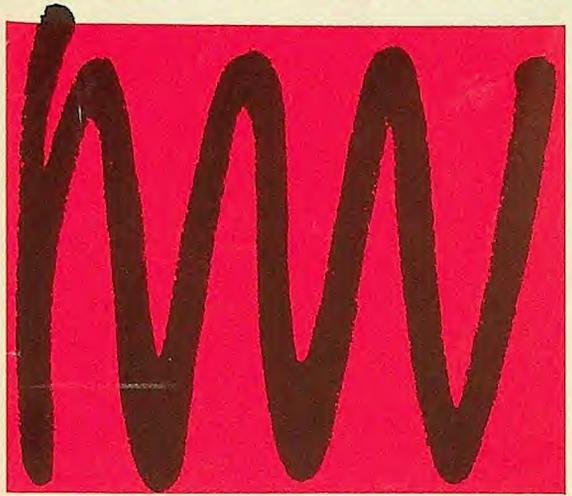


MUSIC WEEK



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Sputnik takes off: no fresh sightings

ROCK'N'ROLL awaits its latest radical trend and 1986 has been predicted by many as the year most likely to provide it. But as Sique Sique Spunik whip up outrage and furore traditional in the history of pop and rock, chart observers are asking "revolution, what revolution?"

Jockeying for position at the top of the singles chart alongside SSS are such stalwarts as Diana Ross, Tavares, Frank Sinatra and even Su Pollard, while the pop papers press on with more Punk and — 10 Years After retrospectives and teen stars rub shoulders with the likes of Nana Mouskouri on Top Of The

Pops.

A&R people are neatly divided on whether they would have forked out the necessary six-figure fee for Tony James and his crew, but most agree that the Spunikis are an opportunistic one-off for the time being and aren't the future of anything. Opinions on the group itself range from "a brilliant scam; very, very clever" to "great in every department — except for music".

On the question of the "new MOR" category, one of the industry's biggest areas of growth, A&R executives are playing their cards close to their chests, admitting that

while the acceptability of these artists in the US makes them potentially huge earners, nobody is going out desperately looking for the new Sade — or the new SSS for that matter.

"Looking at what is happening elsewhere is a recipe for disaster," says WEA director of A&R, Max Hole. "One is mindful of what the market is doing, but we worry about what we've got, not what we haven't got."

And, maybe surprisingly, in view of the apparent packaging of bands such as SSS, most A&R departments strenuously deny the ultimate power of marketing: "We can't create environments, we simply reflect the amount of talent around," says Virgin's Jeremy Lascelles. "We can only sign what exists already — then it's up to record buyers."

For the present, then, it seems, the fashionable and the reasonable will continue to fight for record company deals, chart positions and the pound in consumers' pockets.

K-tel enters A&R with Dickson

K-TEL IS stepping into the mainstream of artist development with the release of its first ever single — Barbara Dickson's If You're Right, taken from her platinum-selling album Gold — on March 27.

It is Dickson's first single release

since her number one duet with Elaine Paige, I Know Him So Well, and K-tel business affairs director Graham Williams says: "The release of If You're Right is the initial step in our development of Barbara's already flourishing career."

See page 30

COMPACT DISCS ONLY 10p PER DAY!

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WILSON STATE LIBRARY
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5 WAYS TO RENT

CD rental danger

CONCERN IS mounting over the increase in the number of compact disc rental clubs and the rise in CD lending by public libraries, activities which — under present legislation — the BPI is powerless to do anything about.

Although the BPI agrees with

the many dealers who ring to complain about CD rental, it has to point out that rental is not covered by copyright law. A test case in 1981 removed any doubt about that.

Says legal adviser Patrick Isherwood: "We are very concerned about the commercial implications of uncontrolled rental and the impact this will have on CD development generally. The simple solution to the problem is to make rental a restricted act in copyright."

"Traditionally, public libraries have had a very limited lending policy which has not threatened the record industry in any way. Now the indications are that this policy is changing with the arrival of CD. This will have to be looked at very carefully — if, in effect, public libraries are running commercial businesses. The Public Lending Right for books gives authors a return for having their books loaned out free, while the record industry has no return on discs which are being hired out for a fee."

The industry's main worry stems from CDs' quality and durability. Discs offer studio quality sound as a source to tape from — no matter how many times they are played.

The rental clubs are careful to angle their advertising away from this possibility but their only responsibility in law is that they do not incite members to home-tape.

The sense of frustration that provokes in dealers is summed up by Bob Barnes of MKM Records in Beckenham. He says: "The whole idea of CD rental clubs is ludicrous and I'm surprised that the BPI appear to be going along with it."

Phil Ames, whose 27-shop Ames Records was involved in the 1981 test case, adds: "The record industry has got itself to blame because it just hasn't done anything about it. It's not just CD rental clubs that pose a threat, public libraries are equally guilty."

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Low-price videos pay dividends

THE LOW-PRICE music video initiative of The Video Collection and PolyGram and Heron, through Channel Five, is paying dividends.

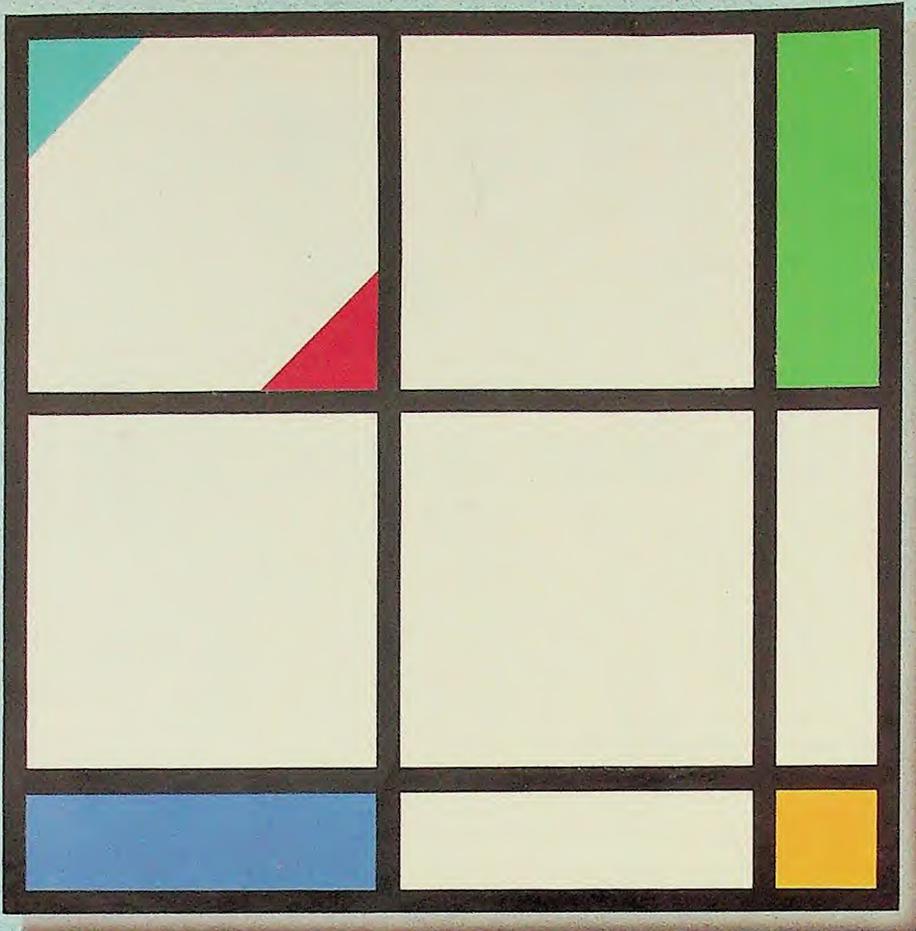
Dire Straits' Alchemy — now on Channel Five at a cut-price retail tag of £9.99 — has leapt up *Music Week's* video chart from 15 to two, representing a quadrupling in sales. And now that Video Collection music titles are more generally available through a deal with wholesaler Lightning, The Video Hits Collection Two and others should soon be providing the company's first ever chart impact.

New Single

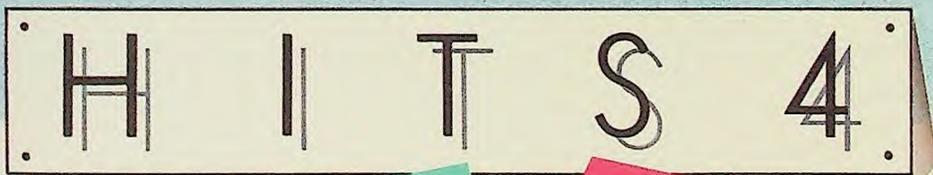
TRAIN OF THOUGHT

OUT NEXT WEEK!

W8736/T



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NATIONAL TV

Six separate TV commercials will tell your customers about HITS 4—a brand new double album crammed with current chart hits! Every TV station is covered from London to Northern Scotland! Starts March 19 on Yorkshire, TV South and Harlech—then every TV area from w/c March 24th, including National TV-am.

NATIONAL PRESS

Media covers Smash Hits, No. 1, and large dominant spaces in the National Dailies—covering the important Easter period!

STOCK DISPLAY & SELL!

This is the album to bring the public pouring into record stores—make sure you have the stocks!

28 CURRENT HITS

SIDE ONE

A-HA
The Sun Always Shines On TV

FEARGAL SHARKEY
You Little Thief

WHAM!

I'm Your Man

BANGLES

Manic Monday

MADONNA

Borderline

THE BLOW MONKEYS

Digging Your Scene

BELOUIS SOME

Imagination

SIDE TWO

DIANA ROSS

Chain Reaction

WHITNEY HOUSTON

How Will I Know?

ALEXANDER O'NEAL

If You Were Here Tonight

FIVE STAR

System Addict

PAUL HARDCASTLE

Don't Waste My Time

WHISTLE

(Nothing Serious)

Just Buggin'

FULL FORCE

Alice I Want You

Just For Me!

SIDE THREE

THE DAMNED

Eloise

FINE YOUNG CANNIBALS

Suspicious Minds

PIL

Rise

BRONSKI BEAT

Hit That Perfect Beat

EURHYTHMICS

It's Alright

(Baby's Coming Back)

PET SHOP BOYS

West End Girls

MR MISTER

Kyrie

SIDE FOUR

DOUBLE

The Captain Of Her Heart

LATIN QUARTER

Radio Africa

MIKE

+ THE MECHANICS

Silent Running

(On Dangerous Ground)

HOWARD JONES

No One Is To Blame

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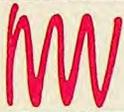
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MUSIC WEEK



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Music Week Directory is free to subscribers

Starblend TV ads for New Country albums

STARBLEND RECORDS is to TV advertise two albums which will spearhead the Discover New Country promotion. The LPs will be available on a buy one — get one free basis, and will have a dealer price of £4.25.

The first album, Discover New Country, will feature all the acts in the promotion while the second,

Discover Country, includes hits by more established names including Kenny Rogers, Dolly Parton, The Eagles, Waylon Jennings and Willie Nelson. The TV campaign will roll out nationally in early April, and the back-up promotion including press advertising will feature the Discover New Country logo.



Williamson: new release

EMERALD RECORDS is following up the album chart success of Ann Williamson with a new single When You And I Were Young Maggie, released on April 7.

After that comes an album of Country Evergreens which features 12 classic country tracks such as I Can't Stop Loving You and Send Me The Pillow You Dream On.

Her current TV-advertised LP Precious Memories will get a further boost via a six-part series she has just completed for Ulster Television. Entitled Sing Out, the show includes numbers from Precious Memories and will be screened on Channel Four.

Magnet promo for Rea

MAGNET is backing Chris Rea's On The Beach album with a 10-week advertising and poster campaign.

Space has been bought in Music Week, the music consumer press, Private Eye, Time Out, Evening Standard and Mail On Sunday and fly-posting will take place in London, Birmingham, Manchester,

Liverpool, Bristol, Glasgow and Edinburgh. In April, a poster campaign will begin at 300 British Rail sites and on London Transport.

Window displays are planned at HMV Middlesbrough, Newcastle, Sunderland and Oxford Street, the Virgin Oxford Street Megastore and Tower Records in Kensington High Street.

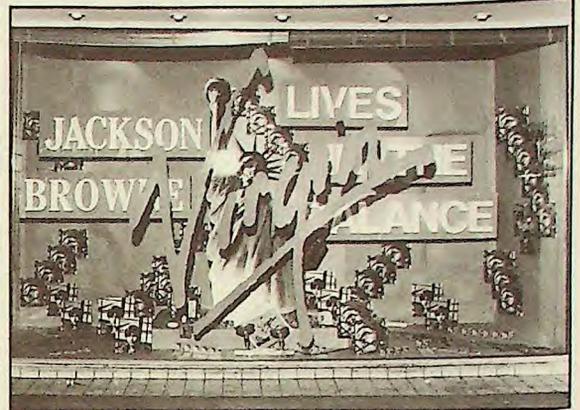
Beginners in three formats

MUSIC FROM Absolute Beginners is to be released in three different formats in seven days, by Virgin Records.

A single album featuring 10 songs will go out on Monday (24) while on April 1 a double album of the entire soundtrack is released. Also out on April 1 is a 70-minute CD of soundtrack music.

A single, David Bowie's Absolute Beginners, is already in the chart and will soon be followed by other 7-inchers from the film, Have You Ever Had It Blue by Style Council and Rodrigo Bay by Working Week.

Absolute Beginners makes its UK cinema debut on April 3.



THE VIRGIN Oxford Street Megastore's window display for Jackson Browne's Lives In The Balance album.

Culture Press: second R&R LP

CULTURE PRESS, the reggae specialist label which recently branched out into rock and roll with a Carl Perkins TV-advertised album, has its second rock and roll release with The Flying Saucers' 1976 album Planet Of The Drapes, which has been re-titled Drapes Crepes 'N' Cream. Culture Press managing director Enzo Hamilton says: "The Perkins LP has been doing exceptionally well, especially in the areas where the TV ads have been shown. I don't see how we can possibly lose out with The Flying Saucers' album since the rock revivalist group have a very large following in the UK and Europe."

Hymns album first HMV CD

THE FIRST CD on the His Master's Voice label, bearing the dog and trumpet logo, is being released by EMI. The 60-minute Hymns Album, an 18-track compilation recorded by the Huddersfield Choral Society, has already been TV-advertised.

Country compilation

A 20-TRACK compilation, George Jones Salutes Hank Williams And Bob Wills, is being released by EMI to coincide with Jones' headlining of the Wembley Country Music Festival.

Stylus TV ads for Shalamar

STYLUS IS to back Shalamar — The Greatest Hits with a £250,000 national TV advertising campaign running for four weeks from April 14.

The 14-track album is released on March 31 in a gatefold sleeve with a three-track 12-inch single. Dealer price is £4.17.

Closer catalogue for UK release

PROLIFIC FRENCH indie label Closer Records is making its catalogue available in the UK through Nine Mile and the Cartel. First releases include mini albums from The Prime Movers and Les Thugs followed later by a mini-album from Turning Curious and a single by Elliot Murphy.

- RESTLESS NATIVES, the title track from the film, is released as a Big Country single on April 4. An album from the band is due in early May.

- THE VERY Best Of Tavares, a 13-track compilation, is being re-released by EMI to coincide with the band's UK tour beginning on March 31.

- TROJAN IS releasing Papers, Alan Price's theme to the comedy series Hot Metal, as a single. Price is currently on a 57-date UK tour.

STRANGERS AND BROTHERS

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COMPACT

disc

DIGITAL AUDIO

- 1 1 BROTHERS IN ARMS, Dire Straits
Vertigo/Phonogram
- 2 3 BE YOURSELF TONIGHT, Eurythmics RCA
- 3 4 WHITNEY HOUSTON, Whitney Houston
Arista
- 4 2 NO JACKET REQUIRED, Phil Collins Virgin
- 5 5 HOUNDS OF LOVE, Kate Bush EMI
- 6 — THE SINGLES COLLECTION, Spandau Ballet
Chrysalis
- 7 5 ONCE UPON A TIME, Simple Minds Virgin
- 8 12 LOVE OVER GOLD, Dire Straits
Vertigo/Phonogram
- 9 9 GO WEST, Go West Chrysalis
- 10 11 PROMISE, Sade Epic
- 11 — GREATEST HITS, Queen EMI
- 12 7 WORLD MACHINE, Level 42 Polydor
- 13 14 FACE VALUE, Phil Collins Virgin
- 14 0 ISLAND LIFE, Grace Jones Island
- 15 10 THE DREAM OF BLUE TURTLES, Sting
A&M
- 16 13 SONGS FROM THE BIG CHAIR,
Tears For Fears Mercury/Phonogram
- 17 17 THE BROADWAY ALBUM, Barbra Streisand
CBS
- 18 15 LITTLE CREATURES, Talking Heads EMI
- 19 19 GREATEST HITS, The Cars Elektra
- 20 — HELLO, I MUST BE GOING, Phil Collins
Virgin

Compiled by Music Week Research ©
1986

Generic ads: BPI plots phase two

THE HOPE that there would be more direct record company involvement in phase two of the BPI's generic ad campaign was expressed this week by promotion co-ordinator Don Ellis.

The BPI is currently evaluating the effect of its initial round of television advertising and, with the aid of the majors' marketing experts, looking at the next stage. Ellis would like to see this include more radio exploitation; press advertising and merchandising projects have already been initiated.

Ellis says: "We had to get the campaign off the ground in a hurry. We managed to do that but in order to really do the job in the way we would like we are going to get more record company involvement than we had last time."

"At this stage, we don't know how phase two will go. Our attitude to further television advertising is dependent on what our market research people tell us. I feel there should be more radio coverage because, after all, that is the medium that sells our product."

The BPI is aiming for a press campaign over Easter where the organisation will buy space and then sell on to individual companies who will promote their own

product under the "Life sounds better to music" banner. Negotiations have also taken place with a merchandising company for the general sale of shirts, hats, badges and stickers.



DON ELLIS: "At this stage, we don't know how phase two will go."

Indie promo hired for PRT labels

PRT HAS hired independent press and promotion on behalf of its licensed labels in the wake of the closure of its record operation three weeks ago.

A statement from the company last week said that all contractual commitments of the record division would be met in full. However, even though the PRT label is still in existence — being run from the distribution depot at Mitcham — the company says no new signings will be made.

PRT adds that 10 albums in its Flashback series are being scheduled as are classical and other compact discs.

Azoff blasts 'superstar' product plea

LOS ANGELES: MCA Records & Music Group President Irving Azoff blasted the RIAA, NARM, retailer demand for more superstar product and returns and decry piracy, parallel imports and home-taping in a colourful, stirring keynote address to the National Association of Record Merchandisers (NARM) convention here.

Under the banner of Music: A New Look — A New Listen, the March 7-11 meeting attracted 1,700 record company executives, music retail chain operators, store owners and independent distributors.

Azoff, whose speech received a thundering ovation, slammed the RIAA "as the laughing stock of the entertainment business" for giving in to the demands of the PMRC, the Washington DC parents group which wanted to censor lyrics and obtained industry agreement to put a warning label on albums.

"About the only thing we do right is certify gold and platinum records," he said of the lobbying group. "We blew the whole lyric controversy. The PMRC will be back. You can bet on it."

Azoff took a similarly tough view of NARM for its failure to support the RIAA's anti-piracy efforts, and of the industry generally for its inability to form a united front in the face of its problems.

"The record companies were so untethered we never even filed a lawsuit over those dual tape machines I like to call personal piracy machines," he complained. The former artists manager also chided retailers, in whose racks the record companies find counterfeit LPs and unauthorised parallel imports.

Regional office for Island promotions

ISLAND HAS appointed a regional promotions manager, Tony Michaelides, as the first step towards establishing a full regional promotion service. Based in Manchester, Michaelides will co-ordinate radio, press and television campaigns.

World BRIEFING

AMSTERDAM: The future success and profitability of Dutch pop music is very much in the balance. And the main reason for record industry anguish is that national broadcasting organisations here are neglecting domestic product and concentrating increasingly on Anglo-American repertoire.

That's the main conclusion of a survey carried out by the Conamus Foundation, which was set up 25 years ago to promote Dutch music both in the Netherlands and abroad.

Eelco Brinkman, minister of culture, was presented with a souvenir first copy of the report, which was titled Light Music... Dark Clouds. According to NVPI, the Dutch national IFPI group, Dutch pop had a 28-30 per cent market share here for many years, but it dipped to 25 per cent in 1984 and only just touched 20 per cent in the first half of 1985.

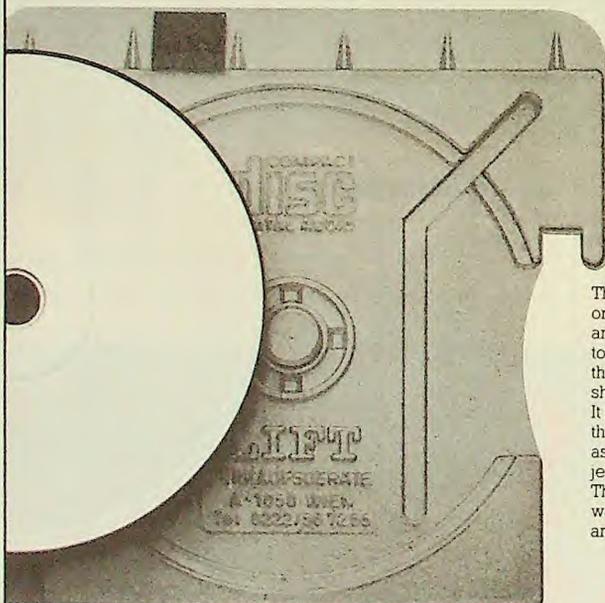
SYDNEY: Amendments to the 1968 Australian Copyright Act have been announced by Federal Attorney General Lionel Bowen. The changes, expected to become law in June, provide for an increase in fines and penalties for audio and video piracy, relaxation of the onus of proof on the part of the copyright owner, the creation of new offences, and the application of federal court rules for awarding court costs against losing parties in Copyright Tribunal cases. The attorney-general will also relax the "fair dealing" allowances for the use of audio-visual materials in criticism, review and news reporting areas, and extend the act expressly to cover satellite broadcasts.

PARIS: France's public TV stations are still locked in combat with industry organisation SNEP (Syndicat National de l'Edition Phonographique) over the issue of payments for videoclip use.

An agreement reached last December by SNEP, which represents 90 per cent of French record companies, fixed remuneration levels at around \$630 per clip screening. But broadcast chiefs have rejected the deal, claiming video clips promote sales and should therefore be supplied free.

HAMBURG: THE TDK Corporation of Japan has acquired a West German tape manufacturing plant previously owned by Grundig. Citing western Europe as the world's second largest market for magnetic tape, a TDK spokesman says that "a German plant gives us many advantages in distribution".

The heart of the system



The LIFT Register Card organises stock holding and re-ordering with total efficiency and at the same time eliminates shop lifting.

It holds and protects the Compact Disc just as well as the original jewel box.

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FREE 3-TRACK SINGLE - JIVE 118

3-TRACK 12" - JIVE T 118



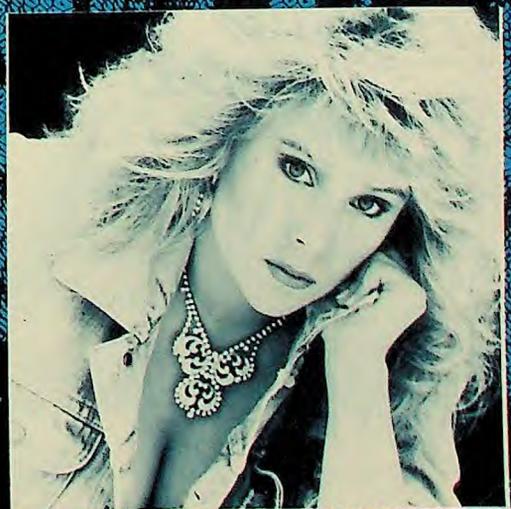
Samantha Fox

Breaking big now with her smash hit single

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THROUGH PRIORITY

UK BUBBLERS

£10+ CDs blamed on 'opportunism'

DEALER OPPORTUNISM is partially to blame for the rise of compact disc prices above the "optimum" £10, reckons Jim Drennan, chairman of the UK's only CD manufacturer, Nimbus.

"Retailers hit a working capital problem," he says. "Because CDs were disappearing off the shelves as fast as they were put there, they had to increase their stock while maintaining the levels of black vinyl they were carrying. Their stock levels had to grow quicker than their cash flow.

"The demand was such that they found they could stick a pound on the price of a disc and it didn't make much difference. There was opportunism by dealers.

"There has not been opportunism on the part of the manufacturers. We are all very competitive. Our ex-factory prices are all very similar and all in the £1.90 to £2



JIM DRENNAN: 'CD manufacturers have not been opportunists'

range. At that price we should see discs in shops at £10. I do not see that reducing but I would see it as a constant for a long time."

Adds artistic director Adrian Farmer: "At £10, the industry can survive and can re-invest and do better and more exciting things. That price level gives you a sufficient return and allows you to plough back."

Nightflite debuts with Green

ADRIAN OWLETT has signed a sales and distribution deal with Charly for his new label Nightflite Records which debuts with an album by ex-Fleetwood Mac guitarist Peter Green.

Owlett, former managing direc-

tor of the Magnum Music Group, will also be announcing several other labels specialising in country music — to be launched with a 20-track compilation The Best Of Bobby Bare — and both archive and contemporary jazz.

MUSICAL

Chairs

THE ZOMBA Group has appointed **Ian Burnett** as UK financial controller. He was previously with A&M Records... **Malcom Buckland** has joined RCA Music as creative director. **Karen Christie** has also joined the company as copyright administrator. **Katarina Strupinska** has been promoted to international manager... Mercia Sound programme controller **Stuart Linnell** has been appointed managing director... **Nicole Moore**, formerly with Virgin, has been appointed head of publicity at Siren where **Janet McGeoch**, previously with Ten Records, is the new head of promotion... **Nick Leigh** has joined Magnet Records as head of marketing. **Libby Griffin** is promoted to product manager... **Peter Morris** has been promoted to vice-president — Europe for K-tel... **Russ Conway**, formerly with Bronze and I Major, has joined Phonogram as field talent scout... Former Elektra employee **Tony Newland** has joined WEA's A&R department... Three new PR appointments: **Sharon Chevin** to Modern Publicity, **Karen Handley** to Impact PR and **Bill McAllister** to Tony Brainsby Publicity...

PRESENTING

Miss Diana Dors

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TOP US SINGLES

Rank	Artist	Title	Label
1*	2	THESE DREAMS, Heart	Capitol
2	1	SARA, Starship	Grunt
3*	4	SECRET LOVERS, Atlantic Starr	A&M
4*	7	ROCK ME AMADEUS, Falco	A&M
5*	6	R.O.C.K. IN THE USA (. . .), John Cougar Mellencamp	Riva
6	3	KYRIE, Mr. Mister	RCA
7*	10	HIKITA, Elton John	Geffen
8	9	KING FOR A DAY, Thompson Twins	Arista
9*	11	WHAT YOU NEED, Inxs	Atlantic
10*	15	KISS, Prince and The New Power Generation	Paisley Park
11*	12	THIS COULD BE THE NIGHT, Loverboy	Col/CBS
12	5	HOW WILL I KNOW, Whitney Houston	Arista
13*	16	LET'S GO ALL THE WAY, Sly Fox	Capitol
14*	14	SANCTIFY YOURSELF, Simple Minds	A&M/Virgin
15*	19	MANIC MONDAY, Bangles	Col/CBS
16	8	SILENT RUNNING, Mike & The Mechanics	Atlantic
17	20	BEAT'S SO LONELY, Charlie Sexton	MCA
18	32	ADDICTED TO LOVE, Robert Palmer	Island
19*	29	TENDER LOVE, Force M.D.'s	Warner Bros/Tommy Boy
20*	23	(HOW TO BE A) MILLIONAIRE, ABC	Mercury
21	13	THE SWEETEST TABOO, Sade	Portrait
22	24	ANOTHER NIGHT, Aretha Franklin	Arista
23*	31	NO EASY WAY OUT, Robert Tepper	Scotti Brothers
24*	33	CALLING AMERICA, Electric Light Orchestra	CBS Associated
25*	35	I CAN'T WAIT, Stevie Nicks	Modern
26	17	LIVING IN AMERICA, James Brown	Scotti Brothers
27	18	LIFE IN A NORTHERN TOWN, Dream Academy	Warner Bros
28	30	NIGHT MOVES, Marilyn Martin	Atlantic
29	21	WHEN THE GOING GETS TOUGH . . . Billy Ocean	Jive
30*	40	WEST END GIRLS, Pet Shop Boys	EMI America
31*	47	HARLEM SHUFFLE, The Rolling Stones	Rolling Stones
32*	36	I'M NOT THE ONE, The Cars	Elektra
33*	39	I THINK IT'S LOVE, Jermaine Jackson	Arista
34*	44	SO FAR AWAY, Dire Straits	Warner Brothers
35*	38	LIVE IS LIFE, Opus	Polydor
36	26	STAGES, ZZ Top	Warner Bros.
37*	43	YOUR LOVE, The Outfield	Col/CBS
38	22	RUSSIAN, Shing	A&M
39*	48	WHAT HAVE YOU DONE . . . Janel Jackson	A&M
40*	45	OVERJOYED, Stevie Wonder	Tamla

BULLETS IN THE 41-100

43*	52	WHY CAN'T THIS BE LOVE, Van Halen	Warner Brothers
45*	49	FOR AMERICA, Jackson Browne	Asylum
46*	51	SATURDAY LOVE, Cherrille with Alexander O'Neal	Taylo
47*	73	TAKE ME HOME, Phil Collins	Atlantic
48*	56	AMERICAN STORM, Bob Seger & The Silver Bullet Band	Capitol
49*	55	BAD BOY, Miami Sound Machine	Epic
52*	57	SOMETHING ABOUT YOU, Level 42	Polydor
53*	60	I DO WHAT I DO . . . (THEME FOR 9 1/2 WEEKS), John Taylor	Capitol
54*	59	A LITTLE BIT OF LOVE (IS ALL IT TAKES), New Edition	MCA
57*	67	IF YOU LEAVE, Orchestral Manoeuvres In The Dark	A&M
59*	61	THE POWER OF LOVE, Jennifer Rush	Epic
60*	74	I CAN'T WAIT, Nu Shooz	Atlantic
61*	65	ALL THE KINGS HORSES, The Firm	Atlantic
62*	71	GREAT GOSH A MIGHTY (DOWN & OUT IN BEV. HILLS THEME), Little Richard	MCA
71*	78	FEEL IT AGAIN, Honeymoon Suite	Warner Brothers
72*	N	STICK AROUND, Julian Lennon	Atlantic
73*	89	WHISPER IN THE DARK, Dionne Warwick	Arista
74*	N	ALL I NEED IS A MIRACLE, Mike & The Mechanics	Atlantic
78*	92	I ENGINEER, Animation	Cosablanca
79*	95	CALL ME, Dennis DeYoung	A&M
84*	97	RIGHT BETWEEN THE EYES, Wax	RCA
85*	N	RESTLESS, Starpoint	Elektra
86*	94	A GOOD HEART, Feargal Sharkey	A&M/Virgin
88*	N	OH MY OWN, Pam LaBelle & Michael McDonald	MCA
89*	N	YOUR SMILE, Rene and Angela	Mercury/Phonogram
94*	N	WORKING CLASS MAN, Jimmy Barnes	Geffen
95*	N	SHOT IN THE DARK, Ozzy Osbourne	CBS Associated

Artist	A-Side/B-Side	Label	7" / 12" Number	(Distributor)
"a-ha	TRAIN OF THOUGHT/And You Tell Me	Warner Brothers	W8736/W87467 12" (M)	Rescheduled
ASHFORD & SIMPSON	TIME TALKING/Flying (Inst)	EMI	5555 Pic Bag (E)	
BECK	LEFT AMBIGUOUS/Escape Epic	A6981	Pic Bag TA 6981 12" (E)	
BEE GEES	WASSASCHUSSETT/Down New York	Minna	Diverter (1941) Old Gold OG 9581 (LIG/CP/SP)	
BEE GEES	DONT FORGET TO REMEMBER/First Of May	Old Gold	OG 9583 (LIG/CP/SP)	
BEE GEES	LIVE GOTTA GET A MESSAGE TO YOU/To Love Somebody	Old Gold	OG 9585 (LIG/CP/SP)	
BEE GEES	LIVE TALKIN' You Should Be Dancin'	Old Gold	OG 9587 (LIG/CP/SP)	
"BIG AUDIO DYNAMITE"	F - MC/This Is Big Audio Dynamic	CBS	A 6963 Pic Bag TA 6963 12" Pic Bag (C) (Correction to previous Listing)	
BLACK BRITAIN	AIN'T ROCKIN' IN A POLICE STATE/Cold On The Streets	10/Virgin	TEN 106/TEN 106 12" (E)	
BLACK UHURU	GREAT TRAIN ROBBERY (Dub) R.A.S.	RAST	7018 12" (J5/SP)	
BLUE ZONE	LOVE WILL WAIT/There Was I Rockin'	House/Arista	RH 107/RHT 107 12" (R)	
BOLSHOI	AWAY/iba Begonos Banquet	BEG	158/BEG 158T 12" (M)	
BRADY	DEEP IN YOUR HEART/Follow On	Mercury/Phonogram	MER 216 Pic Bag/MEXX 216 12" Pic Bag inc extra track Cold Cold Night (F)	
BROWN, Dennis	LOVE ME FOREVER/Joy In The Morning	Paradise	PPD 12 377 12" (S)	
CAMPBELL, Glen	JUST A MATTER OF TIME/Goodbye Love	Chrysalis	GRAH 8 Pic Bag/GRANX 8 12" Pic Bag (F)	
CARA, Irene	FAME/SCHOOL OF PERFORMING ARTS: Never Alone	Old Gold	OG 9595 (LIG/CP/SP)	
CHROME MOLLY	I WANT TO FIND OUT/iba Powerstation	WANT	12, OHM 12T 12" (F)	
CLAPTON, Eric	I SHOT THE SHERIFF/Knockin' On Heaven's Door	Old Gold	OG 9586 (LIG/CP/SP)	
CLARK, Petula	SAILOR/Romeo	Old Gold	OG 9126 (LIG/CP/SP)	
CRAWFORD, Randy	ONE DAY I'LL FLY WAY/You Might Need Somebody	Old Gold	OG 9571 (LIG/CP/SP)	
DARTE	BREAK IN ME/Just One More Time	Bluebird/10	BRT 21 12" (only) (E)	
DEZZI HEIGHTS	WOUND I FIND LOVE (Inst) Paraphrase	RA126	Pic Bag 12R 6126 12" Pic Bag inc extra tracks Wound I Find Dub/The Gospel (E)	
DOOBIE BROTHERS	LISTEN TO THE MUSIC/What A Fool Believes	Old Gold	OG 9573 (LIG/CP/SP)	
DOUBLE	YOUR PRAYER TAKES ME OFF/ Know A Place (am) Version	Polydor	POSYP 784 12" Pic Bag (F)	
DREAD, Mikey	RUDE LITTLE DREAD/iba Dread At The Controls	DATC	86 12" (I/R)	
EARL 16	MINE TO LOVE/iba Dread At The Controls	DATC	019 12" (I/R)	
"EARTH, Joe	BACK WITH YOU/Goodbye Love	Chrysalis	GRAH 8 Pic Bag/GRANX 8 12" Pic Bag (F)	
"FAME, Georgie	YEH YEH/Get Away	Old Gold	OG 9588 (LIG/CP/SP)	
FORCE M.D.'S	TENDER LOVE/Chillin' Tommy Boy/Island	IS 269	Pic Bag, 12ISX 269 12" (E)	
GODLEY & CREME	UNDER MY THUMB/Wedding Bells	Old Gold	OG 9590 (LIG/CP/SP)	
GOLDEN EARRING	RADAR LOVE/Just Like Vince Taylor	Old Gold	OG 9582 (LIG/CP/SP)	
GORDON, Michael	LOVE IS IN THE AIR/iba Fine Style	IS 001	(I/R)	
GRANT, David	CLOSE TO YOU/Goodbye Love	Chrysalis	GRAH 8 Pic Bag/GRANX 8 12" Pic Bag (F)	
"HAMILL, Claire	SPRING-AWAKEN	ARKSIE	Spring, Moss Code C0D5 18 Pic Bag (P/M) (Additional distributor)	
HAYWOOD	YOU BETTER NOT FOOL AROUND/Missing You	CBS	A6743 Pic Bag TX 6743 12" (C)	
HEYWOOD, Colin	NO EASY WAY TO LOVE/iba Sparks	SP 135	SP5 (F)	
HIGH FIVE, THE	THE COLD STEEL GANG/Confessions	No Go/Rainbow	GO 1 Pic Bag, 12GO 1 12" Pic Bag inc extra tracks Turn This Car Around/On The Spans	
HULA	FREEZE OUT/iba Red Rhino	REDT	64 12" (I/R)	
IDES OF MARCH	IN WINTERS LAND/Willow	RS	RS4 3 (I/R)	
IMPERIET	PEACE/THE Wild World	Mistral	MLRS 49 Pic Bag/MLRMZ 49 12" Pic Bag inc extra track Blue Heaven Blues (I/NM)	
IT BITE	ALL IN RED/Hearbreaker	Virgin	VS 839 Pic Bag/VB 839-12 12" Pic Bag (E)	
JUICE	ANYTHING BUT LOVE (Inst) Spartan	SP 134	12SP 134 12" (SP)	
KATRINA & THE WAVES	IS THAT IT/I Really Taught Me To Watusi	Capitol	CL 398 Pic Bag (E)	
KELLY MARIE	FEEL LIKE I'M IN LOVE/Her Love	Old Gold	OG 9578 (LIG/CP/SP)	
KING, Peter	BAD MEMORY/iba Fashion	FAD	045 12" (I/R)	
KINKS	LOLA/Apeplan	Old Gold	OG 9579 (LIG/CP/SP)	
KINKS	SUNNY AFTERNOON/Tired Of Waiting For You	Old Gold	OG 9577 (LIG/CP/SP)	
KINNEY, Fern	TOGETHER WE ARE BEAUTIFUL/BOOKER NEWBURY III: Love Town	Old Gold	OG 9592 (LIG/CP/SP)	
KIND ROOM	IN MY HEART/Ugh Chrysalis	CHS	2974/CHS 122974 12" (F)	
"LAST FEW DAYS	100 MILES IS NOT ENOUGH/Solemn Warnings/If The Bombs Are Not To Burst	Tough	T9:45 12" only Pic Bag (I/R)	
LIGHTFOOT, Gordon	IF YOU COULD READ MY MIND/Sundown	Old Gold	OG 9572 (LIG/CP/SP)	
LOGRENE, Nils	ANYTIME AT ALL/New Holes In Old Shoes	Towerbell	TOW 86 (E)	
LOUDEST WHISPER	SPREAD YOUR WINGS/TBA Ritz	RITZ	124 (SP)	
"LOVEBUG STARKI	HOUSE ROCKER/Dub	iba	A6952 Pic Bag (C)	
"LULU KISS	ME DEAD SPEAK TO ME/Someday	Soan	Blish CARP 001 12" (I/R) (Rescheduled)	
MACATTACK	ART OF DRUMS/iba Bad ZHIPMO	1 12" (F)		
MARLIN, Marino	VOLARE/Come Prima	Old Gold	OG 9596 (LIG/CP/SP)	
MARTIN, John	LOVELY LOVE/Sweet Little Mystery	Level	Island IS 272 Pic Bag, 12IS 272 12" Pic Bag inc extra track Fisherman's Friend (E)	
MAIOW	BELLE VUE/iba VENUS VENUS 1; VENUS II 12" (I/R)			
MICHAEL, George	A DIFFERENT CORNER/Inst	iba	A7033 Pic Bag TA 7033 12" Pic Bag (C)	
MILLER, Frankie	ID LIE TO YOU FOR LOVE/Dancing In The Rain	Vertigo/Phonogram	VER 25 Pic Bag, VERX 25 12" Pic Bag inc extra track Do It Till We Drop (F)	
MINOTT, Echo	ONE MAN ONE (Version) Twin Explosion	TE 101	12" (J5)	
MONROES, THE	(STAY WITH ME) JEANETTE/How Strong Is Your Love	Parlophone	R6122/12R 6122 12" (E)	
MORRIS, Gary	TRY GETTING OVER YOU/Back In Her Arms	Argan	Warner Brothers W8720 (M)	
MOVING FINGERS	KAREN/Chlorophyll	Sonet	SON 2298 Pic Bag (A)	
MURRAY, Alan	NOW AND FOREVER (YOU AND ME)/I Don't Wanna Spend Another Night Without You	Capitol	CL 391 Pic Bag (E)	
"WOOD, Youssou	RUBBERBAND MAN/iba Earthworks/Rough Trade	ET 004	12" only Pic Bag (I/R) (Rescheduled)	
NEW ORDER	SILENCE/iba Factory	FAC	143/3; FAC 143 12" (I/R) (P)	
NITTY GRITTY	LOVING FEELING (Version) Twin Explosion	TE 102	12" (J5)	
NITZER EBB	WARSAW Ghetto (Dub Mix)/(Rap Mix)/So Bright So Strong (7" Version)	Power	Of Voice NEBK 2 12" only (I/BK)	
NOLANS, THE	LET'S SPEND THE NIGHT TOGETHER/When I Fall In Love	Spartan	SP 130 (SP)	
O'NEAL, Alexander	A BROKEN HEART CANT MEND/If You Were Here	Tonight	TABO QA 6244 12" Pic Bag (C)	
ONLY CONNECT	KHAN/Bop/Coharian	Only Connect	KB 1 12" (I/R)	
OUTSIDE EDGE	HIREBACK/AMV/Chrysalis	GRAH 8 Pic Bag/GRANX 8 12" Pic Bag (F)		
PAZ	ALWAYS THERE/iba Coda	C0D5 16; C0D5 16 12" (I/P/M)		
PHRANCK	THE LONESOME DEATH OF HAPPIE CARROLL/iba Salvador	SHIF	BUY 247 Pic Bag (E)	
POACHER	YOU ARE NO ANGEL/iba Ritz	RITZ	139 (SP)	
POSEY, Sandy	SINGLE GIRL/Born A Woman	Old Gold	OG 9584 (LIG/CP/SP)	
POTATO FIVE	WESTERN SPECIAL/Bg City	Gar's	Rokkin' Records/SHIF GAZ 001 Pic Bag (E)	
PRICE SET, Alan	SIMON SMITH & HIS AMAZING DANCING BEAR/If A Spell On You	Old Gold	OG 9594 (LIG/CP/SP)	
PRIME MOVERS, THE	THE DARK WESTERN NIGHT/Lost In Your World	Island	IS 221 Pic Bag, 12IS 221 12" Pic Bag inc extra track Museum (E)	
QUICK, THE	BED OF NAILS/The Guarantee	A&M	AM 304 Pic Bag, AMY 304 12" Pic Bag inc extra track Down The Wire (Learn To Dance Mix) (F)	
RED LETTER DAY	WHEREVER YOU MAY RUN/Susie's Bombed Out	Tonite	Last Generation LG 003 (I/R)	
RENTAROCKET	MANIAC/iba Killing For Pleasure	RKT	1 (I/R)	
SENATOR, Asher	BUBBLE WITH I/iba Fashion	FAD	044 (I/R)	
SERIOUS INTENTION	SERIOUS/Dub	London	LON 93 Pic Bag, LONX 93 12" Pic Bag (F)	
SERVANT, THE	SHE'S ALWAYS HIDING/Transpied Head	HEAD	1 (I/R)	
SHARKEY, Feargal	SOMEONE TO SOMEBODY/Cold Water	Virgin	VS 828 Pic Bag, VS 828-12 12" Pic Bag (E)	
"SIGUE SIGUE	PUMPKIN LOVE MISSILE F1-11 (TRAILER VIDEO) MIX/iba Missile F1-11 and Actualy Sound/Hack Attack	EMI	1255SX 1 12" Pic Bag (E)	
SOME, Belouis	SOME PEOPLE/Walk Away	Parlophone	R6130 RD 6130 in double pack with Have You Ever Been In Love (Live)/Jerusalem (Live), 12R 6130 12" (E)	
SP BARD	with Shezwee POWELL DONT SAY IT/Because Of Heaven	Band	STAGE 1 Pic Bag, STAGET 1 12" Pic Bag inc extra track Colour Of Heaven (Inst) (SP)	
STATE OF PLAY	NATURAL COLOUR/Last Soul	Virgin	VS 850/VS 850-12 12" (E)	
STORM, THE	MALICE IN WONDERLAND/iba Silent	SILENT	1 12" (P)	
STYLE COUNCIL, THE	HAVE YOU EVER HAD IT BLUE/Mr. Cool's Dream	Polydor	CINX 1 Pic Bag, CINX 1 12" Pic Bag (F)	
SYLVESTER	LIVING FOR THE CITY/Dub Mix	Grease	CR 90/CR 90 12" (A)	
TAYLOR, James	YOUVE GOT A FRIEND/Fire & Rain	Old Gold	OG 9576 (LIG/CP/SP)	
THEMIS, John	FINAL CRUISE/iba Coda	C0D5 17; C0D5 17 12" (I/P/M)		
THOMAS, Rudy	TELL IT LIKE IT IS/Make Up Your Mind	Hawkeye	HD 070 12" (J5)	
THREE DEGREES, THE	THIS IS THE HOUSE/The Heaven I Need	Supreme	SUPEP 104 (SUPE 102 + SUPE 104 shrinkwrapped together) (A)	
TIMEBANDITS	ONLY A FOOL/123 CBS	A6786	Pic Bag TA 6786 12" (C)	
TOKYO BLADE	UNDERCOVER HONEYMOON/iba Tokyo Blade	BLADE	1 12" (I/R)	
VAN HALEN	WHY CANT THIS BE LOVE/Get Up	Warner Brothers	W8740/W8740T 12" (M)	
VISAGE	FADE TO GREY/Mind Of A Toy	Old Gold	OG 9580 (LIG/CP/SP)	
"WAX	RIGHT BETWEEN THE EYES/Only A Visitor	RCA	PB 40509 Pic Bag, PT 40510 12" Pic Bag (R) (Rescheduled)	
WEISSBERG, Eric	DUELLING BANJOS/Theme From 'Deliverance'/Reuben's Train	Old Gold	OG 9574 (LIG/CP/SP)	
WHITTAKER, Roger	DURHAM TOWN (THE LEAVIN')/I Don't Believe In If	Anytime	Old Gold OG 9589 (LIG/CP/SP)	
WHITTAKER, Roger	THE LAST FAREWELL/New World In The Morning	Old Gold	OG 9591 (LIG/CP/SP)	
WILLIAMS, Andy	PLAY THEM SELECTER/Original Livestock	Sinker	Lee 518 04 12" (J5)	
WILLIAMS, Mason	CLASSIC CAS/Bonquet	BEG	158/OG 9580 (LIG/CP/SP)	
WINTERS, Ruby	1 WILL ALICIA BRIDGES: I Love The Nightlife	Disco	Rainbow Old Gold OG 9593 (LIG/CP/SP)	
YAKOMETTIS	THE ONE AND ONLY/No Time To Lose	Zeds	7002 (I/R)	

*previously listed in alternative format

Mon 24-Fri 28 March Single Releases: 102

Year to Date (13 weeks to 28 March, 1986) Single Releases: 1,039

A Broken Heart Can't Mend	O
A Different Corner	M
Ain't No Rockin' In A Polce State	B
All In Red	I
Ambitious	B
Anything But Love	J
Anytime At All	L
Away	F
Back With The Boys	F
Bad Memory	K
Bed Of Nails	Q
Bubble With I	S
Classical Gas	W
Close To You	G
Cold Steel Gang	H
Cold Western Night	P
Deep In Your Heart	B
Don't Forget To Remember	B
Don't Say It	S
Duelling Banjos	W
Durham Town	C
E - M	W
Fade To Grey	V
Fame	C
Feel Like I'm In Love	K
Freak In The Mood	D
Freeze Out	H
Get It Right	F
Great Train Robbery	B
Have You Ever Had It Blue	S
Heartbeat Away	O
House Rocker	L
I Shot The Sheriff	C
I Will	W
Id Lie To You For Your Love	M
If You Could Read My Mind	L
In Winters Land	I
I've Gotta Get A Message To You	B
Jive Talkin'	B
Just A Matter Of Time	C
Karen	M
Khan	O
Let's Spend The Night Together	N
Listen To The Music	D
Living For The City	S
Lola	K
Lonely Love	M
Love Is In The Air	B
Love Me Forever	G
Love Missile F1-11	S
Love Will Wait	B
Loving Feeling	N
Maniac	R
Massachusetts	F
Mine To Love	E
Nature's Colour	B
No Easy Way To Love	H
Now And Forever (You And Me)	M
One Day I'll Fly Away	C
One Man One	M
Only A Fool	T
Peace	I
Play Them Slicer	W
Radar Love	G
Right Between The Eyes	W
Room In My Heart	K
Rubberband Man	N
Rude Little Dread	D
Sailor	C
Serious	S
She's Always Hiding	S
Simon Smith And His Amazing Dancing Bear	P
Single Girl	P
Some People	S
Someone To Somebody	S
Speak To Me	L
Spread Your Wings	L
(Stay With Me) Jeanette	M
Sunny Afternoon	K
Tell It Like It Is	T
Tender Love	F
The Last Farewell	W
The Lonesome Death Of Happy Carroll	P
The One And Only	Y
This Is The House	T
Time Talking	A
Together We Are Beautiful	K
Too Much Is Not Enough	L
Train Of Thought	A
Try Getting Over You	M
Under My Thumb	G
Undercover Honeymoon	T
Volare	M
Warsaw Ghetto	N
Western Spies	P
Wherever You May Run	R
Why Can't This Be Love	V
Would I Find Love	D
Yeh Yeh	F
You Are No Angel	P
You'd Better Not Fool Around	H
Your Prayer Takes Me Off	O
You've Got A Friend	T

See New Albums for Distributors Codes

Any ammo left in the magazines?

Consumer music magazines have a fight on their hands to retain readership, and therefore ad revenue. Have they got the formula wrong, are there too many information alternatives, or is it just that there is no strong musical fashion to turn on the new generation of pop fans? Chris White has checked out current opinion on this.

CAN THE pop papers hold their own against the challenge of cheap airtime on television? Some people — particularly Channel Four ad reps — would certainly have you believe that press advertising is becoming secondary to TV campaigns, at least for certain products.

The recent news that UK pop titles had lost nearly 100,000 in sales in the second half of last year compared with the same period in 1984 certainly supports that theory. But a closer look reveals a much more complex picture.

According to Audit Bureau of Circulations figures, the two real success stories of last year were *Smash Hits* and *Kerrang!* both showing a year-on-year improvement in their circulation figures. With the former pop magazine's increase in circulation from 500,734 to 515,623, *Smash Hits* editor Steve Bush can afford to be magnanimous to his rivals. "I think the problem with several of the other pop papers is that they are suffering an identity crisis," he says. "*Kerrang!* has done so well because it has its market sewn up — it knows exactly where it is and what it wants. Similarly at *Smash Hits* we know where our market lies, and because of that we are breaking advertising budgets all the time."

Recent pop magazine casualties

have been *The Hit* and *Jamming*, both of which went into liquidation, and Bush fears more titles may go to the wall in the future. "The problem is that the market is reaching saturation point — there's access to pop music everywhere, in the daily newspapers, on the TV and with all the various pop magazines. What used to be a small specialist market is now open to everybody.

"When there is so much saturation, then weekly pop titles are the first to suffer. The young record buyers probably buy one regular pop paper a week, and maybe if they have a bit of money left over then they'll make a second purchase. If there's not a lot happening in pop music, then they won't make that second purchase and that's when titles start running into trouble. You can't begin to lose advertising revenue without having serious problems — that's what went wrong with *The Hit*. On the other hand, *Melody Maker* may have a falling circulation but it still has a good revenue, probably because of all the classified adverts that it carries."

From the record company point of view, London Records marketing director Colin Bell feels TV advertising is increasingly important because it is reaching "a lost part of the music market" but on the other hand says that there is still a need for pop magazines. "The situation has changed a lot during the last three years," he says "The influence of pop magazines like *NME*, *Melody Maker* and *Sounds* on actual record sales has declined to the point where it is now minimal, and to some degree this has happened because of their editorial policy, they've become too left field. Magazines like *Smash Hits* are now representing the young record buyers' tastes more accurately."

"At one time if you had the front cover of *NME* then you could go into the following week's top 75 on the strength of that, but that doesn't happen anymore. Some of the papers have taken too much of a political stance and it's not necessarily relevant to what's happening on the music scene."

Polydor marketing director Tim Read agrees that TV advertising has become an effective force in any record company's marketing department. "During the last 18 months Channel Four has come of age as an alternative to pop press advertising — we've had this underlined by the success of Level 42's album which has now sold more than 400,000 units, and which I suspect owes a lot to the C4 advertising."

He adds however: "This doesn't mean though that cheap TV advertising has become a complete substitute in getting to the hard core market, but it does mean that the ball is now back in the magazine publishers' court. They've got to wake up to the fact that they must give the market what it wants. So far they're not particularly succeeding."

Read points out that pop consumer titles are losing out at the expense of other promotional outlets. "The network chart show has reinvigorated interest in radio advertising which has been largely dormant for the last six or seven years. Then there's the free pop press which has a captive market in that it's distributed to the traffic flow through the major record stores. They've also affected the sales of the pop papers."

Johnny Black, editor of *The Beat*, one such free paper feels that the formats of some of the older established pop papers haven't helped their sales. "Magazines of the future will look more like *The Face* or *Smash Hits*, the young readers today expect something glossy and stylish. Apart from that, they aren't always covering the artists that people want to read about. Alison Moyet, Paul Young and Sade are all huge album sellers but don't receive the appropriate coverage."

Black also points to the fact that today's teenagers have more general interests, often at the expense of pop music. "Back in the Sixties and Seventies it was either pop music or football but many teenagers today are into the computers and other things. It detracts their interest from the pop press. There's definitely an oversaturation situation because so many new magazines came along last year, and many tried to muscle in on the success of *Smash Hits* and *Just Seventeen*. That was ridiculous because they weren't creating a new market, just sharing the same percentage of the market."

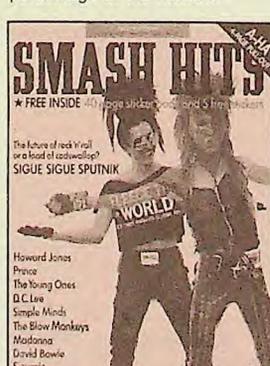
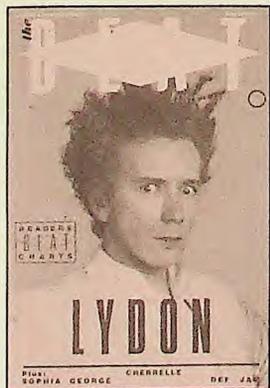
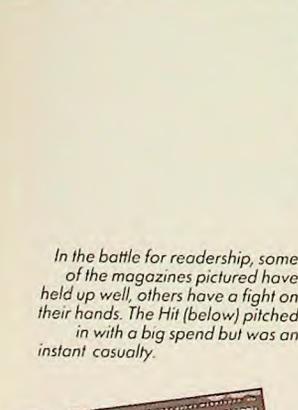
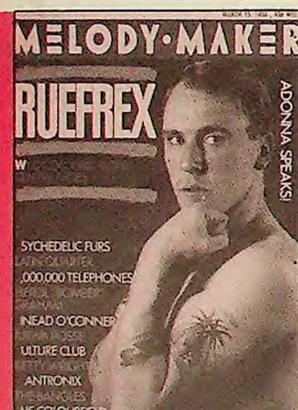
WEA's director of marketing and sales Paul Conroy remains optimistic for the future of the pop press however. "We're certainly spending as much as we've ever done on pop consumer magazine advertising if not more — certainly so far as singles are concerned, it's the only way. What has happened though is that there's now a wider range of pop papers than ever before and record companies' promotional budgets have more demands on them. There's also a general lack of excitement on the pop music scene at the moment and this is being reflected."

Brian Batchelor, publisher of *Record Mirror* — relaunched last autumn as *RM* — points out that publishing generally is "in an enormous state of flux" — there are very few magazines of any nature doing particularly well nowadays. Having said that, he admits the fortunes of the pop consumer papers are in a particular decline. "It's not a question of there being so many titles around — you've only got to go back to the early Seventies when there were equally as many magazines around, titles like *Pop Swap*, *Fabulous 208*, *Mirabelle* and *Jackie*, apart from *Record Mirror*, *Sounds*, *NME* and *Melody Maker*, and all of them enjoying boom sales," he says.

Batchelor remains optimistic for the future of the pop press though. "Circulations may have dropped but it means that the respective magazines have more of a hard core readership, and advertisers are able to reach at a reasonable cost their target market. Generally the music press still offers a very good deal."

Tony Stewart, editor of *Sounds* whose circulation figures for the second half of last year were an improvement on the first six months, also repudiates claims that press advertising is rapidly becoming secondary to other promotional means. "In most cases TV advertising is done to jack up the sales of an album, artist or act who have already been very successful — the pop papers still carry a lot of advertising for names that never appear on TV. Ozzy Osbourne is the most recent example."

And while admitting that the circulations of pop papers generally have been falling, he points out: "When circulations have been high it has been due to some musical boom, whether it be punk, disco, rock and roll or Mersey-beat, and that's what we're all waiting for again. Apart from that, the music press is not a natural successor to the 'loytown teenes'. The girls move on to read magazines like *Just Seventeen* and the boys just seem to disappear: they're the readers that we're looking for."



In the battle for readership, some of the magazines pictured have held up well, others have a fight on their hands. The *Hit* (below) pitched in with a big spend but was an instant casualty.

TOP 75 SINGLES

MODELS

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72 WALK OF LIFE
73 SUGAR FREE (Remix)
74 IMAGINATION
75 CRY TO HEAVEN
76 DON'T WASTE MY TIME
77 LOVE'S GONNA GET YOU
78 TALK TO ME
79 DON'T YOU (FORGET ABOUT ME)
80 LIFE'S WHAT YOU MAKE IT
81 BACK WITH THE BOYS AGAIN/GET IT TIGHT

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92 PRECIOUS LITTLE DIAMOND
93 THIS IS MY LIFE
94 THE TRUMPTON RIOTS
95 YOU'VE GOT THE POWER
96 THESE DREAMS
97 SAVING ALL MY LOVE FOR YOU
98 TRUTH OR DARE
99 IN THE NEIGHBOURHOOD
100 SARA

Panel Sales Increase over last week 0%
Top 75 chart entries to date (11 weeks) 136

TITLES A-Z (WRITERS)

Table with 2 columns: Artist/Title and Writer(s). Includes entries like A Goodbye (Blackman/N. Terrence), After All These Years (Coleman/Kennedy), Absolute Beginners (Gibb/Gibb/Richardson/Golsten), etc.

THE NEXT 25

- 76 DON'T WASTE MY TIME
77 LOVE'S GONNA GET YOU
78 TALK TO ME
79 DON'T YOU (FORGET ABOUT ME)
80 LIFE'S WHAT YOU MAKE IT
81 BACK WITH THE BOYS AGAIN/GET IT TIGHT

* PLATINUM (One million sales) GOLD (500,000 sales) SILVER (250,000 sales) [R] Indicates a re-entry [S] Indicates title available in sheet music

key to distributor's code see albums release page Panel Sales Increase over last week Panel Sales Increase of 50% or more over last week

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



THE TAKACS QUARTET: regular Hungarian visitors and award winners.

Hungarian revolution

By Nicolas Soames

FROM A dusty repository of worthy recordings of Liszt, Bartok and Kodaly to a major classical label: that's the success story of Hungaroton, the Hungarian state record company.

Times have changed in two important areas — repertoire and compact disc — and the company has been transformed from an import label of minor interest to one of significant strength in the classical market.

Not only was Hungaroton the first of the record labels from the communist countries to enter the world of CD, it also made a strong commitment to the new medium within months of the initial launch.

By 1984, Hungaroton had pressing contracts with Denon, Sanyo and PolyGram, and has now an additional contract with Sonopress to ensure a steady supply of CDs. In fact, it is the proud claim of Gyula Karsay, international director and Hungaroton, that the company supplied over 90 per cent of its CD orders last year — a boast which few companies can match.

While responding positively to new technology, Hungaroton also showed that it had developed new ideas over repertoire. While still recording music by the leading Hungarian composers, it established a more imaginative recording policy, which can be illustrated by one of its most successful opera projects.

Encouraged by the Oscar awards achieved by Amadeus, Hungaroton set out to blatantly capitalise on the popularity of the whole subject. In April last year, the company sent a musicologist to scour the libraries of Vienna, and within a matter of days, Salieri's opera Falstaff had been unearthed.

There then began frantic activity to set up the recording sessions, with Hungarian musicians under the conductor Tamas Pal, and by July, the whole work was in the

can. By November, the CDs, tapes and LPs were available — and after making the most of the Christmas market, the company followed up with a world wide campaign this spring.

In fact, as Karsay admitted, the saleability of Hungaroton titles abroad is now one of the major determining factors in recording projects in the classical sector — the company also handles other music, from pop and jazz, to folk and gypsy.

This is partly the result of the conscious expansion of the Hungarian record industry 10 years ago, when a large pressing plant, with the emphasis on modern, high quality pressings was opened. This was joined with a complete re-think on sleeves and marketing.

But it was the advent of the digital era that gave Hungaroton its main impetus. With digital recording introduced in 1981, it was a foregone conclusion that it would be followed by CD, though not the size as well as the speed of its commitment.

For the very nature of Hungary's domestic economy ensures that it will be another decade, perhaps, before CD makes a major impact on the home market: CD was definitely an export product.

In 1984, 26 CD titles were available on Hungaroton. The following year, this was increased to 45, and now there are just over 80 titles, with the recent ones dividing equally between back catalogue and simultaneous released on LP, tape and CD.

This compares with a total classical catalogue of 300 titles — the past three years has seen a stern trimming of the Hungaroton catalogue which, in 1983, stood at 600 titles. Yet it was the programme of new recordings that was seen as the lifeblood of the company.

"It became increasingly apparent to us that we couldn't sell the 35th version of Mozart's Magic Flute or the 150th version of Verdi's La Traviata, so we were forced to look at things like Goldmark's Queen Of Sheba or Boito's Nerone or Respighi's La Fiamma," says Karsay.

This has resulted in a slimmer, but stronger list of titles. The past few years has seen Hungaroton develop its reputation for unusual but attractive operatic repertoire, of which Falstaff was just one example.

In order to lend a stronger international appeal to its final product, the company made a conscious decision to use not only established foreign names, but also to gamble on younger musicians known

within recording circles, but not to the wider public.

This policy has seen one of the most important operatic projects of last year, Handel's Atalanta, using Capella Savaria, a Hungarian early music group, but conducted by the British musician, Nicholas McGegan (SLPD 12612-14).

Hungaroton has also shown itself to be sufficiently flexible to enter into co-productions, with CBS, among others, as the world premiere recording of Richard Strauss's opera Guntram showed, which helped to build the company's reputation for recording unusual operas.

Of course, this is matched by Hungary's own international musical figures, such as the pianists Deszo Ranki and Zoltan Kocsis, who record for Western companies too; and Ivan Fischer, who spends much of his time in the UK, notably with Kent Opera, and whose Hungaroton recordings of Schubert symphonies on CD are making quite an impact.

Other regular Hungarian visitors to the UK include the award-winning Takacs Quartet — their last Bartok cycle at the Wigmore Hall saw queues turned away, and they received many plaudits for the cycle on CD — as well as the Bartok Quartet and the Hungarian State Orchestra, both here this month.

The major Hungaroton recording enterprise for the remainder of this year is the centenary of the death of Franz Liszt, which the company is to mark with 20 new releases. This began with the new recording of the oratorio Die Legende von der Heiligen Elisabeth, with the Hungarian State Orchestra and soloists led by Eva Marton under Arpad Joo (HCD 12684), and continues with other projects such as the oratorio Christus, conducted by Antal Dorati, a collection of the symphonic poems contained on 6LPs and 5CDs, and piano music played by Deszo Ranki.

Particularly interesting, however, will be the recording of Don Sanche, an early Romantic opera written on the theme of Cervantes when Liszt was just 18. This is scheduled for autumn release.

John Kehoe, classical marketing manager, Conifer Records, which distributes Hungaroton, speaks confidently of the label's international standing. "The growth of Hungaroton's international profile over recent years has grown to the extent that its reputation in the market may be thought parallel to, say, Erato.

"Certainly, in terms of its opera recordings, it leaves the majors standing as regards adventurous repertoire."

AIR PLAY

		RADIO 1 THIS LAST	RADIO 2 THIS LAST	REGIONAL THIS LAST	LAST WEEK'S CHART
ADAMS, BRYAN	This Time	A&M	11 6	—	33 29 42
AMAZULU	The Things The Lonely Do	Island	8 9	—	31 27 66
ART OF NOISE/EDDY	Peter Gunn	China	16 6	—	25 —
ATLANTIC STARR	Secret Lovers	A&M	11 —	—	26 21 58
BANGLES	Manic Monday	CBS	19 20	—	41 41 2
BIG AUDIO DYNAMITE E=MC ²		CBS	5 —	—	7 —
BLOW MONKEYS	Digging Your Scene	RCA	16 17	—	41 39 20
BOWIE, DAVID	Absolute Beginners	Virgin	23 17	—	43 37 8
BRONSKI BEAT	C'Mon! C'Mon! Forbidden Fruit		5 —	—	—
BROWNE, Jackson	For America	Elektra	—	—	21 —
BROWN, JOCELYN	Love's Gonna Get You	WB	—	—	12 — 70
CAMEO	A Goodbye	Club	—	—	15 —
CASH, ROSANNE	Don't Know Why	CBS	—	5	19 16
COOKE, SAM	Wonderful World	RCA	—	6	13 —
CROSS, CHRISTOPHER	That Girl	Warner Bros	—	—	21 —
CULTURE CLUB	Move Away	Virgin	16 12	—	42 40 17
DALTREY, ROGER	Under A Raging Moon	10	11 9	—	11 10 52
DIAMOND, JIM	Hi Ho Silver	A&M	8 9	—	42 39 6
ELO	Calling America	Epic	17 16	—	40 41 28
FALCO	Rock Me Amadeus	A&M	—	—	13 —
FERRY, BRYAN	Is Your Love Strong Enough	E'G	8 —	—	—
52ND STREET	Can't Let You Go	10	—	—	14 12 59
FOX, SAMANTHA	Touch Me (I Want...)	Jive	4 6	—	24 18
HEAD, MURRAY	Some People	Virgin	—	—	12 12
HEART	These Dreams	Capitol	—	—	19 17
HIPSWAY	The Honeythief	Mercury	15 16	—	33 33 22
HUGHES/TWA	West Of Peco's	Abstract	5 —	—	—
JACKSON, FREDDIE	Rock Me Tonight	Capitol	10 6	—	41 37 26
JACKSON, JANET	What Have You Done...	A&M	6 —	—	7 —
JACKSON, JERMAINE	I Think Its Love	Arista	5 —	—	—
JONES, HOWARD	No One Is To Blame	WEA	15 15	—	40 41 23
KITT, KATHA	This Is My Life	Record Shack	—	4 6	13 6
LATIN QUARTER	Modern Times	Rockin' Horse	6 —	—	—
LEE, DEE C.	Come Hell Or Waters High	CBS	10 6	7 6	37 35 63
LENNON, JUAN	Stick Around	Charisma	11 6	—	18 —
LEWIS/NEWMAN	Do You Believe/Power	Chrysalis	13 10	—	41 40 9
LICK THE TINS	Can't Help Falling In Love Sedition		9 8	—	—
MARCH VIOLETS	Turn To The Sky	Rebirth	7 7	—	6 — 89
MENTAL AS ANYTHING	Live It Up	Epic	6 6	—	23 20
MIKE & THE MECHANICS	Silent Running	WEA	13 16	—	41 41 21
MINT JULEPS	Only Love Can Break ...	Stiff	10 6	—	23 22 76
MR MISTER	Kyrne	RCA	17 19	—	42 42 18
NEW ORDER	Shellshock	Factory	7 —	—	—
NICKS, STEVIE	Talk To Me	Parlophone	8 4	—	18 —
O'NEAL, ALEXANDER	If You Were Here ...	Tabu	10 11	—	40 40 14
PERILS OF PLASTIC	Ring A Ding Ding	WEA	6 6	—	19 12
PET SHOP BOYS	Love Comes ...	Parlophone	16 14	—	39 35 31
POGGES	Paguetery In Motion (EP)	Stiff	11 10	—	20 16 29
PRIEST, MAXI	Strollin' On	10 Records	7 —	—	—
PRINCE/REVOLUTION	Kiss	Paisley Park	21 16	—	32 33 13
QUEEN	A Kind Of Magic	EMI	10 —	—	—
REAL, CHRIS	It's All Gone	Magnet	7 12	—	31 28 84
REACTION, JUNIOR C.	Better ...	Cooltempo	7 5	—	—
REAL THING	You To Me Are Everything	PRT	6 4	—	36 28 38
RICHARD/YOUNG ONES	Living Doll	WEA	8 7	—	30 15
ROLLING STONES	Harlem Shuffle	Rolling Stones	17 17	—	39 35 27
ROSS, DIANA	Chain Reaction	Capitol	20 21	4	42 42 1
SIGUE SIGUE SPUTNIK	Love Missile	Parlophone	14 14	—	15 18 3
SIMPLY RED	Jericho	WEA	6 9	—	31 30 53
SINATRA, FRANK	Theme from NY, NY	Reprise	—	5 8 7	41 39 4
SINITTA	So Macho	Fanfare	—	—	16 10 50
SILOUXIE/BANSHEES	Candyman	Wonderland	10 9	—	12 10 34
STARDUST/WALSH	I Hope And I Pray	Chrysalis	—	—	13 —
STREISAND, BARBRA	Send In The Clowns	CBS	—	—	17 17
SURVIVOR	I Can't Hold Back	Scotti Brothers	—	—	22 13
TALK TALK	Living In Another World	EMI	14 13	—	27 23 60
TAYLOR, JAMES	Everyday	CBS	—	—	27 —
TAYLOR, JOHN	I Do What I Do	Parlophone	7 4	—	24 11 62
THREE DEGREES	This Is The House	Supreme	—	—	16 —
TURNER, RUBY	I'm In Love	Jive	—	—	24 —
VEGA, SUZANNE	Marlene On The Walls	A&M	6 8	—	10 8 92
WHISTLE (Nothing Serious) ...		Champion	10 14	—	29 25 7
WHITTAKER, ROGER	Genius Of Love	Tempo	—	7 5	14 13
WILLS, VIOLA	Dare.../Bath ...	Streetwave	6 —	—	35 19 46
WONDER, STEVIE	Overjoyed	Motown	10 5	8 8	42 38 45

Radio 1 and Radio 2 plays are logged by *Sham Tracking*. Regional information relates to total current playings on 42 UK Stations plus Luxembourg. Minimum qualifications is 5 plays on Radio 1 or 12 playings on Regional Stations unless info shows significant decrease in airplay. Radio 1 and 2 (if 4 or more plays) and Regionals (if 5 or more playings) are also shown on files qualifying. * indicates new to airplay.

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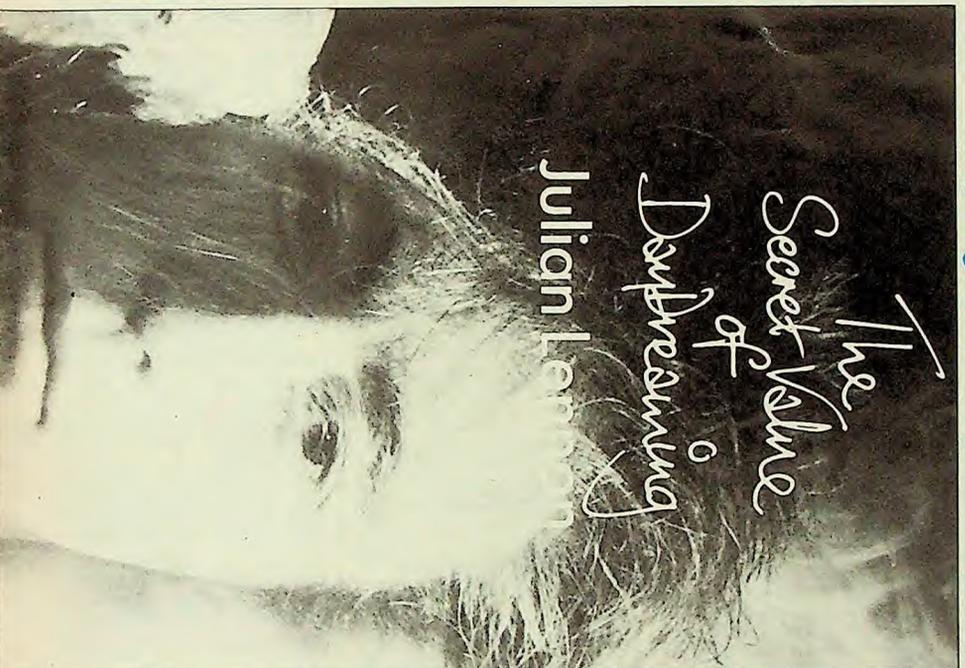
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MM

*The Secret Value
of Deepbreathing*
Julian Lennon



No 1 **BROTHERS IN ARMS** ★★ ★ CD Verigo/Phonogram VERH 25
Dire Straits

2 **HITS FOR LOVERS** ● Epic EPC 10050
Various

3 **WHITNEY HOUSTON** ● CD Aristo 206 978
Whitney Houston

4 **NO JACKET REQUIRED** ★★ ★ CD Virgin V2345
Phil Collins

5 **ORIGINAL SOUNDTRACK FROM 'ROCKY IV'** ● Scotti Brothers SCT 70772
Various

6 **HOUNDS OF LOVE** ★ CD EMI KAB 1
Kate Bush

7 **NIGHT BEAT II** ○ Stylus SMR 8613
Various

8 **BE YOURSELF TONIGHT** ★★ CD RCA PL 70711
Eurythmics

9 **BALANCE OF POWER** Epic EPC 26467
Electric Light Orchestra

10 **THE HYMNS ALBUM** CD HMV EMTV 40
Huddersfield Choral Society conductor: Owan Anwel Hughes

11 **WELCOME TO THE REAL WORLD** ○ RCA PL 89647
Mr. Mister

12 **THE COLOUR OF SPRING** EMI EMC 3506
Talk Talk

13 **JONATHAN KING'S ENTERTAINMENT FROM THE U.S.A.** ● Stylus SMR 8612
Various

14 **NEW YORK, NEW YORK (GREATEST HITS)** Warner Brothers WX32
Frank Sinatra

15 **EATEN ALIVE** CD Capitol ROSS 2
Diana Ross

16 **ONCE UPON A TIME** ★ CD Virgin V 2364
Simple Minds

17 **LITTLE CREATURES** ● CD EMI TAH 2
Talking Heads

18 **HUNTING HIGH & LOW** ★ CD Warner Brothers WX 30
a-ha

19 **ALEXANDER O'NEAL** ○ Tabu TBU 26485
Alexander O'Neal

20 **ISLAND LIFE** ● CD

59 **PHANTASMAGORIA** ○ CD MCA MCG 3275
The Damned

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

61 **EASY PIECES** ● CD Polydor LCLP 2
Lloyd Cole And The Commotions

62 **SPARKLE IN THE RAIN** ● CD Virgin V 2300
Simple Minds

63 **PRECIOUS MEMORIES** Emerald Gem ERTV 1
Ann Williamson

64 **PIECE BY PIECE** Island LIPS 9807
John Martyn

65 **QUEEN GREATEST HITS** ★★ ★ CD EMI EMTV 30
Queen

66 **HELLO, I MUST BE GOING!** ★★ CD Virgin V2252
Phil Collins

67 **ICE ON FIRE** ★ CD Rocket/Phonogram HSPD 26
Elton John

68 **JENNIFER RUSH** ★ CD CBS 26488
Jennifer Rush

69 **U2 LIVE "UNDER A BLOOD RED SKY"** ★★ Island IMA 3
U2

70 **LOVE OVER GOLD** ★★ CD Verigo/Phonogram 6359109
Dire Straits

71 **SEVENTH STAR** CD Verigo/Phonogram VERH 29
Black Sabbath featuring Tony Iommi

72 **THE LOVE SONGS** ★★ K-tel/WEA NE 1308
George Benson

73 **THE SINGLES COLLECTION** ★★ CD Chrysalis S8TV 1
Spandau Ballet

74 **WHERE EVER YOU WALK** 10/Virgin DX 21
Aled Jones

75 **THE CLASSIC TOUCH** ● CD Decca/Delphine SKL 5343
Richard Claydenman

76 **DIAMOND LIFE** ★★ ★ CD Epic EPC 26044
Sade

77 **THE JAZZ SINGER** ★ CD Capitol EAST 12120
Neil Diamond

78 **BIG COCK** 72



JOHN TAYLOR with Tony Mitchell. "After all those elaborate Duran Duran videos this one is quite light relief," says Taylor.

Taylor suits himself

by Chris White

AFTER WORLDWIDE success with Duran Duran and more recently Power Station, John Taylor has made it a hat trick with the release on Parlophone of his first solo single, *I Do What I Do*, from the forthcoming film *9½ Weeks*, and currently in the Top 75. The accompanying video also marks his debut as a film director.

For Taylor, both single and video are personal landmarks in his career: "I've always been into films, probably as much, if not more, than I've been into music. I don't know how this will manifest itself in the future, but the single is a step in the right direction."

The film *9½* is about a woman's obsessive personal relationship with a man she knows nothing about. "It really quite drained me when I saw a showing of it," Taylor admits. "The original intention was for *I Do What I Do* to be performed by a female singer in both the film and on the single — circumstances changed though and I ended up doing the song which I co-wrote with Jonathan Elias among others. The version in the film though is different because it is sung from the point of view of the girl in the story."

Interestingly, the B-side of Taylor's single is an orchestral piece, *Jazz*, which he has dedicated to composer John Barry, best-known for his various James Bond themes, including the most recent *A View To A Kill* which Duran Duran made a worldwide hit. "I've always been into his music, long before we (Duran Duran) recorded a Bond theme ourselves. I met him while we were working on *A View To A Kill*, and spiritually he's influenced me a lot. We thought we'd do a little ode to John Barry, which owes more than a passing resemblance to his particular music style, and *Jazz* is the result."

Through Barry, Taylor met Jonathan Elias — "a technical whizz kid who's also classically trained" — and together they

worked on *I Do What I Do*.

"I'd been working in band for such a long time that I felt I needed a break, so I called up Elias and asked if he'd be interested in working with me. The video itself I co-directed with Tony Mitchell, who has been involved with a lot of Duran's videos, and I'm pleased with the result, from the point of view of it being a first attempt.

"It's difficult to be objective about it because I've been so closely involved, but those who've seen the video seem to like the results. After all those elaborate Duran Duran videos this one is quite light relief. There was a budget problem with the record company and I was limited to the amount of money I could spend.

"Tony Mitchell said though, 'Look we've got X amount of money, let's do it this way' and we ended up with a concept that didn't have to be too expensive. I like the intimacy of what we've achieved. Mind you, I showed it to Russell Mulcahy, who's done the Duran Duran videos, and he liked it, but then he showed me the Queen video he's just completed, and compared with ours it was just *pow!*"

Taylor would like to have more involvement in video, but doesn't see it happening within Duran Duran: "I can't see any of us directing the others, so there will have to be a compromise like this. The reason we haven't been together for nine months now, since Live Aid in fact, is because we've all had our own plans to follow through. We've been together for seven years now and basically taken the last 18 months off, but that still leaves five and a half years when we've worked together solidly. I think the time was right for us to take a break because it really was getting to the stage where you're thinking, 'Oh if this is Tuesday, it must be Brussels.'"

'The time was right for us to take a break ... it was getting to the stage of 'If this is Tuesday, it must be Brussels'

Ruefrefx — messages for all occasions

by Duncan Holland

AT A TIME when *what* you say seems to matter less than *how* you say it, Ruefrefx remain that oddity, that almost quaint beast: a band with a message.

Behind the band sits, on drum stool and lyrics, Paul Burgess, Belfast boy and nascent poet. It was the early days of punk which really goaded him into forming the Roof Racks ("it was at that time when you called yourself anything stupid") which soon became the equally meaningless, but fondly adopted, Ruefrefx and a debut gig with Stiff Little Fingers.

Their heritage, which brings a gleam to the eye of anyone remembering the golden days, continues with their first single, one by one, on the legendary Good Vibrations label, home of punk gem, The Undertones' Teenage Kicks. The Pistols, Buzzcocks, Wire are all seen as inspirational springboards, but it was The Clash that really fired the Burgess imagination.

"Punk formed itself as a medium to get across a political message, like on the first Clash LP. It started us off as a school band. Without that I wouldn't have had the sheer audacity to have got up on a stage and charge people 50p to see me."

That accepted, why did it take so long for the first album release (*Flowers For All Occasions* on Kasper via Stiff) a period of absence that led *Hot Press* to describe them as the "Lord Lucans of pop"?

"We do take our time, we're not going to hurry into anything. At certain periods in the last few years the band has been nothing more than the Ruefrefx social club, a few friends getting together every now and again to do a gig. But we are in control, it's almost a strength through naivety, in that we've not become too involved."

Does the band coming from Belfast and much of the business action taking place in London create problems? One only has to think of a band like The Blades, who are phenomenally successful in Ireland, but mean nothing in the UK largely due to their insistence to stay in Dublin.

"The rest of the band stay in Belfast, but I've been in London lately sorting various things out. I intend to go back though, because not only couldn't I write about Belfast anymore, it strikes me as wrong to write about something so complex from a distance."

Which brings us to the rub: Ruefrefx are a political band. Although only a third of the songs on *Flowers For All Occasions* are overtly political, it will be for those which Burgess will be noted.

So does he expect any adverse reaction for the Wild Colonial Boy single, which deals with the difficult subject of Americans so desperate to cling to their Irish roots that they help fund terrorist activity, something Burgess calls "misplaced romanticism that's not romantic at all"?

"We're certainly not trying to hide it. *Wild Colonial Boy* came out with armalites on the front and back cover, but its being played. The thing that really amazed us is that Simon Bates is really behind the single and has played it a few times on his daytime show."

This must really be seen as a compliment to Burgess' considered, intelligent lyrics. While the band play a solid, if somewhat conventional rock, full of strident, chiming guitar, it's the narrative strength which stands out. As with much of Irish music, there's an almost ballad-like basis to the musical structure over which the story dominates. It's an area Burgess would like to develop, citing Bowie, Lou Reed and even purple period Peter Gabriel as inspirations.

"At the moment the band is a medium for me as a writer, but I hope to see that evolve and I've got a collection of poems and short stories I'd like to publish."

Whichever way his writing takes him, rest assured Burgess will stick to his dictum "to reach people, to communicate, to grasp that opportunity" throughout, and perhaps the Lord Lucans Of Pop, with a little assistance from Simon Bates, can achieve just that with *Wild Colonial Boy*.



THE PERILS with John Gordon-Sinclair.

Perils take their pick of pop

THE Perils Of Plastic — the initials stand for POP, a subject which the instigators of this new duo should know a fair bit about as they are Steve Nieve, dynamic keyboardist with Elvis' Attractions and Steve Allen, former vocalist with the influential Deaf School and The Original Mirrors.

Their exploits so far stretch to one WEA single, *Ring-A-Ding-Ding*, a classy soul-pop pastiche whose throwaway chorus is fiendishly catchy and which is justifiably picking up a good slice of airplay round the country, but an album on which the pair turn their hands to a whole variety of styles is scheduled for later in the year.

Obviously aiming for the unexpected, the video to the single has been directed by no less a surprising choice than John Gordon-Sinclair, briefly the nation's darling as the gauche teenage star of Gregory's Girl.

While both will be continuing their separate recording commitments, the Perils' album should be worth checking out — no danger.

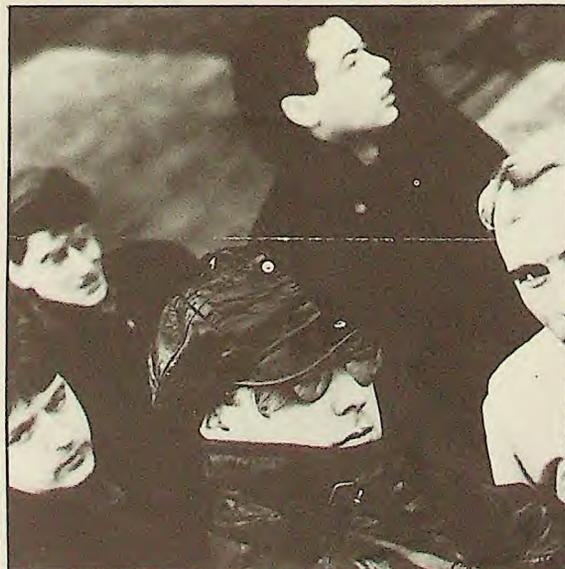
ABSTRACT
MAGAZINE

Abstract ideas work for indies

POTENTIALLY TEMPTING indie samplers nearly always lose their charm between idea and execution through cost-cutting low production values, which invariably result in some grey, worthy artefact that is *no fun to own*.

The sixth edition of *Abstract* magazine side-steps the problem most stylishly with an enticing package of words and music as any independent observer could hope to possess: Savagely attractive matching full-colour sleeves on both album and accompanying magazine, all clad in printed plastic wallet, and pulled together by a hard-hitting track listing of the best punk-funkers.

Chakk, Hula, Workforce, A Certain Ratio, Anti Group, Blur, Xymox, In The Nursery, A Primary Industry and Clair Obscur all contribute previously unavailable/remixed tracks, and as usual all are matched by double-page spreads in the 36-page magazine, which also covers video label Doublevision and artist Panni Charrington. ● *Abstract Magazine 6* — Audio



Visual is available this week from Sweatbox Records (through Rough Trade/Cartel) as a guaranteed sell-out limited edition of 5,000. If they keep this up, next time round we could be talking significantly more.



Posse round up reggae sales

FROM THE people who brought the world (literally) the phenomenally successful Sunsplash concerts, the first real commercial reggae album of 1986. Are You Ready?, the debut LP on the Synergy Records offshoot of Synergy Productions, sees The Bloodfire Posse doing the extremely unlikely and actually matching their reputation as one of the best outfits to have emerged in the all-too-staic world of reggae in many a long moon, with soft, insinuating electro rhythms topped off in the sweetest possible way with the honeyed vocals of Paul Blake.

The enormously-covered Rub A Dub Soldier is here, as are Every Posse Get Flat and their famous cover of the Pink Panther theme. But the real killer is the title track, which with its once-heard-ne-er-forgotten refrain, is enough to convince that summer is already here.

The Posse are currently over here on the first UK tour other than their one-off hit performance at last year's Sunsplash.

They have already played with Steel Pulse at the Hammersmith Palais last Sunday (16), and their remaining dates are:

March 19 Manchester University, 20 Dingwalls, 21 Highfield Community Centre Leicester, 22 Roadmenders Northampton, 24 Savannah Club Brighton, 25 The Studio Bristol, 28 Tower Ballroom Birmingham, 29 Lewisham Concert Hall, 30 Phoenix Leeds, 31 Marquee London.

● Synergy Records' second release, The Skatolites Live At Sunsplash (SYNC 2), is also on current release. Distribution for both is through Jetstar.

Taking jazz to Newcastle

JAZZ VETERANS and newcomers will rub shoulders at Metro Radio's twelfth Jazz Festival, which has been set for May 10-17 at Newcastle Playhouse.

The something-for-everyone line-up includes old favourites such as Chris Barber's Jazz And Blues Band, plus Full Circle, Karin Krog, Tal Farlow and Loose Tubes, a younger band making one of their first appearances on the North of England.

Martyn still spells magic

TWENTY YEARS and still a cult artist is a faintly ludicrous position for John Martyn to find himself in. Ludicrous because his music is reaching peerless peaks and ludicrous because of the confines a loyal, through thick and thin audience places on their chosen one.

London's Palladium was the setting of an almost timeless concert, it could have come from any time in the last 15 years: Martyn's throaty badinage brought forth equally throaty guffaws, people cheered when he drank, people booed when the house lights went up. Added to this air of days gone by, was the overbearing expectation of "special guests". As a celebration of Martyn's 20 years all sorts of luminaries were rumoured: Collins, Winwood, the bloke in the toilets swore blind he'd seen Clapton. Perhaps he expected a "jam session"?

All this was a distraction from the main event, Martyn once again in exemplary form, dripping and driving the songs through. Tough on John Wayne, tender on Sweet Little Mystery and almost painfully emotive on the new Island single, Angelina.

What makes Martyn continue to provide performances as strong as this and LPs as sound as Piece By Piece is seen in the structure of his songs: within each there's a framework for interpretation, an ambiguity of direction, which far from being the weakness it would be in less well-realised composing, remains the power behind his work.

To reinvest new emotion in an old song, is a rare gift, and despite the surrounding constraints Martyn was all conquering yet again.

DUNCAN HOLLAND



Sprouts: they're getting there

PREFAB SPROUT have made some of the best records not to have become hits and as such have gained an excellent reputation, if slightly tarnished by their recent insistence to continually reissue When Love Breaks Down until it eventually became a minor hit. Their live shows have been different though, not always living up to the high standard and mesmerising quality of their recordings.

The band arrived on stage to a reception from the packed Hammersmith Odeon audience that bordered on the evangelical. From the very first number, Appetite, it was obvious that this was the Pad-

dy McAloon show, as the Sprout's mentor (above with Wendy Smith) deftly controlled the band as they delivered his songs with the minimum of fuss and an economy of arrangement. On the whole they faithfully reproduced the best of their two Kitchenware albums Swoon and Steve McQueen (via CBS), occasionally slipping in an indulgent jazz style work out as an extension.

Having just returned from Europe and with no new release to plug, they showcased a number of new numbers that are taken from a so-called forthcoming "protest" album. But it was with numbers like the excellent Cruel that they really excelled, Wendy Smith's ethereal soprano setting off McAloon's warm drawl exquisitely.

McAloon went on to show what a consummate performer he has become with a solo spot that proved that he could have stood and sung his songs by himself all night.

If they keep turning out their quality songs, chart success will surely come with time and they need not worry about those that should have made it and yet didn't quite get there.

JERRY SMITH

New York, New York in London

NEWS COVERAGE of Liza Minnelli has dwelt much more on her private problems than on her talents as a singer and actress over the years, so it comes as a great relief to find that she's back in top form with her series of concerts at the London Palladium, marking her first appearance here for three years.

Minnelli is undeniably a star generating sheer electricity throughout her performances. Her energy has to be seen to be believed, yet she has the ability (inherited, maybe, from her mother, Judy Garland) to switch from vibrancy and joie-de-vivre to poignancy in the space of a song.

She breaks many of the golden rules of showbusiness and gets away with it. For example, there's no big overture build-up — she simply walks on stage and opens the performance a capella, before being joined by her musicians who simply stroll onstage. The opening is all the more effective for it. And there's no "moon in June" theme with most of her songs, she even turns a song about a kleptomaniac into a great fun thing.

At the Palladium there was a good balance of old and new material, from the opening Blue Skies to New York New York at the end when the audience was finally on its feet. Her slightly revised line from Cabaret, "When I go, I'm not going like Elsie", was a reminder of the drug and alcohol problems she has battled against, and brought an enormous roar of affection from the audience.

Liza Minnelli has proved that she's still a terrific live stage performer, so let's hope it isn't too long before she gets back into the recording studios. Both A&M and CBS have had considerable success with her catalogue, but a new album would be most welcome by fans. There have been rumours of her working with Phil Collins as producer — now that would be a musical combination.

CHRIS WHITE

Clannad play the MOR game

NOW THAT the gloves are off, thanks to a Sunday Times article, and we can all identify what we knew anyway — that Sade and Dire Straits are the new MOR — this category can be developed to encompass all sorts of bands, one of which is Clannad.

Their concert at London's Palladium was almost painfully polite. Nothing jarred, everything was in its proper place and nobody left disappointed.

Working on this premise, who can complain? But there's so much more at work within Clannad than meets the eye. Their glorious amalgam of soft rock and traditional Irish music was there and strongly promoted, but the audience seemed somewhat confused. Reaction to translations of traditional Irish songs was one of nervous flitting rather than appreciation. It seems that Clannad have to stick to the route marked by their hits Harry's Game, Robin Hood and Once In A Lifetime. The audience clearly wanted this and, sad though it is, seemed unprepared for anything different.

The strongest image that remains from the concert is of Clannad the musicians. All those who may have felt they were simply a vocal group were pleasantly surprised, but still it seemed that they were holding back. Whether this restraint is an inbuilt thing or just down to the expectations of the audience is hard to say, but it would be a pity if the band's ultimate development was hindered by this.

DUNCAN HOLLAND

Terraplane in full flight

THE RELEASE of an album has done wonders for Terraplane, putting some backbone into their blood and guts.

The South London rockers have always been a very steady, solid outfit but until recently their material has been unfamiliar to all but their particular fans. Now, with the relative success of Black And White (Epic), the rest of us can join in with the same enthusiasm.

Terraplane powered through the majority of the album on two sell-out nights at the Marquee, producing a reaction that left trails of perspiration up and down Wardour Street.

The music itself is direct and interesting, reaching high points at the Marquee with the plaintive I'm Talking To Myself and the demanding single, I Can't Live Without Your Love. A headline tour is probably an essential next step.

JEFF CLARK-MEADS

Pallas: pomp's second coming

WHEN POMP rock began to make a forceful comeback a few years ago, its audience was young rockers who had missed out on the first coming, and a few elders who clung to their values during punk.

Bands like Pallas have dragged their influences into the present day by using more sophisticated

technology and displaying greater emotional awareness than their predecessors. Thus, the Marquee audience — well decked out in Marillion and IQ merchandise — were low on years, but high on a mixture of enthusiasm and Pallas' class sounds.

Their debut LP The Sentinel was represented, despite being at odds with the band's current flow away from meandering epics towards a tighter approach. Which leads us on to the new album The Wedge, on Harvest. Dance Through The Fire opened the set, with the single Throwing Stones At The Wind snapping closely behind. Win Or Lose is the follow up to Throwing Stones and, like another newbie Just A Memory, is a powerful ballad.

The going has been tough for these hardy Scotsmen, but The Wedge reflects their new determination. Pallas are finally on their way.

GARETH THOMPSON

Success — it's in the Genes

THEY SAY that if you want something enough, it happens. Watching Gene Loves Jezebel (pictured), it's obvious that this preening pair have never had a moment's doubt about their ability to succeed.

Like The Cure or The Cult before their chart days, they've got a tribal, cliques following, out in force at



a packed London University, in their black clothes and uniform crimped hair. But now they're on the brink of something bigger and better.

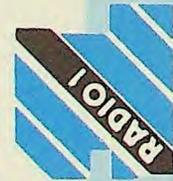
Their last single, Desire (Beggars Banquet), a commercial song which saw melody emerging from Michael Aston's etiolated whine, and even some U2 guitar creeping in round the edge, still stands out head and shoulders above most of their songs; but at ULU, the signs were that this is the direction that the boys and band (who, with their similar haircuts look like Aston clones) want to go in.

If they do follow labelmates The Cult into the national charts — and it looks as though their next single, The Sweetest Thing, will do the trick — it will be on the strength of an unpretentious act, something that may surprise cynics who have never watched them perform. Sure, the sound is uncomfortably Bauhausian at times and the precious image isn't new, but live, it's obvious that they're just doing what comes naturally and they don't give a damn about anything else.

The single and UK tour, of which ULU was the first date, should pave the way for big business when their third LP emerges later this spring.

DANNY VAN EMDEN

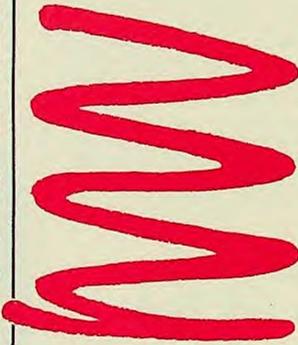
TOP 75 SINGLES



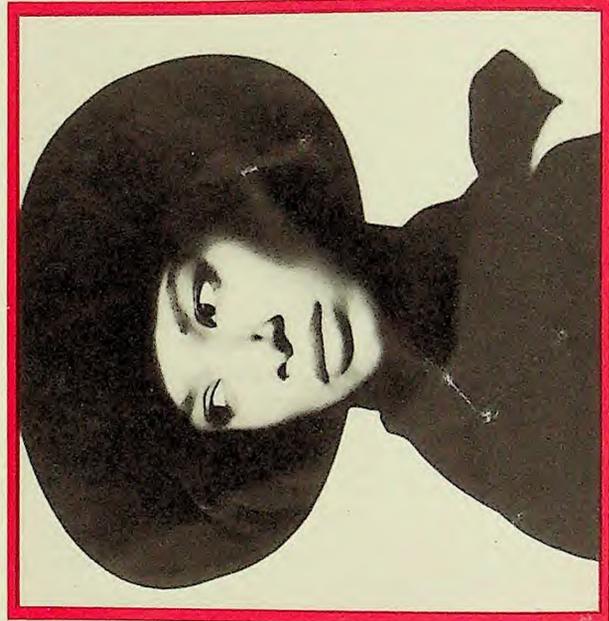
Compiled by G&A for the BBC. Also from Virgin and EMI, based on a sample of 750 record stores.

1	CHAIN REACTION	Diana Ross	Capitol (12) CL 386
2	ABSOLUTE BEGINNERS	David Bowie	Virgin VS 838 (12)
3	MAMIC MONDAY	Bangles	CBS A.6796 (12) — TX. 6796
4	LIVING DOLL	Cliff Richard and The Young Ones featuring Hank Marvin	WEA YZ 65 (11)
5	HI HO SILVER	Jim Diamond	A&M AM(Y) 296
6	KISS	Prince and The New Power Generation	Paisley Park/Warner Brothers WB 75 (11)
7	MOVE AWAY	Culture Club	Virgin VS 845 (12)
8	(NOTHING SERIOUS) JUST BUGGIN'	Whistle	Champion CHAMP 12 (12)
9	THEME FROM NEW YORK, NEW YORK	Frank Sinatra	Reprise KI 4502 (11)
10	LOVE MISSILE F1-1	Sigue Sigue Sputnik	Parlophone (12) R SSS 1
11	DO YOU BELIEVE IN LOVE/POWER OF LOVE	Huey Lewis and The News	Chrysalis HUEY(X) 3
12	DIGGING YOUR SCENE	The Blow Monkeys	RCA MONK(11) 1
13	HARLEM SHUFFLE	Rolling Stones	Rolling Stones/CBS (TA) 6864
14	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	Billy Ocean	Jive (JIVE(T)) 114
15	KYRIE	Mr. Mister	RCA PB 49927 (12) — PT. 49928
16	NO ONE IS TO BLAME	Howard Jones	WEA HOW(11) 9
17	THE HONEYTHIEF	Hipsway	Mercury/Phonogram MER(X) 212
18	ROCK ME TONIGHT (For Old Times Sake)	Freddie Jackson	Capitol (12) CL 358
19	YOU TO ME ARE EVERYTHING (THE DECADE REMIX '76-'86)	Real Thing	PR179 349 (12) — 2P 349
20	IF YOU WERE HERE TONIGHT (Remix)	Alexander O'Neal	Tabu (QTJ) 6591
21	LOVE COMES QUICKLY	Pet Shop Boys	Parlophone (12) R 6116
22	TOUCH ME (I WANT YOUR BODY)	Samantha Fox	Jive FOX(T) 1
23	BURNING HEART	Savannah	Scotti Brothers A6708 (12) — TX. 6708
24	HOW WILL I KNOW	Whitney Houston	A&M AM(Y) S1 (12) 656

MUSIC WEEK



COME HELLOR WATERS HIGH



22 MARCH 1986

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61	NEW	MARLENE ON THE WALL	A&M AM(Y) 309
		Suzanne Vega	
62		THE CAPTAIN OF HER HEART	Polydar POSP(X) 779
		Double	
63		BORDERLINE	Sire W 9260 (11)
		Madonna	
64	NEW	ONLY LOVE CAN BREAK YOUR HEART	Sire BUY(11) 241
		Mint Juleps	
65	NEW	E = MC²	CBS (TA) 6963
		Big Audio Dynamite	
66		ONLY LOVE	Carrere CART 376/Philips PH 38
		Nana Mouskouri	
67	NEW	WHAT HAVE YOU DONE FOR ME LATELY	A&M AM(Y) 308
		Janel Jackson	
68		JERICHO	WEA YZ 63 (11)
		Simply Red	
69		TURNING AWAY	Epic (TA) 4819
		Shakin' Stevens	
70	NEW	LOVE IS WAR	Food/WEA FOOD 6 (11)
		Brilliant	
71	NEW	A GOODBYE	Club/Phonogram IAB(X) 28
		Coma	
72		WALK OF LIFE	Vertigo/Phonogram DSTR 12 (12)
		Dire Straits	
73		SUGAR FREE (Remix)	Private J/Epic (TA) 6917
		Juicy	
74		IMAGINATION	Parlophone (12) R 1986
		Belouis Some	
75		CRY TO HEAVEN	Rocket/Phonogram EIS 11 (112)
		Elton John	

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

THE NEXT 25

76	(81)	DON'T WASTE MY TIME, The Walkers	Club Phonogram IAB(X) 27
77	(70)	LOVES GONNA GET YOU, Jocelyn Brown	Warner Brothers W 8889 (11)
78	(—)	TALK TO ME, Stevie Nicks	Parlophone (12) R 6124
79	(84)	DON'T YOU FORGET ABOUT ME, Simple Minds	Virgin VS 7491 (12)
80	(72)	LET'S WHAT YOU MAKE IT, Talk Talk	EMI (12) BEM 5540
81	(88)	BACK WITH THE BOYS AGAIN/GET IT RIGHT, Joe Fagin	Towerbell TOW 84
82	(—)	AFTER ALL THESE YEARS, Foster & Allen	Ria RITZ 106
83	(81)	RHYTHM OF YOUR LOVE, Isabel Roberts	Hot 'N' Dry (H) (11) 18
84	(84)	TURN TO THE SKY, March Violets	Rebels/London VYBK(X) 27
85	(84)	IT'S ALL GONE, Chris Rea	Magical MAG(11) 283
86	(—)	IF I RULLED THE WORLD, Kuris Blow	Club Phonogram IAB(X) 26
87	(—)	CAN'T HELP FALLING IN LOVE, Lick The Tins	Seahorn ED(11) 3308
88	(—)	JUST LIKE THAT, Comma	Polydar POSP(X) 282
89	(—)	I CAN'T HOLD BACK/BURNING HEART, Survivor	Scotti Brothers (TA) 65899
90	(79)	ONE STEP KISSING THE FUNK, Bruce Lee, Chuck	Parlophone (12) R 1986
91	(84)	WE'RE GONNA START SOMETHY, Fair Weather	A&M AM(Y) 2
92	(—)	THEY'RE MY LIFE, Eartha Kitt	Parlophone (12) R 1986
93	(—)	RECORD STOCK SOHO(11) 61	

24	12	HOW WILL I KNOW	Whitney Houston	Arista/ARST (12)656
25	16	HEAVEN MUST BE MISSING AN ANGEL	Tavares	Capitol (12)7AV 1
26	NEW	PETER GUNN	The Art Of Noise featuring Duane Eddy	China WOK(X) 6
27	15	DON'T WASTE MY TIME	Paul Hardcastle	Chryslis PAL(X) 1
28	21	SILENT RUNNING (ON DANGEROUS GROUND)	Mike + The Mechanics	WEA UB908(1)
29	11	STARTING TOGETHER	Su Pollard	Rainbow RBR 4
30	NEW	WONDERFUL WORLD	Sam Cooke	RCA PB 49871 (12) — PT 49872
31	28	CALLING AMERICA	Electric Light Orchestra	Epic (Q)JA 6844
32	29	POGUETRY IN MOTION (EP)	The Pogues	Stiff BUY(1) 243
33	19	ELOISE	Danned	MCA GRIM(T) 4
34	34	CANDYMAN	Stoussie and The Bonshies	Wonderland/Polydor SHE (X) 10
35	25	ONE DANCE WON'T DO	Audrey Hall	German DGT(1) 7
36	45	OVERJOYED	Steve Wonder	Motown ZB 40567 (12) — ZT 40568
37	58	SECRET LOVERS	Allanmic Starr	A&M AM(Y) 307
38	24	HOUNDS OF LOVE	Kate Bush	EMI (12)KB 3

BRONSKI BEAT

NEW SINGLE

C'MON! - C'MON!

ON 7" AND 3 TRACK 12"

AVAILABLE FROM 17th MARCH

BRONSKI BEAT

39	30	AND SHE WAS	Talking Heads	EMI (12)EMI 5543
40	46	DARE TO DREAM/BOTH SIDES NOW	Viola Wills	Streetwave (M)KHAN 66
41	42	THIS TIME	Bryan Adams	A&M AM (Y) 295
42	62	I DO WHAT I DO (Theme for 9 1/2 Weeks)	John Taylor	Parlophone (12)R 6125
43	52	UNDER A RAGING MOON	Roger Daltrey	10/Virgin TEN 81(1)2
44	NEW	HELLO DARLING	Tippa Lee	UK Bubbles/Greenleaves TIPPAL(1) 4
45	35	LIVING IN AMERICA	James Brown	Scotti Brothers (1)A 6701
46	63	COME HELL OR WATERS HIGH	Dee C. Lee	CBS (1)A 6869
47	33	I'M NOT GONNA LET YOU	Colonne Abrams	MCA MCAT(1)031
48	60	LIVING IN ANOTHER WORLD	Talk Talk	EMI (12)EMI 5551
49	50	SO MACHO/CRUISING	Sintra	Fonflore (12)FAN 7
50	39	LOVE IS THE DRUG	Grace Jones	Island (12)IS 266
51	37	SYSTEM ADDICT	Five Star	Tem/RCA PB 40515 (12) — PT 40516
52	NEW	GALVESTON BAY	Lionie Hill	10/Virgin TEN 111(1)2
53	36	RISE	Public Image Ltd	Virgin VS 84(1)2
54	65	ANOTHER NIGHT	Aretha Franklin	Arista ARIST (12)657
55	47	GET UP I FEEL LIKE BEING A SEX MACHINE	James Brown	Polydor POSR(X) 751
56	40	STRIPPED	Depeche Mode	Mute 7BONG 10 (12) — 12BONG 10
57	59	I CAN'T LET YOU GO	52nd Street	10/Virgin TEN 114(1)2
58	NEW	ROCK ME AMADEUS (The American Edit)	Falco	A&M AM (Y) 278
59	57	SHEEP	The Housemartins	Gal Discs GOD(X) 9
60	66	THE THINGS THE LONELY DO	Amazulu	Island (12)IS 267

61	12	HOW WILL I KNOW	Whitney Houston	Arista/ARST (12)656
62	16	HEAVEN MUST BE MISSING AN ANGEL	Tavares	Capitol (12)7AV 1
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73	45	OVERJOYED	Steve Wonder	Motown ZB 40567 (12) — ZT 40568
74	58	SECRET LOVERS	Allanmic Starr	A&M AM(Y) 307
75	24	HOUNDS OF LOVE	Kate Bush	EMI (12)KB 3

Record Shack & SOHO 01 61
 Probe Plus TRUAM 17 (12) — TRUMP 11
 Swampland/London SWPP 8 (12) — SWAX 81
 Capitol (12) CL 394
 Arista ARST (12) 640
 Ebuca EBP 36(1)
 Island (12) IS 260
 RCA PB 49893 (12) — PT 49894

T W E L V E • I N C H

1	(3)	ABSOLUTE BEGINNERS	David Bowie	20	(123)	LOVE COMES QUICKLY	Pet Shop Boys
2	(1)	CHAIN REACTION	Diana Ross	21	(5)	WHEN THE GOING GETS TOUGH	THE TOUGH
3	(New)	LIVING DOLL	Cliff Richard And The Young Ones featuring Frank Marwin	22	(7)	DON'T WASTE MY TIME	Paul Hardcastle
4	(8)	KISS, Prince And The Revolution		23	(24)	KYRIE	Mr. Mister
5	(2)	LOVE MISSILE F1-11	Sigge Sique Spunink	24	(New)	HELLO DARLING	Tippa Lee
6	(4)	NOTHING SERIOUS	JUST BUGGIN' White	25	(21)	DARE TO DREAM/BOTH SIDES NOW	Viola Wills
7	(New)	PETER GUNN	The Art Of Noise featuring Duane Eddy	26	(New)	WONDERFUL WORLD	Sam Cooke
8	(19)	YOU TO ME ARE EVERYTHING THE DECADE	REMY (74-86)	27	(New)	SECRET LOVERS	Allanmic Starr
9	(18)	ROCK ME TONIGHT (For Old Times Sake)	Freddie Jackson	28	(New)	GALVESTON BAY	Lionie Hill
10	(10)	MANIC MONDAY	Bongles	29	(15)	ONE DANCE WON'T DO	Audrey Hall
11	(6)	IF YOU WERE HERE TONIGHT	Alexander O'Neal	30	(Re)	ANOTHER NIGHT	Aretha Franklin
12	(New)	HARLEM SHUFFLE	Rolling Stones	31	(17)	HOW WILL I KNOW	Whitney Houston
13	(24)	THE HONETHEIF	Hipsway	32	(32)	I CAN'T LET YOU GO	52nd Street
14	(11)	NO ONE IS TO BLAME	Howard Jones	33	(31)	SILENT RUNNING (ON DANGEROUS GROUND)	The Pogues
15	(13)	DO YOU BELIEVE IN LOVE/POWER OF LOVE	Huey Lewis And The News	34	(30)	POGUETRY IN MOTION (EP)	The Pogues
16	(20)	DIGGING YOUR SCENE	The Blow Monkeys	35	(New)	WHAT HAVE YOU DONE FOR ME LATELY	Janet Jackson
17	(New)	MOVE AWAY	Culture Club	36	(New)	A GOODBYE, COME TO	Colonne Abrams
18	(12)	HEAVEN MUST BE MISSING AN ANGEL	Tavares	37	(22)	I'M NOT GONNA LET YOU	Colonne Abrams
19	(9)	HEAVEN MUST BE MISSING AN ANGEL	Tavares	38	(29)	CANDYMAN	Stoussie And The Bonshies
				39	(14)	THEME FROM NEW YORK	NEW YORK, Frank Sinatra
				40	(Re)	SO MACHO/CRUISING	Sintra

ALVIN STARDUST

SHELLA WALSH

NEW SINGLE

"I HOPE - & - I P R A Y"

AS FEATURED ON THE "ROCK GOSPEL" TV SHOW

7" & EXTENDED 12" AVAILABLE NOW!

7" • ALV 4 12" • ALVX 4

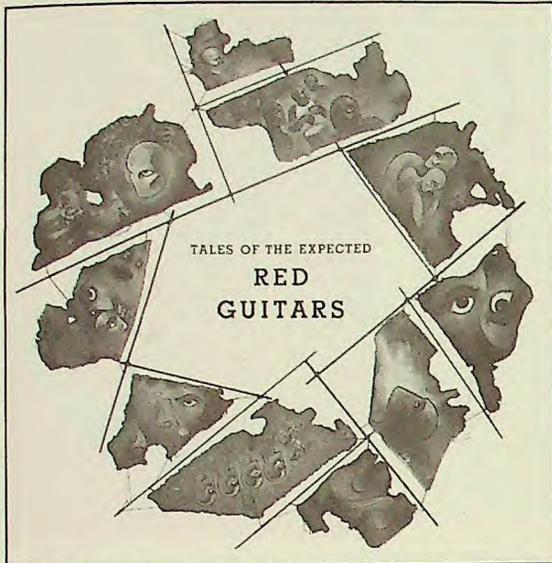
Chryslis

Keep it Dark

APPEARING ON NO LIMITS BBC2

DREAMER 7" & 12"

CB 42(1)2



THE RED GUITARS: Win some old fans, gain some new?

GENERAL

THE RED GUITARS: *Tales of the Expected*. Virgin V2373. Producers: artists/Howard Gray. The evident re-think provoked by the departure of RG mainman Jerry Kidd and the move to a major has produced a commercial compromise which sees the band heading for mellow Friends Again/Waterboys territory. While some of their initial following may fall away, this album could bring broader appeal, despite its occasional patchiness. Includes the tuneful National Avenue single, and is to be backed by a spring tour.

HUSKER DU: *Candy Apple Grey*. WEA WX 40 925385-1. First Huskies LP on a major, following trend-setting releases on SST, sees the band in a more refined mood. Accusations of dilution will subside with repeated listenings, while the thrash fans can still find enough of interest. Current UK tour and the much-lauded single, Don't Want To Know If You Are Lonely, will give the band their best chance of chart recognition to date.

FRANK SINATRA: *His Greatest Hits — New York New York*. Reprise WX 32. Ol' Blue Eyes' New York New York single may have given him a surprise Top 10 hit six years after its original release, but it's merely proof that you can't keep a great singer down. There are plenty more classics here including his personal anthem My Way, Strangers In The Night and Something Stupid (with daughter Nancy). Expect big interest after the success of the single.

ROGER WHITTAKER: *The Genius of Love*. Tembo TMB 108. Distribution: IMS. Some contemporary songs and sounds from a rock nucleus of musicians including keyboardist Harry Bogdanovs, who wrote two of the items. It's nice to hear songs with a beginning, middle and an end which tell a story. Whittaker's dark-brown voice is in top form, and he's currently touring the UK radio and TV stations on a promo trip so this is well worth stocking.

OLIVIA NEWTON JOHN: *Soul Kiss*. Mercury MERH 77. Newton John seems to be going through an

identity crisis: the sleeve photography (jodhpurs & riding crop) here shows a very different image to the Seventies pop singer. Sadly, the album itself (her first for Mercury) is not up to scratch and the failure of the title track to crack the Top 75 doesn't bode too well for its chances. Likely to fare much better is Music For Pleasure's budget re-issue of Newton John's first ever album, *First Impressions* (MFP 41 5740), which includes Take Me Home Country Roads, Banks Of The Ohio, If Not For You and What Is Life?

ENO: *More Blank Than Frank*. EGPL 65. Sub-titled *Songs From The Period 1973-1977*, and as such contains tunes from Warm Jets, Tiger Mountain etc, etc. Eno is often considered more of an influence as a theorist than an active performer, but this tidy compilation, well-packaged, well-presented ably demonstrates that the conceits do actually work on vinyl. For fans and the intrigued.

INDIES



DEPECHE MODE: *Black Celebration*. Mute Records STUMM 26. Producers: artists/Daniel Miller/Gareth Jones. Their fifth album (not counting the greatest hits package) sees Depeche Mode really emerging with a maturer clout. The industrial tinkering is tempered with Martin Gore's tenderer ballads to produce yet another Mode record to dominate the indie heights (and the national charts).

NO TREND: *When Death Won't Solve Your Problem*. Widows-peak Production. WSP05. Distribution: Rough Trade/Cartel. The intensity and abrasion of early hardcore/Birthday Party rants applied to a (generally) slower discordant guitar row. Sole known member Jefferson Scott's death fixation — Die, Cancer, Killing Me, Two Seconds Till Non Existence (sic) — makes sense of the Lydia Lunch connection (it's her label) — and is he ever convincing! File near Swans.

REPLACEMENTS: Boink!! Glass Records. MGLALP 016. Distribution: Nine Mile. Compilations of early US-only stuff from Minneapolis quartet now with Sire, who mix'n'match the rock history of their nation with an affecting lack of affectedness. Country, punk, rock, hardcore and more all blast out of Boink!!'s eight tracks. Indie chart possibilities.

THE GOLDEN HORDE: *The Chocolate Biscuit Conspiracy*. I-D Records. NOSE 7. Distribution: Revolver/Cartel. In reality. Mediaburn Records. MB6. Distribution: Rough Trade/Cartel. Two very fine LPs from Irish trash merchants currently supporting The Cramps — which says a lot immediately. Best is the "cosmic bubblegum" of *Conspiracy* (six tracks, 33rpm), credited as being "with Robert Anton Wilson" cult author of *Illuminatus* trilogy, who here reads over The Horde's debauched but tuneful rants to great effect. In reality (six tracks, 45rpm) is less of the same.

ALEX CHILTON: *Alex Chilton's Lost Decade*. Fan Club FC 015. Producer: artist.

THE FUGS: *No More Slavery*. New Rose ROSE 79. Producer: Ed Sanders.

R. STEVIE MOORE: *Glad Music*. New Rose ROSE 83. Distribution: all via Rough Trade. Cult items can be lovable, hateful or uncategoryable according to the mind and ears of the listener. Chilton, the only one of this trio to have charted (with the Box Tops and almost with Big Star) is a faintly lovable wild man, as this double LP proves — half as an artist, the other half as producer of Sugar Blues, Larry Davis, Grady Whitebread (!) and Scott Adams. Certainly odd, but not really alienating. The Fugs are a reformed protest group from the Sixties whose verbose complaints about virtually everything will go down well with radicals, but may find less favour among Thatcherites. Probably far too intellectual for fans of Sique Sique Sputnik, but infinitely more dangerous. R. Stevie Moore is as eclectic as Esperanto, and will find about as much usage as that tongue. Impossible to ignore, hard to bear, but then he

comes up with a reasonably accurate version of the Association's *Along Comes Mary*. File (1) in specialist rock shops (2) in left wing bookshops and (3) in leper colonies.

THE BLADES: *Raytown Revisited*. Reekus RKLP. The new Dublin favourites, re-examined and explained in this retrospective '80-'85. Paul Cleary's band are probably a trifle too mainstream to be truly startling and so be in with the chance of repeating their Irish success in the UK, but they're a solid rock outfit and Cleary's obviously a gifted songwriter. Good that they are the only chance of a break over here is the long grind of touring in venues that don't do them justice.

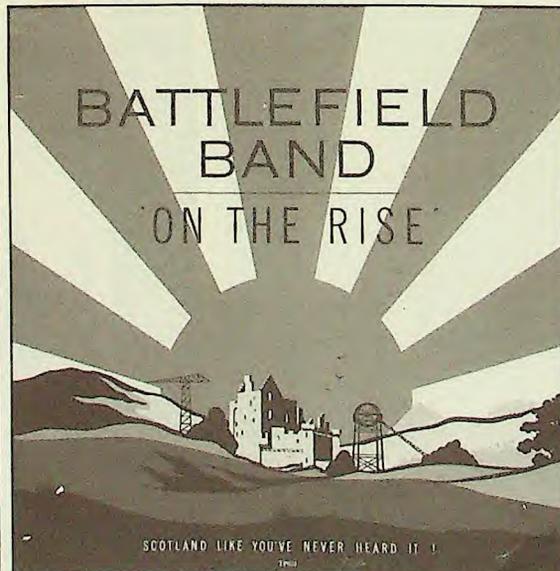
COUNTRY



GEORGE STRAIT: *Something Special* (MCA MCF (C) 3306). Producers: Jimmy Bowen and artist. This is more like it — a vocal hybrid of Glen Campbell, Charlie Rich and probably several others, Strait (young, handsome, clean-shaven) backed by a seasoned group including veteran country stars and LA studio hotshots, performs some seemingly new songs on familiar themes. It may sound hackneyed — and sometimes it is — but it's not all tears in the beer, as the superb *Dance Time In Texas* (written by Peter Rowan — an indication of where Strait's coming from) proves. Touring here in the summer apparently — stock it, and check back catalogue items.

FOLK

BATTLEFIELD BAND: *On The Rise*. Temple TP021. Rousing reels and gracious airs from the Scottish near-veterans. Light-hearted, but never flippant, the accent falls heavily on the highland pipes, with mainly modern compositions but traditional in style. Of wider appeal than just conventional folk channels, but needs a bit of retailer enterprise in stocking it.



THE BATTLEFIELD BAND: wider appeal, but needs pushing (see folk section)

MAIRE NI CHATHASAIGH: *The New Strung Harp*. Temple TP019. Perhaps the next step for those weaned onto Irish harp music and the wonderful Gaelic harmonies of Clannad? Ni Chathasaigh is a classically-trained harpist, which explains why this LP is already stirring interest in classical, as well as folk areas. A truly enchanting release, but, as with The Battlefield Band, will it receive the attention it deserves?

JAZZ

by Stan Britt

JOHNNY HODGES: *3 Shades of Blue*. RCA NL89710. Producer: Bob Thiele. Yet another timely reissue, this album finds the inimitable altoist showcased just for once, outside the Ellington (or Ellington-type) environment. And, in the company of a star-studded big band, arranged-conducted by the gifted Oliver Nelson, sounding stimulated by his out-of-the-ordinary surroundings. Hodges is marvellous throughout, and particularly sublime on classics like *Rockin' In Rhythm*, *Empty Ballroom Blues*, and *Echoes Of Harlem*, and no less so during Nelson's admirable *Yearning*. There are bonuses, too, in the shape of fine solos by a handful of other band members, plus even better contributions from special guests Earl Hines and the idiosyncratic vocalist Leon Thomas.



ILLINOIS JACQUET: *Illinois Flies Again*. Argo ARCD 503. Another of Charly Records' initial reissues of classic material from the Cadet/Argo catalogues, this is a particularly emphatic reminder of the extraordinary potency of the legendary Wild Man of the Tenor-sax. A double-LP, record one is particularly stunning, with the Texan recorded very much in live performance, circa 1966, accompanied with appropriate dynamism by organist Milt Buckner and drummer Alan Dawson. The opening *On A Clear Day* gives a more-than-adequate demonstration of the lower in temperature, studio-recorded just under three years before. The overall consistency of jazz throughout, with guitarist Kenny Burrell potently present, makes for stimulating listening in a different dimension. Highly recommended.

ERROLL GARNER: *The Complete Savoy Sessions, Vol. 2*. Savoy WL70542. Reissue producer: Jean Paul Guiter. The second in French RCA's re-releasing of the piano giant's Savoy recordings, in discographical order. The 15 tracks which comprise Vol. 2 emanate from three 1949 Los Angeles sessions, with the Most Happy Piano operating in his customary piano-bass-drums format. The impish quality of Garner's unique brand of jazz piano-playing had by this time already been totally defined, and although there are times when it might comparable unfavourably with his Dial recordings of two years before, or the more all-round comprehensive Garnerisms of the mid-Fifties and thereafter, these are important recorded performances in an extraordinary career.

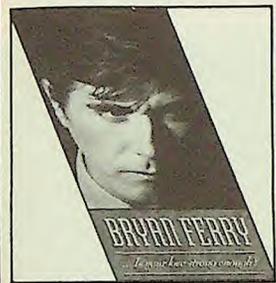
SINGLES REVIEWS

by Jerry Smith

BIG AUDIO DYNAMITE: E=MC² (CBS (T)A 6963, CBS) One of the many brilliant tracks from their excellent debut album, This Is Big Audio Dynamite, becomes their second single and with its magic imagery and looping rhythm it should skank its way to their rightful place in the charts.

STOCK IT

GENE LOVES JEZEBEL: The Sweetest Thing (Beggars Banquet BEG 156 (T), WEA) These wonderful thin things move ever closer to their first hit single with this sparkling new number. Its immaculate, crisp guitar and spine-tingling vocal should help it receive mass airplay like its predecessor Desire and hopefully they will convert it into a chart position at last.



FERRY: smart but casual.

BRYAN FERRY: Is Your Love Strong Enough? (EG/Polydor FERRY (X) 4, PolyGram) The usual lush sound is constructed behind Bryan Ferry's stylish vocal to give another strong single that positively crashes into the catchy chorus. The formula's a bit predictable, but it seems to work every time.

CLIFF RICHARD & THE YOUNG ONES FEATURING HANK MARVIN: Living Doll (WEA YZ

65(T), WEA) Cliff Richard "the utter and total King of rock and roll", puts up with the antics of the Young Ones characters to produce a riotous version of one of his most well-known songs. Joke records soon lose their novelty value, but this one is sure to raise plenty of money for the charities involved.

WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT: XX Sex EP (Vindaloo UGH 11, Rough Trade/Cartel) Wonderfully-named all-girl group release a totally engaging EP that has a surprisingly commercial sound considering its DIY approach especially on the excellent title track. With its fuzzy sound and vibrant vocals they show that all the attention they are getting is warranted.

MIAOW: Belle Vue (Venus VENUS 1(T), Rough Trade/Cartel) This excellent single starts off innocuously enough, but it soon becomes unforgettable as its breathy vocal and velvet guitar lines combine with the wheezing harmonium creating a hypnotic Sensurround sound.

THE BODINES: Therese (Creation CRE 028(T), Rough Trade/Cartel) An energetic number that is produced by Ian Broudie and drives along on a solid base of chiming guitars and a sprightly vocal. Is sure to enhance this respected indie band's reputation even further.

SUDDEN SWAY: Sing Song (Un-Nited World/Pop Everything (An'that)/Blanco Y Negro NEG 18 V(1/2/3/4/5/6/7/8), WEA/Rough Trade) This quirky former indie band have found a novel way to make their mark by issuing eight distinctly different versions of this single all in different styles covering a wide range of moods. Personally, I go for versions 1 and 8, but as they're distributed randomly you will have to take pot luck or buy all eight!

ART OF NOISE: Peter Gunn (China WOK(X) 6, PolyGram) This famous instrumental is given the high-tech touch with the original performer Duane Eddy supplying the famous twanging guitar line. Features their usual trade marks with its Fairlight stabs and languid beat, but it is not particularly impressive.

STOCK IT

JACKSON BROWNE: For America (Elektra EKR 35, WEA) Renowned singer/songwriter follows up the release of his new album, Lives In The Balance, with this powerful track that must be his most memorable single since Stay and as such should give him only his second chart hit over here.

JANET JACKSON: What Have You Done For Me Lately (A&M AM(Y) 308, PolyGram) The successful hit-making production team of Jimmy Jam and Terry Lewis seem to have done it again with this bright, punchy dance track that should place this sister to the famous brother in the limelight alongside the rest of the family.

SAM COOKE: Wonderful World (RCA PB 49871 (PT 49872), RCA) It's always good to see reissue of such timeless classics and in particular from this superb soul singer, but did they really need to put it out under the title of the song from the jeans commercial?

HOWARD HUGHES AND THE WESTERN APPROACHES: West Of The Pecos (Abstract (12)ABS 039, Pinnacle) Former keyboard player with Billy McKenzie's Associates sets out on his own with this wonderful cinematic number using Spaghetti Western-style twanging guitar and dramatic piano forming a single that could do surprisingly well due to its inventive, offbeat nature.



BIG AUDIO DYNAMITE: rightful chart residents.

MUSIC WEEK 22 MARCH, 1986

PUBLISHING

A & R



49 SCREAM have been signed for publishing by Morrison Leahy Music in the first deal negotiated by ML's new A&R man Stuart Lawn, and a record contract is now being sought. Seen at the signing from left are James Willett (49 Scream drummer), Russell Emmanuel (base), Stuart Lawn, Mike Christer (guitar), and Nigel and Dave Strickland of Box 7 Music which manages the band.

Castle buys Aus anthems

SYDNEY: Allans Music has been sold to Castle Music, Thorn EMI's Australian music publishing company, in a reciprocal publishing/music distribution deal between Thorn EMI and Brash Holdings. Brash has sold all its shares in

Allans Music to Castle, but will continue in the printed music sector, trading as Allans Publishing and handling Allans Music copyrights. As of July 1, Allans Publishing will sell and distribute Castle Music's extensive catalogue.

By acquiring the Allans Music company, Castle now controls many well-known international and Australian songs. Among the latter are Waltzing Matilda, Along The Road To Gundagai and Click Go The Shears.

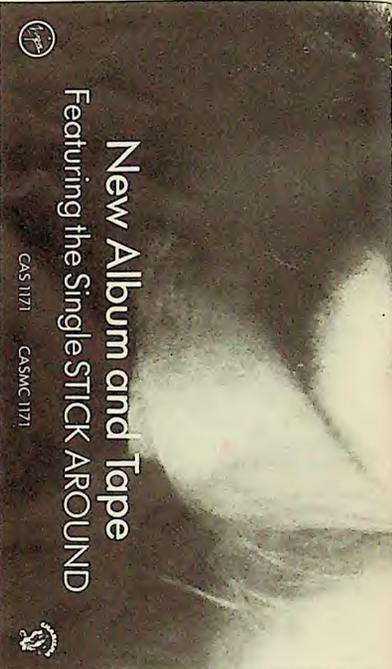
EUROPARADE

This Week	Last Week	Wk on Chart	Title	Artist	Country
1	2	7	WHEN THE GOING GETS TOUGH, The Tough . . .	Billy Ocean	B/C/H/D/DK/F/GB/IR/NL
2	1	6	BURNING HEART, Survivor		A/B/C/H/D/F/GB/IR/NL
3	6	3	BROTHER LOUIE, Modern Talking		A/B/C/H/D/DK
4	3	11	JEANNY, Falco		A/C/H/D/NL
5	5	9	THE SUN ALWAYS SHINES ON TV, a-ha		A/B/C/H/DK
6	4	12	WEST END GIRLS, Pat Sharp Boys		A/C/H/D/KE
7	7	16	SAY YOU, SAY ME, Lionel Richie		DK/KE/EF
8	34	2	STRIPPED, Depeche Mode		D/DK/IR
9	13	2	THE PROMISE YOU MADE, Cock Robin		B/D/NL
10	9	4	CHAIN REACTION, Diana Ross		GB/IR
11	8	10	HIT THAT PERFECT BEAT, Bronski Beat		A/C/H/D/I
12	32	8	OHNE DICHT, Munchener Freiheit		A/C/H/D
13	11	5	LIVING IN AMERICA, James Brown		B/C/H/D
14	New		MANIC MONDAY, Bangles		GB/IR
15	37	2	LOVE MISSILE FT-11, Sique Sigue Sputnik		GB/IR
16	20	3	KYRIE, Mr. Mister		B/D/NL
17	10	4	HOW WILL I KNOW, Whitney Houston		GB/IR/NL
18	12	6	BORDERLINE, Madonna		B/NL
19	28	20	NIKITA, Elton John		B/DK/EF
20	29	11	RUSSIANS, Sting		FI
21	21	3	I'M A LOVER, Andrea		B/NL
22	New		STARTING TOGETHER, Su Pollard		GB/IR
23	24	6	MEI POTSCHERTES LEB'N, Hans Opelics		A
24	23	6	L'AZIZA, Daniel Balavoine		F
25	19	7	(I'LL NEVER BE) MARIA MAGDALENA, Sandra		EF
26	New		THEME FROM NEW YORK, NEW YORK, Frank Sinatra		GB/IR
27	22	9	OP PA FAIR'S NAT, Walter & Carlo		DK
28	New		ELDORADO, Drum Theatre		I
29	New		TI SENTO, Motta Bazar		I
30	25	2	FIRE AND ICE, Manetta		A/C/H/D
31	New		'CAUSE YOU'RE YOUNG, C.C. Catch		CH/D/DK
32	New		ABSOLUTE BEGINNERS, David Bowie		DK/GB
33	27	9	P-MACHINERY, Propaganda		E
34	17	4	THE CAPTAIN OF HER HEART, Double		I
35	New		LES RESTOS DU COEUR, J.J. Goldman & Auteurs		F
36	New		FREE WILD BIRDS, Bjorn Tidsmand		DK
37	15	22	TAKE ON ME, a-ha		I
38	Ro		THE POWER OF LOVE, Jennifer Rush		E
39	Ro		BROKEN WINGS, Mr. Mister		CH/I
40	Ro		ALICE, I WANT YOU JUST FOR ME!, Full Force		B/NL

Key: A—Australia, B—Belgium, CH—Switzerland, D—West Germany, DK—Denmark, E—Spain, F—France, GB—United Kingdom, I—Italy, NL—Netherlands, IR—Ireland
Compiled from 11 national charts by Ron Reid, Aberdeen, Scotland

- 21 30 **CUTS LIKE A KNIFE** CD A&M AMLH 64919
Byron Adams
- 22 11 **GO WEST** ★ CD CHRYSOLIS CHR 1495
Go West
- 23 23 **THE DANCE HITS ALBUM** ● Towerbell TVLP 8
Various
- 24 19 **ALONE** ○ CD PHILIPS/PHONOGRAM PHH 3
Nana Mouskouri
- 25 9 **THE BROADWAY ALBUM** ● CD CBS 86322
Barbra Streisand
- 26 **MATT BIANCO** WEA WX 35
MATT BIANCO
Matti Bianco
- 27 38 **NOW, THAT'S WHAT I CALL MUSIC 6** ★★★★★ VIRGIN/EMI NOW 6
Various
- 28 27 **WORLD MACHINE** ★ CD POLYDOR POLH 25
Level 42
- 29 21 **THE DREAM OF THE BLUE TURTLES** ★ CD A&M DREAM 1
Slings
- 30 32 **DIFFERENT LIGHT** CBS 26659
Bongles
- 31 **NEITHER WASHINGTON NOR MOSCOW ...** DECCA FLP 1
Redskins
- 32 26 **LIKE A VIRGIN** ★★★★★ SIRE WX 20
Madonna
- 33 25 **KING OF AMERICA** ○ CD F. BIRD/RCA ZL 70946
The Costello Show
- 34 54 **ROCK ME TONIGHT** ○ CD CAPITOL FRED 1
Freddie Jackson
- 35 29 **SONGS FROM THE BIG CHAIR** ★★★★★ MERCURY/PHONOGRAM MERH 58
Tears For Fears
- 36 39 **THE FIRST ALBUM** ★ SIRE WX 22
Madonna
- 37 62 **RUMOURS** ★★★★★ WARNER BROTHERS K 56344
Fleetwood Mac
- 38 35 **LUXURY OF LIFE** ● CD TENN/RCA PL 70735
Five Star
- 39 33 **SUDDENLY** ● CD JIVE HIP 12
Billy Ocean
- 40 **MASTERS OF METAL** POWERROW/KIEHL NE 1295
Various
- 41 44 **RECKLESS** ★ CD A&M AMA 5013
Byron Adams
- 42 42 **SPORTS** ● CD CHRYSOLIS CHR 1412
Huey Lewis And The News

- 43 46 **PRIVATE DANCER** ★★ CD CAPITOL TINA 1
Tina Turner
- 44 93 **THE CINEMA HITS ALBUM** Towerbell TVLP 9
Various
- 45 78 **A DATE WITH ELVIS** Big Bear WJKA 46
The Cramps
- 46 76 **ROCK A LITTLE** CD Parlophone PCS 7300
Stevie Nicks
- 47 45 **ALCHEMY — DIRE STRAITS LIVE** ★ CD VERITIGO/PHONOGRAM VERY 11
Dire Straits
- 48 34 **THE ULTIMATE SIN** Epic EPC 26404
Ozzy Osbourne
- 49 37 **PROMISE** ★★ CD Epic EPC 86318
Sade
- 50 59 **LIVES IN THE BALANCE** Asylum EKT 31
Jackson Browne
- 51 63 **FINE YOUNG CANNIBALS** ● CD London LONLP 16
Fine Young Cannibals
- 52 51 **FACE VALUE** ★★ CD Virgin V 2185
Phil Collins
- 53 43 **FINYL VINYL — BEST OF RAINBOW LIVE 1978-1984** Polydor/PODV 8
Rainbow
- 54 41 **MASTER OF PUPPETS** Music For Nations MEN 60
Metallica
- 55 81 **SUZANNE VEGA** CD A&M AMA 5072
Suzanne Vega
- 56 68 **THE UNFORGETTABLE FIRE** ★ CD Island U2 5
U2
- 57 65 **PICTURE BOOK** ○ CD Elektra EKT 27
Simply Red
- 58 57 **BORN IN THE U.S.A.** ★★★★★ CBS 86304
Bruce Springsteen



New Album and Tape
Featuring the Single **STICK AROUND**

CAS 1171 CASMC 1171

- 79 58 **HITS 3** ★★ CBS/WEA HITS 3
Various
- 80 84 **WHO'S ZOOMIN' WHO?** CD Arista 207 202
Aethel Frunklin
- 81 85 **MAKING MOVIES** ★★ CD VERITIGO/PHONOGRAM 6359 034
Dire Straits
- 82 98 **STOP MAKING SENSE** ● CD EMI TAH 1
Talking Heads
- 83 95 **DIRE STRAITS** ★★ VERITIGO/PHONOGRAM 9102021
Dire Straits
- 84 73 **MACALLA** ○ CD RCA PL 70894
Clannad
- 85 50 **ALBUM/CASSETTE** Virgin V2366
Public Image Limited
- 86 77 **CAN'T SLOW DOWN** ★★ CD Motown STMA 8041
Lionel Richie
- 87 89 **BACK IN THE D.H.S.S.** Probe Plus PROBE 4
Half Man Half Biscuit
- 88 74 **GREATEST HITS VOLUME I AND VOLUME II** ★ CD CBS 88666
Billy Joel
- 89 99 **MISPLACED CHILDHOOD** ★ CD EMI MRL 2
Merrillion
- 90 96 **JOHN LENNON LIVE IN NEW YORK CITY** Parlophone PCS 7301
John Lennon
- 91 53 **ALL THROUGH THE NIGHT** ● BBC REH 569
Aled Jones with BBC Welsh Symphony Orchestra & Chorus
- 92 **ELIMINATOR** ★★ CD Warner Brothers W 3774
ZZ Top
- 93 91 **MIKE + THE MECHANICS** WEA WX 49
Mike + The Mechanics
- 94 **NUMA RECORDS YEAR 1** Numa NUMA 1004
Various
- 95 **THIS IS BIG AUDIO DYNAMITE** CBS 26714
Big Audio Dynamite
- 96 100 **AFTERBURNER** ● CD Warner Brothers WX 27
ZZ Top
- 97 56 **FEARGAL SHARKY** ● CD Virgin V2360
Feargal Sharkey
- 98 90 **SOUL KISS** CD Mercury/Phonogram MERH 77
Olivia Newton John
- 99 87 **TOTAL CONTRAST** CD London LONLP 15
Total Contrast
- 100 83 **HIGH PRIORITY** Tabu TBU 26699
Cherelle

CD: Released on Compact Disc
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MUSIC VIDEO

This week	Last week	Description (tracks)	Timings/Recommended Retail Price
1	6	TALKING HEADS: Stop Making Sense Live (19 tracks)/1hr 39min/£19.95	Palace/PMI PMC 301.004
2	15	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.99	Channel 5 CIV 001.22
3	2	JOHN LENNON: Live In New York City Live (14 tracks)/55 min/£14.95	PMI MVP 99.1115.2
4	11	WHAMI: Wham '85 EP (3 tracks)/19 min/£9.99	CBS/Fox 3075.50
5	12	MADONNA: The Virgin Tour Live (10 tracks)/50 min/£19.95	WEA Music K 9381.053
6	26	KATE BUSH: The Single File Compilation (17 tracks)/50 min/£14.99	PMI MVP 99.1031.2
7	41	QUEEN: Live In Rio Live (16 tracks)/1hr 14 min/£19.95	PMI MVP 99.1029.2
8	10	QUEEN: Greatest Flix Compilation (17 tracks)/60 min/£14.99	PMI MVP 99.1011.2
9	13	DURAN DURAN: Arena Music Concept Video (10 tracks)/60 min/£14.95	PMI MXP 991099.2
10	5	U2: The Unforgettable Fire Compilation (5 tracks)/51 min/£19.99	Island/Lightning UNV7
11	68	U2: Live "Under A Blood Red Sky" Live (12 tracks)/61 min/£19.95	Virgin/PVG VVD 045.PVG
12	6	ELVIS PRESLEY: Aloha In Hawaii Live (25 songs)/1hr 15 min/£19.95	Virgin/PVG VVO.997
13	12	HALL & OATES: Live At The Apollo Live (7 tracks)/30 min/£10.95	RCA/Columbia RV 1085.7
14	17	IRON MAIDEN: Live After Death Live (14 tracks)/1hr 30 min/£16.95	PMI MVN 99.1094.2
15	20	CHESS MOVIES 5 Promo Videos/26 min/£10.95	RCA/Columbia RVI 1079.3
16	9	THE DOORS: Dance On Fire Compilation (16 tracks)/1hr 5 min/£19.99	CIC VHR 1182
17	62	WHAMI: The Video EP (5 tracks)/21 min/£14.99	CBS/Fox 3048.50
18	14	PHIL COLLINS: No Jacket Required EP (5 tracks)/30 min/£11.95	Virgin/PVG VVC.095
19	22	THE SCORPIONS: World Wide Live Live (11 tracks)/60 min/£14.95	PMI MVP 99.1113.2
20	RE	THE CLASH: This Is Video Clash Compilation (11 tracks)/50 min/£14.95	CBS/Fox 7022.50
21	RE	BILLY IDOL: Vital Idol Compilation (6 tracks)/26 min/£14.95	Chrysalis/Lightning CYM.16
22	25	MARILION: Recital Of The Script Live (6 tracks)/55 min/£15.99	PMI MVP 99.1036.2
23	24	FRANK SINATRA: Portrait Of An Album Video Album (10 tracks)/1hr 5 min/£19.95	MGM/UA UMV 1064.8
24	28	TEARS FOR FEARS: Scenes From The Big Chair Documentary (15 tracks)/1hr 30 min/£19.95	PolyGram 041.299.2
25	14	PAUL McCARTNEY: Rupert & The Frog Song Animation (3 tracks)/26 min/£9.95	Virgin VVC.109
26	21	MADONNA: The Video EP EP (4 tracks)/18 min/£11.95	Warner Music WMV.3
27	5	LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr 7 min/£19.95	WHV PEV 61389
28	31	TINA TURNER: Private Dancer Tour Live (13 tracks)/55 min/£14.99	PMI MVP 99.1085.2
29	17	GENESIS: Live — The Mama Tour Live (10 tracks)/1hr 42 min/£19.95	Virgin/PVG VVO.090
30	30	ERIC CLAPTON: Live '85 Live (14 tracks)/1hr 20 min/£19.95	PolyGram 041.300.2

Compiled by Music Week Research © 1986

MUSIC ON VIDEO

REVIEWS

YES: 9012 Live. PolyGram Video 041 2352 2. Running time: 67 minutes. Director: Steven Soderbergh. Location: Edmonton, Canada. Dealer price: £13.50. Track listing: Intro, Cinema, Leave It, Hold On, I've Seen All Good People, Changes, Owner Of A Lonely Heart, It Can Happen, City Of Love and Starship Trooper. Comment: A million dollars for a live video? And for a group that's been around 17 years to boot? Well, the money has been put to excellent use, revitalising old songs, adding to the impact of newies and completely transforming what could be a run-of-the-mill vid with some stunning graphics and visual effects from Charlex.

Despite the age of the band itself, and the fact that only two original members — Chris Squire and Jon Anderson — remain, it's good to note the enthusiasm of the performance and the rousing, reaction of the Canadian audience, a simple inclusion which always adds so much weight to a live release. Sales forecast: A mini-LP of solos from the same tour has been released to co-incide (9012—Live, WEA Records) which should help raise the profile of the whole project. Generally speaking, Yes fans should have reached the stage in their lives when they will have videos at home as well as stereos, and consequently this should do very well indeed. DVE

UFO: The Misdemeanour Tour — Live. Embassy EV 1232. Running time: 60 minutes. Dealer price: £13.95. Track listing: Heaven's Gate, The

Chase, This Time, Meanstreets, Name Of Love, The Only Ones, Wreckless, Only You Can Rock Me, Doctor Doctor. Comment: It seems slightly self-defeating when you've spent as long in the business as UFO have to release your first video with only two tracks not from the latest album. The absence of many of the old stage favourites is somewhat compensated for by the stylish production and the clarity of the visuals and the sound. It's also nice to see Phil Mogg and Paul Raymond back in harness again. Sales forecast: Older fans will be attracted by the presence of the classic Doctor Doctor, younger fans may have had their interest stimulated by seeing the tour. Main selling point, though, is that it has no competition. JC-M

JOHN MARTYN: Live From London. PolyGram 041 351 2. Running time: 55 minutes. Dealer price: £9.50. Track listing: Don't Want To Know, Lookin' On, Sweet Little Mystery, Root Love, Could've Been Me, Big Muff, John Wayne, One World, Sapphire. Comment: Another in the line of specially recorded concerts at the Camden Palace, and the concept is beginning to show flaws. Fine in principal to have a showcase gig, lit for the cameras rather than the paying punter, but it's putting an awful onus on the artist to perform in an essentially contrived setting. But consummate pro that Martyn is,

he just about pulls it off, and while not being the most visual of live performers, his music always fares well within the flexibility of the gig. Sales forecast: High profile — for Martyn at least — new LP, new single, 20 year's celebrations etc etc, should all contribute to the sales, and Martyn fans are furiously loyal. DH

THE BIG SOUND AUTHORITY: Live In London. PolyGram. 041 324 2. Running time: 60 minutes. Dealer price: £13.50.

Track listing: It's Not The Way, Loverama, Personal Business Of The Heart, Hell-shaped Room, Be True To Yourself, Soulmart, The Person I Want To Be, Every Day And Every Night, This House (Is Where Your Love Stands), I Know I'm Stronger Now, In The Hands Of Love, Bad Town, Don't Talk About Love. Comment: The bottom certainly seems to have dropped out of the sub-Jam band market, what with Weller knocking his Respond label (BSA's first home) on the head, The Questions, Truth etc disappearing without trace, and BSA left one-hit wonders with a dud LP and this flat two-year-old live vid.

Uninspired camera work, dull lighting and largely mute crowd, all conspire to leech the band's performance of atmosphere, leaving Tony Burke's vision of a squalid Up The Junction world naked and wanting. Sales forecast: A residue of a following should remain, but with no records, gigs, press or anything at all yet this year we can't be talking multitudes. JB

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Promos to perfection

YOU KNOW those real tired stabs at cleverness where articles quote the dictionary definition of whatever and then labour to try and get some "concept" out of all. Well when you use the *Little Oxford* and apply it to Vivid, it really works. Here is a

video production company that is "bright", "lively", "incisive" and "graphic". Not "intense" perhaps but then you can't have everything, and anyway they don't need me to write pretentious concepts about them — they've already paid Paul Morley

Morley to do it . . .

"Within a year Vivid will have proved that it is possible to mix up the acceptable with the irrational in an unorthodox sophisticated new manner. Reliable, but a little bit dangerous."

Vivid has less than a month of that year to run, but the catalogue of "proof" is already there, in the shape of promos-to-be-proud-of from directors such as Tony Vanden-Ende (Simply Red, Shrek-back), Anton Corbijn (Bunnymen) and new-comer of a couple of months, Andy Morahan (Blow Monkeys).

There's no secret ingredient that explains why Vivid's clips are "right", other than a fundamental ability to get to the heart of a song, while most of the rest just talk about doing it.

Morahan: "I can't stand videos that have nothing to do with the record. Not that they have to visually look like the record sounds, but are just not in harmony with it."

In this Morahan finds himself in agreement with Luc Roeg, son of Nicolas (who also directs the odd clip for them) and founder of Vivid along with Jeremy Thomas, cinema producer of such films as Merry Christmas Mr Lawrence, The Hit, *Significance* and *The Great Rock 'n' Roll Swindle*.

According to Roeg 90 per cent of Vivid's clips to date have succeeded in enhancing the records to the extent where they actually sound better. But this only comes with exhaustive pre-production meetings with the artists crammed into the scant run-up time most record companies allow.

Morahan: "Most record companies don't like — underneath it though they'd never admit it — don't like artists to be involved in videos. They don't like artists to be involved in anything, really. You

get a much better response when you're shooting with the artist if they've been involved, and it's not just a psychological ploy, you get a lot out of how they feel about themselves and how they want to present themselves."

Makes sense really, but according to Roeg more often than not they have only about seven days in between getting a commission and beginning shooting.

Morahan: "I can't believe they spend so much with so little groundwork. But the most ironic thing I find is that you really have to fight to work with a band before you make a video. Record companies are full of would-be marketing and video people who've probably got less than a couple of years' experience in the business and they're shelling out all this money and the video's always thought of as the last stage."

But surely when all's said and done, promos should just be commercials for the record?

Morahan: "Yes and no, I mean . . . yes." Roeg interjects: "Yes. In the long-run they must promote the record but they can only do that by highlighting it not destroying it. A good video is not based on how many effects it has in it, a good video is based on how the performance of the artist is."

And suitably enough Morahan has a theory on the rise and rise of the video effect, which basically runs, that because it is so hard for directors to write specifically about atmospheric moods or emotions, they tend to fill storyboards with happenings which they are then bound by contract to shoot. This

'You can't show the video unless you have a hit, but to have a hit you need a video. It's a joke.'

has led to a profusion of cluttered videos, and a resolve on Morahan's part to go precisely the opposite way.

On another tack, Morahan lambasts the record companies "extraordinary slowness" in backing the satellite and cable revolution, expressing genuine disbelief that the UK can fall so "pathetically behind the rest of the world" in such a potentially huge market. While the lack of outlets for promos on the existing UK TV networks is also beyond both him and Roeg.

"I think it's sad that you can only see a video if it breaks Top 40," says Roeg. "That's Catch 22, isn't it? You can't show the video unless you have a hit, but to have a hit you need a video. It's a joke."

Morahan blames MTV, saying that the off-shore market it has created has made the home market lazy. While Roeg says people watching 24-hours of music video in the US is proof enough that half-an-hour of them



THE VIVID TEAM in their office with Andy Morahan third left.

here would not exactly saturate demand.

Morahan joined Vivid from Big Features for reasons that took up a fair bit of interview tape, but that can basically be summed up as "attitude". Roeg says this is down to a lack of hierarchy, a genuine infatuation with pop music and a basic verve for what they do. Despite ambitions in films and TV, for Vivid promos are always the major consideration.

And about promos, Morahan's still got plenty to say: "Everyone's saying, 'Oh, video's searching for its own language', that's bollocks. It's like a canvas that thing, you can do what you want, it's never going to have its own language — that's what's exciting about it."

"I tend to edit things in a way that is subliminally pleasing to the eye — I don't mean cut on beats necessarily — I understand how I've got there without being able to break it down, and I do find that lacking in a lot of other music videos; a basic misunderstanding of the dynamics of music."

Morahan: "People haven't taken performance far enough. Anything's game as far as I'm concerned. People, when they shoot performance — I never mention names — they set up 14 cameras and get it from every angle and then just cut and get a performance that's really boring."

"When I shoot a performance I swing the camera around, get a bit of danger, use the fuck-ups when someone's re-adjusting the camera. Almost like the camera's trying to keep up with the performance. There's so much potential, I've lost all my cynicism about performance videos."

And the lack of cynicism doesn't end there. As Mr Morley said: "As a huge new audience becomes mesmerised and addicted to the pop video, Vivid aims to keep their interest and push them further by combining a realistic commercial approach with the compelling and the uncanny . . . Vivid is aware of the power of the medium and concerned with the content."

Sweet sanity.

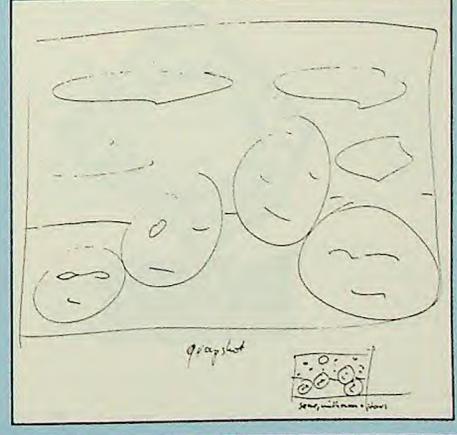
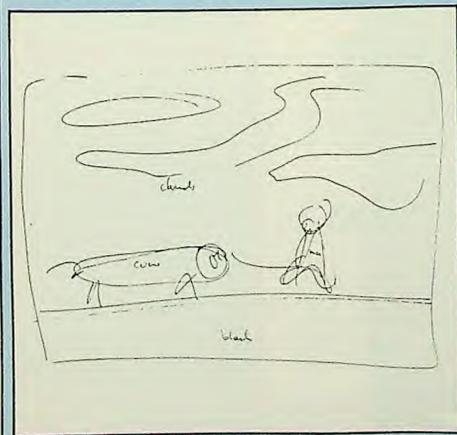
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ment when the pepper-pot man led the sausage with "cow" written on its side? Or the artistic angst of Mac's face in close-up? Or

perhaps most compellingly of all, the time when the complete group did their impersonations of smiley badges?



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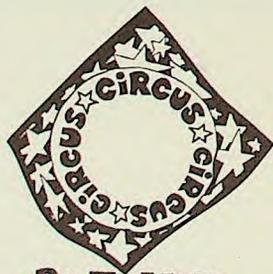
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TEST DEPT: Easter LP

JAKE BURNS And The Big Wheel follow the autumn indie success of their Fortune Street single with She Grew Up out on the Rigid Digits/Survival label via Backs/Cartel. The single, which features backing vocals from Kirsty MacColl, is being supported with a few dates round and about the capital... From old survivors to hip young things, Raymonde step down from their pedestal long enough to deliver "a record guaranteed to shatter all preconceptions" in the shape of their eponymous debut single, out this Friday (21) on Desire through Pinnacle. The seven-inch is backed with a version of Nancy Sinatra's These Boots Are Made For Walking, while the foot-across one comes with the extra six minute track Children Of The Gospel Song. Stick your neck out and stock it....

NEW ORDER are on The Tube this Friday (21), the self-same day as their new single Shell Shock comes. The single is backed on the seven-inch by Thieves Like Us (Instrumental), and the 12-inch Shellcock... Cover stars of "the inkies", The Replacements, supplement their two UK LPs with a collection of early bits and pieces previously only out in the US. Boink! combines material from their Hootenanny LP, Stink EP, plus the odd B-side and unavailable track, and is released by Glass Records through Nine-Mile/Cartel... Shock-Headed Peters have a four-track EP, led by Scorch out on the Beach Culture label this week. The title track and Son Of Thumbs Of A Murderer feature ex-King Crimson member David Cross. Other featured titles are Life Extinguisher and Win On Condition and the EP is distributed by Backs and the Cartel....

TEST DEPT have organised The Unacceptable Face Of Freedom, "a cultural celebration of the power of ordinary people to build a better future", to coincide with the release of their new LP of the same name, over the Easter weekend. Sponsored by the GLC for its last week of existence, the event eschews conventional concert halls for the "industrial cathedral" of the Bishops Bridge Maintenance Depot, W2, and will feature all manner of performers as well as Test Dept themselves' first UK assault for more than a year....

MEMORIES OF The Teardrop Explodes, Associates, Pale Fountains and other fine bands come back to mind on hearing Shamen's debut release, the They May Be Right EP which comprises Happy Days, I Don't Like The Way The World is Turning and Velvet Box. The single's on the One Big Guitar label through Pinnacle and Making Waves.

CABARET VOLTAIRE are independent again, having parted amicably with both Some Bizzare and Virgin, and the duo of Stephen Mallinder and Richard Kirk now said to be concentrating on forming their own management and production company. All enquiries Nicki Kefalos: 01-405 0695/0781, 83 Clerkenwell Road, London EC1...

Ex-Hawkwind leader Robert Calvert has an album, Test-Tube Conceived, due on the Demimonde label. While from the same source comes an LP from former Van Der Graaf Generator members Jackson, Banton and Evans entitled Gentlemen Prefer Blues. Distribution will be by RT/Cartel... Melody Maker technical journalist Mark Jenkins has set up AMP Records, a specialist indie dealing with "the best of new synthesiser music". First release — appropriately enough — is the AMP Compilation Album. Distribution is "being arranged" and for the meantime the LP's available from PO Box 387, London N22 6SF at full price £5.29... Radio Jamaica chart topper, Brother Dee's Nengeh Nengeh, is out in the UK this week on the ever enterprising Move Records of Edinburgh. Distribution is by Charly. EX-GUN Clubber (yes, another one) Ward Dotson re-occurs as a Pontiac Brother, for their de-

but LP Doll Hut, a celebration of the humble guitar which has been out for a while on Frontier/Shigaku (Cartel)... Karl Biscuit (say, "Bisk-we") hopes to follow his near-namesakes up the indie chart with his new LP, Fatal Reverie, a series of darkly moody pieces said to "bridge a gap between pop and high art" (not as horrendous as it sounds) out now on Crammed through Nine Mile/Cartel... Finely-named Canadians Skinny Puppy have Bites, an LP of Cab Voltaire-style dance out now Scarface, through Red Rhino... The Prisoners have Whenever I'm Gone, their first single under their new deal with Countdown/Stiff just out, and are currently touring round and about to support it.

PSYCHEDELIC GUITARY chaps The Primevals have an album, Sound Hole, fresh out on France's New Rose label, guess where it's through, yup, RT/Cartel... More psychedelia (though of a more whimsical kind) this way



KARL BISCUIT: half pop, half art?

comes in the shape of The House Of Secrets, the second LP from The Direct Hits, out now on Forbidden/Fire through Nine Mile... And at the other end of the indie spectrum, Starlight Express star Shezwea Powell joins with some of the UK's top sessioners as The SP Band for a single, Don't Say It, just out on Bond Records via Spartan. The song has been remoulded into a smooth soul offering from Bryan Adams/Jim Vallance's rock original song.

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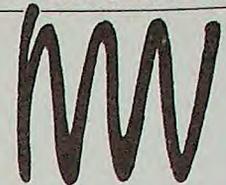
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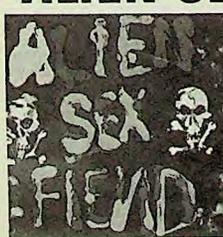
THE CHART

THIS MONTH'S TOP SELLING RECORDS
TOP 20 ALBUMS

THIS WEEK	LAST WEEK	ALBUM	ARTIST	LABEL
1	NEW	KOMMANDER OF KAOS	Wendy O Williams	Zebra (C) ZEB 7
2	2	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys	Cherry Red (C) BREO 10
3	4	SWEET 16 (IT'S ITS... SWEET'S HITS)	The Sweet	Anagram (PVC) GRAM 16
4	3	IGNITE THE SEVEN CANNONS	Felt	Cherry Red (C) BREO 65
5	1	NOVA AKROPOLA	Labach	Cherry Red BREO 67
6	6	A DISTANT SHORE	Tracy Thorn	Cherry Red (C) MRED 35
7	12	BURNING AMBITIONS (A HISTORY OF PUNK)	Various Artists	Cherry Red (C) DRED 3
8	8	MAXIMUM SECURITY	Alien Sex Fiend	Anagram GRAM 24
9	7	WHO'S BEEN SLEEPING IN MY BRAIN?	Alien Sex Fiend	Anagram GRAM 10
10	9	LIQUID HEAD IN TOKYO	Alien Sex Fiend	Anagram M GRAM 22
11	11	NORTH MARINE DRIVE	Ben Watt	Cherry Red (C) BREO 40
12	14	PUNK AND DISORDERLY III	Various Artists	Anagram (C) GRAM 005
13	NEW	SIXTY LEAGUE GOALS IN ONE SEASON*	Dixie Dean	Everton 1927-28
14	RE	THE SPLENDOUR OF FEAR	Felt	Cherry Red (C) NRED 57
15	RE	LAZY DAYS	Marine Gits	Cherry Red (C) BREO 44
16	10	ACID BATH	Alien Sex Fiend	Anagram (C) GRAM 18
17	13	REVENGE OF THE KILLER PUSSIES	Various Artists	Anagram (C) GRAM 17
18	RE	VOLUME, CONTRAST, BRILLIANCE	The Monochrome Set	Cherry Red (C) MRED 47
19	RE	CRUMBLING THE ANTISEPTIC BEAUTY	Felt	Cherry Red MRED 25
20	19	BACK TO BABYLON	Torné	Zebra (C) ZEB 6

*THIS RECORD APPEARS IN OUR CHARTS DUE TO A COMPUTER MALFUNCTION

ALIEN SEX FIEND



- FEATURING
- I'M DOING TIME IN A MAXIMUM SECURITY TWILIGHT HOME
 - MINES FULL OF MAGGOTS
 - DO YOU SLEEP?
 - IN AND OUT OF MY MIND
 - SPIES
 - FLY IN THE OINTMENT
 - SECONDS TO NOWHERE
 - THE BEAVER DESTROY'S FORESTS
 - DO YOU SLEEP? (NOT OF ONE MIND)
 - DEPRIVITY LANE
 - E.S.T. TRIP TO THE MOON
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27	35	19 UPSIDE DOWN	Jesus and Mary Chain	Creation CRE 012 (R/RT)
29	47	9 LA. RAIN	Rose Of Avalanche	Leeds Independent Label LIL 12 (R/R)
30	28	10 DAYS LIKE THESE	Billy Bragg	Gal Discs GOD(1) 8 (E)
31	27	3 HARD	The Jazz Butcher	Glass (12046) (R/NM)
32	19	5 TIME IS MONEY (BASTARD)	Swans	Kalvin 422—(KDE 212) (R/RT)

TOP 25 ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM	ARTIST	LABEL
1	1	1	BIG COCK	King Kurt	SHR SEEZ 62 (E)
2	2	3	A DATE WITH ELVIS	The Cramps	Big Beat WIKI 46 (P/I)
3	3	12	BACK IN THE D.H.S.S.	Hall Man Half Biscuit	Probe Plus PROBE 4 (P/R)
4	NEW	1	PAINT YOUR WAGON	Red Lorry Yellow Lorry	Red Rhino REDLP 65 (R/R)
5	7	27	RUM, SODOMY & THE LASH	The Pagwys	SHR SEEZ 58 (E)
6	5	7	DAMNED BUT NOT FORGOTTEN	The Damned	Dojo DOJOLP 21 (R/NM)
7	4	3	SIXEN SINGLES DEEP	The Icicle Works	Beggars Banquet BEGA 71 (M)
8	9	3	THE SINGLES 81-85	Depeche Mode	Mute MUTE 1 (R/RT/SP)
9	6	19	LOVE	The Cult	Beggars Banquet BEGA 65 (M)
10	8	7	THE OLD AND THE NEW	A Certain Ratio	Factory FACT 135 (R/RT/P)
11	NEW	1	WIRE PLAY POP	Wire	The Pink Label PINKY 7 (R/RT)
12	17	3	HELD DOWN TO VINYL... AT LAST	Guana Batz ID Records	NOSE 4 (P/RE)
13	18	2	FRANKENCHRIST	Dead Kennedys	Alternative Tentacles VIRUS 45 (R/RT)
14	12	5	KALEIDOSCOPE WORLD	Chills	Creation CRELP 008 (R/RT)
15	11	4	FIRST AVALANCHE	Rose Of Avalanche	Leeds Independent Label LIL LP 3 (R/R)
16	14	10	LIFE'S A RIOT WITH SPY VS. SPY	Billy Bragg	Gal Discs UTIL 1 (E)
17	21	67	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (R/RT)
18	RE	1	WORLDS APART	Subhumans	Blurg FISH 1.2 (R/RT)
19	13	13	TREASURE	Cocoteau Twins	4AD CAD 412 (P/P/RT)
20	RE	1	CLOCK COMES DOWN THE STAIRS	Microdaisy	Rough Trade ROUGH 85 (E)
21	RE	1	NIGHT OF A THOUSAND...	Man They Couldn't Hang	Deimon FIEND 50 (E)
22	6	7	LIVE 2—HORRIBLE MUSIC...	The Meteors	Dojo DOJOLP 22 (R/NM)
23	RE	1	FLIP YOUR WIG	Husker Du	SSI SSI 005 (P)
24	25	2	CHRONICLE OF THE BLACK SWORD	Hawkwind	Flicks SHARP 033 (SP)
25	RE	1	3-WAY TIE (FOR LAST)	The Minutemen	SSI Records SSI 058 (P)



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

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JETSTAR REGGAE CHART

TOP TWENTY REGGAE DISCO 45's

1	ONE DANCE WON'T DO	Audrey Hall	Germain DGTR 7
2	I'M A CHANGED MAN	One Blood	Level Vibes LV10
3	CLARKS BOOTIE	Little John	Unity
4	SWEET REGGAE MUSIC	Nitty Gritty	Unity UN 010
5	PARTY NITE	Undjfered Roots	Entente ENM 0011
6	HOT STUFF	Junior Delgado	Fashion
7	SELECTOR HIM GOOD	Little Clarkie	Jah Tubbys JT 013
8	TIME FOR LOVE	Rudy Thomas/June Lodge	Greensleeves GRED 184
9	PAIN JEAN	Adebambo	Now Generation NG 005
10	DANCEHALL MOVES	Tippa Irie/Pato Banton	UK Bubbblers UKBP 101
11	SHE LOVES ME NOW	Beres Hammond	Greensleeves GRED 196
12	GIVING ME LOVE	Axeman	Fashion FASHION
13	UNTIL YOU COME BACK TO ME	Just Dale	Ariwa
14	REGGAE MUSIC WE WANT	Don Angelo	Unity
15	UNDERCOVER LOVER	Josey Wales	SCOM
16	WHAT ONE DANCE CAN DO	Beres Hammond	Revue
17	LOVELY LADY	Gregory S Isaacs	TP/PF
18	SAVING ALL MY LOVE	Pauline Thomas	NK Records
19	DANCE HALL CRAZE	Dixie Peach	Sweet Corn
20	HELLO DARLING	Tippa Irie	UK Bubbblers TIPPA T4

TOP TEN REGGAE ALBUMS

1	TURBO CHARGE	Nitty Gritty	Greensleeves GREL 93
2	WILDFIRE	Dennis Brown/John Holt	Tads TRD 111585
3	EIGHT LITTLE NOTES	Audrey Hall	Germain DGLP 1
4	FRESH	Sophia George	Winner Records WINLP 1
5	JAMAICA JAMAICA	Brigadier Jerry	RAS Records RAS 3012
6	YOU'RE SAFE	Maxi Priest	Ten Records DIX 11
7	CULTURE IN CULTURE	Culture	Time Records TRLP 003
8	HERE I COME	Barrington Levy	Greensleeves GREL 90
9	RISING SUN	Augustus Pablo	Treasure Isle (PRE)
10	HOTTEST HITS VOL 3	Various Artists	

NEW RELEASES (12") DISCO 45's

LOVES ME FOREVER	Dennis Brown	Paradise PPDIS 517
PLAY THEM SELECTOR	Andy Williams	Striker Lee FFD 004
MEMORIES	The Score	Blue Trac BM 16
LOVING FEELING	Nitty Gritty	Twin Explosion TE 102
CAN'T TAKE THE PRESSURE	At Campbell	GRED 197
BAD MEMORY	Peter King	Fashion FAD 045

NEW RELEASED ALBUMS

HITS YOU MISS VOL 1	Various Artists	Viking W VIKLP 01
REGGAE STARR JAM	Various Reggae City	RCLP 001
WHAT ONE DANCE CAN DO	Various Artists	Germain DGLP 186

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TOP 50 SINGLES

INDIES

THIS WEEK		LAST WEEK		WEEKS ON CHART			
1	2	1	2	1	2	POGUETRY IN MOTION (EP) The Pogues	S&W BUY(1) 243 (E)
2	3	2	3	1	2	TRUMPTON RIOTS 1 2 Man 1 2 Biscuit Probe Plus TRUM 17 (1)RUM 1 (U)Probe	
3	5	3	5	1	2	SHEEP The Housemartins	Gold Discs GOD(X) 9 (F)
4	1	4	1	1	2	STRIPPED Depeche Mode	Mute 78BONG 10 (12" - 128BONG 10) (U)RT/SP
5	4	7	4	1	2	GIVING GROUND The Sisterhood	Merciful Release SIS 010 (U)RR
6	8	3	8	1	2	SEETHROUGH The Guana Batz	LD Records -EYET 6 (U)RE
7	6	5	6	1	2	HOT GIRLS IN LOVE The Cherry Bombz	Lock LIX 3(P)
8	7	5	7	1	2	SOMEWHERE IN CHINA The Shop Assistants	S3rd & 3rd AGARR 1 (12) (U)FF
9	10	10	10	1	2	LIKE AN ANGEL The Mighty Lemon Drops	Dreamworld -DREAM 005 (U)RT
10	14	3	14	1	2	XX SEX (EP) We've Got A Fuzzbox & We're Gonna Use It	Vindaloo UGH 11 (U)RT
11	9	26	9	1	2	ALL DAY LONG The Shop Assistants	Subway Organization SUBWAY 1 (U)RE
12	24	5	24	1	2	HERE COMES THE MAN Boom Boom Room	Fun After All (12)FUN 101 (P)
13	13	18	13	1	2	CAN YOUR PUSSY . . . The Cramps	Big Beat NS(1) 110 (P)W/M/J/SW/SJ
14	NEW	1	NEW	1	2	G.I., 400 Blows/23 Skidoo	Sadereal-SLS 12002(U)N/M
15	12	7	12	1	2	THE FILTH AND THE FURY Icons Of Filth	Mortabare MORT 18 (U)J
16	18	4	18	1	2	SPRING RAIN The Go Betweens	Beggars Banquet BEG 155(T) (U)M

17	23	3	23	1	2	THERESE The Bodines	Creation CRE 028(T) (U)RT
18	11	10	11	1	2	SHE SELLS SANCTUARY The Cult	Beggars Banquet BEG 135(T) (U)M
19	46	18	46	1	2	FLAG DAY The Housemartins	Gold Discs GOD(X) 2 (F)
20	21	9	21	1	2	WHISTLING IN THE DARK Easterhouse	Rough Trade -RTT 164 (U)RT
21	22	154	22	1	2	BLUE MONDAY New Order	Factory -FAC 73 (U)RT/P
22	15	18	15	1	2	LET THEM EAT BOGSHED Bogshred	Vinyl Drip -DRI 21 (U)B/C
23	33	36	33	1	2	REVOLUTION Chumba Wumba	Axljpop AGIT 1 (U)RR
24	16	6	16	1	2	ONCE MORE Wedding Present	Reception -REC 002 (U)RR
25	31	3	31	1	2	THE WILD COLONIAL BOY Ruelrefx	Kasper/S&W (12)KAS 2 (E)
26	20	5	20	1	2	HOW I LEARNED . . . TV Personalities	Dreamworld -DREAM 004 (U)RT
27	36	13	36	1	2	KICK OVER THE STATUES The Redskins	Abstract Dancer/Priority AD 6(E)
28	35	19	35	1	2	UPSIDE DOWN Jesus and Mary Chain	Creation CRE 012 (U)RT
29	47	9	47	1	2	L.A. RAIN Rise Of Avalanche	Leeds Independent Label 1 LUL 12 (U)RR
30	28	10	28	1	2	DAYS LIKE THESE Billy Bragg	Gold Discs GOD(X) 8 (F)
31	27	3	27	1	2	HARD The Jazz Butcher	Glass (12)GLA 46 (U)N/M
32	19	5	19	1	2	TIME IS MONEY (BASTARD) Swans	Kelvin 422 -KDE 212 (U)RT

33	NEW	1	NEW	1	2	ZAROZHINIA Hawkwind	Flicknife FLS(T) 033 (SP)
34	40	7	40	1	2	RELIGIOUS PERSUASION Andy White	S&W BUY 234 (E)
35	29	7	29	1	2	BIBLE OF THE BEATS Age Of Chance	Real Bible BIC 2 (U)RR
36	25	7	25	1	2	BITTERSWEET New Model Army	Queen GS 002 (U)N/M
37	50	4	50	1	2	DESOLATION AVE. Leather Nun	Wiro WKS 007 (12" - WRMS 007) (U)N/M
38	39	14	39	1	2	ECHOES IN A SHALLOW BAY Cocteau Twins	4AD -BAD 511 (U)P/RT
39	37	20	37	1	2	RAIN The Cult	Beggars Banquet BEG 147(T) (U)M
40	38	3	38	1	2	MAKES NO SENSE AT ALL Husker Du	S&W S&W 051 (P)
41	42	2	42	1	2	THE PERFECT KISS New Order	Factory -FAC 123 (U)RT/P
42	48	2	48	1	2	LAND OF THE GIANTS Cravats	Reflex -REF 10 (U)RT
43	NEW	1	NEW	1	2	CUT THE CAKE The Wellheads	The Pink Label/PINKY 8 (U)RT
44	44	2	44	1	2	SLAMMERS King Kurt	S&W BUY(1) 235 (E)
45	41	7	41	1	2	KOOL HOH Aswad	Simba -SIM 102 (U)S/E
46	37	16	37	1	2	IT WILL COME The Woodentops	Rough Trade RT(T) 169 (U)RT
47	26	17	26	1	2	SUB-CULTURE New Order	Factory FAC 133(T) (U)RT/P
48	30	2	30	1	2	ONLY LOVE CAN BREAK YOUR HEART Mini Steps	S&W BUY(1) 241 (E)
49	34	2	34	1	2	WHEN THE RAIN COMES Jacobites	Glass (12)GLA 45 (U)N/M
50	NEW	1	NEW	1	2	THE SUN WENT IN, The Crows	Rain -RAY 001 (U)Fart Forward

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CHERRY RED RECORDS

THE CHART

THIS MONTH'S TOP SELLING RECORDS

TOP 20 ALBUMS

THIS WEEK	LAST WEEK		
1	NEW	KOMMANDER OF KAOS	Wendy O Williams Zebra (C) ZEB 7
2	2	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys Cherry Red (C) BREK 10
3	4	SWEET 16 (IT'S ITS . . . SWEET'S HITS)	The Sweet Anagram (P/C) GRAM 16
4	3	IGNITE THE SEVEN CANNONS	Felt Cherry Red (C) BRED 65
5	1	NOVA AKROPOLA	Labazh Cherry Red BRED 67
6	6	A DISTANT SHORE	Tracy Tnom Cherry Red (C) MRED 35
7	12	BURNING AMBITIONS (A HISTORY OF PUNK)	Various Artists Cherry Red (C) DRED 3
8	8	MAXIMUM SECURITY	Alien Sex Fiend Anagram GRAM 24
9	7	WHO'S BEEN SLEEPING IN MY BRAIN?	Alien Sex Fiend Anagram GRAM 10
10	9	LIQUID HEAD IN TOKYO	Alien Sex Fiend Anagram M GRAM 22
11	11	NORTH MARINE DRIVE	Ben Watt Cherry Red (C) BRED 40
12	14	PUNK AND DISORDERLY III	Various Artists Anagram (C) GRAM 005
13	NEW	SIXTY LEAGUE GOALS IN ONE SEASON*	Dave Dwan Everton 1927-28
14	RE	THE SPLENDOUR OF FEAR	Felt Cherry Red (C) N-RED 57
15	RE	LAZY DAYS	Marine Gits Cherry Red (C) BRED 44
16	10	ACID BATH	Alien Sex Fiend Anagram (C) GRAM 18
17	13	REVENGE OF THE KILLER PUSSIES	Various Artists Anagram (C) GRAM 17
18	RE	VOLUME, CONTRAST, BRILLIANCE	The Monochrome Set Cherry Red (C) MRED 47
19	RE	CRUMBLING THE ANTISEPTIC BEAUTY	Felt Cherry Red MRED 25
20	19	BACK TO BABYLON	Torné Zebra (C) ZEB 6

*THIS RECORD APPEARS IN OUR CHARTS DUE TO A COMPUTER MALFUNCTION

TOP 25 ALBUMS

THIS WEEK		LAST WEEK		WEEKS ON CHART			
1	1	1	1	1	2	BIG COCK King Kurt	S&W SEEZ 67 (E)
2	2	3	2	1	2	A DATE WITH ELVIS, The Cramps	Big Beat WIKI 46 (P/I)
3	3	12	3	1	2	BACK IN THE D.H.S.S. Half Man Half Biscuit	Probe Plus PROBE 4 (U)Probe
4	NEW	1	NEW	1	2	PAINT YOUR WAGON Red Lorry Yellow Lorry	Red Rhino REDLP 65 (U)RR
5	7	27	5	1	2	RUM, SODOMY & THE LASH The Pogues	S&W SEEZ 58 (E)
6	5	7	6	1	2	DAMNED BUT NOT FORGOTTEN The Damned	Dogs DOJOLP 21 (U)N/M
7	4	3	7	1	2	SEVEN SINGLES DEEP The Icicle Works	Beggars Banquet BEGA 71 (U)M
8	9	3	8	1	2	THE SINGLES 81-85, Depeche Mode	Mute MUTE 1 (U)RT/SP
9	6	19	9	1	2	LOVE The Cult	Beggars Banquet BEGA 65 (U)M
10	8	7	10	1	2	THE OLD AND THE NEW A Certain Ratio	Factory FACT 135 (U)RT/P
11	NEW	1	NEW	1	2	WIRE PLAY POP Wire	The Pink Label PINKY 7 (U)RT
12	17	3	12	1	2	HELD DOWN TO VINYL . . . AT LAST Guana Batz LD Records NOSE 4 (U)RE	
13	18	2	13	1	2	FRANKENCHRIST Dead Kennedys	Alternative Tentacles VIRUS 45 (U)RT
14	12	5	14	1	2	KALEIDOSCOPE WORLD Chills	Creation CRELP 008 (U)RT
15	11	4	15	1	2	FIRST AVALANCHE Rise Of Avalanche	Leeds Independent Label LUL LP 3 (U)RR
16	14	10	16	1	2	LIFE'S A RIOT WITH SPY VS. SPY Billy Bragg	Gold Discs UTIL 1 (F)
17	21	67	17	1	2	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH 76 (U)RT
18	RE	1	RE	1	2	WORLDS APART Subhumans	Blurg FISH 12 (U)RT
19	13	13	19	1	2	TREASURE Cocteau Twins	4AD CAD 412 (U)P/RT
20	RE	1	RE	1	2	CLOCK COMES DOWN THE STAIRS Merodanney Rough Trade ROUGH 85 (U)	
21	RE	1	RE	1	2	NIGHT OF A THOUSAND . . . Men They Couldn't Hang	Demon FEND 50
22	16	7	22	1	2	LIVE 2 - HORRIBLE MUSIC . . . The Meteors	Dogs DOJOLP 22 (U)N/M
23	RE	1	RE	1	2	FLIP YOUR WIG Husker Du	S&W S&W 005 (P)
24	25	2	24	1	2	CHRONICLE OF THE BLACK SWORD Hawkwind	Flicknife SHASP 033 (SP)
25	RE	1	RE	1	2	3-WAY TIE (FOR LAST) The Minutemen	S&W S&W 058 (P)

ALIEN SEX FIEND

FEATURING

1. I'M DOING TIME IN A MAXIMUM SECURITY TWILIGHT HOME
2. MINE'S FULL OF MAGGOTS
3. DO YOU SLEEP?
4. IN AND OUT OF MY MIND
5. SPIES
6. FLY IN THE OINTMENT
7. SECONDS TO NOWHERE
8. THE BEAVER DESTROYS FORESTS
9. DO YOU SLEEP? (NOT OF ONE MIND)
10. DEPRIVITY LANE
11. E.S.T. (TRIP TO THE MOON)
12. BONE SHAKER BABY
13. IGNORE THE MACHINE (ELECTRODE MIX)
14. ATTACK!!!

Anagram

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JET STAR REGGAE CHART

TOP TWENTY REGGAE DISCO 45's

1	ONE DANCE WON'T DO	Audrey Hall	Germain DGTR 7
2	I'M A CHANGED MAN	One Blood	Level Vibes LV10
3	CLARKS BOOTIE	Little John	Unity
4	SWEET REGGAE MUSIC	Nitty Gritty	Unity UN 010
5	PARTY NITE	Undjwided Roots	Entente ENT 0011
6	HOT STUFF	Junior Delgado	Fashion
7	SELECTOR HIM GOOD	Little Clarkie	Jah Tubbys JT 013
8	TIME FOR LOVE	Rudy Thomas/June Lodge	Greensleeves GRED 184
9	PAIN	Jean Adebambo	Now Generation NG 005
10	DANCEHALL MOVES	Tippa Irie/Pato Banton	UK Bubbblers UKBP 101
11	SHE LOVES ME NOW	Beres Hammond	Greensleeves GRED 196
12	GIVING ME LOVE	Axeman	Fashion FASHION
13	UNTIL YOU COME BACK TO ME	Just Dale	Aniwa
14	REGGAE MUSIC WE WANT	Don Angelo	Unity
15	UNDERCOVER LOVER	Josey Wales	SCOM
16	WHAT ONE DANCE CAN DO	Beres Hammond	Revue
17	LOVELY LADY	Gregory S Isaacs	TP/PF
18	SAVING ALL MY LOVE	Pauline Thomas	NK Records
19	DANCE HALL CRAZE	Dixie Peach	Sweet Corn
20	HELLO DARLING	Tippa Irie	UK Bubbblers TIPPA T4

TOP TEN REGGAE ALBUMS

1	TURBO CHARGE	Nitty Gritty	Greensleeves GREL 93
2	WILDFIRE	Dennis Brown/John Holt	Tads TRD 111585
3	EIGHT LITTLE NOTES	Audrey Hall	Germain DGLP 1
4	FRESH	Sophia George	Winner Records WINLP 1
5	JAMAICA JAMAICA	Brigadier Jerry	RAS Records RAS 3012
6	YOU'RE SAFE	Maxi Priest	Ten Records DIX 11
7	CULTURE IN CULTURE	Culture	
8	HERE I COME	Barrington Levy	Time Records TRLP 003
9	RISING SUN	Augustus Pablo	Greensleeves GREL 90
10	HOTTEST HITS VOL 3	Various Artists	Treasure Isle (PRE)

NEW RELEASES (12") DISCO 45's

LOVES ME FOREVER	Dennis Brown	Paradise PPDIS 517
PLAY THEM SELECTOR	Andy Williams	Sinker Lee FFLD 004
MEMORIES	The Score	Blue Trac BM 106
LOVING FEELING	Nitty Gritty	Twin Explosion TE 102
CAN'T TAKE THE PRESSURE	At Campbell	GRED 197
BAD MEMORY	Peter King	Fashion FAD 045

NEW RELEASED ALBUMS

HITS YOU MISS VOL 1	Various Artists	Viking W VIKLP 01
REGGAE STARR JAM	Various Reggae City	RCLP 001
WHAT ONE DANCE CAN DO	Various Artists	Germain DGLP 186

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MUSIC WEEK

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

M

... will be publishing a Compact Disc Supplement in our 19 April issue which will be a new technology special. The editorial department will be looking at the advances, technology, manufacturing, the new plants, pricing policies, CD distributors, imports, plus independent releases to cater for the specialist tastes of the fast growing CD audience.

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KATHY LEPPARD
on
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↑
STEPHANIE ↑

'IRRESISTIBLE'
7" CAR 388 12" CART 388

↑
BONEY M ↑

'YOUNG FREE & SINGLE'
7" CAR 384 12" CART 384

↑
DOMINO BAND ↑

'FOOL IN LOVE'
12" ONLY CART 385

↑
FANTASTIQUE ↑

'MAMA TOLD ME'
7" CAR 317 12" CART 317

↑
PHYLLIS NELSON

'I LIKE YOU'
7" CAR 365 12" CART 365

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Disco
AND DANCE

BRIEFS



CHAKA KHAN: new LP due

CORKY HALE's Harp Beat album, recently featured on these pages, has been acquired for UK release by Charly, and should be in the shops soon. So Much In Love is the expected single release... Move Records, the Edinburgh-based soul label distributed now by Charly, has a new office telephone number: (031) 226 3412... also changing phone numbers, for a temporary period, at least, is Elite Records, now to be found on (01) 903 0305. The label moves into its second half-century of 12-inch releases this week, with the issue of Ken Kendrick's Feels So Good, on DAZZ 51.

WEA HAS put Sister Sledge's Greatest Hits compilation album on hold for a few weeks, but March 24 will see the UK release of Prince's eagerly-awaited Parade (WX 39), plus a compilation from Kleer entitled Winners (K780210-1), and Dance ID (ID 001), which is a various artists compilation set. Other dance-orientated WEA albums in the pipeline are from Chaka Khan (pictured above), James Ingram, Randy Crawford, Grandmaster Flash, Anita Baker and Siedah Garrett.

ATLANTIC STARR play their first-ever UK live dates on March 22 at the Hammersmith Odeon. Enormous ticket demand prompted the addition of a second show at 6.30pm in addition to the already advertised 9.30 performance. The dates are part of the GLC's series of farewell concerts, prior to its abolition... Two more collections of classic dance soul from the past are just out on EMI's reactivated Stateside logo. Mockingbird — The Best Of Charlie & Inez Foxx (SSL 6000), and Let's Go By The Isley Brothers, both compile sought-after material from the early and mid-Sixties. Each was expertly compiled and annotated by Bob Fisher.

DUE to one of Music Week's occasional visitations from the Gremlin Of The Supplements, in last week's feature on Impulse Club Promotions we for some reason linked it to First Bell when we really meant Prime Time Telesales, which is genuinely Impulse's sister company. Embarrassed apologies to all concerned.

TO PAGE 30 ▶

James Hamilton

C O L U M N

MOUNTAINS OF vinyl to get through this week, so without further ado the hottest import 12-inch is Alexander O'Neal's What's Missing (Remix) (Tabu 4Z9 05361), its thunder only slightly dimmed by inclusion of the original LP version on 12-inch copies of his current hit, while of several hot UK 12-inch releases the most eagerly anticipated aslo has a muttering contribution by O'Neal, The SOS Band's The Finest (Tabu TA 6997).

Other imports include Zapp's Computer Love (Warner Bros 0-20440), lovely atmosphere loaded smoocher; Jazzy D's That's What I Did (Techno Hop THR-9), jaunty rapping hip hop that gets better the longer it's on; Cut Master DC's Brooklyn's In The House (Zakia ZK 011), good go go hip hop hidden since last December as track two to The Night Before Christmas but now starting to happen; Connie's Funky Little Beat (Sunnyview SUN 431), appealing lightweight combination of familiar elements with "London"-style vocal; George Clinton's Do Fries Go With That Shake? (Capitol V-15219), cheekily infectious solid stomper; Private Possession's Are You Wid It (Mega Bolt MB-5556), "Colonel Abrams meets Serious Intention", yet again; The Controllers' Stay (MCA Records MCA-23611), nice downtempo soul blatantly borrowing the Loose Ends rhythm (potential buyers are anticipating an album instead); Grandmaster Flash's Style (Peter Gunn Theme) (Elektra 0-66857), rap 'n scratch treatment of the 1959 TV theme coincidentally also revived by The Art Of Noise (see below); Theresa Davis featuring Jerry Butler's I Can't Stop (Lovin' You Eithe) (DJ Records DJ12-1), gently jiggly dated loper already selling on 7-inch to the specialist "independent soul" market; Marz' It's Hard To Fall Out Of Love (Manhattan V-56018), routine pleasant downtempo pusher in SOS Band style; Joeski Love's Pee-Wee's Dance (Vintertainment VTIS-007), stark slow rap with bursts of the Tequila/Was Dog A Doughnut riff; The Winans' Very Real Way (Remix) (Qwest 0-20430), EWF-ish snapper flipped by the group's current UK A-side; Deborah Cooper's Your Love Is All I Need (World To World WWR-W 212), timeless Sixties-style soul swayer with sadly limited appeal today; Fat Larry's Band's Zoom (Remix) (Omni 0-96827), instrumentally altered revamp of their 1982 UK smash.

As well as the previously mentioned SOS Band, UK 12-inch releases include Millie Scott's Prisoner Of Love (4th + B'way 12BRW 45), US's Mildred renamed (and re-edited) for UK consumption with a gloriously whooping happy stormer; The Art Of Noise featuring Duane

Eddy's Peter Gunn (China WOKX 6), Duane's 1959 twangy guitar classic instrumental excitingly updated with monstrously wide appeal; Tippa Irie's Hello Darling (UK Bubbler's TIPPA T4, via EMI/Priority), gorgeous infectiously swinging delight far removed from regular reggae and already a top request on Capital Radio; Russ Brown's Gotta Find A Way (10 Records TENT 122), excitingly adventurous nagging builder shaping up as another Harlequin Four's; Serious Intention's Serious (London LONX 93), rapid UK release for what proved to be last week's hottest import, although it's likely to prove bigger with DJs than the mass public; Aretha Franklin's Zoomin' To The Freeway Mix (Arista ARIST 32657), excellent Les Adams megamixed medley with just her 7-inch version of Another Night as flip to justify the related catalogue number; Atmosfear's Personal Column (Elite DAZZ 47), unusual tense little soul half-stepper with female lyrics reminiscent of the old Want Ads, flipped for 5,000 copies by 1979's instrumental Dancing In Outer Space; Eastbound Expressway's You're A Beat (Passion PASH 12 53), Ian Levine's girls sung simple canterer attempts to do for Eurobeat what his Evelyn Thomas sung High Energy did for Hi-NRG — and they're not a lot different; L.L. Cool J's Rock The Bells (Def Jam/CBS TA 7003), the young rapper's longer and slower original version, his hottest LP track, now joined by a livelier remake full of scratching and cutting; Force MD's Tender Love (Tommy Boy/Island 12S 269), tempoless Richie-esque radio ballad, likely to be big, flipped for 10,000 copies by the beefier Force MD's Meet The Fat Boys; Ruby Turner's I'm In Love (Jive JIVE T 118), Tina Turner-ish strong slowie with equal AoR appeal; Jermaine Jackson's I Think It's Love (Arista ARIST 12655), idiosyncratic Stevie Wonder co-penned happy swinger likely to make most of its running off radio; Samantha Fox's Touch Me (I Want Your Body) (Jive FOXY T 1), surprisingly competent Madonna-pitched pop disco.

Those are the most obvious ones, but the list continues with Frankie Johnson Jr's When-ever You Call Me (Remix) (Debut DEBTRX 3003, via PRT), tighter remix of a good track first white labelled before Xmas (surprisingly soulful considering he was 1983's Malibu Disco Dancing champion); Tululah Moon's If You Want Love (Total Control 12TOCO 7), chunkily wriggling nagger by a US-based Jamaican vocally in the "London" style; Maxi Priest's Strollin' On (Remix) (10 Records TEN 84-12), in-demand pleasant reggae but not a patch on Tippa Irie.

TOP 75 SINGLES

Disco

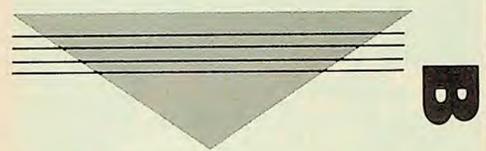
THIS WEEK LAST WEEK WEEKS ON CHART

1	7	(NOTHING SERIOUS) JUST BUGGIN'	Whistle	Champion CHAMP (12)12 (A)
2	4	CHAIN REACTION	Diana Ross	Capitol (12)CL 386 (E)
3	57	DARE TO DREAM/BOTH SIDES . . .	Viola Wills	Streetwave (MK)HAN 66 (A)
4	3	IF YOU WERE HERE TONIGHT	Alexander O'Neal	Tabu (GTA) 6391 (C)
5	9	ROCK ME TONIGHT (For . . .)	Freddie Jackson	Capitol (12)CL 358 (E)
6	5	THE RIVER	Total Control	London (LON)X B3 (F)
7	6	I CAN'T LET YOU GO	52nd Street	10/Virgin TEN 1141 (2) (E)
8	2	SUGAR FREE (Remix)	Jacy	Private V/Epic (TJA) 6917 (C)
9	8	DON'T WASTE MY TIME	Paul Hardcastle	Chrysalis PAULX 1 (F)
10	NEW	LOVE'S GONNA GET YOU	Jocelyn Brown	Warner Brothers W8889(T) (M)
11	11	HEAVEN MUST BE MISSING AN ANGEL	Tavares	Capitol (12)TAV 1 (E)
12	36	SECRET LOVERS	Atlantic Starr	A&M AM(Y) 307 (F)
13	7	WILL YOU SATISFY?	Cherrelle	Tabu (TJA) 6927 (C)
14	10	STRUNG OUT	Paul Laurence	Capitol (12)CL 393 (E)
15	14	I'M NOT GONNA LET YOU	Colonel Abrams	MCA MCA(T) 1031 (F)
16	35	YOU TO ME ARE EVERYTHING	Real Thing	PRT 7P 349 (12)—12P 349 (A)

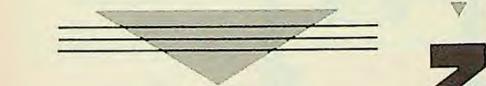
17	16	8	ONE DANCE WON'T DO	Audrey Hall	Geirman DG(T) 7 (US)(E)
18	13	10	WHEN THE GOING GETS TOUGH . . .	Billy Ocean	Live JIVE(T) 11.4 (A)
19	23	3	KISS	Prince and The New Power Generation	Paisley Park/Warner Brothers W8751(T) (M)
20	15	8	HOW WILL I KNOW	Whitney Houston	Arista ARIST 121656 (R)
21	12	6	LADIES	Mantrax	10/Virgin TEN 1161 (2) (E)
22	32	2	HEY! DON'T WASTE MY TIME	The Walkers	Club/Phonogram JAB(X) 27 (F)
23	38	3	LOVE MONEY (Remix '86)	Funkmasters	Tai Wan TWD 1950.01-673 1189)
24	21	4	DO YOU LOVE ME	Durell Coleman	Fourth & Broadway/Island (12)BRW 42 (E)
25	NEW		RHYTHM OF YOUR LOVE	Isabel Roberts	Hal Vinyl HV(T) 18 (E)(JS)
26	31	3	TURN YOUR LOVE (RIGHT AROUND)	Projection	Elite DAZZ 48 (A)
27	18	11	LIVING IN AMERICA	James Brown	Scotti Brothers (TJA) 6701 (C)
28	49	5	WHAT HAVE YOU DONE FOR . . .	Janet Jackson	A&M AM(Y) 308 (F)
29	43	2	PRISONER OF LOVE	Mildred Scott	Fourth & Broadway BWAY 421 (Import)
30	19	3	SEX MACHINE	James Brown	Baking Point/Polydor POS(P) 751 (F)
31	NEW		A GOODBYE	Cameo	Club/Phonogram JAB(X) 28 (F)
32	20	4	ANOTHER NIGHT	Aretha Franklin	Arista ARIST 121657 (R)
33	73	2	SO MACHO	Sinitta	Fanfare (12)FAN 7 (A)
34	17	9	WE CAN MAKE . . .	Prince Charles/City Beat Band	PRT 7P 348 (12P 348) (A)
35	NEW		THE THINGS THE LONELY DO	Amazulu	Island (IS)IS 267 (E)
36	40	2	LOVE IS WAR	Brilliant	Food/WEA FOOD 6(T) (M)
37	42	2	THIS IS MY LIFE	Eartha Kitt	Record Shack SOHO(T) 61 (A)
38	26	3	LOVE IS THE DRUG	Grace Jones	Island (12)IS 266 (E)
39	22	10	ALL I WANT IS MY BABY	Roberta Gilliam	Warner Brothers U8828(T) (M)
40	30	5	DOUBLE DEFRESH	Hard Rock Soul Movement	Elite DAZZ 46 (A)
41	47	2	OVERJOYED	Stevie Wonder	Motown ZB 40567 (12)—ZT 40568 (R)
42	NEW		IF YOU WANT LOVE	Tullulah Moon	Total Control (12)TOCO 7 (E)
43	28	4	UNSELFISH LOVER	Full Force	CBS A 6929 (C)
44	27	9	PAIN	Betty Wright	Cooltempo/Chrysalis COOL(X) 112 (F)
45	51	2	LOVE'S GONE MAD	Seventh Avenue	Record Shack SOHO(T) 50 (A)
46	56	2	DON'T YOU WANT MY LOVE	Nicole	Portrait (TJA) 6933 (C)
47	24	3	LOVE'S ON FIRE	Aleem featuring Leroy Burgess	Atlantic O-86825 (Import)
48	NEW		FIRE STARTER	Tease	Epic 4905339 (Import)
49	55	4	DON'T STOP THAT GO GO BEAT	Effectron	MDM MDM 512 (E)
50	NEW		GALVESTON BAY	Lonnie Hill	10/Virgin TEN 111 (12) (E)
51	29	5	GOT TO FIND A WAY	Ross Brown	Jump Street JS 1001 (Import)
52	41	6	PARTY FREAK	Cash Flow	Mercury 884454/1 (Import)
53	69	10	HOW TO WIN YOUR LOVE	Spencer Jones	Champion CHAMP (12)110 (A)
54	NEW		CAUGHT IN THE MIDDLE	James Cobbin	Tuckwood TW 102 (Import)
55	25	15	MY MAGIC MAN	Rachelle	Warner Brothers W8838(T) (M)
56	33	10	IF I RULED THE WORLD	Kurtis Blow	Club/Phonogram JAB(X) 26 (F)
57	46	2	I LOVE ONLY YOU	Ruth Dawes	Profile PRO 7095 (Import)

58	NEW		SAY YOU LOVE ME AGAIN	Lionie Linton Smith	Hi Man HM 003 (Import)
59	53	11	FUNKY SENSATION	Ladies Choice	Sire Delight SD(T) 01 (US)(E)
60	59	4	INSATIABLE WOMAN	Isley Jasper Isley	Epic (TJA) 6861 (C)
61	66	4	ALL AND ALL	Joyce Sims	Sleeping Bag SLX 17 (Import)
62	34	3	LET MY PEOPLE GO	Winans	Qwest W8874(T) (M)
63	39	10	SATURDAY LOVE	Cherrelle with Alexander O'Neal	Tabu (TJA) 6829 (C)
64	45	10	SYSTEM ADDICT	Five Star	Tent/PCA PB 40515 (12)—PT 40516 (R)
65	50	9	IT DOESN'T REALLY MATTER	Zapp	Warner Brothers W8879(T) (M)
66	NEW		LIFELINE DANCING	Pam Brooks	Easy Street STS 6700 (Import)
67	60	2	WHAT LOVE IS	Kabbala	Cabal (12)CBL 002 (SP)
68	NEW		DON'T STOP YOUR LOVE	Cargo	Cargogold CG 1025 (GY)(G)
69	52	3	HEARTACHE NO. 9	Hot Chocolate	RAK (12)RAK 386 (E)
70	NEW		THE REAL WAY	Winans	Qwest 020430 (Import)
71	61	1	HOLD ME	Teddy Pendergrass with Whitney Houston	Elektra EK 32(T) (M)
72	48	7	SIDEWALK TALK	Jellybean	EMI America 12/E 210 (E)
73	37	9	SKIPS A BEAT	Warp 9	Motown ZB 40503 (12)—ZT 40504 (R)
74	44	9	IF YOU'RE READY (. . .)	Ruby Turner feat Jonathan Butler	Live JIVE(T) 109 (A)
75	54	8	IF YOU SHOULD EVER . . .	Val Young	Gordy ZB 40577 (12)—ZT 40578 (R)

R • U • S • S



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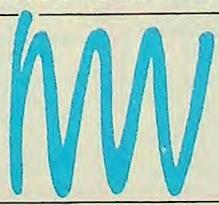
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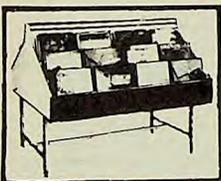
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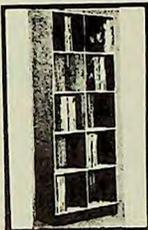
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The Midas effect at Steinar

by Barry Lazell

GEORGE HARGREAVES, head of Midas Records and its independent dance music promotion company, (and coincidentally the writer and producer of Sinitia's current hit So Macho), has been appointed MD of Steinar Records (UK) Ltd, the British branch of the Icelandic-based group owned by Steinar Berg Ileiison, which has had major chart success in the past with Mez-zoforte.

This new move has also involved the formation of two new companies within the group: Sigh Records Ltd, which will release product under the Funkin' Marvellous record logo, and Sigh Music Ltd, which will handle associated publishing.

Midas, which has already made a good start in 1986 via promotional work on records by Billy Ocean, Ruby Turner, Effectron and Regina, has also now become an associate company of Sigh Records. Hargreaves will co-ordinate the activities of each branch of the operation, and Midas will clearly continue its independent operations on behalf of outside clients, as well as promoting Steinar and Funkin' Marvellous.

The first Funkin' Marvellous single, Baby Love by Regina, was a recent Top 10 hit in *MW's* disco/dance chart, as well as making the Top 50 on the Gallup national singles chart.

The disc originated with New



FIRST FUNKERS: Shady (left) and Regina, a recent disco Top 10.



York indie label West 78th Street, which Steinar represented recently at Midem for European licensing as part of the inauguration of an aggressive international licensing policy.

Deals for Baby Love were concluded with labels from France, Spain, the Benelux, Italy and Germany. The German deal was a handwritten contract with an advance cheque paid on the spot.

The second Funkin' Marvellous single, just released on March 17, is Get Right Next to You by Shady, a half-Icelandic, half-American singer who had previous wide experience in top-class session work and stage backing vocals (including a tour with the Police). Via a licensing deal with Emergency Records in the US, Get Right Next to You has already found club play success there and is currently riding the Top 30 on *Billboard's* Club Play dance chart. The upfront buzz indicates a likely similar success in the UK, while deals have also been concluded for Spain, Germany and the Benelux.

Most recent signing to the label is Pearly Gates with a single expected soon.

Black economy

AS PART OF THE Government's initiative on inner cities, The Department Of The Environment has commissioned a study on Assistance For Black Music in the UK, with particular emphasis on the scope and potential for involving young black people.

The DOE has placed the researching of the study in the hands of URBED, a South London-based non-profit organisation whose speciality is the fostering of new employment initiatives, development programmes, and local economic development.

The study aims to "(1) To identify and evaluate potential opportunities in the music business; (2) to identify the main obstacles facing young black people in taking up these opportunities; (3) to assess the value and effectiveness of existing forms of assistance in the voluntary private and public sectors; and (4) to identify and evaluate new ways in which those sectors could provide further assistance."

Small stores fight back

HMV MANAGING director Ian Duffell's "vision of the retailing future" (*Music Week*, Retailing, March 8) brought a strong response from Ricki Wenn of Paul Roberts Hi Fi which has specialist compact disc shops in Bristol and Weston-Super-Mare, and is planning to open more stores in the near future.

IAN DUFFELL, HMV's answer to Ronald Reagan, has put his foot in it again. In his company's attempt to monopolise UK record shops at all costs, Duffell overlooks the main strength of his competitors. Without small shops specialising in areas that don't fit into HMV's image, there would be no outlets for country, jazz, blues or classical music.

HMV has certainly tried token stocks of specialist repertoire but doesn't always give the back-up needed and eventually the experiment is scrapped and the outlet becomes another all-pop and rock store, which isn't a turn-on for all punters, because many prefer the down-to-earth environment that a rough-and-ready "animal" like myself can provide.

It's gratifying to read that HMV is once again so full of its own importance that it looks upon its smaller rivals as insignificant against

their might, yet look at what happened to Virgin Records while HMV was asleep during the Seventies. Ian Duffell looks slick in his smart suit but with his sort of outlook he should go back into the hi fi trade. He certainly seems to have misjudged the record industry.

In *Music Week's* recent news story he was quoted as saying "the record industry will never be the same again". So here's wishing HMV a happy marriage with Revolver. Ian Duffell may have a vision for the future but the fact is that HMV just can't compete in certain areas with the smaller independent shops. Trendy shops may well achieve a quick turnover but they're concerned more with pop and rock music — what about the other areas of music, like jazz and classical which have a slower turnover on record but are equally as important.

His statement "the old style of rough and ready shops with animals behind the counter is not going to turn anybody on" is using rather strong language and will probably make a lot of people very angry. There are many employees who are willing and able to help customers, and will take exception to his remarks.

Wired up for security

IT'S BEEN claimed as the most significant advance in retail security methods for 20 years, and certainly Knogo's latest device should help prevent record thefts. The company — which sparked off the idea of foiling shoplifters with tags able to trigger an alarm at the store exit — has developed the Electro Thred, a four-inch strand of wire which is practically invisible when in use, and is proving effective at stopping shoplifting.

Knogo general manager Ken Austin says: "The device can be disguised as a price ticket or bar

code label, and can also be sewn into records and cassettes. Another important aspect is that it can be incorporated into goods during manufacture and does not require physical removal when merchandise is sold because the wire strips can be deactivated immediately at the check-out or cash desk.

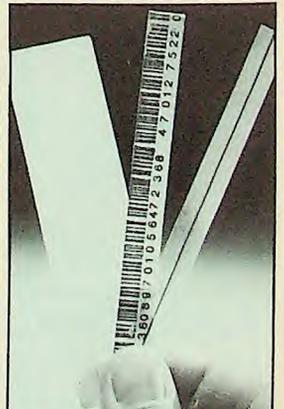
Austin adds: "Most thieves have learned to avoid detection simply by keeping their hands off tagged goods — when every single item in a shop poses a potential threat, shoplifters won't want to face the overwhelming risks of getting caught."

He adds that Electro Thred can cost as little as 2p a strip. ● Knogo, Harleyford, Marlow, Bucks (06284 6414).

Singles chart collected

A USEFUL addition to any record shop's book shelf will be Javelin Books' third edition of *The Top Twenty Book*, available in hardback (£8.95), and compiled by Tony Jasper. Like its predecessors, it contains the UK singles charts, week by week, between 1955 and 1985, as published in *Music Week* and *Record Mirror* and broadcast by the BBC. There are also additional lists of best-selling singles, artists and albums, and of all the number ones.

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



DISCO TOP ALBUM

- 1 RE ALEXANDER O'NEAL: Alexander O'Neal Tabu TBU 26485 (C)
- 2 215 WHITNEY HOUSTON: Whitney Houston Arista 206 978 (R)
- 3 544 ROCK ME TONIGHT: Freddie Jackson Capital FRED 1 (E)
- 4 34 CONTROL: Janet Jackson A&M SP 5106 (Import)
- 5 13 TOTAL CONTRAST: Total Contrast London LOHLP 15 (F)
- 6 616 HIGH PRIORITY: Cherrelle Tabu TBU 26489 (C)
- 7 1515 IT TAKES TWO: Juicy Epic EPC 26886 (C)
- 8 47 PASSION: William Bell Wilbe WIL 3001 (Import)
- 9 92 LOVE WILL FOLLOW: George Howard TBA TB 210 (Import)
- 10 1212 ISLAND LIFE: Grace Jones Island GI 1 (E)
- 11 NEW THE VERY BEST OF D-TRAIN Prelude ZL 70885 (R)
- 12 74 DO ME BABY: Melisa Morgan Capital EST 2008 (E)
- 13 1610 WORLD MACHINE: Level 42 Polydor POLH 25 (F)
- 14 1912 WHO'S ZOOMIN' WHO?: Anetha Franklin Arista 207 292 (R)
- 15 RE EATEN ALIVE: Diana Ross Capital ROSS 2 (E)
- 16 NEW NIGHT BEAT II: Various Stytes SMR 8613 (STY)
- 17 NEW MINNEAPOLIS GENIUS: 94 East Hot Pink HLP 3223 (Import)
- 18 1010 MANTRONIX: Mantronix 10/Virgin DIX 37 (E)
- 19 142 MOVE INTO SOUL 3: Various Move MWLP 7 (C)
- 20 82 PRECIOUS MOMENTS: Jermaine Jackson Arista 207 087 (R)

Compiled by MRIB

RADIO LONDON A LIST

- ATLANTIC STARR: Secret Lovers A&M
- JOCELYN BROWN: Love's Gonna Get You Warner Brothers
- 52ND STREET: I Can't Let You Go 10/Virgin
- LONNIE HILL: Galveston Bay 10/Virgin
- FREDDIE JACKSON: Rock Me Tonight (For Old Time's Sake) Capital
- JANET JACKSON: What Have You Done For Me Lately A&M
- DEE C LEE: Come Hell Or Waters High CBS
- WHISTLE: (Nothing Serious) Just Buggin' Champion
- VIOLA WILLS: Dare To Dream Streetwave
- STEVIE WONDER: Overjoyed Motown

CLIMBERS

- ANITA BAKER: Watch Your Step (US Import — Elektra)
- THE CONTROLLERS: Stay (US Import — MCA)
- ARETHA FRANKLIN: Zoomin' To The Freeway (Les Adams Megamix) (Arista)
- DAVID GRANT: Close To You Chrysalis
- JERMAINE JACKSON: I Think It's Love Arista
- ALEXANDER O'NEAL: What's Missing (US Import — Tabu)
- MAKI PRIEST: Strollin' On 10/Virgin
- HILLIE SCOTT: Prisoner Of Love Fourth & Broadway/Island
- SERIOUS INTENTION: Serious London
- TEASE: Firestarter (US Import — Epic)

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

UK CLUB PLAY CHART

- 1 12 JUICY: Sugar Free Epic
- 2 19 DURELL COLEMAN: Do You Love Me Fourth & Broadway/Island
- 3 7 WHISTLE: (Nothing Serious) Just Buggin' Champion
- 4 NEW JANET JACKSON: What Have You Done For Me Lately A&M
- 5 NEW ALEXANDER O'NEAL: If You Were Here Tabu
- 6 3 COLONEL ABRAMS: I'm Not Gonna Let You MCA
- 7 10 MANTRONIX: Ladies 10/Virgin
- 8 NEW VIOLA WILLS: Dare To Dream Streetwave
- 9 NEW ISABEL ROBERTS: Rhythm Of Your Love Hot Viny!
- 10 TAVARES: Heaven Must Be Missing An Angel/Whodunnit Capital
- 11 1 ROCHELLE: My Magic Man Warner Brothers
- 12 NEW CASHFLOW: Party Freak US Mercury
- 13 NEW JANET JACKSON: When I Think Of You/Nasty A&M LP
- 14 5 JAMES BROWN: Living In America Scotti Brothers
- 15 NEW WILLIAM BELL: Headline News US Wilbe LP
- 16 6 PAUL HARCCASTLE: Don't Waste My Time Chrysalis
- 17 NEW CHERRELLE: Will You Satisfy? Tabu
- 18 7 KURTIS BLOW: If I Ruled The World Club/Phonogram
- 19 13 REGINA: Baby Love Funkin' Marvellous/Steinar
- 20 NEW LONNIE HILL: Galveston Bay 10/Virgin

Compiled from nationwide DJ returns. Unless otherwise stated all records are 12-inch singles released in the UK

Doolery's

D I A R Y

EXPECT OFFICIAL confirmation that **Maurice Oberstein** plans to stand down as chairman of the BPI. He has already indicated his intention to resign at the AGM in the summer in a letter to his fellow BPI council members. By most informed estimations he has been an excellent, if at times eccentric, chairman, seeing the British Record Industry Awards achieve global TV impact and the generic campaign get off the ground. So, who would replace him? WEA's **Rob Dickens** would be a good bet but following the noisy, impolite response he got to his generic campaign address at the BPI awards, would he fancy taking it on? ... By the time you read this, Chancellor **Nigel Lawson** has spilled the budget beans but, whatever the outcome, it's worth recording that a last minute tip suggested that a blank tape levy might be slipped in among the increased duty on smokes, drink and petrol. If so, that's a pity because it will be seen all the more as a tax on leisure, rather than the compensation for loss of copyright that it is... Gripes about the problem of getting plays on radio have dissolved into cries of "thank God for good old incorruptible aunty BBC", as ramifications of the indie promotion scandal in the US have become clear... Europe's longest running live TV rock concert series **Rockpalast** came to an end on March 15 after 11 years. Produced by WDR-TV Cologne, the end is attributed to falling international ratings and a lack of available superstar performers. Could it be that **Live Aid** has become an impossible act to follow? ... Latest recognition of the tremendous team effort that was Live Aid, as well as two BAFTA awards, comes from the accountancy profession in the form of the 1986 Founding Societies' Award to **Philip Rusted**, a partner in the firm of Stoy Hayward which controlled financial aspects of the mammoth event... Meanwhile, Grammy record of the year *We Are The World* is set for another transcantional simulcast on March 28 through more than 8,000 US radio stations, the BBC and other international outlets... NO SOONER does a company appear on the front page of *Music Week*, it seems, than it is linked with Virgin as a possible take-over target. The latest is CD manufacturer Nimbus, but that company's **Jim Drennan** describes the rumour as "utter nonsense". While preparing for a flotation of the company — and there have already been selected placings of the equity — Virgin is bound to be the subject of all sorts of speculation and **Richard Branson** should take it as a compliment that he is thought capable of taking over another piece of the world just about every week... Virgin could take over worse places. The Nimbus CD plant is set in a beautiful stately home complete with ghost, though he doesn't apparently figure in the workforce roster which has grown from 30 to 180 in a short space of time and will rise by another 300 when the second plant at Cwmbran opens. The factory is all-male staffed because, says Nimbus, "we don't like the competitive element".

MAGNUM MUSIC GROUP

TOP TEN

- 1 (1) Ronnie Wood 'CANCEL EVERYTHING' THBL/C 2.034
- 2 (-) Moody Brothers 'COTTON EYED JOE' SDLP 032
- 3 (6) Flying Burrito Bros: 'LIVE FROM TOKYO' SDLP 025
- 4 (3) Matchbox 'GOING DOWN TOWN' MFLP 038
- 5 (4) Jimmy Page 'SMOKE & FIRE' THBL/C 2.022
- 6 (-) Tom Paxton 'EVEN A GRAY DAY' SDLP 027
- 7 (2) Chris Farlowe 'OUT OF THE BLUE' THBL 024
- 8 (9) Jordanaires 'SING ELVIS' FAVOURITES' MFLP 033
- 9 (-) Klaus Schulze 'ANGST' THBL 2.027
- 10 (9) Seducer 'CAUGHT IN THE ACT' THBL 016

New Releases

- Fats Domino 'THE FAT MAN - LIVE' MFM 023
- Gladys Knight 'EVERY BEAT OF MY HEART' BMM 003
- Eric Clapton 'THE SURVIVOR' THBL/C 013
- Doug Dillard Band 'JACKRABBIT' SDLP 018
- Jelly Roll Morton 'WEST END BLUES' MTM 005

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MATT BIANCO look suitably pleased with their gold and platinum albums. Joining in the celebrations are, at back, WEA A&R director Max Hole and international manager Anne-Marie Nicol and, seated, WEA UK chairman Rob Dickens. Band manager Carl Leighton-Pope is on the right.



HITTING THE right note? BPI director general John Deacon (second from right) gets the message across to MPs Dr Ian Twinn, Gerry Hayes and Simon Coombes at a House Of Lords reception.



AT THE RECENT US screening of Martin Lewis's film documentary *Stand By Me: A Portrait Of Julian Lennon*, released on video in the UK by Virgin, the photographer captured the artist (centre) with producer/director Lewis (right), plus Lennon's record producer Phil Ramone.



IRS MANAGING director Steve Tannet (right) and MCA UK caretaker MD Lou Cook get to grips with a silver disc for The Alarm's *Strength* album.

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COMMENT

Help make it happen



Hands up those who know something about compact discs. OK, that was the easy starter for 10 points. Now, moving on to tougher questions: How many of you know about the audio capabilities of 8mm tape? Or about the future developments in the compact cassette?

It seems staggering how little information many people in the industry appear to have about the technological advances in music formats.

As an industry we can't afford to let innovation just happen to us. We ought to make it happen. As the providers of the essential ingredient of talent needed to make any sound carrier a success, the music industry should strive to shape new technology so that it works to the benefit of everyone involved. So often in the past the business has taken the attitude that it is merely the provider of music — whatever the sound carrier. That's fine until something like home taping comes along and the music industry cries "foul".

You can't blame those who

desire new technology for wanting to maximise their profits from it. So it's much better to work in harness with them to sort out the best way of using new systems. It would be foolish to dictate future policy on the basis that some new wizard innovation might be just around the corner ready to sweep everything we know into history. That way, nothing worthwhile would ever be released. But it is essential to be fully aware of what lays in store.

That is why *Music Week* — and here comes the subliminal plug — is planning a new technology special issue for April 19 and will be providing regular technology updates.

David Dalton



THE UBIQUITOUS Larks — who always seem to be gigging wherever you go — have signed to R4, the label formed by Ron McCreight and Robert Lemon. Their debut single, Billy Graham's *Going To Heaven* (via EMI), was released on March 17 and boasts two bonus live tracks on the 12-inch version and was produced by Vic Maile. The band, who are currently winding up a nationwide tour, are pictured celebrating the deal with R4 personnel.



EMI AMERICA presented a double album platinum disc to Kodak to mark the "substantial contribution" made by the company to the Band Aid Trust. Apart from being a major sponsor of the two Live Aid concerts in London and Philadelphia, Kodak also organised charity auctions in conjunction with local radio stations throughout the country, and signed copies of David Bowie and Mick Jagger's *Dancing In The Street* were given to the highest bidders who rang in during a series of phone-in programmes.

Which British Industry contributes more to GDP
— culture or cars?

Which country has more video recorders per head than any other?

In terms of employment, which is the largest manufacturing
sector in London?

Which organisation is the biggest sponsor of the arts in Britain?

Why are Saatchi & Saatchi so keen on satellite broadcasting?

What have Angela Carter, Aswad, Rankin Ann
and the Other America got in common?

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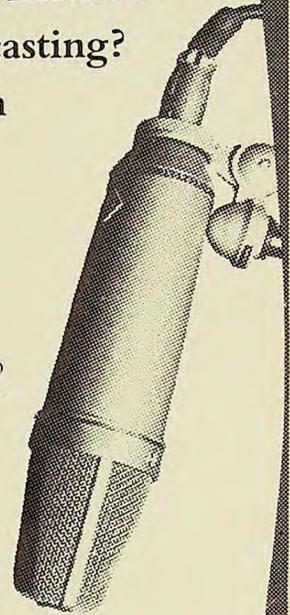
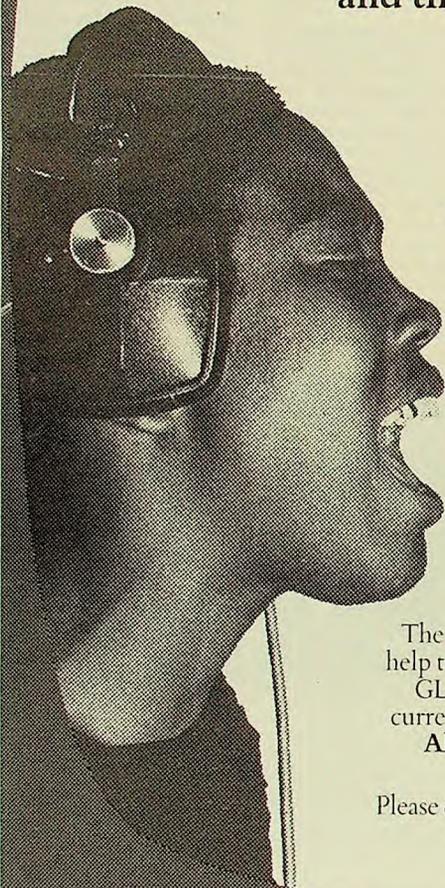
The Greater London Enterprise Board (GLEB) was set up by the GLC to
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