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MUSIC WEEK



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BRUCE WHITE (centre), managing director of Creole Records, holds the silver disc presented to him at last week's PRT sales conference for sales of Creole's No 1 success, *I Want To Wake Up With You* by Boris Gardiner. He is flanked by PRT chief executive Robin Carrel (left) and distribution general manager Ian Holloway.

Boris hit boosts PRT

THE PRT sales conference — the first of the autumn conference season — has come at just the right

time for the troubled company which was able to celebrate a number one for Creole's Boris Gardiner, assisted by PRT's sales and distribution operation.

Nat surprisingly Creole has signed a new three year distribution agreement with the company.

The conference featured a healthy turnout of distributed labels and PRT staff were told of a licensing deal for a new dance label to be launched soon by disc jockey Ian Levine, while Gipsy Records has moved from CBS to PRT for sales and distribution.

In a brief address PRT chief executive Simon Carrel thanked staff for their efforts and told them the company is "going from strength to strength".

• Further details of the PRT sales conference, p5.

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Classical supplement: Opera gets popular, Death knell for full-price LPs, and new releases including Emma Kirkby (above). Starts **24**
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Creditors Stiffed for whopping £3.5m

ELCOTGRANGE, FOR nine years the parent company of the Stiff label, has run up staggering debts of more than £3.5m with almost no prospect of repaying creditors.

The remarkable scale of the deficit became clear last week at a low key creditors meeting at London's Connaught Rooms, chaired by Stiff boss Dave Robinson. As no concrete proposals for settling the debts were proposed, the company is almost certain to be wound up, though Robinson and his financial advisers urged against liquidation, hoping for continued support for new company Stiff Records Ltd (MW, July 26).

A "hive-down" of assets from

Elcotgrange into the new company was arranged on July 16 to allow the Stiff name to continue and there is a slim hope that old creditors may be paid something from any possible future Stiff profits.

The creditors list of more than 300 names reads like a *Who's Who* of music industry service companies, with recording studios particularly hard hit. Island — which bailed out Stiff in 1984 — is owed £3/4m, while the Mechanical Copyright Protection Society — which administers the collection and payment of royalties to songwriters and publishers — is out of pocket to the tune of £224,254.

Robinson was unavailable to

comment at press time, though he seems determined to make a go of Stiff Records Ltd, releasing a single from Dr Feelgood featuring Lee Brilleaux, whose cash helped set up Stiff in 1976.

End is nigh for full-price classical LPs

THE BEGINNING of the end for the full-price classical LP is forecast this week, despite extraordinary sales figures achieved by the Luciano Pavarotti compilation album which reached number 12 in the pop chart.

Peter Russell, head of PolyGram Classics which incorporates Deutsche Grammophon and Philips, is convinced that 1987 will see the labels for the first time releasing new full price productions on compact disc and cassette, but *not* on black vinyl.

This is his conclusion after considering sales of PolyGram product in all three configurations, and the rapid drop in interest in full-price LPs in the UK. But this, he says in MW's special focus on the classical

market (p24-30), also reflects the situation in leading classical markets abroad.

"The full price classical LP has almost totally collapsed in Japan and it is hanging on here and in the US," he remarks.

"We are currently planning to release everything on LP, but this depends on international market demand — it may simply not be economical to issue certain things on LP next year."

However, UK independent labels take a more optimistic view of the continued life of the full price LP. Jack Boyce of ASV warns: "It is a silly thing for the record industry to talk itself out of the black disc — there are still millions of black disc machines out there, and the poten-

tial is still enormous."

The consensus remains that the black disc still has considerable life in it, both in the area of mid-price re-issues — indicated by the success of DG's new Galleria series — and budget, with sales here still respectable according to Ivor Schlosberg, of Pickwick Records.

The Pavarotti success reveals another factor in the black disc story. As the penetration of compact disc players is much stronger in the classical market than elsewhere, the slightest hint of cross-over interest upturns all black disc classical expectations.

For as soon as a title such as the Pavarotti album, or DG's West Side Story, approaches the charts, the LP medium shows new life.

Ambrose signs on and signs up

HAVING BEEN released finally by EMI, Dave Ambrose is now firmly established in the hot seat as MCA Records UK managing director and, as often happens when a new man takes over, some staffers are leaving.

In this case, it is the MCA A&R trio of Steve Kutner, Gordon

Charlton and Mark Wozir. Creative development executive director John "Knocker" Knowles has also tendered his resignation, but Ambrose has told *Music Week* that he wishes to talk to Knowles before accepting it.

Ambrose, with previous EMI Reto

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TALKING HEADS

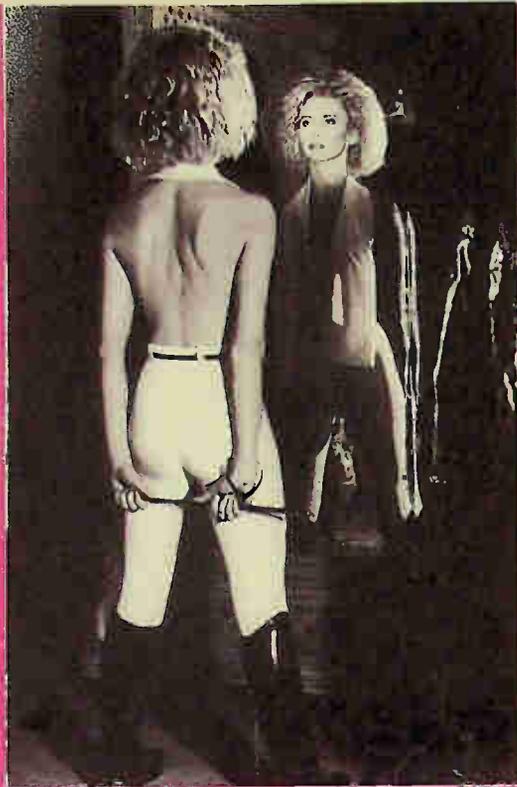
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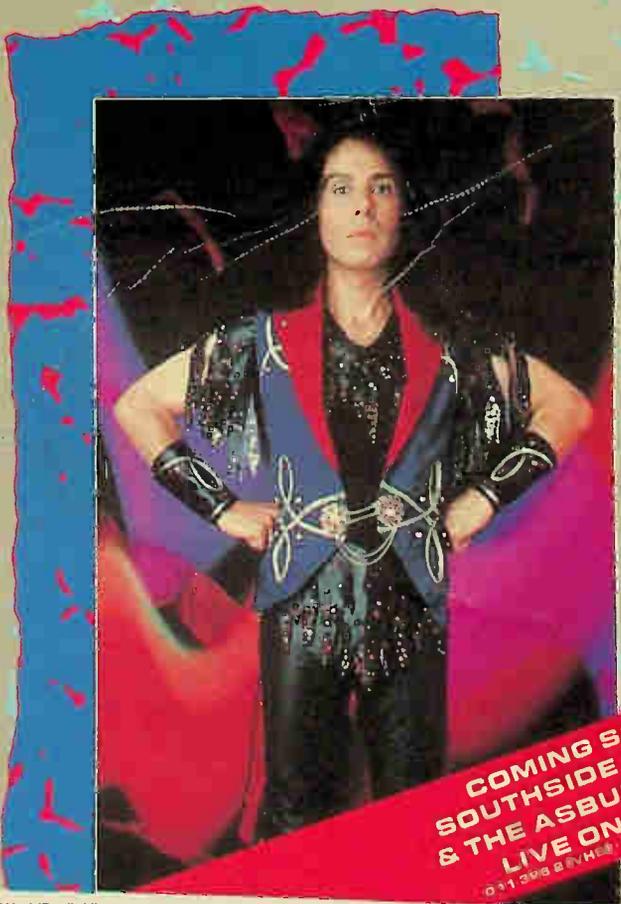
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New Single from OMD

THE NEW OMD single, *Forever* (Live And Die), is out now through Virgin, giving a foretaste of the band's new album which is due for release at the end of September.

Forever (Live And Die) is backed by another new track — *This Town* — and the 12" version contains an extended remix of the A side coupled with the 7" version plus *This Town*.

Another Rod

ROD STEWART is back live at Wembley and Birmingham later in September and is back on vinyl with a new WEA single *Another Heartache* on September 1.

Hello to Goodbye

GOODBYE MR MACKENZIE release their debut single for Scotland's Precious Organisation on September 1. The double A side *The Rottler/Candlestick Pork* will be available via Fast Forward and the Cartel.

Autumnal Fall

THE FALL are playing several live dates in September to support the release of their new Beggors Banquet single, *Mr Pharmacist*, on September 1 and their album, *Domesday Pay-Off*, later in the month.

Five Star to tour on Crunchie bars

CRUNCHIE BAR manufacturer Cadbury Ltd is to sponsor the UK tour by Five Star, which begins on September 14 and links up with the release of their new LP, *Silk And Steel*, on RCA.

The package will extend further than most traditional tour sponsorship, says Cadbury, which is also claiming to be the first UK confectioner to make such a move.

Crunchie logos will be featured on all odds and merchandise relating to the tour and Cadbury is running nationwide competitions with target media. The Crunchie tour file will also feature on RCA's in-store promotional material in 1,000 shops with extensive ads to support the LP, which will include a free branded poster in the first 100,000 copies.



FIVE STAR: young, fun and Crunchie.

Samantha signs

A SPECIAL limited edition of 10,000 engraved 12-inch versions of Samantha Fox's *Jive* single are available on release this week. This features *Hold On Tight*, *Touch Me* and *It's Only Love* on one side, with an engraved Samantha Fox signature on the flip side.

Dr FeelStiff

DR FEELGOOD'S first single for two years is out on Stiff Records following a recent deal between band and company. The single, *Don't Wait Up* is being followed by the release of *Southenders*, their new album produced by Will Birch and set for September release.



Re-issue for Mona Lisa

NAT KING Cole's classic love song *Mona Lisa* — the title track to the forthcoming award-winning Neil Jordan film starring Michael Caine, Bob Hoskins and Cathy Tyson — has been re-issued by EMI.

The song was originally recorded by Not King Cole (above) in 1950 for another film, *Captain Carey USA*, and went on to become Cole's second million-seller, winning an Academy award and topping the US charts for 12 weeks.

The single is also included on the soundtrack to *Mona Lisa* which is being released to coincide with the film's London opening on September 5. Also on the soundtrack album is another Cole classic, *When I Fall In Love*.

National Heartbreak

STARBLEND'S NATIONAL TV campaign for its *Heartbreaker* compilation starts to roll out nationally this week in the Granada and Yorkshire areas. This is backed by continued support on TV-am and the total budget for the LP is £200,000.

Heartbreaker contains 18 contemporary classic love songs including tracks by Dire Straits, Level 42, Sade, Whitney Houston and Elton John. It is available through PRT with a dealer tag of £4.23.

Brand New DOA

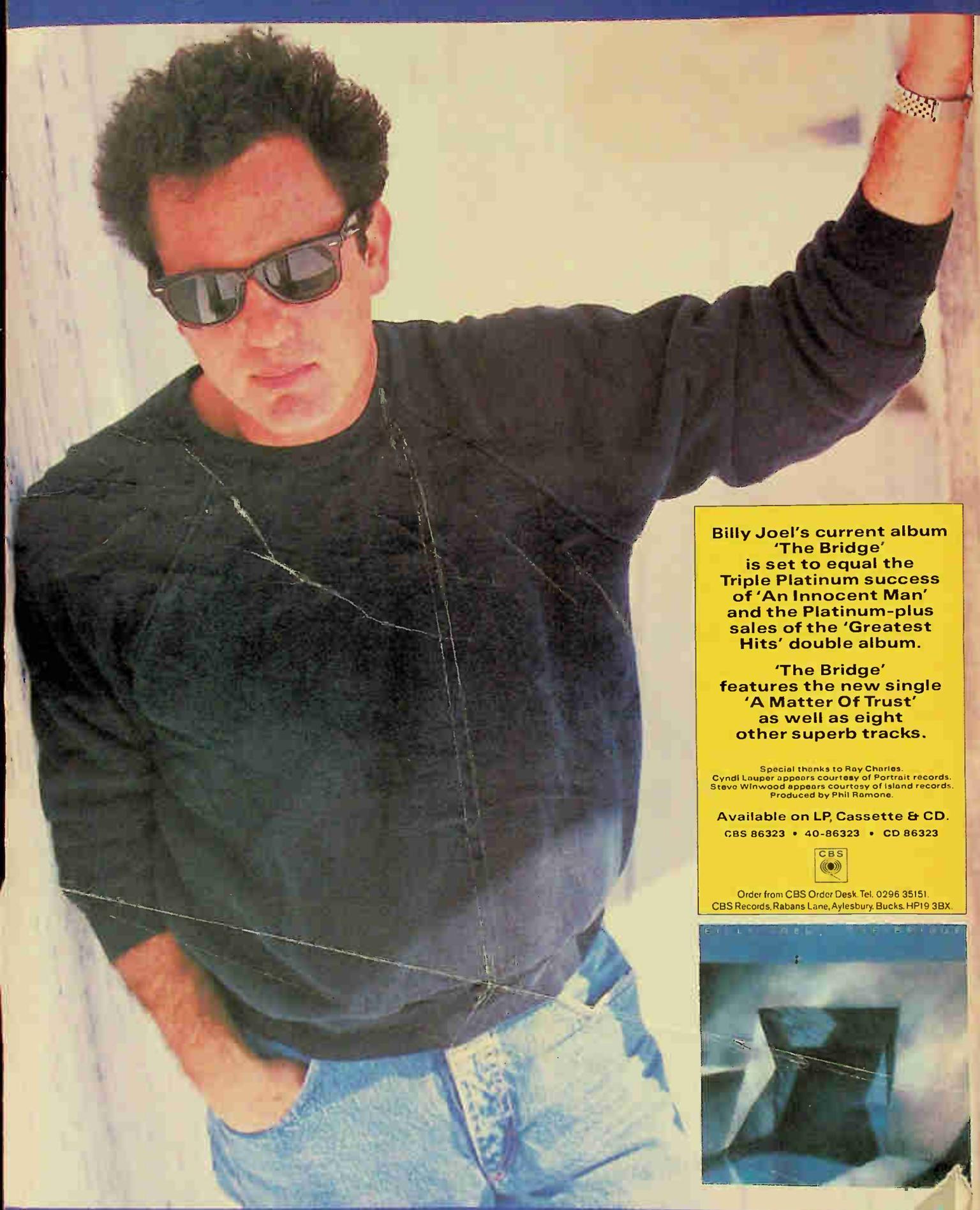
BRAND NEW *Lover* is the new single from *Dead Or Alive* released on September 8 through Epic. The single — the band's first for 12 months — features a live version of *In Too Deep* on the B side and on the 3 track 12" version there is also an instrumental version of *Brand New Lover*. Limited edition picture discs are also available.

New Duffy EP

10 RECORDS has released an EP single by Stephen Duffy featuring *I Love You*, *Kiss Me*, *Iceing On The Coke* and *Wednesday Jones*, available in three different formats: 7-inch, 10-inch and 12-inch.

BREAK...

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• T H E B R I D G E •

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Profits up at WH Smith

W H SMITH — the multiple retailer that owns Our Price and Music Market as well as running its own record departments — increased its profits to £49.2m for the year ending in May.

And although the individual contribution of the specialist chains is judged to be below what was expected, Smith's chairman Simon Hornby has promised steady expansion to "350 shops in five years time". W H Smith currently has more than 150 specialist stores and — with its in-store record departments — claims 18 per cent of the record retailing market.

New PRT product

THE JOINT venture between Carrere Records and US label Broken Hill Records will introduce the Broken Hill label to the UK market in mid-October.

Carrere UK managing director Freddy Cannon disclosed this to the PRT sales conference when previewing forthcoming product. There will be a single featuring Norwegian hit singer Rolf Graf for the Christmas market, and Carrere will be releasing a single, Friends And Lovers by Glona Loring and Carl Anderson, who have individual recording contracts with Atlantic and CBS respectively.

● Further conference reports next week.



SOLID DEAL as C4 and Epic agree on Solid Soul LP.

Epic/C4 soul mates

EPIC RECORDS has tied up with Channel Four's Solid Soul series for the release of a new album titled Solid Soul, featuring many of the label's artists who have appeared on the programme.

Ronnie Fischer, pictured above with Juliet Roberts from Working Week who co-presents the C4 show, says: "I approached Channel Four with the idea of doing an album like this after realising how

many of our acts had either appeared live on the programme or had their videos screened."

The album, released tomorrow (Sept 1), features 14 titles including tracks from Hoywoode, the SOS Band.

Chris Forbes, who also presents the programme, is expected to put in an appearance of a number of record stores around the UK to promote the Solid Soul album.

Dansan distribution aid

INDEPENDENT DANCE record company Dansan Records is aiming to help new songwriters and recording artists with their distribution and promotion problems.

To achieve this the company has taken on Glenn Payne, formerly with GTO & GAP Records, who will be responsible for promotion and distribution of new material as well as the existing Dansan catalogue.

Dansan managing director David Marcus says: "We can help

the new writers and performers in all aspects, from pressing to promotion. We have the facilities to offer artists the chance to keep their own identity, but have the use of Dansan as a vehicle to get their records into the shops."

The company — best known for dance and big band music — is also looking at ways of widening out its artistic base. Marcus adds: "The time is now right to move across to more pop orientated styles of music."

Ambrose signs on and signs up

▶ FROM PAGE ONE

cards and EMI Music Publishing A&R experience under his belt, is remaining extremely active and involved in the creative area in his new post. Inevitably administration plays a part in his duties as MD, but the presence of Lou Cook, MCA international president based in London, alleviates some of the burden, and enables him to devote much of his time to building up the MCA artist roster.

"I'm here to sign new acts," says Ambrose simply. "I appreciate being MD and having the creative function as well. I'm planning a major A&R drive for new acts and anyone at present elsewhere who might like to join us."

Ambrose has no intention of conducting a purge of the existing MCA artist roster, however. He sees MCA as a very sound company basically with great strength in America, particularly in the rhythm and blues field.

"We've got some pretty good acts here. Nik Kershaw's new album is his best yet, and I've inherited others like Kim Wilde, Cactus World News, The Damned and The Men They Couldn't Hang. There's also a great back catalogue which we hope to exploit even more."

Ambrose is a firm believer in UK talent — "the greatest in the world" — and intends to go out and about looking for it in the clubs and elsewhere. His quest is for bands suit-

able for here, Europe and the world.

He's relieved that the handicap of the music video dispute between the BPI and the TV companies is over. He regards music video as still in its infancy and experimentation stage, with a great need to be carefully budgeted but invaluable for promoting records in Europe and America. He advocates caution on its use.

"The music business is a tangible industry. If people try to turn it into the film industry, it won't work, and acts must go out and do the live shows or there is a danger people will be dissuaded from going to concerts."

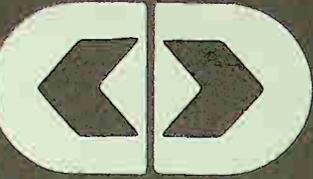
Ambrose views the single as continuing to be the primary showcase for artists.

"The single is still the absolute pre-requisite for an act," he declares. "It's a microcosm of an act's talent, their chance of showing what they can do and winning through."



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| SHLP103 | SHTC103 | Glenn Miller | American Patrol |
| SHLP104 | SHTC104 | Billie Jo Spears | It Could Have Been Me |
| SHLP105 | SHTC105 | Count Basie | Down For Double |
| SHLP106 | SHTC106 | Frank Sinatra | Now Is The Hour |
| SHLP107 | SHTC107 | Waylon Jennings | Burning Memories |
| SHLP108 | SHTC108 | Eric Clapton | Got Love If You Want It |
| SHLP109 | SHTC109 | Bob Marley & Wailers | Put It On |
| SHLP110 | SHTC110 | Duke Ellington | Tenderly |
| SHLP111 | SHTC111 | Willie Nelson | Home Is Where You're Happy |
| SHLP112 | SHTC112 | Vic Damone | Didn't We |
| SHLP114 | SHTC114 | Billy Joel | California Flash |
| SHLP115 | SHTC115 | Alice Cooper | Freak Out Song |
| SHLP117 | SHTC117 | Kenny Rogers | Ruby Don't Take Your Love To Town |
| SHLP119 | SHTC119 | Sam & Dave | Greatest His |
| SHLP120 | SHTC120 | Don Williams | In My Life |
| SHLP121 | SHTC121 | Chicago | Love |
| SHLP122 | SHTC122 | Gene Vincent | Baby Blue |
| SHLP123 | SHTC123 | Anne Murray | Both Sides Now |
| SHLP124 | SHTC124 | Drifters | Live At Harvard University |
| SHLP126 | SHTC126 | Johnny Cash | Folsom Prison Blues |
| SHLP128 | SHTC128 | Dan Steely | Sun Mountain |
| SHLP129 | SHTC129 | Mantovani | The Magic Of Mantovani |
| SHLP130 | SHTC130 | Beattles | Live At The Star Club Vol 1 |
| SHLP131 | SHTC131 | Beattles | Live At The Star Club Vol 2 |
| SHLP132 | SHTC132 | Johnny Winter | Live In The Blues |
| SHLP133 | SHTC133 | Onovvan | Catch The Wind |
| SHLP134 | SHTC134 | Hali & Oates | The Early Years |
| SHLP135 | SHTC135 | Searchers | Greatest His |
| SHLP136 | SHTC136 | Chuck Berry | Greatest His |
| SHLP137 | SHTC137 | David Bowie | Rare Tracks |
| SHLP138 | SHTC138 | Acker Bilk | Finest Moments |
| SHLP139 | SHTC139 | Billie Holiday | Lady Of The Blues |
| SHLP140 | SHTC140 | James Eimore | Pickin' The Blues |
| SHLP141 | SHTC141 | Muddy Waters | I Can't Be Satisfied |
| SHLP142 | SHTC142 | Conway Twitty | Big Town |
| SHLP143 | SHTC143 | Dakdige Boys | You'll Never Walk Alone |
| SHLP144 | SHTC144 | Guy Mitchell | Singing The Blues |
| SHLP145 | SHTC145 | Small Faces | Quite Naturally |
| SHLP146 | SHTC146 | George Jones | A Good Year For The Roses |
| SHLP148 | SHTC148 | Frankie Lane | Rainbow |
| SHLP149 | SHTC149 | George Fame | Bonne & Clyde |
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| Artist | A-Side/B-Side | Label | 7"; 12" Number | (Distributor) | | |
|---|---|---|---|---|--------------------|-------------|
| A: GRUMM UNDERGROUND | Play It Again Sam | BIAS 33 12" | (I/R/R) | | | |
| ADULT NET, The | WAKING UP IN THE SUN/Remember | Walking In The Sand | Beggars Banquet | BEG 171; BEG 171T 12" (W) | | |
| AMAZULI MONTEGO | BAY/One Love Island | IS 293 Pic Bag; 1215 293 12" | Pic Bag (E) | | | |
| ANNA NOTHING CAN MAKE ME FEEL | (THE WAY YOU DO)/Love In Command | Mo Go/Rainbow | GO 2 (C) | | | |
| BALAAM AND THE ANGEL LIGHT | OF THE WORLD/Day And Night/Family And Friends | Virgin VS 890 Pic Bag; VS 890-12 12" | Pic Bag incls. She Knows/Love Me (E) | | | |
| B.B. & O. (I'M A DREAMER) | (Inst) Cooltempa/Chrysalis | COOL 132; COOLX 132 12" | (F) | Dance/Disco | | |
| BIG COUNTRY | ONE GREAT THING/Song Of The South | Mercury/Phonogram | BIGCX 3 12"; BIGCD 3 in double pack with PORROH MAN/Champs, BIGX 33 12" | Gatefold Sleeve (F) | | |
| BIG SOUND AUTHORITY, The | DON'T LET OUR LOVE START A WAR/Moving Heaven & Earth (Revised) | MCA BSA 4; BSA4 4 12" | Incls. Family Thing (F) | | | |
| BILK, Acker & HIS PARAMOUNT JAZZ BAND | PRT 7P 357 Pic Bag (A) | | | | | |
| BLACK SYMBOL SOLIDARITY | (Tension Black Symbol BS 008 12" | (S) | | Reggae | | |
| BLOODFIRE POSSE | ARE YOU READY/Coconut Water | CBS 650072 7"; 650072 6 12" | Incls. Are You Ready (C) | Reggae | | |
| BOLSHOI BOOKS ON THE BONFIRE | Away/Billie Jean Live | Beggars Banquet | BEG 170TD Limited Edition double gatefold 12" | (W) | | |
| BOOTHE, Ken OH WHAT A SMILE | Open The Door | Blue Mountain | BMD 024 12" | (S) | Reggae | |
| BUSINESS, The | GET OUT OF MY HOUSE/All Out Tonight/Foreign Girl/Outlaw Link | WOW 121 (DMS/R) | | | | |
| CAMPBELL, Bill WHO TOUCHED SHE | BAM BAW/Version | Black Beat | BBD 178 12" | (S) | Soca | |
| CAMPBELL, Pete I WANT TO WAKE UP WITH YOU | (Version) | Black Beat | BBD 182 12" | (S) | Soca | |
| CAYENNE CROSS THE CHANNEL FERRY | ib/coda | CODS 20; CODS 20T 12" | (P/W) | Jazz | | |
| CHAIRMAN OF THE BOARD | featuring GENERAL JOHNSON LOVERBOY/Inst | EMI 5585; 12EMI 5585 12"; 12EMI 5585 12" | in double pack with GIVE ME JUST A LITTLE MORE TIME/You've Got Me | Dancing On A String Gatefold Sleeve (E) | Soul | |
| CHRISTIE, Janice I'M HUNGRY FOR YOUR LOVE | ib/coda | Affair | TART 1 12" | (DMS/R) | Dance/Disco | |
| COOKE, Brandon EYES OF A STRANGER | Mission Mercury/Phonogram | BRAND 2; BRAND 222 12" | (F) | | | |
| CROVDED HOUSE WORLD | WHERE YOU LIVE/Can't Carry On/That's What I Call Love | Capitol 12CL 416 12" | Pic Bag (E) | | | |
| DEJA VU TV/Chino Doll TVR | Records | CV1101 (Self) - 0488 71406 | | | | |
| DENTISTS, The | DON'T GET OUT IN PARIS & CHATHAM/No Tamourine | URINE 1 (P) | | | | |
| DOMINO, Anna SUMMER | ib/coda | Factory | FAC 158 (I/R/P) (Rescheduled) | | | |
| DR. FEELGOOD | DON'T WAIT UP/Somebody Good | SHIF | BUY 253 12" | (E) | | |
| DUKE, James | HOLD ON/Zygalon | Creole | CR 93; CR1 93 12" | (R/W/A) | | |
| DUNCAN, Hugo BRADY FROM STRABANE | Misty Rollin' Midlands | Homespun | HS 111 (D/SP) | | Dance/Disco | |
| EASTERN VARIATION | BABY I LOVE YOU/Version | Cartridge | CRD 15 12" only (S/O/R) | | | |
| 80'S LADIES TURNED ON TO YOU | Alternative Mix | Music Of Life/Streetwave | MOL 6 Pic Bag; MOLIF 6 12" | Pic Bag (R) | Dance/Disco | |
| ERIC B ERIC B FOR PRESIDENT | (Inst) Cooltempa/Chrysalis | COOLX 129 12" | only (F) | | Hip Hop | |
| EXECUTIVE SLACKS | ROCK 'N ROLL/ib/coda | Play It Again Sam | BIAS 36 12" | (I/R/R) | | |
| FACES | SEARCHING/ib/coda | L.I.S. MTDX 401 12" | (P) | | | |
| FAIRWEATHER-LHOV, Andy | BOSSA NOVA/House Of Blue | Stiff | BUY 252; BUYIT 252 12" | (E) | | |
| FALL, The MR. PHARMACIST/Lucifer | Over Lanchashire Beggars Banquet | BEG 168; BEG 168T 12" | Incls. Auto Tech Pilot (W) | | | |
| FIELDS OF THE NEPHILIM | POWER/Serets/Tower Situation | Two Sit 42T 12" only (I/P) (Correction to previous listing) | | | | |
| FIVE STAR RAIN OR SHINE | ib/coda | TRCA | PT 40902 12" | (R) | Dance/Disco | |
| FRIDAY STRANGERS | IN THE NIGHT/That End Riversmead | Priority | RMR 1; 12RMR 1 12" | (R) | | |
| GARDINER, Boris LET'S KEEP IT THAT WAY | (Inst) Landisc | LDR 017 Pic Bag; 12LDR 017 12" | Pic Bag (L/O/S/SP) | | Reggae/Lovers | |
| GLORY DOING THE BEST WITH MY LIFE | Playing With Fire | Top Flight | TFP 7001 (NW) | | | |
| GTR | WHEN THE HEAVEN RULES | The MIND/ib/coda | Arista | GTR1; GTR 121 12" | (R) (Re-release) | |
| GUTHRIE, Gwen SEVENTH AVENUE | ib/coda | Fourth & Broadway/Island | BRW 52 Pic Bag; 12BRW 52 12" | Pic Bag (E) | Dance/Disco | |
| GYPHY | THE SINKING SHIP/On The Park | Way Hot Vinyl | HVT 25 12" | (S) | Soca | |
| HARRISON, Valerie FOOL'S PARADISE | CAMPBELL ALL STARS: Let's Get Funky | Black Beat | BBD 179 12" | (S) | Reggae | |
| HAWKINS, Ted WATCH YOUR STEP | (EP) Windows On The World | WOW | 5712 12" | (P) | | |
| HEWETT, Howard I'M FOR REAL | Eye On You | Elektra | EKR 47; EKR 47T 12" | (W) | Soul | |
| HIPSWAY | LONG WHITE CAR/Ring Out The Bell | Mercury/Phonogram | MER 230; MERX 230 12" | Incls. Tinder (F) | | |
| HOLLY, Buddy THAT'LL BE THE DAY | I'M LOOKING FOR SOMEONE TO LOVE/It Doesn't Matter Anymore/Raining In My Heart | (F) | | | | |
| IMPULSE | WILL YOU LOVE/Inst | Willowdene | WDR 1002 Pic Bag; WDR 1002X (Remix) (SP) | | | |
| INCREDIBLE MR. FREEZE, The | BACK TO THE SCENE OF THE CRIME/Frozen Theme | London | LON 112; LONX 112 12" | (F) | Dance/Disco | |
| IRON MAIDEN | WASTED YEARS/Reach Out | EMI | EMI 5583 Picture Disc (E) | | | |
| JEUNESSE | I GET SO EXCITED/ib/coda | JIVE | JIVE 128; JIVE 128 12" | (R) | Dance/Disco | |
| JIMMY, BOBBY & THE CRITTERS | ROACHES/Inst | Spartan | 12SP 142 12" only (SP) | | Dance/Disco | |
| KING EVERAL | THE SHAM AND JO MANU | HOT LIKE WE/Version | Java | JR 004 12" | (S) | Reggae |
| KING SOUNDS & THE ISRAELITES | I DON'T WANT TO HURT YOU/ib/coda | King and I/Priority | KS 007 (R) | | Reggae | |
| LEGENDARY PINK TOYS | CURIOUS GUY/ib/coda | Play It Again Sam | BIAS 30 12" | (I/R/R) | | |
| LICK THE TINS | THE BELLE OF BELFAST (City/Gallaghoe | House | Sedition | EDIT 3312 Pic Bag; EDITL 3312 12" | Pic Bag (A) | |
| MAC, JAY | INSEPARABLE/Inseparable | Sierra | JAY 1; JAY 112 (DMS/R) | | | |
| MACJIN, Henry AND HIS ORCHESTRA | THE THORN BIRDS THEME/JUAN MARTIN: LOVE THEME FROM THE THORN BIRDS | (Double A) WEA | 1283 (W) | | | |
| MARY ANNE GIRLS | WALK LIKE A MAN/Shadow | Lover | Gardy | ZB 40795; ZT 40796 12" | (R) (Rescheduled) | Dance/Disco |
| MEAT LOAF | ROCK 'N ROLL | MERCENARIES/RPM | Arista | ARIST 12666P Picture Disc (R) | | |
| MEL & KIM | SHOWING OUT/System Supreme | SUPE | SUPE 107 12" | Pic Bag (A) | | Dance/Disco |
| MIGHTY GENERAL | MY COMMANDED WIFE/Are You Gonna Run | Regin | Lion | LD 006 12" | (S) | Reggae |
| MILLS, Warren | FLAME IN THE FIRE/It Turn To You | JIVE | JIVE 127; JIVE 127 12" | (R) | Dance/Disco | |
| MIRI | TRAKBAN/Inst | Mascio | MACSSO 1 (SP) | | | |
| MOFFETT, Matt | MISS YOU TONIGHT/Save Your Worry | CBS | A6685 (C) | | | |
| MONTAGE | WHEN I CLOSE MY EYES/Where Are You Now? | Reelx | RKS 018 Pic Bag (DMS/R) | | | |
| NEW ORDER | STATE OF THE NATION/ib/coda | Factory | FAC 153 (I/R/P) | | | |
| PINOCCIO (Vocal: Jimmy Cricket) | WHEN YOU WISH UPON A STAR/ (Vocal: Pinochio): I've Got No Strings | BBC | RESL 197 Pic Bag (E) | | | |
| POORS OF REIGN | CHERISH/ib/coda | Low Typo | LYT 001 (I/R/R) | | | |
| PORTION CONTROL | PURGE/ib/coda | Dead Man's Curve | DMC 001 12" | (I/R/R) | | |
| POWER SEVENTEEN | In A World (Reach Out) | Arista | ARIST 68; ARIST 12668 12" | (R) | | |
| PRESS THE FLESH | INVISIBLE/Streetwise | Girl | Offshore | PEDT 001 12" | (I/R/P) Probe Plus | |
| PURE SILK | LAUNY IN RED/Electronic | Champion | CHAMP 20 Pic Bag; CHAMP 1220 12" | Pic Bag (A) | | Reggae |
| QUEENSRÛCHE | GONNA GET CLOSE TO YOU/Prophecy | EMI | Americo | EA 22 Pic Bag; EAD 222 in double pack with QUEEN OF THE REICH/Deliverance (E) | | |
| RAILWAY CHILDREN, The | GENTLE SOUND/ib/coda | Factory | FAC 162 (I/R/P) | | | |
| REACTION, Junior C. | IF IT DON'T FIT DON'T FORCE IT/ib/coda | Chrysalis | CHS 3051; CHSR 3051 12" | (F) | Dance/Disco | |
| RESTLESS | JUST A FRIEND/The Girl Invisible | ABC | ABCS 012 (P) | | | |
| ROYAL PASSES, The | WALL FLOWER/Rising Up To Love | Rhino | RND 6 (R/H/A) | | Dance/Disco | |
| RUBELLA | BALLET ARTIC FLOWERS/ib/coda | Ubiquitous | DAYGO 3 (I/R/R) | | | |
| SAM, Jeff | DON'T ROCK THE THING SO/PETER KING: Body Beat | Black Beat | BBD 181 12" | (S) | Soca | |
| SEA, BEBE | BENO DOWN AND ROLL YOUR BELLY/Inst | Mind Hot Vinyl | HVT 27 12" | (S) | Soca | |
| SECRET ACT | FRED FLINTSTONE WHERE ARE YOU?/Heaven | Lifeline | LINE 1 (Ideal Music - 01-960 6372) | | | |
| SHOAWDYYADDY | UNDER THE MOON OF LOVE/Rock 'N Roll | Lady Genie | GEN 7; 12GEN 7 12" | Incls. When/Heartbeat (SP) | | |
| SIMON, Paul | YOU CAN CALL ME AL/Gumboots | Warner | Brothers | W 8667 Pic Bag (W) | | |
| SING MARKET, The | VIA TV/ib/coda | Dark Network | DARK 1 12" only (I/Barks) | | | |
| STARLIGHT | IF I HAD MONEY/Inst | Record Shack | SOHO 68; SOHOT 68 12" | (DMS/R) | | |
| STEWART, Rod | ANOTHER HEARTACHE/You're In My Heart | Warner | Brothers | W8631 Pic Bag; W8631T 12" | Pic Bag (W) | |
| TANGANYIKA | I'M LIL ROXARNE/Inst | Revue/Creole | REV 734 Pic Bag; REV 34 12" | Pic Bag (A/R/H) | | Hip Hop |
| TAYLOR, Alpheus | RAID/ib/coda | Black Ant/Factory | RAID 1 12" | (P) | | |
| TEAR GARDEN | THE TEAR GARDEN/ib/coda | BIAS 31 12" | (I/R/R) | | | |
| THAT PETROL EMOTION | NATURAL KIND OF JOY/ib/coda | Demon | D1043 (P) | | | |
| THIS MORTAL COIL | DRUGS/COME HERE MY LOVE | (Double A) 4AD | BAD 608 Limited Edition 10" only (I/P/R/T) | | | |
| THOMAS, Pat | NINE MILES HIGH/ib/coda | Tout Ensemble | LUTE 4; 12LUTE 4 12" | (P) | | Dance/Disco |
| THREE ANGRY POLES | MOTOR CYCLE MANIA/ib/coda | Play It Again Sam | BIAS 34 12" | (I/R/R) | | |
| TOYIN | HIP HIP HOORAY/Hip Hip Hooray | Parlophone | R6136 Pic Bag; 12R6136 12" | Pic Bag (E) | | |
| TRISOMIE 21 | JOHNBURG/ib/coda | Play It Again Sam | BIAS 32 12" | (I/R/R) | | |
| TUFF, Tony | OH!C HALL STYLE/GENERAL TREE: Mini Bus | Black Tree | BSUK 01 12" | (S) | | Reggae |
| TWINS | MINDS CRACK CRY CRY/ib/coda | That Love Has Gone | Warner | WB600; WB600T 12" | (W) | |
| VENDETTA | COULD HAVE DONE WITHOUT IT (BREAK MIX) (The Row) | Plaza | PLAZA 021; PLAZA 021T 12" | Incls. Living One Day At A Time (SP) | | |
| WAINWRIGHT, London | HAPPY ANNIVERSARY/ib/coda | Demon | D1044 (P/W/M) | | | |
| WALKERS, The | WHO IS YOUR LOVE/ (Duet Lover) | Club/Phonogram | JAB 31; JABX 31 12" | Incls. You I Win (F) | | |
| WATTS, Sonny | TURN ME LOOSE/ (Version) | Sunburn | SBD 54 12" only (S/O/R) | | | |
| WORRELL'S BOX OFFICE, Tony | EVERYTHING YOU DO/Don't Turn Away I | Scream Music | 715M 8601 Pic Bag; 1215M 8601 12" | Limited Edition with White Label Pic Bag | | Soca |
| WYLLIE, Pete | DIAMOND GIRL/Space A Thought | Siren/Virgin | MDM 12; MDM 12-12 12" | (E) | | Dance/Disco |

...previously listed in alternative format

Man 1-Fri 5 September Single Releases: 92

Year to Date: (36 weeks to 5 September 1986) Single Releases: 3,042

WorldRadioHistory

| | |
|---|---|
| Another Heartache | S |
| Are You Ready | B |
| Arty Flowers | R |
| Baby I Love You | E |
| Back To The Scene Of The Crime | I |
| Band Down And Roll | I |
| You Baby | S |
| Bossa Nova | F |
| Brady From Strabane | D |
| Cherish | P |
| Could Have Done Without It | V |
| Cross The Channel Ferry | C |
| Cry Cry Cry | T |
| Conatus Bay | L |
| Dance Hall Style | T |
| Diamond Girl | W |
| Doing The Best With My Life | G |
| Don't Let Our Love Start A War | B |
| Don't Rock The Thing So | S |
| Don't Wait Up | O |
| Down & Out In Paris & Chatham | D |
| Drugs | T |
| Eric B For President | E |
| Everything You Do | W |
| Eyes Of A Stranger | C |
| Flame In The Fire | M |
| Foot's Paradise | H |
| Fred Flintstone Where S He At | S |
| Gene Sound | R |
| Get Out Of My House | B |
| Gonna Get Close To You | O |
| Happy Anniversary | W |
| Hip Hip Hooray | T |
| Hold On | D |
| Hot Like We | K |
| I Don't Want To Hurt You | K |
| I Get So Excited | J |
| I Want To Wake Up | C |
| It Will Turn Out | C |
| I If Had My Car | B |
| It Isn't Fr Don't | T |
| Fore It | R |
| I'm A Dreamer | B |
| I'm For Real | H |
| I'm Hungry For Your Love | C |
| I'm In Paradise | J |
| Inseparable | J |
| I've Got No Strings | R |
| Jah Burg | T |
| Just A Friend | R |
| Lady In Red | P |
| Let's Keep It That Way | G |
| Light Of The World | B |
| Long White Car | H |
| Love Theme | M |
| Loverboy | C |
| Miss You Tonight | M |
| Montego Bay | A |
| Motor Cycle Mania | F |
| Mr Pharmac | F |
| My Commanded Wife | M |
| Natural Kind Of Joy | P |
| Nine Mile High | T |
| Nothing Can Make Me Feel (The Way You Do) | A |
| One Great Thing | B |
| Purge | P |
| Road | T |
| Rain Or Shine | F |
| Posishes | B |
| Rock 'N Roll Mercenaries | E |
| Rock 'N Roll | M |
| Searching | F |
| Seventeen | P |
| Seventh Avenue | G |
| Showing Out | W |
| Smile Sam Smile | M |
| Solidarity | B |
| State Of The Nation | F |
| Strangers In The Night | N |
| Sum | D |
| That'll Be The Day | H |
| The Belle Of Belfast | L |
| City | G |
| The Sinking Ship | G |
| The Tear Garden | T |
| The Thorn Birds Theme | M |
| Trotab | M |
| Turn Me Loose | W |
| Turned On To You | E |
| TV | D |
| Under The Moon Of Love | S |
| Underground | A |
| Via TV | S |
| Waking Up In The Sun | A |
| Walk Like A Man | M |
| Wall Flower | R |
| Wanted Tears | I |
| Watch Your Step (EP) | H |
| When I Close My Eyes | M |
| When I Love The Way | E |
| The Web | G |
| Wicca You Wish Upon | P |
| A Star | P |
| Who Is Your Love | W |
| Who Touched Sha | J |
| Bam Bam | C |
| Will You Love | I |
| World Where You Live | C |
| You Can Call Me Al | S |

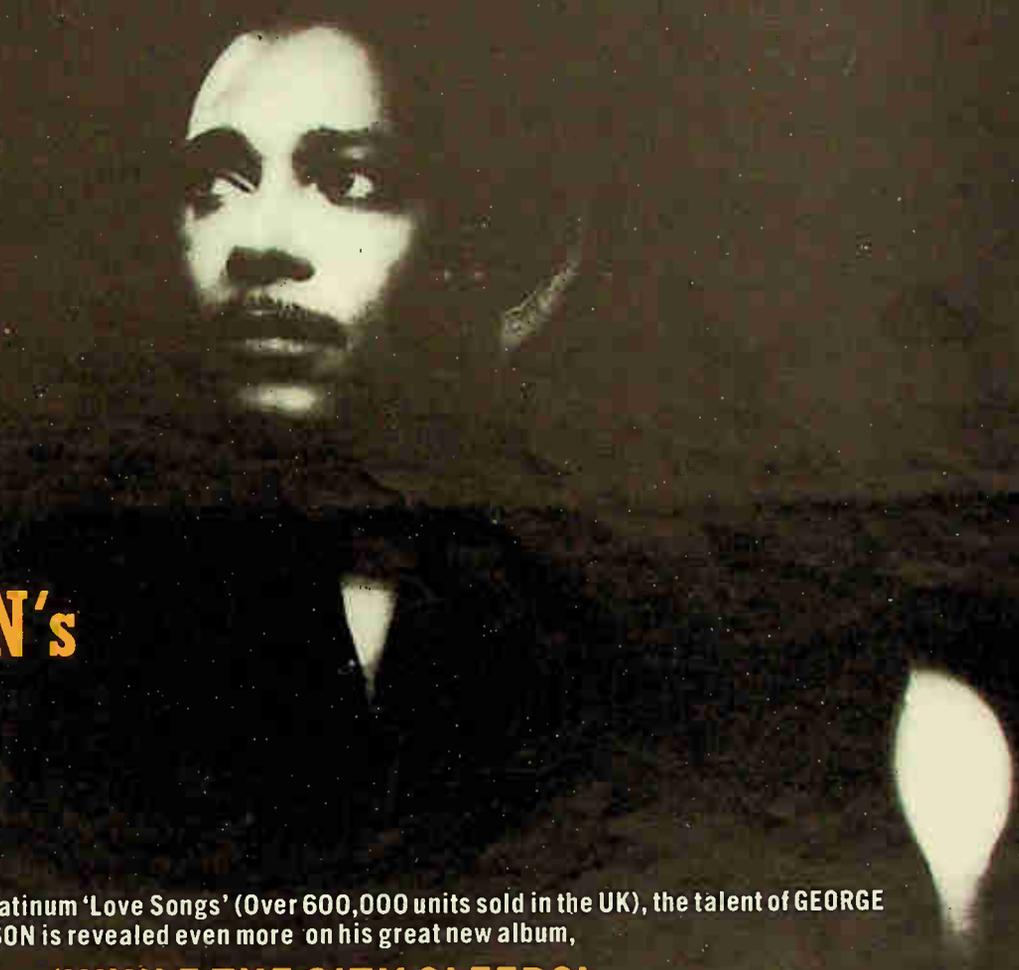


ROD STEWART

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2

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*DID YOU HEAR THUNDER

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Ⓜ 923744-4



20 / 20
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Ⓜ 9251784

MUSIC WEEK



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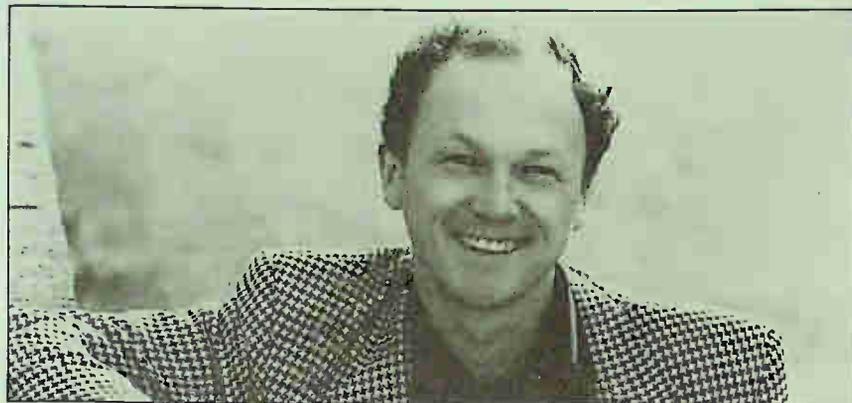
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Next Music Week Directory free to subscriptions current in January 1987.

COMPACT disc DIGITAL AUDIO

- 1 - DANCING ON THE CEILING, Lionel Richie Motown
- 2 - TRUE BLUE, Madonna Sire
- 3 - A KIND OF MAGIC, Queen EMI
- 4 - THE FINAL, Wham! Epic
- 5 - INTO THE LIGHT, Chris De Burgh A&M
- 6 - RENDEZ VOUS, Jean Michel Jarre Polydor
- 7 - RIPTIDE, Robert Palmer Island
- 8 - BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 9 - SO, Peter Gabriel Virgin
- 10 - BACK IN THE HIGH LIFE, Steve Winwood Island
- 11 - QUEEN GREATEST HITS, Queen EMI
- 12 - REVENGE, Eurythmics RC
- 13 - PICTURE BOOK, Simply Red Elektra
- 14 - EVERY BEAT OF MY HEART, Rod Stewart Warner Brothers
- 15 - INVISIBLE TOUCH, Genesis Charisma/Virgin
- 16 - STREET LIFE, Bryan Ferry/Roxy Music EMI
- 17 - MOONLIGHT SHADOWS, The Shadows Polydor
- 18 - OZYGENE, Jean Michel Jarre Polydor
- 19 - NO JACKET REQUIRED, Phil Collins Virgin
- 20 - LOVE OVER GOLD, Dire Straits Vertigo

Compiled by Music Week Research 1986



MIKE BATT: not ashamed to cater for all tastes and ages

Batting for all music

I CONGRATULATE the BPI on their "Life Sounds Better to Music" campaign. Life does, indeed, sound better to music, and we should spare no expense in reminding people of the fact.

Reading about the campaign in Music Week did, however, highlight a thought which I have had for some time and which has been echoed by others to whom I have talked.

Why is it that the most difficult singles to break are invariably the huge selling No. 1 singles? They are the records which are bought by the occasional buyer who perhaps only buys one or two records a year. We all know that this huge market exists, but is only tapped very occasionally when an artist such as Elaine Paige/Barbara Dickson/Art Garfunkel/Aled Jones/Sarah Brightman and even Nana Mouskouri, normally described as "unfashionable", breaks through the barricades of prejudice and disdain which we as a music business actively erect.

I understand that to a certain extent, this is a "fashion industry". However, to continue the analogy, everybody needs clothes and we seem to be missing out on the huge market of people who buy clothes in our enthusiasm to sell them the latest fashions.

A & R men are as guilty as disc jockeys, producers and other tastemakers in perpetuating this problem. Of course, it is more satisfac-

tory for their self-image if they are dealing in the latest "hip" acts, and it is important for such people to consider themselves to be at the forefront of the fashion. But in an environment dominated by one radio station which provides a great service in the "fashion" area (controlled, as I have said, by people who understandably want to appear to be "up to the minute") it is no wonder that the demographic target of the music industry is as narrow as it is.

This is no problem, artistically, but to an industry wishing to expand its market share in leisure, it should be of grave concern. I am not criticising the programming policy of Radio 1, but the entire attitude of our industry (which influences radio) in concentrating too exclusively on music which is to the personal taste of the "chic" people who control the industry.

There is a vast army of people out there with cash rattling in their pockets, who dearly love to buy records but who only occasionally hear a record which is to their taste. They demonstrate their buying power by sending these supposedly MOR records to No. 1 on a regular (but regrettably infrequent) basis, much to the disgust of many people in our business.

This is not just a matter of wanting to have more attention to be paid to "family audience" artists. The problem is experienced by all artists. Everybody knows that record companies tend to shy away from releasing the slower, often more thoughtful tracks, as singles, (even by the most up-to-date artists) knowing as they do that their chances of receiving play on Radio 1 are severely diminished. From personal experience, I can say that a recent record which I made with a major American artist (which was thought by the record company to be a potential No. 1 record) was not even serviced to Radio 1 because they were afraid it might not get Radio 1 play. The record obviously died a well-deserved death as a consequence!

The answer would probably not be to "soften up" the programming policy of Radio 1, which for all its efforts is really very much a Top 40 station, but to "harden up" the programming policy of Radio 2 so that it would cater on a national level to the same audience as, say for example, Capital Radio and other ILR stations, thus creating a station which is entertaining and listenable for the huge part of our record buying public who for whatever reason, do not want to listen to the particular selections of music offered by Radio 1. For every old lady who likes to listen to

soft, sweet blend of oldies and live sessions on Radio 2, there must be another 10 people who would tune in to that station if it could replace such items with well-chosen material from the "hipper" side of AOR and the "broader" side of mainstream pop. To do this, of course, Radio 2 would have to be armed with a hell of a lot more needletime than it has and this is a problem. I do not pretend to know the answer, I offer this only as a suggestion, being also aware that radio does not exist purely to sell records for us.

It is vital that we keep our fashion-based momentum; but what we must also do is to relax a little and spread out. The people who subscribe to the more widely-ranging market come from all social points; they are Times readers and Sun readers. Let's not be ashamed to cater for them and please let us cater for them on a more regular and faithful basis. Mike Batt, Hyde Park Square, London W2.

Is Sealand waiving the rules?

YOUR LEADING article (MW, August 2) gives the impression that broadcasting from Sealand is both revolutionary and legal. I hate to disappoint the music industry executives who may have already signed away a large proportion of this year's budget but the Marine Offences Act was introduced in 1967 to outlaw broadcasting from vessels or structures outside UK territorial waters. As the UK does not recognise Sealand as a sovereign state one would not expect this, or any other government, to sit back and watch Sealand "go commercial".

However the Ross Revenge, home of Radio Caroline, has better status in as much as it is registered in Panama, which in turn is recognised by the United Kingdom.

Having spent some considerable time researching this project, I have come to the conclusion that the chances of long term success are pretty slim. However, should "prince" Roy Bates manage to sustain broadcasting for 22 years, as has Radio Caroline, then I shall apologise and bow to his highness. Robb Eden, Off Air Promotions, Stow-On-The-Wald, Gloucestershire.

World BRIEFING

TOKYO: Shaichi Sanami, chairman of the Electronic Industries Association of Japan (EIAJ), says the sale date for launching digital audio tape recorders should be independently decided by each company involved.

He expresses this view to avoid accusations of the EIAJ indulging in cartel action if it agrees to a sale date for the industry as a whole. Sanami adds that Philips had not asked the association to delay sale of DAT recorders, but had approached individual manufacturers unofficially.

HAMBURG: Deutsche Grammophon, PolyGram's flagship label here, expects to strengthen its hold on the markets for both international and domestic product following the integration of its distribution with the PolyGram Musik Vertrieb joint distribution operation.

Managing director Heino Wirth declares the reorganisation has brought in its wake a new A&R philosophy and greater motivation among the streamlined management team.

NEW YORK: The religious fundamentalist critics of rock publications have drawn their first blood with the closure of *Hard Rock*, a heavy metal monthly published by the Starlog Group.

Regional distributors objected to some of the photographs in the September issue, and declined to carry it, citing potential retailer complaints.

MUNICH: A policy switch from pop to MOR at Bavarian Radio seems likely to drive younger listeners towards new private radio stations, which have not yet reached payment agreements with record companies.

A controversial move at BR saw the station's most popular channel, Bayern 3, move from international pop to a basic MOR formula similar to Bayern 1, thus depriving Bavaria a state-wide frequency specialising in daytime chart music. This move is demonstrated by the recent German chart topper, Lesons in Love by Level 42, receiving just one airplay in Bavaria against 111 throughout West Germany.

The implication of this switch in policy is that once more private stations come on air (50 more are expected to join the present four by the end of the year) this will entail considerable expense for record companies if they intend to service state-wide broadcasts. With BR's intention now seemingly against pop, this will clearly affect pop music sales.

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TOP INDIE SINGLES

| | | | |
|-----------|------------|--|---|
| 1 | NEW | A QUESTION OF TIME (Remix) Depeche Mode | Mute 7BONG 12 (12" - 12BONG 12) (I/RT/SP) |
| 2 | 1 | PANIC The Smiths | Rough Trade RT(T) 193 (I/RT) |
| 3 | 2 | LIKE A HURRICANE/GARDEN OF DELIGHT The Mission | Chapter 22 (12) CHAP 7 (I/NM) |
| 4 | 3 | SERPENTS KISS The Mission | Chapter 22 CHAP 67 (12" - CHAP 6) (I/NM) |
| 5 | 12 | WILD CHILD Zodiac Mindwarp & The Love Reaction | Food SNAK 4 (I/RT) |
| 6 | NEW | HEARD IT ALL Bodines | Creation CRE 030(T) (I/RT) |
| 7 | 17 | I'M ON FIRE Guana Batz | I.D. EYE(T) 9 (I/RE) |
| 8 | 5 | UNDERSTANDING JANE The Icicle Works | Beggars Bonquet BEG 160(T) (W) |
| 9 | 12 | HAPPY HOUR The Housemartins | Go! Discs GOD(X) 11 (F) |
| 10 | 5 | HEART FULL OF SOUL Ghost Dance | Korban - (KAR 606-T) (P) |
| 11 | 14 | BETTER DEAD THAN WED Closs War | Martorhote MORT 000 (I/J) |
| 12 | 10 | BRILLIANT MIND Furniture | Stiff BUY(IT) 251 (E) |
| 13 | 6 | THIS BOY CAN WAIT The Wedding Present | Reception REC 3(12) (I/RR) |
| 14 | 8 | CRUMMY STUFF The Ramones | Beggars Bonquet BEG 167(T) (W) |
| 15 | 25 | TRUMPTON RIOTS Half Man Half Biscuit | Probe Plus TRUM 17 (12" - TRUMP 1) (I/Probe) |
| 16 | 30 | GIMME GIMME GIMME (A MAN...) Leather Nun | Wire WR(M) S 009 (I/NM) |

| | | | |
|-----------|-----------|--|--|
| 17 | 25 | BLUE MONDAY New Order | Factory - (FAC 73) (I/RT/P) |
| 18 | 18 | BABY'S ON FIRE The Creepers with Marc Riley | Intape IT(T) 033 (I/RR) |
| 19 | 24 | THE DRAIN TRAIN Cabaret Voltaire | Doublevision - (DVR 21) (I/RT) |
| 20 | 19 | ALMOST PRAYED Weather Prophets | Creation CRE 029(T) (I/RT) |
| 21 | 27 | WHOLE WIDE WORLD The Soup Dragons | Subway SUBWAY 4(T) (I/RE) |
| 22 | 33 | NEVER SAY DIE Broken Bones | Fall Out - (FALL 12039) (I/J) |
| 23 | 28 | CRYSTAL CRESCENT Primal Scream | Creation CRE 026(T) (I/RT) |
| 24 | 11 | LIVING TOO LATE The Fall | Beggars Bonquet - (BEG 165T) (W) |
| 25 | 13 | MEXICO SUNDOWN BLUES James Roy & The Performance | Merciful Release - (MRAY 52) (I/RR) |
| 26 | 38 | RIVER OF NO RETURN Ghost Dance | Korban - (KAR 602T) (P) |
| 27 | 29 | THE SINGER Nick Cave & The Bad Seeds | Mute 7MUTE 47 (12" - 12MUTE 47) (I/RT/SP) |
| 28 | 15 | IS THERE ANYONE OUT THERE Mighty Mighty | Girlie XGAY 2 (I/NM) |
| 29 | 23 | MORNING SIR Bogshed | Shellfish SHEL F 1 (I/Backs) |
| 30 | 26 | I SEE RED Frenzy | I.D. EYE(T) 7 (I/RE) |
| 31 | 34 | LIKE AN ANGEL The Mighty Lemon Drops | Dreamworld - (DREAM 005) (I/RT) |
| 32 | 44 | HEARTACHE Gene Loves Jezebel | Beggars Bonquet BEG 161(T) (W) |
| 33 | 9 | 1936 The Ex | Ran Johnson ZRON 11 (I/NM) |
| 34 | 20 | TRUCK TRAIN TRACTOR The Pastels | Gloss (12)04B (I/NM) |

| | | | |
|-----------|------------|--|---------------------------------------|
| 35 | 16 | GEORDIES GONE TO JAIL The Toy Dolls | Volume VOL(T) 21 (I/RR/P) |
| 36 | 31 | OI! AIN'T DEAD Condemned 84 | RFB Recordings RFBNS 27 (RFBNS 2) (P) |
| 37 | 37 | BABY I LOVE YOU SO Colourbox featuring Loria Grohame | 4AD (B)AD 604 (I/P/RT) |
| 38 | 35 | DRAG RACING Big Stick | BlostFirst - (BFFP 6) (I/RT) |
| 39 | 48 | HOLY HACK JACK Demented Are Go | I.D. - (EYE T 8) (I/RE) |
| 40 | 12 | (WHITE NIGHTS) STARS SAY GO Adult Net | Beggars Bonquet BEG 164(T) (W) |
| 41 | 32 | E102/SAD? BMX Bandits | 53rd & 3rd AGARR 3 (I/FF) |
| 42 | NEW | RUNAWAY Luis Cardenas | Consolidated Allied TOON(T) (P) |
| 43 | 21 | GODSTAR Psychic TV and The Angels of Light | Temple TOPY(H) 009 (P) |
| 44 | 46 | KEYS TO THE CITY Peter and The Test Tube Babies | Hairy Pie TTB (12) (I/RR) |
| 45 | 36 | NEW ROSE The Dorned | Stiff BUY(IT) 6 (E) |
| 46 | 39 | THE OFFICIAL COLOURBOX WORLD CUP ... Colourbox | 4AD (B)AD 605 (I/P/RT) |
| 47 | 45 | BIG MOUTH STRIKES AGAIN The Smiths | Rough Trade RT(T) 192 (I/RT) |
| 48 | 47 | THIS IS NOT LOVE Yeah Jazz | Upright UP(T) 14 (I/RT) |
| 49 | 40 | BLUE HEART Peter Murphy | Beggars Bonquet BEG 162(T) (W) |
| 50 | 49 | INSPIRATION Easterhouse | Rough Trade RT(T) 174 (I/RT) |

"ADVERTISEMENT"

THE DEMON RECORDS ALBUM CHART

ORDER FROM PINNACLE AND MAKING WAVES

| | | THIS MONTH | LAST MONTH | |
|----|----|--|------------|---|
| 1 | 1 | 'Manic Pop Thrill' | | Demon FIEND 70-CASS 70 |
| 2 | 6 | 'Glad n' Greasy' | | Demon VEX 5 |
| 3 | 7 | 'Bad Influence' | | Demon FIEND 23 |
| 4 | 13 | 'Fiyo On The Bayou' | | (Cassette) FIEND CASS 23 |
| 5 | 10 | 'False Accusations' | | Demon FIEND 65 |
| 6 | 9 | 'The Academy in Peril' | | (Cassette) FIEND CASS 65 |
| 7 | 12 | 'Night of 1000 Candles' | | Demon FIEND 43 |
| 8 | 3 | 'Frenzy' | | (Cassette) FIEND CASS 43 |
| 9 | 4 | 'SCREAMIN' JAY HAWKINS' | | Easel ED 182 |
| 10 | 14 | 'Long Days Flight' | | JOHN CALE |
| 11 | 15 | 'ELECTRIC PRUNES' | | Imp FIEND 56 |
| 12 | 22 | 'Silver Pistol' | | THE MEN THEY COULDN'T HANG (Cassette) FIEND CASS 50 |
| 13 | 21 | 'Brinsley Schwarz' | | Easel ED 104 |
| 14 | 19 | 'Joseph's Coat' | | (Cassette) CED 104 |
| 15 | - | 'BIG BROTHER & THE HOLDING CO' | | Easel ED 179 |
| 16 | - | 'Truth Decay' | | Easel ED 190 |
| 17 | 24 | 'T-BONE BURNETT' | | Edsel ED 170 |
| 18 | 9 | 'The Gilded Palace Of Sin' | | Demon FIEND 71 |
| 19 | 25 | 'FLYING BURRITO BROTHERS' | | Easel ED 191 |
| 20 | - | 'Transparent Day' | | (Cassette) CED 191 |
| 21 | - | 'WEST COAST POP ART EXPERIMENTAL BAND' | | Easel ED 180 |
| 22 | - | 'A Case Of The Shakes' | | Easel ED 189 |
| 23 | - | 'DR FEELGOOD' | | Easel ED 184 |
| 24 | - | 'Mirror Man' | | Easel ED 185 |
| 25 | - | 'CAPTAIN BEEFHEART & HIS MAGIC BAND' | | Easel ED 165 |
| 26 | - | 'Frantic Desolation' | | Easel ED 165 |
| 27 | - | 'SOPWITH CAMEL' | | Demon VEX 6 |
| 28 | - | 'Orchid In The Storm' | | Demon VEX 6 |
| 29 | - | 'AARON NEVILLE' | | Easel ED 188 |
| 30 | - | 'Paradise Bar And Grill' | | Easel ED 188 |
| 31 | - | 'MAD RIVER' | | Easel ED 200 |
| 32 | - | 'Quicksilver Messenger Service' | | Easel ED 178 |
| 33 | - | 'QUICKSILVER MESSENGER SERVICE' | | Easel ED 178 |
| 34 | - | 'Jugband Music' | | Hi UK LP 413 |
| 35 | - | 'THE LOVIN' SPOONFUL' | | Hi UK LP 415 |
| 36 | - | 'Explores Your Mind' | | Hi UK LP 415 |
| 37 | - | 'AL GREEN' | | Hi UK LP 415 |
| 38 | - | 'Al Green Is Love' | | Hi UK LP 415 |
| 39 | - | 'AL GREEN' | | Hi UK LP 415 |
| 40 | - | 'Burrito Delux' | | Easel ED 194 |
| 41 | - | 'FLYING BURRITO BROS.' | | Hi UK LP 417 |
| 42 | - | 'Full Of Fire' | | Hi UK LP 417 |
| 43 | - | 'AL GREEN' | | Hi UK LP 417 |

TOP 25 ALBUMS

| | | | |
|-----------|------------|---|--|
| 1 | 1 | THE QUEEN IS DEAD The Smiths | Rough Trade ROUGH 96 (I/RT) |
| 2 | 4 | LONDON 0 HULL 4 The Housemartins | Go! Discs AGOLP 7 (F) |
| 3 | 3 | HIGH PRIEST OF LOVE Zodiac Mindwarp & The Love Reaction | Food WARP 1 (I/RT) |
| 4 | 2 | GIFT The Sisterhood | Merciful Release SIS 020 (I/RR) |
| 5 | 6 | GIANT The Woodentops | Rough Trade ROUGH 87 (I/RT) |
| 6 | 7 | DISCOVER Gene Loves Jezebel | Beggars Bonquet BEGA73 (W) |
| 7 | 17 | BEST BEFORE 1984 Cross | Cross CAT NO 5 (I) |
| 8 | 5 | STEP ON IT Bagshed | Shellfish SHEL F 2 (I/Backs) |
| 9 | 14 | ONLY STUPID BASTARDS HELP EM! Conflict | Model Army THIS IS NOT 5.99 (I/RR) |
| 10 | 22 | E.V.O.L. Sonic Youth | Blost First BFFPA (I/RT) |
| 11 | 15 | BLACK CELEBRATION Depeche Mode | Mute STUMM 26 (I/RT/SP) |
| 12 | 8 | BACK IN THE D.H.S.S. Half Man Half Biscuit | Probe Plus PROBE 4 (I/Probe) |
| 13 | 10 | MANIC POP THRILL Thai Petal Emotion | Demon FIEND 70 (MW/P) |
| 14 | 12 | CONTENDERS Easterhouse | Rough Trade ROUGH 94 (I/RT) |
| 15 | 13 | RUM SODOMY AND THE LASH The Pogues | Stiff SEEZ 58 (E) |
| 16 | NEW | CLOCKWORK TOY Frenzy | I.D. NOSE 8 (I/RE) |
| 17 | 14 | BORN SANDY DEVOTIONAL The Triffids | Hoi HOTLP 1023 (I/RT) |
| 18 | 18 | VICTORIALAND Cacdeu Twins | 4AD CAD 602 (I/RT/P) |
| 19 | 11 | A DATE WITH ELVIS The Cromps | Big Beat WIKI 46 (P/MW) |
| 20 | 25 | UNLIMITED GENOCIDE AOA & Oi! Polloi | Children Of Revolution GURT 12 (I/RE) |
| 21 | 21 | SHOULD THE WORLD FAIL TO FALL APART Peter Murphy | Beggars Bonquet BEGA 69 (W) |
| 22 | 16 | OUT OF MY WAY Meat Puppets | SST SST 049 (P) |
| 23 | 11 | LE MYSTERE DES VOIX BULGARES Various | 4AD CAD 603 (I/RT/P) |
| 24 | 20 | UNCARVED BLOCK Flux | One Little Indian TPI (I/RT) |
| 25 | 24 | MEAT IS MURDER The Smiths | World Radio History Rough Trade ROUGH 81 (I/RT) |

JET STAR REGGAE CHART

"ADVERTISEMENT"

REGGAE CHART

TOP 20 12"

| | | NOW | THEN | |
|----|----|----------------------------|------|---|
| 1 | 1 | I WANT TO WAKE UP WITH YOU | | Boris Gardner Revue |
| 2 | 5 | DEAR BOOPSIE | | Pam Hall Blue Mountain |
| 3 | 2 | SMILE | | Audrey Hall Gemini |
| 4 | 10 | SUB IN | | Francis Paul Pioneer International |
| 5 | 6 | ORIGINAL BANGA RANG | | Nitty Grey Jammy's |
| 6 | 3 | PUSH COME TO SHOVE | | Freddie McGregor P.A.S Records |
| 7 | 7 | SIXTH STREET | | Jack Wilson Uptempo |
| 8 | 4 | IN THE SPRINGTIME | | Manfred 10 Records |
| 9 | 17 | LET ME DOWN EASY | | Martin Barnes Hot Vinyl |
| 10 | 19 | BORN FREE | | Winaone Fashion |
| 11 | 18 | MAGIC FEELINGS | | Michael Gordon Fashion |
| 12 | 15 | BE MY LADY | | Peter Hummole Street Vibes |
| 13 | 8 | TROUBLE AGAIN | | King Kong Greenbees |
| 14 | 9 | GREETING | | Hall Pat Powerhouse |
| 15 | 11 | TUNE IN | | Coco Tea Jammy's |
| 16 | 16 | MILITANCY | | Papa Linn Jah Music |
| 17 | - | LOVELY FEELING | | Dennis Brown Blum Mountain |
| 18 | - | MEMBERS ONLY | | Iyanna Taylor Techniques |
| 19 | 14 | ROCK THIS YAH MUSIC | | Undivided Boon Entente |
| 20 | 12 | ON MY OWN | | Bill Campbell & Valerie Hornan B.B. Rec's |

TOP 10 REGGAE ALBUMS

| | | | | |
|----|---|----------------------|------------------|----------------|
| 1 | 1 | TO THE TOP | Aswad | Simba Records |
| 2 | 2 | SIGN OF THE TIMES | Mecia B | Arwa |
| 3 | 5 | ROUGH AND RUGGED | Shinehead | Hawkeye |
| 4 | 3 | CULTURE AT WORK | Culture | Blue Tapes |
| 5 | 4 | BRUTAL | Black Uhuru | R.A.S. Records |
| 6 | 6 | ALL IN THE SAME BOAT | Freddie McGregor | R.A.S. Records |
| 7 | 7 | YOU'RE SAFE | Manfred | 10 Records |
| 8 | - | HOLD TIGHT | Dennis Brown | Live & Learn |
| 9 | 8 | SI-BOOPS-DEH | Supercat | Techniques |
| 10 | 9 | EIGHT LITTLE NOTES | Audrey Hall | Gemini |

12" NEW RELEASES LP'S

OH WHAT A SMILE Ken Boothe
COOLS PARADISE Valerie Hornan
DANCE HALL STYLE Tony Tuff
MY COMMANDING WIFE Miley General
LOVE WITH STYLE Keith Douglas
ROCK & CALYPSO (PRE) Echo Minn - £4.95
SUPER STARS HIT PARADE VOL.2 VARIOUS £4.95
TOP PRESS Reggae 1st Vol.3 Release 8th Sept Order No...

FOR ORDERS RING THE JETSTAR HOTLINE,
ACCOUNTS CAN EASILY BE ARRANGED
78 CRAVEN ROAD, LONDON NW10 4AE, Ring 01-961 5818

R E V I E W S

NEW ORDER: Pumped Full Of Drugs (Factory/Ikan FACT 177). Running time: 51 minutes. Dealer price: £10.87.

Comment: New Order captured as you'd like to remember them, live in Japan from their visit last year. Quality filming on an excellent live selection, featuring all the hits and more over nine tracks.

The group are at their strongest when mixing a patent hybrid of pop, electronic dance and muscle-bound rock. Peter Hook's throbbing bass is a constant source of colour as the four piece change instruments and styles to create a broad sound spectrum.

Highspots, in a strong, cohesive show are Subculture, and the epic closing version of the indie chart ever-present, Blue Monday. New Order have come of age with a victorious show of strength.

Sales forecast: Strong packaging and a reasonable price ensure the New Order fans (and there are quite a few) won't be disappointed. There's also the prospect of new converts as the group don't play live too often and have only one other video collection (an earlier live show in New York) available. Demand to see New Order in one form or another is always high as their records continue to sell in large amounts. **TW**

EDDY GRANT: Live In London (Picture Music International MVN 991242). Dealer price: £11.08. Running time: 78 minutes.



NEW ORDER: enjoying themselves in Japan (Pic: LFI).

Comment: One of the best in concert videos yet released, this 14 track topes was filmed last Easter Monday at the Festival Gardens on the South Bank of the Thames before a crowd Grant estimated at 100,000. As someone who has not experienced Grant live, this video is a revelation, and brings to mind the thought that he is the most credible of all those who aspire to the crown of the late Bob Marley — that good! Among the predictable hits (I Don't Wanna Dance, Electric Avenue, Baby Come Back, etc) is a stunning version of Living On The Front Line with guitar pyrotechnics.

Sales forecast: Good value and of interest to all audiences, as Grant appeals equally to the ethnic and the pop music fan. **JT**

THE DURUTTI COLUMN: Dama Arigata (Factory/Ikan FACT 144). Running time: 53 minutes. Dealer price: £10.87.

Comment: An ideal opportunity to study the musical genius of the Column's Vini Reilly live in Japan, as he leads a hand picked collection of musicians through nine melodic soundscapes. The mood is encapsulating as the intricate structure of each song revolves around a selection of offbeat instruments.

The overriding feel is of contemporary classical music (if such a thing were possible) and the performance itself thoroughly benefits from the enthusiasm of the performers.

Sales forecast: Reilly's obvious talent hasn't really received the wide exposure it deserves, but this video

MUSIC VIDEO

| The new | Lead week | Who on chart | Description (tracks) Timings/Recommended Retail Price | |
|---------|-----------|--|---|--|
| 1 | 15 | DIRE STRAITS: Brothers In Arms — The Videosingles (EP 14 tracks) £8.95 | PolyGram 041 37072 | |
| 2 | 2 | DIRE STRAITS: Alchemy Live (Live 10 tracks) £10.99 | Channel 5 CPV 00122 | |
| 3 | 3 | FREDDIE MERCURY: Video EP (EP 4 tracks) £9.95 | PMI MVS 99 00557 | |
| 4 | 4 | WHAM!: The Video (EP 5 tracks) £9.99 | CBS/Fox 3048 50 | |
| 5 | 6 | QUEEN: Live In Rio (Live 14 tracks) £11.99 | PMI MVR 99 10792 | |
| 6 | 35 | MADONNA: The Virgin Tour (Live 10 tracks) £12.95 | WEA Music K 931058 | |
| 7 | 7 | KATE BUSH: The Hair Of The Hound (Compilation 4 tracks) £9.99 | PMI MVR 99 00532 | |
| 8 | 10 | BUCKS FIZZ: Greatest Hits (Compilation 11 tracks) £9.95 | RCA/Columbia RVI 10934 | |
| 9 | 11 | U2: Live "Under A Blood Red Sky" (Live 12 tracks) £10.95 | Virgin/PVG WVD 045 | |
| 10 | 9 | MARILLION: 1982-1986 The Videos (Compilation 8 tracks) £14.99 | PMI MVR 99 11272 | |
| 11 | 12 | THE CURE: Staring At The Sea — The Images (Compilation 12 tracks) £19.99 | Palace/PVG PGC 3011M | |
| 12 | 20 | FIVE STAR: Luxury Of Life Video Selection (Compilation 11 tracks) £9.99 | RCA/Columbia RVI 10930 | |
| 13 | 14 | WHAM!: Whom BS (EP 13 tracks) £9.99 | CBS/Fox 3075 50 | |
| 14 | 18 | ROD STEWART: Tonight He's Yours (Live 18 tracks) £9.99 | Channel 5 CPV 00532 | |
| 15 | 11 | QUEEN: Greatest Flix (Compilation 17 tracks) £14.99 | PMI MVR 99 10112 | |
| 16 | 13 | LEVEL 42: The Videosingles (EP 5 tracks) £9.95 | PolyGram 041 38472 | |
| 17 | 27 | KATE BUSH: The Single File (Compilation 12 tracks) £14.99 | PMI MVR 99 10317 | |
| 18 | 19 | PHIL COLLINS: No Ticket Required (Live 15 tracks) £19.95 | WEA Music 757 4113 | |
| 19 | 22 | DAVID BOWIE: Serious Moonlight I (Live 11 tracks) £9.99 | Channel 5 CPV 00477 | |
| 20 | 15 | THE ALARM: Spirit Of '86 (Live 12 tracks) £10.99 | Hendring/PVG HFI 7 053D | |
| 21 | 23 | QUEEN: We Will Rock You (Live 12 tracks) £19.95 | Peppermint 61223 | |
| 22 | 17 | RUSH: Grace Under Pressure Tour (Live 14 tracks) £19.95 | PolyGram 041 38472 | |
| 23 | — | STEVIE NICKS: I Can't Wait (EP 3 tracks) £9.95 | RCA/Columbia RVI 10794 | |
| 24 | — | STATUS QUO: End Of The Road '84 (Live 14 tracks) £9.99 | Channel 5 CPV 02367 | |
| 25 | 16 | PUBLIC IMAGE LTD: Videos (Compilation 15 tracks) £9.95 | Virgin/PVG VVV 144 | |
| 26 | — | UB40: Labour Of Love (Live 11 tracks) £9.95 | Virgin VVC 051 | |
| 27 | 25 | SCRITTI POLITI: Scritti Politti (Live 11 tracks) £9.95 | Virgin/CBS VVC 051 | |
| 28 | 27 | TALKING HEADS: Stop Making Sense (Live 12 tracks) £19.95 | Palace/PVG PGC 3010M | |
| 29 | 10 | THE CLASH: This Is Video Clash (Compilation 11 tracks) £9.95 | Channel 5 CPV 02259 | |
| 30 | 17 | THE WHO: The Kids Are Alright (Compilation 14 tracks) £10.99 | Channel 5 CPV 00072 | |



DURUTTI COLUMN'S Vini Reilly, again in Japan.

could break a lot of new ground. There's more than a strong possibility that The Durutti Column, in one form or another, are going to become a highly respected outfit, but they need to reach a wider audience as soon as possible. **TW**

THE BEAT FARMERS: Live (Embassy/CBS EV 1233). Running time: 57 minutes. Dealer price: £13.95.

Comment: Recently signed to RCA Records, this LA, four-piece R&B provide a scintillating hour of good songs, humour (usually from Country Dick Montana) and sweaty fun, which should strongly appeal to anyone who saw the recent London gigs. The video features ex-Farmer Buddy Blue, but is in no way dated, since the current show differs little.

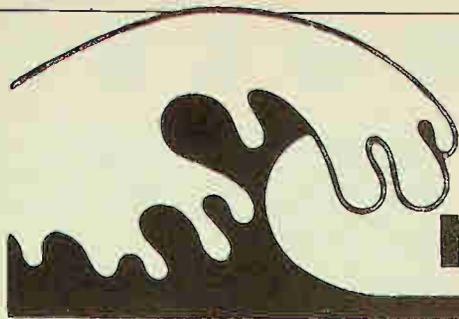
Sales forecast: Although still obscure in Britain, this should attract attention; while their three LPs (two on Demon, the latest, Van Go, on MCA) will add fuel to the fire. **JT**

AIR PLAY

| KEY A — Radio 1 'A' list C — Radio 1 Chartbuster H — New Entry | RADIO 1 | | RADIO 1 | | REGIONAL | | LAST WEEK'S POSITION |
|--|--------------------------|------------|--------------------------|------------|--------------------------|------------|----------------------|
| | W/17 | W/18 | W/17 | W/18 | W/17 | W/18 | |
| | ACTUAL PLAYS (4 or more) | PLAYLISTED | ACTUAL PLAYS (4 or more) | PLAYLISTED | ACTUAL PLAYS (4 or more) | PLAYLISTED | |
| ASHFORD & SIMPSON: Count Your Blessings | 4 | — | C | — | 19 | — | N |
| ATLANTIC STARR: Silver Shadow | A&M | — | — | — | 10 | 7 | 98 |
| BANANARAMA: More Than Physical | London | 12 | 7 | A | C | 37 | 34 |
| BENSON, GEORGE: Kisses In The Moonlight | Warner Bros | — | — | — | — | 33 | 31 |
| BIBLE!, THE: The Graceland | Chrysalis | 4 | 8 | — | — | 12 | 13 |
| BIG DISH, THE: Slide | Virgin | 6 | — | — | — | 6 | — |
| BIG SUPREME, THE: Don't Walk | Polydor | 12 | 6 | A | C | 9 | 11 |
| BLACK: Wonderful Life | Ugly Man | 4 | — | — | — | — | — |
| BON JOVI: You Give Love A Bad Name | Vertigo | 8 | 7 | A | A | 9 | — |
| BOOM BOOM ROOM: Here Comes The Man | Epic | 4 | 5 | C | — | 8 | 10 |
| BUCKS FIZZ: Love The One You're With | Polydor | — | — | — | — | 20 | — |
| CAINE, ANDREW: What Do We Say To Each Other | Epic | — | — | — | — | 11 | 7 |
| CAMEO: Word Up | Club | 14 | 6 | A | — | 7 | — |
| CETERA, PETER: Glory Of Love | Full Moon | 14 | 13 | A | A | 40 | 41 |
| CLUMIE FISHER: This Is Me | EMI | 6 | — | C | — | — | — |
| COCK ROBIN: When Your Heart Is Weak | CBS | — | — | — | — | 29 | — |
| COMMUNARDS: Don't Leave Me This Way | London | 12 | 12 | A | A | 35 | 27 |
| COOL NOTES, THE: The Momentary Vision | Abstract/Danca | — | — | — | — | 11 | 7 |
| COSTELLO, ELVIS: Tokyo Storm Warning | Imp | 5 | 8 | — | — | — | — |
| CUTTING CREW (I Just) Died In Your Arms | Siren | 13 | 13 | A | A | 35 | 26 |
| DE BURGH, CHRIS: The Lady In Red | A&M | 7 | 18 | A | A | 39 | 39 |
| DEPECHE MODE: A Question Of Love | Mute | 12 | 14 | A | A | 27 | 17 |
| DOBSON, ANITA: Anyone Can Fall In Love | BBC | — | 6 | — | — | 34 | 34 |
| DOLLAR: We Walked In Love | Arista | — | 4 | — | — | 19 | 17 |
| DR FEELGOOD: Don't Wait Up | Sniff | — | — | C | — | — | — |
| EURHYTHMICS: I'm In My Side | RCA | 14 | 9 | A | C | 34 | 5 |
| EVERYTHING BUT THE GIRL: Come On ... blanco y negro | — | 6 | 10 | — | A | 33 | 32 |
| FEARON, PHIL: Can Prove It! | Ensign | 14 | 19 | A | A | 37 | 38 |
| FOUR TOPS, THE: The Hot Nights | Motown | — | — | — | — | 13 | 8 |
| FRANKIE GOES TO HOLLYWOOD: Rage Hard | ZTT | 13 | — | C | — | 23 | — |
| FUNK, FARLEY "JACKMASTER": Love Can't ... | Chicago | 4 | 5 | — | — | 11 | 5 |
| G, KENNY: What Does It Take [...] | Arista | — | — | — | — | 12 | 8 |
| GARDINER, BORIS: I Want To Wake Up With You | Revue | 19 | 17 | A | A | 40 | 40 |
| GENESIS: In Too Deep | Charisma | 13 | 8 | A | C | 36 | 19 |
| GRAHAM, JAKI: Breaking Away | EMI | 16 | 16 | A | A | 39 | 39 |
| GRANT, EDDY: Dance Party | Ica | — | — | — | — | 15 | 15 |
| GUTHRIE, GWEN: Ain't Nothin' Goin' On ... Boiling Point | — | 13 | 16 | A | A | 36 | 35 |
| HALL, DARYL: Dreamtime | RCA | 15 | 14 | A | A | 39 | 38 |
| HALL, PAM: Dear Boopie | Blue Mountain | 6 | 13 | A | A | 22 | 14 |
| HARTMAN, DAN: Waiting To See You | Epic | — | — | — | — | 11 | 15 |
| HAYWOOD: I Can't Let You Go | CBS | 5 | — | — | — | — | — |
| HOLLYWOOD BEYOND: What's The Colour Of Money? | WEA | 10 | 15 | A | A | 21 | 25 |
| HORNBSBY, BRUCE/THE RANGE: The Way It Is | RCA | 16 | 13 | A | A | 39 | 39 |
| HOWARD, AUSTIN: I'm The One Who Really ... | 10 | 5 | — | — | — | 8 | 5 |
| HUMAN LEAGUE: Human | Virgin | 19 | 15 | A | A | 37 | 34 |
| INXS: Kiss The Girl (...) | Mercury | — | — | — | — | 12 | 5 |
| IT BITES: Calling All The Heroes | Virgin | 16 | 16 | A | A | 39 | 39 |
| JACKSON, JANET: When I Think Of You | A&M | 11 | 10 | A | A | 38 | 35 |
| JARREAU, ALL: Is For Lover | WEA International | — | — | — | — | 18 | 19 |
| JOEL, BILLY: A Matter Of Trust | CBS | 5 | 5 | — | — | 19 | — |
| JOHNSTON, SOPHIE & PETER: Happy Together | I Major | 7 | 9 | A | A | 11 | 10 |
| KILLING JOKE: Adorations | E/G | 7 | 6 | A | C | 11 | 11 |
| LABELLE, PATTI: Oh, People | MCA | 12 | 15 | — | — | 35 | 39 |
| LEWIS, HUEY/THE NEWS: Stuck With You | Chrysalis | 9 | 16 | A | A | 33 | 30 |
| LOVER SPEAKS, THE: No More "I Love You's" | A&M | 7 | 8 | — | — | 11 | 6 |
| LULU: Shout | Jive/Decca | 5 | 6 | — | — | 31 | 38 |
| MCDONALD, MICHAEL: Sweet Freedom | MCA | 15 | 6 | C | — | 29 | — |
| M.C. MIKER "G" & DEEJAY SVEN: Holiday Rap | Debut | 5 | — | — | — | — | — |
| MEAT LOAF: Rock In Roll Mercenaries | Arista | 8 | 6 | A | C | 10 | — |
| MERCHANT: Rock It | Hot Vinyl | 7 | 8 | A | A | — | 5 |
| MODERN TALKING: Brother Louie | RCA | 16 | 11 | A | A | 35 | 31 |
| NICKS, STEVIE: Has Anyone Ever Written ... | Modern | — | — | — | — | 17 | 17 |
| OMD (Forever): Live And Die | Virgin | 7 | — | C | — | 14 | — |
| POGUES, THE: The Hunted | MCA | 5 | 8 | A | A | 10 | 7 |
| PRINCE/REVOLUTION: Boys And Girls | Paisley Park | 19 | 20 | A | A | 33 | 29 |
| PSYCHEDELIC FURS: Prerty In Pink | CBS | 10 | 12 | A | A | 16 | 15 |
| RAMONES: Crummy Stuff | Beggars Banquet | 8 | 8 | A | A | — | — |
| REEDY, WINSTON: Everyday I Write The Book | Priority | — | — | — | — | 11 | 10 |
| RICHIE, LIONEL: Dancing On The Ceiling | Motown | 15 | 16 | A | A | 40 | 40 |
| RIDGWAY, STAN: Camouflage | I.R.S. | 6 | 13 | — | — | 29 | 31 |
| ROBINSON, TOM: Still Loving You | Castaway | 4 | — | — | — | — | — |
| RUN D.M.C.: Walk This Way | London | 10 | 4 | C | — | — | — |
| SIMON, PAUL: You Can Call Me Al | Warner Brothers | 9 | — | C | — | 16 | — |
| SINITTA: So Macho | Fanfare | 8 | 8 | A | A | 34 | 37 |
| SMILEY CULTURE: School Time Chronicle | Polydor | 8 | 6 | A | — | — | — |
| STEWART, JERMAINE: We Don't Have To ... | — | 10 | 15 | A | C | 32 | 25 |
| STRANGLERS, THE: In The City | Epic | 17 | 7 | A | C | 26 | 17 |
| TALKING HEADS: Wild Wild Life | EMI | 13 | — | C | — | 6 | — |
| THE HEARTLAND | Some Bizzaro | 7 | 9 | A | A | 21 | 21 |
| TURNER, RUBY: Bye Baby | Jive | — | — | — | — | 21 | 11 |
| TURNER, TINA: Typical Male | Capitol | 9 | 13 | A | C | 39 | 35 |
| WINWOOD, STEVE: Freedom Overspill | Island | 4 | — | — | — | 16 | — |
| WORKING WEEK: Too Much Time | Virgin | 4 | — | — | — | 13 | 12 |
| XTC: Grass | Virgin | 4 | — | — | — | 5 | — |

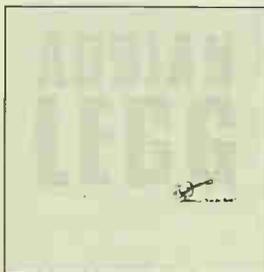
● BUBBLING UNDER (Regional Playlists on 6-9 stations) ... Colonel Abrams (8), Sam Cooke (8), Curiosity Killed The Cat (6), F. R. David (9), FM 77, Samantha Fox (7), Jean-Michel Jarre (7), Lee John (9), Mary Jane Girls (8), Sergio Mendes (9), Mike Scott (9), Martin Stephenson and The Daintees (6)

● The above grid includes all records with 4 or more plays (as logged by Sharn Tracking) on Radio 1 last week, all records featured on the current Radio 1 playlist and all records featured on the A list. B lists or A hits on 11 or more current H.R. playlists Records dropped by 5 or more H.R. stations are excluded

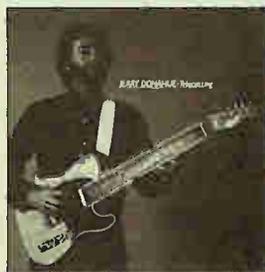


makingwaves

THE BEST ROOTS MUSIC FROM AROUND THE WORLD



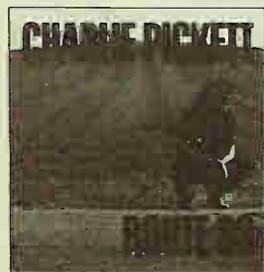
SPIN 127 - MAKING WAVES
ADRIAN LEGG -
LOST FOR WORDS



SPIN 118 - MAKING WAVES
JERRY DONAHUE -
TELECASTING



SPIN 304 - MAKING WAVES
THREE COLORS



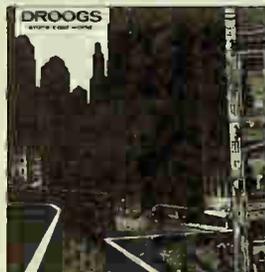
SPIN 121 - MAKING WAVES
CHARLIE PICKETT -
ROUTE 33



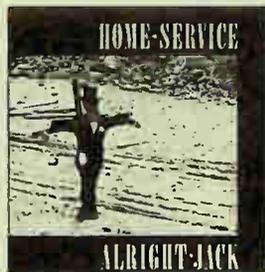
SPIN 129 - MAKING WAVES
ROD PIAZZA -
HARPBURN



SPRAY 105 - MAKING WAVES
ELECTRIC BLUEBIRDS



SPIN 117 - MAKING WAVES
DROOGS -
STONE COLD WORLD



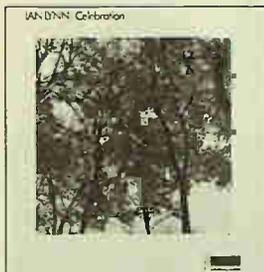
SPIN 119 - MAKING WAVES
HOME SERVICE -
ALRIGHT JACK



SPIN 211 - MAKING WAVES
RAINER & DAS COMBO -
BAREFOOT ROCK WITH



SURFIT) 116 - MAKING WAVES
SNAKES OF SHAKE -
SOUTHERN CROSS (7" & 12")



MMC 012 - MMC
IAN LYNN -
CELEBRATION



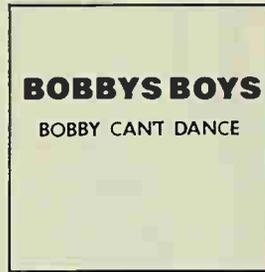
TEXAS 5 - ANTAR
TEXAS FLASHBACKS VOLUME 5
(VOL. 2 - ALSO AVAILABLE)



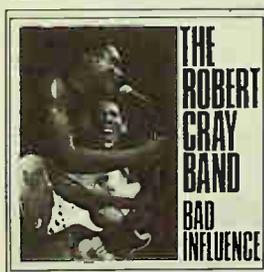
WP009 - WOODWORM
FAIRPORT CONVENTION -
EXPLIATIVE DELIGHTED



TOTAL 3 - LONDON POPULAR ARTS
TOT TAYLOR -
BOX OFFICE POISON



OVALT 34 - OVAL
BOBBY BOYS -
BOBBY CAN'T DANCE (12" ONLY)



HCD 8001 -
ROBERT CRAY -
BAD INFLUENCE (CD-IMPORT)



HNCD 1303 - HANNIBAL
RICHARD & LINDA THOMPSON -
SHOOT OUT THE LIGHTS (CD)



HNCD 1313 - HANNIBAL
RICHARD THOMPSON -
HAND OF KINDNESS (CD)



MARCD 503 - MARCON WAX
T-REX - THE SLIDER
(CD - 7 EXTRA TRACKS)



MARCD 504 - MARCON WAX
T-REX - TANX
(CD - 8 EXTRA TRACKS)

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TOP *Dance* SINGLES

THIS WEEK LAST WEEK WEEKS ON CHART

| | | | | | |
|----|-----|---|--------------------------------------|--------------------------------|---|
| 1 | 17 | 1 | LOVE CAN'T TURN AROUND | Farley "Jackmaster" Funk | London LON(X) 105 (F) |
| 2 | 10 | 1 | AIN'T NOTHIN' GOIN' ON BUT THE RENT | Gwen Guthrie | Boiling Point/Polydor POSP(X) 807 (F) |
| 3 | 5 | 1 | I WANT TO WAKE UP WITH YOU | Boris Gardiner | Revue REV 733 (12—REV 033) (A/RH) |
| 4 | 3 | 1 | WHEN I THINK OF YOU | Janet Jackson | A&M AM(Y) 337 (F) |
| 5 | 7 | 1 | I CAN PROVE IT | Phil Fearon | Ensign/Chrysolis PF(X) 1 (F) |
| 6 | NEW | 1 | HUMAN | Human League | Virgin VS 880(12) (E) |
| 7 | 2 | 1 | FOOL'S PARADISE | Mel'i'so Morgan | Capitol (12)CL 415 (E) |
| 8 | 26 | 5 | WE DON'T HAVE TO ... | Jermaine Stewart | 10/Virgin TEN 96 (12) (E) |
| 9 | 21 | 2 | I WANNA BE WITH YOU | Maze featuring Frankie Beverly | Capitol (12)CL 421 (E) |
| 10 | 55 | 2 | AUTOMATIC | Millie Scott | Fourth & Broadway/Island (12)BRW 51 (E) |
| 11 | 9 | 1 | BREAKING AWAY | Jaki Graham | EMI (12)JAKI B (E) |
| 12 | 59 | 7 | BURNIN' UP | Michael Jonzun | A&M AM(Y) 340 (F) |
| 13 | 30 | 3 | WHAT DOES IT TAKE (TO WIN YOUR LOVE) | Kenny G | Aristo ARIST (12) 672 (R) |
| 14 | 20 | 3 | (I'M) A DREAMER | B.B. & Q. | Cooltempo/Chrysolis COOL(X) 132 (F) |
| 15 | 5 | 6 | FIND THE TIME | Five Star | Tent/RCA PB 40799 (12—PT 40800) (R) |

M

| | | | | | |
|----|-----|----|-----------------------------------|--------------------------------------|---|
| 16 | 11 | 5 | NEW YORK AFTERNOON | Mondo Kane | Lisson DOLE(Q) 2 (A) |
| 17 | 14 | 5 | RUMORS | Timex Social Club | Cooltempo/Chrysolis COOL(X)133(F) |
| 18 | 25 | 2 | KISSES IN THE MOONLIGHT | George Benson | Warner Brothers W8640(T) (W) |
| 19 | 27 | 5 | DANCING ON THE CEILING | Lionel Richie | Motown LIO(T) 1 (R) |
| 20 | 8 | 6 | SOWETO | Jeffrey Osborne | A&M AM(Y) 334 (F) |
| 21 | 22 | 4 | DO YOU GET ENOUGH LOVE | Shirley Jones | Philadelphi International (12)PIR 2 (E) |
| 22 | 6 | 8 | SO MACHO/CRUISING | Sinitta | Fanfare (12)FAN 7 (A) |
| 23 | 41 | 2 | GIRLS AND BOYS | Prince and The Revolution | Paisley Park/Warner Brothers W8586(T) (W) |
| 24 | 10 | 4 | OH, PEOPLE | Patti LaBelle | MCA MCA(T) 1075 (F) |
| 25 | 15 | 2 | LOVE ZONE | Billy Ocean | Jive JIVE (T) 124 (R) |
| 26 | NEW | 1 | WORD UP | Cameo | Club/Phonogram JAB(X) 38 (F) |
| 27 | 13 | 3 | CAN'T LET LOVE PASS US BY | Cashflow | Club/Phonogram JAB(X) 33 (F) |
| 28 | NEW | 1 | TYPICAL MALE | Tina Turner | Capitol (12)CL 419 (E) |
| 29 | 18 | 4 | CAN YOU FEEL THE FORCE? ('86 Mix) | The Real Thing | PRT 7P 358 (12—12P 358) (A) |
| 30 | 32 | 2 | EVERYONE A WINNER | Zuice | Club/Phonogram JAB(X) 34 (F) |
| 31 | 38 | 2 | DEAR BOOPSIE | Pam Hall | Blue Mountain BMO 017 (12—BMD 027) (JS) |
| 32 | 67 | 2 | LEAVE IT TO THE DRUMS | Tricky Tee | Sleeping Bag SL(X) 21 (Import) |
| 33 | 16 | 6 | SET IT OFF | Harlequin Four's | Chompion CHAMP (12)16 (A) |
| 34 | 12 | 10 | NO NEWS IS NEWS | Kremcicle | BlueBird/10 BR(T) 25 (E) |
| 35 | 29 | 7 | GIVE ME THE REASON | Luther Vandross | Epic (T)A 7288 (C) |
| 36 | NEW | 1 | SILVER SHADOW | Atlantic Starr | A&M AM(Y) 336 (F) |
| 37 | 19 | 11 | ROSES | Haywoode | CBS (T)A 7224 (C) |
| 38 | NEW | 1 | THE WORLD | The Junkyard Band | Def Jam (T)A 7296 (C) |
| 39 | 43 | 3 | THE HOUSE MUSIC ANTHEM | Marshall Jefferson | Trox TX 117 (Import) |
| 40 | 28 | 7 | TURNED ON TO YOU | Nova Casper | BlueBird/10 BR(T) 24 (E) |
| 41 | NEW | 1 | MOMENTARY VISION | The Cool Notes | Abstract Dance/Priority AD(T) 10 (R) |
| 42 | 36 | 4 | ONCE YOU GOT ME GOING | Debbi Blackwell | 10/Virgin TEN(T) 151 (E) |
| 43 | 47 | 11 | I FOUND LOVIN' | Fatback Band | Important/Towerbell TAN(T) 10 (E) |
| 44 | 31 | 9 | PAPA DON'T PREACH | Madonna | Sire W8636 (T) (W) |
| 45 | NEW | 1 | EVERYDAY I WRITE THE BOOK | Winston Reedy | Priority P(X)14 (R) |
| 46 | 23 | 6 | ALL THE WAY TO HEAVEN | Doug E. Fresh and The Get Fresh Crew | Cooltempo/Chrysolis COOL(X)119 (F) |
| 47 | NEW | 1 | HOLIDAY RAP | M. C. MIKER "G" DeeJay Sven | Debut DEB(T)X 3008 (A) |
| 48 | 21 | 3 | DO ME RIGHT | Main Ingredient | Cooltempo/Chrysolis COOL(X) 126 (F) |
| 49 | 33 | 8 | SMILE | Audrey Hall | Germain DG(T) 15 (JS/E) |
| 50 | 46 | 3 | ALWAYS | James Ingram | Qwest W 8669(T) (W) |
| 51 | NEW | 1 | GIRLS AIN'T NOTHING BUT TROUBLE | Jazz Jeff & Fresh Prince | Word WD 001 (Import) |
| 52 | 57 | 2 | SWEET FREEDOM | Michael McDonald | MCA MCA (T) 1073 (F) |
| 53 | 34 | 7 | PEE-WEE'S DANCE | Joeki Love | Cooltempo/Chrysolis COOL(X) 125 (F) |
| 54 | 50 | 4 | MAIN THING | Shal featuring Kim Marsh | Affair FAIR 2 (A) |
| 55 | NEW | 1 | DON'T FAKE MY LOVE | Projection | Elite DAZZ 55 (A) |
| 56 | 40 | 5 | BYE BYE | Jonice | Fourth & Broadway/Island (12)BRW 49 (E) |
| 57 | 75 | 14 | HUNGRY FOR YOUR LOVE | Hanson & Davis | Fresh FRE 5EP (Import) |
| 58 | NEW | 1 | YOU CAN DANCE (IF YOU WANT TO) | Davis/Pinckney Project | Studio STU 911 (Import) |
| 59 | 44 | 13 | (BANG ZOOM) LET'S GO GO | Real Roxanne/Hitman Howie Tee | Cooltempo/Chrysolis COOL(X)124 (F) |

| | | | | | |
|----|-----|----|------------------------------------|-----------------------------|---|
| 60 | NEW | 1 | MALE STRIPPER (UK-LOVE MIX) | Man 2 Man Meets Man Parrish | Bolis — (BOLTS 4) (P) |
| 61 | 35 | 4 | YOU WERE MEANT TO BE MY LADY (...) | Alexander O'Neal | Tobu 6500 48 7 (6500 48 6) (C) |
| 62 | NEW | 1 | RECONSIDER | Main Attraction | RCA PW 143221 (Import) |
| 63 | NEW | 1 | NO MORE (REMIX) | Shirley Murdock | Elektra EKR 43(T) (W) |
| 64 | 52 | 13 | HEADLINES | Midnight Star | Solar/MCA MCA(T) 1065 (F) |
| 65 | NEW | 1 | LE FREAK | Chic | Atlantic — (K11209) (W) |
| 66 | 51 | 2 | TAKE THAT TO THE BANK (M&M Mix) | Shalamar | Solar/MCA SHAL(T) 4 (F) |
| 67 | 37 | 7 | SING OUR OWN SONG | UB40 | DEP International/Virgin DEP 23(12) (E) |
| 68 | 39 | 4 | WE WORK HARD | U.T.F.O. | Cooltempo/Chrysolis COOL(X) 128 (F) |
| 69 | NEW | 1 | HOT NIGHTS | Four Tops | Motown ZB 40847 (12—ZT 40848) (R) |
| 70 | NEW | 1 | GIMME YOUR LOVE | Active Force | A&M AM(Y) 345 (F) |
| 71 | 53 | 7 | IT DOESN'T REALLY MATTER | Zapp | Warner Brothers W8879(T) (W) |
| 72 | NEW | 1 | MOVE | Farm Boys | DJ International DJ 912 (Import) |
| 73 | 45 | 5 | THE BEAT IS MINE | Hardrock Soul Movement | Elite—(DAZZ 56) (A) |
| 74 | 60 | 3 | BACK TO THE SCENE OF THE CRIME | The Incredible Mr. Freeze | London LON(X) 112 (F) |
| 75 | 42 | 8 | MY ADIDAS/PETER PIPER | Run D.M.C. | London LON(X) 101 (F) |

RUBY TURNER

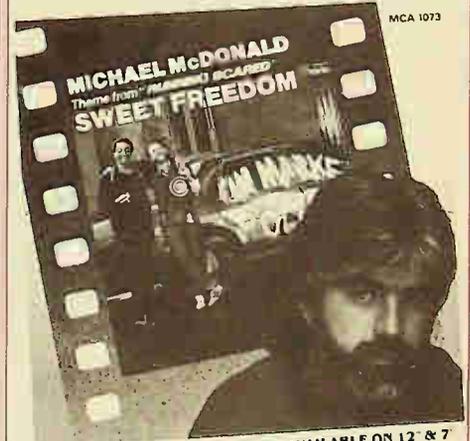


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Let's get Serious

by Barry Lazell

SERIOUS RECORDS, now smashing the charts apart as it promised (in these columns!) with the upfrant 2 compilation, plans to move its Crossaver singles label into higher gear over the next couple of months, and is to launch a companion singles outlet, to be known, wonderfully, as Murder-Beat. This is designed to showcase the harder, deep dance floor sounds of the sort which gain cult status around the clubs without unnecessarily aspiring to wider-spread commercial appeal. Crossaver, on the other hand, speaks for itself.

A recent addition to the Serious team is Ian Dewhurst, who has spent the last couple of years giving EMI's re-launched dance promotion department the high profile it now enjoys. Dewhurst comes to Serious in both a promotional and licensing/A&R capacity, and promises an autumn of excellent and profitable product from the fledgling group.

Among Dewhurst's first projects, already serviced on a white label and import 12-inch respectively to club DJs, are On The House by (wait for it) Midnight Sunrise with Nellie "Mixmaster" Rush featuring Jackie Rowe (CROSS 1), and To

Whoever It May Concern by DJ Hollywood (US Spring SPR 12-422). The former is a UK exclusive, being on a white label here before its US release, and is a slab of archetypal Chicago House groove. The 12-inch has four mixes, and Serious is billing it as "The Real House Music Anthem", with the pointed comment from Dewhurst: "It's one of the few "House" tracks which actually has a song as opposed to a six-minute drum track!"

The DJ Hollywood side is being import-promoted, but will not see a UK release until at least late September. It moved 80,000 copies within its first two weeks of US release, and is a gymnastic rop packed with gibberish phrases like "um lang um tang", which just could catch an cult-wise if the upfrant exposure works out. If so, Serious will have another "Crossaver" on its hands.



Jarreau song

by Paul Sexton

PURISTS MAY be having trouble dealing with the idea of an Al Jarreau (above) album produced by Nile Rodgers and a single written by Scritti Politti, *L Is For Laver* is the title of both and Jarreau defies the decisions vehemently.

"We just opened our minds a bit... Nile and I have known each other since 1977, never worked together though, and I think we were both chucking about our coming together and how unobvious that seemed to a lot of people." Of the Scritti input, he says: "That's great, I say 'what a cult' to be able to do that. I knew a little bit of their work, more the name and knowledge of their fame, and both Nile and I felt such a pleasure with being about to find something from that genre of music that worked for me."

The new LP may still be too mainstream for some of Jarreau's older fans who still want to hear him sing Roof Garden or even Mornin', but he pronounces it a step back from the ledge he teetered on with the last set, *High Crime*. "It's not as experimental, I needed to reach out there to see what the boundaries were and this one probably pulls back." But Jarreau, who'll be back in the UK for concerts in late September, keeps an open mind: "There are people who want to see it just the way it was, and that's OK too, but it shouldn't be a concerted effort."

IN BRIEF

● **RECORDED HIGHLIGHTS** of the highly successful UK Fresh '86 Hip Hi festival, held at Wembley on July 19, are to be broadcast to London and the South-East by Capital this weekend.

Two evenings will be devoted to the highlights, the first being on Friday (August 29) between 10pm and 1am the following morning, and the second less than 24 hours later, between 8pm and 10pm on Saturday (Aug 30).

The Street Sounds compilation *Hip Hop/Electro 13*, which was not recorded live at UK Fresh, but does focus on recent material by virtually all the acts who appeared at the event, was released this week.

● **FOLLOWING THE** release of Cameo's *Ward Up* single last week, Phonogram plans to issue the album of the same title — the band's first for well over a year — during September. Produced (invariably) by Larry Blackman, the album features guest appearances from Stanley Clarke, the Brecker Brothers, and ex-Cameo member Charlie Singleton, among others.

Cameo perform the single/title track on ITV's *Rack Around The Dock* music spectacular on Friday (August 29), and plan to return to the UK for a tour during the autumn, in company with Blackman's proteges Cashflow, who have had huge dance and crossover success with their initial album and singles here this year.

● **THE VOCALIST** with the gymnastic voice, Bobby McFerrin, formerly with WEA, has signed a recording deal with the reactivated jazz label Blue Note (MW, 23 August). The first fruit is an album titled *Spontaneous Inventions* (BT 85110), which combines new studio material with some early 1986 live cuts made at the Aquarius Theatre in Hollywood. McFerrin's voice wraps itself around bass patterns, percussion and horn riffs, as well as leapfrogging through his song lyrics. Guests on the set include Herbie Hancock, Wayne Shorter, comic Robin Williams (who shares a blues parody), and Manhattan Transfer.

WorldRadioHistory

James Jamison

C O L U M N

THE FOLLOWING may look like a paid advertorial but, I swear, a public service announcement made in the hope that it will prevent a national tragedy, of an unimaginable scale as if all those years ago British Radio had ignored **Ketty Lester's** Love Letters, or more recently **Jennifer Holliday's** And I'm Telling You I'm Not Going. The record that is in danger of getting away here has been sitting solidly atop the US black singles chart in *Billboard*, its parent album when last seen was top of the Disco LPs here in **Music Week**, the UK single evidently peaked in Gallup at 102 about three weeks ago, and — as repeated exposure to it in both London and New York has proved — it sounds superb on the radio.

The record? **Shirley Jones' Do You Get Enough** Love (Philadelphia International 12PIR 2). Please don't deny posterity the chance to love and cherish this timeless soul classic!

In case even now blank cheques are winging my way, I must warn you that my devotion to a piece of music cannot be bought. I feel much the same way about the talent of the singer of the next mentioned record.

Obviously due rapid UK release, the brand new version of **Farley "Jackmaster" Funk & Jessie Saunders' Love Can't Turn Around** (House Records FU-11) has arrived an import with full label credit given to its featured mighty mouthed vocalist **Darryl Pandy** — with any luck this might stop radio DJs going on about how good a singer Farley is (he isn't heard!).

Other 12-inch imports include **Carlton's Excite Me** (Infinite IN-0001), strong melodic electro-soul nagger; **Gil Silverbird's Soft N' Lazy** (Miracle! 608.305), girl-sung lovely bossa nova, evidently from Germany but more widely available now on this Belgian label; **Octavia's 2 The Limit** (Paw Waw PW 415), Princess clone by writer/producer Kenny Beck of Cashflow/Fabback fame; **Clausell's Don't Let It Be Crack** (Easy Street EZS-7526), anti-drugs warning disguised as a soulful laper. On import seven inch is **Lenny Williams' Ten Ways Of Loving You** (Kaobhill F-970), a dated Detroit Spinners-style welcome return by the Shoo Da Fu Fu Oah! soulster, and an import **LP George Duke's George Duke** (Elektra 60480-1), a well varied commercial soul set.

UK issued LPs must be dominated (I've yet to receive **Five Star**) by **George Benson's While The City**

Sleeps (Warner Bros WX 55), a terrific collection of punchy songs, but don't ignore the now solo ex-Shalamar leader **Howard Hewitt's I Commit To Love** (Elektra 960 487-1), with several strong soul swayers, and **Melba Moore's A Lot Of Love** (Capitol EST 201 7) has been doing business for its slower swayers too.

There's a potent array of UK 12-inchers lining up now that the end of August is in sight. These include **The Social Club's Rumors** (Cooltempo COLX 133), the US hitmakers having had to drop the "Times" from their name, a wicked nagger set to be another Nu Shooz; **Michael McDonald's Sweet Freedom** (MCA Records MCAT 1073), a smash already on London radio now rapidly scheduled following Radio One's dropping of his older Warner Bros rival release; **BB&Q's (I'm A) Dreamer** (Cooltempo COOLX 132), Shap Pettibone remixed crisp topper already huge an import; **Run-DMC's Walk This Way** (London LONX 104), Aerosmith members join in and dominate this revival of their 1977 US hit, pure rock rather than rap, but very good rock; **Loose Ends' Slowdown** (Virgin VS 884-12), an interesting wriggler issued, on advance pressings anyway, as a twin-pack with many different versions to choose between, none of which on their own are necessarily a massive hit song; **Renny's Don't You Try It** (Debut DEBTX 3009), good "house"-style bouncer rapidly released here;

Alexander O'Neal's You Were Meant To Be My Lady (Not My Girl) (Tobu 650048-6), typical pleasant old album track remixed four different ways; **Haywood's I Can't Let You Go** (Detroit Mix) (CBS 650076-6), re-recorded familiar frisky bouncer to capitalise on her long deserved new success; **Fatback's I Found Lovin'** (London Boys Remix) (Impromptu Records TANRT 10), unnecessary remix flipped however by a version overlaid with DJ Steve Walsh and the Radio London Soul Night Out.

Less sure of serious soles may be **Gwen Guthrie's Seventh Heaven** (Fourth & Broadway 12BRW 52), an odd choice for otherwise obviously well-timed revival; **Carroll Thompson's Strongest Love Affair** (Virgin VS 876-12), London-style homegrown soul; **The Walker's Who Is Your Lover** (Club JABX 31), non-existent song swamped in cumbersome production clutter; **Yang's Power's In Your Mind** (Affair Records FAIR 3, via PRT), fascinating mixture of soul and pop duetted to a Rent-like groove which sadly proved too adventurous when an import but deserves a new listen now; **Monyaka's Go De Yoko** (1986 Style) (Boiling Point POSPX 820), Timmy Regisford-remixed 1983 hit; **Hot Street's Body Work** (1986 Work Out) (Boiling Point POSPX 821), ditto; **T La Rock's Breaking Bells** (10 Records TENT 154), murky dull rap; **World Class Wreckin' Crew's Mission Possible** (Epic TA 7281), Planet Rock-style dated fast electro rap; **Ryallio Delta's I'll Come When You Call** (Streetwise MKHAN 71), uninspired swayer; **James Brewitt's You're Insoluble** (Move MS 14, via Charly), oddball soul center deserving attention if it could only get into the right shops

DISCO TOP ALBUM

- 1 NEW LIONEL RICHIE: *Dancing On The Ceiling* (Motown ZL 72412 (R))
- 2 2 GWEN GUTHRIE: *Good To Go Love* (Badwing Paint/Polydor POLD 5201 (F))
- 3 1 SHIRLEY JONES: *Always In The Mood* (Philadelphia International PHIL 40001 (I))
- 4 NEW VARIOUS: *Up Front 2* (Serious UP FT 2 (A))
- 5 6 ANITA BAKER: *Rapture* (Elektra EKT 37 (W))
- 6 4 KENNY G: *Duckman* (Arista 207 787 (R))
- 7 9 MELBA MOORE: *A Lot Of Love* (EMI America EST 2017 (E))
- 8 13 GLENN JONES: *Take It From Me* (RCA PL 85807 (R))
- 9 NEW FIVE STAR: *Six And Steel* (Ten/TMCA PL 71100 (R))
- 10 5 7 MADONNA: *True Blue* (Sire WX 54 (W))
- 11 8 4 UB40: *Rat In The Kitchen* (DIP International/Virgin LP DIP 11 (I))
- 12 7 5 RUN D.M.C.: *Raising Hell* (Profile/London LONLP 21 (F))
- 13 3 8 PIECES OF A DREAM: *Joynt* (Masshottan MTL 1004(E))
- 14 12 4 JANET JACKSON: *Control* (A&M AMA 5106 (F))
- 15 14 19 MELISSA MORGAN: *Do Me Baby* (Capitol ES1 2008 (E))
- 16 NEW JAMES INGRAM: *Never Let So Good* (Dovesi WX 44 (W))
- 17 11 5 JEFFREY: *Jeffrey* (MCA MCA 3077 (Import))
- 18 19 2 BILLY OCEAN: *Love Zone* (Jive MIP 35 (R))
- 19 17 3 BARBARA MITCHELLS: *Higher Love* (Mercury 826 887-1 (F))
- 20 20 4 LEVERT: *Bloodline* (Atlantic 81649 (Import))

Compiled by MRIB

RADIO LONDON

A LIST

- | | |
|--|--------------------------|
| PHIL FEARON: <i>I Can Prove It</i> | Ensign/Chrysalis |
| BORIS GARDNER: <i>I Want To Wake Up With You</i> | Revue/Creole |
| JAKI GRAHAM: <i>Breaking Away</i> | EMI |
| PAM HALL: <i>Dear Boopie</i> | Blue Mountain |
| JANET JACKSON: <i>When I Think Of You</i> | Arista |
| KENNY G: <i>What Does It Take (To Win Your Love)</i> | Arista |
| MAZE featuring FRANKIE BEVERLY: <i>I Wanna Be With You</i> | Capitol |
| MICHAEL McDONALD: <i>Sweet Freedom</i> | MCA |
| MILLIE SCOTT: <i>Automatic</i> | Fourth & Broadway/Island |
| TINA TURNER: <i>Typical Male</i> | Capitol |

CLIMBERS

- | | |
|--|---------------------------|
| ACTIVE FORCE: <i>Give Me Your Love</i> | A&M |
| HOWARD HEWETT: <i>I'm For Real</i> | Elektra |
| BOBBI HUMPHREY: <i>No Way</i> (US Import-Mercury) | |
| PETER HUNNINGALE: <i>Untamed Love</i> | Omega Music (White Label) |
| KENNY & JOHNNY THE WHITEHEAD BROTHERS: <i>Stylin'</i> (US Import-Philadelphia Int) | |
| LATIMORE: <i>Sunshine Lady</i> (US Import-Malaco) | |
| LOOSE ENDS: <i>Slow Down</i> | Virgin |
| SERGIO MENDES: <i>Non Stop</i> | A&M |
| N.Y. SENSATION: <i>Hooked On You</i> | 10/Virgin |
| RJ'S LATEST ARRIVAL: <i>Heaven In Your Man</i> (US Import-Masshottan) | |

As featured on the **TONY BLACKBURN** Show, Radio London 5am-12 noon Monday-Friday (206m/94.9 VHF)

TOP 10 • SINGLES

SOPHIE & PETER JOHNSTON wea HAPPY TOGETHER

DISTRIBUTED BY WEA RECORDS LTD... A WARNER COMMUNICATIONS COMPANY

Main chart table with columns: This Week Last Week, Title, Artist (Producers) Publishers, Label, #1-10, and #11-50. Includes entries like 'I WANT TO WAKE UP WITH YOU' and 'SO MACHO/CRUISING'.

TITLES A-Z (WRITERS)

Table listing song titles and their writers, organized alphabetically by title. Includes entries like 'A Question Of Time', 'Adoration', and 'Ain't Nothin' Goin' On But The Rent'.

THE NEXT 25

Table listing the next 25 songs and their writers, including 'Goldrush', 'Burnin' Up', and 'Hunting High And Low'.

PAUL SIMON YOU CAN CALL ME AL

DISTRIBUTED BY WEA RECORDS LTD... A WARNER COMMUNICATIONS COMPANY

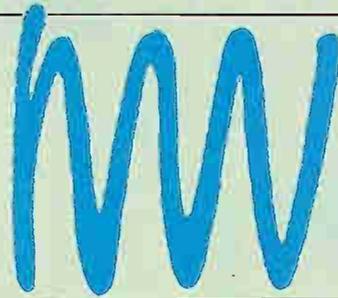
Chart table for Paul Simon's 'You Can Call Me Al', showing its position in the chart and other related entries like 'Every Beat Of My Heart' and 'Heartland'.

Vertical text on the right edge of the page, including '90 RAISING HELL'.

TOP • 100 • ALBUMS

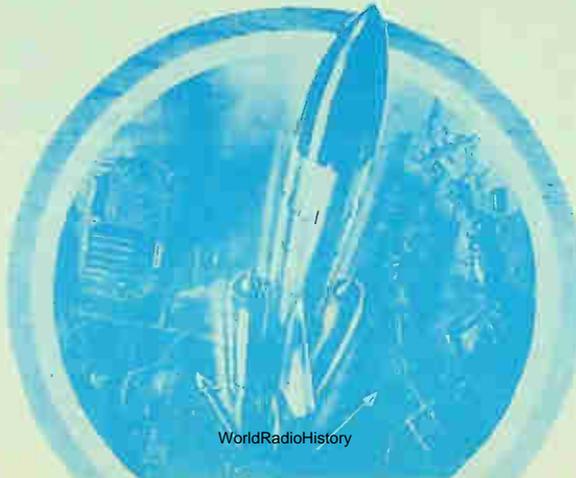
INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



Want to be part of a success story?

METAL
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HARD ROCK & HEAVY METAL POSTER MAGAZINE!



- No 1** 1 NOW, THAT'S WHAT I CALL MUSIC 7 ★
Various Virgin/EMI NOW7
- 2** 3 DANCING ON THE CEILING • CD
Lionel Richie Matown ZL 72412
- 3** 2 TRUE BLUE ★ CD
Madonna Sire WX 54
- 4** 4 A KIND OF MAGIC ★ CD
Queen EMI EU 3509
- 5** 5 INTO THE LIGHT ★ CD
Chris De Burgh A&M AMA 5121
- 6** 1 SILK AND STEEL • CD
Five Star Tent/RCA PL 71100
- 7** 12 REVENGE • CD
Eurythmics RCA PL 71050
- 8** 6 THE FINAL • CD
Wham! Epic EPC 88681
- 9** 11 THE HEAT IS ON — 16 TRACKS
Various Portrait PRT 10051
- 10** 10 PICTURE BOOK ★ CD
Simply Red Elektra EKT 27
- 11** 7 BROTHERS IN ARMS ★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 12** 8 RIPTIDE • CD
Robert Palmer Island ILPS 9801
- 13** 9 RENDEZ-VOUS • CD
Jean Michel-Jarre Dreyfus/Polydor POLH 27
- 14** 24 PARADE ○ CD
Prince & The Revolution Paisley Park/Warner Bros WX 39
- 15** 19 INVISIBLE TOUCH ★ CD
Genesis Charisma/Virgin GENLP 2
- 16** 23 THE PAVAROTTI COLLECTION ○ CD
Luciano Pavarotti Stylius SMR 8617
- 17** 15 HUNTING HIGH & LOW ★ CD
A-Ha Warner Brothers WX 30
- 18** 30 COMMUNARDS CD
Communards London LONLP 18
- 19** 17 QUEEN GREATEST HITS ★★★ CD
Queen EMI EMTV 30
- 20** 16 THE ORIGINALS: 32 ALL-TIME CLASSIC GREATS
Various Virgin/EMI NOW7

- 59** 51 THE FIRST-ALBUM★ CD
Madonna Sire WX 22
- 60** 54 MOONLIGHT SHADOWS • CD
Shadows Polydor PROLP 8
- 61** 61 EAT 'EM AND SMILE
David Lee Roth Warner Brothers WX 56
- 62** 52 THE WORKS ★ CD
Queen EMI WORK 1
- 63** 72 PRIVATE DANCER★★★ CD
Tina Turner Capitol TINA 1
- 64** 67 THE GREATEST HITS • CD
Shalamar Stylius SMR 8615
- 65** 63 HOUNDS OF LOVE ★ CD
Kate Bush EMI KAB 1
- 66** 58 WINNER IN YOU CD
Patti La Belle MCA MCF 3319
- 67** 57 ORGASMATRON
Motörhead GWR GWLP 1
- 68** 76 KNOCKED OUT LOADED
Bob Dylan CBS 86326
- 69** 69 BE YOURSELF TONIGHT ★★ CD
Eurythmics RCA PL 70711
- 70** 51 WHO MADE WHO CD
AC/DC Atlantic WX 57
- 71** 50 TOUCH ME ○
Samantha Fox Jive HIP 39
- 72** 51 NEVER FELT SO GOOD
James Ingram Qwest WX 44
- 73** 64 THE DREAM OF THE BLUE TURTLES ★ CD
Sting A&M DREAM 1
- 74** 85 FACE VALUE ★★ CD
Phil Collins Virgin V 2185
- 75** 73 THIS IS THE SEA
The Waterboys Ensign/Chrysalis CHEN 3
- 76** 68 LOVE OVER GOLD ★★ CD
Dire Straits Vertigo/Phonogram 6359 109
- 77** 78 MAKING MOVIES ★★ CD
Dire Straits Vertigo/Phonogram 6359 034
- 78** 90 RAISING HELL
Dire Straits Vertigo/Phonogram 6359 034



FEW PEOPLE could have been closer to the Michael/Ridgeley phenomenon and stood to make more money from his revelations than their bass player from beginning to end, Deon Estus, writes Paul Sexton. He had more sense than to tarnish a promising new singing career with Geffen Records by doing that, but he still gives an interesting insight into the Wham! years.

"George's voice and my bass were the nucleus of Wham! the Wham! sound is my sound," he proclaims. "George always made me feel like the third member of Wham! — if not the second! But you've got to understand that the concept of Wham! was Andrew Ridgeley's. They would never have signed a little Greek guy.

"At the end of the day, George was putting out a lot and I was putting out a lot. If me and George had been Wham! we'd never have split up. I'm doing George's new album, to me Wham! are still together."

But none of that means he isn't still friendly with the Nigel Mansell half of Wham! "I saw Andrew the other day, he'd just crashed a car again. Me and Andrew wrote a song together in California. But he's going to be a movie star."

Estus, born in Detroit, has lived here for seven years and made several efforts during that time at getting his solo thing off the ground. "George wouldn't let me sing for a while, there was a bit of disagreement about that. I'd love to establish myself as a solo artist, but I'm just going to do what I feel, every record will be different." The ston on Geffen is certainly a promising one: on elegant soul ballad called Spell.

He proclaims himself on opera singer as well and says he'll be getting back into training for that soon. "Music's all the same to me, but kids don't dig opera." If Estus doesn't make it solo, it certainly won't be for lack of self-confidence. "On the American tour I got recognised a lot, everybody knew me. I'm as big as George in America."

'George always made me feel like the third member of Wham!... I'm as big as George in America'

Mission control Tokyo

by Danny Van Emden

AMBIENT MUSIC with sex appeal? Well, not exactly, but Steve Jansen and Richard Barbieri's *Worlds In A Small Room*, may be the nearest you ever get to it.

The pair — previously, you will recall, one half of the ultimately underachieving Japan — originally released the Satie-esque soundtrack to a video of NASA space shuttle film (definitely pre-disaster) in Japan (the country) two years ago, but now Pan East is putting it out over here, making it their first product from non-Japanese artists.

It's one of several projects — including a new band to be unveiled with a major deal soon — that the elegant partners have lined up for the future.

In the meantime, both are hoping that this one-off recording might help dispell a few myths about ambient music. "People do get it wrong over here," says Jansen. "It's seen as melancholic — which is a problem. If people were less afraid of being reflective, they might understand ambient music more. We don't churn it all out. We work on the music and give it its due respect.

"We feel that it allows individuals a certain freedom to be creative while they listen," he says — while acknowledging that the Japanese with their ambient bars sometimes like to use the music and visuals as spiritual valium after a hard day's work. "Music that's all packaged up for you and slammed in your face doesn't

allow that."

The video was edited to the music — finally whittled down from a staggering 400 hours of footage to the final 38 minutes. Jansen and Barbieri were left with eight days to record and mix the soundtrack, which they began at the deep end, meeting in a hotel room, putting ideas together and then working a week of 17-hour days.

And since then, says Barbieri, they've sold about 200,000 copies of the album in Japan where "lots have bought the record and not the video."

Neither is abashed by the obvious Satie influence: they're both big fans. "We both like the effect Satie's music has on us — his image has been as strong on us as any pop star's," says Jansen.

Barbieri: "I read his schedule for a day once..."

Jansen: "Did you know he would only eat white food...?"

Barbieri: "Or that his piano was absolutely falling to bits? It was held together with string and after he died they found loads of new pieces of music stuffed behind it."

It's obvious that both enjoy looking beyond the normal fare of chart music subject matter — boy meets girl etc etc — for their inspiration. Both are big film fans and look to photography, travel and literature to stimulate the muse. What about radio? "If I turn on the radio I worry that I'm going to be too influenced by what's on," says Barbieri, lightly casting aside most contemporary input.

And as if to prove their versatility — and forever bury the notion that Japan's many talents were only skin deep — Jansen and Barbieri's new band will be an altogether more direct and dynamic creature. Expect a release in November from a certain ever-Challenging, high flying major in Harrow Road.

While they won't be pinned down to too many revelations, Jansen discloses that he will be tackling the group's vocals. Although they want to create a nucleus of musicians to work with, the group is going to be very much their own baby. "We can't have the responsibility of having people along with us if there's other things we want to do such as film scores," says Barbieri, who, when pressed

reveals that one such project is likely to be the soundtrack to the new movie by offbeat US film producer Mark Romanek.

The feel of the November album is going to be "commercial" but avoiding what Jansen calls "the usual structures". Will it appeal to Japan fans? Barbieri doesn't think especially so: "It won't have the same musicians or the same vocals. We'll be connected with Japan, obviously, but when our own LP becomes successful then we'll take over."

Jansen: "We're not musically trained so when we write it's strange. We're striving for something we don't exactly know how to get. It's trial and error."

"It's easy to be prolific if you're writing songs of similar structures," adds Barbieri. "We're too self-critical — there's too much doubt involved so it takes a lot of time." Sounds like it might be worth the wait.



Beethoven — skinhead cheek

by Terry Wall

THERE'S SOMETHING of a buzz from the American music scene again and Rough Trade UK has picked up a handful of acts from the US that'll make any sceptics eat their words. The first of this crop is California's Camper Van Beethoven whose excellent debut album, *Telephone Landslide Victory*, has been followed by a 12-inch five-track EP entitled *Take The Skinheads Bowling*.

Camper Van Beethoven's peculiar mix of European folk, ska, country and what have you has provided them with a unique sound that's as cheeky as Johnathon Richman and The Violent Femmes rolled together. What's more they've had a lot of positive press, too.

The group's David Lowery explains: "I don't think we've gone out of our way to copy any one sound. We just like lots of different things and they've all gone together to make a Camper Van Beethoven style. I don't think we could have copied anything exactly even if we'd have wanted to, we're not that good at playing."

But, Camper Van Beethoven do have a very commercial edge and there's a strong possibility that songs like *Skinheads* or *The Day Lassie Went To The Moon* could gain some daytime airplay on novelty value alone. These fellas are zany and what's more, they've already got their third album in the can in the US, so look out!



Million seller

by Paul Sexton

HOW DOES the Canadian son of a sailor who used to be in a band with Topper Headon wind up making some of the most tuneful pap of the decade? No easy answers from Jeb Million (above) but his debut WEA single *Second Time Around* suggests he's going to keep doing it for a long time.

Million's been living in England for 10 years, after a spell as the singer with the top band in Ottawa. His first venture here was in the band *Fury*, Headon's outfit immediately before he "cut off all his hair and joined The Clash." Jeb then joined a "sort of new wave, politically-based" band called *Blazer Blazer*, but after three years went solo. "Then I just started writing melodic dance songs and learning a lot about rhythm," he says.

He's recently played four showcase gigs at a London piano bar where he used to be the house pianist ("better than having to dig ditches") with a band that includes ace saxman Mel Collins. Jeb's already had songs on albums by people like Roger Daltrey and Shakin Stevens; now he's getting ready for a debut album that promises to be full of really memorable melodies — and he's an unashamed fan of out-and-out pop.

"People talk about McCartney and other people as being shallow; they say it's easy to write a catchy little song, it's not easy to write a catchy little song. Another word for catchy is memorable."

In the swim

DON'T BE put off by the ghastly name, the scoles will fall from your eyes when you hear Mancrob's *Fish For Life* single on 10 Records — as featured in the soundtrack to martial arts teen fantasy *Karate Kid Part II*.

Mancrob — the name to launch a million bad puns — are actually Eddie Jr and Ian Stanley, the latter, keyboardman and writer with *Tears For Fears* — who will no doubt be hoping that this single won't be the one that got away. And if the smooth but catchy hook of *Fish For Life* sounds vaguely familiar it could be because Stanley's co-writer on the song is no other than TFF mainman Roland Orzobal.

Stanley and Eddie met on the set of the brilliant *Everybody Wants to Rule the World* vid, on which Eddie, who is also a dancer, was appearing. They claim that their name means "the marriage of technology and man being used in a beneficial way" — fish and chips? **DVE**





OZZY OSBOURNE: the ultimate metal master (pic: LFI)

Hot metal

THE MONSTERS OF Rock festival at Donington is now a regular fixture in every rock fan's diary. An annual event that brings out tens of thousands of the faithful, came rain or shine, where the mere mention of synthesizers and shoulder pads would have you running for cover. The sight of 50,000 leatherclad heavyrackers really ridicules the industry's perception of heavy metal as being a minority music.

With heavy rock and metal being at times rather aggressive music, female vocalists have often been a mixed bunch, lacking the voice to go with the looks or vice versa, but Dara Pesch of opening act **Warlock** has really got it together. Not only does she look really good, she has a powerful voice and she uses both to great effect. As usual the sound was not very loud for the opening acts, or was it just the wind blowing it around? Anyway the lack of volume didn't do the songs justice but it was enough to give Warlock a chance to show they are serious and don't intend being the opening act for long.

Bad News, the comic strip spoof band, fulfilled all their promises, totally sending up every trick in the heavy metal gig book. They swore, smashed guitars and were living proof that mothers should lock up their daughters. The kids cheered and saluted this parody of their music shouting and chanting on cue. But 30 minutes of this over the top parody was as long as they dared to do and still get out alive.

Motorhead are just emerging from a period of enforced silence with a stunning new album and a new line-up including ex-Saxon drummer Pete Gill and guitarist Phil Campbell. Lemmy, love him or hate him, is a hero to most heavy metal fans and he powered into the songs with renewed vigour. Quite where one song ends and another begins is often hard to distinguish but *Bite The Bullet*, *Built For Speed*, *Killed By Death* and especially *Doctor Rock* and *Orgasmatron* from the new album, were enough to wake the dead. Not that this crowd needed awakening.

Def Leppard came across heavier than anticipated and this

was greatly appreciated. Also to everyone's surprise Rick Allen was the only drummer, bravely choosing Danington to return to his full role of drummer in the band. He plays a specially adapted kit which is mostly electronically triggered and the result can only be described as a total success. But it would be difficult to predict any wider success from this their first outing here in three years. Their albums have failed to make any real impact on this market and if the sample of songs from the new album like *Don't Give Me Love* and *Run Riot* are anything to go by, that situation is not likely to change.

There seemed a general feeling that the **Scorpions** were the real headliners and if talent alone was the governing factor then this may well have been the case. The outstanding feature of the Scorpions is that every member of the band is just a master of his art, but part of a well-drilled show and they just ooze professionalism.

The set was crammed with golden oldies from their long career and Klaus Meine was by far the best vocalist of the day.

But one also had to admire **Ozzy**. Not for his great vocal ability, not for imaginative communication with the audience, but for being the ultimate showman and for the way this sequined widow twanky can shuffle around the stage at amazing speed and make you really feel he belongs there. True, he has surrounded himself with an excellent band and Jake E Lee was just magic, but Ozzy is still living on past glories with Sabbath and a sprinkling of press antics. But does it matter? The man is surrounded by a great band and enough lighting and pyrotechnics to hide any flaws that might otherwise be visible, and when he yells "I wanna see your hands" he sees hands, and when he yells "lets all go f***ing crazy" we do.

MAGGI FARRAN

Julian: more than coping

IT'S BEEN two years since the release of **Julian Cope's** last LP, *Fried*, an album which seemed to highlight his tenuous hold on reality at the time, with its eccentric psychedelic meanderings contain-

ing few signs of the excellence that was such a hallmark of his earlier two albums with *The Teardrop Explodes*.

But now he's back with a fresh, young band, a new recording deal and a start tour that has not escaped the notice of his ardent fans, who turned up in force, many to be turned away, for his sell-out appearance at the **Boston Arms** in North London.

An inspired choice of support for the night was **The Mighty Lemon Drops**, a band who obviously take much of their influences from Liverpool's *Crucial Three* of Ian MacCullach, Pete Wylie and Julian Cope. To say they played an excellent and sparkling set would be an understatement as with their rolling rhythmic attack and raging guitar, the songs spat and fizzled with latent energy while their singer delivered scintillating pop melodies from beneath his bayish, flappy fringe.

They created unforgettable tunes of the likes of the exceptional *My Biggest Thrill*, their much-acclaimed last single, *Like An Angel*, and their equally promising next one, *The Other Side Of You*. Altogether a wide-ranging selection of songs that entertained with verve and energy. The future of pop? Very likely.

Julian Cope certainly didn't disappoint his fans, striding purposefully through a set that owed much to the solid, rhythmic force of the young band behind him, delivering old and new material in a more direct manner while still retaining a controlled psychedelic influence.

Numbers flew by in a rush of excitement with the only pause being for the tongue-in-cheek ballad *Saint Julian* before he was off again with a rousing version of the relatively recent favourite *Suspats*.

Whether stalking the stage or hanging from the mic-stand like a demented re-incarnation of Jim Morrison, Cope was obviously glad to be back. The crescendo came with two classics from the early days of *The Teardrops*, *Bouncing Babies* and *Sleeping Gas* and either side of the new single. A fine performance that shows a strong and confident Julian Cope and suggests that his new association with Island Records is going to be a long and fruitful one.

JERRY SMITH



MIGHTY LEMONDROPS. the future of pop? Very likely

Fuzzy Felt

FELT'S CONCERT at Bay 63 quickly became a public impeachment. In his pursuit of the perfect pop sound to a match his beautifully crafted compositions, Lawrence effectively sacked half of his band and walked off after performing only a handful of songs.

When the reunited group returned to the stage 15 minutes

later, a large proportion of the crowd had left. They missed a tense but superb performance.

Lawrence's latest songs are among his finest — the new LP should be a classic and easily make up for the last one, which was a disappointing self-indulgent instrumental affair.

ANDREW BEEVERS

Art attack

DUBLIN DUO **The Fountainhead**, stablemates of the headliners on *China Records*, turned in some robust and well-appreciated rock in the support slot at the **Hammersmith Odeon/Art Of Noise** concert, even if they probably need some more upfront melodies if hit singles are their ultimate target.

Then, as the video screen descended and the awesome banks of synths were assembled, you knew the stage was being set for the Artful ones to produce their record sound with amazing accuracy. Just too accurate, in fact: *Art Of Mime* would have been apt, as JJ Jezalik and the AON's three girl singers went through the motions of lip-synching to the group's vocal output.

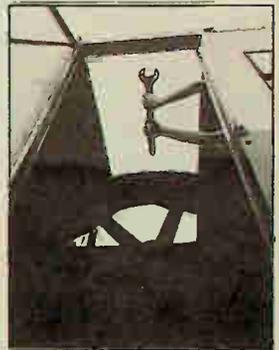
That side of it was all pretty upfront, though, nobody really thought that everything they heard was spontaneous rock, because this isn't that kind of a group. That's all very well, except that it created an atmosphere that wasn't like a live show at all. Coupled with JJ and Anne Dudley's rather scholarly

approach, it resulted in a show that was more like a formal recital than a rock gig.

Max Headroom's only contribution was an act screen introducing the whale shebang, the version of *Paranoia* was much nearer the album original and sounded a little bare as a result. Much later, Peter Gunn sadly missed the input of the original 'wagin' man, and that couldn't be disguised by four men in black who looked and played like cowboys.

Legs and Moments In Love were more rewarding and *Clase (To The Edit)* was close (to the original). Everything they did went down well, but that recital mood meant no encore, end of show, and futuristic and adventurous as their image is, the overall effect was strangely predictable.

PAUL SEXTON



ART OF NOISE: scholarly approach throws a spanner in the works

HEAVY METAL ALBUMS

| Title, Artist | Label, Catalogue No. |
|--|--|
| 1 ORGASMATRON, <i>Motorhead</i> | GWR GWR1 CRU |
| 2 EAT 'EM AND SMILE, David Lee Roth | Warner Brothers WRS6 (M) |
| 3 THE ULTIMATE SIN, Ozzy Osbourne | Epic EPC 26404 (C) |
| 4 HEART, Heart | Casablanca COVE 1 (B) |
| 5 RAGE FOR ORDER, Queensrÿche | EMI America AML 3105 (E) |
| 6 INTERMISSION, Dio | Ventura Phonogram VERB 40 (F) |
| 7 SPREADING THE DISEASE, Anthrax | Music For Nations MEN 62 (F) |
| 8 5150, Van Halen | Warner Bros W6150 (M) |
| 9 MASTER OF PUPPETS, Metallica | Music For Nations MEN 60 (F) |
| 10 QR III, Quiet Riot | Epic EPC 26445 (C) |
| 11 GTR, GTR | Arista 207 716 (B) |
| 12 WHO MADE WHO, AC/DC | Arista WXS7 (M) |
| 13 RECKLESS, Bryan Adams | ASB A&S 5013 (F) |
| 14 LIGHTNING STRIKES, <i>Leatherus</i> | A&A 790 512-1 (M) |
| 15 ROCKIN' EVERY NIGHT (LIVE IN JAPAN), Gary Moore | IQ Virgin X10 1 (B) |
| 16 UNDER LOCK AND KEY, Dokken | Elektra EKT 28 (M) |
| 17 AFTERBURNER, ZZ Top | Warner Bros W3 27 (M) |
| 18 ELIMINATOR, ZZ Top | Warner Bros W3 974 (M) |
| 19 NIGHT SONGS, Cinderella | Ventura Phonogram VER 37 (F) |
| 20 ANIMAL MAN, Rogge Male | Music For Nations MEN 68 (F) |
| 21 TWELFTH NIGHT, Twelfth Night | Claudio/Virgin CASG 1174 (E) |
| 22 RAISED ON RADIO, Journey | CBS 26402 (C) |
| 23 ON A STORYTELLER'S NIGHT, Magnum | FM W&A LP 34 (B) |
| 24 THEATRE OF PAIN, Motley Crew | Elektra EAT 8 (M) |
| 25 MISPLACED CHILDHOOD, Meridian | EMI NBL 2 (E) |
| 26 RIDE THE LIGHTNING, Metallica | Music For Nations MEN 27 (F) |
| 27 THE FINAL FRONTIER, Kool | Ventura Phonogram VER 33 (F) |
| 28 SILK AND STEEL, Gaffin | MCA/MCA 5742 (F) |
| 29 DIARY OF A MADMAN, Ozzy Osbourne | J&J JETUP 737 (C) |
| 30 KILL 'EM ALL, Metallica | Music For Nations MEN 7 (E) |
| 31 SINGLES 80-86, Venom | Rampart B&W LP 024 (P) |
| 32 DANGER ZONE, Doc Holliday | Meridian METALP 113 (P) |
| 33 SACRED HEART, Dio | Ventura Phonogram VER 30 (F) |
| 34 TURBO, Judas Priest | CBS 26441 (C) |
| 35 BAT OUT OF HELL, Meat Loaf | Cleveland International Epic EPC 82419 (C) |
| 36 7800° FAHRENHEIT, Bon Jovi | Ventura Phonogram VER 124 (F) |
| 37 BARK AT THE MOON, Ozzy Osbourne | Epic EPC 25739 (C) |
| 38 OUT OF THE CELLAR, Rest | Arista 7801 43-1 (M) |
| 39 CRAFT, <i>Crauth</i> | Epic 26880 (C) |
| 40 LIVE AFTER DEATH, Iron Maiden | EMI EP 1 (E) |

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

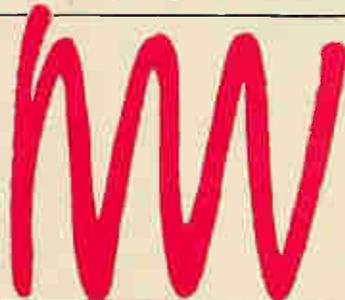
TOP 75 SINGLES



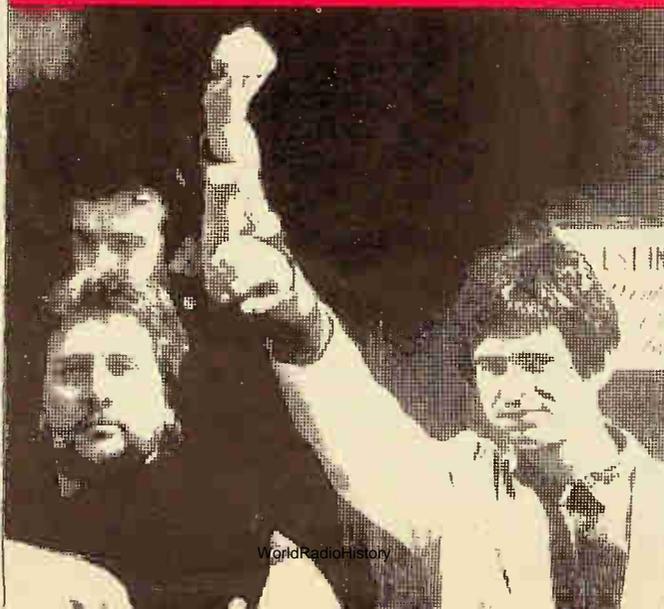
Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

- | | | | | | |
|------------|----|---|--|--|--|
| No1 | 1 | I WANT TO WAKE UP WITH YOU ○ | Boris Gardiner | Revue/Create REV 733 (12" — REV 033) | |
| 2 | 3 | SO MACHO/CRUISING ○ | Sinitta | Fanfare (12)FAN 7 | |
| 3 | 2 | THE LADY IN RED • | Chris De Burgh | A&M AM(Y) 331 | |
| 4 | 12 | BROTHER LOUIE | Modern Talking | RCA PB 40875 (12" — PT 40876) | |
| 5 | 28 | DON'T LEAVE ME THIS WAY | Communards | London LON(X) 103 | |
| 6 | 15 | WE DON'T HAVE TO ... | Jermaine Stewart | 10/Virgin TEN 96(12) | |
| 7 | 4 | ANYONE CAN FALL IN LOVE ○ | Anita Dobson and The Simon May Orchestra | BBC RESL 191 (12" — 12 RSL 191) | |
| 8 | 5 | AIN'T NOTHIN' GOIN' ON BUT THE RENT | Gwen Guthrie | Boiling Point/Polydar POSP(X) 807 | |
| 9 | 18 | GLORY OF LOVE (Theme From Karate Kid Pt II) ○ | Peter Cetera | Full Moon/Warner Brothers W 8662(T) | |
| 10 | 19 | HUMAN | Human League | Virgin VS 880(12) | |
| 11 | 7 | DANCING ON THE CEILING | Lionel Richie | Motown LIO(T) 1 | |
| 12 | 11 | GIRLS AND BOYS (Edit) | Prince and The Revolution | Paisley Park/Warner Brothers W8586(T) | |
| 13 | 6 | CALLING ALL THE HEROES | It Bites | Virgin VS 872(12) | |
| 14 | 8 | I CAN PROVE IT | Phil Fearon | Ensign/Chrysalis PF(X) 1 | |
| 15 | 21 | WHEN I THINK OF YOU | Janet Jackson | A&M AM(Y) 337 | |
| 16 | 17 | BREAKING AWAY | Jaki Graham | EMI (12)JAKI 8 | |
| 17 | 25 | A QUESTION OF TIME (Remix) | Depeche Mode | Mute 7BONG 12 (12" — 12BONG 12) | |
| 18 | 23 | THE WAY IT IS | Bruce Hornsby and The Range | RCA PB 49805 (12" — PT 49806) | |
| 19 | 10 | SHOUT | Lulu | Jive LULU 1 (12" — LULU 1) Decca/London SHOUT 1 (12" — SHOUX 1) | |
| 20 | 36 | LOVE CAN'T TURN AROUND | Farley "Jackmaster" Funk | Chicago/London LON(X) 105 | |
| 21 | 9 | CAMOUFLAGE | Stan Ridaway | IR S/MCA IRMT 114 | |

MUSIC WEEK



the stranglers NICE IN NICE



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

- | | | | | |
|-----------|------------|---|----------------------------------|---------------------------------------|
| 53 | 35 | ROSES | Haywoode | CBS (T)A7224 |
| 54 | 57 | DEAR BOOPSIE | Pam Hall | Blue Mountain BMO 027 (12" — BMD 027) |
| 55 | 58 | I WANNA BE WITH YOU (Radio-Edit) | MAZE featuring Frankie Beverly | Capitol (12)CL 421 |
| 56 | 69 | AUTOMATIC | Millie Scott | Fourth & Broadway/Island (12)BRW 51 |
| 57 | 39 | SMILE | Audrey Hall | Germain DG(T) 15 |
| 58 | 63 | NO MORE "I LOVE YOU'S" | The Lover Speaks | A&M AM(Y) 326 |
| 59 | NEW | ROCK 'N' ROLL MERCENARIES | Meat Loaf with Jahn Parr | Arista ARIST (12)666 |
| 60 | NEW | KISS THE DIRT (Falling Down The Mountain) | INXS | Mercury/Phonogram INXS 7(12) |
| 61 | 65 | WE WALKED IN LOVE | Dollar | Arista DIME (12) 1 |
| 62 | 52 | HAPPY HOUR ○ | The Housemartins | Go! Discs GOD(X) 11 |
| 63 | NEW | YELLOW SUBMARINE/ELEANOR RIGBY | The Beatles | Parlaphone R 5493 |
| 64 | NEW | WHAT DOES IT TAKE (TO WIN YOUR LOVE) | Kenny G | Arista ARIST (12)672 |
| 65 | 60 | KISSES IN THE MOONLIGHT | George Benson | Warner Brothers W8640(T) |
| 66 | NEW | WAITING FOR THE NIGHT | Saxon | EMI (12)EMI 5575 |
| 67 | 67 | CRY | Godley & Creme | Polydar POSP(X) 732 |
| 68 | 51 | I KEEP FORGETTIN' | Michael McDonald | Warner Brothers K 17992 (T) |
| 69 | 72 | FOURTH RENDEZ-VOUS | Jean-Michel Jarre | Dreyfus/Polydar POSP(X) 788 |
| 70 | NEW | I LOVE TO LOVE | Tina Charles | Disco Mix Club/Arista DECK (12) 1 |
| 71 | 62 | OPEN UP THE RED BOX (REMIX) | Simply Red | WEA YZ75(T) |
| 72 | 50 | MY FAVOURITE WASTE OF TIME ○ | Owen Paul | Epic (T)A7125 |
| 73 | NEW | TOKYO STORM WARNING | Elvis Costello & The Attractions | Imp/Demon IMP 007(T) |

| | | | |
|-----------|----------------|---|--|
| 21 | ⁹ | CAMOUFLAGE Stan Ridgway | I.R.S./MCA IRM(T) 114 |
| 22 | ¹³ | PAPA DON'T PREACH • Madonna | Sire W8636(T) |
| 23 | ¹⁴ | PANIC The Smiths | Rough Trade RT(T) 193 |
| 24 | ¹⁶ | FIND THE TIME Five Star | Tent/RCA PB 40799 (12" — PT 40800) |
| 25 | ³⁸ | YOU GIVE LOVE A BAD NAME Bon Jovi | Vertigo/Phonogram VER(X) 26  |
| 26 | ⁴² | (I JUST) DIED IN YOUR ARMS Cutting Crew | Siren/Virgin SIREN 21(12)  |
| 27 | ²² | LET'S GO ALL THE WAY Sly Fox | Capitol (12)CL 403 |
| 28 | ³³ | DREAMTIME Daryl Hall | RCA HALL(T) 1  |
| 29 | ²⁰ | WHAT'S THE COLOUR OF MONEY? Hollywood Beyond | WEA YZ 76(T) |
| 30 | ³² | BURN Doctor & The Medics | I.R.S./MCA IRM(T) 119 |
| 31 | ²⁹ | OH, PEOPLE Patti Labelle | MCA MCA(T) 1075 |
| 32 | ⁴⁰ | NICE IN NICE The Stranglers | Epic 650055 7 (12"—650055 6)  |
| 33 | ^{NEW} | IN TOO DEEP (from the film 'Mona Lisa') Genesis | Chorisma/Virgin GENS 2(12) |



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| | | | |
|-----------|----------------|---|-------------------------------------|
| 34 | ⁴³ | TYPICAL MALE Tina Turner | Capitol (12)CL 419 |
| 35 | ⁴⁸ | STUCK WITH YOU Rod Stewart and The News | Chrysalis HUEY(X) 5 |
| 36 | ³¹ | CAN YOU FEEL THE FORCE ('86 MIX) The Real Thing | PRT 7P 358 (12"—12P 358) |
| 37 | ²⁷ | RED SKY Status Quo | Vertigo/Phonogram QUO 19(12) |
| 38 | ²⁶ | EVERY BEAT OF MY HEART Rod Stewart | Warner Brothers W8625(T) |
| 39 | ⁴⁹ | HEARTLAND The The | Some Bizzare/Epic TRUTH(T) 2 |
| 40 | ²⁴ | I DIDN'T MEAN TO TURN YOU ON Robert Palmer | Island (12)IS 283 |
| 41 | ⁴⁵ | MORE THAN PHYSICAL Bananarama | London NANA 11 (12"—NANX 11) |
| 42 | ⁴⁶ | ADORATIONS Killing Joke | E'G/Virgin EGO(X) 27 |
| 43 | ^{NEW} | HAUNTED (from Motion Picture Soundtrack Sid & Nancy) The Pogues | MCA MCA(T) 1084 |
| 44 | ⁶¹ | PRETTY IN PINK Psychedelic Furs | CBS (T)A 7242 |
| 45 | ³⁰ | FIGHT FOR OURSELVES Spandau Ballet | Reformation/CBS (T)A 7264 |
| 46 | ^{NEW} | YOU SHOOK ME ALL NIGHT LONG AC/DC | Atlantic A 9377(T) |
| 47 | ^{NEW} | LOVE THE ONE YOU'RE WITH Bucks Fizz | Polydor POSP(X) 813 |
| 48 | ⁴⁴ | COME ON HOME Everything But The Girl | blanco y negro/WEA NEG 21(T) |
| 49 | ³⁴ | PRESS Paul McCartney | MPL/Parlophone (12)R 6133 |
| 50 | ^{NEW} | WORD UP Cameo | Club/Phonogram JAB(X) 38 |
| 51 | ⁴⁷ | FOOL'S PARADISE (Single Version) Meli'sa Morgan | Capitol (12)CL 415 |
| 52 | ³⁷ | SING OUR OWN SONG UB40 | OEP International/Virgin DEP 23(12) |

| | | | |
|-----------|---------------|---|----------------------|
| 73 | ³⁴ | FORTE STORM WARNINGS Elvis Costello & The Attractions | Imp/Demon IMP 007(T) |
| 74 | ⁴¹ | SUN STREET Katrina and The Waves | Capitol (12) CL 407 |
| 75 | ⁷¹ | NEW YORK AFTERNOON Mondo Kane featuring Dee Lewis/Carol Gordon/Georgie Fame | Lisson DOLE(Q) 2 |

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T W E L V E • I N C H

| | | | | | |
|----|----|---|----|-----|--|
| 1 | 1 | I WANT TO WAKE UP WITH YOU , Boris Gardiner | 21 | 19 | FOOL'S PARADISE , Meli'sa Morgan |
| 2 | 2 | AIN'T NOTHIN' GOIN' ON BUT THE RENT , Gwen Guthrie | 21 | NEW | WORD UP , Cameo |
| 3 | 6 | WE DON'T HAVETO... , Jermaine Stewart | 23 | 16 | FIND THE TIME , Five Star |
| 4 | 17 | DON'T LEAVE ME THIS WAY , Communards | 24 | 15 | PANIC , The Smiths |
| 5 | 12 | LOVE CAN'T TURN AROUND , Farley "Jackmaster" Funk | 25 | 21 | NICE IN NICE , The Stranglers |
| 6 | 11 | BROTHER LOUIE , Madam Talking | 26 | 21 | CAN YOU FEEL THE FORCE? ('86 MIX), The Real Thing |
| 7 | 8 | HUMAN , Human League | 27 | NEW | HAUNTED , The Pogues |
| 8 | 5 | I CAN PROVE IT , Phil Fearon | 28 | 34 | AUTOMATIC , Millie Scott |
| 9 | 7 | WHEN I THINK OF YOU , Janet Jackson | 29 | NEW | ADORATIONS , Killing Joke |
| 10 | 3 | SO MACHO/CRUISING , Sinita | 30 | 20 | LET'S GO ALL THE WAY , Sly Fox |
| 11 | 13 | GIRLS AND BOYS , Prince and The New Power Generation | 31 | NEW | (I JUST) DIED IN YOUR ARMS , Cutting Crew |
| 12 | 4 | THE LADY IN RED , Chris De Burgh | 32 | NEW | IN TOO DEEP , Genesis |
| 13 | 10 | A QUESTION OF TIME (Remix) , Depeche Mode | 33 | NEW | YOU SHOOK ME ALL NIGHT LONG , AC/DC |
| 14 | 14 | DANCING ON THE CEILING , Lionel Richie | 34 | 29 | I WANNA BE WITH YOU (Radio-Edit) , MAZE featuring Frankie Beverly |
| 15 | 9 | CALLING ALL THE HEROES , It Bites | 35 | 25 | SHOUT , Lulu |
| 16 | 18 | BREAKING AWAY , Jaki Graham | 36 | 38 | DEAR BOOPSI , Pam Hall |
| 17 | 36 | GLORY OF LOVE , Peter Cetera | 37 | 23 | PAPA DON'T PREACH , Madonna |
| 18 | 27 | THE WAY IT IS , Bruce Hornsby and The Range | 38 | NEW | I LOVE TO LOVE , Tina Charles |
| 19 | 27 | YOU GIVE LOVE A BAD NAME , Bon Jovi | 39 | NEW | WHAT DOES IT TAKE (TO WIN YOUR LOVE) , Kenny G |
| 20 | 32 | HEARTLAND , The The | 40 | NEW | PRETTY IN PINK , Psychedelic Furs |

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RON WHITE (left), managing director of EMI Music Publishing, presses the flesh with Frans de Wit, nominated to succeed him from January 1 next year after White's retirement. Linguistic experts tell us that de Wit is White in English from the Dutch, so things seem all White with EMI Music Publishing.

Curtain up for writer

by Chris White

THE WINNER of the second Vivian Ellis Prize — inaugurated two years ago to mark the composer's 80th birthday and encourage young writers for the musical stage — was 24-year-old Steve Markwick, whose entry *Mesmer* is based on the life of the pioneering surgeon.

This year's workshop, cap-sponsored by the Performing Right Society and the Guildhall School of Music and Drama, featured five finalists: Mark Ponsford with *The Phantom Of South Ruislip*, Markwick with *Mesmer*, James Martinson with *Visiting House*, Sue Casson with *Two Tigers*, and Tony Howks, Molly By Mulligan. Judges included chairman Don Black, Vivian Ellis, Mike Batt, David Heneker, Joseph Horowitz, Andrew Lloyd Webber, Tim Rice, and Chappell Music's Jonathan Simon.

Entrants in the Vivian Ellis Workshop have to submit the outline for a musical and two pieces of contrasting character from it (words and music). The aim of the competition is to provide an opportunity for young composers and lyricists aspiring to write musicals to benefit from the guidance and encouragement of some of the UK's most distinguished writers. The first prize was £1,000 with runners-up receiving £250.

Germans row on copyright

MUNICH: Members of West German rights society GEMA have lodged a formal complaint with the Federal Constitutional Court over the country's amended copyright legislation which has been in force since June 1985.

At issue is the exemption of school, social club, prison and similar functions from fee payments "provided that, because of their social or educational purposes, they are only accessible to a limited circle of people". GEMA chairman Erich Schulze says organisers will put the most favourable interpretation on this clause by not informing the society of events they

hope will qualify. And he says that in one legal judgement given since the law took effect, the city of Braunschweig was told it had to pay royalties for music played at 17 youth centres.

GEMA's gripe extends to the levies now applied to hardware and software in West Germany, particularly the small differential between the statutory rate for audio software and video tape. Schulze points out: "The number of copyright owners entitled to receive royalties for a video recording is incomparably higher than it is for sound recordings, but this was not taken into consideration when the rates were fixed."

PRS vote

WAYNE BICKERTON, songwriting chief of the Odyssey group of companies, was reappointed a writer-director of the PRS at the latter's recent AGM following a postal vote by members.

The other two writer-directors reappointed are Chris Gunning, arranger, musical director and composer of film and TV music, and Bill Martin, who heads the newly launched Questor company (MW July 19).

Reappointed as publisher-directors are Peter Barnes (Pink Floyd Music), Janson Dyer (Peters Edition), George Rizza (Novello & Co) and Jonathan Simon (Chappell Music). David Platz (Standard Music) was also reappointed, but "regretfully withdrew" from the post which will be filled later.

Two new publisher-directors elected are Maggie Garrard (AIR Music London) and Andrew Potter (Oxford University Press).

Marriage of convenience

MIKE REDWAY has written a shrewd and well-judged anniversary song with Michael Lax entitled *Our Anniversary Of Love*, which he's recorded for Aveca Records distributed by Spartan and published through his Redrock Music, writes Nigel Hunter.

It's shrewd and well-judged inasmuch as the lyrics cover a multitude of romantic milestones, from the first week or year to golden weddings and the like. The words are appropriate to each occasion.

Aveca is a label connected with the Aveca office equipment company, and the flipside of this first single is another Redway composition (written with Ian Lynn and also published through Redrock Music), *Someday The Loving Will Be*.

Canadian launch

TORONTO: Thompson Music Publishing (TMP) has been formed here as a new subsidiary of the Canada Publishing Corporation. Frank Davies, a veteran Canadian music publishing executive who headed ATV Music in this country, has been named as TMP's executive vice president and GM.

The company's birth stems directly from CPC's acquisition of Gordon V Thompson Music, Canada's leading printed music distributor, in 1984, and Davies has been appointed largely due to a proven track record in nurturing Canadian copyrights and propagating them internationally.

Reviewed by Jerry Smith



STOCK IT

CHAMPION DOUG VEITCH: *Margarita* (Canga CON 02, Revolver/Cartel) Another amazing mixture of styles, as the *Mighty Sparrow* soca tune is turned into a country tinted latin swing number with the aid of romping accordion and Tijuana style brass. The pervasive, loping rhythm proves to be irresistible, especially the *Mix Mescales* which is the last word in dubbed latin swing.

THE BODINES: *Heard It All* (Creation CRE 030 (T), Rough Trade/Cartel). Lacking the urgency of their last single, the much acclaimed and very wonderful *Theresa*, but still containing the bright ringing guitar sound and thrilling pop melody. Powerful, moody and proving this is an indie pop band to be reckoned with.

LIGHT A BIG FIRE: *Charlene* (Siren/Virgin SIREN 25 (12), EMI). Much was expected for their first major release after the excellent mini-LP *Gunpowders*, but sadly their energetic guitar-dominated style seems to have lost its fresh appeal within Craig Leon's smooth production.



STOCK IT

EURHYTHMICS: *Thorn In My Side* (RCA DA (T) 8, RCA) A sure fire hit from the excellent *Revenge* album with Annie Lennox's dramatic vocal soaring out over the heavy drum beat and reverberating guitar to create a memorable, and danceable track.

THE BIG DISH: *Slide* (Virgin VS 851 (12), EMI) Promising Scottish band issue another well written number, but although polished and worthy of attention, does lack the pop dynamics of their two previous, brilliant, singles. Certainly a band to watch for in the future.

TALKING HEADS: *Wild Wild Life* (EMI (12)EMI 5567, EMI) A brand new single taken from the forthcoming album *True Stories*, which sees David Byrne in gaad form for a rather straight forward, bubbling rock number, geared for radio play.

THE BOLSHOI: *Books On The Banfire* (Beggars Banquet BEG 170 (T), WEA) Bright and dynamic and could well bring The Bolshoi to a wider audience with dramatic vocals underpinned by melodic piano and hard guitar, echoing enclosed in a commercial Mick Glossop production.

STEPHEN DUFFY: *I Love You EP* (10/Virgin TIN EP 5), EMI Not quite sure who this is aimed at, old or new fans, but you get four tracks spanning his career from the original *Kiss Me* to the recently *I Love You* and including the classic pop lang *On The Cake* and a Dixie version of *Wednesday Jones*, some of his finest moments available in a variety of forms.

HAYWOOD: *I Can't Let You Go* (CBS 650076 7(650076 6), CBS) This slick, mid-paced track rather lacks the engaging quality that made *Roses* such a big hit, but will no doubt get plenty of expo-



sure, with its hard dance beat and rousing horns.



STOCK IT

COCK ROBIN: *When Your Heart Is Weak* (CBS 650029) 7(650029), CBS) Following the superb *Promise You Made*, this number is very much in the same vein in that it takes a couple of listens to latch on. But once hooked though it becomes unforgettable with a big moody sound and passionate vocal.

GENESIS: *In Too Deep* (Virgin GENS 2(12), EMI) Taken from the new film *Mana Lisa* and their latest album *Invisible Touch*, this limp ballad is competently sung, but rather poor considering Phil Collins' solo work in a similar area. Lacklustre and plodding, it's at best an album track.

LEE JOHN: *Rock Me Slow* (R&B/Red Bus RBL: 1805 (RBS 1805), PRT) Imagination singer issues this extremely sleazy ballad which producer Richard James Burgess has given the appropriately super slick finish to. A swaying smoocher that could do well.

THE REVERB BROTHERS: (*Same-ones*) *Selling Off The Country* (RCA COL(T) 1, RCA) This languid, swinging number with its plodding double bass and mournful brass behind a strong, plaintive vocal should do much to bring this duo attention and given enough exposure its insistent nature could prove effective.



STOCK IT

HUEY LEWIS AND THE NEWS: *Fore*. Chrysalis. CDL 1534. The news is... here's the Huey Lewis LP and the weather is whether it will sell. Forecast for *Fore*: while the climate remains far from sunny, the nature of *Power Of Love* (included) there are sunny times ahead. A long-range forecast can't help suggesting that Lewis' writing, although a proven success, is not particularly broad, and while each track here is perfect singles fodder, overall the poppy, chorus-rock style could be heading up a blind alley. Your newscaster.

RY COODER: *Why Don't You Try Me Tonight*. WEA WX37 240 864-1. **LITTLE FEAT:** *As Time Goes By*. WEA WX36 240 836-1. Continuing WEA's Best Of policy, these two releases (one living, one deceased) indicate, if nothing else, what a strong Seventies catalogue the company had. Cooder, of course, continues, predominantly in soundtrack work (nothing from Paris, Texas here, why?) and *Why Don't You Try Me Tonight* explains his reputation and demonstrates that fine slide guitarist he is, there is a hell of a lot more to his interpretive singing and playing Lowell George, given time, would've been huge. Unfashionable as Little Feat were, this release explains why they were hailed as something special in the Seventies and why George's death was such a musical tragedy. Drawing from their earlier, stronger LPs (plus a track from the sala George album) this rests as a perfect testament to a genuine lass and one of the US's finest.



STOCK IT

FIVE STAR: *Silk and Steel*. Tent Records (via RCA) PD71100. Producers: various. Bubblegum soul, but it's great stuff and the nearest that the UK seems likely to get to having its own Jackson 5. The singles have been world class, the LP is likewise bright, unencumbered by pretensions and makes it seem good to be alive. Nationwide tour should make this a strong seller — and deservedly so.



STOCK IT

REM: *Lifes Rich Pageant*. IRS 5783. Producer: Dan Gehman. Back in brilliant form after the disappointing *Fables Of The Reconstruction*, the sound that launched a thousand sincere flatterers is itself set to turn several years' press adoration into tangible commercial success. As with their first two LPs, Pageant can be read and appreciated on many different levels, the two focal points being the soft lyrical mystery of Michael Stipe's vocals and Peter Buck's gritty, passionate guitar sound. Dangerously close to being a sound that could please anybody under 40.



STOCK IT

GEORGE BENSON: *While The City Sleeps*. Warner Brothers. WX 55. While *The City Sleeps* is an album irresistibly drenched in luxury, Benson takes his laid-back style to the limit with a classy collection of numbers that do justice to the record's swell sleeve. Continuing to concentrate on the soulful, jazz-tinged — and occasionally danceable — mix, Benson has honed the formula to near perfection. File under late-night listening.

● Send singles direct to Jerry Smith at 7 Ranelagh Garden Mansions, Ranelagh Gardens, London SW6 3VG.
WorldRadioHistory

T R A C K I N G

by Dave Henderson

THERE'S SOMETHING of a new European awareness creeping back into music with **Philip Boa And The Voodoo Club** getting raved about (new album out on Red Flame) and fellow Germans **Sys Of Choi** receiving good reviews for their LP on Constrictor (through Rough Trade here).

THE LATEST in a healthy series of Constrictor releases, however, sees ex-Swell Map **Jawe Head's** new outfit **The Polookas** release a single entitled *Virginia's Wolf* (again through Rough Trade) and a rather raucous affair it is, too. Head has been busy in his role as producer as well as and the latest past-Maps-ka-chuggers to emerge are **The Househunters** whose *Cuticles* creeps out on 53rd And 3rd through Revolver. The rebirth of Goth-X **Ray Spex**-disharmonies... One would be wiser to seek out the definitive tunes of America's **Three Colors**, though. They have their self-titled debut album out through Making Waves this week. Nice twangy pop, as cute as a button and *have-a-nice-day* all the way to the bank.

BACK WITH Revolver, they have a new seven-inch from former NME single of the weekers **The Pylons**. The *Mockery Of Decline* tells it like it is on E-Type... Aiming for large charity-type sales is a compilation album called *Abuse on the Abuse* label. For Artists For Animals it features several names (**Style Council**, **Madness**) and lots of others (**Robert Wyatt**, **Durutti Column**, **Patrik Fitzgerald**, **Affriton**) and a sleeve by Royal stamp designer **Ralph Stegman**.

ROUGH TRADE goes transatlantic with a selection of outfits who frequent Hoboken's famous Maxwell's Bar. **Gut Bank** (great name), **Trigger And The Thrill Kings**, **The Wygals** and about 12 more appear on the wittily dubbed *Luxury Condo's Coming To Your Neighbourhood Soon*... Also on its way is the buzzsaw sound of **Soul Asylum** with their *Made To Be Broken* album. It's one of those that demands to be played loud (warn the neighbours, lock up the kids etc).

NEW ROUGH Trade subsidiary, **Blue Guitar** unleashes its first 45 on August 26 (yes, the day before my birthday). **The Mighty Lemon Drops** will be wrapping themselves around your lug holes with *The Other Side Of You*... RT will also be handling a batch of New Rose releases, too. **Tav Falco** has a 12-incher called *Shake That Rag*, **Sky Saxon** has an album called *A Groovy Thing* and **Imitation Life** have an LP called *Ice Cubes And Sugar*.

AND there's plenty from Mute, too. **Graham Lewis** of **Wire** has a single, *Pole Fleet/Pulling The Three G's* out under the name **He Said** and he's probably more than a little involved in the **AC Marias'** 12-inch *Just Talk*... Belgian lobe! **Laylah** also has a handful of new products through Rough Trade. There's a 12-inch from **Robert Haigh**, who used to masquerade as **Sema**, entitled *Music From The*



HE SAID: The words of Wireman Graham Lewis.

Ante Chamber, an LP from **Organum** called *Horii* and a double album and book package from **The Hafler Trio** (who feature ex- **Cabaret Voltaire** person **Chris Watson**) called *Seven Hours Sleep*.

FLICKKNIFE, THROUGH **Spartan**, has an interesting collection of underground bozos collated under the auspicious title *Live At The Alice In Wonderland* (A Pretty Smart Way To Catch A Lobster). Featured combos include **Voodoo Child**, **Gwyllyn And The Raspberry Flavoured Cat** (who might just apply first aid), **The Spooks** (who must be 10 years old), **Underground Zero** and **Webcore**. Wow! Just put it on the record deck and... suck.

MORE OR less mainstream? Well, **Soviet France** — who've been stirring a few cauldrons worldwide with releases in all kinds of strange packaging — have a couple of new things available. **Gris** is a snazzy 10-inch package in roofing felt which hails from Recommended Records (three years-old but still worth a ponder) and their latest vinyl outing is the classier and more tasteful *Looney Tunes* from **Red Rhino**. Huh! Makes **Eno** sound like the **Magic Roundabout**.

CONGLOMERATE? Co-op? Call it what you will, but **This Mortal Coil**, who feature everyone and his dog from 4AD, give us a taste of their upcoming double LP *Filigree And Shadow* with a two track 10-incher coupling **Van Morrison's** *Come Here My Love* and **David Byrne's** *Drugs*. Er, not to be sniffed at, I suppose... Up in Scotland, the **Precious Organisation** (through Fast Forward) unleash a new 45 from the much touted **Goodbye Mr MacKenzie**. The *Rattler* is a rather understated affair that seems destined for pop stardom. All the hallmarks of success are evident.

SLIGHTLY MORE esoteric are **Some Bizzare** sidekicks **K.422** who prepare the world for a new **Swans'** single which is lovingly called *A Screw* (*Holy Money*). What's more we're talking new LPs and live videos very shortly, too... Finally, **Hans-Joachim Roedelius** releases *Like The Whispering Of The Wind* on Norway's *Cicada* label (through



THIS MORTAL COILPERSON: Alison Limerick.

Rough Trade). Beautiful piano music that tickles over the back of your neck before disappearing in a cloud of smoke. Oh, you know the kind of thing.

OVER AT **Red Lightning** the news is that **Phil Guy**, blue guitarist brother of **Buddy Guy**, has his **Tough Guy** LP released, while the label also has a compilation LP, **Boss Vocal Groups of The 50s And 60s**; pretty self-explanatory, the material is mostly previously unavailable and features do-wop biggies like **The Ravens**, **Clovers**, **Orioles**.

STOP PRESS! **Ink Records** has remixed **Screaming (To Be With You)** from **C-Cat Trance's** **Khamus** album for release in 12-inch format only, through **Nine Mile**. And, the boys at **Ink/Red Flame** have also nabbed Manchester combo **Slab!** who're well worth checking out. They'll have a **Peel** session around the middle of September and their first single will be out about a week later... **New Order** take to the road on September 10 on a tour which starts in Newcastle and winds up on October 6 at the **Royal Albert Hall** — and it's all in aid of their new **Factory** single and LP called, respectively, *State Of The Nation* and *Brotherhood*, due in mid-September and October.

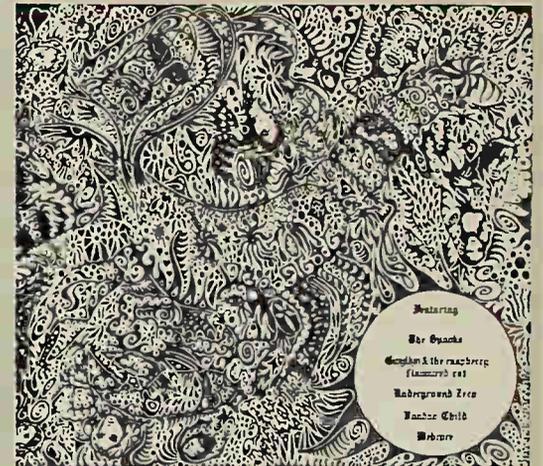


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Peter Gabriel Virgin PG 5
- 25** 25 STREET LIFE — 20 GREAT HITS ★ CD
Bryan Ferry Roxy Music EG/Polydor EGTV 1
- 26** 33 ONCE UPON A TIME ★ CD
Simple Minds Virgin V 2364
- 27** 20 THE QUEEN IS DEAD • CD
The Smiths Rough Trade ROUGH 96
- 28** 48 CONTROL ○ CD
Janet Jackson A&M AMA 5106
- 29** 18 BACK IN THE HIGH LIFE • CD
Steve Winwood Island ILPS 9844
- 30** 27 UPFRONT 2 — 14 DANCE TRACKS
Various Serious UP FT 2
- 31** 32 LIKE A VIRGIN ★★★ CD
Madonna Sire WX 20
- 32** 35 LOVE ZONE • CD
Billy Ocean Jive HIP 35
- 33** 36 STANDING ON A BEACH — THE SINGLES • CD
The Cure Fiction FIXH 12
- 34** 26 THREE HEARTS IN HAPPY ENDING MACHINE CD
Daryl Hall RCA PL 87196
- 35** 31 THE SEER CD
Big Country Mercury/Phonogram MERH 87
- 36** 29 LONDON 0 HULL 4 •
The Housemartins Go! Discs AGOLP 7
- 37** 40 NO JACKET REQUIRED ★ ★★ CD
Phil Collins Virgin V 2345
- 38** 37 WORLD MACHINE ★ CD
Level 42 Polydor POLH 25
- 39** 77 HEARTBREAKERS — 18 CLASSIC LOVE HITS
Various Starblend BLEND 3
- 40** 45 SUMMER DAYS, BOOGIE NIGHTS — 16 TRACKS
Various Portrait PRT 10052
- 41** 47 PLEASE • CD
Pet Shop Boys Parlophone PSB 1
- 42** 53 GOOD TO GO LOVER
Gwen Guthrie Boiling Point/Polydor POLD 5201

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- 43** 38 THE BRIDGE
Billy Joel CBS 86323
- 44** 34 NOW — THE SUMMER ALBUM 30 Summer Hits
Various ★ EMI/Virgin SUMMER 1
- 45** 41 SUZANNE VEGA • CD
Suzanne Vega A&M AMA 5072
- 46** 55 RAPTURE CD
Anita Baker Elektra EKT 37
- 47** 28 FLAUNT IT
Sigue Sigue Sputnik Parlophone PCS 7305
- 48** 59 THE MAN AND HIS MUSIC • CD
Sam Cooke RCA PL 87127
- 49** 44 THE VERY BEST OF CHRIS DE BURGH • CD
Chris De Burgh Telstar STAR 2248
- 50** 39 DRIVE TIME USA — 22 Summer Cruising Greats ○
Various K-tel NE 1321
- 51** 46 THE BEST OF THE REAL THING ○ CD
The Real Thing West Five/PRT NRT 1
- 52** 49 GO WEST/BANGS AND CRASHES ★★ CD
Go West Chrysalis CHRD 1495
- 53** 42 LUXURY OF LIFE • CD
Five Star Tent/RCA PL 70735
- 54** 43 PIE JESU ○ CD
Aled Jones 10/Virgin AJ 2
- 55** 71 LISTEN LIKE THIEVES CD
INXS Mercury/Phonogram MERH 82
- 56** 60 U2 LIVE "UNDER A BLOOD RED SKY" ★★ CD
U2 Island IMA 3
- 57** 62 ALCHEMY — DIRE STRAITS LIVE ★ CD
Dire Straits Vertigo/Phonogram VERY 11
- 58** 56 ON THE BEACH • CD
Chris Rea Magnet MAGL 5069

- 79** 87 CAN'T SLOW DOWN ★★★ CD
Lionel Richie Motown STMA 8041
- 80** **NEW** RECKLESS ★ CD
Bryan Adams A&M AMA 5013
- 81** 79 THE UNFORGETTABLE FIRE ★ CD
U2 Island U 25
- 82** **RE** THE ULTIMATE SIN CD
Ozzy Osbourne Epic EPC 26404
- 83** 66 NO GURU, NO METHOD, NO TEACHER CD
Van Morrison Mercury/Phonogram MERH 94
- 84** **RE** BLACK CELEBRATION ○ CD
Depeche Mode Mute STUMM 26
- 85** 83 SONGS FROM THE BIG CHAIR ★★★ CD
Tears For Fears Mercury/Phonogram MERH 58
- 86** 75 BRING ON THE NIGHT ○ CD
Sting A&M BRING 1
- 87** 70 THE JAZZ SINGER ★ CD
Neil Diamond Capitol EAST 12120
- 88** **RE** BORN IN THE USA ★★★ CD
Bruce Springsteen CBS 86304
- 89** **NEW** KICKING AGAINST THE PRICKS
Nick Cave & The Bad Seeds Mute STUMM 28
- 90** 80 RUMOURS ★★★ CD
Fleetwood Mac Warner Brothers K 56344
- 91** 91 ONE WORLD
John Denver RCA PL 85811
- 92** 100 STOP MAKING SENSE • CD
Talking Heads EMI TAH 1
- 93** 84 SPARKLE IN THE RAIN • CD
Simple Minds Virgin V 2300
- 94** **RE** WELCOME TO THE PLEASUREDOME ★★★ CD
Frankie Goes To Hollywood ZTT/Island ZTTIQ 1
- 95** **RE** MUSIC FROM "PURPLE RAIN" ★ CD
Prince & The New Power Generation Paisley Park/Warner Bros 925110-1
- 96** **RE** THIS IS BIG AUDIO DYNAMITE CD
Big Audio Dynamite CBS 26714
- 97** 96 LEGEND ★★★ CD
Bob Marley & The Wailers Island BMV 1
- 98** 94 GREATEST HITS ★ CD
Rod Stewart Riva K 56744
- 99** **RE** HELLO, I MUST BE GOING ★★ CD
Phil Collins Virgin V2252
- 100** 82 HATFUL OF HOLLOW • CD
The Smiths Rough Trade ROUGH 76

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

CD: Released on Compact Disc
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TOP 100 ALBUMS

| | | | |
|----|----|--|--|
| 1 | 1 | NOW, THAT'S WHAT I CALL MUSIC 7 * | Virgin/EMI NOW 7 (E) Various (Various) C: TC NOW 7 |
| 2 | 2 | DANCING ON THE CEILING • | Motown ZL 72412 (R) Lionel Richie (Lionel Richie/James Anthony Carmichael) C: ZK 72412; CD: ZD 72412 |
| 3 | 2 | TRUE BLUE * | Sire WX 54 (W) C: WX 54; CD: 925 442-2 Madonna (Madonna (all 9 tracks) Stephen Broy (6) Patrick Leonard (4)) |
| 4 | 12 | A KIND OF MAGIC * | EMI EU 3509 (E); C: TC EU 3509 Queen (Queen/Mack (5) Queen/David Richards (4)) C: AMC 5121; CD: CDA 5121 |
| 5 | 5 | INTO THE LIGHT * | A&M AMA 5121 (F) Chris De Burgh (Paul Hardiman) C: PK 71100; CD: PD 71100 |
| 6 | 13 | SILK AND STEEL • | Ten/RCA PL 71100 (R) Five Star (Various) C: PK 71100; CD: PD 71100 |
| 7 | 12 | REVENGE • | RCA PL 71050 (R) Eurythmics (David A. Stewart) C: PK 71050; CD: PD 71050 |
| 8 | 6 | THE FINAL * | Epic EPC 88681 (C); C: 40-88681; CD: CDEPC 88681 Wham! (George Michael (11) S. Brown/G. Michael (3) B. Carter (1)) |
| 9 | 11 | THE HEAT IS ON | Portrait PRT 10051 (C) Various (Various) C: 40-10051 |
| 10 | 10 | PICTURE BOOK * | Elektra EKT 27 (W) Simply Red (Stewart Levine) C: EKT 27; CD: 960 452-2 |
| 11 | 67 | BROTHERS IN ARMS *** | Vertigo/Phonogram VERH 25 (F) Dire Straits (Mark Knopfler/Neil Dortson) C: VERH 25; CD: 824 499-2 |
| 12 | 8 | RIP TIDE • | Island ILPS 9801 (E) Robert Palmer (Bernard Edwards) C: ICT 9801; CD: CID 130 |
| 13 | 9 | RENDEZ-VOUS • | Dreyfus/Polydor POLH 27 (F) Jean-Michel Jarre (Jean-Michel Jarre) C: POLH 27; CD: CD 829 125-2 |
| 14 | 24 | PARADE • | Paisley Park/Warner Brothers WX 39 (W) Prince & The Revolution (Prince & The Revolution) C: WX 39; CD: 925 395-2 |
| 15 | 19 | INVISIBLE TOUCH * | Chrysalis/Virgin GENCP 2 (E) Genesis (Genesis/Hugh Padgham) C: GENCP 2; CD: GENCP 2 |
| 16 | 23 | THE PAVAROTTI COLLECTION • | Stylus SMR 8617 (STY) Luciano Pavarotti (Various) C: SMC 8617; CD: SMD 8617 |
| 17 | 15 | HUNTING HIGH AND LOW * | Warner Brothers WX 30 (W) C: WX 30; A-ha (T. Mansfield (7)/A. Tamey (2)/J. Ratcliff/A-ha (1)) C: 925 300-2 |
| 18 | 30 | COMMUNARDS | London LONLP 18 (F) Communards (Mike Thorne) C: LONC 18; CD: 828 016-2 |
| 19 | 17 | QUEEN GREATEST HITS *** | EMI EMTV 30 (E) Queen (Various) C: TC EMTV 30; CD: CDP 746 033-2 |
| 20 | 16 | THE ORIGINALS | Towerbell TVD LP 14 (E) Various (Various) C: ZCTVD 14 |
| 21 | 13 | EVERY BEAT OF MY HEART • | Warner Brothers WX 53 (W) Rod Stewart (Bob Ezrin) C: WX 53; CD: 925 446-2 |
| 22 | 22 | WHITNEY HOUSTON ** | Arista 206 978 (R); C: 406 978; CD: 610 359 Whitney Houston (Jermaine Jackson (3) M. Masser (4) Koshif (2)) |
| 23 | 14 | RAT IN THE KITCHEN • | DEP International/Virgin LP DEP 11 (E) UB40 (UB40) C: CADEP 11 |
| 24 | 21 | SO * | Virgin PG 5 (E) Peter Gabriel (Daniel Lanois/Peter Gabriel) C: PGMC 5; CD: PGCD 5 |
| 25 | 25 | STREET LIFE — 20 GREAT HITS * | EG/Polydor EGTV 1 (F) Bryan Ferry (Various) C: EGMV 1; CD: 829 136-2 |
| 26 | 33 | ONCE UPON A TIME * | Virgin V 2364 (E) Simple Minds (Jimmy Iovine/Bob Clearmountain) C: TVC 2364; CD: CDV 2364 |
| 27 | 10 | THE QUEEN IS DEAD • | Rough Trade ROUGH 96 (R) The Smiths (Morrissey/Marr) C: ROUGH 96; CD: ROUGHCD 96 |
| 28 | 48 | CONTROL • | A&M AMA 5106 (F) Jonet Jackson (Jimmy Jam/Terry Lewis) C: AMC 5106; CD: CDA 5106 |
| 29 | 18 | BACK IN THE HIGH LIFE • | Island ILPS 9844 (E) Steve Winwood (Russ Titelman/Steve Winwood) C: ICT 9844; CD: CID 9844 |
| 30 | 27 | UP FRONT 2 | Serious UP FT 2 (A) Various (Various) C: ZC UP FT 2 |
| 31 | 32 | LIKE A VIRGIN *** | Sire WX 20 (W); C: WX20 C: 925 181-2 Madonna (Nile Rodgers (9) Madonna/Steve Bray (1)) |
| 32 | 35 | LOVE ZONE • | Jive HIP 35 (R) Billy Ocean (Wayne Braithwaite/Barry J. Eastmond) C: HIP 35; CD: CHIP 35 |
| 33 | 14 | STANDING ON A BEACH — THE SINGLES • | Fiction FIXH 12 (F) The Cure (Various) C: FIXH 12; CD: 829 239-2 |
| 34 | 26 | THREE HEARTS IN THE HAPPY ENDING MACHINE | RCA PL 87196 (R) Daryl Hall (Daryl Hall/David A. Stewart/Tom Wolk) C: PK 87196; CD: PD 87196 |
| 35 | 31 | THE SEER | Mercury/Phonogram MERH 87 (F) Big Country (Robin Millar) C: MERHC 87; CD: 826 844-2 |
| 36 | 29 | LONDON O HULL 4 • | Go! Discs AGOLP 7 (F) The Housemartins (John Williams) C: ZGOLP 7 |
| 37 | 40 | NO JACKET REQUIRED *** | Virgin V 2345 (E) Phil Collins (Phil Collins/Hugh Padgham) C: TVC 2345; CD: CDV 2345 |
| 38 | 37 | WORLD MACHINE * | Polydor POLH 25 (F) Level 42 (Wally Badarou/Level 42) C: POLHC 25; CD: 827 487-2 |
| 39 | 77 | HEARTBREAKERS | Starblend BLEND 3 (A) Various (Various) C: ZCEND 3 |
| 40 | 45 | SUMMER DAYS, BOOGIE NIGHTS | Portrait PRT 10052 (C) Various (Various) C: 40-10052 |
| 41 | 22 | PLEASE • | Parlophone PSB 1 (E) Pat Shop Boys (Stephen Hague) C: TC PSB 1; CD: CDP 746 271-2 |
| 42 | 53 | GOOD TO GO LOVER | Boiling Point/Polydor POLD 5201 (F) Gwen Guthrie (Gwen Guthrie) C: POLDC 5201 |
| 43 | 38 | THE BRIDGE | CBS 86323 (C) Billy Joel (Phil Ramone) C: 40-86323 |
| 44 | 34 | NOW — THE SUMMER ALBUM * | EMI/Virgin SUMMER 1 (E) Various (Various) C: TC SUMMER 1 |
| 45 | 41 | SUZANNE VEGA • | A&M AMA 5072 (F) Suzanne Vega (Lenny Kaye/Steve Addabbo) C: AMC 5072; CD: CDA 5072 |
| 46 | 55 | RAPTURE | Elektra EKT 37 (W) C: EKT 37; CD: 960 444-2 Anita Baker (Michael Powell (7) Marti Sharron/Gary Skardino (1)) |
| 47 | 28 | FLAUNT IT | Parlophone PCS 7305 (E) Sigue Sigue Sputnik (Giorgio Moroder) C: TC PCS 7305 |
| 48 | 59 | THE MAN AND HIS MUSIC • | RCA PL 87127 (R) Sam Cooke (Various) C: PK 87127; CD: PD 87127 |
| 49 | 44 | THE VERY BEST OF CHRIS DE BURGH • | Telstar STAR 2248 (R) Chris De Burgh (Various) C: STAC 2248; CD: TCD 2248 |
| 50 | 39 | DRIVE TIME USA • | K-tel NE 1321 (K) Various (Various) C: CE 2321 |

HEARTBREAKERS



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ARTISTS' A-Z

| | | | |
|-------------------------------|-----------|-----------------------------------|----|
| A-ha | 17 | AWARLEY, Bob & Walters | 97 |
| AC/DC | 70 | MORISON, Van | 83 |
| ADAMS, Bryan | 80 | MOTORHEAD | 67 |
| BAKER, Anita | 46 | NOW, THAT'S WHAT I CALL MUSIC 7 | 1 |
| BIG AUDIO DYNAMITE | 96 | NOW — THE SUMMER ALBUM | 44 |
| BIG COUNTRY | 35 | OCEAN, B.B. | 37 |
| BUSH AND THE BAD SEEDS | 65 | OSBOURNE, Ozzy | 82 |
| CAVE AND THE BAD SEEDS | 48 | PALMER, Robert | 17 |
| CELEBRATION | 89 | PAVAROTTI, Luciano | 10 |
| CELEBRATION (VARIOUS ARTISTS) | 1 | PET SHOP BOYS | 41 |
| CHERRY | 20 | PRINCE & THE NEW POWER GENERATION | 14 |
| CHERRY | 39 | QUEEN | 49 |
| CURE, The | 33 | REA, Chris | 58 |
| DE BURGH, Chris | 59 | REAL THING, The | 51 |
| DENNER, John | 81 | ROTH, David Lee | 61 |
| DEPECHE MODE | 84 | ROYAL HOLLOWAY | 75 |
| DIAMOND, Neil | 97 | SADIE | 00 |
| DIRE STRAITS 1 | 57 | SHADOWS | 60 |
| DRIVE TIME USA | 50 | SHARON | 64 |
| DYLAN, Bob | 68 | SHIRLEY AND THE SHIRLEY SISTERS | 47 |
| EURYTHMICS | 79 | SIMPLE MINDS | 26 |
| FERRY, Bryan | 25 | SMYRNE | 10 |
| FIVE STAR | 63 | SMITHS, The | 27 |
| FLEETWOOD MAC | 90 | SOUNDTRACKS etc | 14 |
| FRANCE GOES TO HOLLYWOOD | 15 | SPRINGSTEEN, Bruce | 88 |
| FOX, Samantha | 74 | STEWART, Rod | 98 |
| GABRIEL, Peter | 71 | SWIFT, The | 27 |
| GENESIS | 85 | STING | 73 |
| GOVOST | 52 | SUMMER DAYS, BOOGIE NIGHTS | 45 |
| GUTHRIE, Gwen | 47 | TEARS FOR FEARS | 85 |
| HALL, Daryl | 34 | TURNER, Tina | 63 |
| HEARTBREAKERS | 39 | UB40 | 56 |
| HEARTS ON THE LINE | 26 | UPFRONT 2 | 30 |
| HOUSTON, Whitney | 29 | UPFRONT 2 | 30 |
| HOUSTON, Whitney | 29 | UPFRONT 2 | 30 |
| INXS | 55 | VEGA, Suzanne | 45 |
| JACKSON, Janet | 78 | WATERBOYS, The | 75 |
| JARRE, Jean Michel | 13 | WILKINSON, J. | 8 |
| JOEL, Billy | 43 | WINWOOD, Steve | 29 |
| JONES, Alad | 54 | VARIOUS ARTISTS | |
| LA BELLE, Pam | 66 | | |
| LEVEL 42 | 38 | | |
| MADONNA | 3, 31, 59 | | |

Year To Date Album Chart New Entries (34 weeks) 206
Panel Sales Percentage Increase on last week 5%
Cassette Percentage of Panel Sales 47%

CONTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE
Compiled by Gallup for the *Billboard Music Week* and *Billboard* based on a sample of 250 conventional record outlets. To qualify for a chart position, albums and cassettes must have a dealer price of £1.82 or more.

*** TRIPLE PLATINUM (900,000 units)
** DOUBLE PLATINUM (600,000 units) * PLATINUM (300,000 units)
● GOLD (100,000 units) ○ SILVER (60,000 units)

NEW = NEW ENTRY RE = RE-ENTRY

▲ Panel Sales Increase 50% or more over previous week

HEARTBREAKERS



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| | | | |
|-----|-----|------------------------------------|---|
| 51 | 46 | THE BEST OF THE REAL THING • | West Five/PRT NRT 1 (A) The Real Thing (Various) C: ZCNR 1; CD: CDNR1 |
| 52 | 49 | GO WEST/BANGS AND CRASHES ** | Chrysalis CHR 1495 (F) Go West (Gary Stevenson) C: ZCHR 1495; CD: CDD 1536 |
| 53 | 42 | LUXURY OF LIFE • | Ten/RCA PL 70735 (R); C: PK 70735 Five Star (Nick Martinelli (5)/Steve Harvey (3)/Various) C: CAJ 2; CD: AJCD 2 |
| 54 | 43 | PIE JESU • | 10/Virgin AJ 2 (E) Aled Jones (Hefin Owen/J. Mervyn Williams) C: CAJ 2; CD: AJCD 2 |
| 55 | 71 | LISTEN LIKE THIEVES | Mercury/Phonogram MERH 82 (F) INXS (Chris Thomas) C: MERHC 82; CD: 824 957-2 |
| 56 | 64 | U2 LIVE "UNDER A BLOOD RED SKY" ** | Island IMA 3 (E) U2 (Jimmy Iovine) C: IMA 3; CD: CID 113 |
| 57 | 62 | ALCHEMY — DIRE STRAITS LIVE * | Vertigo/Phonogram VERY 11 (F) Dire Straits (Mark Knopfler) C: VERY 11; CD: 828 243-2 |
| 58 | 56 | ON THE BEACH • | Magnet MAG 5069 (R) Chris Rea (Chris Rea/Dave Richards) C: ZC MAG 5069; CD: CD MAG 5069 |
| 59 | 51 | THE FIRST ALBUM * | Sire WX 22 (W) Madonna (Reggie Lucas) C: WX 22; CD: 923 867-2 |
| 60 | 54 | MOONLIGHT SHADOWS • | Polydor PROLP 8 (F) Shadows (The Shadows (14) Bruce Welch (2)) C: PROMC 8; CD: 829 358-2 |
| 61 | 61 | EAT 'EM AND SMILE | Warner Brothers WX 56 (W) David Lee Roth (Ted Templeman) C: WX 56 |
| 62 | 52 | THE WORKS • | EMI WORK 1 (E) Queen (Queen/Mack) C: TC WORK 1; CD: 745 016-2 |
| 63 | 72 | PRIVATE DANCER *** | Capitol TINA 1 (E) Tina Turner (Various) C: TCTINA 1; CD: CDP 746 041-2 |
| 64 | 67 | THE GREATEST HITS • | Stylus SMR 8615 (STY) Sholamar (Leon Silvers/Various) C: SMC 8615; CD: DSMR 8615 |
| 65 | 63 | HOUNDS OF LOVE * | EMI KAB 1 (E) Kate Bush (Kate Bush) C: TC KAB 1; CD: CDP 746 164-2 |
| 66 | 58 | WINNER IN YOU | MCA MCF 3319 (F) Pat La Belle (Various) C: MCF 3319; CD: DMCF 3319 |
| 67 | 57 | ORGASMATRON | GWR GWLP 1 (R) Motörhead (Bill Laswell) C: GWTC 1 |
| 68 | 76 | KNOCKED OUT LOADED | CBS 86326 (C) Bob Dylan (Bob Dylan (all tracks) David A. Stewart (1 track)) C: 80-86326 |
| 69 | 69 | BE YOURSELF TONIGHT ** | RCA PL 70711 (R) Eurythmics (David A. Stewart) C: PK 70711; CD: PD 70711 |
| 70 | 70 | WHO MADE WHO | African Wax 57 (W); C: WX 57; CD: 781 650-2 AC/DC (H. Vanda/G. Young (5) R. Lange (3) A. Young/M. Young (1)) |
| 71 | 50 | TOUCH ME • | Jive HIP 39 (R) Samantha Fox (Various) C: HIPC 39 |
| 72 | NEW | NEVER FELT SO GOOD | Qwest WX 44 (W) James Ingram (Keith Diamond (9) James Ingram (1)) C: WX 44 |
| 73 | 62 | THE DREAM OF THE BLUE TURTLES * | A&M DREAM 1 (F) Sting (Sting/Peter Smith) C: DREAMC 1; CD: DREM 1 |
| 74 | 85 | FACE VALUE ** | Virgin V 2185 (E) Phil Collins (Phil Collins/Hugh Padgham) C: TVC 2185; CD: CDV 2185 |
| 75 | 73 | THIS IS THE SEA | Ensign/Chrysalis CHEN 3 (F); C: ZCHEN 3 The Waterboys (M. Scarf (all 9 tracks) M. Glassop (6) J. Brand (1) K. Wallinger (1)) |
| 76 | 68 | LOVE OVER GOLD ** | Vertigo/Phonogram 6359 109 (F) Dire Straits (Mark Knopfler) C: 7150 109; CD: 800 038-2 |
| 77 | 78 | MAKING MOVIES ** | Vertigo/Phonogram 6359 034 (F) Dire Straits (Jimmy Iovine/Mark Knopfler) C: 7150 034; CD: 800 050-2 |
| 78 | 90 | RAISING HELL | Profile/London LONLP 21 (F) Run D.M.C. (Russell Simmons/Rick Rubin) C: LONC 21 |
| 79 | 87 | CAN'T SLOW DOWN *** | Motown STMA 8041 (R) Lionel Richie (L. Richie/J. A. Carmichael) C: STMA 8041; CD: MCD 06059 |
| 80 | 81 | RECKLESS * | A&M AMA 5013 (F) Bryan Adams (Bryan Adams/Bob Clearmountain) C: AMC 5013; CD: CDA 5013 |
| 81 | 79 | THE UNFORGETTABLE FIRE * | Island U25 (E) U2 (Brian Eno/Daniel Lanois) C: UC 25; CD: CID 102 |
| 82 | 82 | THE ULTIMATE SIN | Epic EPC 26404 (C) Ozzy Osbourne (Ron Nevison) C: 40-26404; CD: CDEPC 26404 |
| 83 | 66 | NO GURU, NO METHOD, NO TEACHER | Mercury MERH 94 (F) Van Morrison (Van Morrison) C: MERHC 94; CD: 800 077-2 |
| 84 | 84 | BLACK CELEBRATION • | Mute STUMM 26 (U/R/SP); C: CDSTUMM 26 Depeche Mode (Depeche Mode/Gareth Jones/Daniel Miller) C: STUMM 26 |
| 85 | 83 | SONGS FROM THE BIG CHAIR *** | Mercury/Phonogram MERH 58 (F) Tears For Fears (Chris Hughes) C: MERHC 58; CD: 824 300-2 |
| 86 | 75 | BRING ON THE NIGHT • | A&M BRING 1 (F) Sting (Kim Turner/Sting) C: BRINC 1; CD: BRIND 1 |
| 87 | 70 | THE JAZZ SINGER * | Capitol EAST 12120 (E) Neil Diamond (Bob Gaudio) C: TC EAST 12120; CD: CDP 746 026-2 |
| 88 | 88 | BORN IN THE USA ** | CBS 86304 (C); C: 40-86304; CD: CD 86304 Bruce Springsteen/J. Landau/C. Platkin/S. Van Zandt |
| 89 | NEW | KICKING AGAINST THE PRICKS | Mute STUMM 28 (U/R/SP) Nick Cave & The Bad Seeds (Nick Cave & The Bad Seeds) C: STUMM 28 |
| 90 | 80 | RUMOURS *** | Warner Brothers K 56344 (W); C: K 456344 Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat) C: K 256344 |
| 91 | 91 | ONE WORLD | RCA PL 85811 (R) John Denver (Roger Nichols) C: PK 85811 |
| 92 | 100 | STOP MAKING SENSE • | EMI TAH 1 (E) Talking Heads (Talking Heads) C: TAHTC 1; CD: CDP 746 064-2 |
| 93 | 84 | SPARKLE IN THE RAIN • | Virgin V 2300 (E) Simple Minds (Steve Lillywhite) C: TVC 2300; CD: CDV 2300 |
| 94 | 85 | WELCOME TO THE PLEASUREDOME *** | ZTT/Island ZTTIQ 1 (E) Frankie Goes To Hollywood (Trevor Horn) C: ZCQI 1; CD: CID 101 |
| 95 | 86 | MUSIC FROM "PURPLE RAIN" • | Warner Bros 925110-1 (W) Prince & The Revolution (Prince/Revolution) C: 925110-4; CD: 925110-2 |
| 96 | 87 | THIS IS BIG AUDIO DYNAMITE | CBS 26714 (C) Big Audio Dynamite (Mick Jones) C: 40-26714; CD: CDBS 26714 |
| 97 | 96 | LEGEND *** | Island BMW 1 (E); C: BMWC 1; CD: CID 103 Bob Marley & The Wailers (B. Marley/The Wailers/C. Blackwell/S. Smith) |
| 98 | 94 | GREATEST HITS * | Riva K 56744 (W) Rod Stewart (Various) C: K 456744; CD: K 256744 |
| 99 | 82 | HELLO, I MUST BE GOING ** | Virgin V 2252 (E) Phil Collins (Phil Collins/Hugh Padgham) C: TVC 2252; CD: CDV 2252 |
| 100 | 82 | HATFUL OF HOLLOW • | Rough Trade ROUGH 76 (U/R); C: ROUGHHC 76 The Smiths (Roger Pusey/John Porter/Dale Gribble/The Smiths) C: ROUGHCD 76 |

ACCORDING TO major and leading independent companies the days of the full-price classical album are numbered. As predictions for its speedy demise become more dramatic, Nicolas Soames pins down some key people to find out if black vinyl has a future — and if so, where that future lies.

Life left in full-price disc?

I THINK that 1987 will see the collapse of the full-price LP market. But there remains considerable commercial life in the LP as a medium for mid-price and budget lines."

The unequivocal statement comes, perhaps not surprisingly, from Peter Russell, head of PolyGram Classics which, with Decca, has led the compact disc revolution in classical music.

No other record company, among the majors or independents, is prepared to make such a categorical statement, and some still report remarkable life in the black disc, at full price as well as cheaper versions.

No doubt Russell's convictions are aided by the leading compact disc figures from the PolyGram group, with Deutsche Grammophon, Decca and Philips easily leading the market in terms of numbers of titles available on the new medium, and therefore sales.

But even he admits to being surprised to find that on some new titles, CD is outselling LP on a ratio of 4-1.

He argues that his statement is realistically based on sales figures achieved in the UK market and indications from abroad. "The full-price LP has almost totally collapsed in Japan, and it is hanging on here and in the US.

"But PolyGram may, in 1987, new releases which will not be issued on LP. We are currently planning to release everything on LP, but this depends on international market demand — it may simply not be economical to issue certain things on LP next year."

In fact, the PolyGram picture is more complex, because other factors, such as the abnormally high interest (in work terms) in tapes in the UK sometimes means that despite demand here, certain releases are not put on tapes as other classical markets — such as West Germany — cannot sell them. Nevertheless, Russell argues that the end of the full-price LP is now in sight.

This view is confirmed by CBS. Roxy Bellamy, of CBS's UK classical department, comments that the company sees the disappearance of the full-price LP in the US within two years, although she feels it may take a little longer in the UK. "Many of our titles still sell more on LPs than other formats," she says.

EMI's sales figures over the last 12 months have also shown a decrease in interest in full-price LPs, despite difficulties over CD supply. Simon Foster, general manager, Classical Division, EMI Records (UK), explains the situation specifically.

"We have noticed particularly a drop in interest in pre-digital full-price titles, with the exception of certain major classic recordings. I feel that pre-digital analogue sets are no longer viable in this country."

He reveals that, from January 1, EMI is adopting a policy of simultaneous CD/LP/tape release on all new titles, and there is clearly no indication yet of dropping the black disc on new issues.

But he holds similar views to Russell over the importance of the black disc as a medium in the mid-price and budget areas.

"I am sure that we will see the LP being manufactured right up to the end of this century, partly because

there are certain things which will never come on to CD.

"But the role of the LP will be as a cheap and easily available medium for music — there are millions of decks and lower systems out there, and many people, especially young people, will not be able to afford CD for some time to come."

This is where, he argues, the mid-price labels, such as EMI's Master series, with its digital remastering and long-play sides — some up to 40 minutes per side — will come into its own.

Bill Holland, Deutsche Grammophon classical manager, points to the success of the new Galleria mid-price digital series, with 200,000 sales from the initial launch, and Walkman tapes, now approaching 1m sales in the UK, as further proof of this.

Decca is hoping for similar response to the recently launched Ovalion, and it is understood that Philips has a clone in preparation — with special emphasis on lengths of play, as with EMI.

However, general statements on the demise of the full-price black disc are turned on their head whenever a recording touches the cross-over market. The overall CD penetration in the UK is still under five per cent, although it is considerably higher among classical collectors. The LP sales of West Side Story, for instance, were extremely high — and this applies to all classical material which manages to break into a pop market.

It is worth noting, nevertheless, that while the majors are sounding the death knell for the full-price LP, the independents are still reporting good trade.

"My block disc sales are holding up very well," says Jack Boyce of ASV. "I think it is a silly thing for the record industry to talk itself out of the black disc — there are still millions of black disc machines out there and the potential is still enormous."

Hyperion. "My LP sales are excellent and I am still selling more black discs than CDs — or cassettes," he said. "I have noticed that LPs have suffered in certain export markets, such as the US, but I must also say that I think the period of indiscriminate CD buying is over."

Scott Butler of Harmonia Mundi Distribution reports that in July 1986, in terms of cash turnover, compact discs achieved 55 per cent over LPs and tapes; and that was even in the face of the difficult supply situation, and the fact that Harmonia Mundi also did well with its historical catalogue, which remains an LP market.

Even more significantly, he is seeing a change of dealer attitude. "More dealers are now cutting back on the space allotted to LPs. As the sales of cassettes have gone up markedly over the past few months, dealers are reluctant to put money and shop space into LPs which may turn out to be product they cannot get rid of."

He also remarked that independent record companies themselves must now be approaching the situation of considering whether it is commercially viable to repress once stocks of black disc have been exhausted.

'We have noticed particularly a drop in interest in pre-digital full-price titles with the exception of certain major classical recordings'

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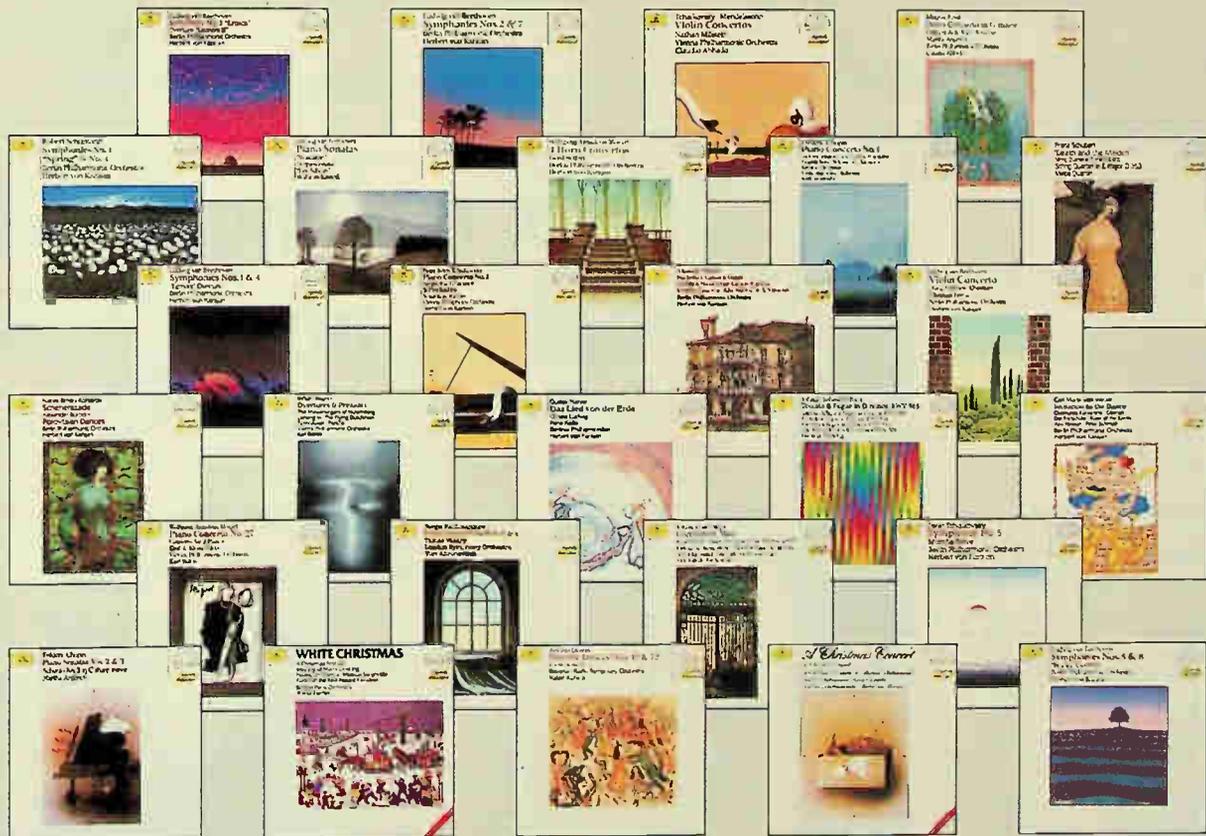
LOOKING AHEAD at PolyGram. (left to right). Bill Holland, Peter Russell and Mike Sage.
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CLASSICAL

LPs — still essential for browser buys

THE DIMINISHING importance in sales terms of LP is being felt not only at the top price level, but all the way down to budget, confirms Ivor Schlosberg, joint managing director of Pickwick Records. However, he argues that unexpected results from a marketing survey show the importance of LP in terms other than sheer sales.

"In the first six months of 1986, LP sales of Cantour Classics were down 30 per cent on the first six months of 1986," reveals Schlosberg. "On the other hand, cassette sales of Cantour Classics were 25 per cent up, and sales of the Ditto range of cassettes were 20 per cent up."

The difference was more than compensated for by the success of Pickwick's mid-price CD series IMP Red Label, yet Schlosberg did not think that the company had lost many sales from LP to CD — he is convinced that the cassette sales

are mainly affecting LP.

And yet, interestingly, he sees the LP continuing to play a role in the budget and mid-price market for some time to come, for a number of reasons.

"For a start, though our LP figures may be down, we are still selling hundreds of thousands of LPs each year, and we are still making a profit on them. Once you have a master recording, with cassettes and CDs going well, it costs very little extra to press same black discs.

"But even more significant were the results of our marketing survey. This showed that time and time again, a customer in a shop would pick up a record, look at the back and glance through the sleeve notes, put the record back in the stand, and then purchase a cassette, scarcely looking at it.

"So the record seems to play an important promotional role in cassette sales, and we have to ask ourselves what would happen if we didn't have an LP on display."

He admits that there are other

In the face of declining sales, will the album continue to play a role in the budget and mid-price markets? Nicolas Soames reports

possibilities, such as dummy covers, but at the moment, as the LP remains commercially viable, he sees no reason to desert it.

"A lot does depend on how quickly the CD players penetrate the market place, but even so a lot of people have good record players, and there will be a demand for records until such time as those record players break down.

"The only problem I see is that retailers will be less inclined as time goes on to give records the shelf space they require, and I do admit that, five years from now, I do not expect to see black vinyl as part of the retail market in the way we see it now."

Patricia Byrne, manager of Classics for Pleasure and the mid-price EMI Eminence, also acknowledged the growth of tape over LP. The ratio of tape to LP was greater in the budget CFP label than in the mid-price EMI Eminence label, but in both, black vinyl was still a healthy commodity.

"There are no plans for dropping the production of LPs in the short term," she says.

Opera making itself heard as never before

OPERA IS without doubt the single greatest growth area in classical recording sales in terms of repertoire. There is a veritable boom in opera supported by a host of external factors ranging from the cinema and television to superstar status of individuals.

There is no doubt that high among the main sellers of the autumn period will be new and re-issue recordings of opera — as well as work which, though impossible to class as opera, derives its importance from the operatic tradition and will therefore have its spin-offs.

The involvement of the cinema has made an immense contribution to the spread of opera, and this is reflected in two of the new releases which will shoot to the upper regions of the best-seller lists, and in one case, certainly, will make the pop charts.

The cinematic successes of Losey's *Dan Giovanni*, of Migenes Johnson in *Carmen*, and Zeffirelli's *La Traviata* have demonstrated clearly that opera is not merely for a dinner jacketed elite who can afford Covent Garden prices.

This was underlined in a very different way by the extraordinary sales figures achieved by opera stars including Dame Kiri Te Kanawa and Jose Carreras in Bernstein's *West Side Story*.

And in October, CBS hopes to emulate that success with the release of another classical musical, *South Pacific*, recorded with the same Kanawa/Carreras cast, made with the LSO conducted by Jonathan Tunick.

Kanawa sings such songs as *I'm Gonna Wash That Man Right Outa My Hair* as the Navy nurse Nellie Forbush, while Carreras sings *Emile de Becque*, the part created on film by Rossano Brazzi — with songs such as *Some Enchanted Evening*. Sarah Vaughan and Mandy Patinkin also feature.

The CBS recording is even receiving the same support from BBC TV which was so crucial in the success of *West Side Story*, with a documentary on the making of the recording. And the company is preparing for a major blockbuster, promoting it widely and releasing it simultaneously (it is hoped) on all three formats.

It is unlikely that the sales figures of EMI's main vocal release of the period will match *South Pacific*, but the company should do very handsomely indeed in straight operatic terms with its new recording of Verdi's *Otello*.

For the release of the two unit set (LP, CD, tape) with Placido

Domingo, Justino Diaz and Katia Ricciarelli as *Otello*, Iago and Desdemona is closely linked to the first screening in the UK of the new film made by Zeffirelli.

It receives its screen premiere in London on September 22 attended by Prince Charles and Princess Diana and will then go into two cinemas in London before wider release of a later date.

All the publicity, including record sleeves and film posters, will be based on the same material, indicating the close link between the film and record. However, the recording, classical buffs will be glad to note, will not be a sound track album, but the original studio recording that was made by the cast before filming began.

The recording of Zeffirelli's film *La Traviata* did not do such good business among classical collectors because it was a sound track which contained effects which were extraneous to the original score.

EMI's *Otello*, which was recorded in Milan with the Orchestra and Chorus of La Scala, conducted by Lorin Maazel, will also, it is hoped, be released simultaneously in all three formats.

The wider interest taken in opera has been helped not only by cinema and Channel Four, but also the

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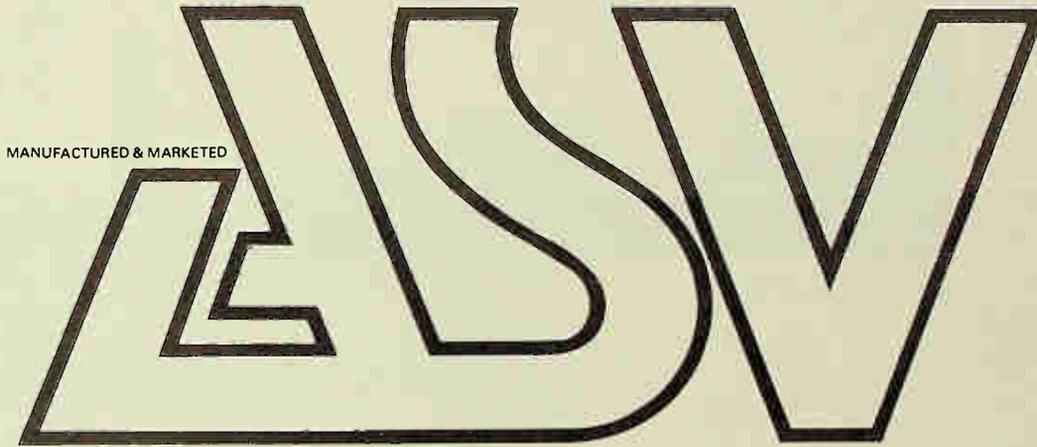
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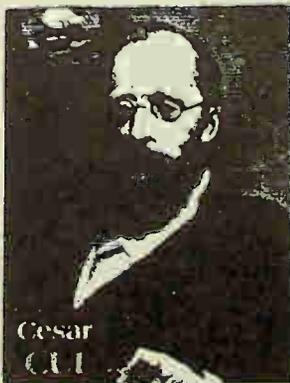
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Gramophone Magazine, July 1986

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◀ FROM PAGE 26

increased public prominence of figures such as Luciana Pavarotti, whose Wembley concert attracted attention throughout the press.

This has boosted the sales, especially, of mid-price opera, and a mid-price opera series is now an important part of most of the major classical labels.

With the largest opera catalogue, Decca has a high profile here. Of course, it continues to record afresh, as the August release of Puccini's *Tosca* with Kanawa showed, but Andrew Dalton, Decca classical marketing manager reports a good response to the Decca Opera mid-price series.

The series has a unified box format, and features reliable recordings of major repertoire works such as Puccini's *La Bohème*, and Verdi's *Aida* and *Falstaff*, all with leading performers of the Sixties including Tebaldi and Berganzi.

September sees two additions to the series (which has a dealer price of £2.44 per unit) Mozart's *The Marriage Of Figaro*, and, taking note of Zeffirelli's film release and hoping for some mid-price spin-off, Verdi's *Otello*, with del Monaco in the title role — widely regarded as the tenor's best recorded performance.

But Decca has another intriguing operatic release on the cards. In October, there is the extraordinary line-up of Welsh choir boy wonder Aled Jones, Joan Sutherland, and the leading early music soprano Emma Kirkby in Handel's opera *Athalie*, with the Academy of Ancient Music conducted by Chris-



RECREATING *South Pacific*: (left to right) Kiri Te Kanawa, Joseph Dash and Christine Reed of *Masterworks*, and conductor Jonathon Tunick.

opher Hagwood.

Among the important stock items, however, are the operatic compilation albums on Decca's mid-price Jubilee series. *Golden Opera Volumes 1* and *2* both contain music made famous by televi-

sion ads, and *Golden Operetta* also contains many popular tunes.

EMI has also its mid-price opera series, with the recordings being digitally remastered, and often released on reduced numbers of LP, having made the most of direct

metal mastering.

September sees Sherrill Milnes in Verdi's *Macbeth*, conducted by Muti, the latest addition to the series which also includes Giulini's *Dan Carlos*, Verdi's *Un Ballo in Maschera* conducted by Muti, and

Verdi's *Aida* conducted by Karajan.

The company has also made a special feature of its historically important recordings of Maria Callas, with a strong response on CD as well as conventional formats. Bizet's *Carmen*, Bellini's *Norma* and *La Sonnambula*, and Puccini's *Tosca* are all available in three formats, while Donizetti's *Lucia de Lammermoor* is released in September on CD (CDS 747 4408) along with an operatic recital (CDC 747 2822).

EMI is the only company, by the way, to have issued Puccini's *La Bohème* on one cassette — In *The Portrait Of...* long play tape series.

Deutsche Grammophon indicates that it is only in the multiple sets of opera that LP has managed to hold its own against the tape onslaught, a point worth considering when stocking.

The main operatic release for the company over the next few months is Karajan's new recording of Mozart's *Don Giovanni* with Anna Tomowa-Sintow and Kathleen Battle, and Samuel Ramey in the title role. Here, DG expects to do especially well on compact disc. "Opera buyers have embraced the CD medium more than any other area of the classical spectrum," says classical manager Bill Holland.

Yet, like his colleagues at EMI and Decca, he reports good business for the mid-price opero series which has a catalogue of 20 titles so far, ranging from Mehta's recording of Puccini's *La Fanciulla del West* to Bernstein's recording of Beethoven's *Fidelio*.



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CD supplies look better

AFTER GLOOMY forecasts concerning supply of classical CDs over the past few months, it appears that the worst is nearly over — both for majors and the leading independents.

The shock news that the PolyGram classical stable of Deutsche Grammophon, Philips and Decca were having to tighten their CD belts, and learn what it was like to have 30 per cent of titles unavailable has been balanced by optimism both in the long and short term.

Peter Russell, head of PolyGram Classics, admits to exercising a small play within the company to ensure a healthy stock situation for the autumn. "During the summer months, which are traditionally even quieter on the continent than in the UK, we have been ordering large quantities of CDs for the coming season.

"I am confident that we will not have any serious difficulties, except in some very obscure titles."

And with new manufacturing plants coming on stream all the time, the situation should be eased, certainly by the new year, he said. Only a huge black buster could cause problems now.

Jack Boyce at ASV has now signed contracts with Disctec and Sonopress and is optimistic that his company's time of ludicrous shortage is over. August saw ASV releasing no fewer than 11 CDs, including Emma Johnson's *Crusell Clarinet Concerto*, the popular

back catalogue item of The French Connection, played by the Academy of St Martin-in-the-Fields; four early music recordings from the *Gaudeamus* series; and five living Ero recordings, including Ellington, Robesan and Marlene Dietrich's *Marlene*.

September sees two new early music CDs on the *Gaudeamus* series, *Violin Concertos* played by Manica Huggett (CD GAU 105) and *Sonatas* by Leclair played by Trio Sonnerie led by Huggett (CD GAU 106).

Boyce hopes that the new year will see many new releases coming out on all three formats simultaneously.

Much the same news comes from Hyperion Records. Compact discs ordered from the CTA factory in Japan are now arriving in the UK in quantity, but the CD future for the label rests with Disctec. September sees seven back catalogue items coming on to CD, including the outstanding performance of Faure's *Piano Quartets* played by Damus (CDA 66166), *Vivaldi's Complete Music for Lute and Mandolin* played by Paul O'Dette (CDA 66160), and Bach's *Hunt Cantata* featuring Emma Kirkby (CDA 66169).

"During 1987, I anticipate that all the good sellers from the Hyperion back catalogue will be transferred on to CD as well as many of the new releases," says Ted Perry, the label's founder.

Pickwick lines up autumn CDs

FOUR NEW titles from Pickwick's IMP Red Label are issued in September as the series — which remains the only mid-price CD catalogue in the world — moves towards its project 50 titles by the end of the year.

The new titles show that the label is aiming not only for breadth of repertoire — there is a string quartet record as well as popular violin concertos — but also leading orchestras.

Two of the most famous violin concertos — by Mendelssohn and Bruch — are played by Jaime Laredo and the Scottish Chamber Orchestra, who have become almost the house orchestra for the label (PCD 829).

But it is interesting to note that the English Chamber Orchestra also appears, playing the first three of Bach's *Brandenburg Concertos* (PCD 830); while the City of London Sinfonia accompany the English pianist Howard Shelley in *Mozart's Piano Concertos*

K467 and K491 (PCD 832).

The last of the four September issues consists of Schubert's *A minor Quartet* and Beethoven's *String Quartet Op 74, The Harp* (PCD 831).

These will be followed in October and November by a further eight releases, including a new John Ogdon recital, and two Christmas issues, *Christmas Carols* sung by the Westminster Cathedral Choir, and *A Medieval Christmas* played by London Pro Musica.



GLENN GOULD — idiosyncratic.

Legacy of Glenn Gould

Strange Persona

THE IDIOSYNCRATIC piano style of Glenn Gould is marked by further releases from CBS in September, including the *Glenn Gould Legacy Volume III* (music by Brahms, Grieg, Wagner, Sibelius and Strauss M342107 LP/Tape), and an intriguing group of *Piano Transcriptions* from Wagner made by the pianist himself but never before released in the UK (MP 39764 LP/Tape).

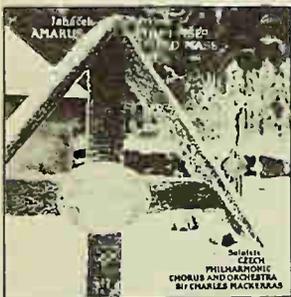
But the best seller of the month will probably be the digitally remastered reissue of Gould's recording of works from the English renaissance by Byrd and Gibbons, one of the most distinctive albums he ever made (MP 39552 LP/Tape).

CONTINUING IN the series of mixed repertoire records from CBS — which have included John Williams' *Echoes Of Landan*, Philip Glass's *Songs Of Liquid Days*, and even Branford Marsalis, the Canadian-born guitarist Liona Boyd now mixes Brahms, Tarrega, Eric Clapton, Vangelis and Michael Kamen.

Called *Persana*, this bewildering collection of music and musicians contains instrumentals by Vangelis, Richard Fortin, Kamen (who produced the Pink Floyd albums as well as this one) and Liona Boyd herself; and has guest appearances by Clapton, David Gilmour, Ray Cooper and others (FM 42120 LP/Tape).

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PAVAROTTI — crossing over.

Pavarotti climbing the charts

THE PAVAROTTI Collection — a superbly packaged double album released by Stylus at the end of July — is testifying the growing crossover potential of opera as it rides up the charts, currently standing at number 12.

Sales have been given a healthy injection by Pavarotti's recent sell-out concert at Wembley Arena and it looks likely that the album will obtain a top ten foothold next week. Pavarotti scored chart success in '82 and '83, reaching numbers 95 and 96 respectively, but The Pavarotti Collection represents a chart record breaker — not just for the artist but for opera itself.

Featuring 27 highlights from operas such as Carmen, Aida, Rigoletto, Foust and Monon Lescaut along with the Neopolitan love songs which have increasingly become synonymous with Pavarotti, the double album has been backed by a TV od campaign which has yet to break nationally in September and which will stretch further into the autumn.

● THE COMMERCIAL potential of classical tapes can be seen by sales figures claimed by Multiple Sound Distribution in the company's Chevron Classic Doubles distributed exclusively through Woolworths.

Ted Fisk of MSD says that from 20 titles of popular classics recorded by provincial German orchestras in the Sixties, sales of approaching 300,000 have been achieved since the Doubles were first issued in Moy.

Kennedy follow up

THE YOUNG English violinist Nigel Kennedy follows the runaway success story achieved by his recording of Elgar's Violin Concerto which won the Gramophone Award 1985 with the immensely popular repertoire of Tchaikovsky's Violin Concerto, coupled with Chausson's Poeme.

The Elgar recording was made for EMI Eminence, and so is the Tchaikovsky — but this is the last one Kennedy will probably make for the label, for he has now been signed to an extended contract by EMI, and will appear at full price, rather than mid-price.

Nevertheless, large sales can be expected from this new recording of Tchaikovsky's Concerto despite the host of rival recordings, for the personality of Kennedy, and the relatively cheap price should mean a fast turnover.

Kennedy plays the work with the LPO under the Finnish conductor Okko Kamu (EMX 2100 LP, tape). It is interesting to note that plans are already well advanced to bring the mid-price recording out on full-price compact disc — by EMI, not CFP.

No fixed date is yet available for the CD release, but it is hoped to be in stock before Christmas.

A recording by two other violinists, though of an older generation, is released by CFP — Menuhin and Grappelli play Top Hat, songs made famous by Fred Astaire (EMD 5539).

And Tchaikovsky's Sleeping Beauty is played on a 2LP/tape set by the Philharmonia Orchestra under Weldon (33SX 1095).

New titles on Galleria

IN JUST six months since the initial launch of Deutsche Grammophon's new digitally remastered mid-price series Galleria, some 200,000 LPs and tapes have been sold, and the company is now releasing a further 27 titles while maintaining the launch price to dealers at £2.12p.

The Galleria catalogue is, in fact, being expanded to the round figure of 50, but there are also two limited edition albums released especially for the Christmas mar-

ket: a collection of Christmas music by Gabrieli, Carelli, Scheidt, Torelli and others (419 413) conducted by Karajan and White Christmas, a mixed bag of Rudolf the Red-Nosed Reindeer, Messiah excerpts and Tchaikovsky played by the Boston Pops under Fiedler (419 414).

Among the important releases in the new batch are the Violin Concertos by Tchaikovsky and Mendelssohn played by Milstein; Tchaikovsky's Piano Concerto No 1 played by Richter; Scheherazade played by the VPO under Karajan and Ravel's Gaspard de la Nuit coupled with the G major Concerto played by Martha Argerich.

The series now has the complete set of Beethoven's Symphonies in the Seventies recordings made by Karajan.

The theme of the distinctive art covers is continued, and new leaflets covering all the releases are now available from DG.

CD debut for Golden Imports

SOME OF the most popular repertoire from the much-admired Mercury Golden Imports series is to appear in compact disc form for the first time in September on three separate issues released by Philips.

Although the original recordings were made between 20 and 30 years ago, the clear sound gained from the use of one single mike gave the label its distinct "Living Presence" character, and this, argues Philips' classical manager Mike Sage is enhanced on CD.

But the company has not just made a straight transfer from one medium to another. Instead it has decided to go for compilations to make the most of the CD length. The famous recording of Tchaikovsky's 1812 with the Minneapolis Symphony Orchestra under Dorati coupled with Beethoven's Wellington Victory Overture, has been joined with Tchaikovsky's Romeo And Juliet Fantasy Overture (416 4482).

And The Marches of Sousa played by the Eastman Wind Ensemble conducted by Frederick Fennell, includes no fewer than 22 marches, among them The Liberty Bell, Sobre And Spurs and Kansas Wildcats. The disc (416 1472) runs for over 70 minutes.

The third is the collections of Respighi's Ancient Airs And Dances, with the Philharmonic Hungarica conducted by Dorati (416 4962).

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Please telephone for an application form.

Kathy Leppard, Advertisement Manager, Music Week, Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ.

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Jennie Ainslie, Personnel Department, WEA Records Limited, P.O. Box 59, Alperton Lane, Wembley, Middx. HA0 1FJ.



Music Week Marketplace
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THE ZOMBA GROUP OF COMPANIES PA/Secretary to Company Directors

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Recruitment £10.00 per single column centimetre + VAT. Box number charge £3.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. The copy deadline is bookings Wednesday morning. Artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork, or typed copy for typesetting.

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For further information contact: Jane Naford or Cathy Murphy. Tel: 01-387 6611 - Greater London House, Hampstead Road London NW1.

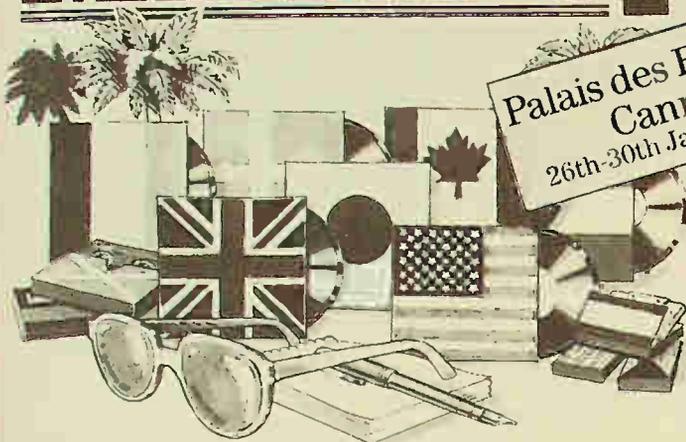
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D I A R Y

JUST A few weeks ago Stiff's Dave Robinson was saying that Elcotgrange's financial problems were "all standard stuff" and that creditors had "nothing to worry about" (MW, July 26). There are more than 3m reasons why that now sounds very lame. Robbo deserves credit for helping to rack the UK music industry out of the complacent Seventies, but however much the industry needs to back the entrepreneurial spirit, one wonders how it is possible for any company to amass such phenomenal debts to just about every Tom, Dick and Harry with any connection with the music business. One thing is for certain — news of such a spectacular debt won't make it any easier for other entrepreneurs to raise finance in the future. Among the rich variety of Elcotgrange creditors is Kwik Fit, City of Glasgow Council, Radio Rentals and *Poultry World* magazine, while Robbo himself weighs in with a listed debt to him of £191,668 ... On a more positive note PRT was in confident mood at its conference last week and promotion company Bullet joined in the celebrations, marking its sixth birthday with its association with Boris Gardiner's number one ... What a wedding present! Bab Geldof and other Band Aid trustees have been named in a High Court writ alleging breach of contract over a deal to supply 28 lorries ...

MANY THANKS to Peter Jamieson for adding his wise words to the Comment forum over the past few weeks, slotting it in between trips to an anonymous-looking office building on New York's Avenue of the Americas. Mind you, he was also spotted at the Virgin staff party and is believed to be keeping his options open — at least for the next few days ... On the Virgin bash — a lavish affair at the Manor with funfair, helicopter rides and gliding across the lake — would it be wicked to speculate on who cleared up the litter afterwards? ... As the clean-up campaign is expected to receive £3m in Government backing and attract much sponsorship from large companies eager to join in, might it not be a good idea to have Richard Branson to head a BPI committee raising funds for the next round of generic advertising? Just a thought ... Dooley was sent the new Sudden Sway album in what looks like a soap powder carton promoting the Spacemate concept and spent a wet Bank Holiday trying in vain to work it out. Looks like a job for Paul Conroy, WEA's master of the whacky wheeze ... Chris Ehrenzeller of the Sounds Good record shop in Llandrindod Wells is involved with the Radnor Smallholding Project's charity auction on September 5 in aid of mentally handicapped teenagers and adults. He'd welcome any items from "stars" for the good cause at 1 Middleton Street, Llandrindod Wells, Powys LD1 5ET ... Rumours in New York suggest that General Electric might flog off RCA's music interests as being out of GE's business orbit, and Coca-Cola is thought to be a possible suitor.



SHARING HIS success with platinum album *Into The Light*, Chris De Burgh presented a platinum disc to BBC radio producer Ted Bestan for his support over the past 10 years.



YOU'VE GOT to take your hat off to Dwight Yoakam who did a showcase set at London's Break For The Boarder and celebrated with (left to right) manager Sherman Halsey, WEA's Roy Still and Paul Conroy.



MICK CLAYTON, manager of HMV's Hull store, is pictured (right) collecting the first £500 cheque in the chain's internal display award scheme. Handing over the good news is marketing director Tony Hirsch.



FROM DISC broke to disc breaks. RCA/Ariola's Jack Davies took time out to hand over a gold disc to his retiring chauffeur (and company character) Jack Lombardi who has retired after 10 years with the company and in that time driven around more MDs (and *Music Week* editors) than he's had pizzas.

COMMENT

Don't let your slip show this autumn

Whatever the accountants say the August bank holiday always marks the end of a record company year as the slumbering summer gives way abruptly to an aggressive September. The sales conferences will galvanise the reps into action and expectant dealers across the country will be stunned with the constant flood of exciting superstar releases programmed on a weekly basis right through until Christmas.

More likely than not, though, the flood will become a dribble and dealers will have to come to terms with the current euphemism "product slippage" as one by one releases are postponed or delayed, often well into the coming year. They will continue to have to eke out their businesses with the traditional mixture of new and old, large and small sellers.

The low volume end of the business has been in the news twice this summer in terms of mail order direct from the manufacturer. Nimbus has actually withdrawn its facility in order not to "antagonise the dealers", but EMI is to press ahead with a direct service for its "nostalgia" series. The question is whether such business is incremental or substitutional?

Harry Tipple last week stated that "availability is the keynote to sales with the consumer soon tiring of searching", while the pattern of shopping today is fast making the "special order" a thing of the past, however easy it may be to do (How many of us have, even once, ordered a baak in this way?).

It would seem intrusive and impolite just to insert mail order leaflets into LPs without prominent reference to the records being available at or through the local record store as well as by post, but as long as this is done I have always been a believer that "the more you sell — the more you sell".



Extro records in houses might well generate extra sales through shops.

Providing that price represents at least the true retail level I think that record companies must increasingly ensure that every possible customer is reached, including those who don't shop. If the MOR/Classical area is not to become the exclusive domain of the broadcasters every possible contribution to recording and even re-release origination costs is going to have to be sought. The harsh truth is that the mere existence of nostalgia series, irrespective of company, is under economic threat.

As I write this, the end of August is signalled by gales and incessant rain. It is the time when the weather becomes usually cold instead of unusually cold. It is the end of the silly season and the beginning of a new year. On Radio Two Nigel Dempster gives way gracefully to Derek Jamieson but in *Music Week* (mercifully) Peter Jamieson gives way to a returning David Dalton.

Peter Jamieson

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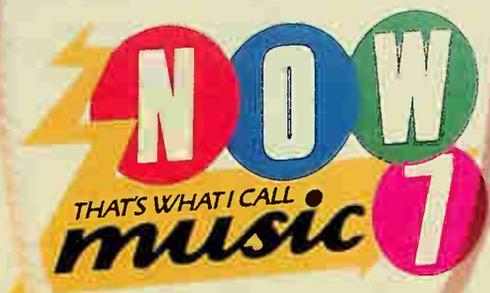
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