETHER/When I Fall In Love   | Spartan  | SP 130 (SP)   |  |  |
| "ORIGINAL WAILEERS                      | MUSIC LESSON/Nice Time   | Tuff Gang  | TG 7 001 Pic Bag/TG 12 001 12" Pic Bag (A/JS) (Change of Distributor)                               |  |  |
| PAN ASSEMBLY                            | GOODBYE MY LOVE/Mr. Magic  | Carotte  | (no cat no) (JS)  |  |  |
| PARSONS PROJECT, Alan                   | STEREOTOMY/Urbania (Inst)  | Arista   | ARIST 654 Pic Bag/ARIST 12654 12" Pic Bag (R)   |  |  |
| PEOPLE UNITED                           | BY THE OTHERS AND SISTERS/Bo Atlantic  | PUZ 1 12" (JS)   |   |  |  |
| PRIEST, Maxi                            | STROLLING ON/Dancing Mood  | 10/10/TEN  | 84;TEN 84-12 12" Pic Bag inc extra tracks 2 different Versions of Strolling On (E)                  |  |  |
| PROJECTION                              | TURN YOUR LOVE (RIGHT AROUND)/Hardrock Soul  | Remix/Altars   | (Remix) Elite DAZZ 48 12" (A)   |  |  |
| REPLACEMENTS, THE                       | SWINGIN' PARTY/Leif Of The Rat   | Warner Brothers  | WB727 (M)   |  |  |
| "ROLLING STONES, THE                    | HARLEM SHUFFLE (NEW YORK MIX)/(London Mix)/Had It With You   | CBS  | QTA 6864 12" Pic Bag (C)  |  |  |
| SATCHI, Phil                            | POOR MAN'S PARADISE/You Should Be Mine   | A&M  | AM 303 12" Pic Bag inc extra track My Subscriptions (F)   |  |  |
| SAXON                                   | ROCK 'N' ROLL GIPSYS/Kralia Toj Paraphone  | R612 Pic Bag/12R 612 12" inc extra track THE MEDLEY: Heavy Metal Thunder/Stand Up And Be Counted/Taking Your Chances/Warrior (E) |   |  |  |
| SEGER, Bob & THE SILVER BULLET BAND     | AMERICAN STORM/Fortunate Son   | Capitol  | CL 396 Pic Bag/CLD 396 in double pack with HOLLYWOOD NIGHTS (Live Version) (E)                      |  |  |
| SEPTEMBER                               | SLOWLY/The Lover In Me   | 10/Virgin  | TEN 68;TEN 68-12 12" (E)  |  |  |
| SGB                                     | CEST LA VIE/1/Bo The Way You're Dancing  | Trojan   | 508 002 (A)   |  |  |
| SHE CAPTURED                            | New Start  | EHE  | 001 (Hidden Talent) 251 5925  |  |  |
| STARDUST, Alvin & Sheila                | WALSH I HOPE AND I PRAY/Song Of Love   | Chrysalis  | ALV 4;ALVX 4 12" (F)  |  |  |
| STEPHANIE                               | IRRESISTIBLE/Ouragan   | Carriere   | CAR 388 Pic Bag/CAR 388 12" Pic Bag inc extra track Irresistible-Ouragan (A)                        |  |  |
| STINGRAYS                               | THE STINGRAYS STORY/Bo Mediabum  | MB2 7  | flexi with free fanzine (U/R)   |  |  |
| SUDDEN SWAY                             | SING SONG/A Fine Pro Demonstration   | Dic Blanco & negro/WEA   | NEG 18V8 (W)  |  |  |
| SUPER BLACK                             | BUBBLING TIME/Take Life Easy   | Unita Sound  | UNO 14 12" (JS)   |  |  |
| TALK TALK                               | LIVING IN ANOTHER WORLD (US REMIX)/(Original)  | For What It's Worth  | EMI 12EMIX 5551 12" Pic Bag (E)   |  |  |
| TALLAHU                                 | MOON IF YOU WANT LOVE (EDITED VERSION)/(Inst)  | Total Control  | TOCO 7;12TOCO 7 12" (E)   |  |  |
| TAYLOR, Tyrone                          | SEND A LETTER/Version  | Starlight  | SLD 537 12" (JS)  |  |  |
| TENCH, Bobby                            | STILL IN LOVE WITH YOU/Bo Shiff BUY 242  | BUY 242 12" (E)  |   |  |  |
| THEMIS, John                            | FINAL CRUISE/English Renaissance   | Coda   | CODS 17 Pic Bag (W)   |  |  |
| THIRD DEGREES, THE                      | THIS IS THE HOUSE (MEGA DANCE VERSION)/(Senza Voce)/THE HEAVEN I NEED/(Senza Voce)/Gimme Gimme Gimme Supreme               |  |   |  |  |
| SUPTO                                   | 101 SUPT 104 shrink wrapped together with SUPT 102 (A)   |  |   |  |  |
| TOWNSHEND, Pete                         | GIVE BLOOD/Mexico  | Bo   | 18744;18744 12" inc extra track Won't Get Fooled Again (Live At Brixton) (M)                        |  |  |
| TUCKER, Colin                           | LLOYD HEAD/Bo DJ 1 12" Picture Disc (U/R)  |  |   |  |  |
| TUESDAY BLUE                            | TUNNEL VISION/Tel The Boys   | Mother/Island  | MUM 3 Pic Bag/12MUM 3 12" Pic Bag inc extra track Don't Go Away (E)                                 |  |  |
| TURNER, Ruby                            | FM IN LOVE/Living The Life Of Love   | Jive   | 118;JIVET 118 12" Pic Bag (A)   |  |  |
| TWISTED SISTER                          | LEADER OF THE PACK/1   | Wanna Rock   | Atlantic  | 49478 (W) Re-release                           |  |
| TYLER, Bonnie                           | IF YOU WERE A WOMAN/Under Suspicion  | CBS  | 68667 Pic Bag/TA 68667 12" Pic Bag (C)  |  |  |
| VERGO, Danny                            | KICK A HACK/Nanny Goat   | Utempo   | TEMP 02 12" (JS)  |  |  |
| WARD, Clifford T.                       | CRICKET/Computer   | Tembo  | TML 114 (MS)  |  |  |
| "WHISTLE (NOTHING SERIOUS) JUST BUGGIN' | (REMIX)/Buggin' Much Hard Champion   | CHAMPT 1212 12" Remix/CHAMPT 1212 Picture Disc with 7" cut out (A)   |   |  |  |
| YORK                                    | IT'S ON ME/Don't Stop  | Spartan  | SP 132 Pic Bag/12SP 132 12" Pic Bag inc extra track You Are Everything (SP)                         |  |  |
| YOUNG, Jonathan & SUPERSTARS            | BOUND FOR MEXICO/JOHN WAT. Pat Jennings  | Ritz/Homespun  | HR 1986;CHR 1986 Cassingle (O/SP)   |  |  |
| ZENO                                    | LITTLE MORE LOVE/Don't Tell The Wind/Signs On The Sky  | Parlophone   | 12RP 6123 Pic Bag (Limited Edition Picture Disc) (E)  |  |  |

\*\* previously listed in alternative format

Mon 17-Fri 21 March Single Releases: 102

Year to Date (12 weeks to 21 March, 1986) Single Releases: 938

|                                |   |
|--------------------------------|---|
| All Played Out                 | L |
| American Storm                 | S |
| And One Day                    | L |
| Ashes To Ashes                 | B |
| Baby Me                        | C |
| Baby                           | C |
| Bound For Mexico               | Y |
| Brothers And Sisters           | P |
| Bubbling Time                  | C |
| Butcher Bitches                | C |
| Carmen                         | D |
| Ces La Vie                     | S |
| Come On Come On                | B |
| Connection                     | L |
| Cricket                        | W |
| Down In Your Soul              | F |
| First It Now                   | E |
| Foot In Love                   | A |
| Give Blood                     | D |
| Goodbye My Love                | P |
| Gratia Get Up                  | L |
| Holla Shuffle                  | R |
| He Doesn't Care (But I Do)     | M |
| Head                           | B |
| Heaven                         | B |
| Hey Baby                       | J |
| How Can Love Be So Cruel       | M |
| I Hope And I Pray              | S |
| I Think It's Love              | J |
| I Want To Stay Here            | D |
| I Will Be There                | E |
| If I Could Just Fall In Love   | M |
| If You Were A Woman            | T |
| If You Want Love               | T |
| If You Could Read My Mind      | H |
| I'm In Love                    | S |
| Irresistible                   | S |
| Is Your Love Strong Enough?    | F |
| It's On Me                     | J |
| Kick A Hack                    | V |
| Leader Of The Pack             | T |
| Let's Make Sunshine            | J |
| Let's Spend The Night Together | N |
| Little More Love               | Z |
| Living In Another World        | T |
| Lost In Hong Kong              | J |
| Love To Share                  | H |
| Me And My Foolish Heart        | O |
| Music Lesson                   | O |
| Must Work On Sunday            | K |
| (Nothing Serious) Just Buggin' | W |
| Out Of Mind Out Of Sight       | M |
| Out To Know                    | J |
| Peep Show                      | S |
| Personal Gimm                  | A |
| Poor Man's Paradise            | S |
| Punch 3 Judy Man               | B |
| Pushing Back The Hands Of Time | M |
| Reflected Glory                | M |
| Rock 'n Roll Gypsy             | S |
| Rubber Band Man                | N |
| Scratch My Name                | C |
| Scary Monsters                 | B |
| Send A Letter                  | T |
| She Knows                      | B |
| She Loves Me Now               | I |
| Sheep                          | H |
| Shelter Me                     | H |
| Slowly                         | S |
| Snake Charmer                  | H |
| Some People                    | H |
| Stay With Me                   | C |
| Stereotomy                     | T |
| Still In Love With You         | T |
| Strolling                      | P |
| Suspicious Minds               | H |
| Sweetest Thing                 | G |
| Swingin' Party                 | R |
| Tell Me                        | E |
| The Girl                       | C |
| The Heart Of Hearts            | A |
| The Heaven I Need              | T |
| The Music Of Goodbye           | M |
| The Stingrays                  | S |
| The Things The Lonely Do       | A |
| Theme From Dynasty             | K |
| These Dreams                   | H |
| This Could Be The Night        | L |
| To Be Lovelies                 | L |
| Train Of Thought               | A |
| Tunnel Vision                  | T |
| Turn Your Love (Right Around)  | P |
| Twice Nice                     | D |
| Upward Down                    | J |
| Used To Be My Lover            | N |
| We've Got To Believe           | D |
| What Love                      | K |
| White Boy In Europe            | H |
| Wild Is The Wind               | B |
| Wipe Out                       | H |
| Wonderful World                | C |
| Work                           | D |
| World Damnation                | B |



DAVID BOWIE

See New Albums for Distributors Codes

# Capacity keeps CD limited

THE FAMILIAR tale of shortage of CD capacity has hamstrung expansion of the CD catalogue of the British independent Unicorn-Kanchana, so that three years into the new technology, only eight of its recordings are available on silver disc.

And each month, Nigel Brandt has to make a decision whether to use his limited capacity at the Hanover plant to bring new titles on to CD, or whether to re-stock existing titles that have sold out.

This month, for instance, he has decided to divide his capacity between the two. A new collection of double and triple concertos by Vivaldi, for violin, oboe, organ and strings, played by Jennifer Bate, organ, Sarah Francis, oboe, Richard Studt, violin and the Tate Music Group conducted by Studt (DKP 9050) on all three formats.

But, in addition, Brandt is re-stocking his most popular CD, *The Film World Of Dmitri Tiomkin*, which was released last December, but was virtually completely pre-sold.

Next month, however, he is turning all his capacity over to an unusual release of music by Carl Nielsen, which includes the first recording of *Springtime In Funen*, and the *Suite from Aladdin* with the Odense Symphony Orchestra, conducted by Tamas Veto.

Part of Mr Brandt's CD difficulties, he admits, is his caution in the use of suppliers — a caution that other small companies are forced to observe.

## Six more from Enterprise

LONDON ENTERPRISE, the specialist series on Decca, adds six releases to the catalogue, each containing unusual items.

Kurt Weill's *Symphonies Nos 1 and 2*, with the BBC SO conducted by Gary Bertini (414 6601), and *Ives' Symphonies Nos 1 and 2* with the Los Angeles Symphony Orchestra conducted by Zubin Mehta (414 661).

William Walton's own recording of *Facade* with Peggy Ashcroft and Paul Scofield becomes available again (414 664) as does one of Britten's *Parable Operas*, *The Burning Fiery Furnace* (414 663).

"We have decided to stay with PolyGram's Hanover factory, and not to search for capacity among the Japanese, because I don't think it is really worthwhile in the long run," said Brandt.

If the shipping orders involve thousands of CDs, then the volume will support the freight charges and the EEC import tax. But for orders in the hundreds, the financial margins become too small for comfort, argues Brandt.

However, he is still happy with sales of LPs as well as cassettes. This month sees the release of the first volume of a three LP/tape set of Beethoven's string trios, which, curiously, are not available in any other recording.

"I think it is a great oversight — these works do not deserve such neglect," remarked Brandt, who has commissioned the British group *The Cummings String Trio*, which

he has already recorded in the past, to play the works.

Volume 1, with the D major and C minor trios, are issued this month on DKP 9042. The second disc is to be recorded in April, and the final one at the end of the year.

It is also worth noting that Brandt has returned to the spoken word after some years of silence. Unicorn-Kanchana has recorded the complete book of *Wind In The Willows* — up to now, all recordings have involved abridged versions which, Brandt feels, do not do the work justice.

The set of five cassettes has been made with David Davis — formerly Uncle David on *Children's Hour*, and linking music by Laurie Johnson, composer of TV themes such as *The Avengers* and *The Professionals*. "It was very much a labour of love for both," commented Brandt.

## REVIEWS

**Piano Sonata in A minor D 845/Moments Musicaux, Schubert. Eldad Neumark, piano. Sequence Records, ZCSEQ 11501. Distribution PRT.**

This is the first release from the new Sequence label and is interesting for Neumark, the Israel-based pianist, chooses to play the works on a small boudoir Bechstein dating from the latter half of the 19th century. He plays unaffectedly, and the *Moments Musicaux* are appealing, but he faces strong mainstream competition. Specialist release.

**Triple Concerto, Beethoven. Frank Peter Zimmermann, violin, Robert Cohen, cello, Wolfgang Manz, piano, ECO Jukka-Pekka Saraste. CFP 41 4495 4. The Harveys Collection.**

Robert Cohen first established a wide following with his recording of Dvorak's *Cello Concerto* on CFP, and although he has gone on to other labels, it was an imaginative stroke to bring him back to make this *Triple Concerto* with other young players of equally sturdy technique and strong musical character. This is, once again, a budget recording

that would do well at any price, for it has an infectious youthful vigour. It is the sixth and last record in the *Harveys Collection* which has featured especially-commissioned paintings from leading US artists and it is one of the best.

**Spem in Alium and other works, Thomas Tallis. The Tallis Scholars, Gimell CDGIM006/The Three Masses, William Byrd, The Tallis Scholars CDGIM345.**

These two CDs are the first to come from the Gimell label, which has so far concentrated on recordings by the Tallis Scholars. Both were well received when first issued on LP and will be steady sellers on CD in the specialist market. Both programmes contain some of the finest jewels of English vocal sacred music from the Tudor period and as such are standard stock items. Tallis' *Spem in Alium*, the famous 40-part *Motet*, is also available on IMP RED Label, but in a performance which is not as rich as here — and the CD medium enhances the richness even more noticeably; while Byrd's masses make their first appearance in the CD catalogue.

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as a retail music store in a high street location with a trading area of more than 20,000 square feet.

Using the US as a model HMV, Virgin and Tower in the UK have assumed that the same principles apply here. However, in the US large retailers are able to negotiate credit terms and returns allowances which are just not available in the UK.

Many of the major labels allow up to six months to settle their invoices and obviously this enables the US retailer to carry much larger amounts of stock. The megastore is based on extremely sophisticated computerised systems of stock control and re-ordering. So far, none of the major record retailers here has succeeded in applying these methods, which has resulted in high levels of stocks being carried in relation to turnover.

A megastore by its nature has a very high level of fixed overheads such as rent and rates and the way that total costs can be reduced is by cutting back on the numbers of staff, thus affecting the level of service to the customer. Economically, therefore, operators of a megastore will find it extremely difficult to show an adequate return on capital invested.

A megastore requires very large levels of stock to fill it. In the past this has been represented by back catalogue on black vinyl. With the advent of compact disc and the consequent inevitable decline of the black disc there will not be the

amount of choice intimidating and I do not feel that a further increase helps the customer or makes the experience more pleasant.

The overwhelming complaint from people we have spoken to is that they cannot obtain the service or advice that they would like. The consequence is that they have got out of the habit of going to record stores. In a megastore the whole concept of service is very difficult to achieve and the customer is constantly aware of the presence of security staff and row upon row of racks.

The HMV Oxford Street store is successful, when in normal retailing terms it is badly planned. This is largely because the small trading floors create an atmosphere of excitement. I forecast that the Oxford Walk store will turn over less than the existing one and if I am correct, I can see very little commercial sense in opening in competition to that unless it is for the rather futile reason to be able to claim to be the biggest record store in the world, Europe or wherever.

Our own new store is about the same size as the existing HMV Oxford Street, but laid out on two floors rather than four. We will certainly not be the biggest but we aim to re-introduce the concept of service to the customer and to make record buying an enjoyable experience once again.

● What is your vision of the retailing future? Contact Chris White with your views on 01-387 6611.

## ALAN PRICE PAPERS

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## TOP US SINGLES

| Rank | Artist  | Label                  |
|------|---|------------------------|
| 1    | SARA, Starship                                    | Grunt                  |
| 2    | THESE DREAMS, Heart                               | Capitol                |
| 3    | KYRIE, Mr. Mister                                 | RCA                    |
| 4    | SECRET LOVERS, Atlantic Starr                     | A&M                    |
| 5    | HOW WILL I KNOW, Whitney Houston                  | Arista                 |
| 6    | R.O.C.K. IN THE USA (...), John Cougar Mellencamp | Riva                   |
| 7    | ROCK ME AMADEUS, Falco                            | A&M                    |
| 8    | SILENT RUNNING, Mike & The Mechanics              | Atlantic               |
| 9    | KING FOR A DAY, Thompson Twins                    | Arista                 |
| 10   | NIKITA, Elton John                                | Geffen                 |
| 11   | WHAT YOU NEED, Inxs                               | Atlantic               |
| 12   | THIS COULD BE THE NIGHT, Loverboy                 | Col/CBS                |
| 13   | THE SWEETEST TABOO, Sade                          | Portrait               |
| 14   | SANCTIFY YOURSELF, Simple Minds                   | A&M/Virgin             |
| 15   | KISS, Prince and The Revolution                   | Paisley Park           |
| 16   | LET'S GO ALL THE WAY, Sly Fox                     | Capitol                |
| 17   | LIVING IN AMERICA, James Brown                    | Scotti Brothers        |
| 18   | LIFE IN A NORTHERN TOWN, Dream Academy            | Warner Bros.           |
| 19   | MANIC MONDAY, Bangles                             | Col/CBS                |
| 20   | BEAT'S SO LONELY, Charlie Sexton                  | MCA                    |
| 21   | WHEN THE GOING GETS TOUGH... Billy Ocean          | Jive                   |
| 22   | RUSSIANS, Sting                                   | A&M                    |
| 23   | (HOW TO BE A) MILLIONAIRE, ABC                    | Mercury                |
| 24   | ANOTHER NIGHT, Aretha Franklin                    | Arista                 |
| 25   | TARZAN BOY, Baltimore                             | Manhattan              |
| 26   | STAGES, ZZ Top                                    | Warner Bros.           |
| 27   | A LOVE BIZARRE, Sheila E.                         | Paisley Park           |
| 28   | BY DAY, The Hooters                               | Columbia/CBS           |
| 29   | TENDER LOVE, Force M.D.'s                         | Warner Bros./Tommy Boy |
| 30   | NIGHT MOVES, Marilyn Martin                       | Atlantic               |
| 31   | NO EASY WAY OUT, Robert Tepper                    | Scotti Brothers        |
| 32   | ADDICTED TO LOVE, Robert Palmer                   | Island                 |
| 33   | CALLING AMERICA, Electric Light Orchestra         | CBS Associated         |
| 34   | GOODBYE IS FOREVER, Arcadia                       | Capitol                |
| 35   | I CAN'T WAIT, Stevie Nicks                        | Modern                 |
| 36   | I'M NOT THE ONE, The Cars                         | Elektra                |
| 37   | THAT'S WHAT FRIENDS ARE FOR, D. Warwick/Friends   | Arista                 |
| 38   | LIVE IS LIFE, Opus                                | Polydor                |
| 39   | I THINK IT'S LOVE, Jermaine Jackson               | Arista                 |
| 40   | WEST END GIRLS, Pet Shop Boys                     | EMI America            |

## BULLETS 41-100

|    |  |                             |
|----|--|-----------------------------|
| 43 | YOUR LOVE, The Outfield  | Columbia/CBS                |
| 44 | SO FAR AWAY, Dire Straits  | Warner Brothers             |
| 45 | OVERJOYED, Stevie Wonder   | Tamla                       |
| 47 | THE HARLEM SHUFFLE, The Rolling Stones                               | Rolling Stones/Columbia/CBS |
| 48 | WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson                      | A&M                         |
| 49 | FOR AMERICA, Jackson Browne  | Asylum                      |
| 51 | SATURDAY LOVE, Cherrelle with Alexander O'Neal                       | Tabu                        |
| 52 | I WON'T CAN'T THIS BE LOVE, Van Halen                                | Warner Brothers             |
| 55 | BAD BOY, Miami Sound Machine   | Epic                        |
| 56 | AMERICAN STORM, Bob Seger & The Silver Bullet Band                   | Capitol                     |
| 57 | SOMETHING ABOUT YOU, Level 42  | Polydor                     |
| 59 | A LITTLE BIT OF LOVE (IS ALL IT TAKES), New Edition                  | MCA                         |
| 60 | I DO WHAT I DO... (THEME FOR 9½ WEEKS), John Taylor                  | Capitol                     |
| 61 | THE POWER OF LOVE, Jennifer Rush                                     | Epic                        |
| 65 | ALL THE KINGS HORSES, The Firm                                       | Atlantic                    |
| 67 | IF YOU LEAVE, Orchestral Manoeuvres In The Dark                      | A&M                         |
| 71 | GREAT GOSH A MIGHTY (DOWN & OUT IN BEV. HILLS THEME), Little Richard | MCA                         |
| 73 | TAKE ME HOME, Phil Collins   | Atlantic                    |
| 74 | I CAN'T WAIT, No Shooz   | Atlantic                    |
| 78 | FEEL IT AGAIN, Honeymoon Suite                                       | Warner Brothers             |
| 83 | TWIST MY ARM, The Pointer Sisters                                    | RCA                         |
| 86 | WHERE ARE YOU NOW?, Synch  | Columbia/CBS                |
| 89 | N WHISPER IN THE DARK, Dionne Warwick                                | Arista                      |
| 92 | I ENGINEER, Animation  | Casablanca                  |
| 94 | A GOOD HEART, Feargal Sharkey  | A&M/Virgin                  |
| 95 | CALL ME, Dennis De Young   | A&M                         |
| 97 | RIGHT BETWEEN THE EYES, Wax  | RCA                         |

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
Chart courtesy Billboard March 15, 1986

Artist A-Side/B-Side Label 7", 12" Numb

|                                     |   |  |  |                  |
|-------------------------------------|---|--|--|------------------|
| A-ha                                | TRAIN OF THOUGHT (REMIX)/And You Tell Me (Original Demo Mix)                      | Warner Brothers  | WB73   |                  |
| ALTERNATIVE RADIO                   | FIRST NIGHT/Emotional Disaster  | Cold Harbour   | COLD 1001  |                  |
| AMAZULU                             | THE THINGS THAT ONLY DO/Ser. Who Island 1255 78 12"                               | Galefield  | STEEVE (E)   |                  |
| ATMOSPHER                           | PERSONAL COLUMN/Dancing In Outer Space  | Elite  | DAZZ 47 12" (A)  |                  |
| AUSTIN, Patti                       | THE HEAT OF HEAT/Hot In The Heat Of Love  | Warner Brothers  | WB798/WB978 12" inc  |                  |
| BALAAM & THE ANGEL                  | SHE KNOWS/Dreams Wide Awake in double pack with SISTER MOON/War                   |  | tracks 2 into 1/Darklands (E)  |                  |
| BARNBACK                            | PUNCH & JUDY MAN/Phil The Fluter/Come Back Paddy Reilly/Slater's Mounted Fat H    |  | ELLE STARS WORLD DANCE/ION/iba SHIF 245/BUYT 245 12" (E)                                   |                  |
| BOWIE, David                        | ASHES TO ASHES/Alabama Song   | RCA  | PC963 12" (CON) Import   |                  |
| BOWIE, David                        | SCARY MONSTERS/Because You're Young   | RCA  | PB965 12" (CON) Import   |                  |
| BOWIE, David                        | WILD IS THE WIND/Golden Years   | RCA  | PC973 12" (CON) Import   |                  |
| BOWIE, David                        | HEROES/Helden   | RCA  | PC982 12" (CON) Import   |                  |
| BROSKI BEAT                         | CM ON CM ON/Somebody Special Forbidden/London BITE 7:BITEX 7 12" Pic Bag          |  | CANTON STAY WITH ME/Go Back  |                  |
| CBS                                 | 6674 Pic Bag TA6874 12" Pic Bag (C)   |  |  |                  |
| CATHLEEN                            | BABY ME/Another Side  | SIDE   | 8506 12" only Pic Bag (U/R)  |                  |
| CHEVALIER BROTHERS                  | BABY/You're Something Else Disguise   | Cheval DCG01   | Pic Bag DCG01 12" Pic  |                  |
| CIRCUS CIRCUS CIRCUS                | BUTCHER BITCHES/CHOP CHOP CHOP/Six Gears To Heaven 3 Records/I                    |  | COCKER, Joe SHELTER ME/One More Time   |                  |
| CL                                  | 362 Pic Bag 12CL 362 12" inc extra tracks   |  |  |                  |
| COOK, Sam                           | WONDERFUL WORLD/Chain Gang  | RCA  | PB 49871 Pic Bag PT 49872 12" inc extra tra  |                  |
| CREATIVE CONNECTION                 | SCRATCH MY NAME/Baby I'm On My Way  | Capitol  | CF 1000/CFX 1000 Full Pa   |                  |
| CROSS, Christopher                  | THAT GIRL/Open Your Heart   | Warner Brothers  | WB834/WB834T 12" inc extra 1   |                  |
| DAMA                                | I WANT TO STAY HERE/Baby Come Back To Me  | Ritz   | RITZ 140 (SP)  |                  |
| DELGADO, Junior                     | TWICE NICE/Original Legal Light   | Legal  | 12" (J)  |                  |
| DY'S FACTORY WORK                   | Instrumental Mix/Bass Remix   | Teldec   | 6.20529 12" (CON) Import   |                  |
| DOLLIE DELUXE                       | CARMEN/Some Lovin'/No Spartan   | SP   | 1381/2SP 138 12" (SP)  |                  |
| DOMINO BAND, The                    | FOOL IN LOVE/Inst. Carrere  | CART   | 385 12" only Pic Bag (A)   |                  |
| DOUGLAS, Keith                      | WE'VE GOT TO BELIEVE/Believe (Dub) Hop Pepper                                     | HP   | 001 12" (J)  |                  |
| EASTBOUND EXPRESSWAY                | YOU'RE A BEAT/(Dub Version) Passion   | PASH   | 53 Pic Bag PASH 1253 12"   |                  |
| ESCAPE CLUB                         | I WILL BE THERE/Money And Guns  | EMI  | 5548 Pic Bag 12EMI 5548 12" (E)  |                  |
| ESP, TELL ME/William                | Confusion   | WDC  | 1 Pic Bag 12MI/EA (E)  |                  |
| ESPOSITO, Joe                       | "Beet" DOWN IN YOUR SOUL/Inst. Mix/Inst. Mix                                      | Teldec   | 6.20542 12" (CON) I  |                  |
| FERRY, Bryan                        | IS YOUR LOVE STRONG ENOUGH/Windwept (Inst.)                                       | EG/Polydor   | FERRY 4 Pic Bag I  |                  |
| FOUNTAIN HEAD                       | FEEL IT NOW/iba China WOK 7:WOK 7 12" (F)   |  |  |                  |
| GENE LOVES JEZEBEL                  | SWEETEST THING/Psycha II  | Beggars Banquet  | BEG 156/BEG 156T 12" (W)   |                  |
| HALLIFAX, Kevin                     | WHITE BOY IN EUROPE/iba   | Teldec   | 6.20509 12" (CON) Import   |                  |
| HAROLD, Claire                      | SPRING AWAKEN ... LARKRISE/Spring   | Moos   | Coda CDS 18 Pic Bag (W)  |                  |
| HEAD, Murray                        | SOME PEOPLE/My Love   | Virgin   | VS 857 Pic Bag (A)   |                  |
| HEALY, Tim                          | IF YOU COULD READ MY MIND/Take Your Last Chance                                   | On Me  | Columbia DE 9127 Pic   |                  |
| HEART                               | THESE DREAMS/Shell Shock in double pack with WHAT ABOUT LOVE/Heart Of Darkness    | Capitol  | CLD 394 Galefield Sleeve (E)   |                  |
| HEPTONES                            | SUSPICIOUS MINDS/Crystal Blue Persuasion  | Paradise   | PD 15 516 12" (J)  |                  |
| HERMAN & FRIENDS                    | WIPE OUT/Panecake   | Capitol  | CL 389 Pic Bag (E)   |                  |
| HIATT, John                         | SHAKE SHAKE/This Is Your Day  | Atlantic   | 49461 (W)  |                  |
| HOLY, John & Alton                  | ELLIS LOVE TO SHAVE/Version   | Baker  | BO 001 12" (J)   |                  |
| HOUSEMARTINS                        | SHEEP/Drop Dead Down/It'll Be Your Shelter  | Gal Discs  | GDD 9 (now inc extra track) Pic Bag GDDX 9 12" Pic Bag inc extra tracks                    |                  |
| ISAAKS, Dennis                      | SHE LOVES ME NOW/I-ROY: Come Dub Me   | Now Striker  | Lee  | SSLD 001 12" (J) |
| JACKSON, Jermaine                   | I THINK IT'S LOVE/Voices In The Dark  | Arista   | ARIST 655/ARIST 12655 12" (R)  |                  |
| JACKSON, Mick                       | LET'S MAKE A WISH/Something To Remember   | You Deja Vu  | 7DEJA 1 12" (A)  |                  |
| JAN SHAKA                           | GOT TO KNOW/Get To Know You   | Shaka Music  | SHAKA 852 12" (J)  |                  |
| JESUS AND MARY CHAIN                | UPSIDE DOWN/Vegetable Man   | Creation   | CRE 012 Pic Bag (U/R) Re-release   |                  |
| JOHNNY HATES JAZZ                   | ME AND MY FOOLISH HEART/Living In The Past  | Rak  | RAK 388 Pic Bag 12RAK 388 Pic Bag (E)  |                  |
| JOY                                 | LOST IN HONG KONG/Lucky Star  | Teldec   | 6.20455 12" (CON) Import   |                  |
| JUNIOR ENGLISH                      | HEY BABY/High Society   | Inter English  | IE 006 12" (J)   |                  |
| KABALA                              | WHAT LOVE IS/To Dance   | Cabal  | CBL 002 Pic Bag 12CBL 002 12" Pic Bag (SP)   |                  |
| KATHMANDU                           | THE REFLECTED GLORY/Inst. Lovebeat  | International  | COLBY 1 COLBY 12 12" (A)   |                  |
| KING KONG                           | MUST WORK ON SUNDAY/Quota Me  | Way Striker  | Lee  | SSLD 002 12" (J) |
| LA MUERTE                           | PEEP SHOW/iba Soundwork   | SW   | 12010 12" only (U/R)   |                  |
| LEFT BANK, THE                      | AND ONE DAY/I Can Fly   | Ban  | Comaru   | NRIC 41 (MW)     |
| LENA CONNECTION                     | (Inst. Mix) Teldec  | 6.20527 12" (CON) Import   |  |                  |
| LIFE                                | ALIVE OUT/(Dub Inst) Lovebeat   | International  | LOV 4/LOVT 4 12" inc extra track Bonus Beat (A)  |                  |
| LOVEBOY                             | THIS COULD BE THE NIGHT/It's Your Life  | CBS  | 68590 Pic Bag (A)  |                  |
| LYNAM, Roy                          | TO BE LOVERS/Winter Time  | Ritz   | RITZ 145 (SP)  |                  |
| LYNCH, Kenny                        | GOTTA GET UP/Na Spartan   | SP   | 133/2SP 133 12" (SP)   |                  |
| MANCHESTER, Mellissa & AJ JARREAU   | THE MUSIC OF GOODBYE/LOVE THEME OUT OF AFRICA/Main Title (I Had A Farm In Africa) | MCA  | 1038 Pic   |                  |
| MCAT                                | 1038 12" inc extra track Have You Got A Story For Me (F)                          |  |  |                  |
| MARILIOU, Barry                     | HE DOESN'T CARE (BUT I DO)/It's All Behind Us                                     | Now RCA  | PB 49877 Pic Bag PT 49878 12" Pic Bag inc extra track I'm Your Man (R)                     |                  |
| MARSHALL                            | THE REFLECTED GLORY/Ban Comaru  | PABLO  | 42 12" (W)   |                  |
| MODELS                              | OUT OF MIND OUT OF SIGHT/Down In The Garden                                       | Geffen   | GEF 1;GEF 11 12" inc extra track Seeing Is (W)   |                  |
| MOT                                 | 1-1-T TOTENHAM/iba Forest   | MOT  | 01 (U/R) (Royalties to be divided between the Jarrett/Groce & Blake/lock families)         |                  |
| MOSES, Rick                         | IF I COULD JUST FALL IN LOVE/iba  | Teldec   | 6.20516 12" (CON) Import   |                  |
| MURRAIN, Marie                      | HOW CAN LOVE BE SO CRUEL/iba  | Body Music   | BMD 155 12" (J)  |                  |
| MYSTICAL                            | featuring Kevin POWER/USING BACK THE HANDS OF TIME/Inst. Citybeat/Beggars Banquet | CBE  | 702/CBE 1202 12" (W)   |                  |
| NIGHT                               | THE REBELS AND SISTERS/Zobnods  | People Unite   | PUIZ 1 12" (J)   |                  |
| HITTY GRITTY                        | USED TO BE MY LOVER/Pushing To Be My Dabber                                       | Utempo   | TEMP 01 12" (J)  |                  |
| HOLANS, THE                         | LET'S SPEND THE NIGHT TOGETHER/When I Fall In Love                                | Spartan  | SP 130 (SP)  |                  |
| ORIGINAL WAILERS                    | MUSIC LESSON/Nice Time  | Tuff Gong  | TG 7 001 Pic Bag TG 12 001 12" Pic Bag (A/J) (Change of Distributor)                       |                  |
| PAN ASSEMBLY                        | GOODBYE MY LOVE/Mr. Magic   | Carotte  | (no cat no) (J)  |                  |
| PARSONS PROJECT, Alan               | STEREOTOMY/ibania (Inst) Arista   | ARIST  | 654 Pic Bag ARIST 12654 12" Pic Bag (R)  |                  |
| PEOPLE UNITE BAND, THE              | BROTHERS AND SISTERS/Zobnods  | People Unite   | PUIZ 1 12" (J)   |                  |
| PRIEST, Maxi                        | STROLLING ON/Dancing Mood   | 10/Virgin  | TEN 84-12 12" Pic Bag inc extra tracks 2 different Versions of Strolling On (E)            |                  |
| PROJECTION                          | TURN YOUR LOVE (RIGHT AROUND)/Hardrock Soul                                       | Remix/Altars   | (Remix) Elite DAZZ 48 12" (A)  |                  |
| REPLACEMENTS, THE                   | THE SWINGIN' PARTY/Left Of The Red  | Warner Brothers  | WB877 (W)  |                  |
| ROLLING STONES, THE                 | HARLEM SHUFFLE (NEW YORK MIX)/London Mix/Inst                                     | With You   | CBS QTA 6864 12" Pic Bag (C)   |                  |
| SAATCHI, Phil                       | POOR MAN'S PARADISE/You Should Be Mine  | A&M  | AM 303 Pic Bag AMY 303 12" Pic Bag inc extra track Cancel My Subscriptions (F)             |                  |
| SAXON                               | ROCK 'N' ROLL GIPSY/Kraka Too   | Parlophone   | R6112 Pic Bag 12R 6112 12" inc extra track THE MEDLEY: Heavy Metal Thunder/Stand Up And Be |                  |
| SEGER, Bob & THE SILVER BULLET BAND | AMERICAN STORM/Fortunate Son  | Capitol  | CL 396 Pic Bag CLD 396 in double pack with HOLLYWOOD                                       |                  |
| NIGHTS (Live Version) (E)           |   |  |  |                  |
| SEPTEMBER                           | SLOWLY/The Lover In Me  | 10/Virgin  | TEN 68;TEN 68-12 12" (E)   |                  |
| SGB                                 | CESI LA VIE/Love The Way You're Dancing   | Trojan   | 598 002 (A)  |                  |
| SIE                                 | CAPTURED/New Start  | EHE  | 001 (Hidden Talent - 591 251, 5925)  |                  |
| STARBUCK, Alvin & Sheila            | WALSH I HOPE AND I PRAY/Speak Of Love   | Chrysalis  | ALV 4;ALVX 4 12" (F)   |                  |
| STEPHANIE                           | IRRESISTIBLE/Ouragan  | Carere   | CAR 388 Pic Bag CAR 388 12" Pic Bag inc extra track Irresistible-Ouragan (A)               |                  |
| STINGRAYS                           | THE STINGRAYS STORY/iba   | Mediaburn  | MB2 7" Box with free fanzine (E)   |                  |
| SUDDEN                              | SWAY SING SONG/A Fine Pro Demonstration   | Disc blanca y negro/WEA  | NEG 18V8 (W)   |                  |
| SUPER BLACK                         | BUBBLING TIME/Take The Easy   | Unite Sound  | UNO 14 12" (J)   |                  |
| SUPTO                               | 104 SUPT 104 shrinkwrapped together with SUPT 102 (A)                             |  |  |                  |
| TALKING                             | LIVING IN ANOTHER WORLD (US REMIX)/Original                                       | For What It's Worth  | EMI 12EMIX 5551 12" Pic Bag (E)  |                  |
| TALLULAH MOON                       | IF YOU WANT LOVE (EDITED VERSION)/Inst  | Total Control  | TOCO 7;12TOCO 7 12" (E)  |                  |
| TAYLOR, Tyrone                      | SEND A LETTER/Version   | Stalight   | SLD 537 12" (J)  |                  |
| TENCH, Bobby                        | STILL IN LOVE WITH YOU/iba SHIF 242;BUYT 242 12" (E)                              |  |  |                  |
| THEMIS, John                        | FINAL CRUISE/English Renaissance  | Coda   | CODS 17 Pic Bag (W)  |                  |
| THREE DEGREES, THE                  | THIS IS THE HOUSE (MEGA DANCE VERSION)/Inst                                       | THE HEAVEN I NEED/(Senzo Voce)/Gimme Gimme Gimme Supreme                   |  |                  |
| TOWHENSD                            | PETE GIVE BLOOD/Meat But  | UP 744/UP 744 12" inc extra track Won't Get Fooled Again (Live At Brixton) | (W)  |                  |
| TUCKER, Colin                       | LLOYD HEAD/ibg DJ 1 12" Picture Disc (U/R)  |  |  |                  |
| TUESDAY                             | LIVE TUNNEL VISION/Tel The Boys   | Mother/Island  | MUM 3 Pic Bag 12MUM 3 12" Pic Bag inc extra track Don't Go Away (E)                        |                  |
| TURNER, Ruby                        | FM IN LOVE/Living The Life Of Love  | Jive   | JIVE 118;JIVET 118 12" Pic Bag (A)   |                  |
| TWISTED SISTER                      | LEADER OF THE PACK/Wanna Rock   | Atlantic   | 49478 (W) Re-release   |                  |
| TYLER, Bonnie                       | IF YOU WERE A WOMAN/Under Suspicion   | CBS  | 66867 Pic Bag TA 6867 12" Pic Bag (C)  |                  |
| VERDO, Danny                        | KICK A HACK/Only Good   | Utempo   | TEMP 02 12" (J)  |                  |
| WARD, Clifford T.                   | CRICKET/Computer Tombo  | TML  | 114 (MS)   |                  |
| WHISTLE                             | (NOTHING SERIOUS) JUST BUGGIN' (REMIX)/Buggin' Much                               | Hard Champion  | CHAMPT 1212 12" Remix, CHAMPT 12 Picture Disc with 7" cut out                              |                  |
| YORK                                | IT'S ON ME/Don't Stop   | Spartan  | SP 132 Pic Bag 12SP 132 12" Pic Bag inc extra track You Are Everything (SP)                |                  |
| YOUNG, Jonathan & SUPPORTERS        | BUND FOR MEXICO/JOHN WAT: Pat Jennings  | Ritz/Homespun  | HR 1986;CHR 1986 Cassingle (O/SP)  |                  |
| ZENO                                | LITTLE MORE LOVE/Don't Tell The Wind/Signs On The Sky                             | Parlophone   | 12RP 6123 Pic Bag (Limited Edition Picture Disc) (E)                                       |                  |

\*\* previously listed in alternative format

Mon 17-Fri 21 March Single Releases: 102

Year to Date (12 weeks to 21 March, 1986) Single Releases: 938



DAVID BOWIE

See New Albums for Distributors Codes



A BETTER idea of what the customer wants?: Music Makers directors Mitch Leigh (left), Stanley Simmonds and Carole Simmonds.

# Megaflaws

**Stanley Simmonds is pitching into the Oxford Street record store battle and takes a personal, critical look at the current large store concept.**

IN MY opinion the whole concept of the megastore in UK record retailing is seriously flawed and based on false assumptions. I define megastore for these purposes as a retail music store in a high street location with a trading area of more than 20,000 square feet.

Using the US as a model HMV, Virgin and Tower in the UK have assumed that the same principles apply here. However, in the US large retailers are able to negotiate credit terms and returns allowances which are just not available in the UK.

Many of the major labels allow up to six months to settle their invoices and obviously this enables the US retailer to carry much larger amounts of stock. The megastore is based on extremely sophisticated computerised systems of stock control and re-ordering. So far, none of the major record retailers here has succeeded in applying these methods, which has resulted in high levels of stocks being carried in relation to turnover.

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A megastore requires very large levels of stock to fill it. In the past this has been represented by back catalogue on black vinyl. With the advent of compact disc and the consequent inevitable decline of the black disc there will not be the

availability of product and record companies will delete a higher proportion of their catalogue.

Apparently it is HMV's ambition in its new Oxford Walk megastore to stock every record currently available. But is this what the record buying public wants?

According to our research, the public already finds the current amount of choice intimidating and I do not feel that a further increase helps the customer or makes the experience more pleasant.

The overwhelming complaint from people we have spoken to is that they cannot obtain the service or advice that they would like. The consequence is that they have got out of the habit of going to record stores. In a megastore the whole concept of service is very difficult to achieve and the customer is constantly aware of the presence of security staff and row upon row of racks.

The HMV Oxford Street store is successful, when in normal retailing terms it is badly planned. This is largely because the small trading floors create an atmosphere of excitement. I forecast that the Oxford Walk store will turn over less than the existing one and if I am correct, I can see very little commercial sense in opening in competition to that unless it is for the rather futile reason to be able to claim to be the biggest record store in the world, Europe or wherever.

Our own new store is about the same size as the existing HMV Oxford Street, but laid out on two floors rather than four. We will certainly not be the biggest but we aim to re-introduce the concept of service to the customer and to make record buying an enjoyable experience once again.

● What is your vision of the retailing future? Contact **Chris White** with your views on 01-387 6611.

# Capacity keeps CD limited

THE FAMILIAR tale of shortage of CD capacity has hamstrung expansion of the CD catalogue of the British independent Unicorn-Kanchana, so that three years into the new technology, only eight of its recordings are available on silver disc.

And each month, Nigel Brandt has to make a decision whether to use his limited capacity at the Hanover plant to bring new titles on to CD, or whether to re-stock existing titles that have sold out.

This month, for instance, he has decided to divide his capacity between the two. A new collection of double and triple concertos by Vivaldi, for violin, oboe, organ and strings, played by Jennifer Bate, organ, Sarah Francis, oboe, Richard Studt, violin and the Tate Music Group conducted by Studt (DKP 9050) on all three formats.

But, in addition, Brandt is re-stocking his most popular CD, The Film World Of Dmitri Tiomkin, which was released last December, but was virtually completely pre-sold.

Next month, however, he is turning all his capacity over to an unusual release of music by Carl Nielsen, which includes the first recording of Springtime In Funen, and the Suite from Aladdin with the Odense Symphony Orchestra, conducted by Tamas Veto.

Part of Mr Brandt's CD difficulties, he admits, is his caution in the use of suppliers — a caution that other small companies are forced to observe.

## Six more from Enterprise

LONDON ENTERPRISE, the specialist series on Decca, adds six releases to the catalogue, each containing unusual items.

Kurt Weill's Symphonies Nos 1 and 2, with the BBC SO conducted by Gary Bertini (414 6601), and Ives' Symphonies Nos 1 and 2 with the Los Angeles Symphony Orchestra conducted by Zubin Mehta (414 661).

William Walton's own recording of Facade with Peggy Ashcroft and Paul Scofield becomes available again (414 664) as does one of Britten's Parable Operas, The Burning Fiery Furnace (414 663).

"We have decided to stay with PolyGram's Hanover factory, and not to search for capacity among the Japanese, because I don't think it is really worthwhile in the long run," said Brandt.

If the shipping orders involve thousands of CDs, then the volume will support the freight charges and the EEC import tax. But for orders in the hundreds, the financial margins become too small for comfort, argues Brandt.

However, he is still happy with sales of LPs as well as cassettes. This month sees the release of the first volume of a three LP/tape set of Beethoven's string trios, which, curiously, are not available in any other recording.

"I think it is a great oversight — these works do not deserve such neglect," remarked Brandt, who has commissioned the British group The Cummings String Trio, which

he has already recorded in the past, to play the works.

Volume 1, with the D major and C minor trios, are issued this month on DKP 9042. The second disc is to be recorded in April, and the final one at the end of the year.

It is also worth noting that Brandt has returned to the spoken word after some years of silence. Unicorn-Kanchana has recorded the complete book of Wind In The Willows — up to now, all recordings have involved abridged versions which, Brandt feels, do not do the work justice.

The set of five cassettes has been made with David Davis — formerly Uncle David on Children's Hour, and linking music by Laurie Johnson, composer of TV themes such as The Avengers and The Professionals. "It was very much a labour of love for both," commented Brandt.

## REVIEWS

**Piano Sonata in A minor D 845/Moments Musicaux, Schubert. Eldad Neumark, piano. Sequence Records, ZCSEQ 11501. Distribution PRT.**

This is the first release from the new Sequence label and is interesting for Neumark, the Israel-based pianist, chooses to play the works on a small boudoir Bechstein dating from the latter half of the 19th century. He plays unaffectedly, and the Moments Musicaux are appealing, but he faces strong mainstream competition. Specialist release.

**Triple Concerto, Beethoven. Frank Peter Zimmermann, violin, Robert Cohen, cello, Wolfgang Manz, piano, ECO Jukka-Pekka Saraste. CFP 41 4495 4. The Harveys Collection.**

Robert Cohen first established a wide following with his recording of Dvorak's Cello Concerto on Cfp, and although he has gone on to other labels, it was an imaginative stroke to bring him back to make this Triple Concerto with other young players of equally sturdy technique and strong musical character. This is, once again, a budget recording

that would do well at any price, for it has an infectious youthful vigour. It is the sixth and last record in the Harveys Collection which has featured especially-commissioned paintings from leading US artists and it is one of the best.

**Spem in Alium and other works, Thomas Tallis. The Tallis Scholars, Gimell CDGIM006/The Three Masses, William Byrd, The Tallis Scholars CDGIM345.**

These two CDs are the first to come from the Gimell label, which has so far concentrated on recordings by the Tallis Scholars. Both were well received when first issued on LP and will be steady sellers on CD in the specialist market. Both programmes contain some of the finest jewels of English vocal sacred music from the Tudor period and as such are standard stock items. Tallis' Spem In Alium, the famous 40-part Motet, is also available on IMP RED Label, but in a performance which is not as rich as here — and the CD medium enhances the richness even more noticeably; while Byrd's masses make their first appearance in the CD catalogue.

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# TOP 50 SINGLES

| THIS WEEK |     | LAST WEEK  |  | WEEKS ON CHART |  |
|-----------|-----|--|--|----------------|--|
| 1         | 3   | <b>STRIPPED</b> Depeche Mode                               | Mute 7BONG 10 (12" — 12BONG 10) (U/RT/SP)      |                |  |
| 2         | NEW | <b>POGUETRY IN MOTION (EP)</b> The Pogues                  | S&H BUY(11) 243 (E)                            |                |  |
| 3         | NEW | <b>TRUMPTON RIOTS 1-2</b> Man 1-2 B's                      | Probe Plus TRUM 1.7 (12" — TRUMP 1) (U/Probel) |                |  |
| 4         |     | <b>GIVING GROUND</b> The Sisterhood                        | Merciful Release SIS 010 (U/RR)                |                |  |
| 5         | NEW | <b>SNEEP</b> The Housemartins                              | Gal Discs GOD(X) 9 (F)                         |                |  |
| 6         | 5   | <b>HOT GIRLS IN LOVE</b> The Cherry Bombz                  | Lick LIX 3(P)                                  |                |  |
| 7         | 4   | <b>SOMEWHERE IN CHINA</b> The Shop Assistants              | 53rd & 3rd AGARR 1 (12) (U/FF)                 |                |  |
| 8         | 3   | <b>SEETHROUGH</b> The Guano Batz                           | I.D. Records — (EYET 6) (U/RE)                 |                |  |
| 9         | 7   | <b>ALL DAY LONG</b> The Shop Assistants                    | Subway Organization SUBWAY 1 (U/RE)            |                |  |
| 10        | 9   | <b>LIKE AN ANGEL</b> The Mighty Lemon Drops                | Dreamworld — (DREAM 005) (U/RT)                |                |  |
| 11        | 10  | <b>SHE SELLS SANCTUARY</b> The Cult                        | Beggars Banquet BEG 135(T) (M)                 |                |  |
| 12        | NEW | <b>THE FILTH AND THE FURY</b> Icons Of Filth               | Martarhate MORT 18 (U/J)                       |                |  |
| 13        | 15  | <b>CAN YOUR PUSSY . . .</b> The Crumps                     | Big Beat NS(1) 110 (P/MW/12) (SW/S)            |                |  |
| 14        | 40  | <b>XXSEX (EP)</b> We've Got A Fuzzbox & We're Gonna Use It | Vindaloo UGH 11 (U/RT)                         |                |  |
| 15        | 36  | <b>LET THEM EAT BOGSHED</b> Bogshed                        | Vinyl Dnp — (DRIP 2) (U/Backs)                 |                |  |
| 16        | 17  | <b>ONCE MORE</b> Wedding Present                           | Reception — (REC 002) (U/RR)                   |                |  |

# INDIES

|    |     |   |                                 |
|----|-----|---|---------------------------------|
| 17 | 14  | <b>GIVE IT TO ME</b> The Gents                    | Prism GN 11(T) (P)              |
| 18 | 9   | <b>SPRING RAIN</b> The Co Between                 | Beggars Banquet BEG 155(T) (M)  |
| 19 | 8   | <b>TIME IS MONEY (BASTARD)</b> Swans              | Kelvin 422 — (KDE 212) (U/RT)   |
| 20 | 16  | <b>HOW I LEARNED . . .</b> TV Personalities       | Dreamworld — (DREAM 004) (U/RT) |
| 21 | 6   | <b>WHISTLING IN THE DARK</b> Easterhouse          | Rough Trade — (RT 164) (U/RT)   |
| 22 | 23  | <b>BLUE MONDAY</b> New Order                      | Factory — (FAC 73) (U/RT/P)     |
| 23 | 30  | <b>THERESE</b> The Bodines                        | Creation CRE 028(1) (U/RT)      |
| 24 | 19  | <b>HERE COMES THE MAN</b> Boom Boom Room          | Fun After All (12) FUN 101 (P)  |
| 25 | 46  | <b>BITTERSWEET</b> New Model Army                 | Que! Q5 002 (U/NM)              |
| 26 | 31  | <b>SUB-CULTURE</b> New Order                      | Factory FAC 133(T) (U/RT/P)     |
| 27 | 13  | <b>HARD</b> The Jazz Butcher                      | Glass (12) 046 (U/NM)           |
| 28 | 11  | <b>DAYS LIKE THESE</b> Billy Bragg                | Gal Discs GOD(X) 8 (F)          |
| 29 | 29  | <b>BIBLE OF THE BEATS</b> Age Of Chance           | Rial Bible RIOT 2 (U/RR)        |
| 30 | NEW | <b>ONLY LOVE CAN BREAK YOUR HEART</b> Mint Juleps | S&H BUY(11) 241 (E)             |
| 31 | 24  | <b>THE WILD COLONIAL BOY</b> Kuefex               | Kasper/S&H (12) KAS 2 (E)       |
| 32 | 34  | <b>IT WILL COME</b> The Woodentops                | Rough Trade RT(T) 169 (U/RT)    |

|    |     |  |  |
|----|-----|--|--|
| 33 | 35  | <b>REVOLUTION</b> Chumba Wumba               | Ag!pop AGIT 1 (U/RR)                         |
| 34 | NEW | <b>WHEN THE RAIN COMES</b> Jacobites         | Glass (12) 045 (U/NM)                        |
| 35 | 50  | <b>UPSIDE DOWN</b> Jesus and Mary Chain      | Creation CRE 012 (U/RT)                      |
| 36 | 12  | <b>KICK OVER THE STATUES</b> The Redkins     | Abstract Dance (Priority AD 6) (E)           |
| 37 | 27  | <b>RAIN</b> The Cult                         | Beggars Banquet BEG 147(T) (M)               |
| 38 | 32  | <b>MAKES NO SENSE AT ALL</b> Husker Du       | SST SST 051 (P)                              |
| 39 | 26  | <b>ECHOES IN A SHALLOW BAY</b> Cocteau Twins | 4AD — (BAD 511) (U/P/RT)                     |
| 40 | 22  | <b>RELIGIOUS PERSUASION</b> Andy White       | S&H BUY 234 (E)                              |
| 41 | 6   | <b>KOOL NOH</b> Aswad                        | Simba — (SIM 102) (U/E)                      |
| 42 | NEW | <b>THE PERFECT KISS</b> New Order            | Factory — (FAC 123) (U/RT/P)                 |
| 43 | 43  | <b>FLOWER</b> Sonic Youth                    | Blastfirst — (BFFP 3) (U/RT)                 |
| 44 | NEW | <b>SLAMMERS</b> King Kurt                    | S&H BUY(11) 235 (E)                          |
| 45 | 18  | <b>TINY DYNAMITE (EP)</b> Cocteau Twins      | 4AD — (BAD 510) (U/P/RT)                     |
| 46 | 25  | <b>FLAG DAY</b> The Housemartins             | Gal Discs GOD(X) 7 (F)                       |
| 47 | 37  | <b>L.A. RAIN</b> Rose Of Avalanche           | Leeds Independent Label LIL 12 (U/RR)        |
| 48 | NEW | <b>LAND OF THE GIANTS</b> Cravats            | Reflex — (12RE 10) (U/RT)                    |
| 49 | 42  | <b>TOMORROW</b> Durum Column                 | Factory Benelux 78BN 51 (12" — 128BN 51) (P) |
| 50 | 45  | <b>DESOLATION AVE.</b> Leather Nun           | Wire WRS 007 (12" — WRMS 007) (U/NM)         |

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## JET STAR REGGAE CHART

### TOP TWENTY REGGAE DISCO 45's

|    |  |                       |
|----|--|-----------------------|
| 1  | <b>ONE DANCE WON'T DO</b> Audrey Hall            | Germain DGT(R) 7      |
| 2  | <b>CLARKES BOOTIE</b> Little John                | Unity UN 012          |
| 3  | <b>SELECTOR HIM GOOD</b> Little Clarke           | Jah Tubbys JT 015     |
| 4  | <b>I'M A CHANGED MAN</b> One Blood               | Level Vibes LV 10     |
| 5  | <b>SWEET REGGAE MUSIC</b> Nitty Gritty           | Unity UN 009          |
| 6  | <b>PARTY NITE</b> Uninvited Roots                | Entent T ENT 001      |
| 7  | <b>HOT STUFF</b> Junior Delgado                  | Fashion               |
| 8  | <b>TIME FOR LOVE</b> Ruddy Thomas                | Greensleeves GRED 184 |
| 9  | <b>UNTIL YOU COME BACK TO ME</b> Just Dale       | Arwa CF 200           |
| 10 | <b>GIVING ME LOVE</b> Axeman                     | Fashion               |
| 11 | <b>REGGAE MUSIC WE WANT</b> Don Angelo           | Unity                 |
| 12 | <b>DANCE HALL MOVES</b> Tipper Irie/Pato Banton  | UK Bubbles UKEP 101   |
| 13 | <b>PAIN</b> Jean Adebambo                        | Now Generation        |
| 14 | <b>DANCE HALL CRAZE</b> Dixie Peach              | Sweatstorm            |
| 15 | <b>GIMME SOME OF YOUR SOMETHING</b> Nitty Gritty | Greensleeves          |
| 16 | <b>USER</b> Horace Andy                          | Music Hawk            |
| 17 | <b>UNDER COVER LOVER</b> Josey Wales             | S.C.O.M.              |
| 18 | <b>WHAT ONE DANCE CAN DO</b> Beres Hammond       | Revue                 |
| 19 | <b>LOVELY LADY</b> Gregory Isaacs                | TP - PF TP/FP 001     |
| 20 | <b>SHE LOVES ME NOW</b> Beres Hammond            | Greensleeves GRED 196 |

### TOP TEN REGGAE ALBUMS

|    |   |                        |
|----|---|------------------------|
| 1  | <b>TURBO CHARGE</b> Nitty Gritty        | Greensleeves GREL 93   |
| 2  | <b>WILD FIRE</b> Dennis Brown/John Holt | TADS TRD 111 585       |
| 3  | <b>RIPE MANGO</b> Frankie Paul          | S.C.O.M. BDLP 001      |
| 4  | <b>EIGHT LITTLE NOTES</b> Audrey Hall   | German DGLP 1          |
| 5  | <b>HOTTEST HITS VOL.3</b> Various       | Treasure Isle          |
| 6  | <b>YOU'RE SAFE</b> Maxi Priest          | Virgin/Ten DIX 11      |
| 7  | <b>FRESH</b> Sophia George              | Winner Records WINLP 1 |
| 8  | <b>JAMAICA JAMAICA</b> Brigadier Jerry  | RAS Records 3012       |
| 9  | <b>STRUGGLING</b> Mighty Diamonds       | Live and Learn LLP 015 |
| 10 | <b>HERE I COME</b> Barrington Levy      | Time Records TR 003    |

### NEW RELEASES (12") DISCO 45's

|   |                      |
|---|----------------------|
| <b>SEND A LETTER</b> Tyrone Taylor        | Starlight SLD 537    |
| <b>MUST WORK ON SUNDAY</b> King Kong      | Striker Lee FFLD 002 |
| <b>WE'VE GOT TO BELIEVE</b> Keith Douglas | Hot Pepper HP 001    |
| <b>USED TO BE MY LOVER</b> Nitty Gritty   | Up Tempo TEMP 02     |
| <b>TICK-A-TACK</b> Danny Vergo            | Up Tempo TEMP 02     |
| <b>TWICE NICE</b> Junior Delgado          | Legal Light LEGAL 2  |
| <b>TELL IT LIKE IT IS</b> Ruddy Thomas    | Hawkeye HD 070       |

### CASSETTES

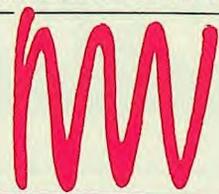
|                            |                        |
|----------------------------|------------------------|
| <b>FRESH</b> Sophia George | Winner Records WINLC 1 |
|----------------------------|------------------------|

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## TOP 25 ALBUMS

| THIS WEEK |     | LAST WEEK  |   | WEEKS ON CHART |  |
|-----------|-----|--|---|----------------|--|
| 1         | NEW | <b>BIG COCK</b> King Kurt                              | S&H SEEZ 62 (E)                         |                |  |
| 2         | 1   | <b>A DATE WITH ELVIS</b> , The Cramps                  | Big Beat WKA 46 (P/I)                   |                |  |
| 3         | 2   | <b>BACK IN THE D.H.S.S.</b> Half Man Half Biscuit      | Probe Plus PROBE 4 (U/Probe)            |                |  |
| 4         | 3   | <b>SEVEN SINGLES DEEP</b> , The Icicle Works           | Beggars Banquet BEGA 71 (W)             |                |  |
| 5         | 4   | <b>DAMNED BUT NOT FORGOTTEN</b> The Damned             | Dajo DOJOLP 21 (U/NM)                   |                |  |
| 6         | 5   | <b>LOVE</b> The Cult                                   | Beggars Banquet BEGA 65 (W)             |                |  |
| 7         | 10  | <b>RUM, SODOMY &amp; THE LASH</b> The Pogues           | S&H SEEZ 58 (E)                         |                |  |
| 8         | 13  | <b>THE OLD AND THE NEW</b> A Certain Ratio             | Factory FACT 135 (U/RT/P)               |                |  |
| 9         | 6   | <b>THE SINGLES 81-85</b> , Depeche Mode                | Mute MUTEL 1 (U/RT/SP)                  |                |  |
| 10        | 11  | <b>DREAMTIME</b> The Cult                              | Beggars Banquet BEGA 57 (W)             |                |  |
| 11        | 7   | <b>FIRST AVALANCHE</b> Rose Of Avalanche               | Leeds Independent Label LIL LP 3 (U/RR) |                |  |
| 12        | 9   | <b>KALEIDOSCOPE WORLD</b> Chills                       | Creation CRELP 008 (U/RT)               |                |  |
| 13        | 21  | <b>TREASURE</b> Cocteau Twins                          | 4AD CAD 4/2 (U/P/RT)                    |                |  |
| 14        | 17  | <b>LIFE'S A RIOT WITH SPY VS. SPY</b> Billy Bragg      | Gal Discs UTIL 1 (F)                    |                |  |
| 15        | 12  | <b>MIDNIGHT, MADNESS AND BEYOND</b> . . . G. B. H.     | Rough Justice JUST 2 (P)                |                |  |
| 16        | 16  | <b>LIVE 2 — HORRIBLE MUSIC . . .</b> The Meteors       | Dajo DOJOLP 22 (U/NM)                   |                |  |
| 17        | 8   | <b>HELD DOWN TO VINYL . . . AT LAST</b> , Guano Batz/D | Records NOSE 4 (U/RE)                   |                |  |
| 18        | NEW | <b>FRANKENCHRIST</b> Dead Kennedys                     | Alternative Tentacles VIRUS 45 (U/RT)   |                |  |
| 19        | 22  | <b>THIS NATION'S SAVING GRACE</b> The Fall             | Beggars Banquet BEGA 67 (W)             |                |  |
| 20        | 23  | <b>CLOSER</b> , Joy Division                           | Factory FACT 25 (U/RT/P)                |                |  |
| 21        | 15  | <b>HATFUL OF HOLLOW</b> The Smiths                     | Rough Trade ROUGH 76 (U/RT)             |                |  |
| 22        | 20  | <b>1979-1983</b> Bauhaus                               | Beggars Banquet BEGA 64 (W)             |                |  |
| 23        | 14  | <b>THIS IS Oi!</b> Various                             | Or Records OR 004 (U/RE)                |                |  |
| 24        | NEW | <b>CHRONICLE OF THE BLACK SWORD</b> Hawkwind           | Flick/Kite SHARP 033 (SP)               |                |  |
| 25        | NEW | <b>3-WAY TIE (FOR LAST)</b> The Minutemen              | SST Records SST 058 (P)                 |                |  |

## MUSIC WEEK



## THE DEMON RECORDS ALBUM CHART

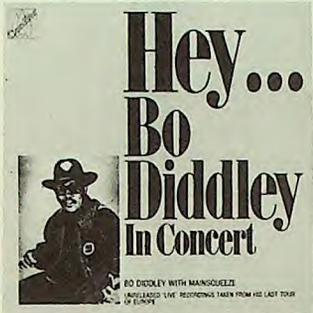
| THIS MONTH | LAST MONTH | Album  | Label          |
|------------|------------|--|----------------|
| 1          | 4          | <b>Most Of The Girls Like To Dance</b> DON DIXON                   | DEMON FIEND 60 |
| 2          | 2          | <b>Night Of A 1000 Candles</b> THE MEN THEY COULDN'T HANG          | DEMON FIEND 23 |
| 3          | 3          | <b>Bad Influence</b> THE ROBERT CRAY BAND                          | IMP FIEND 50   |
| 4          | 1          | <b>False Accusations</b> THE ROBERT CRAY BAND                      | DEMON FIEND 43 |
| 5          | 5          | <b>The Lost Weekend</b> DANNY & DUSTY                              | ZIPPO ZONG 007 |
| 6          | 7          | <b>Frenzy</b> SCREAMIN' JAY HAWKINS                                | EDSEL ED 104   |
| 7          | 14         | <b>Town And Country</b> THE RAVE-UPS                               | DEMON FIEND 62 |
| 8          | 11         | <b>Taj Mahal</b> TAJ MAHAL   | EDSEL ED 166   |
| 9          | 6          | <b>I'm Alright</b> LOUDON WAINWRIGHT III                           | DEMON FIEND 54 |
| 10         | -          | <b>Darker Days</b> THE CONNELLS                                    | DEMON VEX 1    |
| 11         | 12         | <b>Album III</b> LOUDON WAINWRIGHT III                             | EDSEL ED 168   |
| 12         | 18         | <b>I'm Gonna Tear Your Playhouse Down</b> ANN PEEBLES              | HI UK LP 422   |
| 13         | 15         | <b>Death Letter</b> SON HOUSE                                      | EDSEL ED 167   |
| 14         | 8          | <b>Exploring the Axis</b> THIN WHITE ROPE                          | ZIPPO ZONG 006 |
| 15         | -          | <b>Bringing It All Back Home</b> JOHNNY COPELAND                   | DEMON FIEND 47 |
| 16         | 20         | <b>Stone Age Romeos</b> HOODOO GURUS                               | DEMON FIEND 32 |
| 17         | 17         | <b>Slow Down</b> CLIFF BENNETT & THE REBEL ROUSERS                 | EDSEL ED 148   |
| 18         | 10         | <b>Native Sons</b> THE LONG RYDERS                                 | ZIPPO ZONG 003 |
| 19         | 19         | <b>Living For You</b> AL GREEN                                     | HI UK LP 411   |
| 20         | 16         | <b>10 Bloody Mary's &amp; 10 How's Your Fathers</b> ELVIS COSTELLO | IMP FIEND 27   |
| 21         | 22         | <b>Higher Plane</b> AL GREEN                                       | HI UK LP 431   |
| 22         | 9          | <b>Land Of Opportunity</b> E.I.E.I.O                               | DEMON FIEND 56 |
| 23         | -          | <b>The Untouchable Sound Of . . .</b> BILL BLACK'S COMBO           | HI UK LP 410   |
| 24         | -          | <b>The Belle Album</b> AL GREEN                                    | HI UK LP 421   |
| 25         | 13         | <b>Down By The Jetty</b> DR FEELGOOD                               | EDSEL ED 160   |

ORDER FROM PINNACLE AND MAKING WAVES

# NEW FROM CONIFER

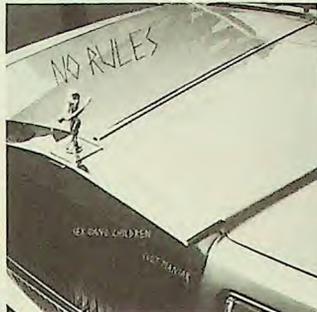


CONIFER



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LAST TOUR OF EUROPE

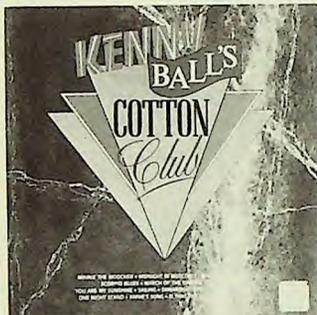
HEY!...BO DIDDLEY  
CFRC 507



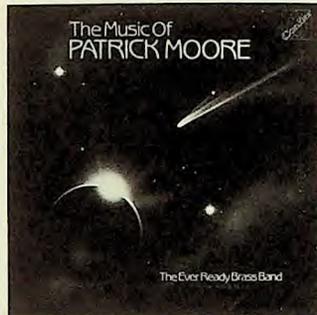
TO CELEBRATE 10 YEARS  
OF PUNK THIS RIPPING NEW  
COLLECTION!  
NO RULES  
CFRC 508



FEATURES HAWKWIND  
ATOMIC ROOSTER.  
JOHN McCOY  
KISS YER SKULL GOODBYE  
CFRC 509



BRAND NEW RECORDING OF  
KENNY BALL, FEATURING  
HIS HITS AND CONCERT  
FAVOURITES  
KENNY BALL'S COTTON CLUB  
CFRC 510



CONTAINS  
"HALLEY'S COMET MARCH"  
A BRASS  
BAND EXTRAVAGANZA!  
THE MUSIC OF  
PATRICK MOORE  
CFRC 511



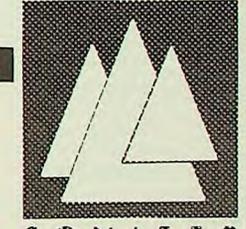
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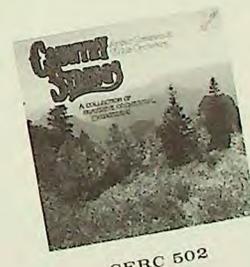
CFRC 501



CFRC 506



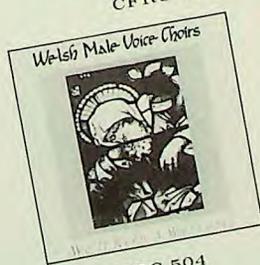
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Table of 75 singles chart entries with columns for rank, title, artist, and label.

Table of 75 singles chart entries with columns for rank, title, artist, and label.

JACKSON BROWNE FOR AMERICA
7" · 3-TRACK 12" · SHAPED PICTURE DISC
EKR 35/T/P

Table of 75 singles chart entries with columns for rank, title, artist, and label.

Panel Sales Increase over last week ... 7%
Top 75 chart entries to date (10 weeks) ... 123

TITLES A-Z (WRITERS)

Table listing songwriters and their corresponding chart positions.

THE NEXT 25

Table of 25 upcoming singles with columns for rank, title, artist, and label.

\* PLATINUM (One million sales) GOLD (500,000 sales) SILVER (250,000 sales)
Key to distributor's code - see albums releases page
Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 350 conventional record outlets...

# Disco

## AND DANCE

# Superjocks squad strikes as the hits keep coming

NOW IN SIGHT of its second birthday, the Superjocks Hit Squad has become a familiar and respected force in dance music promotion across the UK. It is a partnership between Theo Loyla's Superjocks Mailing Service and Tony Prince's Disco Mix Club, and as such an important (though autonomous) adjunct to DMC's activities. See pages 20, 22, 32.

Loyla had contributed a record promoters'-eye column to DMC's

Mix Mag since its inception, so when in the spring of 1984 Tony decided to expand into promotion, a collaboration with the man who had made his name as Polydor's pluggler during the days of the "disco boom" seemed an appropriate move. The Hit Squad was inaugurated in May 1984, and its first major pop hit followed within weeks, with Nik Kershaw's I Won't Let The Sun Go Down.

Many more hits have followed since then, with a range of successful titles and artists which includes Ghostbusters, Whitney Houston, Aretha Franklin, the Cool Notes, Black Lace, Wahl, Gary Glitter, Arrow, Stephen 'Tin Tin' Duffy, Freddie Mercury, Jermaine Jackson, Five Star, Nick Heyward, Penelope Ford, the Thompson Twins, the Sweet, Latin Quarter, Animation, Edwin Starr, David Cassidy, My Toot Toot, Odyssey, 7th Heaven, Paul Young, Jennifer Rush, the Glenn Miller Medley, Modern Romance, Haywoode, Olivia Newton-John, Simply Red and the Far Corporation. The overall hit ratio has been enviably high; last December, for instance, Superjocks had eight of its plugged records in the then-current Gallup Top 100.

Firm policy is to achieve maximum effectiveness by limiting the number of records that are promoted at any one time and Loyla reserves the right not to work on records which are not considered

viable. That said, however, the range of music dealt with is enormous, ranging from jazz-funk through to heavy metal. The mailing list has over 2000 DJs working in discos and radio, as well as servicing press, retailers, etc.

Theo Loyla says of the company's approach to the product it works: "There are only two types of record: those which can be broken exclusively through club play, and those that can't. However, club promotion has a part to play in every record's promotion, whether the disc be a ballad, funk, or whatever."

The Hit Squad operates through twelve regional controllers based around the country, who are responsible for keeping the list up-to-date, collecting telephone reactions, helping to organise PA's, etc, and generally acting as the national eyes and ears for Prince and Loyla. Superjocks is not physically part of DMC headquarters in Slough, but operates from the Victorian holiday resort of Herne Bay in Kent. Loyla makes the trip to the capital once or twice a week to see clients, pick up records, etc. (London being just over an hour up the M2 or by train.) Tony Prince's input is vital, however, as the DMC office is constantly in touch with record companies, artists and DJs from all over the world, and Hit Squad and DMC inevitably work closely.

# Street wise street growth for Morgan

By Barry Lazell

AS IT HAS grown to occupy a sizeable chunk of the overall UK record industry during recent years, the UK dance music field has thrown up a few major industry figures of its own, as well as creating many new stars on record. The scene as we view it today would be the poorer without many of them, but probably the most charismatic, the most consistently centre-stage, and the most consistently in the vanguard of new developments, is — love him or hate him (like all

entrepreneurs, he tends to polarise opinions) — Morgan Khan.

When the first waves of the "disco boom" broke over the UK in the late Seventies, Khan was an eager industry newcomer within the unlikely environs of Pye Records (latterly PRT). Not too many light-years later, his industry lessons learned early, he was already into the business of teaching back that industry a few lessons of his own, as head of the Street Group.

Street in 1986 encompasses the UK's most successful dance compilation album series, an A&R-orientated sister label, a weekly dance-angled consumer mag which has stood the black music press on its head, and a just-announced pioneering thrust into sale-aimed dance video compilations (see MW March 1).

Diversification into further perceived areas of the dance field is the name of the Khan game, however, and for the spring of 1986 this will mean a brand-new Street Group label, Brilliant Records, plus no less than three major new album series.

The LP series are to be generically titled P-Funk, Go-Go, and Club Trax, and each will launch their first releases within the next few weeks. Announcing them, Khan has this to say:

"At the same time as the overall dance music market is expanding by leaps and bounds, so substantial new specialist markets are being created within it. P-Funk and Go-Go are responses to this, while Club Trax will capitalise on the fast-increasing interest in dance music which is now being shown by the national pop audience; it will encompass that wide range of club music, both mainstream and alternative, which is now being danced to outside those strictly specialist areas on which we have previously concentrated."

Street Sounds goes pop? Street Sounds merely surveys a wider spectrum of the nation's dancing feet, shouldering aside another unnatural barrier in the process.

The new label, Brilliant Records, has been set up to release what the Street Group's Chris May describes as "Post-Electro New York Music": the highly innovative but provenly massively commercial movement which has already thrown up hits like Doug E Fresh's The Show and Full Force's Alice I Want You Just For Me. Says May:

"We're convinced that future directions in dance music are going to come out of today's emergent New York music rather than from the traditional R&B culture."



DISCO MEGASTAR, mainman and mentor, Paul Hardcastle. Success follows success for the quiet man in the studio who is interviewed on pages 38 and 39 of this supplement.

## INSIDE

David Gregory of Radio Essex explains his policy of promoting black music 15, 16



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10 Records takes stock of recent successes 34

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Top Disco Singles chart 37

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# FIRST CHOICE

## SEE PAGE 21

# THE BEST IN SOUL AND JAZZ

## FREDDIE JACKSON 'ROCK ME TONIGHT'

THE ALBUM & TAPE (TC/FRED 1)

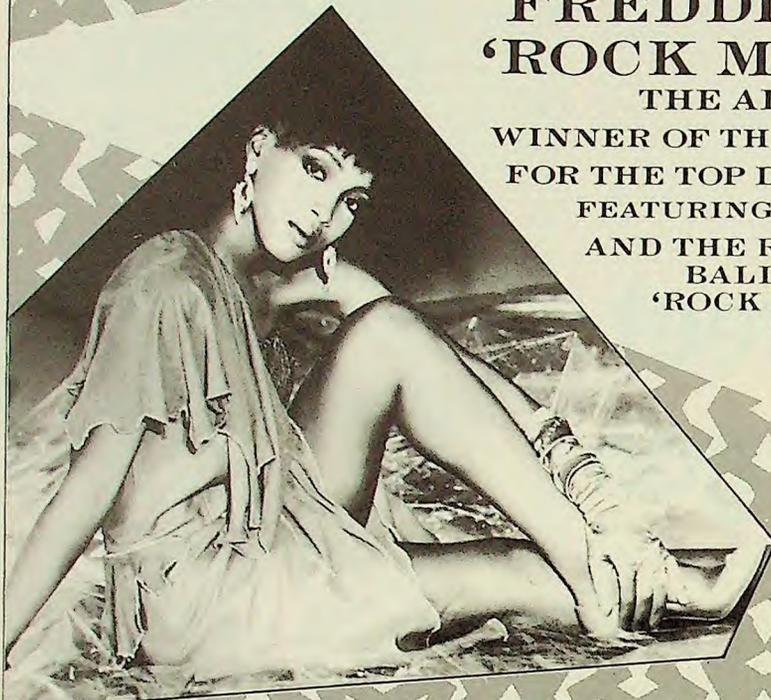
WINNER OF THE MUSIC WEEK AWARD  
FOR THE TOP DISCO ALBUM OF 1985

FEATURING 'YOU ARE MY LADY'

AND THE RE-ACTIVATED N°1  
BALLAD OF 1985

'ROCK ME TONIGHT'

(12/CL 358)



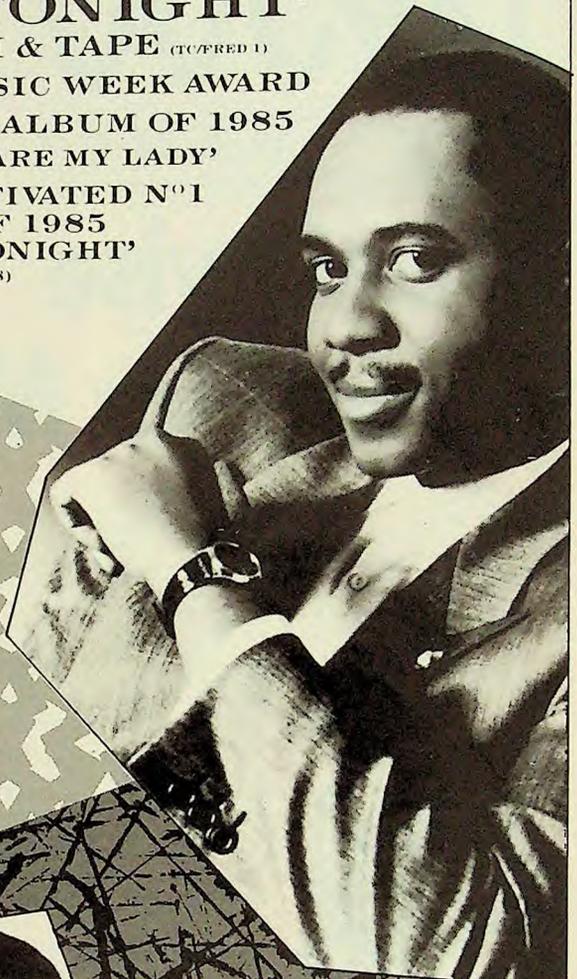
## MELI'SA MORGAN 'DO ME BABY'

THE NEW ALBUM & TAPE (TC/EST 2008)

FEATURING THE SINGLE  
'DO ME BABY'

(12/CL 385)

COMPOSED BY PRINCE  
PRODUCED BY PAUL LAURENCE



## PAUL LAURENCE 'HAVEN'T YOU HEARD'

THE NEW ALBUM & TAPE (TC/EST 2003)

FEATURING 'SHE'S NOT A SLEAZE'  
(WITH FREDDIE JACKSON & LILLO THOMAS)  
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**T**HE EXPOSURE of black and dance music on Britain's airwaves, or lack of it, as the case may be, is a point which frequently raises comment, and not infrequently, contention. It is certainly true that the genre has definitely not dominated UK radio playlists to the same extent that it has conquered the pop charts during the past couple of years. Many hit dance tracks and soul records eventually pick up ILR playlist or daytime Radio 1 programming because they have become pop hits, rather than because the airwaves were at all instrumental in building them.

Occasional exceptions, like Ruby Turner's *If You're Ready (Come Go With Me)*, which got unexpected massive Radio 1 support almost from day one, are sufficiently exceptional to become talking points. At the other end of the spectrum, one might have thought that Broadcasting House was having trouble even finding copies of Wally Badarou's *Chief Inspector* when that became a pop chart-maker a couple of months back.

Perception is probably the problem. The average programme controller or even DJ in radio perceives music basically in terms of "radio records" and "others" — the others being anything which is definable within a particular musical genre, and thus can be handily pigeonholed to specialist, non-prime-time, broadcasting. This is not really an insidious conspiracy, more a subconscious acceptance of the way in which radio has always done things.

If changes are to come in what

# Backing the black airwaves

**Barry Lazell talks to Essex Radio's Dave Gregory, one of the few DJs to have incorporated black music into non-specialist shows.**



we hear on air, it will be through changing patterns in British broadcasting — notably the narrowing of geographical reach and consequent lessening of a perceived need to be all things to all men — and through the influence of those people already in radio (a minority, admittedly) who are guided by visions of change.

Essex Radio's Dave Gregory was recently described by *MW's* James Hamilton as a "soul crusader" in that he is one of the comparatively few widely experienced radio DJs outside London (that ex-

perience covering more than 15 years of RNI, Radio 1 and a clutch of ILR stations) who have actively pursued the expansion of black music coverage, as opposed to its specialist slot ghettoising, on the UK's legal airwaves.

In Gregory's case, the crusading has not been without a measure of success. It was largely due to his persuasive ways that Essex Radio upped its soul and dance output from just two shows per weekend back in 1984 to 30-plus hours a week during last year's Summer Of Soul promotion, and now has eight

shows in all across six nights, including the weekday three-hour drive-time/early evening slot.

He explains the background:

"The reason we had next to no soul or dance music on the station at all when Essex first came on the air in 1981, was down to our first programme controller. He, not unlike many of his contemporaries, then and now, up and down the country, had a total non-conception of what black music was all about — in fact, almost a built-in aversion to it. When he eventually moved on, I nagged

and badgered the management constantly for the widening of programme policy, until they finally got so fed up that they agreed to give me enough 'rope ...!'"

So far, the policy has worked out well, particularly in terms of audience reaction from the largely urban Essex/East London/North Kent area covered by the ILR station. Moreover, sceptical commercial elements within Essex cannot have helped but he impressed by the immediate success of the spin-offs from the programming, notably the station's monthly soul-based outside broadcast evenings from major Essex venues (which have afforded broadcast PA opportunities to many UK dance acts), and the recently-announced "Soul Cruise" to Holland scheduled for the coming Easter weekend. All of those events have sold out within a short time of being announced, and all were potentially well over-subscribed.

"But even on Essex there's still a long way to go in terms of daytime exposure", says Gregory, "and nationally, even more so." Whilst accepting that broadcasting in the US is even more structured and structured than in the UK, with most stations operating within one rigid band of musical output, but because of the sheer number of outlets there, the listener still has the ultimate benefit of being able to hear any music of his/her choice, at whatever time of day, simply by turning the dial as change of mood dictates:

"We're such a long way behind

TO PAGE 16 ▶



## THE CLUB WITH CLOUT

Thanks to the DMC DJs for voting us number one in these categories:

- Top Group — **CAMEO**
- Most Popular DMC Megamix — **CAMEO Megamix**
- Top Rock Group — **TEARS FOR FEARS**
- Top Club Promotion Man — **MIKE SEFTON**

**CURRENT CLUB RELEASES**  
**THE WALKERS** - Hey! Don't Waste My Time  
12" JABX 27 7 JAB 27

**CAMEO** - A Goodbye  
12" JABX 28 7 JAB 28

**KING DREAM CHORUS & HOLIDAY CREW** - King Holiday  
Special Martin Luther King Commemorative Single  
12" JABX 29 7 JAB 29

**FORTHCOMING RELEASE**  
**CASHFLOW** - Mine All Mine bw Party Freak

**CLUB**

# Backing the black airwaves

► FROM PAGE 15

the States in terms of choice for the listener. I'll be a lot happier when every major city in the UK has its own all-day black music station, as well as the other so-called specialist alternatives, rather than just fragments of it on lots of different, but essentially similar, stations. That, however, is the system we are still largely stuck with after some 12 years of UK commercial radio."

To further illustrate the essentially stagnant present position of the ILR stations as he sees it, Gregory draws the following parallel:

"Just imagine for a moment the

UK's national radio networks — Radios 1, 2, 3 and 4 — all being rolled now into one single service. How many people would listen to that, given any reasonable alternative that fulfilled their listening needs in larger amounts? As I see it that is precisely the sort of dilemma which most of Britain's independent stations still face today, because what they have been forced to be is all things to all people, most of the time, with adverts in between. It's no small wonder that in recent times, with the onslaught of land-based pirates in densely populated urban areas, plus renewed activity at sea in the last couple of years, all ILR stations have suffered losses of audience — and thereby, of revenue — to varying degrees. Furthermore, the BBC, a publicly-funded organisation, still surely boasts the lion's share of national needletime, and offers a listener four different services in addition to local stations. So much for independence!"

The only signs that the present system will change to widen the opportunities for black and dance music (and other alternatives to the all-things-to-all-men "radio records" approach) on the airwaves lie, as Gregory sees it, with the Government's considerably underpublicised community radio experiment, announced in the latter half of 1985 and the subject of many committed applications wherever licenses have been mooted, but

**'I'll be a lot happier when every major city in the UK has its own all day black music station, as well as the other specialists alternatives'**

which has still not, at time of writing, been given an official starting date. If and when community radio is launched, will it be able to function in such a way as to fill the present programming gaps — and if it does, at what cost will this be to existing broadcasting?

Say Gregory: "Hopefully, the net results of community radio will be more diverse and interesting listening, plenty of healthy competition, and last but by no means least, a lot more choice for the listener — who, when all is said and done — seems to have had very little say in the matter so far. In short, to survive in community radio will mean having to specialise — to target the community audiences just as the land-based urban pirates did."



RUBY TURNER: unexpected R1 support.

## DISCO TOP ALBUM

- 1 9 2 TOTAL CONTRAST: Total Contrast London LONLP 15 (F)
- 2 2 14 WHITNEY HOUSTON: Whitney Houston Arista 206 978 (R)
- 3 3 3 CONTROL: Janet Jackson A&M SP 5106 (Import)
- 4 1 6 PASSION: William Bell Witbe WIL 3001 (Import)
- 5 5 43 ROCK ME TONIGHT: Freddie Jackson Capitol FREQ 1 (F)
- 6 6 15 HIGH PRIORITY: Cherrelle Tabu TBU 26899 (C)
- 7 4 5 DO ME BABY: Melisa Morgan Capitol ST 12434 (Import)
- 8 NEW PRECIOUS MOMENTS: Jermaine Jackson Arista ALB 8277 (Import)
- 9 NEW LOVE WILL FOLLOW: George Howard TBA TB 210 (Import)
- 10 10 9 THE ALBUM: Mantronic 10/Virgin DIX 37 (F)
- 11 11 8 LUXURY OF LIFE: Five Star Teni/FRCA PL 70735 (R)
- 12 7 12 ISLAND LIFE: Grace Jones Island GI 1 (F)
- 13 15 2 CARAVAN OF LOVE: Isley Jasper Isley Epic EPC 24656 (C)
- 14 NEW MOVE INTO SOUL 3: Various Various Move MVLP 7 (CH)
- 15 8 14 IT TAKES TWO: Jaicy Epic EPC 26886 (C)
- 16 16 9 WORLD MACHINE: Level 42 Polydor POLH 25 (F)
- 17 14 12 COLONEL ABRAMS: Colonel Abrams MCA MCG 6901 (F)
- 18 12 13 THIS LOVE'S FOR REAL: Chapter B Beverly Glen BG 10007 (Import)
- 19 20 11 WHO'S ZOOMIN' WHO?: Aretha Franklin Arista 207 202 (F)
- 20 13 3 PEACE WITH WOMAN: Jones Girls Philadelphia International PZ 36767 (Import)

Compiled by MRIB

## RADIO LONDON

### A LIST

- CHERRELLE: Will You Satisfy? Tabu  
52nd STREET: I Can't Let You Go 10/Virgin  
LONNIE HILL: Galveston Bay 10/Virgin  
FREDDIE JACKSON: Rock Me Tonight (For Old Times Sake) Capitol  
DEE, C. LEE: Come Hell Or Waters High CBS  
ALEXANDER O'NEAL: If You Were Here Tonight (Remix) Tabu  
DIANA ROSS: Chain Reaction Capitol  
TOTAL CONTRAST: The River London  
WHISTLE: (Nothing Serious) Just Juggin' Champion  
STEVIE WONDER: Overjoyed Motown

### CLIMBERS

- ALFONSO: Time Bomb (US Import — Prism)  
PATTI AUSTIN: Heat Of Heat Qwest  
CARGO featuring DEE COLLINS: Don't Stop Your Love CargoGold  
FORCE MD'S: Tender Love Fourth & Broadway/Island  
JANET JACKSON: What Have You Done For Me Lately A&M  
MARZ: It's Hard To Fall Out Of Love (US Import — Manhattan)  
SHIRLEY MURDOCK: Truth or Dare Elektra  
DINO TERRELL: You Can Do It Lovebeat International  
RUBY TURNER: I'm In Love Jive  
ZAPP: Computer Love (US Import — Warner Brothers)

As featured on the Tony Blackburn Show, Radio London 9am-12 noon Monday-Friday (206 m/94.9 VHF)

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# Promoting on impulse

**I**MULSE PROMOTIONS celebrates its first birthday this month, an event pre-celebrated nicely by the month-long chart-topping success of Billy Ocean's *When The Going Gets Tough*, which was one of the company's recent assignments.

That 12 month period has also seen top 10 success for two Mai Tai singles, *History and Body & Soul*, Amii Stewart's *Knock On Wood* remix, Billy Ocean's *Suddenly*, Starship's *We Built This City*, and Princess's *Say I'm Your No. 1*, all of which received club promotion from Impulse through what it terms "The complete pre-release service".

Among records currently being worked are David Bowie's *Absolute Beginners*, and Whistle's *Just Buggin'*, both currently racing up the pop charts.

At the centre of Impulse's operation are club promotion manager Justin Lubbock, and his assistant Colin Line. Both came to the job with a strong assortment of credentials (Lubbock had managed record shops, written for

*Blues & Soul* magazine, and been promotion manager at Spartan before joining Impulse, while Line had handled telesales at Pinnacle and later at Impulse's sister company First Bell), but both admit that their enthusiasm and sheer love for the music is as much a key to their job being well done, as their purely professional qualifications.

Lubbock observes that "me working here is a bit like giving an alcoholic a job behind a bar!"

The "complete" service already referred to involves mailing pre-releases to a nationwide list of club DJs, all specialist soul and dance radio shows, a number of vital trade and consumer press targets, and some 70 specialist shops around the country.

Personal contact is maintained with the radio presenters, while the shops' sample copy is followed up a week later by a pre-sell call on that title. Probably the most vital, and of course by far the greatest volume, of feedback, however, comes from the club jocks, who are required to return reaction forms.

These returns — or the non-



LUBBOCK AND LINE: getting the mixture right at Impulse.

appearance of many of them — are the bugbear of every promo company, and Lubbock doesn't pretend that Impulse can count on a 100 per cent response from its DJs.

The fact, however, that there is fierce competition for a mailing list place — with a waiting list of a couple of hundred at the moment, for instance — is a factor in persuading DJs to keep to their end of the deal. If a jock persistently fails

to report anything, the company can clearly get better value from a more conscientious one in the same area. "The list in that sense can be said to be always in a state of flux — we have a duty to ourselves, but above all to our clients, to get them a value-for-money response on their product", says Lubbock.

"I must admit that the reaction from backsliding is one aspect which does disappoint me — particularly as we like to think our DJs consider us to be providing them with a valuable service too." In fact, personal contact is regarded as very much part of the game, and DJs are positively encouraged to ring the Impulse office and expect to find Lubbock or Line on hand to help them.

A broadening and tailoring of the services offered is the company's route for 1986. Specialist target lists relating to electro, Hi-NRG, reggae, jazz and funk can be offered for appropriate product, and a heavy metal rock list is being put together.

Lubbock is also excited by the positive explosion of club promotion via video, and feels that at the moment many record companies are not sufficiently aware of the number of clubs which have added video screen facilities over the last year or so, and the number of DJs who are positively crying out for promo cassettes to show on them. Impulse has already handled some dance videos for Jive, for instance, but this is perceived to be a major growth area for the coming year, provided clients become aware of the potential.

Impulse's clients to date have been varied, as the list of major hits quoted earlier partly suggests. Flexibility in approach is regarded as the keynote, both with regard to targetting efforts most effectively, and in building relationships with client labels which will develop into consistent partnerships.

"We are always there with suggestions based on our experience", says Lubbock, "but we are also prepared to be accommodating if a client has his own ideas to put to us. We like to think that we're

**'We're involved with artists on a deeper level than just taking their money for a job of work. We certainly won't take a record just so that we can serve an invoice'**

involved with them on a deeper level than simply taking their money for doing a job of work, and in fact if a record is simply deemed unsuitable, and the client would be wasting his money, then it's part of that relationship to tell them so. We certainly won't take a record just so that we can serve an invoice."

This first year has already seen such close working relationships emerge with several labels, such as Jive, Champion and Certain, "to the point in some cases where we can advise almost in an A&R capacity."

"We are sufficiently involved in both the music and the business to be able to offer that advice with confidence."

And the longer-term future? "We'll move as the market dictates, and change as our clients' needs are seen to alter. In a job where we are constantly monitoring all kinds of feedback, we can't help but be sensitive to changes in what is happening, and we're prepared to go with the flow," says Lubbock.

He admits he can't really see the day when people will stop dancing to records in clubs, "but should that situation arise, then we may find we have to expand our radio coverage, or video penetration, or whatever."

But whatever our future birthdays may bring, we won't be caught napping.

# MANTRONIX MANTRONIX MANTRONIX

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WARRIOR GROOVE D.S.M  
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# DMC — keep on running

THERE CAN BE little doubt that Disco Mix Club is now an accepted institution in the disco/dance music world. With an extensive and still-growing international structure, a thriving relationship with the UK record industry, and an ever-rising profile in record remixing (and latterly, production), DMC's founder and driving force Tony Prince continues to look to new goals and wider horizons. *Music Week* drew his in-depth comments on the progress of his brainchild on the eve of the biggest-yet DMC International DJ Convention, which takes place next Sunday, March 16, at the Hippodrome in London.

**T**here had been no real precedent in this country for the likes of *Disco Mix*, so how difficult was it to launch as a purely speculative venture, particularly as Prince severed a lucrative broadcasting career in the process? He recalls the doubts which rolled in at the time from many quarters:

"When I threw in the towel at Radio Luxembourg, I'd been there for 16 years, nine based in Luxembourg itself. I turned my back on the plum job as programme & promotions director with £30,000 a year, expenses and company car, whilst still jocking and doing the one-night gigs. It wasn't surprising, therefore, that my friends and colleagues thought there must be a deeper reason than my announced plans for 'a DJ club'."

Was that because people couldn't see such a club as a viable proposition? "Well, I must be honest. I myself had seen Phil Swern's innovative 'Promo Sample Cassette' venture burn his fingers, so I knew there would certainly be nothing pre-ordained about the success of *Disco Mix Club*. The first, and fundamentally the greatest, hurdle we had to scale was the initial meetings with the BPI Committee. My greatest supporter, both there and outside, was Maurice Oberstein. I'd put the idea to the industry's Godfather almost as soon as it had germinated. 'Jeezus, Prince!', he said, 'if I were a youngster starting off, I'd steal the idea from you myself!'

"The philosophy was simple — DJs needed an outlet for their newborn talent to mix and remix. It seemed logical to me that if this outlet were not provided, there'd be a bootleg escalation of such creations, on a scale never before experienced. I also realised, though, that we would have to give in order to take. I believe the mixes we produce add power and exposure to hit singles and to album

sales, but something more blatantly reciprocal still had to be offered to the record companies. It eventually came in two forms, a preview album to accompany the mixes, and a magazine which offered companies very cheap advertising aimed specifically at the DJ."



WHAM!: regular remix recipients

**But once the DMC albums started getting a regular high profile, they attracted critical flak from some quarters in themselves, didn't they?**

"Through the past three years there have been several critics of DMC, all of whom are now lying very low indeed. 'It detracts from DJ sales' was a common cry; one which our record industry associates know to be the opposite of the truth. No DJ today can live with a 7-inch cut, which is the *maximum* we feature. The preview album is of little use to the DJ outside of being an audio newsletter from the record companies — and frequently, as a result, our members are the first to request an unknown 12-incher in the shops, sometimes,

TO PAGE 22 ▶



SWEET: surprisingly in the Disco section but their work has been enhanced by the touch of DMC's Sanny.

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◀ FROM PAGE 20

embarrassingly, before the sales force moves in!

"In May, we intend to introduce our members to a third album, 'The International Review', which will feature preview cuts from non-UK companies, and mixes from our talented international members. Already, the DMC Preview album is serviced to many A&R heads throughout the world, who then chase hot copyright potentials. We intend to reverse this process too by providing UK A&R teams with the new album."

**Have the international aspects of DMC grown even faster than you might have hoped at the outset?**

"Initially, I just hadn't allowed at all for the immense DJ demand from abroad. For 12 months after resigning from 208, I still continued to broadcast for them two mixing programmes each week. Through this, it soon became obvious that DMG had the potential not only to pull the UK jocks together, but could create a world-wide DJ brotherhood. Today, that dream is coming true in leaps and bounds, with many well-established bran-

ches across Europe and around the world, and new ones soon to open in the Balearic Islands, Spain and the Grand Canary, Bermuda, and even Singapore.

"In each country, DMC is franchised to people who we have vetted and feel confident that they are the right candidate to run it on the same strict membership principles which apply in the UK. In three years, we have only had to alter one branch, which persistently sold to DJs through record shops. Our policy is strictly 'direct mail', after receiving proof that the DJ is bona fide. Unfortunately, although we would love to be able to service our DJs through their local store, one cannot rely on all third parties adopting the same stringent control."

**With that sort of widespread base, membership has obviously reached pretty impressive figures by now . . .**

"Yes; the UK record companies now hold the key to marketing and promotion to almost 3000 DJs world-wide — and they'll be able to meet some 2000 of them at our convention at the Hippodrome. It will be a major event, with broadcasting on Radio 1, the hope that TV will be there too — and I wouldn't like to list the artists we've had to turn down because our agenda was already full two weeks before 'DJ Day'."

"I believe there is room in the future to combine our convention with a DMC-organised music industry fair. With so many DJs and discotheque owners and managers in London for the event, and the whole record industry rallying

round, I have a dream of taking over somewhere like Earl's Court, and doing for the UK music industry what the *Daily Mail* does for 'Ideal Homes'. It would be an exhibition covering every facet of entertainment involved with music; in fact, a Midem, PLASA (light and sound) and New Music Seminar all under one roof.

"This is our next major project. I'm amazed that the UK, as the centre of the world's popular music, hasn't already got such a thing. Somewhere a record company sales force could bring record shop owners, give them a day out in our capital, and tell them about the future. As Martin Luther King once said, 'I have a dream' . . ."

**Another aspect of the DMC operation which has now really blossomed after growth on your mix albums, is that of production. Your mixers have, in the commercial field, now taken us on convincingly at our own game, haven't they?**

"I'm delighted to say that these days, many, many record companies are responding to the commercial potential of our DJ producers' creations. Our three resident producers, Alan 'The Judge' Coulthard (whose talents were part of the inspiration for me to launch DMC), Les 'Mix Doctor' Adams, and Sanny 'X', are all on the verge of becoming top record producers in their own right, having learned the inside-outs of the studios through remixing on 24 and 48 track for such dignitaries as Elton John, Wham!, David Cassidy, Amii

**'We've promoted more hits than any other company before us at absolutely no cost to the labels'**

Stewart, Rick Springfield, Jermaine Jackson, Ray Parker Jr, Sweet, Whitney Houston, etc etc."

**Where, then, would you say lies DMC's most notable achievement to date?**

"At the end of the day, if one had to summarise what DMC has achieved, it must be that we have done the impossible — we've promoted more hits than any other company before us at absolutely no cost to the labels. We've helped give the DJ his new image, and provided new goals for him or her to achieve. The Disc Jockey of the Eighties wears his 'Mixman' suit, and is more like a superhero than he's ever been. Anyone who doesn't believe that should come to the Hippodrome on the 16th — our Technics World DJ Mixing Championships will reveal at least 10 of the best jocks in the world in full flight!"

"I'm sure that everyone realises by now that we're not in this to get rich quick. In business terms, DMC

TO PAGE 32 ▶



AMII STEWART: recent hits via DMC's resident mixers

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- 5** **ORIGINAL SOUNDTRACK FROM 'ROCKY IV'** ●  
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- 6** **HOUNDS OF LOVE** ★ CD  
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- 7** **BE YOURSELF TONIGHT** ★★ CD  
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- 10** **LITTLE CREATURES** ● CD  
Talking Heads EMI TAH 2
- 11** **GO WEST** ★ CD  
Go West Chryslis CHR 1495
- 12** **BALANCE OF POWER**  
Electric Light Orchestra Epic EPC 26467
- 13** **THE COLOUR OF SPRING**  
Talk Talk EMI EMC 3506
- 14** **NIGHT RAIN II** ○  
Various Syllus SMR 8613
- 15** **ONCE UPON A TIME** ★ CD  
Simple Minds Virgin V 2364
- 16** **PRECIOUS MEMORIES**  
Ann Williamson Emerald Gem ERTV 1
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o-ha Warner Brothers WX 30
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- 62** **RUMOURS** ★★ ★★ CD  
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- 63** **FINE YOUNG CANNIBALS** ● CD  
Fine Young Cannibals London LONLP 16
- 64** **THE CLASSIC TOUCH** ● CD  
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- 65** **PICTURE BOOK** ○ CD  
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- 66** **SPARKLE IN THE RAIN** ● CD  
Simple Minds Virgin V 2300
- 67** **SEVENTH STAR** CD  
Black Sabbath featuring Tony Iommi Verigo/Phonogram VERH 29
- 68** **THE UNFORGETTABLE FIRE** ★ CD  
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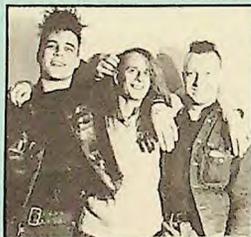
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# T R A C K I N G

THE CARTEL coming over all professional; labels finally banding together (at no cost to autonomy, of course) to get things done; even PRT's up for sale — the indie scene is changing; a change born of necessity if it is to avoid falling into precociousness, and provide a commercial, as well as artistic, alternative. Great records deserve the machinery of success. Give it to them ... Did I say grate records? **The Membranes** release their first single for In Tape in the shape (round) of Everything's Brilliant. It comes as a seven and 12-inch with three extra offerings on the latter. Produced by (Three) Jon Langford, promo video (!) to coincide and the 'Branes biggest tour ever. Distribution is by Red Rhino/Cartel.



THE MEMBRANES: single, video and tour.

WIRE FAVES **Dot Dash, 12XU**, etc all crop up on Wire Play Pop, on Pink through RT. Also out on Pink is **The Wolftones** four-track foot-wide EP, *Cut The Cake* ... **Bluberry Hellbellies** have signed to Flickknife and have an EP, *Cafe Blur*, to prove it. Staying with Flickknife, **Hawkwind** have a chart-bound sound in Zarozinia, a single from their *Black Sword* LP. It is backed by *Assault & Battery* with the extra *Sleep Of 1,000 Tears* on the 12-inch, both live at Hammersmith Odeon. Distribution is by Pinnacle.

**INCA BABIES** have a new single, *Splatter Ballistic Cop*, on *Black Lagoon* via Red Rhino ... Back with In Tape, **The Janitors** finally follow *Chicken Stew* with *Good To Be The King* this Friday (14) on seven-inch only. A mini-LP, *The Return Of Johnny Thunderhead*, is scheduled for next month ... Also from In Tape this Friday (14) is the first **Terry & Gerry** single of 1986, *Reservation*, which is re-recorded from the *Lubbock To Clintwood East* LP. The band are playing dates to support the release and are the subject of a Central TV documentary to be screened at some point in the not too distant future.

AND STAYING in Birmingham, **Mighty Mighty** (pictured below) — "the sound of pop music trying to be infectious, articulate and enjoyable" — have their *Everybody Knows The Monkey* single fresh out on their own *Girlie Records*, through Nine Mile and the Cartel. Another shambling pop gem-ette ... Creation has re-released *Upside Down/Vegetable Man*, the first **Mary Chain** single in a new bag ... The **Stingrays** *Story* is a seven-inch flexi with free fanzine out this week on Mediaburn through Rough Trade ... Other singles

out this week through RT are: **Colin Lloyd Tucker** — Head (DJ Records) and **Cathleen** — *Baby Me* (Another Side). While albums include: **Alex Chilton** — *Lost Decade* (Fan Club); **Screaming Jay Hawkins With The Fuzztones** — *Live* (Midnight US); **Ted Chippington** — *Man In A Suitcase* (Vindaloo); and **Edward K-Spel** — *Chekk China Doll* (Torso). And finally noisemaker **Z'ev** has the cassette-only 50 Gates out on Slaat Tapes.

THE GOLDEN HORDE's support on The Cramps tour should do sales of their *Chocolate Biscuit Conspiracy* album no harm whatsoever. Distribution *Revolver* ... From the same stable as *A Witness* and *Big Flame* (ie Ron Johnson Records) come a couple of original **Microdisney** members in the form of **Stump** with their *Grab Hands* EP. Distribution is by Nine Mile ... Latest from Zippo, **Naked Prey** with an album, *Under The Blue Marlin*, through *Making Waves/Pinnacle* ... The acclaimed **Soup Dragons** follow *The Shop Assistants'* path by releasing the second single on the *Subway Organisation*, a seven-inch EP, *The Sun Is In The Sky*, through *Revolver*. A limited number of 12-inchers will also be around.

ALSO VIA *Revolver* come Bauhausian post-punkers **Only Connect** with *Khan/Bop/Catharsis*, 12-inch on their own named label; and **The Stupids** with *Peruvian Vacation*, an album of "absurdo-punk" on the Cor label ... Another chart-bound sound comes from **Chumba Wumba**, who follow *Revolution* with *State Of Mind* on *Agit Matter* through Red Rhino ... Out of the ashes of *Thirteen At Midnight* comes **D Rail** (a hard-funk answer to *D Train*) with their debut single, *Petrol Sunset*, on the *Survival Dance Division*. Distribution is by Backs/Cartel ... The **Chameleons** collection of early classics, *The Fan & The Bellows*, is at last out as a *Statik* LP and cassette, with CD to follow.

"WISTFUL BUGGERS" the finely named **Miaow** deserve your attention for their debut single, *Belle Vue/Fate*, out for a couple of weeks on their own *Venus* label, through the Cartel ... **David J** has all his *As* and *Bs* from the past two years collected together by Glass Records as an

LP, *David J On Glass*, out this Friday (14) through Nine Mile. Also included as extra enticement to buy is a duet with **The Jazz Butcher**, *The Party's Over*.

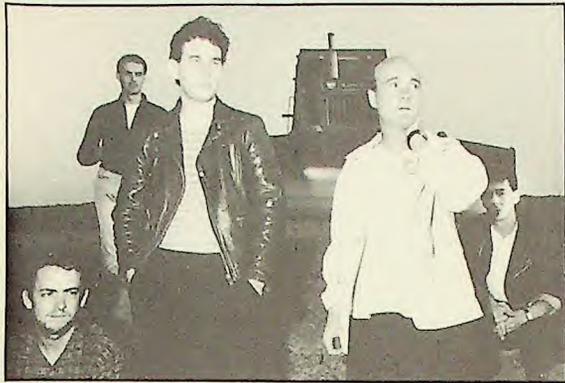
AN "impartial yet passionate portrayal" of the Broadwater Farm Estate riots comes from eye-witness **Monty** with his *Tottenham*, a single on Forest label using the tune of Paul Hardcastle's 19, out this week through *Jungle* and the Cartel. Royalties from the disc will be divided between the Jarrett, Groce and Blakelock families ... **Carcass International** have a single, *Crash*, out on the all-but-defunct *Invitation Au Suicide* label, and are now looking for someone to put out their nigh on completed albums ... **400 Blows** and **23 Skidoo** collide in the middle of the dancefloor for *GI/American Epilogue*, a Reegan/Manson cut-up offering processed by **Baz Voce** for the *Sadler Disco-Mix* label, and available through *Nine Mile/Cartel* ... *ROIR* cassettes of New York serve up 25 **Dickies** songs in a hour as *We Aren't The World*, and more than a hour-and-a-half of *The Skatalites* live in 1983 as *Stretching Out*. Distribution is via RT.

FRANCE'S New Rose label has a trio of albums from stars most of us thought burnt out years ago. **The Fugs** came back together again last year after a decade-and-a-half away and delivered the live statement *Refuse To Be Burnt Out*, for New Rose last April. Now comes the new studio album, *No More Slavery*, with 10 songs of sex, war, politics and money. **Alex Chilton** also showed signs of life last year with gigs and a retrospective album, now New Rose's *Fan Club* division ties the ends up with *Lost Decade*, a double album featuring one LP of material recorded between 1969-1977 and one of Chilton's work as producer of Memphis bands. Completing the set is **R Stevie Moore's** *Glad Music*, which comes in a pastiche of *The Beatles* *Hard Days Night* sleeve. Distribution is by RT/Cartel.

FOUR YOUNG mistresses of the Sam Fox attitude to sexploitation ("We're the exploiters"), **Soho**, have their first single, a cover of *The Shangri-las' Walking In The Sand*, out this Friday (14) on *Big Red* through PRT, and produced by one-time *Sister Sledge* knob-twiddler *Julian Littman*.



MIGHTY MIGHTY: trying to be enjoyable.



THEY MUST BE RUSSIANS: red tape shouldn't hold them back.

## Russians get ready

WITH NOTHING to lose but their anonymity, They Must Be Russians' new single, Red Square (Native Records NTV 3 via Catel/Red Rhino), features the crying-out-to-be-noticed quality pop that made their And Other Groundless Accusations LP such a find. Comparisons with Heaven 17 and enormous potential apart, though, this red-blooded Sheffield band (above) are still languishing in indie chart territory, when they should be storming the national Top 40.



## Mummies of invention

WHILE THE soul crowd aim below the belt with slush instead of sensuality, the awfully-named Mummy Calls (above) head for the heart with an elegant new single, Beauty Has Her Way (Geffen Records TX 6884). Produced by the ubiquitous Hugh Padgham (Phil Collins, Howard Jones etc), it has all the poise and promise of, say, Japan, and is as easy on the ear as the band are on the eye. Watch them.

## Curtains up on new club

WHEN THE curtain falls on Mutiny, the show goes on for clubbers and bands since the Piccadilly Theatre in London's West End launched a new late night venue on Saturdays. The Theatre is the brainchild of Nicky Price, promoter and owner of the Bolts record label and chain of nightclubs, and Alan Reid, who has worked at the Fridge and Heaven. Both have big ambitions

## Living in the Immaterial world...

by Danny Van Emden

PEDDLING QUALITY pop in the mid-Eighties is not one of the most instantly gratifying occupations. It's Immaterial, formed in 1980 and with a small but perfectly formed output of singles, have learned that, and so have the record companies that they have recorded for. Happily, this has not deterred this most philosophical of bands, still on the up after all these years. Late 85 saw them release their best single so far, Ed's Funky Diner, for their latest label, Virgin offshoot Siren. And it seems, at last, that the duo of the two Johns, Campbell and Whitehead, might at last have found the right vehicle for their superbly crafted sound.

Now it's the turn of Driving Away From Home, their new single, a light melodic, but typically intense song, featuring the wry irony of lyricist and singer John Campbell and produced by David Basscombe.

For a reserved pair, given to writing personal songs, It's Immaterial's career has always been very public, most of their songs being recorded in the studio and then released, completely bypassing the usual demo stage.

So, now that everything *feels* right, are the band on the brink of something big? Campbell: "Obviously, we want the single to be big, but only because it would be so flattering that lots of people like it." They've got a reputation for being awkward though, is this because they're simply too individual to slot into a marketable format?

"We are in a very awkward area of the musical spectrum," Campbell confirms. "We're too commercial for the indies and too left-field for 15-17 year-olds."

But he does reckon that after having their own label, guesting at Inevitable Records, "getting lost inside WEA" and a brief flirtation with Situation 2 — which still man-

aged to produce great songs — Siren finally has a clearer vision of what to do with them. "They understand the character of the group," he says. "They recognise it's not all about our faces."

As it should be, the songs — very English, very tuneful and spirited but not strident — speak for themselves. And, as the pair's prowess as songwriters has developed, so has the stylishness with which they present themselves.

It would be missing the point to label them as "arty", but there's no denying their fastidiousness and their distaste of the seamier side of pop. "We're prolific talkers about songwriting, prolific collectors of ideas," says Campbell. "But the process of putting things together usually only happens when there's a deadline ahead or every couple of months when we get together and cobble ideas together."

Although the music is instant enough for programmers' limited ideas, the lyrics have a fascinating vagueness that persuades you to play and play the records. "Most stem from old conversations. I discover titles I like and build round that. Sometimes the ideas that John and I have from the same title are wildly different — maybe his music isn't suitable for what I had in mind, so a new melody or words are written and we end up with two songs for the price of one!"

While Campbell laughingly refers to It's Immaterial as "very shabby with low-key stage presence", video is one area that they are keen to push back the boundaries of and Driving Away From Home will have an accompanying video by Peter Care, a director known for his "functional realism" through his work with Cabaret Voltaire, ABC and Depeche Mode.

Campbell and Whitehead's appearance on it, however, will be limited to brief shots at the beginning and end — not surprising as their faces are notably absent on all their sleeves, bar an almost unrecognisable glimpse of Campbell on White Man's Hut.

Like the song itself, which despite its title is much more than a simple cruising song, there will be more to this "cinematic", as Campbell calls it, video than meets the eye.

A bit like It's Immaterial themselves.

● **STOP PRESS:** It's Immaterial's video for Driving Away From Home will be shown on April 4's edition of The Tube.

## Entertaining USA

YOUR CHANCE to break big in America! Yes, simply by sending a tape recording of your band's best songs, complete with pix, biog and a stamped addressed envelope to Fox TV, you could be chosen to feature in Backstage Pass, a completely new 13-part series scheduled to be seen coast-to-US-coast later in 1986. Bands with a good history of live work will be preferred. Contact: Backstage Pass, WHD Publicity, Old Loom House, London E1 1LS.



## Richenel — heart in his mouth?

FROM Jimi Somerville falsetto to a subterranean bass, Richenel's voice runs riot with the human vocal range on L'Esclave Endormi (4AD BAD 601), a great epic of a single awash with grand emotion and punctuated with heart-stopping drum machines.

Although it sounds tailor-made for the label which houses The Cocteau Twins and Dead Can Dance, the track (trans: *The Sleeping Slave*) was picked up from Megadisc in Richenel's native Netherlands. It was then remixed by John Fryer and label boss Ivo and pared down from its more fulsome Eurobeat beginnings into a bare vehicle for Richenel's extraordinary voice.

The sleeve for the 12-inch-only UK release has also been redesigned to 4AD's usual high standards by 23 Envelope.

This is a one-off for Richenel (above), a club personality at home, but he will be contributing to the next This Mortal Coil album on 4AD.

As for the single, a couple of radio plays could elevate L'Esclave into the offbeat hit of the year, while obscurity will simply make it a treasured oddity in the collections of a few connoisseurs.

## Genesis goes pop



PSYCHIC TV go pop? Acolytes of the Temple of Psychic Youth will have seen the signs before in the odd Marc Almond or Rose Switchblade collaboration, but for most Godstar is going to be one *big* pleasant surprise. Already showcased on The Tube and out this week on Temple, the single is a heart-felt paean to the Stone who bowed out in true rock star tradition face-down in his own swimming pool, replete with carbon-copy graunching guitar and instantly memorable chanted chorus.

Comes as a 12-inch and (far better) seven-inch, with a few twin-packs of the smaller size plus Discopravity (from Mouth Of The Night ballet soundtrack) also floating around.

Sweets from a stranger you can eat between insubstantial pop snacks.



# TOP 75 SINGLES



Compiled by Colin for the BBC Music Week and BBC based on a sample of 250 record outlets

|           |  |                                       |
|-----------|--|---------------------------------------|
| <b>1</b>  | <b>CHAIN REACTION</b><br>Diana Ross                                    | Capitol (12)CL 386                    |
| <b>2</b>  | <b>MANIC MONDAY</b><br>Bangles   | CBS A 6796 (12) — TX 6796             |
| <b>3</b>  | <b>LOVE MISSILE FT-11</b><br>Sigue Sigue Sputnik                       | Parlophone (12)R 555 1                |
| <b>4</b>  | <b>THEME FROM NEW YORK, NEW YORK</b><br>Frank Sinatra                  | Reprise K14502 (11)                   |
| <b>5</b>  | <b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b><br>Billy Ocean   | Jive JIVE (11) 114                    |
| <b>6</b>  | <b>HI HO SILVER</b><br>Jim Diamond                                     | A&M AM (11) 296                       |
| <b>7</b>  | <b>(NOTHING SERIOUS) JUST BUGGIN'</b><br>Whistle                       | Champion CHAMP 1 2 (12)               |
| <b>8</b>  | <b>ABSOLUTE BEGINNERS</b><br>David Bowie                               | Virgin VS 838 (12)                    |
| <b>9</b>  | <b>DO YOU BELIEVE IN LOVE/POWER OF LOVE</b><br>Huey Lewis and The News | Chrysalis HUEY (X) 3                  |
| <b>10</b> | <b>BURNING HEART</b><br>Survivor                                       | Scotti Brothers A6708 (12) — TX 6708  |
| <b>11</b> | <b>STARTING TOGETHER</b><br>Su Pollard                                 | Rainbow RBR 4                         |
| <b>12</b> | <b>HOW WILL I KNOW</b><br>Whitney Houston                              | Arista ARIST (12) 656                 |
| <b>13</b> | <b>KISS</b><br>Prince and The New Power Generation                     | Parlophone/Warner Brothers W8751 (11) |
| <b>14</b> | <b>IF YOU WERE HERE TONIGHT (Remix)</b><br>Alexander O'Neal            | Tabu (Q)TA 6391                       |
| <b>15</b> | <b>DON'T WASTE MY TIME</b><br>Paul Hardcastle                          | Chrysalis PAUL (X) 1                  |
| <b>16</b> | <b>HEAVEN MUST BE MISSING AN ANGEL</b><br>Tavares                      | Capitol (12)TAV 1                     |
| <b>17</b> | <b>MOVE AWAY</b><br>Culture Club                                       | Virgin VS 845 (12)                    |
| <b>18</b> | <b>KYRIE</b><br>Mr. Mister   | RCA PB 49927 (12) — PT 49928          |
| <b>19</b> | <b>ELOISE</b><br>Dommed  | MCA GRIM (1) 4                        |
| <b>20</b> | <b>DIGGING YOUR SCENE</b><br>The Blow Monkeys                          | RCA MONK (1) 1                        |
| <b>21</b> | <b>SILENT RUNNING (ON DANGEROUS GROUND)</b><br>Miles + The Mechanics   | WEA UB908 (11)                        |
| <b>22</b> | <b>THE HONEYTHIEF</b><br>Hipsway                                       | Mercury/Phonogram MER (X) 212         |
| <b>23</b> | <b>NO ONE IS TO BLAME</b><br>Howard Jones                              | WEA HOW (11) 2                        |

## MUSIC WEEK

# WW

## Rosanne Cash

"I don't know why you don't want me."



HER HEART



15 MARCH 1986

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|           |            |   |                                  |
|-----------|------------|---|----------------------------------|
| <b>61</b> | <b>41</b>  | <b>THE SUN ALWAYS SHINES ON T.V.</b><br>a-ha                      | Warner Brothers W8846 (11)       |
| <b>62</b> | <b>NEW</b> | <b>I DO WHAT I DO (Theme for 9 1/2 Weeks)</b><br>John Taylor      | Parlophone (12)R 6125            |
| <b>63</b> | <b>75</b>  | <b>COME HELL OR WATER'S HIGH</b><br>Dee C. Lee                    | CBS (11A) 6869                   |
| <b>64</b> | <b>49</b>  | <b>SANCTIFY YOURSELF</b><br>Simple Minds                          | Virgin SM 1 (12)                 |
| <b>65</b> | <b>72</b>  | <b>ANOTHER NIGHT</b><br>Arelha Franklin                           | Arista ARIST (12) 657            |
| <b>66</b> | <b>NEW</b> | <b>THE THINGS THE LONELY DO</b><br>Anastasio                      | Island (12) IS 267               |
| <b>67</b> | <b>61</b>  | <b>PAIN</b><br>Bethy Wright                                       | Cooltempo/Chrysalis COOL (X) 117 |
| <b>68</b> | <b>RE</b>  | <b>DON'T YOU FORGET ABOUT ME</b><br>Simple Minds                  | Virgin VS 749 (12)               |
| <b>69</b> | <b>57</b>  | <b>WILL YOU SATISFY?</b><br>Cherrelle                             | Tabu (11A) 6927                  |
| <b>70</b> | <b>NEW</b> | <b>LOVE'S GONNA GET YOU</b><br>Jocelyn Brown                      | Warner Brothers W 8889 (11)      |
| <b>71</b> | <b>63</b>  | <b>LADIES</b><br>Mantrix  | 10/Virgin TEN 11 (6) (12)        |
| <b>72</b> | <b>43</b>  | <b>LIFE'S WHAT YOU MAKE IT</b><br>Talk Talk                       | EMI (12) EMI 55-40               |
| <b>73</b> | <b>48</b>  | <b>BROKEN WINGS</b><br>Mr. Mister                                 | RCA PB 49945 (12) — PT 49946     |
| <b>74</b> | <b>42</b>  | <b>THE PHANTOM OF THE OPERA</b><br>Sarah Brightman & Steve Harley | Polydor POPSP (X) 800            |
| <b>75</b> | <b>51</b>  | <b>LA VIE EN ROSE/PULL UP TO THE BUMPER</b><br>Grace Jones        | Island (12) IS 240               |

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

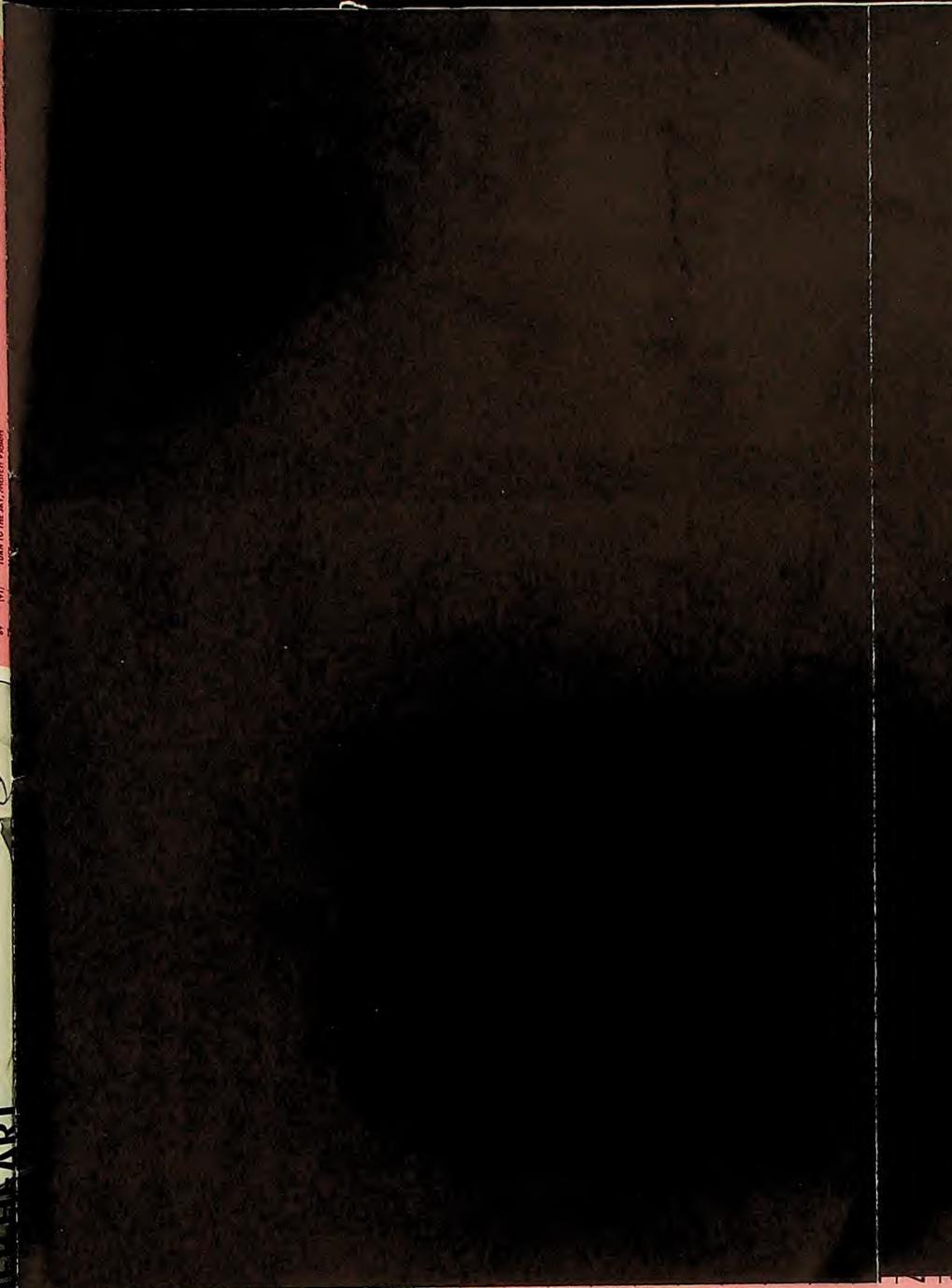
## T H E • N E X T • 2 5

|           |             |   |                            |
|-----------|-------------|---|----------------------------|
| <b>76</b> | <b>(8)</b>  | <b>ONLY LOVE CAN BREAK YOUR HEART</b><br>Miki Juleps          | Sire SIR (11) 241          |
| <b>77</b> | <b>(7)</b>  | <b>HERE COMES THE MAN, Boom Boom Room</b><br>Savage All Stars | Fun After All (12) FUN 101 |
| <b>78</b> | <b>(—)</b>  | <b>SAVING ALL MY LOVE FOR YOU</b><br>Whitney Houston          | Arista ARIST (12) 640      |
| <b>79</b> | <b>(9)</b>  | <b>ONE STEP, Kissing The Pink</b><br>In The Neighbourhood     | Magnet (12) KTP 8          |
| <b>80</b> | <b>(—)</b>  | <b>RHYTHM OF YOUR LOVE</b><br>label Roberts                   | Island (12) IS 240         |
| <b>81</b> | <b>(8)</b>  | <b>THE TRUMPION RIDES</b><br>Half Man Half Biscuit            | Hot Vinyl HV (11) 18       |
| <b>82</b> | <b>(6)</b>  | <b>JUST CAN'T STAND IT</b><br>Mach Blanco                     | WEA YZ62 (11)              |
| <b>83</b> | <b>(6)</b>  | <b>HEARTACHE NO. 9</b><br>Hot Chocolate                       | WEA YZ62 (11)              |
| <b>84</b> | <b>(—)</b>  | <b>PRECIOUS LITTLE DIAMOND</b><br>Fox The Fox                 | Magnet MAG (11) 283        |
| <b>85</b> | <b>(5)</b>  | <b>LOVE IS LIKE A BALLERINA</b><br>Rickie Lee Jones           | BAK (12) BAK 386           |
| <b>86</b> | <b>(5)</b>  | <b>THANK YOU FOR THE MUSIC</b><br>Joe Fagin                   | Epic (11A) 6911            |
| <b>87</b> | <b>(5)</b>  | <b>THANK YOU FOR THE MUSIC</b><br>Joe Fagin                   | Food/WEA FOOD 67 (11)      |
| <b>88</b> | <b>(5)</b>  | <b>THANK YOU FOR THE MUSIC</b><br>Joe Fagin                   | Food/WEA FOOD 67 (11)      |
| <b>89</b> | <b>(11)</b> | <b>THANK YOU FOR THE MUSIC</b><br>Joe Fagin                   | Food/WEA FOOD 67 (11)      |

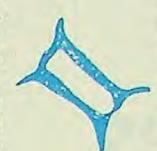
|    |  |  |
|----|--|--|
| 23 | Howard Jones   | WEA 84112  |
| 24 | 18 HOUNDS OF LOVE<br>Katie Bush                                      | EMI 1121K8 3   |
| 25 | 20 ONE DANCE WON'T DO<br>Audrey Hall                                 | German DC117   |
| 26 | 36 ROCK ME TONIGHT (For Old Times Sake)<br>Freddie Jackson           | Capitol 112 CL 358   |
| 27 | NEW HARLEM SHUFFLE<br>Rolling Stones                                 | Rolling Stones/CBS 11A 6864                                |
| 28 | 39 CALLING AMERICA<br>Electric Light Orchestra                       | Epic (OT)A 6844  |
| 29 | 38 POGUETRY IN MOTION (EP)<br>The Pogues                             | Siff BUY11243  |
| 30 | 17 AND SHE WAS<br>Talking Heads                                      | EMI 1121EMI 5543   |
| 31 | 52 LOVE COMES QUICKLY<br>Pet Shop Boys                               | Parlophone 1121R 6116                                      |
| 32 | 34 ONLY LOVE<br>Nana Mouskouri                                       | Carrere CAR11376/Philips PH 38                             |
| 33 | 24 I'M NOT GONNA LET YOU<br>Colonel Abrams                           | MCA/MCA111031  |
| 34 | 40 CANDYMAN<br>Siouxsie and The Banshees                             | Wonderland/Polydor SHE (R)110                              |
| 35 | 19 LIVING IN AMERICA<br>James Brown                                  | Scotti Brothers 11A 6701                                   |
| 36 | 15 RISE<br>Public Image Ltd  | Virgin VS 841112   |
| 37 | 21 SYSTEM ADDICT<br>Five Star  | Tem/RCA PB 40515 (12"—PT 40516)<br>PRT 7P 349112"—12P 3491 |
| 38 | 54 YOU TO ME ARE EVERYTHING (THE DECADE REMIX '76-'86)<br>Real Thing |  |

...it's chewing gum baby  
for the ears young valium  
a dashing the fear.  
to soften the fear.

**WIN POWER**  
you've got the  
NEW POWER (REX)™  
Limited quantities available of  
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double pack, which includes a free  
12" single, "IUS" and a  
BROADCASTING (double pack - SHD28).  
colour poster (double pack - 500 6044)  
O.T.A.S. 11A 6701

JUST LIKE I NAT  
Produced by Benny Andersson,  
Anders Glenmark and Björn Ulvaeus



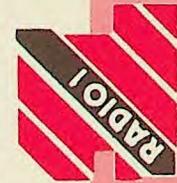
7" POSP 782 · 12" POSPX 782

As seen on 'Wogan'  
BBC 1 March 12th

Order from PolyGram Record Operations Ltd. Telephone: 01-590 6044.

|    |  |                              |
|----|--|------------------------------|
| 51 | THE RIVER<br>Total Contrast              | London LON1183               |
| 52 | UNDER A RAGING MOON<br>Roger Daltrey     | 10/Virgin TEN 81 (12)        |
| 53 | JERICHO<br>Simply Red                    | WEA YZ6411                   |
| 54 | CRY TO HEAVEN<br>Elton John              | Rockel/Phonogram EJS 11 (12) |
| 55 | RADIO AFRICA<br>Latin Quarter            | Rockin' Horse/Asilo RH11102  |
| 56 | IMAGINATION<br>Belouis Some              | Parlophone 1121R 1986        |
| 57 | SHEEP<br>The Housemartins                | Gal Discs GOD119             |
| 58 | NEW SECRET LOVERS<br>Atlantic Starr      | A&M AM11307                  |
| 59 | 62 I CAN'T LET YOU GO<br>52nd Street     | 10/Virgin TEN 114 (12)       |
| 60 | NEW LIVING IN ANOTHER WORLD<br>Talk Talk | EMI 1121EMI 5551             |

# TOP 75 SINGLES



Compiled by Colin for the BBC, Mike Wood and BBC based on a sample of 250 record outlets.

## MUSIC WEEK

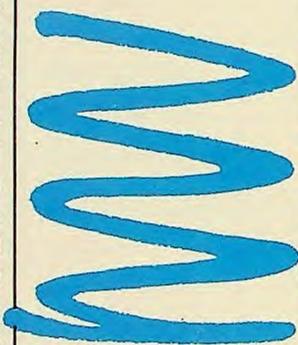
15 MARCH 1986



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|             |   |                           |  |
|-------------|---|---------------------------|--|
| <b>No 1</b> | <b>CHAIN REACTION</b>                                 | Diana Ross                | Capitol (12)CL 386                     |
| <b>2</b>    | <b>MANIC MONDAY</b>                                   | Bangles                   | CBSA 6796 (12) — TX 6796               |
| <b>3</b>    | <b>LOVE MISSILE FT-11</b>                             | Signe Sigurd Spahnik      | Parlophone (12)R 555 1                 |
| <b>4</b>    | <b>THEME FROM NEW YORK, NEW YORK</b>                  | Frank Sinatra             | Reprise K14502 (11)                    |
| <b>5</b>    | <b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> | Billy Ocean               | Jive (JIVE) 1114                       |
| <b>6</b>    | <b>HI HO SILVER</b>                                   | Jim Diamond               | A&M AM (M) 296                         |
| <b>7</b>    | <b>(NOTHING SERIOUS) JUST BUGGIN'</b>                 | Whistle                   | Champion CHAMP 12 (12)                 |
| <b>8</b>    | <b>ABSOLUTE BEGINNERS</b>                             | David Bowie               | Virgin VS 838 (12)                     |
| <b>9</b>    | <b>DO YOU BELIEVE IN LOVE/POWER OF LOVE</b>           | Huey Lewis and The News   | Chrysalis HUEY (X) 3                   |
| <b>10</b>   | <b>BURNING HEART</b>                                  | Sunnivox                  | Scotti Brothers A6708 (12) — TX 6708   |
| <b>11</b>   | <b>STARTING TOGETHER</b>                              | Su Pollard                | Rainbow RBR 4                          |
| <b>12</b>   | <b>HOW WILL I KNOW</b>                                | Whitney Houston           | Arista ARIST (12) 656                  |
| <b>13</b>   | <b>KISS</b>   | Prince and The Revolution | Paisley Park/Warner Brothers W875 (11) |
| <b>14</b>   | <b>IF YOU WERE HERE TONIGHT (Remix)</b>               | Alexander O'Neal          | Tabu (QT)A 6391                        |
| <b>15</b>   | <b>DON'T WASTE MY TIME</b>                            | Paul Hardcastle           | Chrysalis PAUL (X) 1                   |
| <b>16</b>   | <b>HEAVEN MUST BE MISSING AN ANGEL</b>                | Tavares                   | Capitol (12)TAV 1                      |
| <b>17</b>   | <b>MOVE AWAY</b>                                      | Culture Club              | Virgin VS 845 (12)                     |
| <b>18</b>   | <b>KYRIE</b>  | Mr Mister                 | RCA PB 49927 (12) — PT 49928           |
| <b>19</b>   | <b>ELOISE</b>   | Domino                    | MCA GRIM (T) 4                         |
| <b>20</b>   | <b>DIGGING YOUR SCENE</b>                             | The Blow Monkeys          | RCA MON (T) 1                          |
| <b>21</b>   | <b>SILENT RUNNING (ON DANGEROUS GROUND)</b>           | Mike + The Mechanics      | WEA UB908 (T)                          |
| <b>22</b>   | <b>THE HONEYTHIEF</b>                                 | Hipsway                   | Mercury/Phonogram MER (X) 212          |
| <b>23</b>   | <b>NO ONE IS TO BLAME</b>                             | Howard Jones              | WEA HOW (T) 9                          |

|           |  |             |                           |
|-----------|--|-------------|---------------------------|
| <b>61</b> | <b>THE SUN ALWAYS SHINES ON T.V.</b>       | o-ha        | Warner Brothers W8846 (T) |
| <b>62</b> | <b>I DO WHAT I DO (Theme for 9½ Weeks)</b> | John Taylor | Parlophone (12)R 6125     |
| <b>63</b> | <b>COME HELL OR WATERS HIGH</b>            | Dee C. Lee  | CBS (T)A 6869             |



# THE ALBUM FROM THE

|    |            |  |   |
|----|------------|--|---|
| 24 | 18         | <b>HOUNDS OF LOVE</b><br>Kate Bush                                       | EMI (12) KB 3   |
| 25 | 20         | <b>ONE DANCE WON'T DO</b><br>Audrey Hall                                 | German DG (1) 7   |
| 26 | 36         | <b>ROCK ME TONIGHT (For Old Times Sake)</b><br>Freddie Jackson           | Capitol (12) CL 358   |
| 27 | <b>NEW</b> | <b>HARLEM SHUFFLE</b><br>Rolling Stones                                  | Rolling Stones/CBS (1) JA 6864  |
| 28 | 39         | <b>CALLING AMERICA</b><br>Electric Light Orchestra                       | Epic (OT) JA 6844   |
| 29 | 38         | <b>POQUETRY IN MOTION (EP)</b><br>The Pogues                             | Stiff BUY (1) 243   |
| 30 | 17         | <b>AND SHE WAS</b><br>Talking Heads                                      | EMI (12) EMI 5543   |
| 31 | 52         | <b>LOVE COMES QUICKLY</b><br>Pet Shop Boys                               | Parlophone (12) R 6116  |
| 32 | 34         | <b>ONLY LOVE</b><br>Nana Mouskouri                                       | Carrere CAR (1) 376/Philips PH 38   |
| 33 | 24         | <b>I'M NOT GONNA LET YOU</b><br>Colonel Abrams                           | MCA/MCA (1) 1031  |
| 34 | 40         | <b>CANDYMAN</b><br>Siouxsie and The Banshees                             | Wonderland/Polydor SHE (X) 10   |
| 35 | 19         | <b>LIVING IN AMERICA</b><br>James Brown                                  | Scotti Brothers (1) JA 6701   |
| 36 | 15         | <b>RISE</b><br>Public Image Ltd  | Virgin VS 84 (1) 12   |
| 37 | 21         | <b>SYSTEM ADDICT</b>   | Tem/RCA PB 40515 (12" - PT 40516)<br>Five Star PRT 79 349 (12" - 12P 349) |
| 38 | 54         | <b>YOU TO ME ARE EVERYTHING (THE DECADE REMIX '76-'86)</b><br>Real Thing |   |

**EM** WX32 **EM** WX32C

# THE NEW ALBUM CASSETTE F

**AS ADVERTISED ON TV AND RADIO**

...it's chewing gum baby  
for the ears young valium  
a dashing the fear?  
to soften the fear?

**WIN POWER**  
you've got the  
NEW! WIN POWER (REMIX)  
limited quantities available of  
-YOU'VE GOT THE POWER (REMIX)  
double pack, which includes a free  
12" single, "ING" and a  
BRAND NEW! double pack - SHD (8)  
colour poster (double pack - SHD 8)

|    |            |   |                                 |
|----|------------|---|---------------------------------|
| 51 | 44         | <b>THE RIVER</b><br>Total Contrast          | London LON (X) 83               |
| 52 | 65         | <b>UNDER A RAGING MOON</b><br>Roger Daltrey | 10/Virgin TEN 81 (12)           |
| 53 | 60         | <b>JERICHO</b><br>Simply Red                | WEA YZ 64 (1)                   |
| 54 | 47         | <b>CRY TO HEAVEN</b><br>Elton John          | Rocket/Phonogram EJS 11 (12)    |
| 55 | 37         | <b>RADIO AFRICA</b><br>Latin Quarter        | Rockin' Horse/Arista RH (1) 102 |
| 56 | 30         | <b>IMAGINATION</b><br>Belouis Some          | Parlophone (12) R 1986          |
| 57 | 54         | <b>SHEEP</b><br>The Housemartins            | Gal Discs GOD (X) 9             |
| 58 | <b>NEW</b> | <b>SECRET LOVERS</b><br>Atlantic Starr      | A&M AM (X) 307                  |
| 59 | 62         | <b>I CAN'T LET YOU GO</b><br>52nd Street    | 10/Virgin TEN 114 (12)          |
| 60 | <b>NEW</b> | <b>LIVING IN ANOTHER WORLD</b><br>Talk Talk | EMI (12) EMI 5551               |

**JUST LIKE I NAT**

Produced by Benny Andersson,  
Anders Glenmark and Björn Ulvaeus

7" POSP 782 · 12" POSPX 782

As seen on 'Wogan'  
BBC 1 March 12th

Order from PolyGram Record Operations Ltd, Telephone: 01-598 6344.

# TOP 75 SINGLES

## MUSIC WEEK



Compiled by C&AG for the BBC Music Week and BBC based on a sample of 250 record outlets



15 MARCH 1986

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**61** 41 **THE SUN ALWAYS SHINES ON T.V.**   
a-ha Warner Brothers WB846(T)

**62** **NEW** **I DO WHAT I DO (Theme for 9½ Weeks)**  
John Taylor Parlophone (12)R 6125

**63** 75 **COME HELL OR WATERS HIGH**  
Dee C. Lee CBS (1A) 6869

# NEW

# AND ROM FRANK

DISTRIBUTED BY **wea** RECORDS LTD. A WARNER COMMUNICATIONS COMPANY. OF

|           |   |                           |  |
|-----------|---|---------------------------|--|
| <b>1</b>  | <b>CHAIN REACTION</b>                                 | Diana Ross                | Capitol (12)CL 386                     |
| <b>2</b>  | <b>MANIC MONDAY</b>                                   | Bangles                   | CBS A 6796 (12) — TX 6796              |
| <b>3</b>  | <b>LOVE MISSILE FI-11</b>                             | Sighe Signe Spinik        | Parlophone (12)R SSS 1                 |
| <b>4</b>  | <b>THEME FROM NEW YORK, NEW YORK</b>                  | Frank Sinatra             | Repulse K1 4502(T)                     |
| <b>5</b>  | <b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> | Billy Ocean               | Jive (JIVE) 114                        |
| <b>6</b>  | <b>HI HO SILVER</b>                                   | Jim Diamond               | A&W-AM (Y) 296                         |
| <b>7</b>  | <b>(NOTHING SERIOUS) JUST BUGGIN'</b>                 | Whistle                   | Champion CHAMP 12 (12)                 |
| <b>8</b>  | <b>ABSOLUTE BEGINNERS</b>                             | David Bowie               | Virgin VS 838 (12)                     |
| <b>9</b>  | <b>DO YOU BELIEVE IN LOVE/POWER OF LOVE</b>           | Huey Lewis and The News   | Chrysalis HUEY(X) 3                    |
| <b>10</b> | <b>BURNING HEART</b>                                  | Survivor                  | Scotti Brothers A6708 (12) — TX 6708   |
| <b>11</b> | <b>STARTING TOGETHER</b>                              | Sir Pollard               | Rainbow RBR 4                          |
| <b>12</b> | <b>HOW WILL I KNOW</b>                                | Whitney Houston           | Arista ARIST (12) 656                  |
| <b>13</b> | <b>KISS</b>   | Prince and The Revolution | Paisley Park/Warner Brothers W8751 (T) |
| <b>14</b> | <b>IF YOU WERE HERE TONIGHT (Remix)</b>               | Alexander O'Neal          | Tabu (QTJA) 6391                       |
| <b>15</b> | <b>DON'T WASTE MY TIME</b>                            | Paul Hardcastle           | Chrysalis PAUL(X) 1                    |
| <b>16</b> | <b>HEAVEN MUST BE MISSING AN ANGEL</b>                | Tavares                   | Capitol (12)TAV 1                      |
| <b>17</b> | <b>MOVE AWAY</b>                                      | Culture Club              | Virgin VS 845 (12)                     |
| <b>18</b> | <b>KYRIE</b>  | Mr. Mister                | RCA PB 49927 (12) — PT 49928           |
| <b>19</b> | <b>ELOISE</b>   | Damned                    | MCA GRIM(T) 4                          |
| <b>20</b> | <b>DIGGING YOUR SCENE</b>                             | The Blow Monkeys          | RCA MONK(T) 1                          |
| <b>21</b> | <b>SILENT RUNNING (ON DANGEROUS GROUND)</b>           | Mike + The Mechanics      | WEA UB908(T)                           |
| <b>22</b> | <b>THE HONEYTHIEF</b>                                 | Hipsway                   | Mercury/Phonogram MER(X) 212           |
| <b>23</b> | <b>NO ONE IS TO BLAME</b>                             | Howard Jones              | WEA HOWIT 9                            |



# TOP 75 SINGLES

## MUSIC WEEK



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



15 MARCH 1986

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61 41

THE SUN ALWAYS SHINES ON T.V. ○

o-ho

Warner Brothers W8846(1)

|            |   |  |                                       |
|------------|---|--|---------------------------------------|
| <b>No1</b> | <b>CHAIN REACTION</b>                                 |  | Capitol (12)CL 386                    |
| 1          | Diana Ross  |  |                                       |
| <b>2</b>   | <b>MANIC MONDAY</b>                                   |  | CBS A 6796 (12" — TX 6796)            |
| 4          | Bangles   |  |                                       |
| <b>3</b>   | <b>LOVE MISSILE F1-11</b>                             |  | Parlophone (12)R 555 1                |
| 3          | Sigue Sigue Sputnik                                   |  |                                       |
| <b>4</b>   | <b>THEME FROM NEW YORK, NEW YORK</b>                  |  | Reprise K14502(1)                     |
| 10         | Frank Sinatra   |  |                                       |
| <b>5</b>   | <b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> |  | Jive JIVE(1) 11 4                     |
| 2          | Billy Ocean   |  |                                       |
| <b>6</b>   | <b>HI HO SILVER</b>                                   |  | A&M AM(1) 296                         |
| 16         | Jim Diamond   |  |                                       |
| <b>7</b>   | <b>(NOTHING SERIOUS) JUST BUGGIN'</b>                 |  | Champion CHAMP 12(12)                 |
| 14         | Whistle   |  |                                       |
| <b>8</b>   | <b>ABSOLUTE BEGINNERS</b>                             |  | Virgin VS 838(12)                     |
| NEW        | David Bowie   |  |                                       |
| <b>9</b>   | <b>DO YOU BELIEVE IN LOVE/POWER OF LOVE</b>           |  | Chrysalis HUE(Y) 3                    |
| 11         | Huey Lewis and The News                               |  |                                       |
| <b>10</b>  | <b>BURNING HEART</b>                                  |  | Scotti Brothers A6708 (12" — TX 6708) |
| 6          | Survivor  |  |                                       |
| <b>11</b>  | <b>STARTING TOGETHER</b>                              |  | Rambow RBR 4                          |
| 5          | Su Pollard  |  |                                       |
| <b>12</b>  | <b>HOW WILL I KNOW</b>                                |  | Arista ARIST 12(656)                  |
| 7          | Whitney Houston                                       |  |                                       |
| <b>13</b>  | <b>KISS</b>   |  | Paisley Park/Warner Brothers W8751(1) |
| 27         | Prince and The New Power Generation                   |  |                                       |
| <b>14</b>  | <b>IF YOU WERE HERE TONIGHT (Remix)</b>               |  | Tabu (QT)A 6391                       |
| 13         | Alexander O'Neal                                      |  |                                       |
| <b>15</b>  | <b>DON'T WASTE MY TIME</b>                            |  | Chrysalis PAUL(X) 1                   |
| 9          | Paul Handcastle                                       |  |                                       |
| <b>16</b>  | <b>HEAVEN MUST BE MISSING AN ANGEL</b>                |  | Capitol (12)TAV 1                     |
| 12         | Tavares   |  |                                       |
| <b>17</b>  | <b>MOVE AWAY</b>                                      |  | Virgin VS 845(12)                     |
| NEW        | Culture Club  |  |                                       |
| <b>18</b>  | <b>KYRIE</b>  |  | RCA PB 49927 (12" — PT 49928)         |
| 29         | Mr. Mister  |  |                                       |
| <b>19</b>  | <b>ELOISE</b>   |  | MCA GRIM(1) 4                         |
| 8          | Damned  |  |                                       |
| <b>20</b>  | <b>DIGGING YOUR SCENE</b>                             |  | RCA MON(K) 1                          |
| 32         | The Blow Monkeys                                      |  |                                       |
| <b>21</b>  | <b>SILENT RUNNING (ON DANGEROUS GROUND)</b>           |  | WEA UB908(1)                          |
| 25         | Mike + The Mechanics                                  |  |                                       |
| <b>22</b>  | <b>THE HONEYTHIEF</b>                                 |  | Mercury/Phonogram MER(X) 2 12         |
| 31         | Hipsway   |  |                                       |
| <b>23</b>  | <b>NO ONE IS TO BLAME</b>                             |  | WEA HOW(1) 9                          |
| NEW        | Howard Jones  |  |                                       |

BRING 16 TRACKS INCLUDING THE SMASH HITS  
NEW YORK NEW YORK, SOMETHING STUPID  
AY, STRANGERS IN THE NIGHT

DAILY-LONDON, GATWICK  
TO NEW YORK, JFK WITH  
British Caledonian Airways

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© 1986 WEA HOW(1) 9



# TOP 75 SINGLES

## MUSIC WEEK

# WAMI

15 MARCH 1986



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61 41 THE SUN ALWAYS SHINES ON T.V. ○

© 11a

Warner Brothers W8846(T)



Compiled by Colin for the BBC Music Week and BBC based on a sample of 750 record outlets.

|            |   |  |  |
|------------|---|--|--|
| <b>No1</b> | <b>CHAIN REACTION</b>                                 |  | Capitol (12)CL 386                     |
| 1          | Diana Ross  |  |  |
| <b>2</b>   | <b>MANIC MONDAY</b>                                   |  | CBSA 6796 (12—TX 6796)                 |
| 4          | Bangles   |  |  |
| <b>3</b>   | <b>LOVE MISSILE FT-11</b>                             |  | Parlophone (12)R 555 1                 |
| 3          | Sigue Sigue Sputnik                                   |  |  |
| <b>4</b>   | <b>THEME FROM NEW YORK, NEW YORK</b>                  |  | Reprise K14502(T)                      |
| 10         | Frank Sinatra   |  |  |
| <b>5</b>   | <b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> |  | Jive JIVE(T) 114                       |
| 2          | Billy Ocean   |  |  |
| <b>6</b>   | <b>HI HO SILVER</b>                                   |  | A&M AM(X) 296                          |
| 16         | Jim Diamond   |  |  |
| <b>7</b>   | <b>(NOTHING SERIOUS) JUST BUGGIN'</b>                 |  | Champion CHAMP 12(12)                  |
| 14         | Whistle   |  |  |
| <b>8</b>   | <b>ABSOLUTE BEGINNERS</b>                             |  | Virgin VS 838(12)                      |
| 8          | David Bowie   |  |  |
| <b>9</b>   | <b>DO YOU BELIEVE IN LOVE/POWER OF LOVE</b>           |  | Chrysalis HUEY(X) 3                    |
| 11         | Huey Lewis and The News                               |  |  |
| <b>10</b>  | <b>BURNING HEART</b>                                  |  | Scotti Brothers A6708 (12—TX 6708)     |
| 6          | Sunnor  |  |  |
| <b>11</b>  | <b>STARTING TOGETHER</b>                              |  | Rainbow RBR 4                          |
| 5          | Su Pollard  |  |  |
| <b>12</b>  | <b>HOW WILL I KNOW</b>                                |  | Anista ARIST (12)656                   |
| 7          | Whitney Houston                                       |  |  |
| <b>13</b>  | <b>KISS</b>   |  | Prince and The Revolution              |
| 27         | Prince and The Revolution                             |  | Paisley Park/Warner Brothers W8751 (T) |
| <b>14</b>  | <b>IF YOU WERE HERE TONIGHT (Remix)</b>               |  | Tabu (Q)TA 6591                        |
| 13         | Alexander O'Neal                                      |  |  |
| <b>15</b>  | <b>DON'T WASTE MY TIME</b>                            |  | Chrysalis PAUL(X) 1                    |
| 9          | Paul Hardcastle                                       |  |  |
| <b>16</b>  | <b>HEAVEN MUST BE MISSING AN ANGEL</b>                |  | Capitol (12)TAV 1                      |
| 12         | Tavares   |  |  |
| <b>17</b>  | <b>MOVE AWAY</b>                                      |  | Virgin VS 845(12)                      |
| 29         | Mr Mitaler  |  |  |
| <b>18</b>  | <b>KYRIE</b>  |  | RCA PB 49927 (12—PT 49928)             |
| 29         | Mr Mitaler  |  |  |
| <b>19</b>  | <b>ELOISE</b>   |  | MCA GRIM(T) 4                          |
| 8          | Damned  |  |  |
| <b>20</b>  | <b>DIGGING YOUR SCENE</b>                             |  | RCA MONK(T) 1                          |
| 32         | The Blow Monkeys                                      |  |  |
| <b>21</b>  | <b>SILENT RUNNING (ON DANGEROUS GROUND)</b>           |  | WEA UB908(T)                           |
| 25         | Mike + The Mechanics                                  |  |  |
| <b>22</b>  | <b>THE HONEYTHIEF</b>                                 |  | Mercury/Phonogram MER(X) 212           |
| 31         | Hipsway   |  |  |
| <b>23</b>  | <b>NO ONE IS TO BLAME</b>                             |  | WEA HOW(T) 9                           |
| 31         | Howard Jones  |  |  |



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# Mind games

SIMPLE MINDS are at a stage when they can do nothing wrong for their public and nothing right for the consumer press.

A packed Wembley, the last date of a 10-week European tour, kept up the singing, dancing and flag waving for the full two hours that the band played. But while the artistic highspots should have been the songs from *Sparkle In The Rain*, the LP that saw them at their creative peak, it was the newer, more immediate material from *Once Upon A Time*, the LP which established them as world top sellers, that came over the best.

Looking tired (unsurprisingly), and with each band member slavishly keeping to his own section of the stage and not even looking at his colleagues, Simple Minds succumbed to the temptation to muck around with their best songs, but ones which they have been singing for years. So gems like *Speed Your Love To Me*, *Up On The Catwalk*, *Promised You A Miracle* were stretched and contorted until hardly recognisable and certainly too long.

The only true warmth came during an admirable cover of Sun City for the encore. Unlike U2, whose stagecraft exudes humanity, Simple Minds are getting swallowed by their own technology. At Wembley they didn't even look like friends. Even with their massive selling power intact, it's difficult to see where they can go from here.

DANNY VAN EMDEN



COLOURFIELD'S Terry Hall.

## Terry, Terry quite contrary

TO THE strains of *Glory Glory Man United*, Colourfield took to the stage at Kentish Town's Town And Country Club and revealed once again another change of style.

It's no easy ride keeping up with Terry Hall. We skanked along with *The Specials*, experimented and developed with *Fun Boy Three* and rediscovered romance and Simon And Garfunkel with the Colourfield. But then, preconceptions in hand, the belligerent old bastard changes track yet again.

Live, Colourfield are now a fierce guitar band, an almost grinding combo. The use of guitar was similar in execution, if not style, to *Television and Talking Heads*.

Considering the wealth of songs Hall has at his justifiable disposal, it was strange, yet fitting, that he choose only to revive Colourfields

(*The Song*) and *Our Lips Are Sealed*, the cover version from second *Fun Boy's* LP. Sadly, though, Hall still felt the need to abuse the audience at every opportunity. His petulance is not becoming in a man of his obvious sensitivity, but oddly this didn't appear to impede people's enjoyment and *that* in itself is a dangerous trap to fall into.

DUNCAN HOLLAND

## Unholy trinity

A SOMEWHAT disturbing mélange of *The Modern Lovers*, *The Velvet Underground*, *The Doors* and any number of other names of note, *The Violent Femmes* from Milwaukee packed North London's Mean Fiddler, leaving the ticketless begging for manna outside in the extreme cold.

An unlikely trio of singer/guitarist Gordon Gano, (usually) standing, drummer Victor DeLorenzo and acoustic bass guitarist Brian Ritchie, occasionally augmented by horns and/or keyboard, performed material from their three albums, including the latest, *The Blind leading The Naked* (London).

Visually, Ritchie dominated the stage with his wonderful looking bass on which he often played lead lines, with DeLorenzo vigorously drumming and Gano adopting a fairly low profile.

The crowd, full of the already converted, were often word perfect on the sometimes gospelly material such as *Jesus Walking On The Water*, or dubiously tasteful songs such as *Country Death Song*, the subject matter of which is disturbing in the extreme, always joining in the darkly contagious choruses, even that of the *T Rex* cover, *Children Of The Revolution*, presumably intended to add commercial appeal to the cult following, and a current single release.

After a 90-minute set which was rapturously received, *The Femmes* returned for a further hour, during which they played the eminently catchy *Blister In The Sun* (from their first self-titled LP, released here by *Rough Trade*) punctuated by such bizarre audience participation epics as *Daydream Believer* and *The Batman* theme.

An absolutely fascinating experience, which regrettably put their records (so far) to shame, this was an unforgettable gig to be ranked alongside shows by *John Cale*, *Jonathan Richman et al*, the requirement is to capture the magnetism of the live show on vinyl.

JOHN TOBLER

## Too good to be forgotten

86's NEW soul mates, Cherrelle and Alexander O'Neal, were already known by those who cared to be worth a lot more than just one novelty hit duet. Recent charts and a series of full halls around London now show that there's every chance of continued recognition for the *Tabu* label-mates.

The Croydon Fairfield Halls date of their tour packed in two shows on the same day, Cherrelle enjoying top billing with a consider-



CHERRELLE: impressive

ably longer set than O'Neal, who sang just five songs, all tortuously elongated beyond their welcome, since he's the latest crooner to perpetuate the smoothie image with lots of grunts and groans and songs dedicated to "all the ladies in the house". But then, that's always lapped up lovingly he really does have the voice to back it up.

Cherrelle's set was immeasurably more visual but no less impressive technically. She works hard on stage with her backing threesome of Rick, Ran and Dan, stars of the future on this showing with their own *Jimmy Jam/Terry Lewis*-produced album on the way. You Look Good To Me and New Love shone from the *High Priority* LP and she didn't forget her previous best performances, *I Didn't Mean To Turn You On* and *Fragile*.

O'Neal came slinking back for the Saturday Love encore and it was just the physical performance of the song everyone wanted. At the finish, it was mutual appreciation between the headliners — and the people of Croydon being told how beautiful they were.

PAUL SEXTON

## Birth of the Blues

THERE'S NOTHING new in a band being able to play — as if in the face of punk's creed of ineptitude, the latest breed of popsters are a product of hours' practice, aping a generation once removed — but ability and talent still remains an attractive combination.

Violent Blue's Magnet, seems keen to mention that guitarist Neil Taylor once played for *Tears For Fears*, providing the solo on *Every Body Wants To Rule The World*, but this gives little clue to the band's sound. Their strength lies in the melodies, not anthemic as in the *Tears*, but funky and incandescent, best demonstrated on the forthcoming single, *Stick Together*.

Taylor and bassist Charlie Jones have clearly worked hard on their songs, each one demonstrated a strong construction and a clever line in harmony, but where things go drastically wrong is in the image. Violent Blue presented themselves as a pop band, *Smash Hits* front cover stuff. While there's nothing wrong with this in itself, the problem was that the music suggests a far greater maturity than the appearance. There was an awful clash of style, with the band ultimately the loser.

Get the image right and Violent Blue are assured of a future.

DUNCAN HOLLAND

## Eurovision: change in sight

by Nigel Hunter

IT'S SONG For Europe time again soon (April 2), followed by the Eurovision Song Contest itself on May 3, and James Moir, BBC TV head of variety, thinks it's time something was done about it.

He's well aware of the mixed feelings about *A Song For Europe* and the ensuing Euro tourney. Every year the comments flow that songs submitted are stereotype Euro ditties bearing no relation to the depth of creative talent in the UK and its widespread influence in the international charts.

Name artists and songwriters shy away from the contest, partly because they think its image is unfortunate, to say the least, and also because they don't like the idea of entering and losing.

Moir called a seminar of interested parties on February 21 to discuss how the contest could be improved in both content and appeal. In attendance were representatives from the MPA, BASCA, Radios One and Two, and BPI director general John Deacon and "very heartening" is Moir's assessment of the discussion and the attitude of those present.

"There is a consensus about the Eurovision Song Contest," he says. "I think everyone wants to support *A Song For Europe* and the final, but we're a very competitive nation and we want to win. British music leads the world, and is particularly dominant in the US, but we have trouble getting a Eurovision act together.

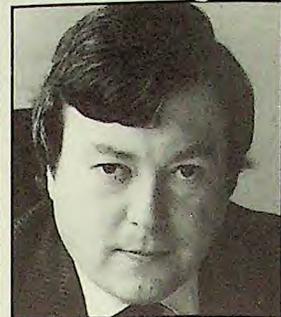
"We've been coasting along for 31 years on the conveyor belt, enjoying ourselves enormously, but I decided it was time to sit down and take stock of the situation with other interested parties."

Moir points out that the Eurovision final viewing figures hold up well annually in their hundreds of millions around Europe, but *A Song For Europe*, the qualifying contest which decides the UK entry, was in danger of decline.

"In the Sixties and Seventies there was a plethora of TV music shows starring people like *Rolf Harris* and *Cilla Black* where *A Song For Europe* finalists could be presented, working up to the qualifying final itself. Such shows have become fewer, however, and *A Song For Europe* became a one-off event. You heard the songs once and that was it, so how could the public get involved?"

"Last year I put the songs into the *Wogan Show*, and, exposed to a wide audience that way, the figures for the eventual *A Song For Europe* event went up to 13½m from 7m the year before. This year to increase the competitive strength I've had discussions with my radio colleagues and a lot of help from *Radio Two*. *Radio One* has a clear view of the music it wishes to play and doesn't feel *A Song For Europe* qualifies."

So this year, as well as previews in the *Wogan Show*, the eight SFE finalists will be played in R2's *Ken Bruce* morning show and *David Hamilton's* afternoon broadcasts. R2 will do a simultaneous broadcast with BBC TV in stereo for the



MOIR: heartened.

SFE evening and also the Eurovision final in May.

But for 87 Moir wants to move the contest into a more contemporary musical vein, and is seeking wider involvement to this end.

"It's a song contest and an entertainment, and they're not mutually exclusive or incompatible. At our meeting the view was expressed that the entries are not representative of contemporary UK music and there's a difference between what is written for *A Song For Europe* and what is written with the chart in mind. I suspect this problem is a UK one and the gap is growing wider year by year."

Moir shares the widespread feeling that the record companies don't take *A Song For Europe* seriously, regarding it as *Radio Two* while they're interested in *Radio One*. He believes a three-point plan of action has emerged from the February meeting.

## 'There's a difference between what is written for A Song For Europe and what is written with the chart in mind...'

"We must continue to observe the Eurovision rubric of stimulating songs of original and high quality, but move a little further towards the contemporary idiom of the UK market. UK music publishers must exert their songwriters, both famous and aspiring, to contribute to the competition. The record companies should be more involved and at an early stage."

With the latter point in mind, a further meeting will take place soon under the auspices of the BPI. Moir also reveals that the structure of the 11 regional juries for *A Song For Europe* will be altered under the central direction of the BBC Audience Research Unit to make the panels as representative as possible in terms of age, sex, background and record buying, instead of leaving the matter to the various regions to organise.

Asked about Terry Wogan's role in introducing *A Song For Europe* and the Eurovision Song Contest and — in the opinion of some — sending up both occasions, Moir exonerates him from most of the strictures: "Terry's a serious broadcaster, but he treats *A Song For Europe* and the Eurovision final as entertainment — not a UN debate," he says.

METAL

 STOCK IT

**METALLICA: Master Of Puppets.** Music For Nations MFN 60. Distribution: Pinnacle. Producers: artists and Flemming Rasmussen. Metallica (pictured opposite) have finally paused for breath and consideration of their work. Master Of Puppets, while still in the thrash groove, benefits handsomely from the band's analysis of their work. Should be huge in its field.

**EXCITER: Unveiling The Wicked.** Music For Nations MFN 61. Distribution: Pinnacle. Producer: Guy Bidmead. An album with an exciting guitar sound marred slightly by eccentric vocals. There are enough interesting moments, though, to make it worth while.

**WENDY O. WILLIAMS: Kommander Of Kaos.** Zebra Zeb 7. Distribution: Pinnacle. Williams' first solo album was a worthwhile effort due solely to the production of Kiss' Gene Simmons. This second offering, produced by the band, lacks even that saving grace.

GENERAL

**MATT BIANCO: Matt Bianco.** WEA WX 35. Producer: Phil Harding. Easily-assimilated sounds for the cocktail set, Mark Reilly's stylish bossa nova tunes slip by so pleasantly you hardly notice each track passing. Perfect for radio. Perfect for spring.

 STOCK IT

**VARIOUS: The Cinema Hits Album.** Towerbell TVLP9. Distribution: EMI. Sixteen tracks and not one lame one among them — as far as big-name hits are concerned. Should have no trouble following Towerbell's dance album high into the charts especially with the help of TV ads. Includes Duran Duran's A View To A Kill, Harold Faltermeyer's Axel F, Mark Knopfler's Going Home, plus that old chestnut, Ben and lots more.

INDIES

**REDSKINS: Neither Washington Nor Moscow ...** Decca. FLP 1. Producers: Various. For all the surprising styles that collide on this debut (the blast-furnace stripped down soul they're known for, a couple or three rockabilly numbers and the Seventies-funk meets Simple Minds of Burn It Up Bring It Down) — as a pop group aiming to maximise the audience they just

don't quite cut it, and are likely to remain XX among the merely good, somewhere around the number 30 position for a couple of weeks.

**AL GREEN: The Belle Album.** Hi/Demon Records. RI UK LP 421. Producer: artist. Vital stock item in Demon's plan to flood the country with the complete Green back-catalogue. This acknowledged classic from 1977 was the first completely written and produced by Green as well as featuring him as lead guitarist, and while its feel may now seem very much of the last decade, its quality knows no such temperal bounds.

**VARIOUS: Dancin' & Roman-cin'.** Charly R&B. CRB1115. **THE SPANIELS: Stormy Weather.** Charly R&B. CRB1114. Subtitled 18 Doo-wop Diamonds From The Vee-Jay Vaults, Dancin' & Roman-cin' is a collection of genre "classics" (aren't they all?) from the late Fifties aimed at the uninitiated and — because of "higher-fi than ever before" — *aficiandos* alike. The Spaniels offer more doo-wop, split a side each between the group's early-Fifties and late-Fifties incarnations. As well as the title track coming in for the vocal treatment are Red Sails In The Sunset, Please Don't Tease and 13 others. Both come equipped with usual mind-numbingly complete sleeve notes.

**THE CONNELLS: Darker Days.** Demon. VEX1. Flattering parallels with The Smiths will be plain to all but the most cloddish, in the plangent guitar of Mike Connel and warbling vocals of Doug MacMillan, but to see only that is to disregard Colorado's Connells own (albeit nascent) charms. It's funny how a band like Raymonde who strike a visible "attitude" can be hailed as "the new Smiths", while no one even knows the Connells exist. Brighter days ahead?

 STOCK IT

**WIRE: Wire Play Pop.** The Pink Label. PINKY 7. Distribution: Cartel. Everyone's favourite art-punks with seven irresistible spiky pop gems from 1977's legendary Roxy club favourite, 1-2-X-U, to 1979's match of innovation and catchiness in Map Reference. A lot of retrospective credibility attaches itself to Wire, and at £3.49 retail this is guaranteed good sales.

**GIANT SAND: Valley Of Rain.** Zippo ZONG 008. Producers: artists/Eric Westfall. Distribution: Pinnacle/Making Waves. With guitar bands firmly back in fashion, these former Giant Sandworms from Tucson enter the fray with a sombre, roughhewn sound, leavened by some interesting lyrics and even the odd melody. Stock if

the likes of Husker Du and The Minutemen go down well in your shop, but competition in this area will be tight.

**SLY & THE FAMILY STONE: There's A Riot Goin' On.** Edsel. XED 165.

**BOBBY WOMACK: Home Is Where The Heart Is.** Edsel. ED 172. A couple of A1 catalogue items from two soul legends guaranteed to sell steadily till the twilight of time.



METALLICA: handsome benefits (see Metal).

DANCE

by PAUL SECTON

**VARIOUS ARTISTS: Move Into Soul, Part 4.** Move MVL9. Edinburgh-based independent Move continues its admirable policy of giving a platform to new, supposedly "specialist" soul artists from the US with the fourth in its series of mini-albums. In fact the latest eight tracks include some perfectly accessible, quality R&B from the likes of Miss Loustine and Roscoe Shelton, and Willie Clayton's fine ballad Running In And Out Of My Life.

**JUNIOR: Acquired Taste.** London LONLP 14. Looks sadly like a collection of Junior's Greatest Misses, with his last four non-Top 40 singles included, the Beverly Hills Cop dance hit Do You Really Want My Love among them. A bit of everything here: that club sound, the jarringly metallic Come On Over 45 and the big ballad on Together. The LP taken as a whole lacks focus and identity but Not Tonight and Look What You've Done To Me suggest that the measured mid-pacer could yet be Giscombe's forte.

 STOCK IT

**ALEXANDER O'NEAL: Alexander O'Neal.** Tabu TBU 26485. Distribution: CBS. Without chart credentials, this much-acclaimed debut from last year was for the soul set only; now after his solo and duet success this reissue will attract many more ears, displaying as it does a hugely stylish voice adept at ballads like If You Were Here Tonight and Look At Us Now and dance material such as the club smash What's Missing, all wrapped up with producers Jam and Lewis' knowing touch.



WIRE: guaranteed sales for spiky pop gems (see indies)

By Jerry Smith

**CHAKK: Imagination (Who Needs A Better Life)** (MCA FON(T) 2 PolyGram) Hard line Sheffield funksters issue their third single — the first via a major label — which seems sure to bring their churning rhythms to a wider audience. Producer Richard James Burgess has knocked off some of the cold steel edges of their earlier releases, but they still produce a savage collision of bass driven rhythms.

 STOCK IT

**CULTURE CLUB: Move Away** (Virgin VS 845(12), EMI) Culture Club return with their first single for over a year and the break seems to have done them good as this number certainly surpasses anything that appeared on the awful Waking Up With The House On Fire album. Boy George delivers a strong vocal over Arif Mardin and Lew Hahn's polished production to form a classic pop tune.

**DAVID BOWIE: Absolute Beginners** (Virgin VS 838(12) EMI) The title track of the much-talked-about Julien Temple film of Colin MacInnes' cult novel is not a particularly exceptional song, by Bowie's standards anyway, but he delivers it with enough style to make it unforgettable and even if the film is as big a turkey as rumoured, the success of this single is sure to pull in the crowds.

**RED GUITARS: National Avenue** (Sunday Afternoon) (Virgin VS

832(12), EMI) Another band who haven't issued a single for over a year, only sadly this once excellent indie band have gone for a much mellower sound now that they have a major deal, and the bite and tension induced by their duelling guitars seems to have evaporated on this unexceptional number.

**TALK TALK: Living In Another World** (EMI (12)EMI 5551, EMI) Following the Top 20 success of Life's What You Make It, this, the second single from their The Colour Of Spring album, seems sure to do just as well as it follows a similar formula.

**RYUICHI SAKAMOTO featuring THOMAS DOLBY: Field Work** (10/Virgin TEN 112 (12), EMI) An accomplished musician and film star in his native Japan, Ryuichi Sakamoto is less well-known (but critically acclaimed) over here, despite success with David Sylvian. This remarkably catchy collaboration with Thomas Dolby could gain him more deserved recognition.

 STOCK IT

**PERILS OF PLASTIC: Ring A Ding Ding** (WEA YZ 61(T), WEA) An intriguing debut single from this new duo featuring two old hands, namely Attraction Steve Nieve and former Deaf School and Original Mirror frontman Steve Allen. Its off-beat charm and involved backing and soulful vocals could give it a respectable chart position given enough exposure.

EUROPARADE

| This Week | Last Week | Wk on Chart | Country  |                     |
|-----------|-----------|-------------|--|---------------------|
| 1         | 2         | 5           | BURNING HEART, Survivor                        | A/B/CH/D/F/GB/IR/NL |
| 2         | 1         | 6           | WHEN THE GOING GETS TOUGH . . . , Billy Ocean  | B/CH/D/GB/IR/NL     |
| 3         | 5         | 10          | JEANNY, Falco                                  | A/CH/D/NL           |
| 4         | 6         | 11          | WEST END GIRLS, Pet Shop Boys                  | A/B/CH/D/DK/E       |
| 5         | 3         | 8           | THE SUN ALWAYS SHINES ON TV, A-ha              | A/B/CH/D/DK/NL      |
| 6         | 8         | 2           | BROTHER LOUIE, Modern Talking                  | A/CH/D/DK           |
| 7         | 4         | 15          | SAY YOU, SAY ME, Lionel Richie                 | A/CH/DK/E/F/I       |
| 8         | 7         | 9           | HIT THAT PERFECT BEAT, Bronski Beat            | CH/D/I              |
| 9         | 11        | 3           | CHAIN REACTION, Diana Ross                     | GB/IR               |
| 10        | 14        | 3           | HOW WILL I KNOW, Whitney Houston               | GB/IR/NL            |
| 11        | 12        | 4           | LIVING IN AMERICA, James Brown                 | B/CH/IR/NL          |
| 12        | 9         | 5           | BORDERLINE, Madonna                            | IR/NL               |
| 13        | New       |             | THE PROMISE YOU MADE, Cock Robin               | D/NL                |
| 14        | 17        | 16          | I'M YOUR MAN, Wham!                            | A/E/I               |
| 15        | 16        | 21          | TAKE ON ME, A-ha                               | DK/E/I              |
| 16        | 13        | 3           | ELOISE, Danned                                 | GB/IR               |
| 17        | 20        | 3           | THE CAPTAIN OF HER HEART, Double               | I/IR                |
| 18        | 18        | 6           | PICTURES IN THE DARK, Mike Oldfield            | A/CH                |
| 19        | 15        | 6           | (I'LL NEVER BE) MARIA MAGDALENA, Sandra        | E/F                 |
| 20        | 31        | 2           | KYRIE, Mr. Mister                              | D/NL                |
| 21        | 19        | 2           | I'M A LOVER, Andrea                            | B/NL                |
| 22        | 26        | 8           | OP PA FAR'S HAT, Walter & Carlo                | DK                  |
| 23        | 25        | 5           | L'AZIZA, Daniel Balavoine                      | F                   |
| 24        | 23        | 5           | MEI POTSCHERTES LEBEN, Hans Orsolic            | A                   |
| 25        | New       |             | FIRE AND ICE, Marietta                         | A/CH/D              |
| 26        | New       |             | STAY WITH ME, Eighth Wonder                    | I                   |
| 27        | 40        | 8           | P: MACHINERY, Propaganda                       | E                   |
| 28        | 10        | 19          | NIKITTA, Elton John                            | B/CH/DK             |
| 29        | 22        | 10          | RUSSIAHS, Sting                                | F                   |
| 30        | 34        | 2           | HALLI HALLI HALLO, Johnny Reimar               | DK                  |
| 31        | 32        | 5           | JANEY, DON'T YOU LOSE HEART, Bruce Springsteen | E                   |
| 32        | 30        | 7           | OHNE DICH, Munchener Freiheit                  | D                   |
| 33        | 21        | 26          | PART-TIME LOVER, Stevie Wonder                 | E/I                 |
| 34        | New       |             | STRIPPED, Depeche Mode                         | D/DK                |
| 35        | 29        | 9           | PAPA CHANTEUR, Jean-Luc Lahaye                 | F                   |
| 36        | 24        | 5           | DIAMOND, Via Verde                             | I                   |
| 37        | New       |             | LOVE MISSILE FT-11, Sique Sique Sputnik        | GB                  |
| 38        | 27        | 5           | GIRLIE GIRLIE, Sophia George                   | B/NL                |
| 39        | 35        | 4           | BABY TALK, Alisha                              | B                   |
| 40        | New       |             | EN L'AN 2001, Pierre Bachelet                  | F                   |

Key: A—Austria; B—Belgium; CH—Switzerland; D—West Germany; DK—Denmark; E—Spain; F—France; GB—United Kingdom; I—Italy; NL—Netherlands; IR—Ireland; C—Czech Republic; S—Sweden; T—Denmark; U—United States; V—Netherlands; W—West Germany; X—Netherlands; Y—Netherlands; Z—Netherlands. Compiled from 11 national charts by Topo-Radio, Hilversum, Holland.

20 Mr. Mister RCA PL 89647

21 THE DREAM OF THE BLUE TURTLES ★ CD A&M DREAM 1  
16 Sing

22 RE ALEXANDER O'NEAL Tabu/Epic TBU 26485  
Alexander O'Neal

23 THE DANCE HITS ALBUM ● Towerball TVLP 8  
Various

24 NEW THE HYMNS ALBUM CD HMV EMTV 40  
Huddersfield Choral Society conductor Owain Arwel Hughes

25 KING OF AMERICA CD F. Beal/RCA ZL 70946  
The Costello Show

26 LIKE A VIRGIN ★★ CD Sire WX 20  
Madonna

27 WORLD MACHINE ★ CD Polydor POLH 25  
Level 42

28 EATEN ALIVE CD Capitol ROSS 2  
Diono Ross

29 SONGS FROM THE BIG CHAIR ★★ CD Mercury/Phonogram MERH 58  
Tears For Fears

30 NEW CUTS LIKE A KNIFE CD A&M AMLH 64919  
Bryon Adams

31 BEST OF INCANTATION: MUSIC OF THE ANDES ○ CD West Five CODA 19  
Incantation

32 NEW DIFFERENT LIGHT CBS 26659  
Bangles

33 SUDDENLY ● CD Jive HIP 12  
Billy Ocean

34 THE ULTIMATE SIN Epic EPC 26404  
Ozzy Osbourne

35 LUXURY OF LIFE ● CD Tenn/RCA PL 70735  
Five Star

36 WHERE'E'ER YOU WALK 10/Mirgin DIX 21  
Aled Jones

37 PROMISE ★★ CD Epic EPC 86318  
Sade

38 NOW, THAT'S WHAT I CALL MUSIC 6 ★★★ Virgin/EMI NOW 6  
Various

39 THE FIRST ALBUM ★ CD Sire WX 22  
Madonna

40 JENNIFER RUSH ★ CD CBS 26488  
Jennifer Rush

41 NEW MASTER OF PUPPETS Music For Nations MFN 60  
Metallica

42 SPORTS ○ CD Chrysalis CHR 1412  
Huey Lewis And The News

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2. In the Garden
3. Abide with Me
4. Rock of Ages
5. Just a Closer Walk with Thee
6. What a Friend We Have in Jesus
7. When the Roll is Called Up Yonder

SIDE TWO

1. It is No Secret
2. Tell Me the Old, Old Story
3. Nearer My God to Thee
4. One Day at a Time
5. The Lord is My Shepherd
6. Old Time Religion
7. Shall We Gather at the River

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83 Phil Collins

80 EASY PIECES ● CD Polydor TLCP 2  
81 Lloyd Cole And The Commotions

81 RE SUZANNE VEGA CD A&M AMA 5072  
Suzanne Vega

82 RE LOVE HURTS ★ CD WEA WX 28  
83 Elaine Poige

83 HIGH PRIORITY Tabu TBU 26699  
86 Cherrille

84 WHO'S ZOOMIN' WHO? CD Anisia 207 202  
82 Aetha Franklin

85 MAKING MOVIES ★★ CD Vertigo/Phonogram 6359 034  
87 Dire Straits

86 NEW GOLD DREAM (81, 82, 83, 84) ● CD Virgin V 2230  
81 Simple Minds

87 TOTAL CONTRAST CD London LONLP 15  
86 Total Contrast

88 THE LOVE ALBUM — 16 CLASSIC LOVE SONGS ★ Telstar STAR 2268  
85 Various

89 BACK IN THE D.H.S.S. Probe Plus PROBE 4  
87 Half Man Half Biscuit

90 SOUL KISS CD Mercury/Phonogram MERH 77  
86 Olivia Newton John

91 NEW MIKE + THE MECHANICS WEA WX 49 (M)  
91 Mike + The Mechanics

92 WAR ★ CD Island LIPS 9733  
92 U2

93 THE CINEMA HITS ALBUM Towerball TVLP 9  
93 Various

94 RE VOICES FROM THE HOLY LAND ○ BBC REC 564  
94 BBC Welsh Chorus/Aled Jones

95 DIRE STRAITS ★★ CD Vertigo/Phonogram 9102021  
95 Dire Straits

96 JOHN LENNON LIVE IN NEW YORK CITY Parlophone PCS 7301  
96 John Lennon

97 THE SECRET OF ASSOCIATION ★★ CD CBS 26234  
97 Paul Young

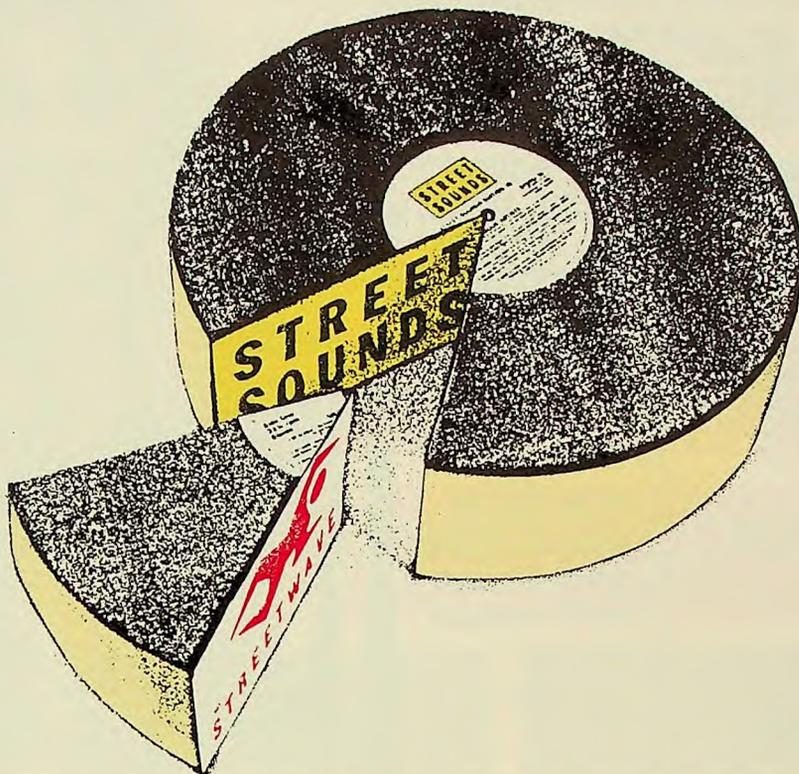
98 STOP MAKING SENSE ● CD EMI TAH 1  
98 Talking Heads

99 MISPLACED CHILDHOOD ★ CD EMI MKL 2  
99 Morillon

100 AFTERBURNER ● CD Warner Brothers WX 27  
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**STREET  
SOUNDS**

Talking about partnership in success



◀ FROM PAGE 22  
is essentially a small, committed family business — my wife Christine and her sister Susan run our office in Slough. We keep our subscription fees as low as possible, rigorously restrict membership to DJs of the highest calibre, and seek through this to achieve both a

large and immensely strong membership. Our investment in the monthly *Mix Mag* is enormous — it loses something like £5,000 each month. However, we had decided at the outset to represent the UK record industry through it precisely as it would wish to represent itself — with style. Our membership sup-

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WHITNEY HOUSTON: first UK appearance at the 1985 DJ convention

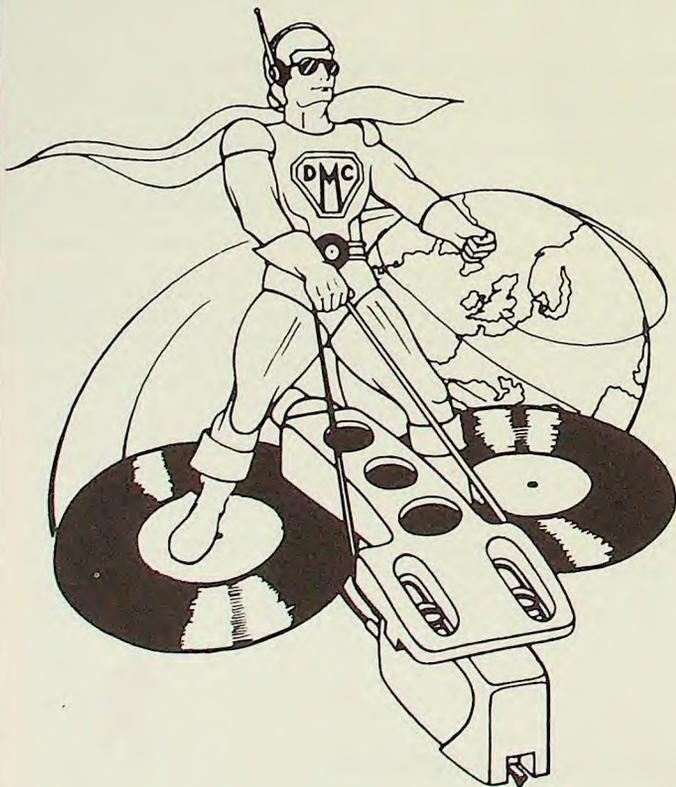
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# 10 Records: building on a flying start

**Q**UITE EARLY in its career, 10 Records had a massive number one pop hit with the Flying Pickets' Only You. Initially a huge growth-booster for a fledgling label, such grand entrances are notoriously hard to follow. The more off-the-wall such a debut smash is, the more it can subsequently become an albatross which typecasts a label in a mould quite different from that which it is attempting to build for itself.

10's A&R hot-seat filler is Mark Clarke, formerly known as the man who put a dance stance into Virgin Records by bringing black-orientated sets like I-Level to the label and delivering dance and pop hits by them.

Clarke doesn't wish to pretend that 10 is now carving itself a channel solely as a dance/black-orientated label. In fact, it has a wide A&R base which encompasses the likes of Roger Daltrey, Stephen Duffy, new singer/songwriter Eugenie Arrowsmith, and even the UK's best-known choirboy Aled Jones. However, it has been a run of careful success with dance records which broke the Only You stereotype, and the label regards this area as a vital one for further development.

"What we are changing, or developing", says Clarke, "is our basic approach to finding dance hits. The majority of our successes to date have been with licensed American records, usually hot imports where the potential has been spotted and we grab the deal first or make the best offer. Our tie-up with Bluebird, which has run successfully for some time now, was specifically designed to enable us to work in that field. Bluebird, as one of the country's leading specialist black music shops, is right on the pulse of the import scene. 10 was able to use that expertise and upfront judgement, while bringing strong marketing ability and solid distribution into play as its own side of the bargain. We don't intend to relax that side of things — especially when it can throw up a hit like the Conway Brothers last year. The pop success of that, we don't mind admitting, was a real bonus; a crossover of that magnitude, from a totally unknown black dance act, obviously couldn't have been predicted.

"The area where 10 will grow in the black music field, however, is with the acts, both British and American, that we sign to develop as record-selling acts. We have 52nd Street from Manchester,

whose Tell Me (How It Feels) was a major dance hit at the end of last year. Their debut album Children Of The Night is due in March, and it'll open a few eyes."

Other signees, from both sides of the Atlantic, include Jermaine Stewart, Black Britain, September (featuring vocalist Juliette James), and the illustrious Dexter Wansel, poised to return after a period of solitary music-making in his remote American rural retreat, with a new album on 10.

**H**owever, true to his word, Clarke has not turned his back on the acquisitions market either. Just out is the much-in-demand Galveston Bay by Lonnie Hill, while the company also scooped one of the hottest New York electro records of early '86 a few weeks ago, Mantrix' Ladies. An ear-bending new single by Aura, You And Me Tonight, is also about to hit 12-inch action here — in this case, prior to its US release!

On the album front, apart from the aforementioned 52nd Street set and that forthcoming Dexter Wansel comeback, 10 has also just released the Conway Brothers' debut album, and has a particularly strong offering to throw into the



CONWAY BROTHERS: a crossover of magnitude

arena of hot dance music compilation LPs. The 10 Dance Compilation is a 10-tracker (appropriately), which includes the already-mentioned 52nd Street and Lonnie Hill singles, plus company of the calibre of DSM's Warrior Groove, Frankie Kelly's underground soul hit of last year, Ain't That The Truth, PP Arnold's This House Is Haunted, Bobby Mardis' club favourite Keep On, and Jermaine Stewart's current single We Don't Have To Take

Our Clothes Off.

Mick Clarke feels the label has the balance right, being able to strike while the import iron is hot and also seek, sign and nurture the wealth of dance music talent he hears on both sides of the Atlantic. 10 Records may not be a wholly "black" label by any means, but there is no doubt that dancefloor credibility has replaced its albatross. Nobody says "10? Oh yes, Flying Pickets" any more.



FLYING PICKETS: career of 10 Records really started with the band's Only You and has led to...



52ND STREET: new hopefuls from Manchester with a major dance hit already

*Maxi Priest*

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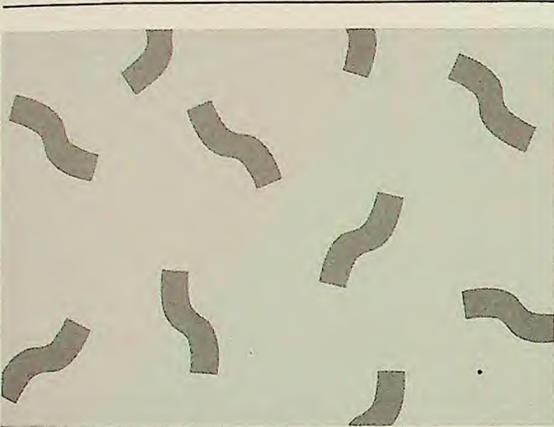
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# Lonnie Hill Galveston Bay Out now on 10 Records

**10** 12 inch: TEN 111-12 & 7 inch: TEN 111

**WHAT IS DISCO?** Unlike that old question asked since the Sixties — what is soul? — the answer should be easy to define. Disco is what people dance to in discotheques, right? Well, not necessarily!

Some people will dance to anything, and these days there are many nightspots playing records for dancing (the definition of a discotheque, to go back to its Fifties French origin) where anything is what gets played. Just because a piece of music is danceable doesn't mean it's disco music.

In an industry that loves to categorise its product, forgetting that there are only two types of music so far as most of the public are concerned, good and bad, disco has come to signify a narrow range of styles all rooted in black dance music.

Ever since the era of the Twist and then the spread of the mid-Sixties' Tamla-Motown and Atlantic/Stax sounds, black soul music has been an important part of most discotheques' programming, even if they've been playing other types of music too. Britain's lack of any significant radio outlet for soul music helped discos build a reputation as the only places where it could be heard, with the result that many clubs and DJs ended up by specialising in nothing but black music (the radio situation of course is nowadays steadily improving). Other than the sophistication of the hardware, little has changed in clubs over the last 20 years during which dancing at the disco has remained a way of life for much of the nation's young.

In the US, the Seventies' "disco boom" began in New York's gay dominated clubs and, hustling ever faster as the bandwagon picked up speed following Saturday Night Fever, whited, trivialised and commercialised the music until rhythm and mind-numbing simplicity were all that was left, its legacy being today's Hi-NRG/Eurobeat gay disco style. This easily assimilated style, most often when amalgamated with more mainstream pop elements, can still result in huge mass appeal hits, while many white acts inspired by black music (as were the early Beatles, Rolling Stones, and Elvis Presley before them) continue to pack dancefloors played alongside the real thing.

Popular with dancers though these may be, in fact the national chart is full of hits with a danceable — if not strictly "dance" — beat, so which are the actual disco hits? The majority of dance halls and discos just play chart hits (many managements even restrict the DJ to playing *only* the Top 20, regardless), the crowds dancing happily away. For them, and at that advanced stage of a record's success, any artificial division that may once have pigeon-holed the music is immaterial, it's all pop music by then... if it wasn't from the start.

It's the start that is our key, for that is where categorisation can help record companies target a particular specialist market and with the right product gain a possible toe-hold in the chart. Other similarly targeted markets include of course heavy metal, punk and even Hi-NRG, but for years the most effectively manipulated has been that for black dance music, thanks to the high number of initial sales due to the regular buying habits of disco DJs. Just by keeping up to date with new releases, those DJs working to a general audience must account for a significant proportion of many new hits' first sales, the most easily monitored though being the black soul hits. Thus black or black-

# James Hamilton

C O L U M N

orientated dance music has become categorised as "disco" — which isn't to forget such a category defying superstar as Madonna, who started as disco but long since transcended those limits.

From my own experience as a DJ (both in strictly soul clubs and mobile at parties with next to no soul played), I am well aware of the hypocrisy in setting artificial limits on the types of records that I myself review, and include in Record Mirror's Disco chart, based though that is with great accuracy on returns from DJs who play only black music, the resultant impression doubtless confusing some into thinking that these alone are the current dance hits.

To reflect everything that's being danced to in discos, there would have to be either different individual charts for all the various types of dance venue and audience, or one chart which combines everything from everywhere. To an extent the latter exists, as compiled by Theo Loyla's Superjacks Hit Squad, the trouble being that as it's so unbiased the result is boringly slow moving with the top end remaining static for weeks after the records have dropped down sales charts. The awkward truth is that, even at relatively "upfront" black clubs, with rare exceptions a record has to be really well known before the dancers will really respond.

To take a hopefully forgivable brief detour, I began my own DJing career exactly 23 years ago this week, at The Barn in Knightsbridge (owned by the Kray Twins), working in the US in 1964 at Mitty's near Southampton on Long Island, but it was while doing the weekend allnighters at Soho's Mod club The Scene in 1965/6 that I first made a still relevant observation: British people don't dance to the beat, they dance to the words, and not to the words as they hear them, but to their memory of the words.

Although local radio is a big help in making new soul records familiar — especially around the London area, disco DJs tend to be a frustrated bunch as often it's them, not their audience, who really rate all the records they've been buying! A lot of records get bought that are in the event hardly ever used (as tools of the trade), while others are used continuously by DJs to great floor response yet are too much of a mere rhythm groove to sell well to the public, who do still prefer a song for home listening.

Just such a one is the ubiquitous Harlequin Four's Set It Off, much

used by DJs in a mix... and that brings us to the major way in which discos and DJing have changed in the past 20 years, and the way in which new material can be slotted into an otherwise familiar programme without clearing the floor. Mixing!

Despite the majority of UK DJs still talking their way into and out of records, the clever ones know that by subtly synchronising rhythms they can with luck slip from something known to something unknown before the dancers have taken in what's happened, and then they can announce what it is they're playing. In this way new tunes can be introduced, the danger being that DJs will obviously be keeping an ear open for tracks that sound similar to established hits and in some cases may ignore things which are more tricky to match 'n' mix. The cutting and scratching style of mixing is different again, more for exhibitionists.

Anyway, considering the sometimes infuriating if understandable UK taste for nostalgia, you may be sure that no matter how skilled the mixer, nor how advanced and digitally perfect the new recordings, the best response at a disco will nearly always be for the gruffly recorded (by comparison) oldies that everyone knows, so sometimes it's a wonder anyone bothers with newies at all!

Chart success for new disco releases naturally needs more than sales to DJs and dance fans alone if it's to be sustained beyond a certain level, which is why remixes still figure (less than before) in the strategy to keep moderate disco hits ticking over until national support may or may not be granted by BBC Radio One and, especially, as with every hit these days, television (Soul Train incidentally returns next month on Channel 4 in abbreviated half-hour form).

Both BBC Radio London and Capital Radio can confirm from the increased listenership to their ever expanding black music content that it is indeed urban in its main appeal, but as there are many large urban areas elsewhere than London which are denied more than token amounts of black music on the airwaves, maybe now is the time for Radio One to acknowledge the unavoidable message of the national chart — black music remains our traditional motivation to dance, and it's what people like if they're given the chance!

**NOT MANY** new releases have reached me since writing last week's reviews (it seems the tail end of winter snarled up my mail deliveries, a recurrent problem), the hottest therefore being primarily on import 12-inch; Tease's Firststarter (Epic 49-05339), an excellent male vocal group swayer right in the downtempo London groove so an obvious seller there, although its appeal may be too subtle for the public at large; Thomas & Taylor's You Can't Blame Love (Thom/Tay Productions T/T 1027), lovely gently tripping boy/girl duet with haunting harmonica likely to do rather well (and even cross over?); Serious Intention's Serious (Pow Wow WOW 410), good similar follow-up to You Don't Know (which was a DJs' and dancers' favourite); J-A Groove's Release The Tension (Studio Records STU-711), zappy fast remake of the song which brought Colonel Abrams to fame in New York clubs although he himself never released it (the commercial cover version of his demo tape was by

Circuit, on 4th + B'way); Kopper's Funky Bunch Of Characters (KMA Records KMA-1-2-003), grille group creating more sizz with this bass snapped funky flip than the slow Time To Say Goodbye A-side.

On import LP, Perri's Celebrate! (Zebra Records ZEB-5684) is a gospel album by four sisters now starting to pick up interest for the Chaka Khan-ish track Maybe Tomorrow. UK LPs include Junior's Acquired Taste (London LONLP 14), a wryly titled set, acknowledging his sometimes suicidal-seeming determination to be different, with at least two good straightforward soul tracks for less adventurous fans in Not Tonight and Look What You've Done To Me; Shirley Murdock's Shirley Murdock (Elektra EKT32), Roger Troutman-produced soul singer's debut, somewhat scrappy and thin voiced when untempo but really impressive on the grittier Jennifer Holliday-ish slowies such as The One I Need and Go On Without You.

# TOP · 75 · SINGLES

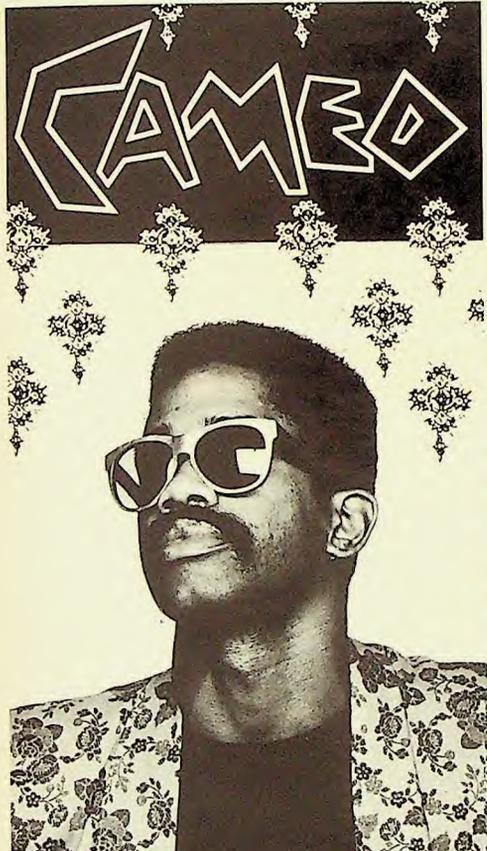
# Disco AND DANCE

THIS WEEK LAST WEEK WEEKS ON CHART

|    |     |                                 |                  |                |                   |
|----|-----|---------------------------------|------------------|----------------|-------------------|
| 1  | 6   | (NOTHING SERIOUS) JUST BUGGIN'  | Whistle          | Champion CHAMP | (12)112 (A)       |
| 2  | 2   | SUGAR FREE (Remix)              | Juicy            | Private J/Epic | (TA) 6917 (C)     |
| 3  | 4   | IF YOU WERE HERE TONIGHT        | Alexander O'Neal | Tabu           | (QT)A 6391 (C)    |
| 4  | 5   | CHAIN REACTION                  | Diana Ross       | Capitol        | (12)CL 386 (E)    |
| 5  | 13  | THE RIVER                       | Total Control    | London         | (ON)X 83 (F)      |
| 6  | NEW | I CAN'T LET YOU GO              | 52nd Street      | 10/Virgin      | TEN 114(12) (E)   |
| 7  | 9   | WILL YOU SATISFY?               | Cherrelle        | Tabu           | (TA) 6927 (C)     |
| 8  | 6   | DON'T WASTE MY TIME             | Paul Hardcastle  | Chrysalis      | PAUL(X) 1 (F)     |
| 9  | 10  | ROCK ME TONIGHT (For . . .)     | Freddie Jackson  | Capitol        | (12)CL 358 (E)    |
| 10 | 60  | STRUNG OUT                      | Paul Laurence    | Capitol        | (12)CL 393 (E)    |
| 11 | 8   | HEAVEN MUST BE MISSING AN ANGEL | Tavares          | Capitol        | (12)TAV 1 (E)     |
| 12 | 3   | LADIES                          | Mantrix          | 10/Virgin      | TEN 114(12) (E)   |
| 13 | 7   | WHEN THE GOING GETS TOUGH . . . | Billy Ocean      | Live LIVE(T)   | 114 (A)           |
| 14 | 18  | I'M NOT GONNA LET YOU           | Colonel Abrams   | MCA            | MCA(T) 1031 (F)   |
| 15 | 11  | HOW WILL I KNOW                 | Whitney Houston  | Anista         | ARIST 12(656) (R) |
| 16 | 16  | ONE DANCE WON'T DO              | Audrey Hall      | German         | DGT(7) 7 (US/E)   |

|    |     |                          |                               |                                     |   |
|----|-----|--------------------------|-------------------------------|-------------------------------------|---|
| 17 | 12  | 8                        | WE CAN MAKE . . .             | Prince Charles/City Beat Band       | PRT 7P 348 (12P 348) (A)                |
| 18 | 14  | 10                       | LIVING IN AMERICA             | James Brown                         | Scott Brothers (TA) 6701 (C)            |
| 19 | 20  | 2                        | SEX MACHINE                   | James Brown                         | Polydor POSP(X) 751 (F)                 |
| 20 | 15  | 3                        | ANOTHER NIGHT                 | Aretha Franklin                     | Anista ARIST 12(657) (R)                |
| 21 | 19  | 3                        | DO YOU LOVE ME                | Durell Coleman                      | Fourth & Broadway/Island (12)BRW 42 (E) |
| 22 | 22  | 9                        | ALL I WANT IS MY BABY         | Roberta Gilliam                     | Warner Brothers U8828(T) (M)            |
| 23 | 47  | 2                        | KISS                          | Prince and The Revolution           | Paisley Park/Warner Bros W8751(T) (M)   |
| 24 | 34  | 2                        | LOVE'S ON FIRE                | Aleem featuring Leroy Burgess       | Atlantic O-86825 (Import)               |
| 25 | 17  | 14                       | MY MAGIC MAN                  | Rochelle                            | Warner Brothers W8838(T) (M)            |
| 26 | 48  | 2                        | LOVE IS THE DRUG              | Grace Jones                         | Island (12)IS 266 (E)                   |
| 27 | 27  | 8                        | PAIN                          | Betty Wright                        | Cooltemp/Chrysalis COOL(X) 117 (F)      |
| 28 | 29  | 3                        | UNSELFISH LOVER               | Full Force                          | CBS A 6929 (C)                          |
| 29 | 26  | 4                        | GOT TO FIND A WAY             | Ross Brown                          | Jump Street JS 1001 (Import)            |
| 30 | 33  | 4                        | DOUBLE DEFRESH                | Hard Rock Soul Movement             | Elite DAZZ 46 (A)                       |
| 31 | 42  | 2                        | TURN YOUR LOVE (RIGHT AROUND) | Projection                          | Elite DAZZ 48 (A)                       |
| 32 | NEW | HEY! DON'T WASTE MY TIME | The Walkers                   | Club/Phonogram JAB(X) 27 (F)        |   |
| 33 | 23  | 9                        | IF I RULED THE WORLD          | Kurtis Blow                         | Club/Phonogram JAB(X) 26 (F)            |
| 34 | 44  | 1                        | LET MY PEOPLE GO              | Winans                              | Qwest W8874(T) (M)                      |
| 35 | NEW | YOU TO ME ARE EVERYTHING | Real Thing                    | PRT 7P 349 (12"—12P 349) (A)        |   |
| 36 | NEW | SECRET LOVERS            | Althaic Starr                 | A&M AM(Y) 307 (F)                   |   |
| 37 | 30  | 8                        | SKIPS A BEAT                  | Warp 9                              | Malown ZB 40503 (12"—ZT 40504) (R)      |
| 38 | 51  | 2                        | LOVE MONEY (Remix '86)        | Fonimasters                         | Tai Wan TWD 1950 (01-673 1189)          |
| 39 | 28  | 9                        | SATURDAY LOVE                 | Cherrelle with Alexander O'Neal     | Tabu (TA) 6829 (C)                      |
| 40 | NEW | LOVE IS WAR              | Brilliant                     | Food/V&A FOOD 4(T) (M)              |   |
| 41 | 2   | 5                        | PARTY FREAK                   | Cash Flow                           | Mercury 884454/1 (Import)               |
| 42 | NEW | THIS IS MY LIFE          | Eartha Kitt                   | Record Shack SOHO(T) 61 (A)         |   |
| 43 | NEW | PRISONER OF LOVE         | Mikred Scott                  | Fourth & Broadway BVAY 471 (Import) |   |
| 44 | 2   | 8                        | IF YOU'RE READY (. . .)       | Ruby Turner feat Jonathan Butler    | Live LIVE(T) 109 (A)                    |
| 45 | 21  | 9                        | SYSTEM ADDICT                 | Five Star                           | Tent/RCA PB 40515 (12"—PT 40516) (R)    |
| 46 | NEW | I LOVE ONLY YOU          | Ruth Dawes                    | Profile PRO 7095 (Import)           |   |
| 47 | NEW | OVERJOYED                | Stevie Wonder                 | Malown ZB 40567 (12"—ZT 40568) (R)  |   |
| 48 | 36  | 6                        | SIDEWALK TALK                 | Jellybean                           | EMI America 12(EA 210) (E)              |
| 49 | 49  | 4                        | WHAT HAVE YOU DONE FOR . . .  | Janet Jackson                       | A&M AM(Y) 308 (F)                       |
| 50 | 46  | 8                        | IT DOESN'T REALLY MATTER      | Zapp                                | Warner Brothers W8879(T) (M)            |
| 51 | NEW | LOVE'S GONE MAD          | Seventh Avenue                | Record Shack SOHO(T) 56 (A)         |   |
| 52 | 67  | 2                        | HEARTACHE NO. 9               | Hal Chocolate                       | RAK (12)RAK 386 (E)                     |
| 53 | 38  | 10                       | FUNKY SENSATION               | Ladies Choice                       | Sure Delight SD(T) 01 (US/E)            |
| 54 | 66  | 7                        | IF YOU SHOULD EVER . . .      | Val Young                           | Gordy ZB 40577 (12"—ZT 40578) (R)       |
| 55 | 43  | 3                        | DON'T STOP THAT GO GO BEAT    | Election                            | MDM MDM 512 (E)                         |
| 56 | NEW | DON'T YOU WANT MY LOVE   | Nicole                        | Portrait (TA) 6933 (C)              |   |
| 57 | 71  | 8                        | BOTH SIDES NOW                | Vela Vells                          | Wide Angle TTW 8563 (Import)            |

|    |     |                       |                                |  |   |
|----|-----|-----------------------|--------------------------------|--|---|
| 58 | 68  | 12                    | ONE NATION                     | Musquerade                             | Streetwave (MYKHAN) 59 (A)              |
| 59 | 31  | 3                     | INSATIABLE WOMAN               | Isley Jasper Isley                     | Epic (TA) 6841 (C)                      |
| 60 | NEW | WHAT LOVE IS          | Kabbala                        | Cobal (12)CLB 002 (SP)                 |   |
| 61 | 45  | 7                     | HOLD ME                        | Teddy Pendergrass with Whitney Houston | Elektra EKR 32(T) (M)                   |
| 62 | 37  | 4                     | YOU CAN DO IT EASY             | Dino Terrell                           | Lovebeat International LOVE(T) 3(A)     |
| 63 | 35  | 7                     | BORDERLINE                     | Madonna                                | Sire W 9260(T) (M)                      |
| 64 | NEW | TELL ME WHAT YOU WANT | Warren Mills                   | Live LIVE(T) 112 (A)                   |   |
| 65 | 58  | 19                    | 100%                           | Caprice                                | Lovebeat International LOVE (T) (US/SP) |
| 66 | 56  | 3                     | ALL HAND ALLY                  | Joyce Sims                             | Sleeping Bag SLX 17 (Import)            |
| 67 | 61  | 5                     | I MISS YOU                     | Klymaxx                                | MCA MCA(T) 1033 (F)                     |
| 68 | 72  | 6                     | COLD SHOULDER                  | Evelyn Thomas                          | Record Shack SOHO(T) 60 (A)             |
| 69 | 32  | 9                     | HOW TO WIN YOUR LOVE           | Spencer Jones                          | Champion CHAMP 112(10) (A)              |
| 70 | 40  | 4                     | FEMALE INTUITION               | Mai Tai                                | Hot Melts/Virgin VS 844(12) (E)         |
| 71 | 50  | 11                    | NEW YORK EYES                  | Nicole with Timmy Thomas               | Portrait A 6805 (TX 6805) (C)           |
| 72 | 54  | 16                    | ALICE, I WANT YOU JUST FOR ME! | Full Force                             | CBS (TA) 6640 (C)                       |
| 73 | NEW | SO MACHO              | Sintta                         | Fonore (12)FAN 7 (A)                   |   |
| 74 | 74  | 4                     | CAN'T GET CLOSE TO YOU         | Nico                                   | Debut/Passion DEBT(X) 3002 (A)          |
| 75 | 57  | 6                     | COLDER ARE MY NIGHTS           | The Isley Brothers                     | Warner Brothers W8860(T) (M)            |



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12" JABX 28

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image

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**T**he runaway success didn't stop in the UK. As 19 was released internationally it smashed its way to chart tops around the world too. Checking his score at the end of the year, Paul Hardcastle discovered that he'd reached number one in 13 territories altogether, virtually every major market where the record had been released, with the exception of two — Australia, where it got to number 10, and the US, where it stalled at number 13.

Hardcastle, in fact, suspects he sold far more records in the US than that chart position suggests. "Because of the nature of 19", he says. "There were a certain number of the big white radio stations in major markets which were afraid to give it airplay."

Because the US chart is almost all based on radio play, that kept it lower in the chart than other records which actually sold less. When I was at number 13, I discovered that the actual sales of 19 were similar to those of whatever was at number 3, at the time."

Regardless of its highly individual nature, Hardcastle vehemently denies that the record was in any way conceived as a gimmick. "It was a concept I'd had for some time, and simply grew out of the idea of using those tapes and playing around with them in the studio into something which had the same kind of musical punch that the words had."

19 is a record which few people could have made, because it needed someone able to use recording studio technology almost as an instrument in itself, who also

happened to understand the power of the beat and the cutting edge of rhythm as it exists in modern dance music. Hardcastle admits he is very much a "studio" man.

Always as fascinated by the wonders of electronics as by music, he has mastered the techniques and the technology of recording in the Eighties in stages as his career progressed. Through his work on record in Direct Drive, First Light and as a soloist, he learned his soundmaking craft and his music developed accordingly. He has his own studio and is his own producer. Could he conceive now of working in any other way?

"I couldn't go into the studio where someone else was calling the shots. For me, recording is having the ideas in my mind or the sounds in my head, and then between me and the studio, working at it until I'm finally happy with what comes out on tape. But there's no way I could do that to anyone else's direction."

There is no producer, no studio megastar, with whom Hardcastle has the slightest ambition to work as an artist — and for that matter, no studio in the world where he would particularly want to go to work. He is, and already has, precisely what he needs; change could only be for the sake of change, and he can see no point in it.

For all the embellishment, Paul Hardcastle records still have, driving them from beneath, that solid, rock-bottom rhythmic edge which had always characterised his work as dancefloor-orientated. "I've said before that nobody in Britain

# Life begins at

**1985 WAS the year when Paul Hardcastle, after being so long "Mr 41" (his singles had developed a nasty habit of grinding to a halt one place short of the Radio 1 top 40) finally made it. The record which did the trick, 19, was one of those sudden phenomena which turn the whole industry on its head — a startling, totally original sound which made such an immediate impact that it hit radio, dancefloors and the top of the charts almost simultaneously.**



makes records with a harder edge than me. I like to think it's also what people are looking for when they come to me to remix other people's product. They look to me to give it more drive, and that's what I do."

In that sense, he has stayed loyal to the disco/dance buyers, the teenage hip-hop buyers who always supported his work before 19 took off. Has that been a conscious decision too?

"Very much so, I've stayed loyal to my fans who have always bought me because they like Paul Hardcastle music, rather than because I happen to have a number 1 record, and by the same token, they've stayed loyal to me. I still make records very much with the dancefloor crowd in mind, and intend to keep doing so."

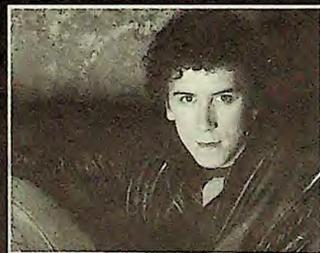
It has also become the accepted norm for him to have other people carrying the vocals on his records,

a trend continued by the current top-tenner Don't Waste My Time, which highlights the powerful voice of Carol Kenyon (not to mention a guest rap by Lenny "Delbert" Henry on its latest 12-inch remix). Will we ever hear a Hardcastle vocal on one of his tracks?

"Basically, I have no interest in singing on my records. On the other hand, there are a lot of vocalists with whom I'm keen to record. Those two things dovetail

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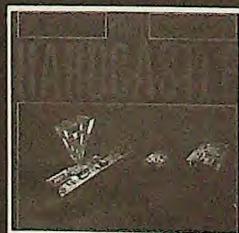
**'19'**

**'JUST FOR MONEY'**

**AND**

**'DON'T WASTE MY TIME'**

AVAILABLE ON THE ALBUM & CHROME CASSETTE  
**'PAUL HARDCASTLE'**



 **Chrysalis**

# N-N-Nineteen

**'Nobody in Britain makes records with a harder edge than me. I like to think it's what people are looking for when they come to me for a remix'**

rather nicely together. Actually, I think I can probably sing as well as most of the people vocalising in the charts at the moment, though I don't know whether I've got much of a soul voice. But no, I certainly don't plan to sing on record."

The uniqueness of 19 made it a very difficult record to follow up, and in fact Hardcastle took quite a bit of critical flak when he emerged with *Just For Money*, another (though very different) sound collage which featured the voices of Bob Hoskins and Lord Olivier. It didn't, of course, sell nearly as well, and many critics accused him of

merely cashing in on his own success.

"Well, I still regard it as a success, because it still made the top 20 — reached number 19, in fact, which I suppose was an appropriate position to go to! I should hardly be disappointed when there were other artists who made number one hits last year and then vanished out of sight with their follow-up releases. Mind you, I'm even more delighted that *Don't Waste My Time* has gone higher and is moving quicker already. I don't mind sandwiching a number 19 hit between two top five hits!

**T**here was no question of following a gimmick record with another gimmick record. I simply never thought of either in those terms."

Again, the train robbery idea was one that interested me, and one I decided to see whether I could do something with. Just as the video was an important facet of 19, I saw *Just For Money* very much as a visual and musical concept. You could say it was self-indulgent because I was suddenly placed in the position where I could have a go at it, whereas I probably wouldn't have had that freedom before 19.

A lot of people who knocked it have come around to liking the hardrock remix version, which is much truer to the hip-hop dance groove — and is on the 12-inch B-side of my current single."

In terms of current and future plans, Hardcastle is in no hurry to be rushed anywhere. Another album is obviously on the horizon, and when it comes, it will be "a solid dance album". The flood of production and remixing offers which rose in the wake of 19 shows little sign of abating, but Hardcastle is in the position to be able to pick and choose whom he works with or what he works on. Asked about one of the more unusual recent projects, his remixing of a batch of Ian Dury's Stiff tracks including *Hit Me With Your Rhythm Stick*, he says: "I enjoyed having a go at that. I actually met Dury after the tracks came out, and he was well into them. He reckoned I'd brought out all the particular bits that he'd liked best all along!"

Wider interest has seen a couple of commissions for TV show themes (including *Saturday Live*). Hardcastle also (prior to 19, in fact) wrote the music for Bluebird's *Hip-Hop* mini-movie, which gave him a big US dance hit with *Rain Forest*, among other things.

"That one certainly threw up some imitators. We were getting copies of *Rain Forest* coming back from all over the place for a while. You should have heard some of them! I probably could have sued on some."

It isn't at all inconceivable that an offer to do a full movie score could be one of the offers that 1986 has in store. How would he feel about that sort of challenge? If it was the sort of thing that sparked his interest, he says, then yes — he wouldn't mind having a go at a soundtrack.

Meanwhile, 19 continues to remind us just what an impression it made on 1985, being one of the four finalists for single of the year at the BPI Awards, and also now nominated in no less than three categories in the Ivor Novello Awards.

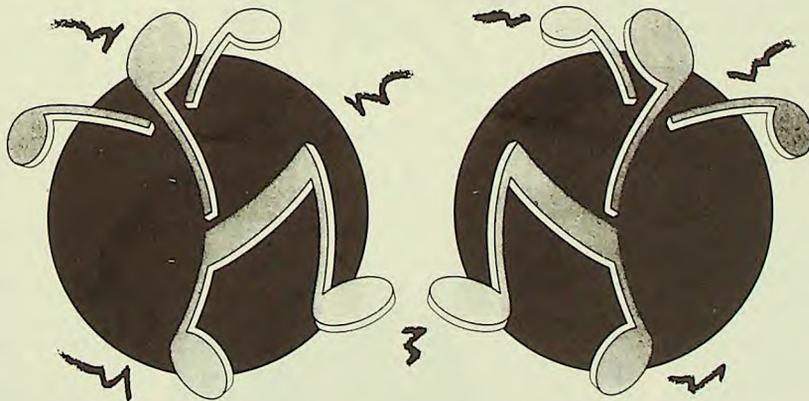
**'I still make records very much with the dancefloor crowd in mind and intend to keep doing so. My fans have stayed loyal to me.'**



CAROL KENYON: featured Hardcastle vocalist

There are probably still further accolades to come, though the walls of the Hardcastle house in Wanstead are already disappearing behind multitudes of gold and silver discs from all around the world. The one category he is no longer eligible for is that infamous 'Mr 41', and Hardcastle is not sorry to see the back of that tag, 1985 was a wonderful year, and he is certainly not wasting his time in '86.

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# Win a US trip and discover new country

MUSIC WEEK and the Country Music Association invite dealers participating in the DISCOVER NEW COUNTRY campaign and their employees to enter a competition to win a trip to America.

THE PRIZE in this easy to enter competition will be a holiday in America for two people in June. The lucky couple will spend 10 days in the US, flying first to Dallas/Fort Worth in Texas; then on to Nashville, Tennessee, the home of country music; and then to Fort Payne, Alabama for the June Jam, an outdoor music festival featuring major country acts including one of the top US groups, Alabama.

chance to meet the biggest names in country music.

There's a host of tourist opportunities in the Nashville area and the CMA will be arranging sight-seeing tours, including a visit to the Grand Ole Opry and the Opryland theme park.

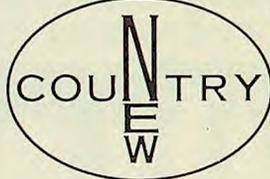
On Saturday, June 17, the winners will get the opportunity to travel to Fort Payne, Alabama, home of the group Alabama, for their June Jam, an outdoor concert which features the group with some of the biggest names in country music. The winners will have VIP seating and access to the VIP area.

The winners will return to the UK from Dallas/Fort Worth airport on Sunday, June 16.



The winners will fly with American Airlines to Dallas/Fort Worth airport in Texas on Friday, June 7. Official hosts in Dallas/Fort Worth will be Billy Bob's, a country night-spot which claims to be the world's largest club. There'll be the opportunity to visit the famous South Fork ranch that's been made famous by the Dallas TV series, and to visit Fort Worth's historic stockyard area.

American Airlines will fly the winners to Nashville on Monday, June 10, for the start of Fan Fair week, the annual get together of Country music stars and their fans. The Country Music Association will be the hosts and will provide invitations to the various events. There are concerts each day and the



THE COMPETITION: To enter this competition you need to be either a dealer, or an employee of a dealer, who is participating in the DISCOVER NEW COUNTRY campaign and has ordered at least one pack of the 10 albums featured. You then have to answer the four questions below. The first correct entry selected after the closing date, Friday April 4, will win the prize. It's simple, so have a go. The winner will be announced in *Music Week*.

Answer the following questions, cut out the coupon and post it in an envelope to: Discover New Country Competition, Music Week, Greater London House, Hampstead Road, London NW1 7QZ.

Name the first track on Don Williams' LP *New Moves*.....

What colour is Rosanne Cash's lipstick on the cover of her LP *Rhythm & Romance*.....

Name the producer of *The Judds* LP *Rockin' With The Rhythm*.....

Name the BBC TV series featuring Gary Morris.....

Your name.....

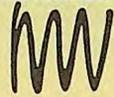
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15 March, 1986

MUSIC WEEK



- 1 2 **THE BEST OF EAGLES**  
The Eagles Asylum EKT5 (M)
- 2 1 **THE KENNY ROGERS STORY**  
Kenny Rogers Liberty EMTV 39 (E)
- 3 5 **HOTEL CALIFORNIA**  
The Eagles Asylum K 53051 (M)
- 4 4 **DR HOOK'S GREATEST HITS**  
Dr Hook Capitol EST 26037 (E)
- 5 7 **DOLLY PARTON'S GREATEST HITS**  
Dolly Parton RCA PL84422 (R)
- 6 NEW **SWEET DREAMS**  
Patsy Cline MCA MCG 6003 (F)
- 7 3 **LIVE IN LONDON**  
Ricky Skaggs Epic EPC 26618 (C)
- 8 8 **THE JOHN DENVER COLLECTION**  
John Denver Telstar STAR 2253 (R)
- 9 13 **BOXCAR WILLIE COLLECTION**  
Boxcar Willie Spartan SPLP 005 (SP)
- 10 RE **OLD WAYS**  
Neil Young Geffen GEF 26377 (C)
- 11 16 **THE CRYSTAL GAYLE SINGLES ALBUM**  
Crystal Gayle United Artists UAG 30287 (E)
- 12 20 **COUNTRY BOY**  
Ricky Skaggs Epic EPC 26170 (C)
- 13 22 **IMAGES**  
Don Williams K-tel NE 1033 (K)
- 14 12 **ONE OF THESE NIGHTS**  
The Eagles Asylum K 53014 (M)

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**MCA RECORDS**

- 15 18 **THEIR GREATEST HITS 71-75**  
The Eagles Asylum K 53017 (W)
- 16 19 **THE VERY BEST OF THE EVERLY BROTHERS**  
The Everly Brothers Warner Bros K 46008 (W)
- 17 RE **DESPERADO**  
The Eagles Asylum K 53008 (W)
- 18 15 **LONE JUSTICE**  
Lone Justice Geffen GEF 26288 (C)
- 19 27 **THE VERY BEST OF DOLLY PARTON**  
Dolly Parton RCA PL 89007 (R)
- 20 11 **BORN YESTERDAY**  
The Everly Brothers Mercury/Phonogram MERH80 (F)
- 21 14 **THE VERY BEST OF DON WILLIAMS**  
Don Williams MCA MCG 4014 (F)
- 22 RE **COUNTRY'S GREATEST HITS**  
Various Atlantic Gap CGH 1 (E)
- 23 RE **THE HEART OF THE MATTER**  
Kenny Rogers RCA PL 87023 (R)
- 24 RE **FIRST LADIES OF COUNTRY**  
Various CBS 32235 (C)
- 25 RE **EYES THAT SEE IN THE DARK**  
Kenny Rogers RCA PL 84697 (R)
- 26 28 **HALF NELSON**  
Willie Nelson CBS 26596 (C)
- 27 6 **STATE OF OUR UNION**  
The Long Ryders Island ILPS 9802 (E)
- 28 10 **CENTERFIELD**  
John Fogarty Warner Brothers 9252031 (W)
- 29 RE **THE BEST OF THE BELLAMY BROTHERS**  
The Bellamy Brothers MCA MCF 3248 (F)
- 30 NEW **NEW MOVES**  
Don Williams Capitol EST 2004 (E)

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# TOP 100 ALBUMS

## SOPHIA GEORGE

New ten track LP featuring the hit single "GIRLE GIRLIE" **OUT NOW**

WIN LP1  
Jet Star/EMI Distribution

- 1 43 **BROTHERS IN ARMS** ★★  
Dire Straits (Mark Knopfler/Neil Dorman)  
Vertigo/Phonogram VERH 25 (F)  
C. VERHC 25, CD. 824 499-2
- 2 14 **WHITNEY HOUSTON** ●  
W. Houston (1), Jackson (3), Kashfi (2), M. Masser (4), N. M. Walden (1)  
Anata 206 978 (R), C. 406 978  
CD. 610 359
- 3 7 2 **HITS FOR LOVERS** ○  
Various (Various)  
Epic EPC 10050 (C)  
C. 40 10050
- 4 3 55 **NO JACKET REQUIRED** ★★  
Phil Collins (Phil Collins/Hugh Padgham)  
Virgin V 2345 (E)  
C. TCY 2345, CD. CDP 2345
- 5 4 7 **ORIGINAL SOUNDTRACK 'ROCKY IV'** ●  
Various (Various)  
Scotti Brothers SCT 70272 (C)  
C. 40 70272
- 6 9 25 **HOUNDS OF LOVE** ★  
Kate Bush (Kate Bush)  
EMI KAB 1 (E)  
C. TC KAB 1, CD. CDP 746 164-2
- 7 5 45 **BE YOURSELF TONIGHT** ★★  
Eurythmics (David A. Stewart)  
RCA PL 70711 (R)  
C. PK 70711, CD. PD 70711
- 8 6 5 **JONATHAN KING'S ENTERTAINMENT U.S.A.** ●  
Various (Various)  
C. SMC 8612  
Stylus SMR 8612 (STY)
- 9 18 9 **THE BROADWAY ALBUM** ●  
B. Sheward (B. Sheward/P. Matz (6), B. Sheward/Others (2), R. Baskin (2)/D. Foster (1))  
CBS 86322 (C), C. 40-86322, CD. 86327
- 10 14 38 **LITTLE CREATURES** ●  
Talking Heads (Talking Heads)  
EMI TAH 2 (E)  
C. TAHTC 2, CD. CDP 746 158-2
- 11 8 49 **GO WEST** ★  
Go West (Gary Stevenson)  
Chrysalis CHR 1495 (F)  
C. ZCHR 1495, CD. CCD 1495
- 12 **BALANCE OF POWER** ●  
Electric Light Orchestra (Jeff Lynne)  
Epic EPC 26467 (E)  
C. 40 26467
- 13 3 **THE COLOUR OF SPRING** ●  
Talk Talk (Tim Friese-Greene)  
EMI EMC 3506 (E)  
C. TIC EMC 3506
- 14 39 2 **NIGHT BEAT II** ○  
Various (Various)  
Stylus SMR 8613 (STY)  
C. SMC 8613
- 15 20 **ONCE UPON A TIME** ★  
Simple Minds (I. Lovine/B. Cleamountrain)  
Virgin V 2364 (E)  
C. TCY 2364, CD. CDV 2364
- 16 25 **PRECIOUS MEMORIES** ●  
Ani Wilson (George Doherty/John Anderson)  
Emerald Gem ERTV 1 (A)  
C. CEM 3
- 17 10 19 **HUNTING HIGH AND LOW** ★  
a-ha (I. Mansfield (7), A. Tarney (2)), Ritchie/r-a-ha (1)  
Warner Brothers WX 30 (M)  
C. WX 30C, CD. 925 300-2
- 18 15 14 **ISLAND LIFE** ●  
Grace Jones (Chris Blackwell/Alex Sadkin (6), Tam Moulin (3)/Trevor Horn (1))  
Island GJ 1, (E) C. GJC 1, CD. CID 132
- 19 22 4 **ALONE** ●  
Nana Mouskouri (Andre Chappelle)  
Philips/Phonogram PPH 3 (F)  
C. PHHC 3, CD. 876 433-2
- 20 21 **WELCOME TO THE REAL WORLD** ●  
Mr. Mister (Paul DeVilliers/Mr. Mister)  
RCA PL 89647 (R)  
C. PK 89647
- 21 16 38 **THE DREAM OF THE BLUE TURTLES** ★  
Sing (Sing/Pete Smith)  
A&M DREAM 1 (F)  
C. DREMC 1, CD. DREMD 1
- 22 **ALEXANDER O'NEAL** ●  
Alexander O'Neal (Jimmy Jam/Terry Lewis)  
Talar/EMI TBU 26485 (C)  
C. 40 26485
- 23 17 6 **THE DANCE HITS ALBUM** ●  
Various (Various)  
Towerbell TPLP 8 (E)  
C. ZCTV 8
- 24 **THE HYMNS ALBUM** ●  
Huddersfield Choral Society cond. Owain Arwel Hughes (Andrew Keener) (E)  
HMV EMTV 40 C. TC EMTV 40, CD. CDP 746 202-2
- 25 1 3 **KING OF AMERICA** ●  
The Costello Show (T. Bone Burnett/Declan MacManus with Larry Hatch)  
F. Bear/RCA ZT 70946 (R), C. ZK 70946
- 26 20 69 **LIKE A VIRGIN** ★★  
Madonna (Nile Rodgers (9), Madonna/Sveve Bray (1))  
Sire WX 20 (W)  
C. WX20 C, CD. 925181-2
- 27 19 21 **WORLD MACHINE** ★  
Level 42 (Wally Badarou/Level 42)  
Polydor POLH 25 (F)  
C. POLHCS 25, CD. 827487-2
- 28 46 4 **EATEN ALIVE** ●  
D. Ross (B. Gibb/K. Richardson/A. Galuten (All Tracks)/M. Jackson (1 track))  
Capitol POSS 2 (E), C. TC ROSS, CD. CDP 746 184-2  
C. MERHC 58, CD. 824300-2
- 29 26 54 **SONGS FROM THE BIG CHAIR** ★★  
Tears For Fears (Chris Hughes)  
Mercury MERH 58 (F)  
C. MERHC 58, CD. 824300-2
- 30 **CUTS LIKE A KNIFE** ●  
Bryan Adams (Bryan Adams/Bob Clearmountain)  
A&M AMH 64919 (F)  
C. CAM 64919, CD. CDA 64919
- 31 98 12 **THE BEST OF INCANTATION** ●  
Incantation (Incantation/A. O'Duffy/N. Sykes)  
West Five CDDA 19 (A)  
C. ZC CDDA 19 (A), CD. CDDA 19 (M)
- 32 **DIFFERENT LIGHT** ●  
Bangles (David Kahne)  
CBS 26659 (C)  
C. 40 26659
- 33 29 7 **SUDDENLY** ●  
Billy Ocean (Keith Diamond)  
Jive HIP 12 (A)  
C. HIPC 12, CD. CHIP 12
- 34 24 4 **THE ULTIMATE SIN** ●  
Ozzy Osbourne (Ron Nevison)  
Epic EPC 26404 (C)  
C. 40 26404
- 35 23 11 **LUXURY OF LIFE** ●  
Five Star (Nick Martinelli (5)/Steve Harvey (3)/Vanoc)  
Ten/RCA PL 70735 (R), C. PK 70735  
C. PD 70735
- 36 56 4 **WHERE E'ER YOU WALK** ●  
Aled Jones (Helen Ellis)  
10/Virgin DIX 21 (E)  
C. CDIX 21
- 37 30 18 **PROMISE** ★★  
Sade (R. Miller (7), R. Miller/B. Rogers/M. Peko/Sade (1), B. Rogers/Sade (1))  
Epic EPC 86318 (C), C. 40 86318  
C. CD 86318
- 38 33 15 **NOW, THAT'S WHAT I CALL MUSIC 6** ★★  
Various (Various)  
Virgin/EMI NOW 6 (E) C. TC NOW 6
- 39 25 34 **THE FIRST ALBUM** ★  
Madonna (Reggie Luxon)  
Sire WX 22 (M)  
C. WX 22C, CD. 923867-2
- 40 38 18 **JENNIFER RUSH** ★  
Jennifer Rush (Gunter Mendel/Condy de Rouge)  
CBS 26488 (C)  
C. 40 26488, CD. 26488

- 41 **NEW MASTER OF PUPPETS** ●  
Metallica (Metallica/Flanning/Rasmussen)  
Music For Nations MFN 60 (F)  
C.
- 42 40 4 **SPORTS** ○  
Huey Lewis & The News (Huey Lewis & The News)  
Chrysalis CHR 1412 (F)  
C. ZCHR 1412, CD. ACCD 1412
- 43 31 2 **VINYL VINYL** ●  
Rainbow (Roger Glover)  
Polydor PODY 8 (F)  
C. PODYC 8
- 44 52 55 **RECKLESS** ★  
Bryan Adams (Bryan Adams/Bob Clearmountain)  
A&MAMA 5013 (F)  
C. AMC 5013, CD. CDA 5013
- 45 32 65 **ALCHEMY — DIRE STRAITS LIVE** ★  
Dire Straits (Mark Knopfler)  
CD. 818 243-2  
Vergo/Phonogram VERY 11 (F), C. VERYC 11
- 46 45 90 **PRIVATE DANCER** ★★  
Tina Turner (Various)  
Capitol TINA 1 (E)  
C. TCTINA 1, CD. CDP 746041-2
- 47 47 120 **U2 LIVE "UNDER A BLOOD RED SKY"** ★★  
U2 (Jimmy Iovine)  
Island IMA 3 (E)  
C. IMA 3
- 48 63 9 **THE JAZZ SINGER** ★  
Neil Diamond (Neil Diamond)  
Capitol EAST 12120 (E)  
C. TC EAST 12120, CD. CDP 746 026-2
- 49 13 18 **ICE ON FIRE** ★  
Ethan John (Gus Dudgeon)  
Rackal/Phonogram HSPD 26 (F)  
C. REWHD 26, CD. 826213-2
- 50 35 5 **ALBUM/CASSETTE** ●  
Public Image Limited (Bill Lawwell/John Lydon)  
Virgin V 2366 (E)  
C. TCY 2366
- 51 42 40 **FACE VALUE** ★★  
Phil Collins (Phil Collins/Hugh Padgham)  
Virgin V 2185 (E)  
C. TCY 2185, CD. CDV 2185
- 52 28 2 **PIECE BY PIECE** ●  
John Martyn (John Martyn)  
Island ILPS 9807 (E)  
C. ICP 9807
- 53 38 18 **ALL THROUGH THE NIGHT** ●  
Aled Jones with BBC Welsh Symphony Orchestra & Chorus (B. Cole/H. Owen)  
BBC RHM 569 (A), C. ZCR 569
- 54 60 8 **ROCK ME TONIGHT** ●  
Freddie Jackson (Barry Eastmond)  
Capitol FRED 1 (E)  
C. TC FRED 1, CD. CDP 7461 70-2
- 55 53 140 **QUEEN GREATEST HITS** ★★  
Queen (Various)  
EMI EMY 30 (E)  
C. TC EMTV 30, CD. CDP 746033-2
- 56 34 17 **FEARGAL SHARKEY** ●  
Feargal Sharkey (David A. Stewart)  
Virgin V 2360 (E)  
C. TCY 2360, CD. CDV 2360
- 57 92 2 **BORN IN THE U.S.A.** ★★  
B. Springsteen (B. Springsteen), Landau C. Plakins/S. Van Zandt (4), 40-86304, CD. 86304
- 58 49 15 **HITS 3** ★★  
Various (Various)  
CBS/WEA HITS 3 (M)  
C. HITS 3
- 59 36 2 **LIVES IN THE BALANCE** ●  
Jackson Browne (Jackson Browne)  
Asylum EKT 31 (M)  
C. CEK 31C
- 60 75 18 **THE SINGLES COLLECTION** ★★  
Spondau Ballet (Svoin/Jolney/Spondau (8) Burgess (6) Burgess/Horn (1))  
Chrysalis SBTV 1 (F), C. ZSBTV 1  
C. CD. CDP 1498
- 61 70 22 **THE LOVE SONGS** ★★  
George Benson (Various)  
K-tel/WEA NE 1308 (K)  
C. CE 2308
- 62 51 3 **ROUMOURS** ★★  
Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat)  
Warner Brothers K 56344 (M), C. K 45634-4  
C. K 75634-4
- 63 37 13 **FINE YOUNG CANNIBALS** ●  
Fine Young Cannibals (Gifts Co/Saxel/Malar/Pala)  
London LONR 16 (F)  
C. LONC 16, CD. 820004-2
- 64 62 17 **THE CLASSIC TOUCH** ●  
Richard Claydon (O. Toussaint/G. Sallés)Decca Delphne SKL 5343 (F)  
C. KSKC 5343, CD. 870 299-2
- 65 59 2 **PICTURE BOOK** ○  
Simply Red (Stewart Levine)  
Elektra EKT 27 (M)  
C. EKT 27C, CD. 960 452-2
- 66 44 5 **SPARKLE IN THE RAIN** ●  
Simple Minds (Steve Lillywhite)  
Virgin V 2300 (E)  
C. TCY 2300, CD. CDV 2300
- 67 41 3 **SEVENTH STAR** ●  
Black Sabbath (Tony Iommi (Jeff Groman))  
Vertigo/Phonogram VERH 29 (F)  
C. VERHC 29, CD. 826 704-2
- 68 48 75 **THE UNFORGETTABLE FIRE** ★  
U2 (Bruno Eral/Daniel Lanois)  
Island U2 5 (E)  
C. UC25, CD. CID 102
- 69 **REI GOLD** ★  
Barbara Dickson (Pip Williams/Various)  
K-tel ONE 1312 (K)  
C. OCE 2312
- 70 54 86 **DIAMOND LIFE** ★★  
Sade (Robin Millar)  
Epic EPC 26044 (C)  
C. 40 26044, CD. 26044
- 71 61 12 **LOVE OVER GOLD** ★★  
Dire Straits (Mark Knopfler)  
Vertigo/Phonogram 6359 109 (F)  
C. 7150 109, CD. 800 088-2
- 72 50 2 **BLACK COCK** ●  
King Kurt (Pat Collier (8) David Batchelor (4))  
Sire SEZ 62 (E)  
C. ZSEZ 62
- 73 65 9 **MACALLA** ○  
Clonada (Steve Nye)  
RCA PL 70894 (R)  
C. PK 70894, CD. PD 70894
- 74 64 35 **GREATEST HITS VOLUME I AND VOLUME II** ★★  
Billy Joel (Various)  
CBS 88666 (C)  
C. 40 88666, CD. 88666
- 75 69 2 **BLUE** ●  
Double (Double)  
Polydor POLD 5187 (F)  
C. POLDC 5187, CD. 827 738-2
- 76 72 14 **ROCK A LITTLE** ●  
Stevie Nicks (Jimmy Iovine)  
Portaphone PCS 7300 (E)  
C. TC PCS 7300, CD. 746 201-2
- 77 84 125 **CAN'T SLOW DOWN** ★★  
Lionel Richie (L. Richie/J. A. Carmichael)  
Motown STMA 8041 (R)  
C. CSTMA 8041, CD. MCD 06059
- 78 58 3 **A DATE WITH ELVIS** ●  
The Cramps (The Cramps)  
Big Beat WKA 46 (F)  
C. WKA 46
- 79 83 9 **HELLO, I MUST BE GOING!** ★★  
Phil Collins (Phil Collins/Hugh Padgham)  
Virgin V 2252 (E)  
C. TCY 2252, CD. CDV 2252
- 80 71 16 **EASY PIECES** ●  
Lloyd Cole And The Commotions (C. Langer/A. Winstanley)  
Polydor CLP 2 (F)  
C. CLMC 2, CD. 827670-2
- 81 **REI SUZANNE VEGA** ●  
Suzanne Vega (Lenny Kaye/Steve Adabbo)  
A&MAMA 5072 (F)  
C. AMC 5072, CD. CDA 5072
- 82 **REI LOVE HURTS** ★  
Elaine Paige (Tony Visconti)  
WEA WX 28 (M)  
C. WX 28C, CD. 240 796-2

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Distribution: JET STAR/EMI  
HVT18(12") HV18(7")



JET STAR

- 83 86 8 **HIGH PRIORITY** ●  
Cherelle (Jimmy Jam/Terry Lewis)  
Talar TBU 26699 (C)  
C. 40 26699
- 84 82 9 **WHO'S ZOOMIN' WHO?** ●  
Aretha Franklin (Narada Michael Walden)  
Anata 207 702 (R)  
C. 407 702, CD. 610 456
- 85 77 12 **MAKING MOVIES** ★★  
Dire Straits (Jimmy Iovine/Mark Knopfler)  
Vertigo/Phonogram 6359 034 (F)  
C. 7150 034, CD. 800 6502
- 86 81 3 **NEW GOLD DREAM (81, 82, 83, 84)** ●  
Simple Minds (Peter Dinklage)  
Virgin V 2230 (E)  
C. TCY 2230, CD. CDV 2230
- 87 66 2 **TOTAL CONTRAST** ●  
Total Contrast (Steve Harvey (6)/Nigel Martinez (1)/Total Contrast/John Gallek (1))  
London LONP 15 (F), C. LONC 15, CD. 828 007-2
- 88 85 18 **THE LOVE ALBUM** ★  
Various (Various)  
Telstar STAR 2768 (P)  
C. STAC 2768
- 89 74 6 **BACK IN THE D.H.S.S.** ●  
Half Man Half Biscuit (done by Dave Treble)  
Proby Plus PROBE 4 (P/Proby)  
C.
- 90 66 2 **SOUL KISS** ●  
Olivia Newton John (John Farrar)  
Mercury/Phonogram MERH 77 (F)  
C. MEKHC 77, CD. 826 169-2
- 91 **NEW MIKE + THE MECHANICS** ●  
Mike + The Mechanics (Christopher Neil)  
WEA WX 49 (M)  
C. WX 49
- 92 93 9 **WAR** ★  
U2 (Steve Lillywhite)  
Island ILPS 9733 (E)  
C. ICT 9733, CD. CID 112
- 93 **NEW THE CINEMA HITS ALBUM** ●  
Various (Various)  
Towerbell TPLP 9 (E)  
C. ZCTV 9
- 94 **REI VOICES FROM THE HOLY LAND** ○  
Wesh Chorus/Aled Jones (Thekla conductor) Thomas (H. Owens/B. Cole)  
BBC REC 564 (A)  
C. ZCM 564
- 95 73 10 **DIRE STRAITS** ★★  
Dire Straits (Mark Knopfler)  
Vertigo/Phonogram 9102021 (F)  
C. 7231015, CD. 800051-2
- 96 55 2 **JOHN LENNON LIVE IN NEW YORK CITY** ●  
John Lennon (Yoko Ono)  
Parlophone PCS 7301 (F)  
C. TC PCS 7301
- 97 92 15 **THE SECRET OF ASSOCIATION** ★★  
Paul Young (Louise Latham)  
CBS 26234 (C)  
C. 40 26234, CD. 26234
- 98 76 9 **STOP MAKING SENSE** ●  
Talking Heads (Talking Heads)  
EMI TAH 1 (E)  
C. TAHTC 1, CD. CDP 746 164-2
- 99 90 38 **MISPLACED CHILDHOOD** ★  
Marillion (Chris Kimsey)  
EMI MRL 2 (E)  
C. TC MRL 2, CD. CDP 746 162-2
- 100 68 19 **AFTERBURNER** ●  
ZZ Top (Bill Ham)  
Warner Brothers WX 27 (M)  
C. WX 27C, CD. 925342-2

## ARTISTS' A-Z

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| BENSON, George                               | 61                | OSBOURNE, Ozzy                    | 34         |
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Compiled by Gallup for the BPI Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £182 or more.

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

# Promos: WEA shows the way

POTENTIALLY THE figures below reflect what everyone in the music video industry is always saying: you can't have hits anymore without the promos to support them.

CBS/Epic, who dominated both the singles and album market shares throughout last year, made far and away the most promos in 1985, while PMI (EMI) and Virgin each made almost twice as many

as their nearest rivals, and achieved the highly respectable market shares to prove it.

The theory only comes unstuck when you look at WEA, the group that consistently maintained the number two market share in 1985, while only making a third as many promos as CBS/Epic, and at a considerably lower average budget than either PMI or Virgin.

Is this because the WEA share of the record business is based on a small number of huge artists — Madonna, ZZ Top? Or do they just make fewer, more effective promos? The reasons are no doubt manifold and totally interwoven, but it's an interesting idiosyncrasy all the same.

Only PMI and Island/Stiff made any appreciable amount of their total promo output in-house; PMI, perhaps predictably, producing 35 of its 67 clips itself, while 23 out of Island/Stiff's 33 videos were internal productions.

Predictions for promo output in 1986 sees most companies looking at merely maintaining last year's level, with only Chrysalis and (possibly tellingly) WEA expecting to up production to any considerable extent.



ZZ TOP: boosting WEA share.

## RECORD COMPANY POP PROMO PRODUCTION 1985

| Record Company | Number        | Average Budget | Budget Range      |
|----------------|---------------|----------------|-------------------|
| A&M            | 10            | £20,000        | £15-100,000       |
| CBS/Epic       | 90            | £15,000        | £10-110,000       |
| Chrysalis      | 25            | £20,000        | £15-30,000        |
| Island/Stiff   | 33            | —              | —                 |
| Magnet         | 4             | £17,500        | £15-25,000        |
| MCA            | 20 (1984 est) | —              | £12-15,000 (1984) |
| Phonogram      | 36            | —              | —                 |
| PMI            | 67            | £20,000        | £15-100,000+      |
| Polydor        | 25            | £25,000        | £10-50,000        |
| RCA            | 30            | £20,000        | £15-100,000       |
| Virgin         | 61            | £20,000        | £15-100,000       |
| WEA            | 30            | £15,000        | £3-65,000         |
| Zomba          | 14            | £15,000        | —                 |

Figures supplied and collated by the Association Of Independent Producers.



JOHN MARTYN: enters new field with nine-track live video.

## Martyn, Wendy O Williams live

VIDEOS FROM John Martyn and Wendy O Williams filmed live at London's Camden Palace form two important cassettes lined up for March 27 release. John Martyn's Live From London (PolyGram 041 351/2) finds the folk-pop survivor playing nine of his recent favourites including John Wayne and One World. The programme

has a running time of 55 minutes and a dealer price of £9.50.

Wendy O Williams Live (Embassy EV 1230) features the immodest punk-turned-heavy-metaller slamming through such lyrical peaches as Bump'N'Grind, F\*\*\* That Booty, F\*\*\*'N'Roll and so on and so forth. Running time 56 minutes, dealer price £13.95.

**FOR NEW directors it's usually uphill all the way, but two clips down and already we're set for a load of young Poloni.**

## Lewis backs new GLO man Poloni

"I CAN remember a time when people never took Tim Pope seriously. It's not something that's discussed anymore, but certain people at record companies remember too," and no doubt squirm with embarrassment as they do so.

Gordon Lewis is talking about reactionary attitudes by way of introducing his latest "gut feeling" and third and final GLO promo director, Dario Poloni. A young gun (24) with only one real clip (Strange Cruise — Rebel Blue Rockers) to his name, but the invested faith of the man who found Pope and this time last year successfully took Peter Care overground.

"Dario's not Tim Pope and he's not Peter Care, he's different. But look at the pedigree and don't miss out," says Lewis by way of advice to carefully treading commissioners.

In Lewis' view Poloni is bound for "a more commercial" career than his fellow directors at GLO, and it already shows through not only in the lavish Rumblefish rucks of Rebel Blue Rockers, but also in the classy monochrome of his one other offering, a £2,000 video-drama for Curiosity Killed The Cat which was instrumental in helping them secure a major deal.

Poloni showed this example of just how much can be done for two grand to Lewis, who in turn introduced him to Polydor video com-

missioner Loyce Blackmuir. Impressed, she made the connection with Steve Strange (then Polydor), and when Strange Cruise eventually turned up on EMI, they took Poloni with them, persuading PMI production executive Chips Chipperfield to part with a cool 30 grand on a complete unknown.

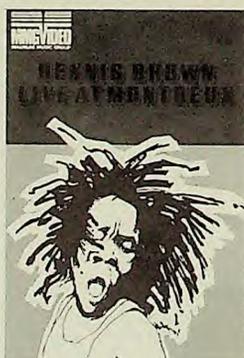
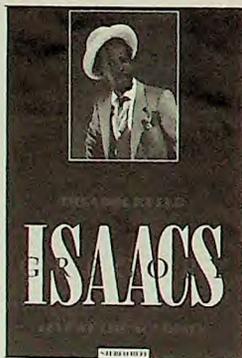
And that's the story so far. Suffice to say Poloni's background lies

**'Dario's not Tim Pope and he's not Peter Care, he's different. But look at the pedigree and don't miss out'**

in medical training films (one take only!), and he expresses a preference for simplicity in videos based around a solid core of exciting live performance.

"There is pressure on me to make my mark in the next couple of films, but that's fine. My ideas are good, and I'd like to start submitting things to record companies now."

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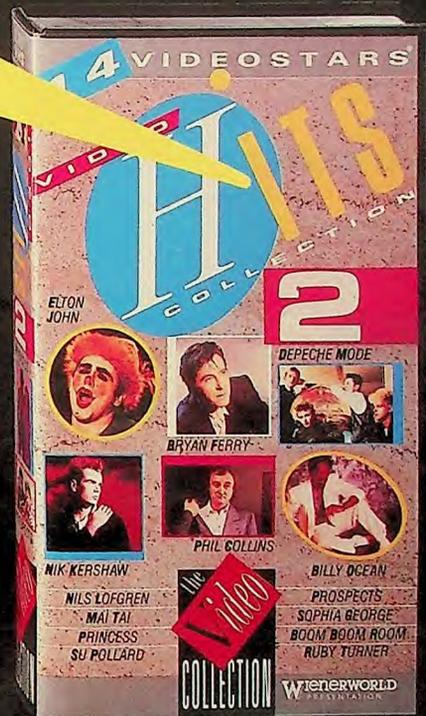
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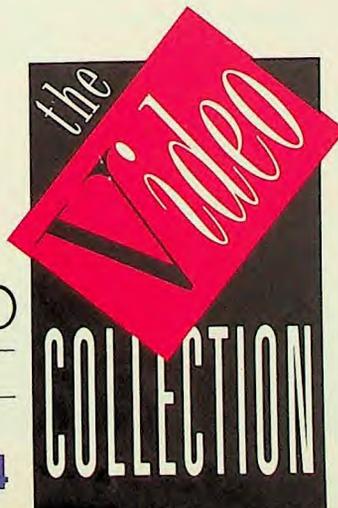
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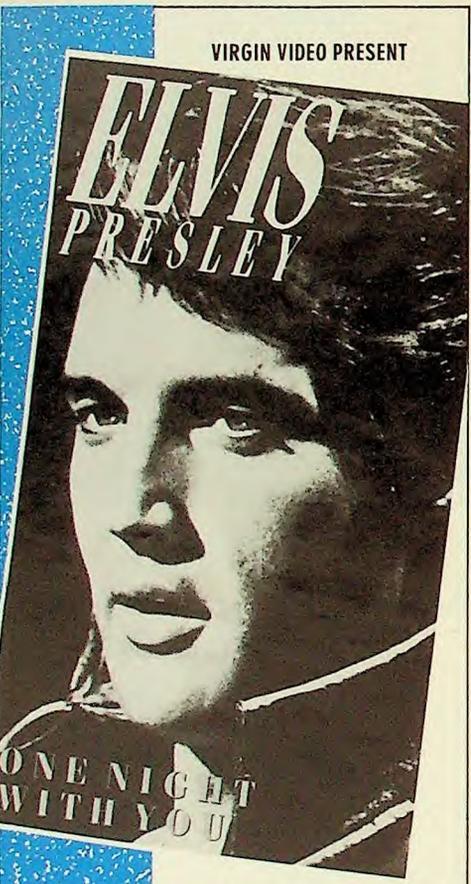
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PRESENTATION

# TOP • 30 • VIDEOS

## Music

### ON VIDEO

| THIS WEEK | LAST WEEK | Artist                     | Title                 | Description (Tracks) / Time / Price      | Label                     | Catalogue Number |
|-----------|-----------|----------------------------|-----------------------|--|---------------------------|------------------|
| 1         | 1         | TALKING HEADS              | Stop Making Sense     | Live (19 tracks) / 1hr 39min / £19.95    | Palace/PMI                | PVC 3010AM       |
| 2         | NEW       | JOHN LENNON                | Live In New York City | Live (14 tracks) / 55min / £14.95        | PMI                       | MVP 88 1115 2    |
| 3         | 2         | MADONNA                    | The Virgin Tour       | Live (10 tracks) / 50min / £19.95        | WEA Music                 | K 9381053        |
| 4         | 3         | WHAM!                      | Wham '85              | EP (3 tracks) / 19min / £9.95            | CBS/Fox                   | 3075 50          |
| 5         | 4         | U2: The Unforgettable Fire |                       | Compilation (5 tracks) / 51min / £19.95  | Island Pictures/Lightning | UVV2             |
| 6         | 5         | KATE BUSH                  | The Single File       | Compilation (12 tracks) / 50min / £14.99 | PMI                       | MVP 99 10312     |



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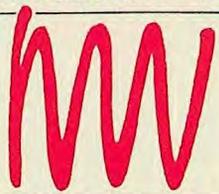
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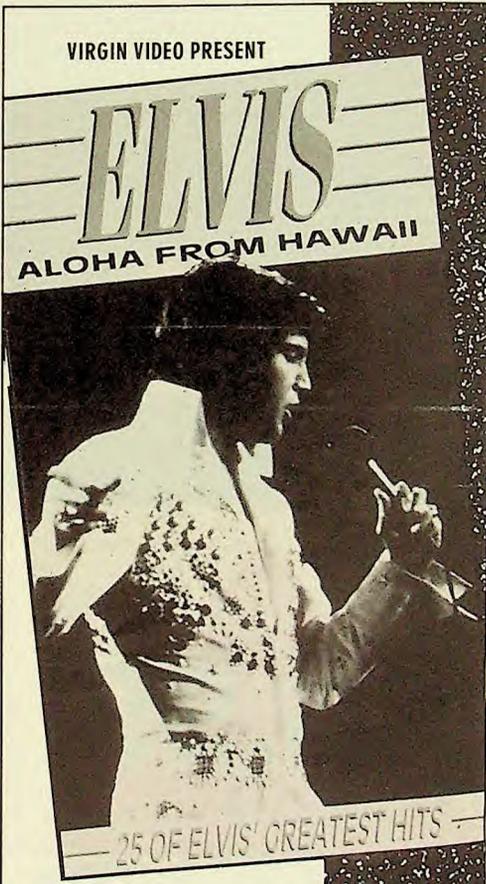
|    |    |               |                              |  |              |               |
|----|----|---------------|------------------------------|--|--------------|---------------|
| 7  | 15 | QUEEN         | Live In Rio                  | Live (16 tracks) / 1hr / £14.99                  | PMI          | MVP 99 1079-2 |
| 8  | 8  | ELVIS PRESLEY | Aloha In Hawaii              | Live (25 songs) / 1hr 15min / £19.95             | Virgin/PVG   | WVO 092       |
| 9  | 12 | THE DOORS     | Dance On Fire                | Compilation (16 tracks) / 1hr 5min / £19.99      | CIC          | VHR 1182      |
| 10 | 14 | QUEEN         | Greatest Flix                | Compilation (17 tracks) / 60min / £14.99         | PMI          | MVP 99 1011 2 |
| 11 | 7  | WHAM!         | The Video                    | EP (5 tracks) / 21min / £14.99                   | CBS/Fox      | 3048 50       |
| 12 | 9  | HALL & OATES  | Live At The Apollo           | Live (7 tracks) / 30min / £10.95                 | RCA/Columbia | RVT 10877     |
| 13 | 11 | DURAN DURAN   | Arena                        | Music Concept Video (10 tracks) / 60min / £14.95 | PMI          | MXP 99 1099 2 |
| 14 | 16 | PHIL COLLINS  | No Jacket Required           | EP (5 tracks) / 30min / £11.95                   | Virgin/PVG   | WVC 095       |
| 15 | 13 | DIRE STRAITS  | Alchemy Live                 | Live (10 tracks) / 1hr 20min / £19.99            | PolyGram     | 040269-2      |
| 16 | 10 | U2            | Live "Under A Blood Red Sky" | Live (12 tracks) / 61min / £19.95                | Virgin/PVG   | WVD045 PVG    |
| 17 | 6  | IRON MAIDEN   | Live After Death             | Live (14 tracks) / 1hr 30min / £16.95            | PMI          | MVN 99 1094 2 |
| 18 | 20 | TINA TURNER   | Private Dancer Tour          | Live (13 tracks) / 55min / £14.99                | PMI          | MVP 99 1085 2 |
| 19 | 27 | GENESIS       | Live - The Mama Tour         | Live (10 tracks) / 1hr 42min / £19.95            | Virgin/PVG   | WVD 090       |
| 20 | 17 | CHESS MOVES   | 5 Promo Videos               | 26min / £10.95                                   | RCA/Columbia | RVT 10793     |
| 21 | 22 | MADONNA       | The Video EP                 | EP (4 tracks) / 18min / £11.95                   | Warner Music | WMV 3         |
| 22 | 24 | THE SCORPIONS | World Wide Live              | Live (11 tracks) / 60min / £14.95                | PMI          | MVP 99 1113 2 |
| 23 | 26 | PHIL COLLINS  | Live At Perkin's Palace      | Live (10 tracks) / 1hr / £14.95                  | PMI          | MVP 99 1043 2 |

### MUSIC WEEK



Compiled by Music Week Research

|    |    |                 |                                |  |          |               |
|----|----|-----------------|--------------------------------|--|----------|---------------|
| 24 | 28 | FRANK SINATRA   | Portrait Of An Album           | Video Album (10 tracks) / 1hr 5min / £19.95  | MGM/UA   | UMV 10648     |
| 25 | 29 | MARILLION       | Recital Of The Script          | Live (6 tracks) / 55min / £15.99             | PMI      | MVP 99 1036 2 |
| 26 | 19 | STYLE COUNCIL   | What We Did The Following Year | Compilation (7 tracks) / 20min / £14.99      | PolyGram | 041 322 2     |
| 27 | 18 | PAUL McCARTNEY  | Rupert & The Frog Song         | Animation (3 tracks) / 26min / £9.95         | Virgin   | WC 109        |
| 28 | 23 | TEARS FOR FEARS | Scenes From Big Chair          | Documentary (15 tracks) / 1hr 30min / £19.95 | P'Gram   | 041 299 2     |
| 29 | 25 | LED ZEPPELIN    | The Song Remains The Same      | Live (9 tracks) / 2hr 7min / £19.95          | WHV      | PEV 61389     |
| 30 | RE | ERIC CLAPTON    | Live '85                       | Live (14 tracks) / 1hr 20min / £19.95        | PolyGram | 041 300 2     |



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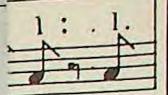
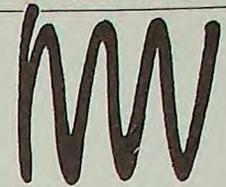
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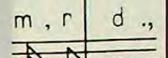
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promos for ABC, Depeche Mode, Status Quo and Bryan Ferry.

video graphics system, which played a large part in creating the

one generation in quality", says Pye.

VARIOUS: Video Hits Collection 2. Weinerworld/Video Collection. VC 4007. Running time: 56 minutes. Distribution: Lightning. Dealer price: £4.86.  
 Track listing: Billy Ocean — When The Going Gets Tough, Nik Kershaw — When A Heart Beats, Bryan Ferry — Don't Stop The Dance, Nils Lofgren — Secrets In The Street, Mai Tai — Female Intuition, Princess — After The Love Has

### REVIEW

Gone, Su Pollard — Starting Together, Made In England — Prospects, Sophia George — Girlie Girlie, Depeche Mode — Stripped, Boom Boom Room — Here Comes The Man, Ruby Turner — Come Go With Me, Elton John — Cry To Heaven, Phil Collins — Take Me Home.

Sales potential: 14 offerings — not all the hits of the title if the truth be told — but who can argue with the commercial potential of Su Pollard and Billy Ocean so soon after the fact? Video Hits 1 sold 25,000 through Woolworth alone, and with new distribution to the indies volume two has its sights set on sales of 60,000.

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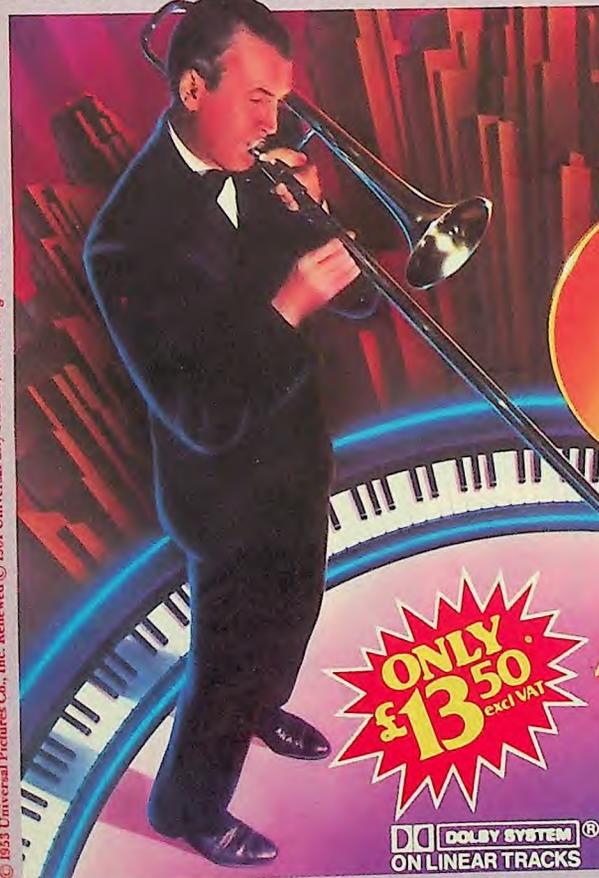
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# Rushes blends creative roles

RUSHES, THE post-production house where Dire Straits' award-winning video *Money For Nothing* was edited, has encouraged a new partnership designed to increase the creative continuity in pop promo editing.

Film editor Rick Elgood and his new assistant Robert Wallace, whose background is in video editing, both expressed a desire to gain more experience of each other's field, and have recently completed training for their new roles.

Although Elgood started by editing TV commercials, at 28 he already has an impressive track record in video editing, including promos for ABC, Depeche Mode, Status Quo and Bryan Ferry.

Godfrey Pye, chairman of Rushes, explained the commercial reasoning behind the move: "These days more music videos are being edited principally on film and then transferred to tape for the special effects. Rick will have both film and video skills at his fingertips so that he can try out his creative ideas himself, instead of relying on another editor."

As part of their plans to increase their share of the promo market, Rushes have also introduced a new off-peak rate card with prices that compare very favourably with normal off-line charges.

On the equipment side, they now have a second Bosch FGS video graphics system, which played a large part in creating the



RICK ELGOOD: impressive record

effects on *Money For Nothing*. The next couple of months will also see the creation of a new special effects edit suite. Using equipment unique in Europe, "it will allow you to do very complicated opticals, on both film and video, without losing one generation in quality", says Pye.

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Track listing: Billy Ocean — When The Going Gets Tough, Nik Kershaw — When A Heart Beats, Bryan Ferry — Don't Stop The Dance, Nils Lofgren — Secrets In The Street, Mai Tai — Female Intuition, Princess — After The Love Has

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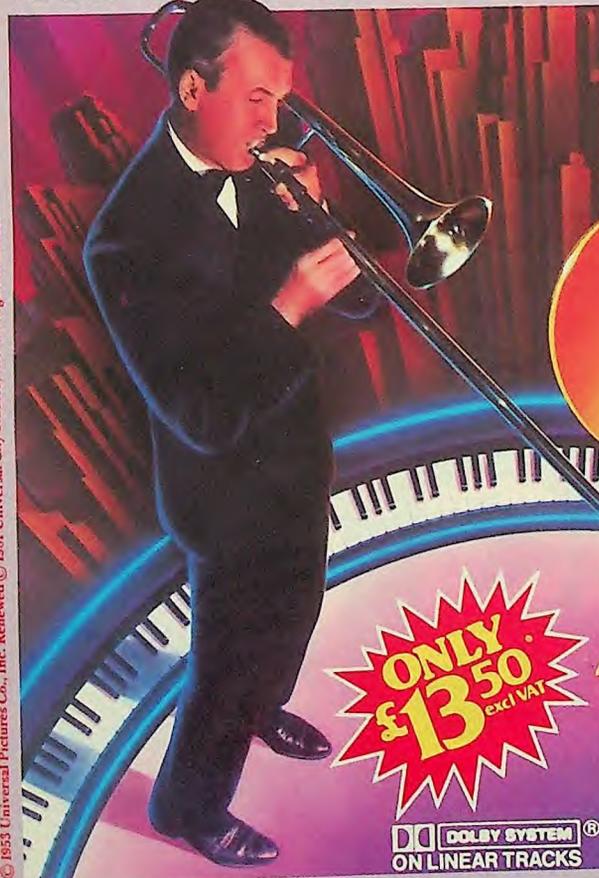
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# Keeping live shows lively



WOTNO band?: Lee Lacy crew Gerard de Thame, Mike Brady, Helen Langridge, Vaughan Arnell and Anthea Benton

**D**ULL IN-CONCERT offerings could yet be the death of the music video warned Martin Wyn Griffith in *Music Week* a couple of issues back. But live videos continue to hold sway over the charts (six out of the Top 10 at the time of writing) and Helen Langridge, vice-president of Lee Lacy International, and producer of the forthcoming *Style Council* live cassette, believes that done well they can still offer matchless entertainment value.

Over two nights in December Langridge, directors Vaughan Arnell and Anthea Benton and 57 other varieties of music video specialists, fought crew, artistic temperament and cruel fate to film an hour-long special of *The Style Council* live at Wembley. As yet unnamed, it will be released simultaneously with a live album, *Home And Abroad*, in the first week of May.

What special problems did filming at Wembley present? "One of the main problems we had was with the promoter. The first night we had to take out seats because

we were filming with 10 cameras, four of which were in the audience. That meant we had to remove whole blocks of seven or nine seats because of GLC and fire regulations and sort it all out with the promoter.

"The other thing was we had a piping crane with a hothead (a remote-controlled camera) on the top of it, and the GLC said, 'If that sweeps over the audience you're going to have to lose the whole of the front of the auditorium'. But one of the main reasons *The Style Council* were doing the show was to film it, so they were quite easy-

going about losing the seats."

Inevitably during the show the crane arched threateningly over innocent heads, and the producer found herself spending most of the concert running away from GLC officials trying to get the show stopped. She evaded them successfully enough at the time but the damage was done and there will never be another concert at Wembley filmed with the use of a crane.

Ten cameras running for the best part of an hour-and-a-half on the first night yielded some *eight miles* of rushes, the synching of which for editing would have been impossible without the use of a common time-code running simultaneously on all cameras.

"*The Style Council* are a band — and these are the little things you learn — who go off before the encore and stay off for 10 minutes, and if you leave your cameras running for 10 minutes you've lost 10 minutes of very expensive film." (The estimate £580 without processing.)

The second night was also afflicted with crippling sound problems (fortunately the audio track was made on the first night) and an absent lighting designer who walked out after a frank exchange of views the night before. This led to more than a few problems of

continuity which obviously could not be reflected in the finished video.

"The new lighting designer came in at four o'clock, we worked with him until six, and the audience came in at 15 minutes past."

"You can say to the lighting designer, 'We want as much white light as possible', and you can even rig up every third or fourth light a white light to compensate for the red. But on the night, apart from holding a gun to that man's head, there's nothing you can do — it's not his film."

Paul Weller wanted *The Style Council* video to be the best performance video ever made — it may yet be. There were certainly enough pre-production meetings between all concerned, but no amount of planning can stop the odd cock-up or 10 occurring come the day.

"There were so many technical and sound problems that the backstage atmosphere was absolutely electric. People were being fired from the crew and everyone was just trying to get the show through as well as they possibly could."

But if accidents will happen, at least pre-planning means the "cheapest and best deals" can be negotiated, and early chats with artists as particular as Weller can

save much embarrassment later.

"He gets involved to the point of saying, 'Yeah I quite like that, no I don't like that, and what if we were to do that?'"

"His brief was, 'I want it to look as brilliant as possible'. And in the post-production we've been careful to talk to him about musically what he wasn't happy with on the night."

Things were further complicated during filming by radically differing sets on each night, with changes not finalised until an hour before the house lights were due to go down. This meant previously worked-out camera movements had to be abandoned and re-planned in next to no time, all of which served to sour still further relations with a crew who resented the very presence of cameras on the stage in the first place.

But if things went wrong at the time — "a producer's role on the day only comes into true benefit when something goes wrong" — Langridge feels that Arnell and Benton's first venture into long-form live is going to convince a lot of doubters, and says she is very proud to have produced a two-day, 10-camera shoot (including the odd arty conceptual bit) for a budget considerably less than a good many promos.

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 H-HR Taylor 01-622 2377  
 HS-Hushnet 0532 74106  
 I-Camel (Backs, Rough Trade) and Fast Forward  
 031 725 9297  
 IP-Intone 051 236 6591  
 Nine Miles 0926 881292/  
 8811293  
 Red Rhino (Nih)  
 0904 6414 5  
 Revolver-0272 541291  
 IK-01-381 2287  
 IMP-Imper Music  
 01-229 5454  
 IMS-Import Music Services (via PolyGram)  
 01-590 6044  
 IN-Invicta Audiovisual 0533 717211  
 IS-Independent Record Sales  
 01-850 3161  
 (Chris Wellard)  
 JET-Jethouz  
 0253 712453  
 JJ-Jungle 01-359 9161  
 J-Jehor 01-961 5818  
 JS-Jazz Services Unlimited  
 0422 64773  
 K-Kel 01-992 8000  
 KS-Kingdom 01-836 4763  
 LG-Lighting 01-969 8344  
 LO-Londisc 01-522 2936  
 M-MSD 01-961 5646  
 MM-Magnum Music  
 Group 0784-65333  
 MS-Music Industry Services 01-519 1215  
 MK-0292 521241  
 ML-Mainline 01-683 0330  
 MO-Mole Jazz 01-278 0703  
 MW-Making Waves  
 01-481 0593  
 N-Neon 0785 41311  
 NM-Nine Mile (see I)  
 O-Outlet 0232 227826  
 OR-Orbitone 01-965 8292  
 P-Pinnacle 0689 731646  
 PAC-Pacific 01-267 29178  
 PID-Private Independent Distributor  
 PK-Pickwick 01-200 7000  
 PR-President 01-839 4672  
 PRO-Proprietor 0702 72821  
 PVG-Palace Virgin and Gold  
 01-539 5566  
 R-RCA 021 575 3004  
 RA-Rainbow 01-589 3254  
 RC-Recordmaster  
 01-390 3711/04053  
 BE-Revolver 0272-541291  
 REC-Recommended 01-622 8834  
 RH-Rhino 01-965 9223  
 RL-Red Lightnin' 037-988 693  
 RM-Record Merchandisers 01-848 7511  
 ROS-Ross 08886 2403  
 RR-Red Rhino (see I)  
 RT-Rough Trade 01-833 2133  
 S-Silva Screen 01-430 1317  
 SM-Star Marketing Services 01-891 6487  
 SO-Stage One 0478 4001  
 SOL-Soloman & Pores  
 0479-32711  
 SP-Spartan 01-903 8223  
 ST-Studio Import  
 01-580 3438/9  
 STY-Slyus 01-453 0886  
 SW-Swith 0424 270028  
 T-Trojan 935-8323  
 TB-Terry Blood 0782 670321  
 TE-Tem 0708 751881  
 TR-Triple Earth 01-995 7059  
 V-Vista Sonds 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

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

**ADAMS, Cannonball** LEHRE None *Suth/WEA* 9791151/— (W)  
**ADDERLEY, Cannonball** ACCENT ON AFFINITY Affinity AFF 1487— £3.67 (CH)  
**ADDERLEY, Cannonball** SOMETHIN' ELSE Blue Note TC-BST 81595 £3.75 (E)  
**ADLER, Larry** THE GOLDEN AGE OF LARRY ADLER Golden Age GX 41 2539 1/6X 41 2539 4 £1.98 (E)  
**ALTERNATIVE RADIO** FIRST NIGHT Cold Harbour COLD LP 001— £3.05 (I/Pro Plus)  
**ASSAD, Sergio Odair** BRAZILIAN GUITAR MUSIC FOR 2 GUITARS None *Suth/WEA* 9791161/— (W)  
**ATKINS, Char** 20 OF THE BEST RCA NL 89849/NK 89849 (R)  
**BASIS, Court SWINGING** AT THE DAISY CHAIN Affinity AFF 1019/— £3.67 (CH)  
**BATTLEFIELD BAND, The** ON THE RISE Temple TP 021/EP 021 (C/W/M/PROJ)  
**BECHE, Sidney** PANASSIE SESSIONS VOL 5 (1941-43) RCA NL 89751/2/NK 89751/2 (R)-re-release  
**BLAKEY, Art & The Jazz Messengers** FREE FOR ALL Blue Note TC-BST 84170 £3.75 (E)  
**BRAVE COMBO** PEOPLE ARE STRANGE Rogue FMST 4007/— (MW)  
**CARNES, Kim** MISTAKEN IDENTITY Fame FA 41 3146 1/FA 41 3146 4 £1.98 (E)  
**CHITTON, Alex** LOST DECADE Fan Club FC 015/— (2LP) £4.50 (I/R)  
**COLTRANE & HARDEN** COUNTDOWN RCA NL 70529/2/NK 70529/2  
**CHRISTIE, June** MISTY MISS CHRISTIE Affinity AFF 145/— £3.67 (CH)  
**CLOVERS, The** FIVE COOL CATS Edsel CD 126 £3.45 (MW/P)  
**COASTERS, The** THUMBING A RIDE Edsel CD 156 £3.45 (MW/P)  
**COLE, Bobby** WITH YOU IN MY ARMS Sounds Ultimate 505 515/— £2.73 (A)  
**COLLINS, Albert** ICE COLD BLUES Charly CRB 1119/— £3.67 (CH)  
**COLTRANE & HARDEN** COUNTDOWN RCA NL 70529/2/NK 70529/2  
**COLTRANE, John** BLUE TRAIN Blue Note TC-BST 81577 £3.75 (E)  
**CRAMER, Floyd** 20 OF THE BEST RCA NL 89850/NK 89850 (R)  
**CRAWFORD, Hank & Dr. John** ROADHOUSE SYMPHONY Fantasy (USA) M 9140/— £4.35 (IMS)  
**DANDY'S BLACK OAK ARKANSAS, Jim** THE BLACK ATTACK IS BACK Heavy Metal America HMUSA 63/— (E)  
**DEPECHE MODE** BLACK CELEBRATION Mute STUMM 26/STUMM 26 £3.65 (I/R/SP)  
**DIGANCE, Richard** AT THE FAIRFIELD HALLS Dambuster DAM 011/— (MW/CW/PROJ)  
**DIMAS, The** 13 DENTIST 13 Midnight (US) MIRP 114— £4.70 (I/R)  
**DUUL, Amon** HAWK MEETS PENGUIN VOL 1 Demi Monde DAM 004/— £3.67 (CH)  
**EDMUNDS, Dave** THE CLASSIC TRACKS (1968-72) Fame FA 41 3138 1/FA 41 3138 4 £1.98 (E)  
**ELECTRIC PRUNES, The** LONG DAYS FLIGHT Edsel ED 179/— £3.45 (MW/P)  
**FLAMING GROOVIES** ROAD HOUSE Edsel ED 183/— £3.45 (MW/P)  
**FLATT, Lester** LIVE BLUE GRASS FESTIVAL RCA NL 84071/NK 84071 (R)  
**FUSCO, The** THE GRAYED INTO MY HAND, HONEST Edsel Deluxe ED 181/— £3.65 (MW/P)  
**GERALDO** THE GOLDEN AGE OF GERALDO Golden Age GX 41 2540 1/6X 41 2540 4 £1.98 (E)  
**GORDON, Dexter** SAVOY MASTERS RCA NL 708141/WK 708141 (R)  
**HALL, Binnie & Bobby** HOWES THE GOLDEN AGE OF BINNIE HALE & BOBBIE HOWES Golden Age GX 41 2542 1/6X 41 2542 4 £1.98 (E)  
**HALL, Tom T.** IN CONCERT RCA NL 84749/NK 84749 (R)  
**HANCOCK, Herbie** MAIDEN VOYAGE Blue Note TC-BST 84195 £3.75 (E)  
**HARPS INDIENNES** INDIAN HARPS OF SOUTH AMERICA Sunes (France) PS 807/— £3.45 (IMS)  
**HAWKINS, Screaming Jay** FREZZY Edsel CD 104 £3.45 (MW/P)  
**HAWKINS, Screaming Jay** with the FUZZTONES LIVE Midnight (US) MIRP 114/— £4.70 (I/R)  
**HILL, ZZ** A MAN NEEDS A WOMAN Topline TOP 138/TOP 138 £2.00 (CH)  
**HÜSKER DÜ** CANDY APPLE GREY Warner Brothers 9253851/9253854 (R)  
**IRIE, Tipica & Paton** BAHAM TIPPA & PATO DANCE HALL MOVES UK Bubbler/Priority UKPE 101 (E)  
**JACKSON, Janet** CONTROL S.M. AM & S.M. 108/AMC 5016 (E)  
**JARVIS, Keith** STANDARDS LIVE ECM (Germany) ECM 1317/— £3.95 (IMS)  
**JENNINGS, Waylon** LEAVIN' TOWN RCA NL 89469/NK 89469 (R)  
**JENNINGS, Waylon & Willie NELSON** WAYLON & WILLIE RCA NL 85134/NL 89134 (R)  
**JOHNSON, Marc** BASS DESIRES ECM (Germany) ECM 1299/— £3.95 (IMS)  
**JOHNS, Spike & His City Slickers** STANDARD TRANSCRIPTION DISCS 1942-44 Harlequin HQ 2041/— (MW)  
**JOSHUA** SURRENDER FM Records WKFM 64/— (E)  
**JULIEN, Edward** CHEVY CHINA DOLL Torso TORSO 33013/— £3.50 (I/R)  
**KIPPER FAMILY, The** EVER DECREASING CIRCLE Dambuster DAM 012/— (MW/CW/PROJ)  
**LITTLE WALTER & Otis RUSH** WINDY CITY BLUES Blue Moon BMLP 1.028/— £3.55 (SP)  
**LOWE, Nick** NICKS KNACK Demon FIEND 59/FIENDCASS 59 £3.45 (MW/P)  
**MANTRONIX** THE ALBUM 10/Virgin DIX 37/CDIX 37 £3.65 (E)  
**MATTHEWS, Jessie** THE GOLDEN AGE OF JESSIE MATTHEWS Golden Age GX 41 2541 1/6X 41 2541 4 £1.98 (E)  
**MILLER, Glenn** IN THE MIND TO THE TOP 138/TOP 138 £2.00 (CH)  
**MILLER, Glenn** ON THE AIR VOLS. 1-3 RCA NL 89714(3)/NK 89714(3) 3LP (R)  
**MILLER, Leslie** LESLIE MILLER Directional DIR 2/— £3.67 (CH)  
**MINISTRY** TWITCH Warner Brothers 9253091/— (W)  
**MOBY GRAPE** 20 GRANITE CREEK Edsel ED 176/— £3.45 (MW/P)  
**MOORE, B. Stevie** GLAD MUSIC None ROSE 803/— £3.65 (I/R)  
**MORGAN, Lee** THE SIDEWINDER Blue Note TC-BST 84157 £3.75 (E)  
**MORRIS, EMERGE** Midnight (US) MIRP 114/— £4.70 (I/R)  
**NRBO** TAP DANCING BATS Demon FIEND 51/— £3.45 (MW/P)  
**\*ORIGINAL SOUNDTRACK** QUO VADIS (TV Score) General Music (Italy) GM 30716/— (SIL)  
**\*ORIGINAL SOUNDTRACK** THE REANIMATOR (Richard Band) Vinilo (Spain) VS 1018/— (SIL)  
**\*ORIGINAL SOUNDTRACK** THE SHOOTING PARTY (Music By John Scott) Vinilo (Spain) VS 1007/— (SIL)  
**\*ORIGINAL SOUNDTRACK** FLESH AND BLOOD (Music By Basil Poledouris) Vinilo (Spain) VS 1012/— (SIL)  
**OTIS, Johnny** INTO THE 80s Charly CRB 1110/— £3.67 (CH)  
**PAPER GARDEN, The** PRESENTS THE PAPER GARDEN Antar ANTAR 3/— (MW)  
**PARTON, Dolly** JUST BECAUSE I'M A WOMAN RCA NL 89853/NK 89853 (R)  
**PAXTON, Tom** EVEN A GRAY DAY Sundown SDLP 027/— £3.25 (SP)  
**PERKINS, Carl** GOIN' BACK TO MEMPHIS Magnum Force MFLP 1.042/— £3.55 (SP)  
**PHAROANIS, The** BLUE EGYPT Heroux None RED 020/— (MW) Additional distributor  
**PRECIOUS METAL** RIGHT HERE RIGHT NOW Mercury (USA) 8261461/— £5.25 (IMS)  
**PRIDE, Charlie** 20 OF THE BEST RCA NL 89848/NK 89848 (R)  
**\*PRYDOCK, Arthur** A ROCKIN' GOOD WAY Fantasy USA M 9139/— £4.35 (IMS)  
**QUEBEC, Ike** BLUE AND SENTIMENTAL Blue Note TC-BST 84098 £3.75 (E)  
**RED GUITARS** TALES OF THE EXPECTED Virgin V 2373/TCV 2373 (Chrome Cassette) (E)  
**REEVES, Jim** 20 OF THE BEST RCA NL 89852/NK 89852 (R)  
**ROCK TRADERS** TEMPORAL O WORES FM Records WKMLP 65/— (E)  
**SAXON** WHEELS OF STEEL Fame FA 41 3143 1/FA 41 3143 4 £1.98 (E)  
**SCHULZE, Klaus/Rainer** BLOSS DRIVE INN Thunderbolt THBL 2.028/— £3.95 (SP)  
**SILVER QUINTET, Horace** SONG FOR MY FATHER Blue Note TC-BST 84185 £3.75 (E)  
**SIMPSON, Martin** NOBODY'S FAULT BUT MINE Dambuster DAM 013/— (MW/CW/PROJ)  
**SMITH, Jimmy** PRAYER MEETING Blue Note TC-BST 84164 £3.75 (E)  
**SMITH, Wayne** SILENT TENG Greenleaf GR 91/— £3.59 (SP)  
**SPIRIT, The** FAMILY THAT PLAYS TOGETHER Edsel Deluxe XED 162/— £3.65 (MW/P)  
**\*STEEL BAND** ANTIGUA VOL 2 Sunset (France) PSTZ 2008/— £2.85 (IMS)  
**SWANS** GREED K.422 KCC 2/— £3.45 (I/R)  
**SWEET HONEY IN THE ROCK** THE OTHER SIDE Making Waves SPIN 123/— (MW)  
**SWEET HONEY IN THE ROCK** FEEL SOMETHING DRAWING ME ON Making Waves SPIN 124/— (MW)  
**TERRY, Sonny** Brown RAGGEE WHOORING THE BLUES Charly CRB 1120/— £3.67 (CH)  
**TEST PARTNERSHIP** THE UNACCEPTABLE FACE OF FREEDOM Ministry Of Power/Some Bizarre MOP 2/— £3.75 Special fold-out packaging (I/R)  
**THOMAS, David & The Wooden Birds** THE MONSTER WALKS THE WINTER LAKE Rough Trade ROUGH 90/— (I/R)  
**TOWNER, Ralph & Gary BURTON** SLIDE SHOW ECM (Germany) ECM 1306/— £3.95 (IMS)  
**TRISTAN, Lennie & Todd DAMERON** CROSS CURRENTS Affinity AFF 149/— £3.67 (CH)  
**UNDERTONES, The** HYPNOTISED Fame FA 41 3145 1/FA 41 3145 4 £1.98 (E)  
**VARIOUS** ELECTROSHOCK — THE 60s Warner Brothers 904003/— (W)  
**VARIOUS** RARE SOUL UNCOVERED VOL 2 Charly TCRB 1109 £3.67 (CH)  
**VARIOUS** THE TENOR SAX ALBUM RCA NL 70812(2)/WK 70812(2) 2LP (R)  
**VARIOUS** THE BEST OF BLUE NOTE VOLUME 1 Blue Note TC-BST 844291 £3.75 (E)  
**VARIOUS** THE BEST OF BLUE NOTE VOLUME 2 Blue Note TC-BST 844292 £3.75 (E)  
**WAINRIGHT, Louden** ALBUM 3 Edsel CD 168 £3.45 (MW/P)  
**WALLER, Fats** THE JOINT IS JUMPING Topline TOP 139/TOP 139 £2.00 (CH)  
**WARNERS** SEVEN ACES 1923-27 Harlequin HQ 2030/— (MW)  
**WEST, Dottie** 20 OF THE BEST RCA NL 89851/NK 89851 (R)  
**WHITTAKER, Roger** GENIUS OF LOVE Temko TMB 108/TMBC 108 £3.69 (IMS)  
**WILLIS, Chuck** BE GOOD OR BE GONE Edsel CD 159 £3.45 (MW/P)  
**WOMACK, Bobby** HOME IS WHERE THE HEART IS Edsel CD 172 £3.45 (MW/P)  
**YES** 9012 LIVE — THE SOLO Atlantic 780471/790474 (W) Re-scheduled  
**ZEV** 50 GATES Steel Tapes STAALTAPE 001 £4.30 (I/R)

## COMPACT DISCS

\*ADAMS, Bryan CUTS LIKE A KNIFE A&M CDA 64919 (Compact Disc) £7.29 (F)  
 \*\*BLACK SABBATH featuring TONY IOMMI SEVENTH STAR Vertigo/Phonogram 826 704-2 (Compact Disc) £6.79 (F)  
 \*\*CLIFF, Jimmy CLIFF HANGER CBS CD CBS 26258 (Compact Disc) £7.29 (C)  
 \*\*DE BURGH, Chris SPANISH TRAIN A&M CDA 3143 (Compact Disc) £7.29 (F)  
 \*\*DOORS, The MORRISON HOTEL Elektra K 242 080 (Compact Disc) £7.99 (W)  
 \*\*GARFUNKEL, Art BREAKAWAY CBS CD CBS 86002 (Compact Disc) £7.29 (C)  
 \*\*JOHN, Elton DONT SHOOT ME I'M ONLY THE PIANO PLAYER DIM DIM CD 10 (Compact Disc) (C)  
 \*\*JOHN, Elton TUMBLEWEED CONNECTION DIM DIM CD 12 (Compact Disc) (C)  
 \*\*KING BITTER SWEET CBS CD CBS 86320 (Compact Disc) £7.29 (C)  
 \*\*PLANT, Robert SHAKEN & STIRRED E. Fantasy/Warner Brothers 790 265-2 (Compact Disc) £7.99 (W)  
 \*\*STREISAND, Barbra GREATEST HITS CBS CD CBS 63921 (Compact Disc) £7.29 (C)  
 \*\*TOWNSHEND, Pete WHITE CITY A&M 252 392-2 (Compact Disc) £7.99 (W)  
 \*\*TWISTED SISTER COME OUT AND PLAY WEA 781 275-2 (Compact Disc) £7.99 (W)  
 \*\*VAUGHAN, Stevie Ray SOUL TO SOUL Epic CD EPC 26441 (Compact Disc) £7.29 (C)

Mon 17-Fri 21 March, 1986 Album Releases: 97 Compact Discs: 14

Year to Date (12 weeks to 21 March, 1986) Album Releases: 972 Compact Discs: 135

# TOP US ALBUMS

| Rank | Artist | Album                                      | Label             |
|------|--------|--|-------------------|
| 1*   | 1      | WHITNEY HOUSTON, Whitney Houston           | Arista            |
| 2    | 2      | PROMISE, Sade                              | Portrait          |
| 3    | 3      | WELCOME TO THE REAL WORLD, Mr Mister       | RCA               |
| 4*   | 5      | HEART, Heart                               | Capitol           |
| 5    | 4      | THE BROADWAY ALBUM, Barbra Streisand       | Columbia/CBS      |
| 6*   | 6      | SCARECROW, John Cougar Mellencamp          | Riva              |
| 7    | 7      | KNEE DEEP IN THE HOOPLA, Starship          | Grunt             |
| 8    | 8      | BROTHERS IN ARMS, Dire Straits             | Warner Bros       |
| 9*   | 9      | THE ULTIMATE SIN, Ozzy Osbourne            | CBS Associated    |
| 10*  | 10     | ONCE UPON A TIME, Simple Minds             | A&M/Virgin        |
| 11   | 13     | AFTERBURNER, ZZ Top                        | Warner Bros       |
| 12   | 11     | ROCK YU, Soundtrack                        | Scotti Brothers   |
| 13   | 12     | FRIENDS, Dionne Warwick                    | Arista            |
| 14*  | 17     | IN SQUARE CIRCLE, Stevie Wonder            | Tamla             |
| 15*  | 16     | NERVOUS NIGHT, The Holders                 | Columbia/CBS      |
| 16   | 14     | ROCK A LITTLE, Stevie Nicks                | Modern            |
| 17*  | 23     | PICTURES FOR PLEASURE, Charlie Sexton      | MCA               |
| 18*  | 21     | LISTEN LIKE THIEVES, INXS                  | Atlantic          |
| 19   | 15     | BORN IN THE U.S.A., Bruce Springsteen      | Columbia/CBS      |
| 20   | 18     | MEETING IN THE LADIES . . . , Klymaxx      | MCA/Constellation |
| 21*  | 25     | AS THE BAND TURNS, Atlantic Starr          | A&M               |
| 22*  | 32     | MEAN BUSINESS, The Firm                    | Atlantic          |
| 23*  | 34     | DIFFERENT LIGHT, Bangles                   | Columbia/CBS      |
| 24   | 19     | SONGS FROM THE BIG CHAIR, Tears For Fears  | Mercury           |
| 25   | 20     | THE DREAM ACADEMY, The Dream Academy       | Warner Bros       |
| 26*  | 27     | MIKE & THE MECHANICS, Mike & The Mechanics | Atlantic          |
| 27*  | 29     | HERE'S TO FUTURE DAYS, Thompson Twins      | Arista            |
| 28   | 26     | THE DREAM OF THE BLUE TURTLES, Sting       | A&M               |
| 29   | 24     | WHO'S ZOOMIN' WHO, Aretha Franklin         | Arista            |
| 30*  | 46     | NO JACKET REQUIRED, Phil Collins           | Atlantic          |
| 31*  | 31     | PRIMITIVE LOVE, Miami Sound Machine        | Epic              |
| 32*  | 52     | FALCO 3, Falco                             | A&M               |
| 33*  | 35     | GREATEST HITS, Alabama                     | RCA               |
| 34*  | 36     | LOVIN' EVERY MINUTE OF IT, Loverboy        | Columbia/CBS      |
| 35   | 22     | PACK UP THE PLANTATION — LIVE, Tom Petty   | MCA               |
| 36   | 28     | READY FOR THE WORLD, Ready For The World   | MCA               |
| 37*  | 40     | HOW TO BE A ZILLIONAIRE, ABC               | Mercury           |
| 38   | 33     | HUNTING HIGH AND LOW, A-Ha                 | Warner Bros       |
| 39*  | 42     | ALL FOR LOVE, New Edition                  | MCA               |
| 40   | 39     | ROCK ME TONIGHT, Freddie Jackson           | Capitol           |

## BULLETS 41-100

|     |     |  |                       |
|-----|-----|--|-----------------------|
| 46* | 48  | RADDO, LL Cool J                             | Columbia/CBS          |
| 47* | 66  | PRETTO IN PINK, Soundtrack                   | A&M                   |
| 49* | 51  | LIVING IN THE BACKGROUND, Baltimora          | Manhattan             |
| 51* | 53  | DO ME BABY, Mel'sa Morgan                    | Capitol               |
| 52* | 59  | PLAY DEEP, The Outfield                      | Columbia/CBS          |
| 53* | 56  | HIGH PRIORITY, Cherrelle                     | Tabu                  |
| 54* | 70  | RIP TIDE, Robert Palmer                      | Island                |
| 55* | 62  | IRON EAGLE, Soundtrack                       | Capitol               |
| 59* | 63  | WON'T BE BLUE ANYMORE, Dan Seals             | EMI America           |
| 61* | 64  | ICE ON FIRE, Elton John                      | Geffen                |
| 63* | 84  | CONTROL, Janet Jackson                       | A&M                   |
| 64* | 65  | STREET CALLED DESIRE, René & Angels          | Mercury               |
| 65* | 77  | BALANCE OF POWER, Electric Light Orchestra   | CBS Associated        |
| 67* | 71  | DOBE WITH MIRRORS, Aerosmith                 | Geffen                |
| 69* | 81  | CLUB NIJJA, Blue Oyster Cult                 | Columbia/CBS          |
| 70* | 73  | SAM-I-AM, Sam Harris                         | Motown                |
| 71* | 74  | 7800° FAHRENHEIT, Bon Jovi                   | Mercury               |
| 75* | 83  | MARILYN MARTIN, Marilyn Martin               | Atlantic              |
| 79* | 98  | SOMETHING TO TALK ABOUT, Anne Murray         | Capitol               |
| 80* | 82  | PREMONITION, Peter Frampton                  | Atlantic              |
| 81* | 120 | LET'S GO ALL THE WAY, Sly Fox                | Capitol               |
| 83* | 86  | BORN YESTERDAY, Everly Brothers              | Mercury               |
| 84* | 92  | SEVENTH STAR, Black Sabbath feat. Tony Iommi | Warner Bros           |
| 86* | 104 | THE COLOR PURPLE, Soundtrack                 | Qwest                 |
| 89* | 103 | FINE YOUNG CANNIBALS, Fine Young Cannibals   | I.R.S./MCA            |
| 91* | 97  | THE BLIND LEADING THE BLIND, Violent Femmes  | Slash/WB              |
| 94* | 124 | UP AND DOWN, Opus                            | Polydor               |
| 99* | 105 | CHILLIN', Force M.D.'s                       | Warner Bros/Tommy Boy |

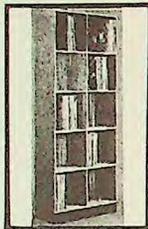
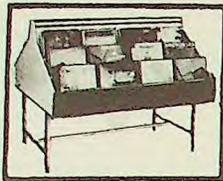
\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.

Chart courtesy Billboard March 15, 1986

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Huppy, Leyland 100, Lone Boy Band, Main Service, Manxman Memorial,  
Paco, Ocean, Regis, Gliss, Raw Material, Searchlight, Rainbow Press, Research,  
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# AIR PLAY

|   |                 | RADIO 1<br>THIS LAST | RADIO 2<br>THIS LAST | REGIONAL<br>THIS LAST | LAST<br>WEEK'S<br>CHART |
|---|-----------------|----------------------|----------------------|-----------------------|-------------------------|
| ABRAMS, COLONEL I'm Not Gonna ...                 | MCA             | 9                    | 11                   | —                     | 32 28 24                |
| ADAMS, BRYAN This Time                            | A&M             | 6                    | 7                    | —                     | 29 33 50                |
| AMAZULU The Things The Lonely Do                  | Island          | 9                    | 10                   | —                     | 27 20 —                 |
| ART OF NOISE Peter Gunn                           | China           | 6                    | —                    | —                     | —                       |
| ATLANTIC STARR Secret Lovers                      | A&M             | —                    | —                    | —                     | 21 17 81                |
| BANGLES Manic Monday                              | CBS             | 20                   | 25                   | —                     | 41 41 4                 |
| BLOW MONKEYS Digging Your Scene                   | RCA             | 17                   | 15                   | —                     | 39 32 32                |
| BOOM BOOM ROOM Here ...                           | Fun After All   | —                    | 5                    | —                     | 13 11 74                |
| BOWIE, DAVID Absolute Beginners                   | Virgin          | 17                   | 12                   | —                     | 37 — —                  |
| BRILLIANT Love Is War                             | Food            | 6                    | 7                    | —                     | 19 15 85                |
| BUSH, KATE Hounds Of Love                         | EMI             | 16                   | 19                   | —                     | 40 38 18                |
| CASH, ROSANNE I Don't Know Why                    | CBS             | —                    | —                    | —                     | 16 13 —                 |
| CHERRELLE Will You Satisfy?                       | Tabu            | —                    | —                    | —                     | 24 20 57                |
| CLANNAD Closer To Your Heart                      | RCA             | —                    | —                    | —                     | 21 13 —                 |
| CULTURE CLUB Move Away                            | Virgin          | 12                   | 14                   | —                     | 40 30 —                 |
| DALTREY, ROGER Under A Raging Moon                | Ten             | 9                    | 9                    | —                     | 10 8 65                 |
| DIAMOND, JIM Hi Ho Silver                         | A&M             | 9                    | 5                    | —                     | 39 34 16                |
| ELO Calling America                               | Epic            | 16                   | 10                   | —                     | 41 37 39                |
| 52ND STREET I Can't Let You Go                    | Ten             | —                    | —                    | —                     | 12 — 62                 |
| FOX, SAMANTHA Touch Me (I Want ...)               | Jive            | 6                    | —                    | —                     | 18 — —                  |
| GO BETWEEN'S Spring Rain                          | Beggars Banquet | 5                    | —                    | —                     | — — —                   |
| HALL, AUDREY One Dance Won't Do                   | Germain         | 6                    | 4                    | —                     | 29 27 20                |
| HEAD, MURRAY Some People                          | Virgin          | —                    | —                    | —                     | 12 — —                  |
| HEART These Dreams                                | Capitol         | —                    | —                    | —                     | 17 12 —                 |
| HIPSWAY The Honeyhief                             | Mercury         | 16                   | 17                   | —                     | 33 19 31                |
| HOT CHOCOLATE Heartache No. 9                     | Rak             | 6                    | 6                    | —                     | 29 32 76                |
| HOUSEMARTINS, THE Sheep                           | Go! Discs       | 13                   | 9                    | —                     | 10 — 54                 |
| HOUSTON, WHITNEY How Will I Know                  | Arista          | 10                   | 11                   | —                     | 38 41 7                 |
| JACISON, FREDDIE Rock Me Tonight                  | Capitol         | 6                    | 7                    | —                     | 37 27 36                |
| JOHN, ELTON Cry To Heaven                         | Rocket          | 7                    | 11                   | 6 5 37                | 38 47                   |
| JONES, GRACE Love Is The Drug                     | Island          | 9                    | 6                    | —                     | 39 34 35                |
| JONES, HOWARD No One Is To Blame                  | WEA             | 15                   | 10                   | —                     | 41 29 —                 |
| JUICY Sugar Free (Remix)                          | Private I       | 6                    | —                    | —                     | 15 13 45                |
| LEE, DEE C. Come Hell Or Waters High              | CBS             | 6                    | —                    | 6                     | 35 29 75                |
| LENNON, JULIAN Stick Around                       | Charisma        | 6                    | —                    | —                     | — — —                   |
| LEWIS/NEWS Do You Believe/Power                   | Chrysalis       | 7                    | 10                   | —                     | 40 37 11                |
| LICK THE TINS Can't Help Falling In Love Sedition | 8               | —                    | —                    | —                     | — — —                   |
| MARCH VIOLETS Turn To ...                         | Rebirth/London  | 7                    | 10                   | —                     | — — 91                  |
| MATT BIANCO Just Can't Stand It                   | WEA             | —                    | 6                    | —                     | 29 33 66                |
| MENTAL AS ANYTHING Live It Up                     | Epic            | 6                    | 5                    | —                     | 20 18 —                 |
| MIKE & THE MECHANICS Silent Running               | WEA             | 16                   | 14                   | —                     | 41 37 25                |
| MINT JULEPS Only Love Can Break ...               | Stiff           | 6                    | 5                    | —                     | 22 14 88                |
| MR MISTER Kylie                                   | RCA             | 19                   | 11                   | —                     | 42 39 29                |
| NICOLE Don't You Want My Love                     | Portrait        | 6                    | 5                    | —                     | 9 9 99                  |
| OCEAN, BILLY When The Going Gets Tough            | Jive            | 15                   | 18                   | —                     | 40 41 2                 |
| O'NEAL, ALEXANDER If You Were Here ...            | Tabu            | 11                   | 10                   | —                     | 40 41 13                |
| PERILS OF PLASTIC Ring A Ding Ding                | WEA             | 6                    | 5                    | —                     | 12 — —                  |
| PET SHOP BOYS Love Comes ...                      | Parlophone      | 14                   | 8                    | —                     | 35 29 52                |
| POGUES Poguetry In Motion (EP)                    | Stiff           | 10                   | —                    | —                     | 16 — 38                 |
| PRINCE/REVOLUTION Kiss                            | Paisley Park    | 16                   | 16                   | —                     | 33 22 27                |
| REA, CHRIS It's All Gone                          | Magnet          | 12                   | —                    | —                     | 28 — —                  |
| REACTION, JUNIOR C. Better ...                    | Cooltempo       | 5                    | —                    | —                     | — — —                   |
| REAL THING You To Me Are Everything               | PRT             | 4                    | —                    | —                     | 28 — 54                 |
| RICHARD/YOUNG/MARVIN Living Doll                  | WEA             | 7                    | —                    | —                     | — — —                   |
| R. STONES Harlem Shuffle                          | R. Stones/CBS   | 17                   | 13                   | —                     | 35 — —                  |
| ROSS, DIANA Chain Reaction                        | Capitol         | 21                   | 20                   | —                     | 42 41 1                 |
| SIGUE SIGUE SPUTNIK Love Missile                  | Parlophone      | 14                   | 16                   | —                     | 18 17 3                 |
| SIMPLY RED Jericho                                | WEA             | 9                    | 10                   | —                     | 30 24 60                |
| SINATRA, FRANK Theme From NY, NY                  | Reprise         | 5                    | 5                    | 7                     | 39 36 10                |
| SINITTA So Macho                                  | Fanfare         | —                    | —                    | —                     | 10 — 59                 |
| SIouxSIE/BANSHEES Candyman                        | Wonderland      | 9                    | 5                    | —                     | 10 — 40                 |
| STREISAND, BARBRA Send In The Clowns              | CBS             | —                    | —                    | —                     | 17 — —                  |
| SURVIVOR Burning Heart                            | Scotti Brothers | 14                   | 13                   | —                     | 32 39 6                 |
| SURVIVOR I Can't Hold Back                        | Scotti Brothers | —                    | —                    | —                     | 13 — —                  |
| TALK TALK Living In Another World                 | EMI             | 13                   | 13                   | —                     | 23 — —                  |
| TALKING HEADS And She Was                         | EMI             | 11                   | 16                   | —                     | 39 38 17                |
| TAVARES Heaven Must Be ...                        | Capitol         | 10                   | 12                   | —                     | 40 39 12                |
| TAYLOR, JOHN I Do What I Do                       | Parlophone      | 4                    | —                    | —                     | 11 — —                  |
| 10,000 MANIACS Scorpio Rising                     | Elektra         | 6                    | 4                    | —                     | — — —                   |
| TOTAL CONTRAST The River                          | London          | —                    | —                    | —                     | 15 — 44                 |
| VEGA, SUZANNE Marlene On The Walls                | A&M             | 8                    | —                    | —                     | 8 — —                   |
| WHISTLE (Nothing Serious) ...                     | Champion        | 14                   | 8                    | —                     | 25 15 14                |
| WHITTAKER, ROGER Genius Of Love                   | Tembo           | —                    | —                    | 5 4                   | 13 10 —                 |
| WILLS, VIOLA Dare To Dream                        | Streelwawe      | —                    | —                    | —                     | 19 14 —                 |
| WONDER, STEVIE Overjoyed                          | Motown          | 5                    | 8                    | 8 4                   | 38 34 54                |

\* Radio 1 and Radio 2 are compiled by Sham Tracking. Regional information relates to total current L.L.R. playings. Minimum qualification is 5 plays on Radio 1 or 10 playings on Regional Stations, unless titles show significant decrease in airplay. Radio 1 and 2 (if 4 or more plays) and Regionals (if 5 or more playings) are also shown on titles qualifying. N indicates new to airplay.

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# Doolery's

## D I A R Y

PICTURE THIS: a music system whereby new releases are entered directly into home computers from central audio factories. Not a speculative Tomorrow's World feature, nor even a Richard Branson spoof, but a possible vision of the not-so-distant future conjured up by **George Martin** during a BPI reception at the House of Lords last week (see p4)... Indie labels could be making themselves heard in BPI circles if they follow the advice of the new **Umbrella** organisation. Umbrella is very proud of its democracy. Its committee will make no decisions of its own but merely implement what is decided at general meetings... Meanwhile, **Motown** has resigned from the Recording Industry Association of America, with Motown president **Jay Lasker** blaming RIAA's failure "to represent the interests of an independent record company such as Motown"... The EMI America/Capitol office was inundated with calls from hopeful estate agents after **Diana Ross** was reported in one paper to be looking for a house in London... Word is that **Yoko Ono's** last LP sold no more than 4,000 copies throughout Europe and Polydor has not taken up the option on her recording contract, so it will be interesting to see UK reaction to the lady's Wembley Conference Centre appearance on March 21... Taking time off from their forthcoming Chess project, **Abba's Benny Andersson** and **Bjorn Ulvaeus** are in town to help promote their proteges, sister and brother team Gemini, whose Polydor single *Just Like That* is launched at a Hamilton's Gallery showcase... After various delays **Dave Clark's** double-album of *Time* should finally reach the shops in early April... **Jeff Beck** and **Cleo Laine** also got Grammys in addition to the Brits we lauded last week... EXPECT NEWS of an August Bank Holiday country music event promoted by **Jeffrey Kruger**, Mervyn Conn's arch rival... Good to see such volatile movement in the country chart — The Best Of The Eagles has soared to number one displacing **Kenny Rogers** from the top spot he has occupied since last August... Could **Virgin** really have EMI's music operations in its sights, or is it just another pre-floatation rumour?... The **MU** is the latest union to vote overwhelmingly to retain a political fund... **Kerrang's** Mick Wall had a nice surprise literally up his sleeve when interviewed on the Tube's heavy metal special. Anticipating the standard question along the lines of "isn't heavy metal sexist?", he had with him a much thumbed copy of *Penthouse* featuring **Paula Yates** in her warm weather gear... Besides **Musidisc**, several possible takers have made discreet enquiries about PRT's catalogue, while PRT veterans **Madeline Hawkyard** (company secretary) and **Terry Brown** (A&R producer) are still minding the store at ACC House... Is this a record? **NME** recently reviewed former staffer **Mick Farren's** single *Broken Statue* released on Logo in 1979... EMI is hedging its bets on **Scotland's World Cup Squad** single with a double A-side...



THIS NOVEL angle on Tina Turner is one of the pictures in an exhibition by photographer **David Redfern** celebrating his 25 years in music. The exhibition will take place at **The West End Gallery, Drury Lane**, for three weeks from May 11.



**MUSA** and **Certain Records** chairman **John Spiers** get together after the signing of a recording deal and publishing agreement with **John Spiers Music**.



**DAME KIRI Te Kanawa** proudly poses with gold and silver discs for her Decca album *Blue Skies*.



**EPIC MARKETING** director **Jerry Turner** gets friendly with **Cherrelle** and **Alexander O'Neal** after presenting them with silver discs for sales of *Saturday Love*.

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## COMMENT

THERE IS a time when people's fancy turns to needletime payments. No, don't turn instantly to another page just because it's a dry as dust subject. The payment for broadcast music lies at the very heart of the debate on the future of the music industry. Top quality home taping and, in the future, possibilities of music in the form of digitally encoded material being fed directly into people's homes means that record companies as we know them would gradually be replaced by music suppliers. Discussion on sound carriers of the future centres on disc versus tape, but the chief sound carrier of the future could become the telephone cable.

What has this got to do with getting your record played on Radio One? In broad terms the music industry has to come to grips with diminishing record sales and must look to maximise its revenues from other sources. Some hawks among record company execs would even suggest that the time isn't far off when they should look to broadcasting as their prime source of income, with record sales providing a secondary revenue. This would fall on deaf ears at Broadcasting House where they would say they'd love to broadcast

more music and promote a wider range, if only they were freed from the shackles of a needletime agreement and the consequent restrictive commitment to live music. New artists and songwriters would particularly like to see more music on radio, as well as those involved in country, folk, heavy metal and any other musical segment you care to mention. More radio would be great for promotional purposes but once established, would the same artists and songwriters start asking why they weren't getting as much income as they thought they should? And so the argument goes on.

One thing is certain: the record industry wants the BBC to pay more — the BBC doesn't want to pay more, even though recorded music provides the corporation's cheapest programming for the biggest audience. Meanwhile brinkmanship leads both parties closer to a Performing Right Tribunal to assess needletime payments.

*David Dalton*



IT'S ALL smiles as **Gary Davies** presents **Prefab Sprout** with a gold disc for their **Steve McQueen** album.



CELEBRATING THE successful completion of **Clannad's** UK tour are, from left, band manager **David Kavanagh**, **Maire Ni Bhraonain**, **RCA UK MD John Preston**, **Paul Ni Bhraonain**, and **RCA/Aniela** acting chairman **Jack Davies**.



**PAUL ROBERTS** (left), formerly of **Sniff 'n' The Tears**, has been signed for both recording and publishing by **Sonet**, and his first solo album is called *City Without Walls*. He is seen with his wife **Gisela** and **Terje Engen**, MD of the Norwegian **Sonet** company.

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