

# MUSIC WEEK



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And we've been awarded 30 platinum and 83 gold albums. So what are the reasons for this success?

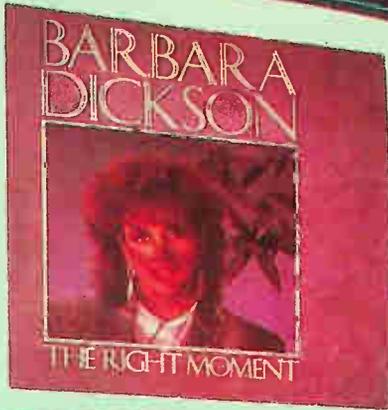
We believe that it is the care we take to ensure that the albums we produce will sell, using heavy regional and

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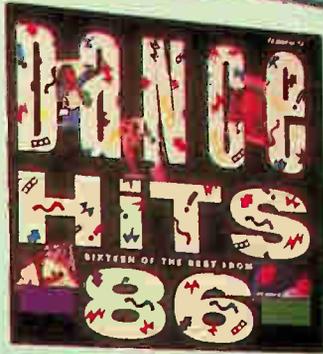
That's why we've attracted the top name international artists. It's known that we will give their talent the packaging and marketing it deserves to make it sell.

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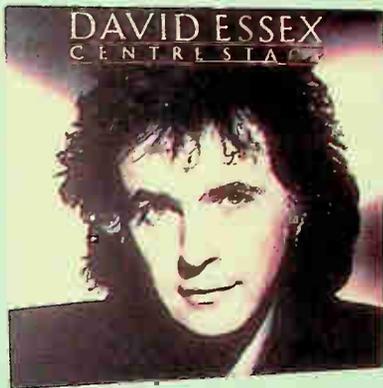
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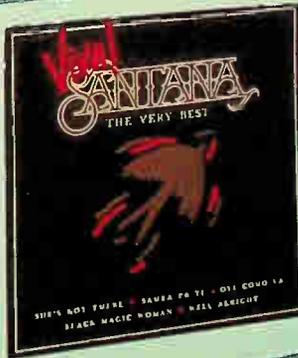


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*Paul Nicholas*



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SONY

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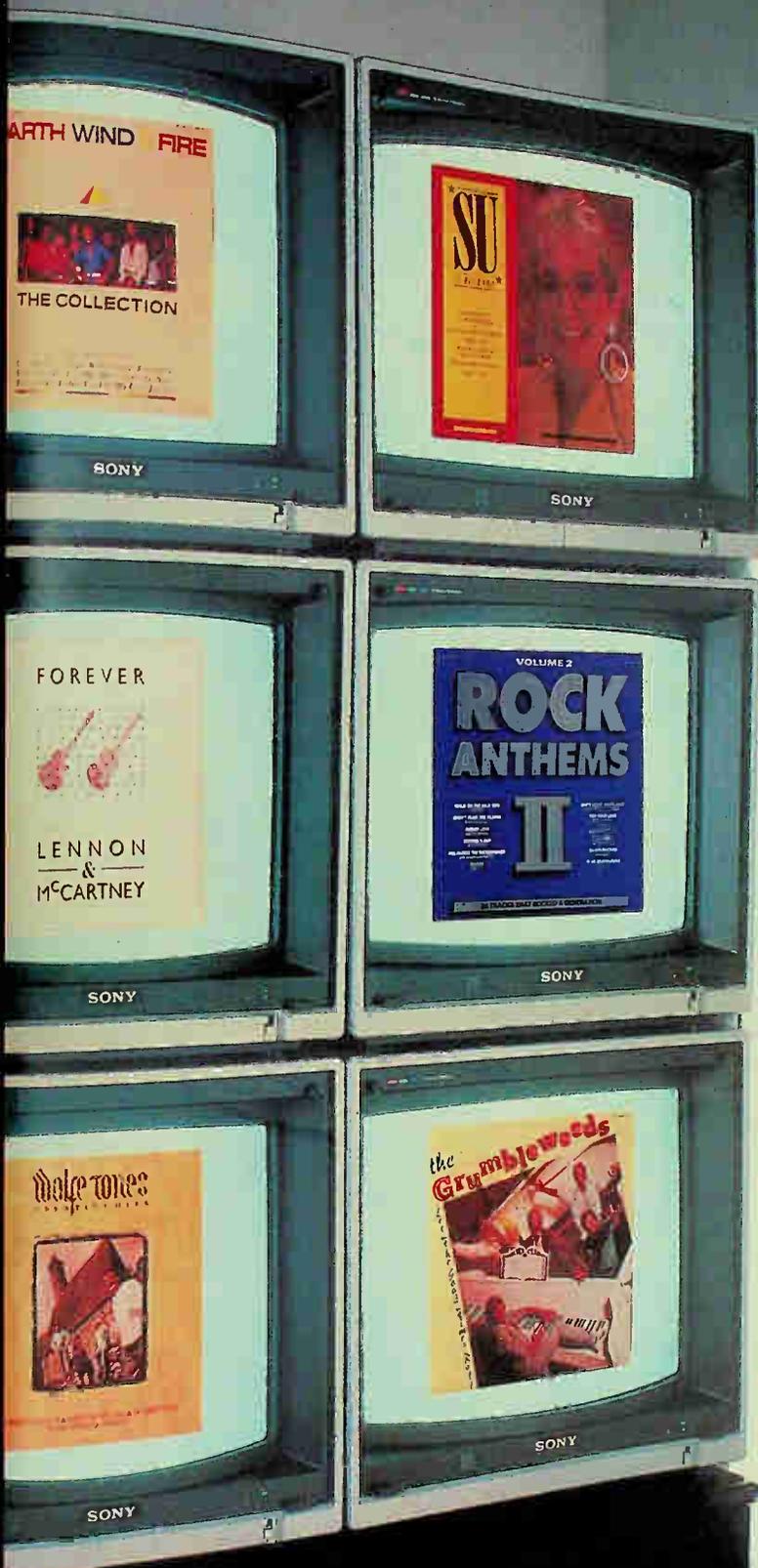
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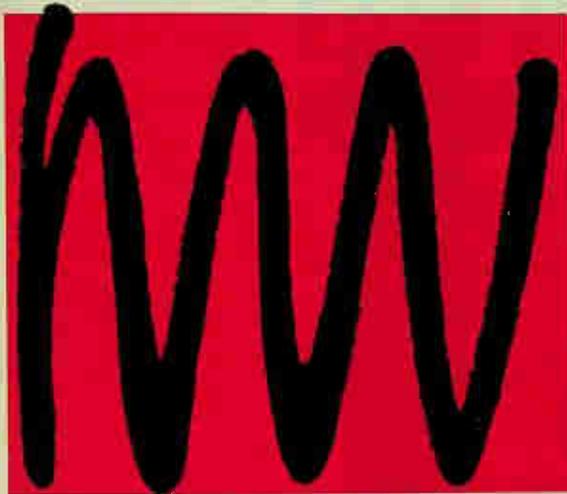
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## Levy lobby spoiling for a fight on DAT

THE MUSIC industry received its expected slap in the face last week when copyright reform was left out of the Queen's speech, ruling out an early introduction of a levy on blank tape. But the delay has focused attention once again on getting a device to prevent home taping adopted as an internationally agreed technical standard.

Dismissed as a dead duck in the past, such a system now has re-

ceived an appeal in the UK where demonstrations arranged by the BPI have already taken place at Abbey Road Studios for Department of Trade and Industry officials.

Terrified at the prospect of digital audio tape being used to make near perfect copies of compact discs and other formats, international record industry body IFPI has followed up these demonstrations

with a similar showcase in Brussels.

Copyright experts from the 12 member states of the EEC were given a dramatic display of the capabilities of the Copycode system — developed by the CBS Technology Centre in the US — which involves encoding the master recording with an inaudible coded signal. Recorders capable of detecting the code automatically stop recording if they register that a piece of music is protected by Copycode.

IFPI is hoping to persuade DAT manufacturers to adopt the system in talks with the Electronics Industry Association of Japan arranged for Vancouver on December 11 — the first time the two organisations have ever met.

BPI director general John Deacon says: "The longer new legislation is delayed the more likely it is that further technological developments in the audio field will be of significance to us and to the legislators."

Putting a brave new face on the

TO PAGE FOUR ▶



TIM RICE: In pursuit of music trivia.

## Rice takes RPM on board

WHO WAS the shortest Beatle? What did Max Bygraves say you needed in 1958? How many

strings does a tenor banjo have? Who has the greatest fund of pop music trivia at his fingertips?

The answer to the last question, at least, is easy — Tim Rice, who has compiled 3,000 questions for RPM, the latest edition of best-selling board game Trivial Pursuit.

This new music trivia version can be played with the original game board, which has sold more than 2m editions in the UK, and question categories comprise Cover Notes, Your Mother Should Know, Fifties, Sixties, After The Beatles, and Anything Goes.

RPM is expected to retail at £12-13 and dealers interested in stocking the game for Christmas should contact the Serif Group (Tel: 0473 225941).

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A&R: The who, what, where and when... of the Now compilations. Plus Talent (Beastie Boys and The Junk), singles and album reviews, performance, publishing news, indie latest on Tracking, Europarade and Dance. Starts 28

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## 'No sale' as Yetnikoff bids for CBS

CBS HAS turned down a massive bid for the record division by its president Walter Yetnikoff and slapped a "not for sale" tag on the company.

Although acting chief executive and leading shareholder Laurence Tisch is believed to have favoured a sale, CBS founder and acting chairman Walter Paley marshalled support from the rest of the board in opposing the bid, said to be \$1.25 billion.

## Virgin eyes Chrysalis

AFTER COMPLETING a successful Stock Exchange flotation this week Virgin could be setting its sights on Chrysalis, having built up a small but significant shoreholding in its competitor. However Chrysalis Group managing director Terry Connolly dismisses takeover talk, pointing out that he, Chris Wright, Doug D'Arcy and merchant bank Samuel Montagu between them control 54 per cent of the equity. "I believe it's a straightforward trade investment," says Connolly. "Branson knows we're as hot as a pistol in America right now, and the City doesn't."

Attention has focused on the highly profitable record division since the sale of publishing arm CBS Songs and other potential buyers have been Sony, Walt Disney and Triangle Industries, possibly in conjunction with Yetnikoff.

What swayed the board was undoubtedly the recent performance of the record group, contributing up to 18 per cent of CBS profits per quarter and currently scoring heavily with the Springsteen box set.

The failed bid by the colourful

TO PAGE FOUR ▶

Thank you for your letter of 27 October to the Prime Minister about the reform of copyright law.

I can assure you that the Government are aware of the importance of the subject and intend to introduce appropriate legislation when the Parliamentary timetable permits.

*Yours Sincerely*  
*John Butcher*

JOHN BUTCHER

JOHN BUTCHER provides ministerial reassurance on copyright reform.

# DISCO

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# £3¼m TV ads for Now times eight

THE LATEST in EMI/Virgin's hugely successful hits compilation series, *Now 8*, is released next Monday (24) backed by a £3¼m TV advertising campaign. Its seven predecessors have already notched total sales in excess of seven million. The latest double-LP set, packaged in a deluxe gatefold sleeve, contains 32 chart hits — some newly issued and still climbing. Among acts featured are Duran Duran, Pet Shop Boys, OMD, Genesis, Mel & Kim, Grace Jones, Kim Wilde and Nick Berry.

The set is also available on cassette, with the CD scheduled for December 8 release, and a 90-minute video to follow shortly.

Dealers will be provided with in-store display material including posters, dump bins and in-store tape. Another feature is that every album and tape includes details of a Now sweatshirt offer, plus a consumer competition.

Also being promoted by way of TV advertising is the reissue of last year's big hit *The Christmas Album*, containing 18 all-time seasonal hits. The CD version follows on December 1.

The new Hits compilation from the CBS/WEA/RCA/Ariola amalgam is sure to provide stiff competition for the *Now* collection, as on past occasions. Hits 5 also features 32 chart hits.



ERIC CLAPTON's new album, *August*, is out next week on *Warners/Duck*, six weeks in advance of his *January concert series*, now extended to include six shows at London's Royal Albert Hall (6-8 and 10-12). The 11-track LP features Phil Collins as drummer, percussionist, backing vocalist and coproducer with Tom Dowd. There are guest appearances by Tina Turner, Katie Kissoon and Tessa Niles.

● QUEEN'S ENTIRE back catalogue of 14 albums is to be made available on CD through EMI Records. Five are already on release in this format — *News Of The World*, *The Game*, *The Works*, *Greatest Hits* and *A Kind Of Magic* — and these have stimulated demand for the remainder to be issued on CD. They are *Queen*, *Queen II*, *Sheer Heart Attack*, *Night At The Opera*, *Day At The Races*, *Jazz*, *Live Killers* (double), *Flash Gordon* and *Hot Space*.

Meanwhile, a major campaign is in preparation for the band's forthcoming live album *Queen: Live Magic*, due for release on December 1 — details to follow.

COINCIDING WITH a 28-date UK tour Hawkwind have a live double-LP *Live Chronicles*, issued by GWR next week at the special retail price of £6.49...Herbie Hancock's soundtrack to the film *Round Midnight*, released by CBS this week and featuring a host of top jazz musicians, is followed by the movie itself on November 28...As a farewell to Madness, Zorjazz/Virgin next week release the 13-track hit compilation *After Madness*, which "takes up where *Complete Madness* left off"...As a prelude to their British tour next month, climaxing in five nights at Wembley Arena, Spandau Ballet this week release their first studio album since 1984 titled *Through The Barricades* (CBS)...The Fourth China Crisis album *What Price Paradise*, issued next week by Virgin who reckon it's the band's strongest yet, is the first time they have written and performed as a full five-piece...The *Godfathers* have lined up a major tour (November 29-December 20) to tie in with their *Hit By Hit* compilation LP on their own Corporate Image label, via Red Rhino...Sammy Hagar, now fronting US rockers Van Halen, reflects on his solo career in *Looking Back: The Best Of Sammy Hagar*, for Geffen release next Monday (24)...With their single *For America* figuring strongly in the charts, Red Box next week release their debut WEA album *The Circle & The Square*.

● More New Product on page 8

# £350,000 behind Paige push

ELAINE PAIGE's sixth album for WEA, a collection of seasonal songs titled simply *Christmas*, is the subject of a £350,000 marketing campaign. TV adverts will run in all regions until Christmas, entailing 30-second and 10-second spots; press advertising will encompass national newspapers, plus specialist publications like *TV Times* and theatre programmes; and in-store merchandising includes 3,000

album sleeves, full colour 30 x 20 posters, colour nameboards and centrepieces. The album, produced by Tony Visconti, is also available in cassette and CD.

A double A-sided single from the LP is released next week, *Walking In The Air/Thirty-Two Feet And Eight Little Tails*, the former being the theme from the 1984 cartoon *The Snowman* and a Christmas hit last year for Aled Jones.



## COMPILATION LPs AND TAPES

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Vol 5 featuring:  
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Vol 6 featuring:  
SAILOR...SOLDIER BOY...MICHAEL...WHY?...THE NEXT TIME...

Vol 7 featuring:  
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1006.....	60's Vol 3 .....2006
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1010.....	50's Vol 3 .....2010
1011.....	50's Vol 4 .....2011
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1014.....	60's Vol 8 .....2014
1016.....	50's Vol 5 .....2016



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- 3 — BETWEEN TWO FIRES, Paul Young CBS
- 4 — LEATHER JACKETS, Elton John Rocket/Phonogram
- 5 3 BROTHERS IN ARMS, Dire Straits Virgin/Phonogram
- 6 850, Peter Gabriel Virgin
- 7 4 TORRE!, Huey Lewis & The News Chrysalis
- 8 — THE AUTOBIOGRAPHY OF SUPERTRAMP, Supertramp A&M
- 9 7 REVENGE, Eurythmics RCA
- 10 16 QUEEN GREATEST HITS, Queen EMI
- 11 5 A KIND OF MAGIC, Queen EMI
- 12 4 SILK AND STEEL, Five Star Tent/RCA
- 12 DANCING ON THE CEILING, Lionel Richie Motown
- 14 11 TRUE BLUE, Madonna Sire
- 15 — JOURNEY TO THE URGE WITHIN, Courtney Pine Island
- 16 — STREET LIFE, Bryan Ferry/Roxy Music EG
- 17 10 BREAK EVERY RULE, Tina Turner EMI
- 18 13 SIMON BATES — OUR TUNE, Various Mercury/Phonogram
- 19 15 IN THE ARMY NOW, Status Quo Verso/Phonogram
- 20 14 TRUE COLORS, Cyndi Lauper Portrait

Compiled by Music Week Research © 1986

## Video Cafe licence sets new precedent

VIDEO PERFORMANCE Ltd has won an important test case concerning the licensing of public performances of music videos. The outcome has been awaited by well over 100 venues, which have so far resisted attempts to licence them.

Video Cafe, London's largest video venue adjacent to the Palladium, had resisted licensing for 18 months. But after being served with a High Court injunction preventing it from showing music videos in public without a proper licence, it settled out of court, recognising the necessity of a licence and paying VPL's legal costs. A licence has now been granted to the venue. VPL, the record industry's broadcast and performance fee collecting body, says that proceedings are pending against 127 other

premises in the UK. But it adds that the number of licence applications is rising, indicating that resistance to the principle is declining.

Roger Drage, VPL's consultant director, says: "The outcome of the case is an important step forward in our campaign to get music video users to recognise the requirement of a licence, and to stamp out unauthorised showing of music videos."

This legal obligation is exactly the same as that for public performances of audio discs and tapes, which are licensed by PPL.

"There are unfortunately still many venues refusing to apply for a licence, and VPL warns them that we shall not hesitate to take proceedings to enforce our rights, if those rights continue to be flouted."

## Amnesty forms charity label

AMNESTY INTERNATIONAL has set up two subsidiary companies, Amnesty Records and Amnesty Music, in order to exploit the many opportunities it now has to market product donated by major artists. As reported last week, a compilation album titled Conspiracy Of Hope has just been released via Phonogram, featuring Paul

McCartney, Peter Gabriel, Sting, Simple Minds and Dire Straits, among others. The organisation is now planning a comedy-and-music revue, in the tradition of The Secret Policeman's Ball, to be staged in London at the end of March — and it is likely that an album of the show will appear on the Amnesty label.



DAVID MUNNS

## EMI moves

DAVID MUNNS, previously director of artists development at EMI Records, has been appointed director of A&R at the company, while Andrew Pryor, previously general manager of the EMI label division, becomes director of pop marketing.

Munns will be responsible for all aspects of EMI Records' A&R operations — during his 15 years with the company, he has served as senior marketing manager for EMI Records (UK) and as vice president of marketing at EMI Canada.

Pryor, a former UK managing director of Arista/Ariola, will be responsible for overseeing and coordinating the marketing, promotion and press activities of the EMI/Parlophone and Capital/EMI America/Manhattan divisions.



ANDREW PRYOR

## Levy lobby

► FROM PAGE ONE

levy blow, Deacon adds that the BPI is "disappointed but not disheartened" at this latest delay to legislation. And in response to *Music Week* editor David Daltan's open letter to the Prime Minister outlining the music industry's concern (MW, November 1), John Butcher, Under Secretary of State for Industry, has sought to provide Government reassurance.

## 'No sale' CBS

► FROM PAGE ONE

Yetnikoff leaves a question mark over his personal future with CBS. Would the company get rid of someone who has made it so consistently profitable? And would Yetnikoff be better paid elsewhere? The firm answer from informed opinion is "no" on both counts.

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## World BRIEFING

TOKYO: CBS/Sony, which has the biggest share of the record market, has started withdrawing 3,662 analogue titles from its catalogue. The cut-back aims at reducing heavy dealer inventories of non-profitable lines, and at promoting a changeover from LPs to CDs. Other companies are expected to follow suit.

After the withdrawals, CBS/Epic/Sony will have 9,200 analog titles and 1,594 CDs in catalogue. There are over 10,000 CD titles on the Japanese market, and an estimated 3.4m CD players have been sold, a 10 per cent ownership rate. Cheapest players retail at about £180.

PARIS: Audio cassette manufacturers are predicting a 10 per cent drop in sales, following the recent introduction of a 20p-per-hour levy on blank tapes. Gaston Borgoltz, head of BASF France, says consumers will now buy tapes clean rather than wipe new ones. This is already evident in Sweden, where a levy has been in force for three years.

The French copyright law also provides for a 30p-per-hour levy on blank video tapes. Borgoltz believes this market, which was growing at the rate of 23 per cent a year, will now stagnate.

COPENHAGEN: Three major international federations — Phonogram & Videogram Producers, Musicians and Actors — are holding a conference in the city's Congress Centre next week, concerned with the administration of the rights of record performers and producers.

Coinciding with the 25th anniversary of the Rome Convention, it will cover the rights of performers in Austria, France, the UK, Denmark, Sweden and Latin America. Also covered will be the administration of private copying royalties and future co-operation among collecting societies.

HAMBURG: A breakthrough development by Teldec could make the simple and rapid production of the compact disc possible. Whereas clean room conditions comparable to those required for an operating theatre have been imperative up to now in order to perform the necessary mastering process, the Teldec process should mean that the production of the CD will be feasible at traditional cutting studios as well as at record plants. The new technology is called DMM-CD (direct metal mastering for compact disc), first presented in Los Angeles last week.

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## StreetSounds seals battery backing

THE STREETSONDS and Streetwave labels have secured an important sponsorship deal with Ever Ready, brand leaders in the UK's £173m battery market.

The deal involves Ever Ready's premium Gold Seal longlife battery range, which the Street Group will promote through a range of activities including an-sleeve endorsement, joint media promotions and club and gig profiling.

Comments Street MD Morgan Khan: "It was important that any sponsorship arrangement involved a product with a natural affinity with the dance music market. The massive increase in the use of personal and portable audio equipment in recent years makes the

Street Group's intimate relationship with a large sector of British youth an ideal vehicle for Gold Seal. I am also happy to associate with another British, as opposed to overseas, company."

Adds Ever Ready marketing manager Martin Burch: "Strong product endorsement through StreetSounds, which has an enormous following and positive credibility, will help us achieve considerable purchasing power and young people's allegiance to the brand."

First releases to carry endorsements are this month's Streetsounds 19 and Slow Jam 2 albums, together with Fission's Miller Light single. Joint radio competitions will also be running nationally.



MORGAN KHAN of StreetSounds (left) seals the deal with Martin Burch of Ever Ready

## Vinyl costs hit industry

THE ESCALATING cost of PVC resin, one of the main ingredients of vinyl, has resulted in vinyl manufacturers increasing their prices by seven per cent — roughly equivalent to 1p per record.

The price rise, which took effect from November 1, comes at an unfortunate time for record companies just as they are gearing up production for Christmas.

Jahn Salmon, UK sales manager of Doeflex Vinyl, says his company has been forced to pass on the increase to its customers because it has already absorbed a number of smaller increases throughout the year.

He says: "ICI put up the cost of resin in October and the cost of other additives has also risen. We have absorbed a number of other increases this year but we cannot continue to do so. However, for black vinyl this is the first increase for 15 months and for special vinyls the first for over two years."

The situation is the same at Atotech where a spokesman says: "Prices have already been cut to the bone and this time we were forced to pass on the increase in raw material costs in total. We have given our customers plenty of warning about this price rise, but it is unfortunate that it comes so close to Christmas."

One company now paying more for vinyl is independent record manufacturer PR Records. Works director Ray Young says: "1p per record may not seem like a huge cost but it is more than we can afford to carry. We have already set our prices with our clients, the record producers, and now we are going to have to put them up."

At the end of the day the price is unlikely to show up at the consumer end. A spokesman for EMI's

manufacturing and distribution services says: "We are currently negotiating prices with our vinyl suppliers, but whatever the outcome there is certainly no question of increasing our retail prices — we set those in August. If there is an increase in price we would be able to absorb it."

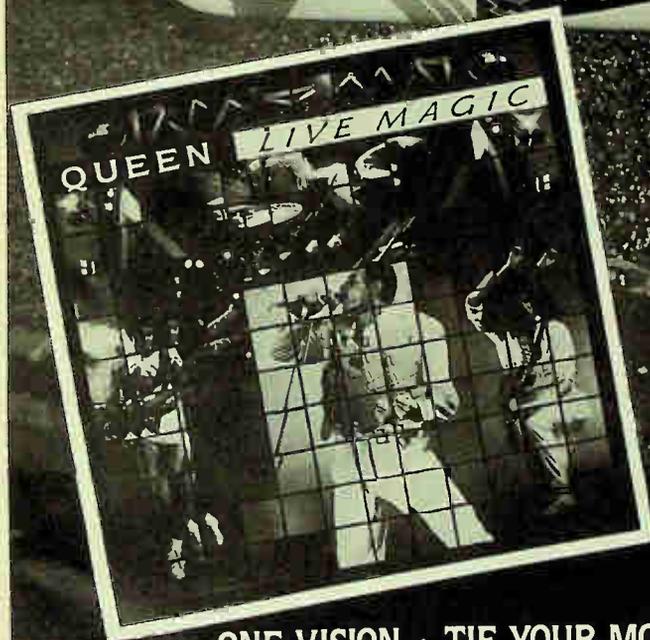
## MUSICAL Chairs

RECENTLY APPOINTED label manager for Elektra and Geffen records is Suzanne Smetona. Formerly EMI international label manager, she replaces Alicia Winter...Julie Denton, previously involved in marketing and contracts at both Island and PolyGram, becomes business affairs manager at Arista Records...The newly created post of national sales manager at Pic-A-Tape Ltd goes to Jeff Revill, formerly EMI's national sales force manager...Dave Randall (ex-Prata Records) and Keith Rables (from Chappell Music) are new staff appointments at Rush Release, who have moved to new premises at Falcon Mews, London SW12 9SJ...Julian Marshall, the writer and producer best known for his work as half of the successful Seventies' duo Marshall-Hain, becomes senior A&R manager of Polydor Records...Mark Kamins, one of New York's top DJs and credited as the man who actually discovered Madonna, has joined London Records' A&R staff. He will be working for the label in the States.

# QUEEN

# LIVE MAGIC

RELEASED  
DECEMBER 1st



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TCEMC 3519

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A KIND OF MAGIC · UNDER PRESSURE · ANOTHER ONE BITES THE DUST  
I WANT TO BREAK FREE · IS THIS THE WORLD WE CREATED?  
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FRIENDS WILL BE FRIENDS · WE ARE THE CHAMPIONS  
GOD SAVE THE QUEEN

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## Level 42 reactivate

LEVEL 42 have an unusual claim to fame in that, of about 100 major acts on tour this autumn, they alone will not be promoting new product. Instead, their album *World Machine* — released in October 1985, one of this year's Top 10 best-sellers and already double platinum — is being reactivated to coincide with their dates, including

Wembley Arena (November 30-December 3) and Birmingham NEC (5-6).

This includes flyposting, display packs, browser cards and colour posters, also incorporating the group's back catalogue, in London and Birmingham — plus co-op advertising with *Our Price* in the *London Standard*.

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WHITNEY HOUSTON's second album, originally expected in time for the Christmas market, will definitely not be issued until the New Year, probably February. This is because Arista is confident that her self-named debut LP, already triple platinum in Britain (300,000), will pick up considerable seasonal sales. MW understands that Arista has scheduled a Whitney box set for release on December 8 and, although details are not yet available, it will obviously be built around her one and only album to date.

● MOVIE buff Alan Warner is hoping to repeat the success he scored in 1975 with Laurel & Hardy's number two hit *Trail Of The Lonesome Pine*, by way of a new single from the duo, released this month by EMI. Titled *Shine On Harvest Moon*, it was featured in their 1939 film *The Flying Deuces*.

## Go West — come back

GO WEST, who postponed their autumn tour because their new album would not be ready for coincidental release, nevertheless have a single from the LP issued by Chrysalis this week — it is *True Colours/XL5* (7" and 12"), the A-side of the latter being subtitled *The Snake Charmer Mix*. This is their first single for a year, and the LP is now scheduled for January release.

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HUNTED OUT: detail from the snark sleeve.

## Batt back in the hunt

MIKE BATT releases his first album for almost three years, *The Hunting Of The Snark*, which is based on a Lewis Carroll poem and features an all-star line-up which includes Roger Daltrey, Art Garfunkel, Cliff Richard, Julian Lennon, Captain Sensible and Deniece Williams. It is released this week in album and cassette forms on the Adventure Records/Starblend label, with a CD to follow shortly, and it is to be TV advertised, with a budget of over £1/2m.

Also on the LP are the London Symphony Orchestra, narrators Sir John Gielgud and John Hurt, and guests George Harrison (guitar),

Stéphane Grappelli (violin) and Maggie Riley who handled vocals on several Mike Oldfield hits.

Issued simultaneously is the single *Children Of The Sky/The Beaver's Song* performed by Mike Batt himself, available in 7" and 12" formats. Dealer prices are £4.25 album and cassette (rrp £6.99), £7.20 CD (rrp £11.99), £1.05 single 7" (rrp £1.60) and £1.99 single 12" (rrp £3.21). Distribution is via PRT.

Commented a Starblend spokeswoman: "This is a long-term project for us, continuing through well into 1987, and there will be a substantial promotion campaign".

## Bowie blowing in the wind

NEW material from David Bowie, Paul Hardcastle, Squeeze and Hugh Cornwell of *The Stranglers* is included on the LP *When The Wind Blows*, released by Virgin this week. It is the soundtrack from the film of the same name, a full-length animated cartoon based on the book by Raymond Briggs.

The album also features *The Brazilian* by Genesis (from their *Invisible Touch* LP) and Roger Waters' original score for the film performed with *The Bleeding Heart Band* — plus Bowie's title song, already charting. The film, which has already received extensive advance publicity, opens in London in January — when the album will obviously receive a further boost.

## Rea says hello

CHRIS REA's latest single *Hello Friend*, a re-recorded version of a track from his Magnet Records gold album *On The Beach*, will be heavily supported by an extensive marketing campaign — including flyposting throughout the country, in-store posters and shop counter boxes. The single, which will also be available on CD for promotional purposes, coincides with Rea's major tour next month, including Christmas dates in London at the Royal Albert Hall and Hammersmith Odeon.

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TIMES SAKE • THE WEDDING • AVE MARIA •  
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DEALER PRICE £3.65

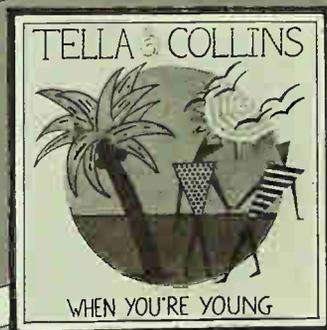
*Releases*



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KIN 3 ALSO AVAILABLE ON CASSETTE KINC 3  
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COMEDIAN)  
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**WHEN YOU'RE YOUNG**  
AI 294  
ALSO AVAILABLE ON 12" 12 AI 294  
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CLIMBER)



**PETERS & LEE**  
**FAMILIAR FEELING**  
AI 295

**A.I. RECORDS** ORDERS TO PRECISION RECORDS & TAPES LIMITED 105 BOND ROAD, MITCHAM, SURREY CR4 3UT TELEPHONE: 01-640 3344



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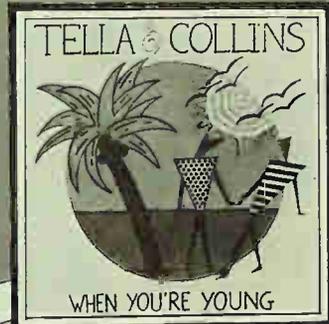
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**PRT**

# Rocking Russkies

by Sue Sillitoe

UB40'S OUTRAGEOUSLY successful Russian tour, which resulted in the audiences dancing in the aisles in the most uncomradely of fashions, has been captured on film by Picture Music International for a future Virgin Vision video release.

The 60-minute programme about the tour, which includes documentary and live footage, was produced by PMI's Chips Chipperfield and directed by UB40's sax player Brian Travis. This is the third project PMI has undertaken for an outside party, an area it is continuing to expand along with its own internal programming. UB40 were invited behind the

Iran Curtain to perform 12 concerts in Moscow and Leningrad. The excitement generated by their music, including some of their best loved material, astounded Chipperfield who says: "I gather that Russian audiences normally sit in neat rows and applaud politely at the end. This, as people will see from our film, was a different matter entirely. The stewards had a hard time holding the crowds back."

Meanwhile PMI's Geoff Kempin and Gordon MacKenzie have completed a successful trip to MIPCOM where top-selling items in the company's catalogue included new programmes featuring Arcadia, Queen, John Lennon, Talk Talk and Eddy Grant.

## REVIEW

VARIOUS ARTISTS: Jazz On A Summer's Day. Virgin Video VVD 170. Dealer Price: £10.43. Running time: 77 minutes.

Comment: A classic of its kind, undoubtedly. Filmed at the 1958 Newport Jazz Festival which coincided with the Americas Cup (providing footage which non-jazzers could identify with maybe?), highlights occur every three minutes or so, as the following, only a partial list, will hopefully illustrate: Train And The Rover by Jimmy Giuffre, a piano solo by Thelonious Monk,

Sweet Georgia Brown and Tea For Two by Anita O'Day, a touch of Gerry Mulligan, raucous items by Big Maybelle and Chuck Berry who is backed on Sweet Little Sixteen by a clarinet player! A great little set from Louis Armstrong with Jack Teagarden etc, and a heavily soulful Lord's Prayer from Mahalia Jackson. Mostly wonderful. Sales forecast: With the current rebirth of interest in jazz, tomorrow's Courtney Pines should be interested, as will those who saw this first time round. JT

# Piece and goodwill this Christmas

by Chris White

ROCK STAR jigsaw puzzles could be one of this Christmas' most popular buys amongst young pop fans — The Missing Link Trading Company has produced 10 titles based on actual album sleeves, with sales and distribution through the Mobile Merchandising Company.

Amongst the titles which are expected to be big sellers are Madonna's True Blue, Queen's A Kind Of Magic, Marillion's Mispaced Childhood, Dire Straits' Brothers In Arms, Wham!'s The Final and Tears For Fears' Songs From The Big Chair, while other titles in the pipeline for future release include Go West, Pink Floyd's The Dark Side Of The Moon, Richard Perry, Elvis Presley, Marilyn Mon-

roe, James Dean and A-ha.

Richard Lugo, formerly sales director of Lasgo Exports and now a partner in the Missing Link with Laurence Bard, says: "The basic idea was conceived about a year ago, and response has been good with the jigsaws going into outlets such as HMV, Virgin and Woolworth. We are already negotiating deals for future album releases including the next Tears For Fears album, as yet untitled, which is out next February.

"Most of the licenses are for global rights although in some cases we have only taken EEC rights. Retailing price of the 'Jigsaws' as we have called them is £3.99."

● Missing Link Trading Co., 38 Kendal Street, London W2 2BU (01-262 2630/39).

## BOOK REVIEWS

AFTER A rather fine poster book, *Rebel Rock*, two years ago, Epoch Productions homes in on Bob Marley, still unmatched half a decade after his death and the name that rings most reggae bells, for *Rebel With A Cause*, a neat LP sized 64-page flexi-booked book.

Almost a poster book itself, *Rebel With A Cause* features page after page of Marley, again courtesy of Dennis Morris, pix quotes in expanded type, extracts from songs — and not a lot else, though a few more press clippings might provide readers (viewers?) with a bit more variety. There's live pix, casual pix, mono, black and white, some you might frame, others that seem like distinct fillers. In all, not so much of a treasure as the earlier book, though it's well-produced in a good size to pack up with an LP as a Christmas present.

Also, the fact that it's a limited edition — but Epoch doesn't mention how many will be printed — does a lot for its allure to collectors. *Reggae Rebels*, Epoch Productions, RRP £7.95.

DVE

CHRISTMAS IS coming and out come the lists books. *The Name Game* is a harmless diversion, detailing pseudonyms, nick-names, in fact anything that can be hung on the name angle.

Flick through and giggle: Jonis Fink (Jonis Ian) Carl Nicholas Henty-Dodd (Simon Dee), Lyndo Denis Crapper (Morti Coine) and the ever useful Elaine Bookbinder (Elkie Brooks). We learn too that John Cougar Mellencamp's fans touchingly refer to their hero as The Little Bastard, while members of the Lydia Lunch comp concisely talk in terms of The Priestess of Primordial Angst/Divo of the Disgusted.

Good fun, well illustrated, but a bit damn steep at £6.95. A very real problem might be people just thumbing through, almost reading from cover to cover in a few minutes. Alert stoff ore required to close the sale.

*The Name Game*, by Glenn A Baker. GRR Publications, RRP £6.95.

DH

## MUSIC VIDEO

This week's Low price	Description (tracks)	Timings/Recommended	Retail Price
1 1 3	THE POLICE: Every Breath You Take Compilation (15 tracks) 55 mins	VC 4012	£16.99
2 2 12	WHAM!: In China — Foreign Skies Live (12 tracks) 1hr 25 mins	CBS/Fox 7142	£9.99
3 5 11	QUEEN: We Will Rock You EP (5 tracks) 1hr 20 mins	MGM/UA SAV 10166	£9.99
4 7 4	THE COMPLETE BEATLES From Documentary (1hr 55 mins)	PMI MWW 9900592	£9.99
5 4 6	QUEEN: Who Wants To Live... Video Single (2 tracks) 9 mins	RCAColumbia RVI 10930	£9.99
6 8 15	FIVE STAR: Luxury Of Life Compilation (7 tracks) 27 mins	Channel 5 CV 00122	£9.99
7 3 46	DIRE STRAITS: Alchemy Live Live (10 tracks) 1hr 20 mins	PolyGram 041 3702	£9.99
8 9 27	DIRE STRAITS: Brothers In Arms EP (4 tracks) 1hr 5 mins	CBS/Fox 3577 50	£9.99
9 14 2	THE STRANGLERS: Screentime Compilation (7 tracks) 25 mins	CBS/Fox 7104 50	£9.99
10 12 2	JUDAS PRIEST: Fuel For Life Compilation (10 tracks) 39 mins	WEA Music K 9381053	£9.99
11 17 47	MADONNA: The Virgin Tour Live (10 tracks) 50 mins	PMI MVP 99 10112	£19.95
12 6 76	QUEEN: Live In Rio Live (16 tracks) 1hr 41 mins	WEA PLV 61389	£19.95
13 — —	LED ZEPPELIN: The Song Remains... Live (9 tracks) 2hr 7 mins	RCAColumbia RVI 11001	£19.95
14 10 8	WHITNEY HOUSTON: No. 1 Video Hits EP (4 tracks) 1hr 20 mins	Vestron MA 11000	£9.99
15 13 5	MICHAEL JACKSON: Making Thriller Compilation (1hr 57 mins)	Virgin/PVC VVD 045	£9.99
16 15 23	U2: "Under A Blood Red Sky" Live (12 tracks) 63 mins	PMI MVP 99 10112	£19.95
17 16 67	QUEEN: Greatest Hits Compilation (17 tracks) 60 mins	CBS/Fox 3048 50	£19.95
18 19 22	WHAM!: The Video EP (5 tracks) 21 mins	Vestron MA 11016	£9.99
19 26 6	ROLLING STONES: Video Rownd Compilation (1 hr 59 mins)	WEA 2420953	£9.99
20 — 3	HOWARD JONES: Last World... Live (3 tracks) 14 mins	Channel 5 CV 00532	£4.95
21 30 4	STATUS QUO: Preserved Live (6 tracks) 22 mins	RCAColumbia RVI 10552	£9.99
22 24 4	ELVIS PRESLEY: That's The... Live (14 tracks) 44 mins	WEA PLV 34073	£14.95
23 — —	ROD STEWART: Tonight He's Yours Live (11 tracks) 30 mins	Chrysalis/Lighting CVM 18	£9.99
24 — —	LIONEL RICHIE: All Night Long Live (14 tracks) 30 mins	PMI MWW 99 10942	£9.99
25 — —	AC/DC: Let There Be Rock Live (17 tracks) 1hr 34 mins	CBS/Fox 3419 50	£11.95
26 — —	BILLY IDOL: Viral Idol Compilation (10 tracks) 26 mins	WEA 2420953	£14.95
27 21 9	SISTERS OF MERCY: Wake Live (3 tracks) 17 mins	PolyGram 041 325/2	£14.95
28 78 5	IRON MAIDEN: Live After Death Live (14 tracks) 1hr 40 mins	PMI MWW 99 10942	£14.95
29 18 8	ADAM ANT: Hits 1980-1986 Compilation (18 tracks) 42 mins	CBS/Fox 3419 50	£9.99
30 20 10	NOW, THAT'S... MUSIC 7 Compilation (10 tracks) 20 mins	PMI/Virgin MWN 0072	£14.99

Compiled by Music Week Research © 1986



MANY FACES: Howard Jones in evidence at Tower Records' Piccadilly branch following the release of his album *One To One*.

## Who buys what, when and how?

THERE'S NOT all that many shopping days left to Christmas but it's anticipated that more than £4 billion will be spent in our High Streets between now and the day. Woolworths, who can expect to get a large share of that potential business, recently commissioned MORI to do a Christmas Shopping Survey and it's come up with some intriguing facts.

More than half of parents, for instance, start their Christmas shopping before the end of October, and three quarters will have started before the end of November, while one in six start in December, and one in 16 during the last week before Christmas.

Over a fifth of parents won't be giving their children the presents they asked for, while over half of all teenagers (15-17 year olds) and more than three in 10 younger children (8-14) say they get Christmas presents they don't like!

Teenage girls are more likely than boys to receive unwanted presents, and husbands are more likely to end up buying their wife's present last rather than vice versa. And a quarter of husbands don't know what they themselves want for Christmas, compared with one in 10 wives.

And most curious of all, one in 100 people leave their Christmas shopping until after the big day!

● Woolworths expects to sell £100m worth of Christmas merchandise this year, and have at least 22m customers in its stores every week during the pre-Christmas period.

## Imagination celebration

IMAGINE TRANSFERS, the tee-shirt print supplier, celebrates its 15th birthday with a new anniversary catalogue featuring its latest designs and accessories. Also featured are Motorhead's Lemmy and Samantha Fox, modelling two of the company's latest transfer prints.

"Engage with the Snark every night after dark  
In a dreamy delirious fight."

THE HUNT IS ON ...

# NIK KERSHAW



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NEW ALBUM "RADIO MUSICOLA,"  
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MCA RECORDS



**DISCO  
TOP ALBUM**

- 1 2 3 **FREDDIE JACKSON:** *Just Like The First Time* Capitol EST 2022 (E)
- 2 1 4 **LUTHER VANDROSS:** *Give Me The Reason* Epic/EPC 45013-1 (C)
- 3 5 7 **VARIOUS:** *New Dance 2* EMI/Virgin NDD 2 (E)
- 4 4 13 **GWEN GUTHRIE:** *Good To Go Lover* Boiling Point/Polydor POLD 5201 (F)
- 5 10 4 **SURFACE:** *Surface* Columbia 7464403741 (Import)
- 6 9 2 **VARIOUS:** *Ultimate Top* Champion CHAMP 103 (A)
- 7 3 3 **VARIOUS:** *Up Front 3* Serious UFFT 3 (A)
- 8 8 3 **COURTNEY PINE:** *Journey To The Urge* Withers Island ILPS 9846 (E)
- 9 **VARIOUS:** *Hip Hop Electro* Street Sounds ELCST 15 (R)
- 10 14 33 **ANITA BAKER:** *Rapture* Elektra EKT 37 (W)
- 11 6 10 **CAMEO:** *Word Up* Club/Phonogram JABH 19 (F)
- 12 12 6 **LOOSE ENDS:** *Zigzag* Virgin V 2384 (E)
- 13 **BEASTIE BOYS:** *Licence To Ill* Def Jam 450062 (C)
- 14 7 12 **FIVE STAR:** *Silk And Steel* Temi/RCA PL 71100 (R)
- 15 15 2 **VARIOUS:** *Reggae Hits Volume 3* Jetstar JELP 1003 (JS/E)
- 16 18 2 **ATLANTIC STARR:** *The Very Best Of Atlantic Star* A&M AMA 5141 (F)
- 17 **ONE WAY:** *1* MCA MCF 3342 (F)
- 18 **VARIOUS:** *Sneewave - The First Three Years* Streetwave MKLD 7 (R)
- 19 16 11 **GEORGE BENSON:** *White The City* City Sleeps Warner Brothers WX 55 (W)
- 20 **LIONEL RICHELIE:** *Dancing On The Ceiling* Motown ZL 72412 (R)

Compiled by MRIB

**RADIO  
LONDON**

**A L I S T**

- |  |                  |
|--|------------------|
| ANITA BAKER: Sweet Love                      | Elektra          |
| GEORGE BENSON: Silver                        | Warner Brothers  |
| KURTIS BLOW: I'm Chillin'                    | Club/Phonogram   |
| JAKI GRAHAM: Step Right Up                   | EMI              |
| BILLY GRIFFIN: Believe It Or Not             | Atlantic         |
| PHIL FEARON: Ain't Nothing But A House Party | Ensign/Chrysalis |
| FIVE STAR: If I Say Yes                      | Temi/RCA         |
| ORAN "JUICE" JONES: The Ram                  | Def Jam          |
| COURTNEY PINE: Children Of The Ghetto        | Island           |
| TINA TURNER: Two People                      | Capitol          |

**C L I M B E R S**

- |                                       |                     |
|---------------------------------------|---------------------|
| CAMEO: Candy                          | Club/Phonogram      |
| GAP BAND: Big Fun                     | (US Import-RCA)     |
| KENNY G: Champagne                    | Arista              |
| GWEN GUTHRIE: Outside In The Rain     | (US Import-Polydor) |
| DEANNA JAMES: To My Heart             | Efite               |
| LOOSE ENDS: Nights Of Pleasure        | Virgin              |
| POINTER SISTERS: Goldmine             | Planet              |
| SOUND & MOTION: Shipwrecked           | GC Recordings       |
| THE S.O.S. BAND: Even When You Sleep  | Tabu                |
| VESTA WILLIAMS: Once Bitten Twice Shy | A&M                 |

As featured on the **TONY BLACKBURN** Show, Radio London 9am-12 noon Monday-Friday (70am/94.9 FM)



VESTA WILLIAMS: into the spotlight with solo debut album on A&M

**Vesta curries favour**

A&M IS building a laudable track record for pinpointing top-notch back-up artists and erstwhile group members in the dance field, and launching them as featured soloists. Vesta Williams (pictured) is the latest. Having been heard constantly over the last couple of years as support vocals behind Bobby Wamack, Chaka Khan, Jeffrey Osborne, Miles Davis, Ray Parker Jr, The Commodores and other

stellar names, she makes her solo debut this month with an album simply entitled *Vesta* (AMA 5118). Produced by Bryan Laren (another new A&M signing) and Billy Valentine of the Valentine Brothers, the set features 11 tracks, two co-written by the artist herself and several by the producers. The self-penned *Once Bitten, Twice Shy* will be excerpted an single and 12-inch as a taster. **BL**

**Wise move**

AFTER GATHERING wide press coverage in the likes of the *NME*, *No. 7* and *City Limits*, South London rap trio the Three Wise Men have signed to Rhythm King Records (via Mute), far which label their first 12-inch is the lyrically uncompromising *Urban Hell* (LEFT 3T), an impassioned stab at the worst aspects of deprived inner city existence.

The band has become known for its forthright rap pronouncements on their home environment in particular, and the sleeve is, perhaps wisely, labelled "Warning: this record contains language that may offend".

It is the social commentary stance, in fact, which has attracted much of the media coverage to date, but there is also the fact that musically, the Three Wise Men are hot news in a dance genre which is now exploding after years underground, and club play for *Urban Hell* should be tremendous.

The 12-incher is a multi-tracker, with the main Gloucester Grave Mix on the A-side, and instrumental, dub and "banus beats" versions sharing the flip.

A six-track mini-album by the trio has also been recorded, for probable New Year release along with a further single. At the moment, the Three Wise Men are playing London promotional dates prior to leaving for a European tour. **BL**

**MORE DANCE NEWS  
PLUS JAMES  
HAMILTON... P16**

**JOCKS**

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ISSUE OUT  
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**C** I am writing to say many thanks for the first edition of JOCKS magazine, and to let you know of my thoughts towards it. I am a mobile disco DJ.

My overall impression is that you seem to have encompassed all the best bits of all the available publications and got them into one magazine. I think you'll agree that in, say, *Record Mirror*, there are only three or four bits of interest to us DJs, the rest we gloss over. The same applies to all other magazines. I find it difficult to single out any one item in JOCKS and I'm glad to see you have a team of experienced DJ journalists who the DJs respect. I'm referring to such people as James Hamilton, Theo Layla, Tony Blackburn and Ralph Tee.

JOCKS magazine seems to cover all spheres of the DJ's work. Your chart coverage is most comprehensive.

In conclusion, live up to the promises made in this first edition and you are on to a definite winner. DJs will no longer have to subscribe to so many publications; everything they'll need to know will be right here in JOCKS. All other publications now have a serious rival and must think hard about their future style and presentation.

Please send me details on how to take out a subscription. **JD**

John Clancy

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Dance  
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FROM PAGE 12



FAZE ONE: laying down a (censored) beat for Street Sounds

## Hip hop hots up

by Barry Lazell

THERE CAN be little doubt that, in the latter half of 1986, hip-hop music is now crossover hit music, and further fuel has been added to the fire with the release of two hot compilation albums from the two leading labels in the field.

Serious Records launches its promised new hip-hop series with Serious Beats 1, an eight-track album on which each side also features an additional megamix of the preceding individual tracks, courtesy of Chris (CJ) Mackintosh and Tosca, who also handled the mega-mixes on the Upfront compilations.

Artists on the set are Biz Markie, Kool Moe Dee, Salt 'n' Pepa, Ice T, Rappers Convention, Rockwell Noel featuring Paet, Jewel T & LTC, and Klark Kent Elliot Ness and the Word Processor(!)

Meanwhile, over at Street Sounds, they are up to hip-hop/Electro 15 (ELCST 15), described by the company as "altogether the toughest ever in the series — loading eight state-of-the-art slugs of innovative aural slaughter."

The LP includes Kurtis Blaw's The Bronx, and UK input in the shape of Faze One's (censored version) Layin' Down A Beat, while other acts are Duke Bootee, the Skinny Boys, Captain Rock, Just-Ice, the Move, and DJ Scott La Rock, Blastmaster KRS One & D-Nice. Mastermind are the mixers. There is also a bonus here, too, via a freebie 33rpm 7-inch containing Morley Marl's The Man Marley Marl, and Faze One's Stronger Than Strong.

# James Hamilton

C O L U M N

EPIC RECORDS is heading for another situation like when Alexander O'Neal's massively popular What's Missing was thrown away, several times, as a B-side. By far and away the most popular track on the new LUTHER VANDROSS album is his saulfully swaying mid-tempo See Me. So what happens? His new UK A-side is the previously-issued Give Me The Reason (Epic 6502166), presumably because the Ruthless People movie in which it's featured is now showing here, the 12-inch being flipped by his similarly fast-tempoed (but saulful) new US A-side Stop Ta Love, and, for good measure, See Me! The singer is currently so hot that record shops don't seem to mind this arrangement, meaning that maybe the single will sell well regardless. I hope so.

Incidentally, following an annoying gap of three days in which the Post Office delivered not a single record package to me (despite a visit to the seemingly blameless local sorting office), even as I write there is a flood of vinyl coming through the letterbox, mostly postmarked a week or more ago — so my apologies if your product is left out here, but I have implored you to send it by courier to my home address if possible!

From what I've got, the hot UK newies on 12-inch also include CAMEO Candy (Club JABX 43), a more typically weaving lurcher which Radio One mistakenly thinks is about drugs; THE GAP BAND Big Fun (Total Experience FT 497B0), joyfully rambling Stevie Wonder-ish builder; DAVIS/PINCKNEY PROJECT You Can Dance If You Want Ta (Bailing Point POSPX B36), belatedly issued powerfully arranged ga ga impart hit; JANET JACKSON Control (Out Of Control Video Mix) (A&M AMX 359), much stranger remix to replace the sales-affecting poor first effort; AL JARREAU Tell Me What! Gatta Da (WEA UB523TF), another twin-pack teaming of four excellent jazzy vocals; BARRY UPTON Ask The DJ (DMC Records DECK 123, via Arist), calchy rapping DJ anthem; MELBA MOORE WITH FREDDIE JACKSON A Little Bit More (Capitol 12CL 431), formalised though effective slushy radio ballad.

As previously hinted, there are almost more re-issues and outright bootlegs of oldies arriving an impart these days than there are new releases. Out of the current bootlegs one that at least is creative is the

various artists-medleying mixer called Bits & Pieces B7, running through Rumors/Rent and others on one side and various breaks on the other. Kasher imports include WIRED To The Beat Of The Drum (Underworld AP 124), one of the freshest "house" instrumentals for a while; LIBRA LIBRA I Like It (Chicago Connection CCB601), mournfully sung nagging "house" now taking off after several weeks; TASHAN Chasin' A Dream (Def Jam 44-05960), unusual "hip hop blues ballad" with a more straightforwardly saulful Gal The Right Attitude flip which most seem to prefer; MELLAA Free (Dance Floor DF 1209), slightly dadgy looking re-issue of old Larc Records material, this joggling swayer flipped by two LANIER & CO saul slowies; BOBBY WOMACK (I Wanna) Make Love Ta You (MCA Records MCA-236BB), dreary slowie when his imminent album has much better.

Returning now to the UK issues, others on 12-inch include KENNY G Champagne (Arista ARIST 12868), pleasant sax instrumental not necessarily helped by its owner-familiar coupling tracks; GENERAL KANE Hairdaaz (Matown ZT 41034), George Clinton-esque jaunty jiggler; PARADINE EXPRESS Hungry For Your Love (ParaSound PARST1, via MIS/PRT), lovely Tosh slow swayer from Merseyside now getting London radio play; MEZZOFORTE Nothing Lasts Forever (Funkin' Marvellous 12 MEZZO 1), Jackie Wilson slipperly jazz-funk at Change's Searching tempo; BILLY CRYSTAL You Look Marvellous (A&M AMY 353), amusing Fernando Lamas impersonation with a harder dub flip; WOMACK & WOMACK Soul Love/Soul Man (Manhattan 12MT 16), Love Wars meet Sam & Dave, getting more soul fans' attention for the whole family's You Marley's On Fire flip; MONDO KANE An Everlasting Love In An Ever-Changing World (Lissan Records DOLEG 6, via PRT), Stack/Aiken/Waterman-produced bland samba; TIMEX SOCIAL CLUB Mixed Up World (Callempa COOLX 13B), disappointingly tedious follow-up; CLUB NOUVEAU Jealousy (Warner Bros WB551T), Rumors follow-up in similar style by its producer's new group; TIPPA IRIE Panic Panic (Greensleeves TIPPA T6), talked-sung juddery jitterer not in reggae style; A PERFECT FIT If You Only Knew (Move MS16, via Charly), gaspish jazzy saul causing a stir thanks to a mention an JOCKS magazine!



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WorldRadioHistory



# PRT sets sights on mid-price market

by Nicolas Soames

THE FIRST classical mid-price range to challenge the monopoly of Pickwick's IMP Red Label — apart from the in-house products of Morks and Spencer which are currently receiving favourable reviews — is being introduced by PRT.

It is the Virtuoso Collection, a list of 25 titles taken from the Pye back catalogue and featuring two of the most important British conductors of the post-war period, Sir Adrian Boult and Sir John Barbirolli.

The recordings date from the late Fifties to the mid-Sixties, and were made by orchestras such as the Halle, the LPO and LSO, and the Pro Arte Orchestra — the latter mainly performing 18th century music.

The Collection Series does not present a direct challenge to the IMP Red Label, where virtually all the recordings are new and digital. But PRT has decided to digitally re-master its old Pye tapes itself: the work has been done by Michael J Dutton. The pressings are by MPO in France.

The repertoire is generally mainstream. Boult conducts the LPO in Holst's The Planets (PVCD 08381) and Elgar's Symphony No 2 (PVCD 08382); and Barbirolli conducts Brahms' Symphony no 4 (PVCD 08388) and Beethoven's Symphonies Nos 1 and 8 (PVCD 08373).

Among the Pro Arte issues is a collection of Oboe Concertos played by Evelyn Rothwell, Barbirolli's wife (PVCD 08374) and music by Bach (PVCD 08383).

Although the supply is, at the moment, a little unsteady, some Virtuoso Collection CDs are becoming available. It is worth noting that PRT has given the series a corporate identity in the packaging, but, as in the early days of IMP Red Label, the insert contains bare minimum of information — the titles of the tracks

and the performers.

A little more care, and a small investment in terms of programme notes, could make a far more acceptable package — for although £7.39, which is the likely retail price, is inexpensive for CD, the few pence extra it would cost for some more words would make a great difference.

Of course, all the recordings were originally analogue, but the sound quality is acceptable. And those individual performances I heard — Barbirolli conducting Beethoven's Symphonies Nos 1 and 8, Goossens conducting The Pro Arte Orchestra in Fronck's Symphonic Variations and Schumann's Piano Concerto played by Bela Siki (PVCD 8371) — are good.

The third recording I have heard must be particularly welcome, for it contains music that is not so mainstream — Vaughan Williams' Symphony No 8, Bax's The Garden Of Fand, and Butterworth's A Shropshire Lad — Orchestral Rhapsody, played by the Halle under Barbirolli (PVCD 8380).

The series has not yet received a public introduction designed to explain that this is a mid-price CD series. In fact, the Virtuoso Collection appears on a leaflet issued within this month's Gramophone which brings together titles of all PRT's classical CDs — including those by IMP, Hyperion, Abbey and Gimell, and CRD, as well as pop material.

The Collection series is included with other back catalogue Pye material now transferred on to CD in rather a confusing manner. These include Nina Milikina playing Piano Concertos by Mozart (CDPC 00001) and Michele Campanella playing Liszt/Wagner Transcriptions (CDPCN00002) in a list with Acker Bilk, Status Quo, Max Bygraves and The Kinks. So classical departments should look closely at the PRT lists.



JACQUES LOUSSIER: Sixties' cult

## Back to Bach

THE PLAY Bach albums devised by French jazz pianist Jacques Loussier which became one of the great cult hits of the Sixties, received fresh life when the new digital era combined with the tercentenary of Bach's birth last year.

Loussier found himself re-recording the Play Bach favourites and issuing them on CD as well as conventional format. The Best Of Play Bach sold in excess of 30,000 on CD alone; Loussier, the drummer Andrew Arpino and the bass player Vincent Charbonnier, are to tour Japan shortly where they will receive a gold disc for the combined sales on all three formats of the Best Of Play Bach.

Now, the Trio has produced a new album, Bach To The Future which has been issued, along with Best Of Play Bach, by Start Records, on all three formats (STLB, LP, STCB tape; SCD2, CD). The compact disc contains 70 minutes of jazzed Bach, using works that Loussier has not re-worked before.

And Start is so certain of sustained interest, that it is currently preparing another release of new material for the spring, which will coincide with a major UK tour.

Opus 71 are played with careful attention to period performance.

Sonatas For Violin And Continuo, Bach/works by Schmelzer, Schenk, Bohm and Erlebach. Trio Sonnerie, Gaudeamus ASV GAU 107.

The glorious Baroque violin of Monica Huggett is exhibited here and the stylish, but dramatic, playing is as memorable as ever. How she outshines the conventional work of so many more prominent international stars.

Songs Of Travel and other works by Vaughan Williams. Benjamin Luxon, baritone, David Willison, piano. Chandos ABRD 1186.

This is a record of intimate music making, not the larger-scale declamatory accounts of Vaughan Williams to which we are perhaps more accustomed. But then Luxon is, of course, a master of subtle inflection, particularly in response to the composer's word painting.

Spring Fire/Symphonic Scherzo/Northern Ballad No 2, Bax. RPO, Vernon Handley. Chandos CHAN 8464.

Chandos continues to champion

Arnold Bax, this time with the gorgeous but rarely heard Spring Fire, described by the composer as a symphony but full of colour and images. Thrilling and sensuous discovery.

Horowitz In Moscow. Deutsche Grammophon 419 499-2.

This is the recording of the much-publicised return of the Russian pianist to his homeland earlier this year. Above all, it shows a master at work, a musician, a performer, sharing his enthusiasm for Scarlatti, Mozart, Rachmaninov, Chopin and others. Sparkling fingerwork, beautiful piano sound, commanding phrasing — all this is only marred by coughs and an over-eagerness to applaud the man rather than the musicmaker.

Christmas Carols And Motets. The Tallis Scholars, directed by Peter Phillips. Gimell CDGIM 010. Distribution PRT.

A chorister's collection. Few concessions to popular tunes are made in this well-sung programme of carefully selected settings of Medieval Carols, The Coventry Carol, Ave Maria and German Chorales. Unashamedly specialist. WorldRadioHistory

# AIRPLAY

	RADIO 1 w/f 7-10 ACTUAL PLAYS (4 or more)	RADIO 3 w/f 11-20 PLAYLISTED	REGIONAL w/f 21-30 PLAYLISTINGS (2 stations)	LAST WEEK'S CHART				
					KEY A = Radio 1 'A' list C = Radio 1 Chartbuster N = New Entry			
ABBOTT, GREGORY Shake You Down	CBS	14	8	C	C	9	—	95
AGE OF CHANCE Kiss	Fon	5	—	—	—	—	—	—
AMAZULU All Over The World	Island	—	—	—	—	28	18	—
BAD COMPANY This Love	Atlantic	—	—	—	—	12	—	—
BAKER, ANITA Sweet Love	Elektra	12	14	A	A	37	18	36
BANGLES Walk Like An Egyptian	CBS	13	13	A	A	35	39	3
BENSON, GEORGE Shiver	Warner Brothers	—	—	—	—	23	10	—
BERLIN Take My Breath Away	CBS	20	19	A	A	41	42	1
BIBLE, THE Mahalia	Backs	7	—	—	—	—	—	—
BON JOVI Livin' On A Prayer	Vertigo	13	13	A	A	27	25	11
BOWIE, DAVID When The Wind Blows	Virgin	15	12	A	A	25	24	44
BOSTON Amanda	MCA	—	—	—	—	18	16	84
BRAGG, BILLY Greetings To The New Brunette	Go! Discs	13	14	A	A	13	10	58
BROOKS, ELKIE No More The Fool	Legend	—	—	—	—	17	11	—
BRILLIANT The End Of The World	Food	—	—	—	—	11	11	—
BUCKS FIZZ Keep Each Other Warm	Polydor	10	7	A	A	33	29	60
BUSH, KATE Experiment IV	EMI	5	—	—	—	36	32	23
CHINA CRISIS Arizona Sky	Virgin	8	11	A	A	31	29	47
COMMUNARDS So Cold The Night	London	15	—	A	C	35	13	—
CRAWFORD, RANDY Almost	Warner Brothers	—	—	—	—	20	23	—
CRYSTAL, BILLY You Look Marvelous	A&M	4	—	—	—	—	—	—
DOCTOR & THE MEDICS Waterloo	I.R.S.	10	6	A	C	17	7	—
DRASURE Sometimes	Mute	17	11	A	A	31	22	33
EUROPE The Final Countdown	Epic	15	9	A	A	33	21	14
EURHYTHMICS Miracle Of Love	RCA	17	5	A	C	40	29	—
FEARON, PHIL Ain't Nothing But A House Party	Ensign	—	—	—	—	14	13	—
FIVE STAR If I Say Yes	Tent	11	12	A	A	42	38	—
FRANKIE GOES TO HOLLYWOOD Warriors (...)	ZTT	17	9	A	C	24	8	—
FRUITS OF PASSION No More Tears	Siren	—	—	—	—	13	—	—
GABRIEL/BUSH Don't Give Up	Virgin	11	19	A	A	43	38	9
GELDOF, BOB This Is The World Calling	Mercury	12	17	A	A	38	42	25
GRAHAM, JAKI Step Right Up	EMI	9	13	A	A	40	32	54
GENESIS Land Of Confusion	Virgin	15	8	A	C	34	7	—
GLASS TIGER Don't Forget Me (...)	Manhattan	14	12	A	A	37	38	31
GO WEST True Colours	Chrysalis	7	—	—	—	20	—	—
HARRY, DEBBIE French Kissin' In The USA	Chrysalis	20	18	A	A	40	32	27
HEAVY D AND THE BOYZ Mister Big Stuff	MCA	5	—	—	—	—	—	—
HUMAN LEAGUE I Need Your Loving	WEA	4	—	—	—	23	8	—
JACKSON, JANET Control	A&M	9	13	A	A	22	24	42
JARREAU, AL Tell Me What I Got To Do	WEA Intl	—	—	—	—	14	—	—
JOEL, BILLY This Is The Time	CBS	—	—	—	—	21	17	—
JOHNSON, JESSE Crazy	A&M	4	—	—	—	—	—	—
JOHN/RICHARD Slow Rivers	Rockafella	6	—	—	—	14	—	—
JONES, GRACE I'm Not Perfect (...)	Manhattan	12	15	A	A	28	21	65
JONES, HOWARD You Know I Love You Don't You?	WEA	9	—	C	—	25	—	—
KAMEN, NICK Each Time You Break My Heart	WEA	14	7	A	C	38	27	26
KERSHAW, NIK Radio Musicola	MCA	4	—	—	—	—	—	—
KOOL & THE GANG Victory	Club	4	—	—	—	18	7	—
LABELLE, PATTI Something Special (Is Gonna ...)	MCA	5	—	—	—	9	6	—
LAUPER, CYNDI Change Of Heart	Portrait	—	—	C	—	—	—	—
LEWIS, HUEY AND THE NEWS Hip To Be Square	Chrysalis	16	10	A	C	33	—	—
MADNESS (Waiting For) The Ghost Train	Zanzibar	18	13	A	A	39	40	20
MEAT LOAF Getting Away With Murder	Arista	—	—	—	—	16	13	—
MEL & KIM Showing Out	Supreme	14	15	A	A	36	33	4
MISTY IN ROOTS Own Then Control Them	People United	6	—	C	—	—	—	—
MOYET, ALISON Is This Love	CBS	6	—	C	—	—	—	—
NEW EDITION Earth Angel	MCA	—	—	—	—	15	—	—
NEW ORDER Bizarre Love Triangle	Factory	—	5	—	—	12	—	56
NEVIL, ROBBIE C'est La Vie	Manhattan	12	6	C	C	7	—	—
OCEAN, BILLY Love Really Hurts ...	Supreme	—	—	—	—	11	12	—
OMD We Love You	Virgin	9	11	A	A	29	30	62
PAUL, OWEN One World	Epic	10	14	A	A	23	27	89
POINTER SISTERS Goldmine	RCA	4	—	—	—	18	—	—
PRIEST, MAXI Crazy Love	10	5	—	—	—	13	16	67
REA, CHRIS Hello Friend	Magnet	—	—	—	—	12	9	—
RED BOX For America	WEA	17	17	A	A	42	43	13
SIMPLE MINDS Ghostdancing	Virgin	17	15	A	A	35	22	22
SPANDAU BALLET Through The Barricades	Reformation	15	16	A	A	40	41	8
SPRINGSTEEN, BRUCE War (What Is It Good For)	CBS	7	—	C	—	—	—	—
STATUS QUO In The Army Now	Vertigo	12	12	A	A	31	34	6
STEVENS, SHAKIN' Because I Love You	Epic	10	8	A	A	42	41	18
STEWART, JERMAINE Jody	10	—	4	—	—	15	18	50
SWING OUT SISTER Breakout	Mercury	23	19	A	A	42	38	5
TALK TALK I Don't Believe In You	Parlophone	—	5	—	—	18	10	—
THE THE Infected	Epic	—	—	—	—	12	13	48
TURNER, TINA Two People	Capitol	12	10	A	A	37	38	43
ULTRAVOX All Fall Down	Chrysalis	13	7	C	C	20	—	—
VEGA, SUZANNE Gypsy	A&M	—	6	—	—	19	22	77
WANG CHUNG Everybody Have Fun Tonight	Geffen	11	13	—	A	22	24	76
WANG BROTHERS Cross That Bridge	Siren	5	—	—	—	—	—	—
WE'RE GOTTA FUZZBOX ... Love Is The Slug	Vindaloo	6	4	—	—	8	—	38
WILDE, KIM You Keep Me Hangin' On	MCA	16	18	A	A	37	40	2
WOMACK & WOMACK Soul Love/Soul Man	Manhattan	7	5	C	—	7	—	—
YOUNG, PAUL Some People	4	—	C	—	—	—	—	—

BUBBLING UNDER this week's grid, with 6-10 regional listings are: — Cameo (7), Deoxy's Midnight Runners (7), Dollar (10), Latin Quarter (8), Timex Social Club (7), Whitaker/O'Connor (7), Wyoming (7).

The above grid includes records with 4 or more plays (as logged by Sham Tracking) on Radio 1 last week records, featured on the current Radio 1 playlist, and records on 11 or more I.L.R. playlists. Records dropped by 5 or more I.L.R. stations are excluded.

## R E V I E W S

A Child Of Our Time, Tippett. Soloists, RPO, Andre Previn. RPO Records RPO 8005.

This is the first new recording of this 20th century English choral classical for over 10 years, yet its real importance lies in its issue on CD. Otherwise, a very traditional and slightly understated recording.

Pleasure And Treasures, A Kaleidoscope Of Rare And Beautiful Music. Saydisc Budget Sampler. SDLC 362.

The wide and imaginative range of the recordings done by Saydisc and Amon Ra, now celebrating its 21st anniversary is displayed by this entertaining budget sampler which is also available on tape and CD. The material includes early wind music, exquisite musical boxes, brass bands, Paul Whiteman and much else. A delightful collection which can only stimulate interest in the whole Saydisc catalogue.

Wind Music, Beethoven. Classical Winds On Original Instruments. Amon Ra, SAR 26.

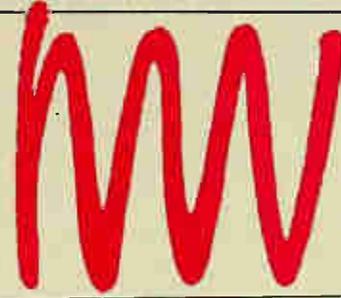
A significant step in the Amon Ra series of works by major composers on original instruments. Here, the Octet Opus 103 and the Sextet

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## MUSIC WEEK

<b>No 1</b>	<b>NEW</b>	<b>HITS 5</b> Various	CBS/RCA Ariola/WEA HITS 5
<b>2</b>	<b>1</b>	<b>EVERY BREATH YOU TAKE — THE SINGLES</b> ★ CD The Police	A&M EVERY 1
<b>3</b>	<b>NEW</b>	<b>THE WHOLE STORY</b> ★ Kate Bush	EMI K8TV 1
<b>4</b>	<b>NEW</b>	<b>LIVE/1975-1985</b> • CD Bruce Springsteen & The E Street Band	CBS 450227-1
<b>5</b>	<b>2</b>	<b>NOW DANCE 86</b> • Various	EMI/Virgin NOD 2
<b>6</b>	<b>3</b>	<b>GRACELAND</b> ★ CD Paul Simon	Warner Brothers WX 52
<b>7</b>	<b>5</b>	<b>TRUE BLUE</b> ★★★ CD Madonna	Sire WX 54
<b>8</b>	<b>4</b>	<b>ORIGINAL SOUNDTRACK "TOP GUN"</b> • CD Various	CBS 70296
<b>9</b>	<b>6</b>	<b>SILK AND STEEL</b> ★ CD Five Star	Tent/RCA PL 71100
<b>10</b>	<b>7</b>	<b>SLIPPERY WHEN WET</b> ○ CD Bon Jovi	Vertigo/Phonogram VERH 38
<b>11</b>	<b>8</b>	<b>THE GREATEST HITS OF 1986</b> Various	Telstar STAR 2286
<b>12</b>	<b>9</b>	<b>THE AUTOBIOGRAPHY OF SUPERTRAMP</b> • CD Supertramp	A&M TRAMP 1
<b>13</b>	<b>10</b>	<b>HIT MIX '86</b> • Various	Stylus SMR 624
<b>14</b>	<b>NEW</b>	<b>GOD'S OWN MEDICINE</b> The Mission	Mercury/Phonogram MERH 102
<b>15</b>	<b>12</b>	<b>REMINISCING</b> ○ Foster & Allen	Stylus SMR 623
<b>16</b>	<b>17</b>	<b>SO</b> ★ CD Peter Gabriel	Virgin PG 5
<b>17</b>	<b>21</b>	<b>BROTHERS IN ARMS</b> ★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
<b>18</b>	<b>13</b>	<b>REVENGE</b> ★★ CD Eurythmics	RCA PL 71050
<b>19</b>	<b>14</b>	<b>A KIND OF MAGIC</b> ★★ CD Queen	EMI EU 3509
<b>20</b>	<b>26</b>	<b>WHITNEY HOUSTON</b> ★★★ CD	



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THE IMPORT SMASH HIT  
"GO SEE THE DOCTOR"  
(KOOL MOE DEE)



**SERIOUS BEATS**

10 HIP/HOP TRACKS

<b>59</b>	<b>47</b>	<b>THE POWER OF LOVE</b> ○ Various	West Five WEF 4
<b>60</b>	<b>62</b>	<b>PICTURE BOOK</b> ★ CD Simply Red	Elektra EKT 27
<b>61</b>	<b>55</b>	<b>TRUE COLORS</b> ○ CD Cyndi Lauper	Portrait PRT 26948
<b>62</b>	<b>73</b>	<b>SCRATCH AND SNIFF</b> Smith and Jones	10/Virgin DIX 51
<b>63</b>	<b>59</b>	<b>U-VOX</b> • CD Ultravox	Chrysalis CDL 1545
<b>64</b>	<b>69</b>	<b>ONCE UPON A TIME</b> ★★ CD Simple Minds	Virgin V 2364
<b>65</b>	<b>44</b>	<b>JUST LIKE THE FIRST TIME</b> Freddie Jackson	Capitol EST 2023
<b>66</b>	<b>49</b>	<b>STRONG PERSUADER</b> The Robert Cray Band	Mercury/Phonogram MERH 97
<b>67</b>	<b>51</b>	<b>HUNTING HIGH &amp; LOW</b> ★★ CD A-ha	Warner Brothers WX 30
<b>68</b>	<b>50</b>	<b>UP FRONT 3</b> Various	Serious UP FT 3
<b>69</b>	<b>61</b>	<b>CONTROL</b> • CD Janet Jackson	A&M AMA 5106
<b>70</b>	<b>86</b>	<b>THE PAVAROTTI COLLECTION</b> • CD Luciano Pavarotti	Stylus SMR 8617
<b>71</b>	<b>60</b>	<b>SIMON BATES — OUR TUNE</b> • CD Various	Polydor PROLP 10
<b>72</b>	<b>45</b>	<b>JOURNEY TO THE URGE WITHIN</b> CD Courtney Pine	Island ILPS 9846
<b>73</b>	<b>72</b>	<b>LIKE A VIRGIN</b> ★★★ CD Madonna	Sire WX 20
<b>74</b>	<b>68</b>	<b>TALKING WITH THE TAXMAN ABOUT POETRY</b> ○ Billy Bragg	Go! Discs AGOLP 6
<b>75</b>	<b>NEW</b>	<b>SIXTIES MANIA</b> Various	Telstar STAR 2287
<b>76</b>	<b>63</b>	<b>ZAGORA</b> CD Loose Ends	Virgin V2384
<b>77</b>	<b>66</b>	<b>THIRD STAGE</b> Boston	MCA MCG 6017
<b>78</b>	<b>70</b>	<b>SOMEWHERE IN TIME</b> • CD Iron Maiden	EMI EMC 3512

Who compiles the Now albums? Why do they work? How do they work? Do they work? Danny Van Emden meets the two men behind Virgin and EMI's ubiquitous and highly successful compilation series.



# How Now?



ASHLEY ABRAMS and Barry McCann just

can't stop talking about Now compilations. But nar, it seems, can many other people.

These are the men behind those ubiquitous compilations. Representing Virgin and EMI respectively, they've tapped into the minds — and they claim the hearts — of the British public, and come up with the hugely successful Now compilations: double albums which for the past couple of years have maintained a virtually constant chart presence, apparently fulfilling the public's requirements but at the same time, inevitably, riling some who complain of "battlenecks" barring the paths of new bands.

With the confidence barn of millions of sales and a proven track record, McCann retorts: "Charts should reflect what's selling. If something's selling well, it should tap the charts."

Artistically, he and Abrams claim to have clear consciences. Far as well as making money for EMI and Virgin, they feel they've done much to rescue compilations from the dodgy end of the market, while giving the public a stylish, value-for-money package and occasionally raising the profiles and chart fates of the artists who find their way on to what is now, they claim, a much sought-after slot in the albums.

But there's a lot more to come. With *Now Dance 2* ("much more of a crossover than last year") safely ensconced at the top of the charts, *Now Dance 86*, *Now 86 CD* and *Now 8* are waiting in the wings.

*Now Dance 86* will finish its TV campaign 10 days before the *Now 8* campaign continues over Christmas, "mutually feeding off each other," says McCann and Abrams, adding that there's no chance of any of the *Now* title blocking the progress of others. No saturation point ahead either, they feel.

*Now 86 CD* won't have tape or vinyl equivalents. "All the tracks are either on 7, *Dance 86* or *Now 8*. So it would be a rip-off as an LP in its own right," says Abrams.

Virgin and EMI are really pulling out the big guns for *Now 8*. "This is the big league," say Abrams and McCann. "It will have our biggest campaign ever and we're hoping to do a CD of the highlights.

"When people say they're spending £300,000 on an LP campaign that's just the ratecard value of the ads. We're spending what amounts to £2m on this campaign at ratecard value."

McCann: "We're great believers in quality throughout. We will spend as much on the creation of an ad as others spend on a whale TV campaign... you could buy a mews flat for the price of one of our ads."

"The old, old rule in TV marketing is far that every pound you spend you've got to sell an album. If K-tel, Stylus and Telstar are really spending £300,000 on their campaigns they've got to be able to do the same over the counter."

"We're not trying to put them out of business, but they should come clean. If an LP's good it will sell. If it's third rate, it won't."

The *Now* team are also great believers in point-of-sale support and will be repeating the free in-store tapes launched last year featuring patented segued tracks with voiceovers in between.



A first for this campaign will be the inclusion of

competition leaflets in albums with prizes of albums, CDs and tapes to be won. Another first is a mail-order deal with upmarket sportswear company Le Caq Sportif, which will be offering sweatshirts available via mail order farms in the albums for half price at £19.99. Not cheap, Abrams and McCann agree, but then they do insist on the best of everything.

Abrams: "Lots of people said the first LP couldn't be followed up. Basically, all that happens is that each time people think 'when's this going to end?', but they're beginning to like it."

"Our main thing is to break even — everything else is a plus. But the minute we're not number one people think there's been a disaster."

The only notable failure in McCann and Abrams' glowing record came this summer with the *Summer LP*. "Unlike Christmas the market was waiting for an LP — also the concept was broader — and there were continual moans about the choice of tracks. To cap it all, summer ended the day it came out! But we hit back with *Now 7*."

Have things changed much since Richard Bronson and Peter Jamieson's baby turned into such

an infant prodigy? McCann: "Well, for a start, two or three years ago we had to make a good case for a track to be included on an LP. Ashley now has companies ringing him up asking to go on... and this isn't just small labels. Also, we get managers of very big bands fighting to get an. They want to be involved in something that's good for their artist's image."

Bath recall a time, though, when their famous pig logo was achieving such a high profile itself that a few managers were worried about their artists getting eased off the sleeves.

As for the opposition, Abrams feels there's been a lot of hypocrisy in the past: "Other majors slugged *Now* off and then did exactly the same. At least we're honest and try to do things stylishly."

What's made *Now* so particularly successful in the face of much opposition? Abrams feels that it's important that he and McCann are allowed to work to their own ways: "A lot of money's involved, but not millions of people each time. We've got a formal but informal set up as EMI and Virgin work so differently. The two companies blend well. Our big name people take interest, but with the opposition everyone pitches in."

"*Now* has become like a band... people would never buy a Virgin/EMI sweatshirt; there's been huge public acceptance."

"When I was graving up I didn't want to listen to what my parents did. *Now* with mass marketing it's easier to put things across. Eight to 80-year olds buy *Now*."

"*Now 7* was being bought before the TV ads began... people actually check with their local shops to see when the albums are coming out."

All the tracks are selected by Abrams, who was a DJ at 17, singles buyer for RM at 22 and has a personal record collection of around 10,000 albums.

The time scale involved in putting a record together is an awesome three-and-a-half weeks from the blank sheet of paper stage to release.

"I build up a picture of the chart — look at singles entering high which then drop out." Is there a set position which tracks have to achieve? "Ideally, every single should have sold 150,000 copies, it should have made a dent in the charts, but it's not exclusively Top 10 — I don't mind if a single has

WorldRadioHistory



'Britain just lies back and thinks of the US when it comes to culture' — The Junk

by Nick Gibson

THE JUNK'S London debut late last year showed that there is life in Sheffield beyond Chakk, Hula and post industrialism.

On that occasion, The Junk's angular, guitar based pop impressed both stylish capacity crowd and record company hounds alike.

But why did the earnest four-piece wait almost 12 months before releasing *The World Doesn't Turn* (Around You), their 7-inch debut!

"We weren't ready then. Besides, at the time Britain was caught up in the American guitar-band invasion and we have strong views on how Britain just lays back and thinks of the US when it comes to culture," says Junk mainstay David Bloom.

The new single attacks Britain's passive descent into the 51st state of America and in keeping with the Junk theme, uses the integration of cultures as a launch pad for social comment.

"We're not a political band as such, but we are concerned that people don't take enough interest in the things that happen around them. It's too easy to think of politics as something that affects someone else, it isn't. Politics like culture, touches everyone."

Bloom teamed up with writing partner Walter Wray Jr three years ago and formed The Junk in 1985 as an antidote to the bleakness of certain other Sheffield luminaries.

"Unfortunately, as bands like Cabaret Voltaire, Chakk and Hula started to gain attention, a lot of other Sheffield bands started to sound like them and it gave the city a reputation for bleakness, which is unjustified."

But there is a common grain of approach running through Sheffield bands and what we've done is taken that musical tradition and used it as a starting point to make pop music."

The Junk have licenced their latest single and forthcoming *CookooLand* mini LP — the best of the band's live set to date, through Doncaster based indie Native Records (via Red Rhino) and with negotiations with a London agency almost complete, they've lined up a series of dates taking them up to Christmas.

'Now has become like a band... there's been huge public acceptance'

stayed at number 18 for weeks."

With such tough deadlines there are obviously risks and when the books were closed for *Now 6* a couple of the tracks hadn't even been released. And one occasion when *Now* got it wrong was with the Fine Young Cannibals' *Blue*: "I fell foul of myself because I thought it was such a great track so we got behind it."

There's no magic formula with running order — which is only set on mastering day at Abbey Road. "The idea is to start well (they're aren't too many fillers anyway). There's generally a pop side, dance side, established names and guitar based side."



So is this the music that McCann and Abrams —

experts both — listen to when they put their feet up after a hard day at the office? McCann: "When I go home I listen to Frank Zappa and he's never likely to appear on *Now*..." Abrams: "There's no way I like more than a quarter of the tracks on each LP: But we have carved ourselves a place in the market. Not many studio albums have 10 out of 10 good tracks. Maybe Prefab's Sprouts' Steve McQueen was a recent exception. Until all albums are as good as that, we'll prosper."

"If we felt that there was more going on we'd probably be involved in it."

"We've licensed the records through Native because it has an independent strikeforce which should make it easier to get our records into the shops and we've spent the past five months building up a team of people around us so that we can effectively control our future. It's a question of survival really," says Bloom who claims no great urge to move South.

"It's a luxury to live away from London, we can afford to take our time making sure what we do is real and heartfelt. If we were based in the South it wouldn't be the same band. In Sheffield we've got the time and space to develop."



## The beauty of The Beasties

by Terry Wall  
FOLLOWING THE commercial success of Run DMC's hook up with Aerosmith on Walk This Way, The Beastie Boys' new Def Jam/CBS album *Licensed To Ill* should further enhance the musical fusion of rap/hip hop and heavy metal.

A former punk outfit, The Beasties developed into a loud-mouthed rap trio with the help of Def Jam mastermind Rick Rubin and first broke from their New York base taking their wares on the road in the UK as special guests of Madonna following her first chart action with *Holiday*.

"People have been saying that we were so bad that Madonna had to sound good afterwards and that's why she took us on tour," says Adrock, "but, we've got better."

Along with MCA and Mike D, Adrock professes strong cravings to be the new Led Zeppelin or maybe even Motorhead, but it's not really through their musical talent that the major part of their press attention has come.

"People want us to be loud and obnoxious," admits MCA, "and we usually oblige."

So much so, that at a recent New York show for *Sigue Sigue Sputnik*, that was well in evidence liberally spraying the pouting prima donnas with eggs. Stories of that kind are synonymous with the group.

But sceptics as to The Beastie Boys bravado and musical standing may be a little surprised with *Licensed To Ill*. Over 13 tracks the trio's intelligent phrasing and the minimum of tales about their sexual prowess, prove to be more than an evocative experience. The Beastie Boys' reputation may repulse many but with this album they're a dead cert to win new friends and sell in vast quantities.

"People here take it all too seriously," points out Mike D, "at least we know how to laugh at ourselves."

## Mission control

IN LESS than a year **The Mission** have managed to release two indie singles, record an album (*God's Own Medicine*) and put their first major-released single into the charts. They even played **The Town & Country Club** a few months ago but were then little more than a conglomeration of ex-Sisters Of Mercy and former Red Lorry Yellow Lorry personnel who were hoping to carry on where the Sisters had left off.

But a few months later, at the same venue, they showed that now they have the potential to be a new mega-stadium band.

The Mission arrived on stage to the classic pomp of the Dambusters' March and then launched into a tight, powerful set that was highlighted by the impressive light show and striking backdrop. Frontman Wayne Hussey has gained in confidence and firmly and cockily directed the show.



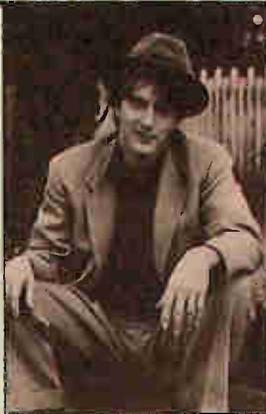
THE MISSION: mega stadium material

The reception was quite amazing as they stormed through their strong, anthemic numbers from the very first song, the live favourite *Wasteland*, and on through superb versions of their first two singles, *Garden Of Delight* and *Serpent's Kiss*.

The superb, big sound, with its heavily distorted guitars and throbbing bass, saw them through an excellent version of *Like A Hurricane* and the good fun cover numbers that they like to close their shows with. A very hard and very heavy version of *The Stooges'* 1969 worked very well, but sadly they still insisted on encores with the mind-cringing *Wishing Well*, although the nouveau hippy crowd loved it.

Who would have thought that Hussey would go on from *Dead Or Alive* to be a charismatic rock 'n' roll star, but with *Stay With Me*, reaching the Top 40 and his new, powerful stage presence, that is surely what he is going to become. This sort of powerful display bodes well for them in the States and they could well become the most unlikely of mega-stadium rock bands.

JERRY SMITH



## Suitable Case

EXPECTATIONS WERE running high for **Peter Case's** appearance at North London's **Mean Fiddler** — and why not? After an acclaimed debut album for Geffen earlier in the year, a standing ovation at the Shaw Theatre in October and a string of European dates under his belt, things were looking good for the likeable former Plimsoul.

And the goods were delivered, but after a wait. Case and his band — bassist, guitarist, percussionist, note-perfect but anonymous — belong to the once again popular school of "real" music: discernible roots in R&B, rock 'n' roll and American folk. Instead of messages there was that peculiarly American penchant for apocryphal tales from *Badlands* scenarios featuring cars, girls, death and the romance of outlaws. Case played mellow songs rich with mature pleasure, as befitted a bespectacled figure like a character from the *Guardian's* Doonesbury playing to an [appreciative] audience of over 25s.

The passion came later as Case loosened up, sang his heart out on simple rock 'n' roll tunes and reminded the audience of why Peter Case (the album) was such a quiet revolution in its own way, uncomplicated quality songwriting, devoid of fashion or attitude, performed simply for the pleasure of playing. By the next tour, the report should be instant.

DANNY VAN EMDEN

## Lone star

**MARIA McKEE** has a voice of great power, confidence and personality — facts you were never allowed to forget for a minute in **Lone Justice's** show at London's **Town & Country Club** on Thursday.

McKee is *Lone Justice* to ill intents and purposes, and with the band so thoroughly overhauled since the first album, it's surprising they didn't do the decent thing and call the band after her. Stung, perhaps, by an appearance in the *MW* country chart, *Lone Justice* have gone determinedly mainstream, and US mainstream still sounds like the participants fell into a deep sleep in 1976 and woke up to find only an old Aerosmith record for a crash refresher course.

The band merely lit the blue touchpaper and stood well back. This worked fine for a time, but while McKee, effervescent to the point of manic, comfortably dominated the proceedings, she inevitably suffered from the law of diminishing returns as the band's lack of imagination become more apparent.

McKee takes everything full-tilt and full-throttle and mid-way

through, the word "relentless" springs to mind: it's like giving Dennis Skinner a team of Geoffrey Howes to debate with.

Record buyers may well prefer to be lulled by a Bangle than harangued by Justice after a hard day's work, but with the exception of Throwing Muses' Kristin Hersh, McKee has a field to herself and will doubtless be a success later if not sooner.

The set included much of their two-album Geffen repertoire, waving goodbye to country roots with the impassioned *You Are The Light* and with *Sweet, Sweet Baby* as a highlight. The only puzzle was the inclusion of a Velvet Underground encore when their own Petty-written *tour de force*, *Ways To Be Wicked* remained unsung.

Next time, a little light and shade wouldn't go amiss. ROB MACKIE

## U-turn?

NOW A trio after the departure of drummer Warren Cann, **Ultravox** seem to have taken the opportunity for a change of style. Their new *Chrysalis* album, *U-Vox*, is their most diverse for sometime and of their recent **Wembley Arena** show, they showed a new, much warmer approach with their previously cold, technological stagesets replaced by a soft white backdrop and warmly-lit stage.

The audience was with them from the very first number, their recent hit *Same Old Story*, and they went on to power their way through a strong set helped by the immaculate sound and competent, if unobtrusive backing band. In fact the lanky, extra guitarist had his moments, but was outdone for showmanship by Currie with his over dramatic poses during his own solo breaks. Highlights of the set were hard to pinpoint as everything was so slickly performed although *All Stood Still* and, of course, *Vienna* both sent the audience into ecstasy, but then even Midge tuning up received rapturous applause!

They ended with a string of their recent hits, including *Love's Great Adventure* and a blistering encore of *Dancing With Tears In My Eyes*, before finishing off with a stunning rendition of their latest single *All Fall Down*. It was announced as "a modern folk song", featuring The Chieftains on record, and proved to be a dramatic finale with the whole band playing bodhrans (an Irish drum) at the front of the stage as the lights were extinguished.

Their new approach is certainly a change for the better and their shows are certainly first-class entertainment although a bit too slick in places. But that is a small criticism for a band who obviously sent the packed Wembley Arena crowd home very happy indeed. JERRY SMITH

## Back to Basie

IT'S A comforting thought that in its 50th anniversary year, the **Basie Orchestra** retains much of its unbeatable dynamism and its completely inimitable individualism.

And in its second year without the charismatic presence of its irreplaceable, late founder-leader, the band seems to have a real chance not only of carrying on its great traditions, but also of avoiding the sometimes inevitable pitfalls of becoming nothing more than a nos-

talgia trip for those who prefer to remain, forever, buried in an admittedly illustrious past.

Sensibly, of course, the current aggregation doesn't neglect its luminous past. Thus, at the **Barbican**, one heard well-worn classics such as *April In Paris*, *Shiny Stockings*, *Jumpin' At The Woodside*, and the unleaveoutable *One O'Clock Jump* all reworked in spirited fashion. At the same time, there were brand new additions, like Gershwin's *A Foggy Day* and *Strike Up The Band*, Dizzy Gillespie's *A Night In Tunisia*, and Johnny Mandel's beguiling *A Time For Love*, each scored with customary skill by Frank Foster, the band's musical director, whose virile tenor-sax also took care of most of the evening's solo outings.

No epoch-making event, this one. Just an evening where solid professionalism helped reaffirm — unostentatiously yet positively — some basic jazz tenets. The Basie Legend continues — productively and happily... STAN BRITT

## Dead sad

**SUICIDE'S REUNION** show at the **Camden Palace** could have been the concert of the year.

In the late Seventies the New York duo were the last word in rock and roll: pure trash and high art mixed up and stripped down to provide a unique noise. And their influence lives on: *Demon* has just re-released their stunning debut album, and this, their first London appearance for eight years, attracted a large audience including latter-day luminaries ranging from Lloyd Cole to The Jesus and Mary Chain.

But what a let down! Lead singer, Alan Vega is no longer a haunting maniac. Now he is just a plump jovial poseur; a sart of Gary Glitter without the glitter. And with his voice a mere shadow of what it used to be it was hard to believe that this was really the same man who thrilled us with *Ghost Rider* and terrified us with *Frankie Tear-drop*.

It was a little recompense that *Martin Rev* is still churning out the same throbbing mutant background noise on his primeval synthesizer; a gadget that at times seems to have a warped mind of its own.

The support group were ZTT's latest signings, *Das Psych-oh Rangers*. They sound and look like the Grumbleweeds interpreting the *Killing Joke* and *PIL* songbooks. Surely there must be a better way of spending the Frankie-mode fortunes. ANDREW BEEVERS



ALAN VEGA: jovial poseur

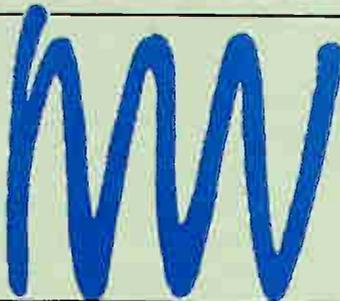
# TOP · 75 · SINGLES



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

- |             |  |   |                                   |                               |
|-------------|--|---|-----------------------------------|-------------------------------|
| <b>No 1</b> | <b>TAKE MY BREATH AWAY</b> (Love Theme from "Top Gun") | ○ | Berlin                            | CBS (T)A 7320                 |
| <b>2</b>    | <b>YOU KEEP ME HANGIN' ON</b>                          | ○ | Kim Wilde                         | MCA KIM(T) 4                  |
| <b>3</b>    | <b>SHOWING OUT</b>                                     | ○ | Mel & Kim                         | Supreme SUPE(T) 107           |
| <b>4</b>    | <b>BREAKOUT</b>  | ○ | Swing Out Sister                  | Mercury/Phonogram SWING 2(12) |
| <b>5</b>    | <b>THE FINAL COUNTDOWN</b>                             | ○ | Europe                            | Epic (T)A 7127                |
| <b>6</b>    | <b>THROUGH THE BARRACADES</b>                          | ○ | Spandau Ballet                    | Reformation/CBS SPANDS(T) 1   |
| <b>7</b>    | <b>LIVIN' ON A PRAYER</b>                              | ○ | Bon Jovi                          | Verigo/Phonogram VER(X) 28    |
| <b>8</b>    | <b>WALK LIKE AN EGYPTIAN</b>                           | ○ | Bangles                           | CBS 650071 7 (12' — 650071 6) |
| <b>9</b>    | <b>DON'T GIVE UP</b>                                   | ○ | Peter Gabriel & Kate Bush         | Virgin PGS2(12)               |
| <b>10</b>   | <b>FOR AMERICA</b>                                     | ○ | Red Box                           | Sire/WEA YZ84(T)              |
| <b>11</b>   | <b>FRENCH KISSIN' IN THE USA</b>                       | ○ | Debbie Harry                      | Chrysolis CHS (12) 3066       |
| <b>12</b>   | <b>EACH TIME YOU BREAK MY HEART</b>                    | ○ | Nick Kamen                        | WEA YZ 90(T)                  |
| <b>13</b>   | <b>GHOSTDANCING</b>                                    | ○ | Simple Minds                      | Virgin VS907(12)              |
| <b>14</b>   | <b>BECAUSE I LOVE YOU</b>                              | ○ | Shakin' Stevens                   | Epic 5HAKY(T)2                |
| <b>15</b>   | <b>ALL I ASK OF YOU</b>                                | ○ | Cliff Richard and Sarah Brightman | Polydor POSP(X) 802           |
| <b>16</b>   | <b>SOMETIMES</b>                                       | ○ | Erasure                           | Mute (12) MUTE 51             |
| <b>17</b>   | <b>IN THE ARMY NOW</b>                                 | ○ | Status Quo                        | Verigo/Phonogram QUO 20(12)   |
| <b>18</b>   | <b>(Waiting For) THE GHOST TRAIN</b>                   | ○ | Madness                           | Zorjazz/Virgin JAZZ 9(12)     |
| <b>19</b>   | <b>SWEET LOVE</b>                                      | ○ | Anita Baker                       | Elektra EKR44 (T)             |
| <b>20</b>   | <b>NOTORIOUS</b>                                       | ○ | Duran Duran                       | EMI (12)DDN 45                |
| <b>21</b>   | <b>EVERY LOSER WINS</b>                                | ○ |                                   |                               |

## MUSIC WEEK



# JUICE

# THE RAIN

# THE TOP TEN U.S. HIT FROM

# ORAN "JUICE"

WorldRadioHistory



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

- |           |  |     |   |                                    |
|-----------|--|-----|---|------------------------------------|
| <b>53</b> | <b>CONTROL</b>                                   | 42  | Janet Jackson                                   | A&M AM(T) 359                      |
| <b>54</b> | <b>WHEN THE WIND BLOWS</b>                       | 44  | David Bowie                                     | Virgin VS 906(12)                  |
| <b>55</b> | <b>JODY</b>                                      | 50  | Jermaine Stewart                                | 10/Virgin TEN(T) 143               |
| <b>56</b> | <b>I'M NOT PERFECT (But I'm Perfect For You)</b> | 65  | Grace Jones                                     | Manhattan/EMI (12)MT 15 (E)        |
| <b>57</b> | <b>DANGER ZONE</b>                               | 59  | Kenny Loggins                                   | CBS (T)A7188                       |
| <b>58</b> | <b>RAIN OR SHINE</b>                             | 37  | Five Star                                       | Tent/RCA PB 40901 (12' — PT 40902) |
| <b>59</b> | <b>JACK THE GROOVE</b>                           | 57  | Raze  | Champion CHAMP (12)23              |
| <b>60</b> | <b>AIN'T NOTHING BUT A HOUSE PARTY</b>           | 61  | Phil Fearon                                     | Ensign/Chrysalis PF(X) 2           |
| <b>61</b> | <b>JE T'AIME (ALLO ALLO)/RENE DMC</b>            | NEW | Rene & Yvette feat. Gorden Kay & Vicki Michelle | Sedition EDIT(L) 3319              |
| <b>62</b> | <b>WE LOVE YOU</b>                               | 62  | Orchestral Manoeuvres In The Dark               | Virgin VS911(12)                   |
| <b>63</b> | <b>GREETINGS TO THE NEW BRUNETTE</b>             | 58  | Billy Bragg                                     | Go! Discs GOD(X) 15                |
| <b>64</b> | <b>SHAKE YOU DOWN</b>                            | NEW | Gregory Abbott                                  | CBS (T)A 7326                      |
| <b>65</b> | <b>DON'T LEAVE ME THIS WAY</b>                   | 45  | Communards                                      | London LON(X) 103                  |
| <b>66</b> | <b>BIZARRE LOVE TRIANGLE</b>                     | 56  | New Order                                       | Factory FAC 1637 (12' — FAC 163)   |
| <b>67</b> | <b>VICTORY</b>                                   | NEW | Kool & The Gang                                 | Club/Phonogram JAB(X) 44           |
| <b>68</b> | <b>THINK FOR A MINUTE</b>                        | 34  | The Housemartins                                | Go! Discs GOD(X) 13                |
| <b>69</b> | <b>TO HAVE AND TO HOLD</b>                       | 40  | Catherine Stock                                 | Sierra FED 29                      |
| <b>70</b> | <b>CRAZY LOVE</b>                                | 67  | Maxi Priest                                     | 10/Virgin TEN(T) 135               |
| <b>71</b> | <b>INFECTED</b>                                  | 48  | The The   | Some Bizzare/Epic TRUTH(T) 3       |
| <b>72</b> | <b>I NEED YOUR LOVING</b>                        | NEW | The Human League                                | Virgin VS900(12)                   |
| <b>72</b> | <b>NO MORE THE FOOL</b>                          | NEW | Elkie Brooks                                    | London (12)LM 4                    |

**THE TREND towards tighter targeting and greater creativity is making the business of TV advertising a competitive and high-risk area for record companies. Brian Oliver gets the low-down on the latest strategies and weighs up the phenomenal costs involved.**

# Playing for high stakes on TV

**T**V-ADVERTISED albums have come a long way since the early Seventies when K-Tel and Ronco dominated the TV merchandising scene.

In those days, there was little difference creatively between both companies' TV ads for records and their commercials for low-cost household products such as clothes brushes or tin-openers. In both cases, the advertising style was careful and direct — with a simple, value-for-money proposition aimed at a strictly mass market audience.

Today, with a huge number of independent TV merchandisers and major labels competing for the same airtime, commercials are more carefully structured and there is a higher creative content. Increasingly sophisticated TV buying techniques are employed and TV slots are targeted more tightly.

Most TV ads for compilation albums now utilise clips from easily-recognised promo videos to help sell the product. Thirty second commercials are often supported by

strategically-placed 10 second "reminder" ads designed to provide greater frequency and sustain awareness. And the availability of sophisticated audience research data has led to more commercials being placed during carefully-targeted programmes which are watched by the key audience for a particular album.

In addition, a growing number of TV albums — and their supporting commercials — are now researched *before* the record company makes a firm commitment to a major campaign. For, although TV advertising has always been a high-risk area, the stakes are even higher today.

The cost of television advertising has soared by about 26 per cent this year — and it is expected to rise by a further 10-15 per cent in 1987. At the same time, more albums than ever before are now choosing a finite number of key advertising slots (some labels are re-leasing as many as a dozen TV albums this Christmas).

Whereas TV advertising support used to guarantee an album a high profile at the point of sale, this massive increase in TV-backed product means that companies can no longer automatically count on retail support. Most dealers have also become wise to the (often) wildly exaggerated TV advertising expenditure claimed by some labels.

According to advertising agencies and TV contractors, an "effective" three week national TV campaign during the run-up to Christmas — based on a 30 second commercial — will cost, on average £300,000-£400,000. However, it could be as low as £250,000 or as high as £750,000 — depending on the length of the commercial, the weight of airtime in each ITV region and the time of year (TV ad rates are substantially higher during the peak Christmas and Easter periods).

With a TV spend of around £300,000, a record label will receive about 16-21 separate spots nationwide on both ITV and Channel Four — delivering about 250 rating points (roughly equivalent to 70 per cent coverage of all adults in the UK). A "rating" is media-buying jargon for the percentage of the total TV audience in the country who actually tune in to a specific programme (for example, *Coronation Street* WorldRadioHistory

has a "40" rating — which means that 40 per cent of the total adult audience watch it).

"A campaign for an album aimed at 16-34 year olds is likely to use a high proportion of music-orientated spots on C4, such as *The Tube*," explains Bob Blatchford, a director of media planning and buying specialist, The London Media Company, who is currently handling TV campaigns for EMI's Strategic Marketing Division, Chrysalis, Arista and Tower Records.

Blatchford points out that just one nationwide 30 second spot on *The Tube* can cost around £10,000 (there is such a heavy demand for *The Tube* slots that, unlike some other shows, the TV companies don't have to over discount the rate).

A number of "official" discounts are available in each ITV region and albums are often eligible for these. For example, most TV contractors offer special "new product" rates, "new-to-TV" discounts or "shored" discounts (for example, when a company buys advertising in more than one ITV region at a time).

But, skilled media buyers really come into their own when negotiating "deals" based on the purchase of a specific volume of airtime during the most influential spots for 16-34 year olds — such as *The Equalizer*. "These negotiations are based on data which shows how an album is performing in a particular region — rather than the crude 'test marketing' discounts of the past," says London Media's Blatchford.

Today, a test marketing exercise in a couple of ITV regions can cost between £40,000-£100,000, depending on which areas are chosen. These days, the selection of a test area is most likely to be based on its suitability for the product (for example, a soul album in the Midlands; a dance album in the London area) — rather than simply launching into a region just because a high 'test discount' is available.

London Media's Bob Blatchford, points out that it is possible to quantify the number of extra units which a label can expect to sell as a result of a TV campaign: "Gallup provide detailed data which allows record companies and media buyers to measure the incremental sales in specific

areas." Meanwhile, Graham Johnson, media director at David Pilton Advertising (which handles CBS), highlights the media-buying problems caused by the huge number of TV albums released during the pre-Christmas period: "This sort of competition pushes airtime prices up. It really sorts out the men from the boys when it comes to negotiating deals."

He adds: "But, when the TV market becomes congested top quality product, along with a strong commercial and good media-buying, can still win when vast amounts of money are being spent by other labels."

Charles Newman, sales development manager at TVS, believes that, because of the medium's "proven track record", record companies will continue to invest in TV advertising — despite the rising cost.

"The latest figures for TVS are hard to predict, but it is anticipated that we might see an increase of about 5 per cent this Christmas," says Newman.

He points out that, although the pre-Easter and pre-Christmas periods are still the peak periods for TV-advertised albums, many record labels are now taking spots outside these periods: "They quite often test in one region and then roll out to other parts."

Newman adds: "The TV medium now offers good research data to enable record companies to target their album sales to either a mass market or to selective 18-24 year olds. Selective programming naturally helps to minimize wastage when targeting sub-groups — especially the 18-34 year olds who can be reached via programmes like *The Tube*, *Hill Street Blues*, *American Football* and *Who Dares Wins*."

He admits: "Five years ago, without C4, this would not have been possible."

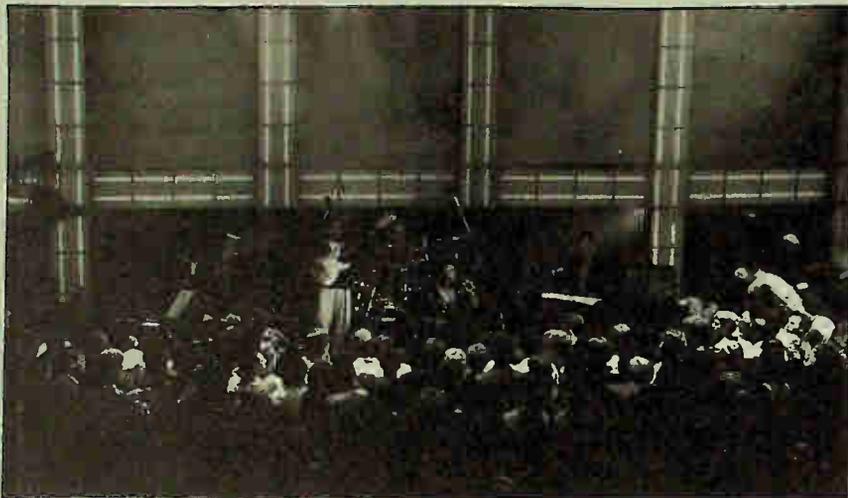
Craig Pearson, sales controller at London Weekend Television, adds: "There's no doubt that media buyers are increasingly looking at programmes where they can achieve least wastage — while

**'Gallup provides detailed data which allows record companies and media buyers to measure the incremental sales in specific areas'**



THE EQUALIZER - on target for 16-34 year olds.

# TELEVISION ADVERTISING



ONE NATIONWIDE spot on *The Tube* can cost around £10,000 due to its young sector clout.

still being able to reach, with one single advertisement, vastly larger audiences than are available through any other medium."

Although audience data is supplied to media buyers on a weekly basis by the Broadcast Audience Research Board (BARB) — set up jointly by ITV and the BBC — Pearman points out that LWT and Thames now operate an additional audience research panel which includes a high proportion of "young people". "The data provided enables record companies to target much more efficiently in the London area," he says.

David Pilton Advertising's Graham Johnson adds: "Although casts have been rising steadily over the years, TV is still the prime medium for record advertising — provided it is bought correctly. In terms of weekly reach and coverage, television gives you a chance to build up an audience of millions of people overnight, while also being able to target specific sub-groups during the course of the week."

Bath Johnson and London Media's Blatchford agree that the traditional "scatter-gun" approach is no longer cost effective in terms of generating volume sales. Influencing the prime target audience for each album is vital, they say.

However, it is not unusual for three separate target audiences to be identified for each album: the primary market of loyal fans; the potential "cross-over" market (gift-buyers, for example); and a wider audience who may be attracted to the album if the TV ad is successful in broadening the artist's appeal. Advertising slots are then bought in suitable programmes in order to reach the appropriate target audience.

"It is well-known that young people are light TV viewers, but you can reach them," says London Media director, Martin Shaxon. "Spots in programmes like *Cheers* and *The Tube* offer a considerably higher index of viewers in the young sector."

Graham Johnson points out that CBS will be running Springsteen ads in *Hill Street Blues* and *American Football* on C4 in order to reach 16-24 year olds: "While the total audience is not as large as ITV, the ads go direct to the target audience," he says.

While TV costs have rocketed in recent years, record labels have only made a limited amount of money available for producing the commercials themselves. The average cost of a 30 second commercial is about £10,000 ... and most ads tend to consist of clips from existing promo

videos.

One of the rare exceptions is the current commercial for A&M's new Supertramp album.

"Most record companies spend such a lot on promotional videos that it would be insane to spend a fortune on creating a completely new commercial — they could spend the money on extra airtime," says Mike McCraith, account director at The Cream Group — responsible for the creative work for the current Tower Records TV campaign.

McCraith says there is no "ideal" format for a TV commercial: "The style of each commercial varies according to the artist. But I'm convinced that it is all down to the editing. If you have a four minute video, and only 30 seconds in which to get your message across in a commercial, tight editing can create the necessary impact."

Richard Fearn, managing director of The Advertising Business — which has handled creative work for TV commercials on behalf of Chrysalis, Riva, Magnet and DJM — believes that successful video clips provide strong visual support for a TV album: "It's an inexpensive way of putting together a powerful commercial. Just as hit singles sell albums, clips from promos for

hit singles can provide a total identity for the package. However, the way in which the music is cut together is important. You have to keep a fine balance between the voice-over and allowing the music and the visuals to do the talking."

Fearn also stresses the importance of good sleeve designs — even in a TV commercial: "The pack shot has to be very clear and prominent. In some recent commercials we have used the pack in the introduction as well as at the end. The pack shot should take up at least five seconds of a 30 second commercial."

According to Fearn, a commercial for a one-artist album should ideally show the act performing — either in a video clip or in live concert footage: "Commercials which feature a mini-story don't seem to work."

He also believes that the creativity behind an ad can suffer if a record label releases too many TV albums at the same time: "When that happens, the company can't afford to invest enough time in creative brainstorming and in the development of strong creative concepts."

Because of the rising cost of television advertising, most observers feel that TV commercials for records are never likely to be more than 30 second long. In fact, there is already a trend towards starting a campaign with a 30 second ad — in order to establish the basic product message — and then switching to a series of 10 second commercials as a means of obtaining more frequent exposure. These 'reminder' ads usually comprise a five second pack shot and a five second clip from the full commercial so that they convey a consistent visual message.

Graham Johnson of David Pilton Advertising expects greater use to be made in future of "new" TV advertising opportunities, such as Yorkshire Television's link-up with Music Box. He believes this "experiment" will eventually be emulated by other ITV contractors.

Meanwhile, London Media's Bob Blatchford believes that

television advertising will continue to be a strong marketing tool for record companies in future — despite the rising costs: "Music is becoming increasingly visual and a TV commercial does enable that visual excitement to be put across."

However, both Blatchford and Johnson agree that, with the aid of more detailed research, record companies may have to look even harder at their sales expectations for each album ... and possibly consider using multi-media packages in future. This would involve using national press, radio, posters or the music press to support TV ads during the first two weeks of a campaign.

"TV advertising is still feasible," says Blatchford, "but we are advising our clients to look at other media and, in particular, to consider co-operative advertising with retailers."

Most ad agencies admit that the sole objective of advertising on television in the first place is to "gain a foothold in the charts" — especially during the vital pre-Christmas period. But the huge number of TV albums on release this autumn could provide the biggest test yet for this strategy.

As The Advertising Business' Richard Fearn puts it: "Any TV album that is not in the Top 20 by Christmas will certainly have lost money."



FEARN: CREATIVE work.



SHAXON AND Blatchford — careful aim of young viewers

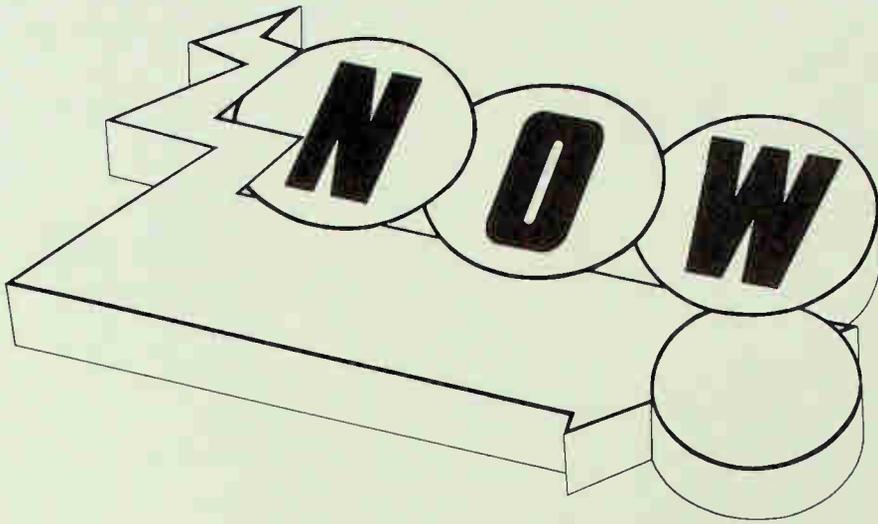


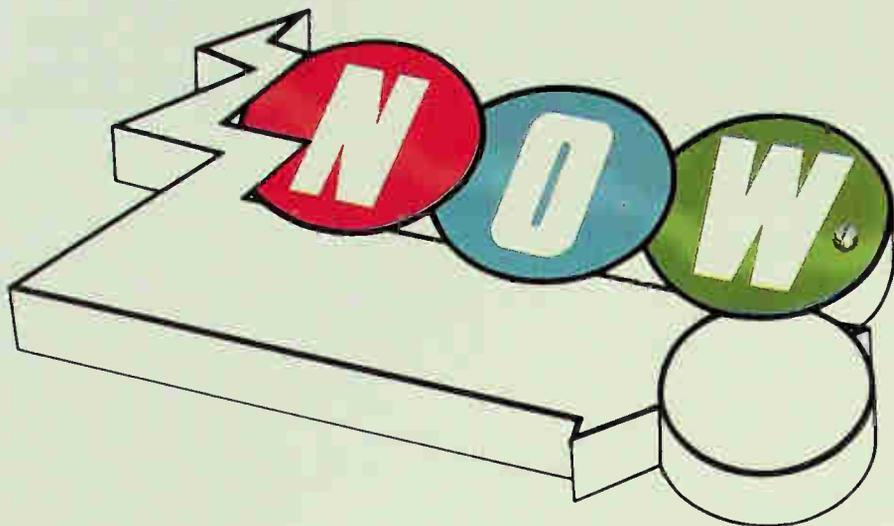
WorldRadioHistory



McCRAITH: "no ideal format".

**'Most record companies spend such a lot on promotional videos that it would be insane to spend a fortune on creating a completely new commercial — they could spend the money on extra airtime'**





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## **SIDE ONE**

- 1. NOTORIOUS**  
DURAN DURAN
- 2. SUBURBIA**  
PET SHOP BOYS
- 3. WALK THIS WAY**  
RUN D.M.C.
- 4. DON'T LEAVE ME THIS WAY**  
COMMUNARDS
- 5. BREAKOUT**  
SWING OUT SISTER
- 6. HIGHER LOVE**  
STEVE WINWOOD
- 7. (FOREVER) LIVE AND DIE**  
ORCHESTRAL MANOEUVRES IN THE DARK
- 8. IN TOO DEEP**  
GENESIS

## **SIDE TWO**

- 1. WORD UP**  
CAMEO
- 2. I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)**  
GRACE JONES
- 3. SHOWING OUT (GET FRESH AT THE WEEKEND)**  
MEL & KIM
- 4. WE DON'T HAVE TO...**  
JERMAINE STEWART
- 5. STEP RIGHT UP**  
JAKI GRAHAM
- 6. WHAT HAVE YOU DONE FOR ME LATELY**  
JANET JACKSON
- 7. HUMAN**  
BOWEN BOWEN
- 8. I WANNA WALK WITH YOU**  
BORIS GARDINER



# 32 TOP CHART HITS



DURAN DURAN · BRYAN ADAMS · JAY Z · JAY-Z & LINKIN PARK · COLOSSEUM · GENESIS · CAMEO · GRACE NOTES · JENNIFER STEWART · PETER GABRIEL/KATE BUSH · FRANKIE LYONS · THE ROUSEMARTINS · MADNESS · STATUS QUO · HUET LEWIS · AND THE NEWS · KIM WILDE  
PLUS MANY MORE

NOW THAT'S WHAT I CALL



**SIDE THREE**

- 1. DON'T GIVE UP**  
PETER GABRIEL/KATE BUSH
- 2. THINK FOR A MINUTE**  
THE HOUSEMARTINS
- 3. (WAITING FOR) THE GHOST TRAIN**  
MADNESS
- 4. IN THE ARMY NOW**  
STATUS QUO
- 5. STUCK WITH YOU**  
HUEY LEWIS AND THE NEWS
- 6. ONE GREAT THING**  
BIG COUNTRY
- 7. GREETINGS TO THE NEW BRUNETTE**  
BILLY BRAGG
- 8. (I JUST) DIED IN YOUR ARMS**  
CUTTING CREW

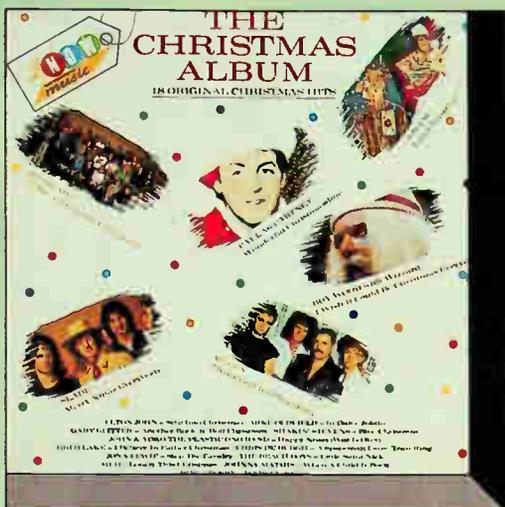
**SIDE FOUR**

- 1. YOU KEEP ME HANGIN' ON**  
KIM WILDE
- 2. CALLING ALL THE HEROES**  
IT BITES
- 3. WATERLOO**  
DOCTOR & THE MEDICS WITH ROY WOOD
- 4. FRENCH KISSING IN THE U.S.A.**  
DEBBIE HARRY
- 5. I DIDN'T MEAN TO TURN YOU ON**  
ROBERT PALMER
- 6. THE WIZARD**  
PAUL HARDCASTLE
- 7. (THEY LONG TO BE) CLOSE TO YOU**  
GWEN GUTHRIE
- 8. EVERY LOSER WINS**  
NICK BERRY



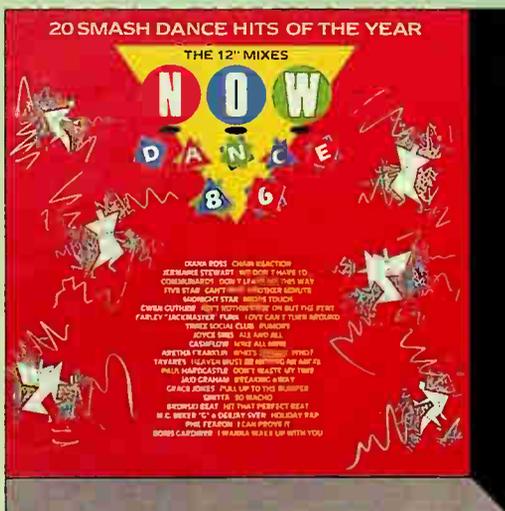
LOOK  
INSIDE

# AND...



© NOX 1  
TC-NOX 1

## These albums are so good



© NOD 2  
TC-NOD 2

## We put the track listings on the front!!

# PLUS



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Walking In The Air · Peace On Earth/The Little Drummer Boy · Father Christmas Eyes  
Ave Maria\* · Wishin' On A Star · Santa Claus Is Comin' To Town

#### SIDE TWO

Coventry Carol · The Coldest Night Of The Year (Incredible Phat) · Light Of The Stable  
I Believe In Father Christmas · A Winter's Tale · Thirty-two Feet And Eight Little Tails

Produced by Tony Visconti  
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plus Network TV-AM!



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Including TV Times.



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Opera', 'Chess' and other great hits.



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# Just empty promises?

**WHILE THERE'S no doubt that TV advertising pulls customers to the retailer's door, some are becoming a little sceptical about the elevated claims made for it. Chris White checks out current opinion.**

**'TV advertising can be very effective, if it is done properly but my own experience is that Channel Four/Breakfast TV advertising has very little effect in selling albums'**

**T**HIS YEAR'S Christmas album chart looks set to be dominated by TV-advertised product once again, and the annual threat of the marketplace being swamped by television-promoted albums is looming on the horizon, according to dealers nationwide. And record companies come in for a further rap on the knuckles for not always providing the retail trade with sufficient information about their planned TV campaigns.

"Just about every new album released at the moment seems to have some TV promotion behind it, although whether the campaigns will actually run in the Yorkshire Television area is another matter," says Steven Bullock of Casa Disco in Barnsley. "That's often the problem — you get a vague promise from the record company concerned that it's going to be a nationwide TV campaign, so you order extra stock, and then find it's on either Channel Four or breakfast-time TV which have very little effect at all!"

Bullock continues: "TV advertising can be very effective, if it is done properly but my own experience is that Channel Four/Breakfast TV advertising has very little effect in selling albums. The right time is ITV on a Friday evening, in time for Saturday business. That's when it pays off in a big way."

Bullock is one of the retailers who fears that the market will be over-saturated by TV product. "Obviously the albums like Hits 5 and Now 8 will be the two big compilations over Christmas, and the Kate Bush and Police albums will also be huge, but there's going to be a lot of LPs that will fall by the wayside. The record companies should be more selective in the choice of repertoire that they promote as TV albums — for instance, one of the TV-merchandisers has released yet another Drifters compilation, and the dealer price because it is TV promoted is £4.15, yet it is possible to buy very similar collections by the group elsewhere for about £2.99."

He receives information from record companies about TV promotions but admits: "I don't always believe what they tell me — they might say it's national but not that they're going to be early-morning spots, or the campaign might not even reach the Yorkshire region. It's important that retailers know the exact details of any TV campaign so that when it comes to ordering product,

they know exactly where they stand. Okay, a lot of it may be sale or return but it is still annoying when you're sending product back with the message 'you said that is was going to be on TV' and the reply is, 'Well it was during the afternoon programmes'. There aren't many record-buyers watching TV at that time."

Bullock adds: "PolyGram and CBS are very helpful though, they let you phone in the minimum amount of orders but will then come back to you and say 'Look, it's definitely going to be on TV — do you want to order any more?' If more record companies adopted that attitude, dealers would be prepared to take up more television-advertised product from them."

Ray Levy of A1 Records at London's Elephant & Castle sees the TV market from both sides: as a retailer, and running his own A1 label which has had a TV-promoted album by Irish singer Rose Marie in the chart. He certainly sees the current market as being over-saturated: "There's all sorts of weird and wonderful things about, I just hope that it's all on sale-or-return because otherwise there are going to be some record companies who will get their fingers burnt very badly."

"The way things are going it's going to be another compilation Christmas, it hasn't been helped by the fact that so few new bands or artists have come through during 1986, and even some of the new big-name albums aren't selling in great quantity. So far Paul Young's *Between Two Fires* LP hasn't done any volume sales, it has hardly flown out of the door."

Levy feels that "networked" TV campaigns can be deceptive in that they are not necessarily shown in all regions. "An album may be advertised in the Granada area and if the record company involved gets a bite then it will roll out the campaign to another area, but if the consumer response hasn't been too good then that's probably it so far as the promotion is concerned, and dealers elsewhere in the country are lumbered with stock."

Levy's A1 partner Bernard Simons feels that record companies could provide more information about TV campaigns. "We often get our information from *Music Week* — you read that an album is going to be TV advertised nationally but half the time the company involved doesn't fulfill the campaign, and then

there are the times when an album is advertised on the box and the retailers haven't been told about it. The companies could do a lot more to inform the retailers and it would help their sales considerably, but all they seem to be interested in is an initial massive sell-in, and after that it is up to the shops to find out the campaign details."

Simons adds: "If a company has a bad time with a TV campaign in the North then they scrub it in the South, and it can leave you feeling a little bit sick when you have got a lot of stock in, and you can't sell it. It doesn't affect the multiples as much but it does affect the small retailer."

Alan Davison of That's Entertainment in Croydon — described as the UK's first complete home entertainment centre — agrees that the pre-Christmas market seems set to be swamped by TV compilations again. "Every year it gets to the point where I think 'That's a lot of TV product out there, there couldn't possibly be any more next year' and when the following Christmas comes, I'm proved wrong yet again. It reaches the point where there are so many TV commercials being shown at the same time that the punter sitting at home gets quite confused."

Out of the proliferation of TV albums, Davison claims the ones that will "stick" are those that have the most original sleeve and supporting commercial. "The Kate Bush and Police albums are obviously going to be huge, and the Hits 5 and Now 8 compilations will also do well, but it is my impression that a lot of potential consumers are holding back to see just what the best compilations are going to be, and then they'll go out and buy them in time for Christmas."

"It's certainly going to be another compilation Christmas market — what is more intriguing is wondering which new albums — if any — will be the ones that, without the benefit of TV promotion, will still get into the chart. At the moment I can't think of any."

While agreeing that record companies could do more to supply information about imminent TV campaigns, Davison points out that sales representatives can't really be blamed, because quite often a lot of television advertising is taken in the short-term. "When a rep goes to a dealer and says 'We're spending £1/2m on this album', I don't think that it really means anything to the retailer. Most dealers aren't

aware of how much it costs to TV promote an album, they just want to know if a campaign is running or not in their television region.

"I know that it costs a fortune nowadays to advertise on ITV but if the record companies don't give enough information to the retail trade — or it arrives too late — then they have lost a lot of potential business. The presentation of the commercial is all-important too, even an average run-of-the-mill album can do well if the advertising campaign is done right."

Tower Records' director of European operations, Steve Smith adds: "Everybody seems to want to sell on TV, and I can't disagree with them because it does pull customers into the stores. A television commercial is more effective than placing a dozen adverts in different newspapers but it is important that the format is right. With some TV promotions the formats have become rather boring, but if the companies get the concept right then there's no doubt that the TV promotion creates a strong recognition factor with the public."

**'If a company has a bad time with a TV campaign in the North then they scrub it in the South, and it can leave you feeling a little bit sick when you have got a lot of stock in, and you can't sell it'**

<b>22</b>	<b>46</b>	<b>NICK BERRY</b> <b>THE SKYE BOAT SONG</b> Roger Whittaker & Des O'Connor	BBC RESL 204 (12"—12RSL 204) Tembo TML 119
<b>23</b>	<b>NEW</b>	<b>IF I SAY YES</b> Five Star	Tent/RCA PB 40981 (12"—PT 40982)
<b>24</b>	<b>NEW</b>	<b>WARRIORS (OF THE WASTELAND)</b> Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 25
<b>25</b>	<b>15</b>	<b>DON'T GET ME WRONG</b> The Pretenders	Real/WEA YZ 85(T)
<b>26</b>	<b>NEW</b>	<b>STRANGER IN A STRANGE LAND</b> Iron Maiden	EMI (12)EMI 5589
<b>27</b>	<b>17</b>	<b>MIDAS TOUCH</b> Midnight Star	Solar/MCA MCA(T) 1096
<b>28</b>	<b>NEW</b>	<b>LAND OF CONFUSION</b> Genesis	Virgin GENS 3(12)
<b>29</b>	<b>31</b>	<b>DON'T FORGET ME (When I'm Gone)</b> Glass Tiger	Manhattan/EMI (12) MT 13
<b>30</b>	<b>19</b>	<b>TRUE BLUE</b> ○ Madonna	Sire W8550(T)
<b>31</b>	<b>38</b>	<b>LOVE IS THE SLUG</b> We've Got A Fuzzbox And We're Gonna Use It	Vindaloo/WEA UGH 14(T)
<b>32</b>	<b>16</b>	<b>SOMETHING OUTA NOTHING</b> Leticia Dean and Paul Medford	BBC RESL 203 (12"—12RSL 203)
<b>33</b>	<b>21</b>	<b>ASK</b> The Smiths	Rough Trade RT(T) 194

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<b>34</b>	<b>NEW</b>	<b>ANYTHING</b> Damned	MCA GRIM(T) 5
<b>35</b>	<b>23</b>	<b>EXPERIMENT IV</b> Kate Bush	EMI (12)KB 5
<b>36</b>	<b>25</b>	<b>THIS IS THE WORLD CALLING</b> Bob Geldof	Mercury/Phonogram BOB(X) 101
<b>37</b>	<b>41</b>	<b>I'VE BEEN IN LOVE BEFORE</b> Cutting Crew	Siren/Virgin SIREN 29(12)
<b>38</b>	<b>24</b>	<b>YOU CAN CALL ME AL</b> ○ Paul Simon	Warner Brothers W 8667(T)
<b>39</b>	<b>30</b>	<b>TRUE COLORS</b> Cyndi Lauper	Portrait 650026 7 (12"—650026 6)
<b>40</b>	<b>NEW</b>	<b>ALL FALL DOWN</b> Ultravox	Chrysalis UV(X) 5
<b>41</b>	<b>54</b>	<b>STEP RIGHT UP</b> Jaki Graham	EMI (12)JAKI 9
<b>42</b>	<b>29</b>	<b>SUBURBIA</b> Pet Shops Boys	Parlophone (12)R 6140
<b>43</b>	<b>32</b>	<b>TO BE A LOVER</b> Billy Idol	Chrysalis IDOL(X) 8
<b>44</b>	<b>66</b>	<b>THE RAIN (Short Version)</b> Oran 'Juice' Jones	Def Jon (TJA) 7303
<b>45</b>	<b>60</b>	<b>KEEP EACH OTHER WARM</b> Bucks Fizz	Polydor POSP(X) 835
<b>46</b>	<b>28</b>	<b>(THEY LONG TO BE) CLOSE TO YOU</b> Gwen Guthrie	Boiling Point/Polydor POSP(X) 822
<b>47</b>	<b>NEW</b>	<b>WATERLOO</b> Doctor & The Medics	I.R.S./MCA IRM(T) 125
<b>48</b>	<b>47</b>	<b>ARIZONA SKY</b> China Crisis	Virgin VS898(12)
<b>49</b>	<b>NEW</b>	<b>BECAUSE OF YOU</b> Dexys Midnight Runners	Mercury/Phonogram BRUSH 1(12)
<b>50</b>	<b>35</b>	<b>YOU'RE EVERYTHING TO ME</b> Boris Gardiner	Revue/Creole REV 735 (12"—REV 35)
<b>51</b>	<b>43</b>	<b>TWO PEOPLE</b> Tina Turner	Capitol (12)CL 430
<b>52</b>	<b>39</b>	<b>ALWAYS THERE</b> Marti Webb and The Simon May Orchestra	BBC RESL 190 (12"—12RSL 190)

<b>74</b>	<b>49</b>	<b>GIRLS AIN'T NOTHING BUT TROUBLE</b> D.J. Jazzy Jeff & Fresh Prince	Champion CHAMP (12)18
<b>75</b>	<b>55</b>	<b>WORD UP</b> ○ Cameo	Club/Phonogram JAB(X) 38

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## T W E L V E • I N C H

1	2	SHOWING OUT, Mel & Kim	22	27	THE RAIN, Oran "Juice" Jones
2	1	TAKE MY BREATH AWAY, Berlin	23	NEW	STRANGER IN A STRANGE LAND, Iron Maiden
3	3	BREAKOUT, Swing Out Sister	24	NEW	ANYTHING, Damned
4	4	YOU KEEP ME HANGIN' ON, Kim Wilde	25	11	ASK, The Smiths
5	8	THROUGH THE BARRICADES, Spandau Ballet	26	13	EXPERIMENT IV, Kate Bush
6	17	THE FINAL COUNTDOWN, Europe	27	23	JACK THE GROOVE, Raze
7	NEW	LAND OF CONFUSION, Genesis	28	NEW	ALL FALL DOWN, Ultravox
8	12	LIVIN' ON A PRAYER, Bon Jovi	29	26	JODY, Jermaine Stewart
9	6	GHOSTDANCING, Simple Minds	30	14	(THEY LONG TO BE) CLOSE TO YOU, Gwen Guthrie
10	9	DON'T GIVE UP, Peter Gabriel & Kate Bush	31	18	BIZARRE LOVE TRIANGLE, New Order
11	10	(Waiting For) THE GHOST TRAIN, Madness	32	19	INFECTED, The The
12	NEW	WARRIORS (OF THE WASTELAND), Frankie Goes To Hollywood	33	38	CRAZY LOVE, Maxi Priest
13	22	FRENCH KISSIN' IN THE USA, Debbie Harry	34	35	STEP RIGHT UP, Jaki Graham
14	7	WALK LIKE AN EGYPTIAN, Bangles	35	70	DON'T GET ME WRONG, Pretenders
15	25	EACH TIME YOU BREAK MY HEART, Nick Kamen	36	28	TRUE BLUE, Madonna
16	21	SWEET LOVE, Anita Baker	37	NEW	I'M NOT PERFECT (But I'm Perfect For You), Grace Jones
17	NEW	IF I SAY YES, Five Star	38	NEW	LOVE IS THE SLUG, We've Got A Fuzzbox And We're Gonna Use It
18	5	MIDAS TOUCH, Midnight Star	39	10	CONTROL, Janet Jackson
19	15	FOR AMERICA, Red Box	40	NEW	SHAKE YOU DOWN, Gregory Abbott
20	16	NOTORIOUS, Duran Duran			
21	30	SOMETIMES, Erasure			

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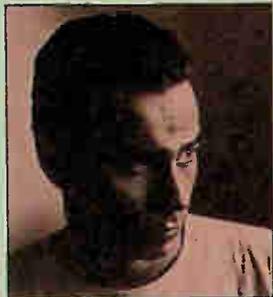
LAST, JUL RECORD THAT MOVES HEAD, HEART AND FEET" JAY STRONGMAN N.M.E.

CIRCA RECORDS

GENERAL

**MADNESS:** Utter Madness. Zar-jazz JZ2 (via Virgin). Producers: Langer/Winstanley. The last 11 singles from one of Britain's finest, plus I'll Compete from Mad Not Mad and a new version of Victoria Gardens — easily enough to make you think how much Madness' magic was eventually taken for granted, and even if standards did slip towards the end, each single was a tough act to follow. Fine for collectors and fans who might just want the final document and the latest single — and worth stocking for Our House, Uncle Sam and the magnificent Tomorrow's Just Another Day alone. **DVE**

**SHOP ASSISTANTS:** Shop Assistants. Blue Guitar AZLP 2. Producer: Mayo Thompson. Distributor: Chrysalis. The much-praised Shop Assistants fall awkwardly on their way to the bar. Certainly, this debut LP is enjoyable, loud, raucous, etc, etc, but there's just too many shortcomings to really make it a classic. Mayo Thompson's production crowds guitar and bass into a requiem for The Buzzcocks while the hesitant Alex never gets the chance to let her voice really go for depth or width. Furthermore, the Assistants don't really have the kind of songs that smell of longevity. But somehow, this sporadically competent album hits the pleasure zone. A mere 14 tracks searching for an identity and hitting home on a purely cult-massive-press-exposure wave of euphoria. **DEH**



**THE THE:** Infected. Epic EPC 26770. Four years since the unarguably glorious Soul Mining and Matt Johnson has rewarded the wait handsomely. As promised, Infected takes a tougher route home, the melodies becoming more incidental than focal, but with Johnson's vocals still carrying that urbane disenchantment always liable to spill into hysteria. He says he wants to become the country's leading songwriter, and yes, he's getting mighty close. CBS is putting the push behind this one (unlike the neglected Soul Mining) and there is very little to stop it becoming an unqualified success. Embrace this man's talent. **DEH**

**VARIOUS:** Electro 15. Street-sounds ELCST 15. And the beats just keep on coming. Far from the impending doom and short life predictions which have dogged electro, volume 15 of this street-wise series proves to be more than essential. With a confident cut from

Kurtis Blow and James Brown dissections from Duke Bootee and DJ Scott La Rock, this is a surprisingly coherent set brimming with style and bravado. Of course, a dance-floor must and a worthy listen too. **DEH**

STOCK IT

**VARIOUS:** Streetwave — The First Three Years. Streetwave LP MKLD 7. Limited edition double featuring 20 12-inch versions of the classiest releases to have emanated from the Streetwave townhouse over the last three years. I never knew there was so much in it. Something for everyone as the downbeat ballads get a run out, the poptones prove Morgan Khan's choice rarely falters and the uptempo hip-hop material displays the genre progressions which the label have championed. All this, and it's only a fraction of the story. A knighthood follows and sales are assured. **DEH**

**WARREN ZEVON:** A Quiet Normal Life... The Best Of. Asylum WX 81. Producers: various. Another (retrospective?) compilation from '76-'82 that towers over much of the current chart offerings. The conscience of the West Coast coke crowd, Zevon's wry, apposite observations on love, self pity, nationalism, cut through the sentimentality of the class of '86, and with America no longer a dirty word musically, this could easily attract a whole new batch of hip listeners. Time for a Warren Zevon revival: Watch press for acclaim — and stock for those who haven't already got the albums, but want to be able to drop his name with confidence. **DVE**

**PENDRAGON:** 9:15 Live. Awareness Records. AWL 4042. Distribution: EMI. An impressive LP mainly culled from their Fly High Fall Far and The Jewel LPs. While not the best representation of their material possible, it's nevertheless a release that should please their cult following although live albums aren't notorious for considerably increasing an act's status. The one new track, Red Shoes, is a throwaway, but side two's three outstanding numbers redress the balance. Currently on a lengthy tour, Pendragon show potential, at present loosely in the Camel/BJ Harvest style, but could do worse than to lend an ear to the concise songwriting talents of their labelmate Roy Harper, as their own efforts, while often intriguing, tend to meander rather at times. **GT**

**PHIL ALVIN:** Un'sung Stories. London/Slash SLAP 12. Producers: artist/Phil Burnett. While the concept of giving exposure to under-appreciated musical forms is hardly new, when such a prominent figure as Phil Alvin (of The Blasters) embarks on such a project, it is most attention worthy. Here he works with Sun Ra's Arkestra, the Dirty Dozen Brass Band from New Orleans and ace violin player Richard Greene and also performs a few solo blues items, notably the amusing Next Week

Sometime, as well as a more Blasters like retreat of Daddy Rollin' Stone. This LP was made for those who enjoy Andy Kershaw on Radio One, and has far more guts and interest than most of what passes for chart music these days. **JT**

STOCK IT

**VARIOUS:** Massive Vol 2. Virgin V2405. Quality cuts from classic acts, these 16 tracks of both upbeat and smoochy reggae provide a comprehensive collection which will appeal to aficionados and dabblers alike. All the biggies are here — Aswad, Maxi Priest, Sugar Minott, Gregory Isaacs and Carroll Thompson, with the irresistible Heartbeat from the tenacious Tipa Irie and Just Dale & The Robotics' tasteful version of Until You Come Back To Me. A just-add-water instant collection with thoroughbred in its veins. **CL**

STOCK IT

**THE BEASTIE BOYS:** Licensed To Ill, Def Jam DFF (4)450062. Distributor: CBS. After Run DMC, somewhere between the HM excesses and the rapping hip-hop beats, The Beastie Boys dispel all rumours that they're a triad of semi-talented bozos juggling with empty beer bottles. Past the sexist, macho jokes, The Beastie Boys are what you always hated about the boys next door. (Like John McEnroe with a recording contract.) Licensed To Ill is a brilliantly poised collection of social illustrations that'll appeal to the punters with the pounds and spark numerous conlangs between the intelligent pen pushers. A big stink, massive coverage and a huge seller. Superb. **DEH**

INDIES



STOCK IT

**CLAN OF XYMOX:** Medusa. 4AD CAD 613. Distribution: Pinnacle/Cartel. Producers: artists/John Fryer. Beguiling, Factoryesque pop which should go down well with your regular indie customers who already buy The Cactoeus Twins and New Order and know they can trust the ever-

collectable 4AD's ears. Often reminiscent of The Wake, the hallmark of the 10 tracks from this Dutch group are graceful vocals awash with atmospheric and plenty of tunes. Deserves airplay beyond the evening slot, but as it probably won't get it... indie character. **DVE**

**VENUS IN FURS:** Real Moral Fibre. Backs NCII LP 12. Distribution: Backs and the Cartel. Toying with the cult lyricism and personal coffee table talk of the early Eighties, Venus In Furs could have fallen flatter than their name, but the man in the shades can write a good song or two, and several of them are included here. Real Moral Fibre isn't the kind of thing that re-directs meteors, but it's a nice album all the same. **DEH**

METAL

STOCK IT

**EUROPE:** The Final Countdown. Epic EPC 26808. Producer: Kevin Elson. Europe, like Bon Jovi, play accessible heavy rock without losing any credibility. They have achieved eminence across the Continent and will undoubtedly repeat their success in the UK. From the squeaky clean lyrics of Carrie, the commercial Danger On The Track to the heavy, On The Loose, Europe deliver on album full of variety and the chart success of the title track single is bound to assure success for this album. **MF**

**YNGWIE J MALMSTEEN:** Trilogy. Polydor POLD 5204. Producer: Yngwie Malmsteen. Malmsteen knows his craft but he is a bit of a primo danno and all this genius stuff seems to have got a bit out of control. He's obviously a brilliant guitarist, but his genius does not extend to songwriting and the songs on this album are boring or pretentious or both and the arrangements and production give a strangely Rainbow-circa '82 sound. Sure, it's sprinkled with some sumptuous guitar work, and lead vocalist Mark Boals, who has since left the band, does a fine job, but many a genius who only likes the sound of his own voice has blown it while those around him whisper "if only". **MF**

**WAYSTED:** Save Your Prayers. Parlophone/PCS 7307. Ex-UFO members Pete Woy and Paul Chapman make up the original 50 per cent of Waysted who are joined on this album by two new members from America, Danny Vaughn on vocals and Pete Diteodoro on drums. If you're expecting regurgitated Seventies rock, forget it, this debut album for Parlophone is their best yet. The album scores from the start with Singing To The Night standing out as another potential single. Having just opened for Status Quo in Europe they continue with them throughout their sold-out UK tour in December. Armed with an album that reflects an excellent line-up, this could turnout to be the answer to their prayers. **MF**

EUROPARADE

UK	Continent	Artist	Label	
1	3	12	THE FINAL COUNTDOWN, Europe	A/B/C/D/D/F/G/B/N/L
2	2	7	TRUE BLUE, Madonna	A/B/C/D/D/D/K/E/N/L
3	1	8	TAKE MY BREATH AWAY, Berlin	A/B/D/G/B/R/N/L
4	5	11	DON'T LEAVE ME THIS WAY, The Commodores	B/C/D/N/L
5	4	19	HOLIDAY RAP, MC Aker "G" & Deejay Sven	D/K/E/F/H
6	12	27	COMING HOME (JEANNY PART II), Falco	A/C/H/D
7	10	17	WALK LIKE AN EGYPTIAN, Bananarama	B/C/M/R/N/L
8	6	9	IN THE ARMY NOW, Status Quo	D/G/B/R/N/L
9	11	—	MOTORIOUS, Duran Duran	B/D/K/G/R/N/L
10	20	13	I'VE BEEN LOSING YOU, A-Ha	A/B/D/K
11	9	10	TYPICAL MALE, Tina Turner	A/C/H/E/A
12	19	36	GERONIMO'S CADILLAC, Modern Talking	B/C/H/D/D/K
13	7	11	BELLO E IMPOSSIBILE, Gianna Nannini	A/C/H/I
14	8	6	EASY LADY, Spagna	C/H/D/E/A
15	15	8	RAGE HARD, Frankie Goes To Hollywood	A/C/H/D/A
16	17	12	(FOREVER) LIVE AND DIE, Orchestral Manoeuvres In The Dark	B/C/H/D/N/L
17	13	30	YOU KEEP ME HANGIN' ON, Kim Wilde	D/K/G/B/R/E
18	34	—	(I JUST) DIED IN YOUR ARMS, Cunniff Crew	C/H/D
19	23	16	SUBURBIA, The Sheep Boys	D/R/E
20	14	14	ALL I ASK OF YOU, Cliff Richard & Sarah Brightman	G/B/R/E
21	35	—	LOVE CAN'T TURN AROUND, Foddy "Jackmaster" Funk	B/N/L
22	16	35	DON'T GET ME WRONG, The Pretenders	B/G/B/R/E
23	Re	—	TRUE COLOURS, Candi Carroll	B/R/E
24	36	—	RUMORS, Tems Social Club	D/N/L
25	18	7	YOU CAN CALL ME AL, Paul Simon	B/R/E/N/L
26	New	—	YOU GIVE LOVE A BAD NAME, Bon Jovi	B/N/L
27	22	30	TOUCH ME, Samantha Fox	F/I
28	21	19	PAPA DON'T PREACH, Madonna	E/I
29	25	28	EVE LOVE YOU, Julia Penn	F
30	31	—	PEACE ON EARTH, Scandinavian Art	D/K
31	27	21	HEARTBEAT, Davy Johnson	B/N/L
32	24	29	PAPA CHICO, Tolly Escossa	A
33	New	—	L'ENFANT, Jeanne Mas	F
34	40	—	ONE LOVE TO GIVE/FLASH, Strayhorn	F
35	37	—	THIS IS THE WORLD CALLING, Bob Geldof	I/E
36	33	38	RIGHT BETWEEN THE EYES, Wax	E
37	New	—	SHOWING OUT, Mal & Kim	G/B
38	New	—	A LOVER MORE OR LESS, Anita Linnert	D/K
39	38	23	WORD UP, Cameo	C/H/D
40	30	26	VENUS, Bananarama	I

Key: A=America B=Belgium CH=Switzerland D=West Germany DK=Denmark E=Spain F=France G=United Kingdom H=Italy I=Ireland L=Luxembourg N=The Netherlands R=Canada

● This week's reviewers: Maggi Farran, Dave E Henderson, Duncan Holland, Carole Linfield, Gareth Thompson, John Tobler, Danny Van Emden

Reviewed by Jerry Smith

**BREATHLESS:** Nailing Colours To The Wheel (Tenor-Vassa BREATH 5, Nine Mile/Cartel) Breathless consolidate their growing reputation with this stunning four track 12-inch full of their lush atmospheric sound. With the swirling, majestic pop of Bad Blood and the dark and maady The Warmest Kiss, it's their most widely appealing single yet.

 **STOCK IT**

**ULTRAVOX:** All Fall Down (Chrysalis UV(X) 5, PolyGram) A rapid departure for Ultravox as they issue this rousing and very commercial folk song that also features that venerable Irish folk band The Chieftains and is taken from their latest LP, U-Vax.

**SHINEHEAD:** Who The Cap Fit (Virgin VS 917(12), EMI) Already picking up plenty of attention, this insidious reggae rhythm bubbles beneath a hard-hitting rap that becomes quite infectious and should cross over. The b-side features an alder, but just as good, segue of Billie Jean and Moma Used To Say.

 **STOCK IT**

**CAMEO:** Candy (Club/Phonogram JAB(X) 43, PolyGram) Yet another unique and imaginative dance track from Larry Blackmon and Co. This smooth, languid number from their brilliant Ward-Up album features all their usual characteristic traits and is sure to be another big hit.

**TIMEX SOCIAL CLUB:** Mixed-Up World (Cooltempo/Chrysalis COOL(X) 138, PolyGram) This follow-up to their hit Rumours is a quite different styled, polished dance track that, although not as gimmicky, is a strong commercial soul tune. Well mixed by mix master Phil Harding it should pick up wide radio play.

**DOLBY'S CUBE:** Howard The Duck (MCA MCA(T) 1092, PolyGram) Thomas Dolby, George Clinton and Cherry Bomb team up to this lively, dynamic dance number that is the title track to the forthcoming Howard The Duck Movie. Not as wacky or electric as expected, but slick and commercial.

**THE HUMAN LEAGUE:** I Need Your Love (Virgin VS 900(12), EMI) Jimmy Jam and Terry Lewis come up with a duff single for a change, to follow their previous hit, the brilliant Humon. By their own standards this is a repetitive and insubstantial, if energetic, dance track.

 **STOCK IT**

**RENE & YVETTE:** Je T'Aime (Allo Allo) (Sedition EDIT(L) 3319, PRT) This better than average novelty number, with Gordan Kaye and Vicki Michelle from the 'Allo 'Allo TV series running through a riotous version of the Jane Birkin/Serge Gainsbourg number one, is sure to be a contender for the top slot come yuletide. Hip Hop-pers should check out the hilarious Rene D.M.C. rap on the b-side.



JESSE JOHNSON (top): Prince obsessive; Breathless (above): arrestingly majestic

**OSCAR JAMES:** Love Riding High (10/Virgin TEN(T) 166, EMI) Yet another East Ender heads for the charts, this time with a low key but rather slick soul number. Actually quite well sung and produced by Richard Jan Smith, it's sure to get massive exposure and a credible chart placing.

**MEAT LOAF:** Getting Away With Murder (Arista ARIST (12)683, RCA) Meatloaf turns away from guerilla chic for this very polished, super smooth rock pop number taken from his new album, Blind Before I Stop. Written by Terry Britten and Sue Shiffin, it's a light number aimed at mass consumption.

 **STOCK IT**

**THREE WISE MEN:** Urban Hell (Rhythm King/Mute LEFT 3(T), Rough Trade/Cartel/Pinnacle) This London trio deliver hard, uncompromising hip hop, with raw, juddering beat box beneath an explicit rap. Picking up a cult following and sure to fill discerning dancefloors up and down the land.



CHRIS SUTTON: he's getting there

 **STOCK IT**

**DOCTOR & THE MEDICS:** Waterloo (IRS/MCA IRM(T) 125, PolyGram) The jake turns sour as they go for yet another cover version with this standard, rather faithful, version of Abba's Euro-winning hit. With wacky Roy Wood on sax, watch out far navelly success this Xmas anyway.

**THE WALLFLOWERS:** Blushing Girl Nervous Smile (Mantre MANT 83/7, Revolver/Cartel) An engaging debut from this Slough-based band with bright, ringing guitars and a solid rhythm beneath an enchanting flat vocal. Should gain attention if only for its honest and dramatic feel.

**GROWN UP STRANGE:** A Wing And A Prayer (Ugly Man UGLY 1T, Red Rhino/Cartel) New trio from Liverpool make their debut with this psychedelic style release full of echaing guitars and pumping bass over rumbling drums. Let down by a weak vocal and a similar pomp-ridden style.

**SHARP:** Entertain Me (Unicorn PHZ 5, Nine Mile/Cartel) Bruce Foxtan reunites with former Jam colleagues Rick Butler and Jimmy Edwards of Time UK to issue this lively, well arranged number with its lilting piano hook and quirky pop feel. Certainly better than anything either had done for some time and it has a typically English flavour that old Mods will love.

 **STOCK IT**

**CHRIS SUTTON:** You Worry Me (Bailling Point/Polydar POSP(X) 824, PolyGram) This memorable and very danceable pop tune is taken from Sutton's eponymously titled debut album and with his dynamic vocal and Dennis Lambert's production, this could be the one to break him.

**JESSE JOHNSON:** Crazy (A&M AM(Y) 360, PolyGram) Ex-member of Time, Jesse Johnson takes his Prince obsession to an extreme with this funky dance track. Features the legendary Sly Stone (although you wouldn't know it) and is taken from his self-produced new album Shockadelic.



**Keeping the faith at Chappell**

by Nigel Hunter

TIMES CHANGE, and there have been many changes in tastes, methods and outlook during the 175 years of existence currently being celebrated by Chappell Music.

During most of that time, the company was based in London's New Bond Street, where in days gone by members of the Royal Family and other dignitaries would visit to her the latest ballads and melodies played for them on the pianoforte by a suitably gifted Chappell minion. Now it's about a half mile away in Park Street near Marble Arch, and the sounds emanating are considerably louder and more forceful.

Its ownership has changed markedly too over the years. Sold by the Chappell family to the Dreyfus family in 1929, it was bought in 1968 by North American Phillips, and remained a division of the PolyGram multinational entertainment conglomerate until January 1, 1985, when it was purchased by a consortium headed by Carlin Music chief Freddy Bienstock, a former Chappell office boy during the early part of his career in New York.

It is widely believed that PolyGram disposed of arguably the richest collection of song catalogues in the history of music publishing to finance its major commitment to the compact disc. Ironically, PolyGram has now re-entered the publishing fray with its embryo PolyGram Music — further testimony to the continuing value of music publishing in the entertainment scheme of things — and the purchase of the Dick James Music catalogue.

Chappell, now known as the Chappell and Intersong Music Group (CIMG), is represented in 22 countries, a breadth of influence which would have amazed its founding fathers 175 years ago. Since its acquisition by the consortium, rationalisation of its activities and the absorption of the Carlin Music companies into the CIMG framework have proceeded apace under the shrewd direction of Freddy Bienstock.

"The company is now headed by a man who has been an active music publisher all his working life," explains Chappell UK MD Jonathan Simon. "This is very good

A 175TH anniversary signing by Chappell Music is Adrian Gurvitz (seated), who has agreed to a long-term worldwide deal, effective immediately.

Seen with him are, from left, Chappell UK professional manager Suzy Roll, Gurvitz business manager Harvey Wolfinger, Chappell UK creative department general manager Paul Jenkins, and MD and head of Chappell International Jonathan Simon.

for our motivation, and the most obvious benefit of the new, genuinely independent status is in the company's creative and flexible approach to deal-making."

Simon's responsibilities do not begin and end with the UK in the new-look Chappell. He is also MD of Chappell International and a senior vice-president of Chappell & Co Inc, the US parent. He is a member of the CIMG management committee, which supervises the daily functioning of the group with frequent New York meetings. His counterpart is Intersong International chief Ton Smits, and Irwin Z Robinson is his equivalent VP covering the US, Canada and Japan. Simon's specific areas are the UK, Australia and South Africa, with Smits covering the remaining territories.

"The advantage of bringing the Chappell and Intersong companies under the CIMG banner is that, though retaining their character, both companies have access to the same financial pot," says Simon. "There is also a tremendous exchange of information."

"There was a time when the company relied upon its standard repertoire, but this has not been the case for many years. Its importance hasn't diminished, but the contribution of contemporary music has increased enormously. Publishing reflects the changing tastes in music — it has to. In many cases, it prompts them too."

Simon maintains that Chappell has always dispelled the "banker" image of major music publishing houses. All its constituent companies have a strong commitment to artist development and play "a good old-fashioned entrepreneurial role" which means that writers stay with the company, or if they stray for a while, often return.

"Publishing, traditionally, is a long-term process. If you believe in writers, you have to be prepared for a long-term commitment, from financing demos to helping secure record contracts if the writers are also performers, as well as obtaining covers. If they produce too, we help with that as well, and we team writers who want to work with someone new. The service we offer is unusual."

- 21** 37 DIANA · MICHAEL · GLADYS · STEVIE  
D. Ross/M. Jackson/G. Knight/S. Wonder PriorityV PTVR 2
- 22** **NEW** SWEET FREEDOM: BEST OF MICHAEL McDONALD  
Michael McDonald Warner Brothers WX 67
- 23** 20 TOGETHER ○  
Various K-tel NE 1345
- 24** 11 GET CLOSE ○ CD  
The Pretenders Real/WEA WX 64
- 25** 32 IN THE ARMY NOW • CD  
Status Quo Vertigo/Phonogram VERH 36
- 26** 28 BLACK MAGIC ○  
Various Stylius SMR 619
- 27** 57 LOVERS  
Various Telstar STAR 2279
- 28** 15 LIVERPOOL  
Frankie Goes To Hollywood ZTT/Island ZTTIQ 8
- 29** 19 SCOUNDREL DAYS •  
A-ha Warner Brothers WX62
- 30** 23 SOUTH PACIFIC • CD  
Kiri te Kanawa/José Carreras/Sarah Vaughan etc. CBS SM 42205
- 31** 27 FORE! • CD  
Huey Lewis and The News Chrysalis CDL 1534
- 32** 35 THE VERY BEST OF THE DRIFTERS  
The Drifters Telstar STAR 2280
- 33** 18 LONDON 0 HULL 4 • CD  
The Housemartins Go! Discs AGOLP 7
- 34** 36 DANCING ON THE CEILING ★ CD  
Lionel Richie Motown ZL 72412
- 35** 43 DIFFERENT LIGHT ○ CD  
Bangles CBS 26659
- 36** 22 THE CHART  
Various Telstar STAR 2278
- 37** 25 WHIPLASH SMILE • CD  
Billy Idol Chrysalis CDL 1514
- 38** 24 LEATHER JACKETS CD  
Elton John Rocket/Phonogram EJLP 1
- 39** 16 BETWEEN TWO FIRES • CD  
Paul Young CBS 450150-1
- 40** 41 QUEEN GREATEST HITS ★★★ CD  
Queen EMI EMTV 30
- 41** 39 NOW, THAT'S WHAT I CALL MUSIC 7 ★★  
Various Virgin/EMI NOW 7
- 42** 48 COMMUNARDS • CD  
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- 49** 42 INTO THE LIGHT ★ CD  
Chris De Burgh A&M AMA 5121
- 50** **NEW** THE FINAL COUNTDOWN  
Europe Epic EPC 26808
- 51** 52 STREET LIFE — 20 GREAT HITS ★ CD  
Bryan Ferry Roxy Music EG/Polydor EGTV 1
- 52** 79 VIVA! SANTANA — THE VERY BEST ○ CD  
Santana K-tel/CBS NE 1338
- 53** 38 THE FINAL • CD  
Wham! Epic EPC 88681
- 54** **NEW** BRIGHTER THAN A THOUSAND SUNS CD  
Killing Joke E'G/Virgin EGLP 66
- 55** 54 ROCK LEGENDS  
Various Telstar STAR 2290
- 56** 40 PLEASE • CD  
Pet Shop Boys Parlophone PSB 1
- 57** 33 DREAMTIME CD  
The Stranglers Epic EPC 26648
- 58** 65 RAPTURE CD  
Anita Baker Elektra EKT 37

- 79** **NEW** HOLLYWOOD AND BROADWAY CD  
Richard Clayderman Decca/Delphine/London SKL 5344
- 80** 64 TRUE STORIES • CD  
Talking Heads EMI EU 3511
- 81** 46 STREET SOUNDS HIP-HOP ELECTRO 15  
Various Street Sounds ELCST 15
- 82** 77 NO JACKET REQUIRED ★★★ CD  
Phil Collins Virgin V 2345
- 83** 71 GOOD TO GO LOVER CD  
Gwen Guthrie Boiling Paint/Polydor POLD 5201
- 84** 87 SHELTER  
Lone Justice Geffen WX 73
- 85** 92 WHILE THE CITY SLEEPS . . . • CD  
George Benson Warner Brothers WX 55
- 86** **NEW** SU  
Su Pollard K-tel NE 1327
- 87** 99 GO WEST/BANGS AND CRASHES ★★ CD  
Go West Chrysalis CHRD 1495
- 88** 90 ANOTHER STEP  
Kim Wilde MCA MCF 3339
- 89** 58 ELECTRIC CAFE  
Kraftwerk EMI EMD 1001
- 90** **NEW** CLASSICS BY CANDELIGHT CD  
Various Stylius SMR 620
- 91** 94 THE VERY BEST OF BARBARA DICKSON  
Barbara Dickson Telstar STAR 2276
- 92** 56 INSIDE THE ELECTRIC CIRCUS  
W.A.S.P. Capitol EST 2025
- 93** 67 DANCE HITS '86 ○  
Various K-tel NE 1344
- 94** 84 RADIO MUSICOLA  
Nik Kershaw MCA MCG 6016
- 95** 74 ARETHA  
Aretha Franklin Arista 208 020
- 96** 97 THE QUEEN IS DEAD • CD  
The Smiths Rough Trade ROUGH 96
- 97** 89 ALCHEMY — DIRE STRAITS LIVE ★ CD  
Dire Straits Vertigo/Phonogram VERY 11
- 98** 91 THE PACIFIC AGE ○ CD  
Orchestral Manoeuvres In the Dark Virgin V 2398
- 99** 85 RENDEZ-VOUS • CD  
Jean Michel-Jarre Dreyfus/Polydor POLH 27
- 100** 88 THE FIRST ALBUM ★ CD  
Madonna Sire WX 22

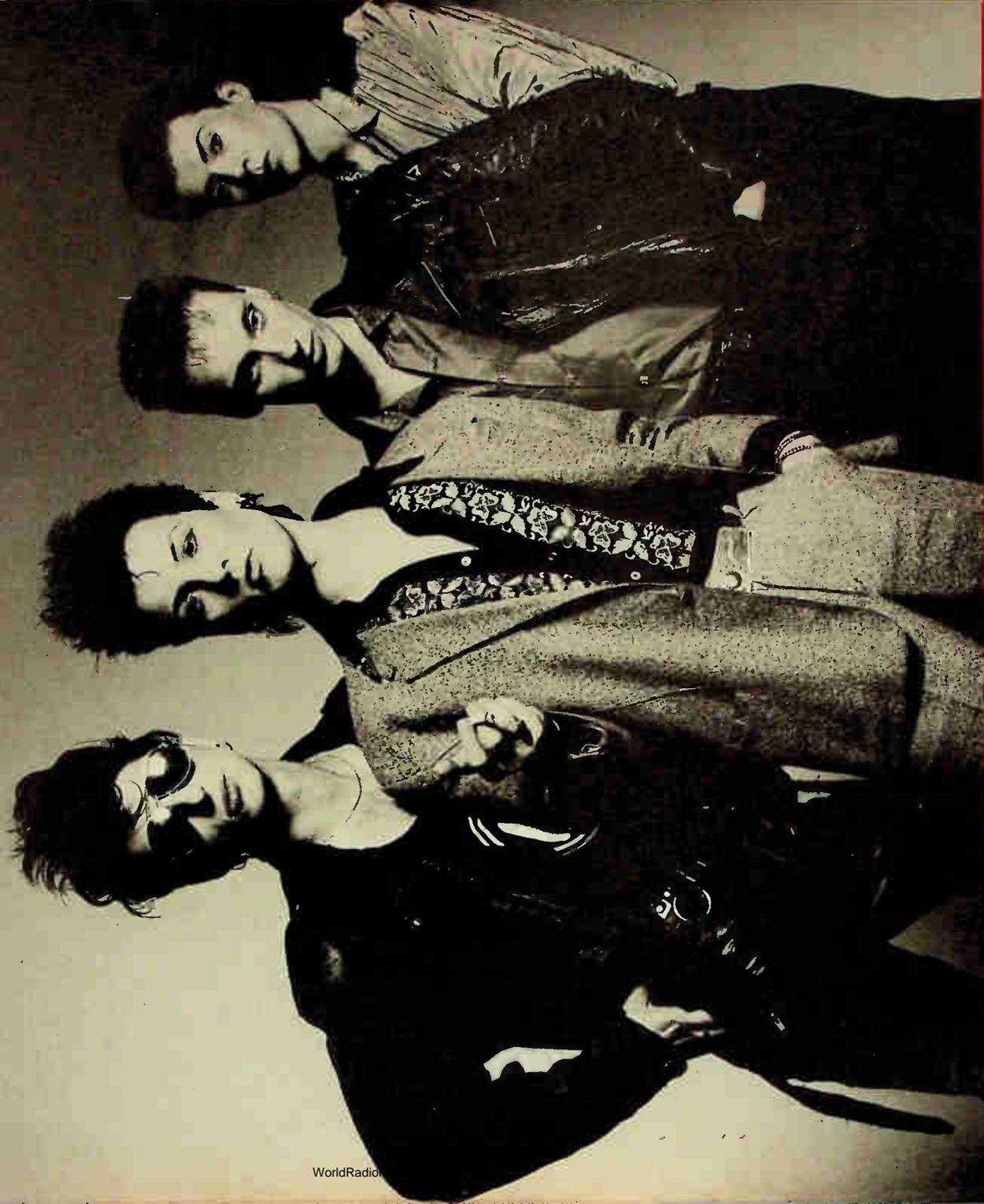
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# A&R INDIES

## T R A C K I N G

by Dave Henderson

ACE RECORDS' subsidiary Offbeat has dusted off the seminal **Big Star** albums, Recard No One and Radio City, and has them ready for your orders through Pinnacle and elsewhere. Radio City contains the **Alex Chilton**-penned September Gurls recently revived on **The Bangles** second LP ... At **Beggars**, **The Multi Coloured Shades** pander over the rather patent Tengage Sex Transfusion, while at Jungle **JIH** have their **Shadaw To Fall** debut album on Breadth Of Vision. US combo **The Beat Happening** have a self-titled album on Rough Trade, and, through RT, Media Burn promise temptation a-plenty with releases due from **The Surfadelics**, **The Locomotives**, **Bad Karma Beckons** and **The Wigs** following the just released six-tracker from **The X-Men** called **Lillies For My Pussy**.

THROUGH a hail of fuzziness, **The Pigbros** return (their debut effort appeared on **The Membranes'** Vinyl Drip label) with a new 12-inch, Cheap Life on Backs (strangely enough, it's through Backs and the Cartel) ... Still at Backs, Frank Records has **The Inside EP** from **14 Iced Bears**, **The Velvet Underground** yet again might have a pic disc interview album on Velvet, while Keep It have **The Reflection AOB** with Only In My Dreams on 12-inch, **Under A Glass Bell** do Only In My Dreams as well on 7-inch on Trumpet (could be some typo errors here) and **The Five Young Cannibals** perform **Kings Of Trash** an London's Hit.

PLASTIC HEAD has life puffed into its quiet tendrils with a batch of new releases. First up is the naisy fourth album from the much lamented **Gadgets** and that's called **The Fruits Of Akeldama**. Hot on its heels, ex-Gadget **Colin Lloyd Tucker** has his long-time-in-the-can second solo LP **Mind Bax** released and Leicester band **The Pyjama Sutra** have a 12-inch called **Ten Second Tan**. All this and strangeness in abundance through Backs and the Cartel ... Down in the Pinnacle warehouse, Under One Flag have the third explosive thingy from **The English Dogs** entitled **Where Legend Began** ... On the Mersey, Swingstreet After Hours have a compilation tape of the area's new breed of jazz players available direct from them at the Cocoa Rooms, 7 Delves Ave, Spital, Wirral. A snip at a mere £1.50.

THE MOD Live Aid album recorded at a 12-hour bash in Walthamstow and featuring **The Purple Hearts**, **The Gents** and more is on Phoenix Mod-ernist through Nine Mile and the Cartel ... More acidic, Man, Well, **Slurpy Gloop** toy with their **Syd Barrett** collection and produce a palatable LP called **I Heard It In A Bathtub In Ohio** on Sparkling New Dimension. They're from Dunfermline ... In

Surrey, though ... **The Black Cillas** have their **Sebastian** on Cillagram. It looks great, but the labels are stuck on the bit you play, so, Gad knows what it sounds like ... But, talk about much talked about ... **Bane** from Ipswich have a cassette called **What Happens Next** ... on Bane through Backs and the Cartel and names like **The Smiths** and **MC5** have been banded about ... On Mute, **Diamanda Galas** has a new LP called **Saint Of The Pit** due to be released, and at Pink (through RT and the Cartel), there's a rather splendid four track outburst featuring tracks from **The Wolfhounds**, **McCarthy**, **Rumblefish** and **Jamie Wednesday** as well as single releases from **McCarthy** (**Red Sleeping Beauty**) and **The Wolfhounds** (**The Anti Midas Touch**).

KOKA RECORDS (through Red Rhino) is a Belgian affair and it has an Album from **2 Belgen** called **Sweet And Sour** (it's pretty good, too) ... **Frank Tovey** will rid the skeletons from his wardrobe when the tenth anniversary of his first **Fad Gadget** release on Mute is commemorated with the release of a single compilation on the self same label ... The label with a million reels of tape from **Peel** sessions follows up its recent releases by **Madness**, **Gang Of Four**, **The Wedding Present** and **Twa Toots** with sessions from **The Ruts**, **Joy Division**, **The Primevals**, **June Tabor**, **The Undertones** and **X Mal Deutschland**. And that's all before Xmas on **Strange Fruit** through Pinnacle.

IN THAT giant Red Rhino warehouse in York, **Attacco Decente** give us protest music with flamenco guitars on their **United States Of America LP** on All Or Nothing, while **The Royal Crescent Mob** make it to the Land Of Sugar on **Play It Again Sam** (bizarre American punk funk). Native has **The Byrds** and **Gun Club** slugging it out in the guise of **The Junk** on an album called **CuckooLand**. Back with Sam, **The Bollock Brothers** have a 12-inch called **Harley David Son Of A Bitch** which is no

doubt like **The Bollock Brothers**. Still with it ... **York's The Crownmen** have a 12-inch called **Don't Believe In Anything An Ultimate** and ex-patriot **Yorkshiremen The Fact** have a 12 called **Always There** on Tallhaus.

NEW MUTE associate Rhythm King have some newies, too. Top UK hip hop act **Three Wise Men** have their **Urban Hell** on 7 and 12 while **Toney Rome's Rack This Way** gets similar treatment ... Eccentric. Me? Well, **Edward Barton** is a growler with two strings on his banja and his **Me And My Mini** on **Wooden** is the kind of record that'll break hearts. Well, er, weird. Groovy and guaranteed to raise a smile ... And yes. **Flowers In The Dustbin** want you to Lick My Crazy Colours on **Cold Harbour** through Revolver and the Cartel. Wiggling with tuneful guitars it's quite an appetising prospect too.

OUT ON November 24 from Pinnacle-distributed CAR label: **Animal Instinct** by **Luis Cardenas** (TOON LP1) and **Music That You Can Dance To** from **Sparks** (TOON LP2) ... Out now on Enigma via RT and the Cartel is **Especially For You** (Enigma Europe 3208-1), the US chart album by **The Smithereens**, who, apparently, work with REM producer Dan Dixon and employ one **S Vega** on backing vocals ... you can check them out in London this Christmas ... **Portion Control** release an 11-track long-player on November 24. **Psycho-Bod Saves The World** is on **Dead Man's Curve** (via Red Rhino and the Cartel) and features the colourful cartooning of **2000AD** artist John Hickletan on the sleeve.

● **BUBBLING UNDER** this week's indie albums chart: **Depraved** — Stupidity Maketh The Man (Children Of The Revolution); **Died Pretty** — Free Dirt (What Goes On); **Ivor Cutler** — Prince Ivor: double LP (Rough Trade); **The Meteors** — Sewer-time Blues (Anagram). And singles: **Biff! Bang! Pow!** — **Someone Stole My Wheels** (Creation); **Egg Hunt** — **Me And You** (Dischord); **Junk** — **The World Doesn't Turn** (Native).



EDWARD BARES his soul: **Me And My Mini**, a gift to the world from **Edward Barton** on **Wooden**

WorldRadioHistory

# TOP *WINDS* SINGLES

1	ASK The Smiths	Rough Trade RT(T) 194 (I/RT)
2	BIZARRE LOVE TRIANGLE New Order	Factory FAC 1637 (12" — FAC 163) (I/RT/P)
3	SOMETIMES Erasure	Mute (12) MUTE 51 (I/RT/SP)
4	THINK FOR A MINUTE The Housemartins	Gal Discs GOD(X) 13(F)
5	LOVE'S EASY TEARS Cocleau Twins	4AD (B)AD 610 (I/P/RT)
6	THE PEEL SESSION (26th February 1986) Wedding Present	Strange Fruit—(SFPS 009) (P)
7	HANG-TEN! The Soup Dragons	RAW TV Products RTV (12) (I/RT)
8	THE PEEL SESSION (27th August 1979) Madness	Strange Fruit—(SFPS 007) (P)
9	SERPENTS KISS The Mission	Chapter 22 CHAP 67 (12 — CHAP 6) (I/NM)
10	THE GRIP OF LOVE Ghost Dance	Karbon KAR 604 (P)
11	ROCKTIT MISS USA Sci Fi Sex Stars	WHO MI (WM 1001) (I/RT)
12	LIKE A HURRICANE/GARDEN OF DELIGHT The Mission	Chapter 22 (12) CHAP 7 (I/NM)
13	POPIE COCK (EP) Pop Will Eat Itself	Chapter 22 (12) CHAP 9 (I/NM)
14	THE PEEL SESSION (10th May 1977) The Damned	Strange Fruit—(SFPS002) (P)
15	REALLY STUPID The Primitives	Lazy LAZY 02(T) (I/RT)
16	THE RATTLER Goodbye Mr Mackenzie	Precious Organisation JEWEL 2 (I/FF)

17	SMELLS LIKE SHIT/BUGGIN ME Alien Sex Fiend	Anagram/Cherry Red (12)ANA 32 (P)
18	THE PEEL SESSION (18th January 1979) Gang Of Four	Strange Fruit—(SFPS 008) (P)
19	WONDERFUL LIFE Black	Ugly Man—(JACK 1) (I/RR)
20	KISS Age Of Chance	Fon AGE(T) 5 (I/RT)
21	THE PEEL SESSION (1st June 1982) New Order	Strange Fruit—(SFPS001) (P)
22	THE ANTI MIDAS TOUCH The Wolfhounds	Pink PINKY 14(T) (I/RT)
23	LEE REMICK The Go-Betweens	Situation Two—(SIT 44T) (I/P)
24	BLUE MONDAY New Order	Factory—(FAC 73) (I/RT/P)
25	DICKIE DAVIS EYES Half Man Half Biscuit	Probe Plus PP 21 (T) (I/RT/Probe Plus)
26	SUNARISE The Godfathers	Corporate Image GFTR 030(T) (I/RR)
27	DESIRE (COME AND GET IT) Gene Loves Jezebel	Beggars Banquet BEG 173(T) (W)
28	I COULD BE IN HEAVEN The Flatmates	Subway SUBWAY 6 (I/RE)
29	10 NOTES ON A SUMMERS DAY Cross	Crass CAT NO 6 (I)
30	SORRY TO EMBARRASS YOU Razor Cuts	Subway SUBWAY 8(T) (I/RE)
31	NAKED AS THE DAY YOU WERE BORN The Weather Prophets	Creation CRE 031(T) (I/RT)
32	STATE OF THE NATION New Order	Factory FAC 1537 (12" — FAC 153) (I/RT/P)
33	MICKEY WAY A Certain Ratio	Factory—(FAC 168) (I/P/RT)
34	PINK HOUSE The Leather Nun	Wire WRMS 001 (12" — WRS 001) (I/NM)

35	CUT DOWN Red Lorry Yellow Lorry	Red Rhino RED(T) 73 (I/Red Rhino)
36	PANIC The Smiths	Rough Trade RT(T) 193 (I/RT)
37	THIS IS MOTORTOWN The Very Things	D.C.L. Electric Recordings D.C.L. 1(T) (I/NM)
38	SHE SAID Yeah Jazz	Upright UP(T) 18 (I/RT)
39	RED SLEEPING BEAUTY McCarthy	Pink PINKY 12(T) (I/RT)
40	VELVETEEN Rose Of Avalanche	Fire BLAZE 14(T) (I/NM)
41	STARPOWER Sonic Youth	Blastfirst BFFP 7(T) (I/RT)
42	HEART FULL OF SOUL Ghost Dance	Karbon—(KAR 606T) (P)
43	LIKE AN ANGEL The Mighty Lemon Drops	Dreamworld—(DREAM 005) (I/RT)
44	JESUS IS DEAD (EP) The Exploited	Rough Justice—(12KORE 102) (P)
45	THE SUN, A SMALL STAR The Servants	Head—(HEAD 3) (I/RE)
46	GENTLE SOUND The Railway Children	Factory—(FAC 162) (I/RT/P)
47	SEEK Salvation	Ediesta CALC 4(T) (I/Red Rhino)
48	ROCK ON Dave Howard Singers	Hallelujah! Fun After all (12)FAA 106(P)
49	BELA LUGOSI'S DEAD Bauhaus	Small Wander TEENY 2 (I/Backs)
50	INTO THE GROOVY Ciccone Youth	Blastfirst—(BFFP 08) (I/RT)



## THE DEMON RECORDS ALBUM CHART

**THIS MONTH**

1	Blood & Chocolate*	IMP XFIEND 80/CASS 80
2	Manic Pop Thrill!	DEMON FIEND 70/CASS 70
3	Bad Influence	DEMON FIEND 23/CASS 23
4	False Accusations*	DEMON FIEND 43/CASS 43
5	Mars Love Songs*	DEMON FIEND 79/CASS 79
6	Frenzy	EDSEL ED 104/CED 104
7	Ballad of a Thin Line Man	ZIPPO ZONG 013
8	Suicide*	DEMON FIEND 74
9	Mirror Man	EDSEL ED 184
10	Glad n' Greasy	DEMON VEX 5
11	A Case of The Shakes	EDSEL ED 189
12	There's a Riot Goin' On	EDSEL XED 165/CED 165
13	Fiya On The Bayou*	DEMON FIEND 65/CASS 65
14	Quicksilver Messenger Service	EDSEL ED 200
15	Heartland	ZIPPO ZONG 014
16	Jug Band Music	EDSEL ED 178
17	The Lovin' Spoonful	EDSEL ED 194
18	Long Days Flight	EDSEL ED 179
19	Night of a 1000 Candles	IMPFIEND 50/CASS 50
20	George Thorogood & The Destroyers*	DEMON FIEND 55/CASS/55
21	Explores Your Mind	HUX LP 413
22	Through The Morning, Through The Night	EDSEL ED 195
23	Move It On Over	DEMON FIEND 58
24	Good n' Cheap	EDSEL ED 199
25	Truth Decay*	DEMON FIEND 71

\*AVAILABLE ON C.D. ORDER FROM PINNACLE & MAKING WAVES

## TOP 25 ALBUMS

1	YOUR FUNERAL, MY TRIAL Nick Cave & The Bad Seeds	Mute STUMM 34 (I/RT/SP)
2	LONE SHARKS Guano Batz	ID NOSE 10 (I/RE)
3	STOMPING AT THE KLUB FOOT VOLUME 3 Various	ABC Records ABC LP 8 (P)
4	BROTHERHOOD New Order	Factory FACT 150 (I/RT/P)
5	FORCE A Certain Ratio	Factory FACT 166 (I/RT)
6	BLOOD AND CHOCOLATE Elvis Costello/The Attractions	Imp/Demon XFIEND 80 (MW/P)
7	FILIGREE AND SHADOW This Mortal Coil	4AD DAD 609 (I/RT/P)
8	RETARD PICNIC The Stupids	Children Of The Revolution GURT 15 (I/RE)
9	IT Alien Sex Fiend	Anagram GRAM 26 (P)
10	LONDON 0 HULL 4 The Housemartins	Gal Discs AGOLP 7 (F)
11	THE QUEEN IS DEAD The Smiths	Rough Trade ROUGH 96 (I/RT)
12	VICTORIALAND Cocleau Twins	4AD CAD 602 (I/RT/P)
13	QUIRK OUT Stump	Stuff Records STUF U2 (I/RT)
14	TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg	Gal Discs AGOLP 6 (F)
15	ON THE BOARDWALK Ted Hawkins	American Activities BRAVE 2 (I/RR)
16	ROOM OF LIGHTS Crime & The City Solution	Mute STUMM 36 (I/RT/SP)
17	KICKING AGAINST THE PRICKS Nick Cave & The Bad Seeds	Mute STUMM 28 (I/RT/SP)
18	THE UNGOVERNABLE FORCE Conflict	Martarhate MORT 20 (I/J)
19	FOREVER BREATHES THE LONELY WORD Felt	Creation CRELP 011 (I/RT)
20	DOGBREATH Head Of David	Blast First BFFP 10 (I/RT)
21	BACK IN THE D.H.S.S. Half Man Half Biscuit	Probe Plus PROBE 4 (I/Probe)
22	WHO'S BEEN TALKING Robert Cray	Charly CRB 1140 (CH)
23	GIANT The Woodentops	Rough Trade ROUGH 87 (I/RT)
24	WATCH YOUR STEP Ted Hawkins	Gull WOLF 1 (P)
25	SUICIDE Suicide	WorldRadioHistory Demon FIEND 74 (MW/P)

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NEXT NOW TOP 20 12"

1	(1) MAN SHORTAGE	Lowndes	TSOL
2	(4) LET ME HAVE THE CHANCE	Pat Kelly	German
3	(3) SIX SIX STREET	Louisa Mark	Bushtranger
4	(2) THE BEST THING FOR ME	Audrey Hall	German
5	(5) DANCE HALL VIBES	Miley General	Digital
6	(7) RAGAMUFFIN AND RAMBO	Dave Peach	Y & O
7	(8) BAD MAN AND WOMAN	Pato Banton	Moave Music
8	(6) PUPPY LOVE	Tiger	Thunderbolt
9	(—) CRAZY LOVE	Pretty Little Girl	Mega Priest/Tem
10	(12) RAGAMUFFIN YEAR	Junior Delgado	Mengo
11	(15) RAMBO	Super Black	Live + Learn
12	(18) GOLDEN TOUCH	Janeli Kenton	High Power
13	(20) DREAMING OF A LITTLE ISLAND	Judy Boucher	Orbitone
14	(9) SHU BEEN	Frankie Paul	Tropen
15	(13) I FOUND LOVE	Annette B	UK Bubbler
16	(10) REGGAE SENSATION	Sonny	Charbound
17	(11) YOU'RE EVERYTHING TO ME	Boni Gardner	Bonnie
18	(14) THIS IS REGGAE MUSIC	The Administrators	Groups + Quarter
19	(17) LIVESTOCK PARTY	Lela Collins	Jah Tubby
20	(—) WHAT THE HELL (PART 2)	Echo Minab	Mighty Worries

### REGGAE ALBUM CHART

1	(1) REGGAE HITS VOL 3	Various Artists	Jet Star
2	(2) CAN'T BE WITH YOU TONIGHT	Judy Boucher	Orbitone
3	(6) COUNTRY LIFE	Sandra Cross	Armed
4	(3) BERES HAMMOND	Beres Hammond	Charm
5	(4) ALL I HAVE IS LOVE, LOVE	Gregory Isaacs	Teddy
6	(5) ALL DAY ALL NIGHT	Black Roan	Nubian
7	(8) RICH AND POOR	Frankie Paul	Classic
8	(10) IF YOU'RE LOOKING FOR...	The Mighty Diamonds	Live + Learn
9	(—) THE STING	Sy Anja Rishbeth	Teddy
10	(7) ROUGH AND RUGGED	Shinehead	Man-Lays

### 12" NEW RELEASES

1	LET ME DO IT TO YOU	Tony Douglas	Natty Congo
2	LATELY	Naturalites	Realities
3	DON'T STOP	Tracy King	DAND
4	LA NIGHTS	Tas-to-Agona	Blue Bird
5	INTERVIEW PICTURE DISC	Bob Marley	

### LP'S

1	IN THE MIX PART 3	Dr Almontado	Real
2	PEOPLE OF THE WORLD	Burning Spear	Greenalves
3	LAY IT ON THE LINE	Waiting Sould	Live And Learn
4	TROUBLE AGAIN	Kim Kong	Greenalves
5	RUB A DUB/CHRISTMAS	Various Artists	Till Gong
6	PSALMS FOR I	Prince Fan	Corb Gems, Re-Union

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# TOP 100 ALBUMS

1	NEW	HITS 5 Various (Various)	CBS/RCA Ariola/WEA HITS 5 (R) C: HITS 5
2	1	EVERY BREATH YOU TAKE — THE SINGLES The Police (Police) (all)/Podgham (6) Gray (3) Latham (1) * C: EVREC 1	A&M EVERY 1 (F) C: EVREC 1
3	NEW	THE WHOLE STORY * Kate Bush (Kate Bush) (6) Kate Bush/Jon Kelly (3) Andrew Powell (3)	EMI KBTY 1 (E); C: TC KBTY 1
4	NEW	LIVE/1975-1985 * Bruce Springsteen & The E Street Band (Springsteen/Landau/Plotkin)	CBS 450 227-1 (C); C: 450 227-4; CD: 450 227-2
5	2	NOW DANCE 86 * Various (Various)	EMI/Virgin NOD 2 (E) C: TC NOD 2
6	3	GRACELAND * Paul Simon (Paul Simon)	Warner Brothers WX 52 (W) C: WX 52C; CD: 925 447-2
7	5	TRUE BLUE ** * Madonna (Madonna) (all 9 tracks) Stephen Bray (6) Patrick Leonard (4)	Sire WX 54 (W) C: WX 54C; CD: 925 442-2
8	4	ORIGINAL SOUNDTRACK "TOP GUN" * Various (Various)	CBS 70296 (C) C: 40-70296; CD: CD CBS 70296
9	6	SILK AND STEEL ** Five Star (Various)	Tent/RCA PL 71100 (R) C: PK 71100; CD: PD 71100
10	7	SLIPPERY WHEN WET * Bon Jovi (Bruce Fairbairn)	Vertigo/Phonogram VERH 38 (F) C: VERHC 38; CD: 830 264-2
11	8	THE GREATEST HITS OF 1986 Various (Various)	Telstar STAR 2286 (R) C: STAC 2286
12	9	THE AUTOBIOGRAPHY OF SUPERTRAMP * Supertramp (Supertramp/Variou)	A&M TRAMP 1 (F) C: TRAMC 1; CD: TRAMC 1
13	10	HIT MIX '86 * Various (Various)	Stylus SMR 624 (STY) C: SMC 624
14	NEW	GOD'S OWN MEDICINE The Mission (Tim Palmer/The Mission)	Mercury/Phonogram MERH 102 (F) C: MERHC 102
15	12	REMINISCING * Foster & Allen (Tamonn Campbell)	Stylus SMR 623 (STY) C: SMC 623
16	17	SO * Peter Gabriel (Daniel Lanois/Peter Gabriel)	Virgin PG 5 (V) C: PGMC 5; CD: PGCD 5
17	21	BROTHERS IN ARMS ** * Dire Straits (Mark Knopfler/Neil Dofstman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25; CD: 824 499-2
18	13	REVENGE ** * Eurythmics (David A. Stewart)	RCA PL 71050 (R) C: PK 71050; CD: PD 71050
19	14	A KIND OF MAGIC * * Queen (Queen/Mack (5) Queen/David Richards (4))	EMI EU 3509 (E); C: TC EU 3509 CD: CDP 746 267-2
20	26	WHITNEY HOUSTON ** * Whitney Houston (Jermaine Jackson (3) M. Masser (4) Kashif (2))	Arista 206 978 (R); C: 406 978; CD: 610 359
21	27	DIANA * MICHAEL * GLADYS * STEVIE Diana Ross/Michael Jackson/Gladys Knight/Stevie Wonder (Various)	PrianTV PTVR 2 (R); C: PTVT2
22	NEW	SWEET FREEDOM Michael McDonald (Templeman/McDonald/Woroner/Variou)	Warner Brothers WX 67 (W); C: WX 67C
23	20	TOGETHER * Various (Various)	K-tel NE 1345 (K) C: CE 2345
24	11	GET CLOSER * The Pretenders (Bob Clearmountain/Jimmy Iovine (1))	Real/WEA WX 64 (W); C: WX 64C; CD: 24097-2
25	32	IN THE ARMY NOW * Status Quo (Pip Williams (9)/Dave Edmunds (2))	Vertigo/Phonogram VERH 36 (F) C: VERHC 36; CD: 830 049-2
26	28	BLACK MAGIC * Various (Various)	Stylus SMR 619 (STY) C: SMC 619
27	57	LOVERS Various (Various)	Telstar STAR 2279 (R) C: STAC 2279
28	15	LIVERPOOL Frankie Goes To Hollywood (Steve Lipson)	ZTT/Island ZTTIG 81E C: ZCIG 8
29	19	SCOUNDREL DAYS * A-ha (Alan Tarney (7)/Mogs/Pal Waaktoar (3))	Warner Brothers WX 62 (W); C: WX 62C
30	23	SOUTH PACIFIC * Kinii te Kanawa, Jose Carreros, Sarah Vaughan etc (Jeremy Lubbock)	CBS SM 42205 (C); C: 40-42205; CD: MK 42205
31	10	FORE! Huey Lewis and The News (Huey Lewis and The News)	Chrysalis CDL 1534 (F) C: ZCDL 1534 CD: CDL 1534
32	35	THE VERY BEST OF THE DRIFTERS The Drifters (Various)	Telstar STAR 2280 (R) C: STAC 2280
33	18	LONDON O HULL * The Housemartins (John Williams)	Go! Discs AGOLP 7 (F) C: ZGOLP 7; CD: CDL 1537
34	14	DANCING ON THE CEILING * Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown ZL 72412 (R) C: ZK 72412; CD: ZD 72412
35	43	DIFFERENT LIGHT * Bangles (David Kohne)	CBS 26659 (C) C: 40-26659; CD: CDCBS 26659
36	22	THE CHART Various (Various)	Telstar STAR 2278 (R) C: STAC 2278
37	25	WHIPLASH SMILE * Billy Idol (Keith Forsey)	Chrysalis CDL 1514 (F) C: ZCDL 1514; CD: CCD 1514
38	24	LEATHER JACKETS Elton John (Gus Dudgeon)	Rocket/Phonogram EILP 1 (F) C: EJMC 1; CD: 830 487-2
39	16	BETWEEN TWO FIRES * Paul Young (Hugh Padgham/Poul Young/Ian Kewley)	C: 450150-4; CD: 450150-2 CBS 450150-1 (C)
40	41	QUEEN GREATEST HITS ** * Queen (Various)	EMI EMTY 30 (E) C: TC EMTY 30; CD: CDP 746 033-2
41	39	NOW, THAT'S WHAT I CALL MUSIC 7 * * Various (Various)	Virgin/EMI NOW 7 (E) C: TCNOW 7
42	48	COMMUNARDS * Communards (Mike Thorne)	London LONLP 18 (F) C: LONC 18; CD: 828 016-2
43	34	BREAK EVERY RULE * Tina Turner (Terry Britten)	Capitol EST 2018 (E) C: TC EST 2018; CD: CDP 746 523-2
44	29	NO. 10 UPPING ST. * Big Audio Dynamite (Mick Jones/Joe Strummer)	CBS 450 137-1 (C) C: 450 137-4
45	31	WORD UP * Comoc (Lorry Blockmon)	Club/Phonogram JABH 19 (F) C: JABHC 19; CD: 830 265-2
46	NEW	THE MOON AND THE MELODIES Harold Budd/Elizabeth Fraser/Robin Guthrie/Simon Raymonde (Artists)	4AD CAD 611 (LP/RT); C: CADC 611
47	30	GIVE ME THE REASON Luther Vandross (Luther Vandross (9) Marcus Miller (8))	Epic EPC 450134-1 (C) C: 450134-4
48	53	INVISIBLE TOUCH * Genesis (Genesis/Hugh Padgham)	Virgin GENU 2 (E) C: GENMC 2; CD: GENCD 2
49	45	INTO THE LIGHT * Chris De Burgh (Paul Hardiman)	A&M AMA 5121 (F) C: AMC 5121; CD: CDA 5121
50	NEW	THE FINAL COUNTDOWN Europe (Kevin Elson)	Epic EPC 26808 (C) C: 40-26808

**SERIOUS BEATS**

**CHARTED**

**SERIOUS BEATS 1**

THE NEW DEFINITIVE HIP/HOP SERIES

*Serious Records*

### ARTISTS' A-Z

A-ha	29, 67	DEWS, Huey (The News)	31
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FRANKIE GOES TO HOLLYWOOD	28	SMITH & JONES	62
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KRAFTWER	89		
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Year To Date Album Chart New Entries (46 weeks) 332

Panel Sales Percentage increase on last week ... +9.9%

Cassette Percentage of Panel Sales ... 43%

DISTRIBUTORS' FOOT — SEE ALBUM RELEASES PAGE

Compiled by Gallup for the RPI, Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £12.00 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

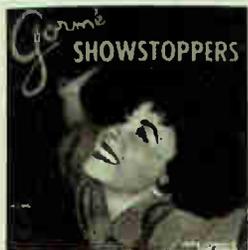
**SERIOUS BEATS 1**

FEATURING THE IMPORT SMASH HIT "GO SEE THE DOCTOR" (KOOL MOE OEE)

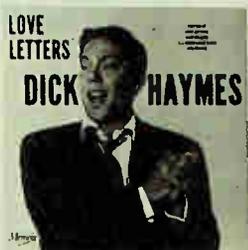
*Serious Records*

51	52	31	STREET LIFE — 20 GREAT HITS * Bryan Ferry (Bryan Ferry) (Various)	EG/Polydor EGTV 1 (E) C: EGTV 1; CD: 829 136-2
52	79	2	VIVAL! SANTANA O Santana (Various)	K-tel/CBS NE 1338 (K) C: CE 2338; CD: NCD 3338
53	38	19	THE FINAL * Wham! (George Michael (11) S. Brown/G. Michael (3) B. Carter (1))	Epic EPC 88681 (C); C: 40-88681; CD: CDEPC 88681
54	NEW		BRIGHTER THAN A THOUSAND SUNS. Killing Joke (Chris Kimsey)	E'G/Virgin EGLP 66 (E) C: EGMC 66
55	54	4	ROCK LEGENDS Various (Various)	Telstar STAR 2290 (R) C: STAC 2290
56	40	34	PLEASE * Pet Shop Boys (Stephen Hague)	Parlophone P5B 1 (E) C: TC P5B 1; CD: CDP 746 271-2
57	33	3	DREAMTIME The Stranglers (The Stranglers) (all) S. Brown/G. Michael (3) B. Carter (1)	Epic EPC 26648 (C); C: 40-26648; CD: CDEPC 26648
58	65	16	RAPTURE Anita Baker (Michael Powell (7) Marti Shorron/Gary Skardino (1))	Elektra EKT 37 (W); C: EKT 37C; CD: 960 444-2
59	47	6	THE POWER OF LOVE * Various (Various)	West Five WEF 4 (A) C: ZCWEF 4
60	62	38	PICTURE BOOK * Simply Red (Stewart Levine)	Elektra EKT 27 (W) C: EKT 27C; CD: 960 452-2
61	55	7	TRUE COLORS * Cyndi Lauper (Cyndi Lauper/Lennie Petze)	Parlophone PRT 26948 (C) C: 40-26948; CD: CDPRT 26948
62	73	2	SCRATCH AND SNIFF Smith and Jones (Peter Fincham)	10/Virgin DIX 51 (E) C: CDIX 51
63	59	5	U-VOX * Ultravox (Conny Plank/Ultravox)	Chrysalis CDL 1545 (F) C: ZCDL 1545; CD: CCD 1545
64	69	56	ONCE UPON A TIME ** * Simple Minds (Jimmy Iovine/Bob Clearmountain)	Virgin V 2364 (E) C: TVC 2364; CD: CDA 2364
65	44	3	JUST LIKE THE FIRST TIME * Freddie Jackson (Various)	Capitol EST 2023 (E) C: TC EST 2023
66	49	2	STRONG PERSUADER The Robert Cray Band (Bruce Bromberg/Dennis Walker)	Mercury/Phonogram MERH 97 (F) C: MERHC 97
67	51	55	HUNTING HIGH AND LOW ** * A-ha (T. Mansfield (7)/A. Tomney (2)/J. Rotcliff/A-ha (1))	Warner Brothers WX 30 (W); C: WX 30C; CD: 925 300-2
68	50	4	UP FRONT 3 Various (Various)	Serious UP FT 3 (A) C: ZC UP FT 3
69	61	31	CONTROL * Jonas Jackson (Jimmy Jam/Terry Lewis)	A&M AMA 5106 (F) C: AMC 5106; CD: CDA 5106
70	86	16	THE PAVAROTTI COLLECTION * Luciano Pavarotti (Various)	Stylus SMR 8617 (STY) C: SMC 8617; CD: SMD 8617
71	60	4	SIMON BATES — OUR TUNE * Various (Various)	Polydor PROLP 10 (F) C: PROMC 10; CD: 816 352-2
72	45	5	JOURNEY TO THE URGE WITHIN Courtney Pine (Michael Cuscuna)	Island LIPS 9846 (E) C: IRT 9846; CD: CID 9846
73	72	105	LIKE A VIRGIN ** * Madonna (Nile Rodgers (9) Madonna/Steve Bray (1))	Sire WX 20(W); C: WX20 C; CD: 925 181-2
74	68	8	TALKING WITH THE TAXMAN ABOUT POETRY * Billy Bragg (John Porter/Kenny Jones)	Go! Discs AGOLP 6 (F) C: ZGOLP 6
75	NEW		SIXTIES MANIA Various (Various)	Telstar STAR 2287 (R) C: STAC 2287
76	63	6	ZAGORA Loose Ends (Nick Mortinelli)	Virgin V2384 (E); C: TVC 2384 CD: CDV 2384
77	66	6	THIRD STAGE Boston (Tom Scholz)	MCA MCG 6017 (F); C: MCGC 6017 CD: MCGC 6017
78	70		SOMEWHERE IN TIME * Iron Maiden (Martin Birch)	EMI EMC 3512 (E) C: TC EMC 3512; CD: CDP 746 341-2
79	NEW		HOLLYWOOD AND BROADWAY Richard Clayderman (Olivier Toussaint/Paul de Senneville)	C: KSKC 5344 (F); C: KSKC 5344 Richard Clayderman (Olivier Toussaint/Paul de Senneville) C: 828 028-2
80	64	9	TRUE STORIES * Talking Heads (David Byrne)	EMI EMI 3511 (E) C: TC EU 3511; CD: CDP 746 345-2
81	46	2	STREET SOUNDS HIP-HOP ELECTRO 15 Various (Various)	Street Sounds ELCST 15 (R) C: ZC ELC 15
82	77	91	NO JACKET REQUIRED ** * Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TVC 2345; CD: CDV 2345
83	71	1	GOOD TO GO LOWER Gwen Guthrie (Gwen Guthrie)	Bailing Point/Polydor POLD 5201 (F) C: POLDC 5201; CD: 829 532-2
84	87	3	SHELTER Lone Justice (Little Steven/Jimmy Iovine/Lone Justice)	Gaffan WX 73 (C) C: WX 73C
85	92	12	WHILE THE CITY SLEEPS ... * George Benson (N.M. Walden (6)/T. L. Puma/R. Buchanan (2)/Kashif (1))	Warner Brothers WX 55 (W); C: 925 475-2 C: 925 475-2; CD: WX 55C
86	NEW		SU Su Pollard (Bill Kimber (all 12) Keith Hopwood/Phil Bush (2))	K-tel NE 1327 (K) C: CE 2327
87	99	2	GO WEST/BANGS AND CRASHES ** * Go West (Gary Stephenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495; CD: CDD 1536
88	90	2	ANOTHER STEP Kim Wilde (Ricki Wilde/Variou)	MCA MCF 3339 (F) C: MFC 3339
89	58	2	ELECTRIC CAFE Kraftwerk (Kraftwerk/F. Kevorkian/R. St. Germain)	EMI EMD 1001 (E) C: TC EMD 1001
90	NEW		CLASSICS BY CANDELIGHT Various (Various)	Stylus SMR 620 (STY) C: SMC 620; CD: SMD 620
91	94	2	THE VERY BEST OF BARBARA DICKSON Barbara Dickson (Various)	Telstar STAR 2276 (R) C: STAC 2276
92	56	3	INSIDE THE ELECTRIC CIRCUS W.A.S.P. (Blockie Lawless)	Capitol EST 2025 (E) C: TC EST 2025
93	67	6	DANCE HITS '86 * Various (Various)	K-tel NE 1344 (K) C: CE 2344
94	84	3	RADIO MUSICOLA Nik Kershaw (Nik Kershaw)	MCA MCG 6016 (F) C: MCGC 6016
95	74	3	ARETHA Aretha Franklin (N.M. Walden (6) A. Franklin (2) K. Richards (1))	Arista 208 020 (R); C: 408 020 C: 408 020; CD: K. Richards (1)
96	97	4	THE QUEEN IS DEAD * The Smiths (Morrissey/Marr)	Rough Trade ROUGH 96 (LP/RT) C: ROUGH 96; CD: ROUGHCD 96
97	89	101	ALCHEMY — DIRE STRAITS LIVE * Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERH 11 (F) C: VERCY 11; CD: 818 243-2
98	91	7	THE PACIFIC AGE * Orchestral Manoeuvres In The Dark (Stephen Hague)	Virgin V 2398 (E); C: TVC 2398 CD: CDD 2398
99	85	15	RENDEZ-VOUS * Jean-Michel Jarre (Jean-Michel Jarre)	Drayfus/Polydor POLH 27 (F) C: POLHC 27; CD: CD 829 125-2
100	88	22	THE FIRST ALBUM * Madonna (Reggie Lucas)	Sire WX 22 (W) C: WX 22C; CD: 923 867-2

# Memor



**EYDIE GORME SINGS SHOWSTOPPERS**  
GUYS AND DOLLS - THOU SWELL - I DON'T CARE  
HELLO YOUNG LOVERS & many more MOIR/CMOIR 121



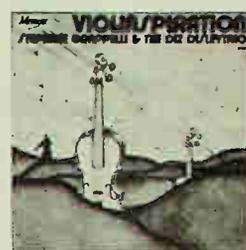
**DICK HAYMES - LOVE LETTERS**  
MAM'SELLE - LOVE LETTERS - EASY TO LOVE  
I'LL NEVER SMILE AGAIN & many more MOIR/CMOIR 107



**ELLA FITZGERALD - LOVE SONGS**  
ANGEL EYES - BABY DOLL - PLEASE BE KIND  
& many more MOIR/CMOIR 111



**BILL SNYDER - BEWITCHING HOUR**  
BEWITCHED - TEMPTATION - SPEAK LOW  
& many more MOIR/CMOIR 118



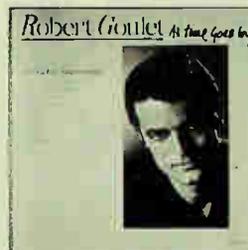
**STEPHANE GRAPPELLI - VIOLINSPIRATION**  
LOVER MAN - SWEET LORRAINE - HOT LIPS  
& many more MOIR/CMOIR 110



**JOE PASS - INTERCONTINENTAL**  
CHLOE - MEDITATION - EL GENTO - ODE TO BILLY JOE  
JOE'S BLUES & many more MOIR/CMOIR 105



**DINAH SHORE - LAVENDER BLUE**  
THE GYPSY - LAVENDER BLUE - LITTLE WHITE LIES  
& many more MOIR/CMOIR 122



**ROBERT GOULET - AS TIME GOES BY**  
SKYLARK - WHAT'S NEW? TIME AFTER TIME  
& many more MOIR/CMOIR 117



**SARAH VAUGHAN - VAUGHAN AND VIOLS**  
DAY BY DAY - I'M LOST - LOVE ME - LIVE FOR LOVE  
& many more MOIR/CMOIR 113



**JACK JONES - DEAR HEART**  
I'LL GET BY - YOU'RE MY GIRL - ENLILY  
YOU'D BETTER LOVE ME & many more MOIR/CMOIR 119



**LOVE ON MY MIND**  
16 Classic tracks — Artists incl: Lena Horne, Nancy Wilson,  
Nat King Cole, Glen Campbell, Bobby Goldsboro,  
Ketty Lester, Al Martino MOIR/CMOIR 501



**HOLIDAY FOR STRINGS & BRASS**  
16 Classic tracks — Artists incl: Nelson Riddle, Gordon Jenkins,  
Billy May, David Rose, Lou Busch, Les Baxter,  
Alfred Newman MOIR/CMOIR 503

## NEW RELEASES

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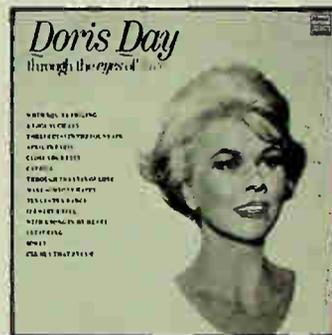


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14 magical tracks incl: A Fool Such as I; April in Paris; Close  
Your Eyes; Make Someone Happy; Ten Cents a Dance; I'll Buy  
That Dream; If I Were a Bell MOIR/CMOIR 123



**FOR SENTIMENTAL REASONS** 16 Classic tracks  
Artists incl: Peggy Lee, Mel Tormé, Margaret Whiting,  
Jo Stafford, Johnny Mercer & the Pied Pipers,  
Stan Kenton & June Christy MOIR/CMOIR 502



**GLORIOUS VOICE OF FRITZ WUNDERLICH**  
LA MATTINATA - O SOLE MIO LA DANZA - SANTA LUCIA  
AVE MARIA & many more MOIR/CMOIR 116



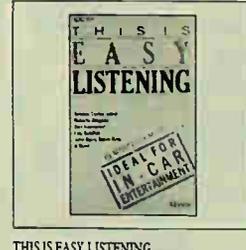
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# Snowed under already?

## Kiri for Christmas

FRESH FROM her chart success with the South Pacific album, Kiri Kanawa is aiming for the album top 10 again with her new LP, *Christmas With Kiri*, which is released on Decca Records at the end of November (28). A single *White Christmas*, has already been released and is available in a picture bag.

The album is available on LP, cassette and compact disc, and was recorded at Wembley earlier this year. Among the 12 festive favourites to be found on it are *The Twelve Days Of Christmas*, *Winter Wonderland*, *Little Drummer Boy*, *Silent Night* and of course *White Christmas*. One of the most successful artists in the world of opera, Kanawa is no stranger to "cross-over" chart success: her solo album

*Blue Skies*, which was arranged by the late Nelson Riddle, and contributions to the *West Side Story* and *South Pacific* albums have all found big followings amongst record buyers who would normally never buy opera records.

Decca's second Christmas release in an album *Holy Holy Holy* by the King's College Choir in Cambridge, recorded in March last year and released for the first time on the Argo label. The 16 tracks include *Oh God Our Help In Ages Past*, and *Oh Glory Lord And Honour*, and Argo also has a new cassette-only spoken-word release: *E M Forster's A Room With A View*, narrated by Judi Dench, and which has of course been one of this year's most successful UK films.

## Thunderbirds are go!

PRT IS re-issuing the Barry Grey Orchestra's *No Strings Attached* album as a picture disc, in time for the Christmas market, and with such Thunderbirds characters as Captain Scarlet and Joe 90 featured, it looks set to be a firm favourite among many fans — both young and old — of the children's TV series which are frequently repeated on television.

The soundtrack album from the ever-popular *Star Trek* film is another picture disc re-issue from

the company, while two singles distributed through PRT are looking to festive chart success. Boris Gardner, one of this year's big single sellers with his chart-topper *I Want To Wake Up With You*, has *The Meaning Of Christmas* released by Revue Records, and the popular TV comedian Frank Carson has *It's A Cracker* in time for Christmas.

*Bubbles and Friends* — popular ITV children's characters — also have a festive single lined up. *Please Come Here For Christmas*.

TIME TO Listen to *Tintin*: six new titles are lined up for before the New Year.



**IN THE seasonal rush of consumer spending, dealers can afford to be a bit more adventurous in what they stock. With children's characters — often fuelled by television success — becoming more popular every year and traditional Christmas fare such as carols and personality records still proving strong sellers, dealers can take the opportunity to capitalise on a wide variety of product.**

## Aled Jones and Sparky from EMI

Huddersfield Choral Society, Welshboy soprano Aled Jones and Sparky of "Magic Piano" fame are among EMI Records' main contenders for the Christmas Stacking market, while last year's *The Christmas Album* which has an all-star line-up from Bing Crosby through to John Lennon and Yoko Ono is being re-promoted on television.

The Huddersfield choir who had a big chart success earlier this year with *The Hymns Album*, which went gold, have now recorded an album of Christmas carols, conducted by Orwain Arwel Hughes, and the 20-track LP will have a network TV campaign. EMI is confident that it will become one of the biggest-selling albums of the season and, apart from the LP and cassette versions, it will also be available on compact disc, with an extra track, *See Amidst The Winter's Snow*.

The Huddersfield Choral Society have several TV appearances lined up, and are taking part in this year's *Royal Variety Show*, while conductor Hughes is currently working with the BBC Welsh Symphony Orchestra, and will also be making numerous television appearances.

Aled Jones, who had a big festive hit last year with *Walking In*

*The Air*, has just released *A Winter's Story* on the HMV label, and it's the theme song to a new children's cartoon special to be screened on ITV this Christmas. The 20-minute animated film is based loosely on an old Welsh story about the adventures of a cheeky fox and a turkey that refuses to come home to roost!

The single is available in 7 and 12-inch formats, and *A Winter's Story* is also being used as the theme song to launch a series of events around the country, organised by Ladbroke's to raise money for Dr Barnardo's Homes.

Those old favourites Laurel and Hardy also have a "new" single out on EMI, 11 years after they had a posthumous number one with *The Trail Of The Lonesome Pine*. This time round, it's *Shine On Harvest Moon*, and the record company is hoping that it will follow in the chart footsteps of its predecessor.

Finally, a new album release will delight thousands of fans of Sparky and His Magic Piano. The LP comprises several recordings from EPs and singles which have not been available for many years, and which are in fact appearing in LP format for the first time ever. It will also be available on cassette.

## Tintin marches on

HAVING TESTED the water with the release of *Tintin And The Picaros* in June, Listen Productions is set to release two more Tintin titles in November and a further three in December.

In the Eighties Tintin has emerged as a cult figure, having graduated from his humble beginnings in Belgian magazine *Le Petit Vingtieme* in 1928 — the creation of Georges Remi. With his adventures published in more than 30 languages worldwide and sales which have run into tens of millions, Listen Productions director Ian Locke is confident about the tape series' success; it seems that adults and children alike just can't get enough of Tintin and Snowy.

"The only problem is overcoming record dealer reluctance to give store space to the stocking of the product and convince them that it is profitable. At this time of year, children's product does move very quickly, however," says Locke.

Tintin tapes come in hanging plastic packs with accompanying books at a dealer price of £2.55 or as tapes alone at £1.52. Promotional material such as posters, photograph cut-outs, Tintin models and spinners are also available from Listen Productions.

The titles set for release during the November/December period are *Red Rackham's Treasure*, *The Secret Of The Unicorn*, *The Seven Crystal Balls*, *The Broken Ear* and *Prisoners Of The Sun* which feature a cast of Roy Kinnear, John McAndrew, Timothy West, Andrew Sachs and Wolf Morris. The length of the tapes is between 70-75 minutes.

## Postman Pat on Tellastory

CHILDREN'S SPECIALIST Bartlett Bliss Productions has just added to its 46 strong Tellastory label — which features the classic Beatrix Potter stories — with *The Mrs Pepperpot Stories*, *Super What-a-Mess*, *The Stories And Songs Of Portland Bill* and new versions of the hugely popular *Postman Pat Stories* and *More Postman Pat Stories*.

Tellastory, which has been in business for seven years and was recently taken under Conifer's distribution wing, began at a time when the market for children's product was relatively unexplored. Co-director Barbara Bliss explains that now, with the market swollen by book and tape packs, the aim is to cater for a wide age range with tapes of about an hour long. Cassettes aimed at seven to 11 year olds contain lengthy stories while those for three year olds upwards intersperse short stories with musical breaks.

"We release the cassettes in three seasonal relays during the year," she says. "Our most popular titles have proved to be *The Peter Rabbit* stories and *Postman Pat* — although now the success of *Portland Bill* on television bodes well for the cassette. Our new record-



ings of *Postman Pat* tie in more closely with the television series and are read by BBC TV's *Postman Pat* Ken Barrie.

"The cassette cases always carry a picture from the TV series where appropriate or are the same as the current book. It is a pity that dealers are not generally prepared to devote in-store space to point-of-sale material for the product, due to the dominance of chart product."

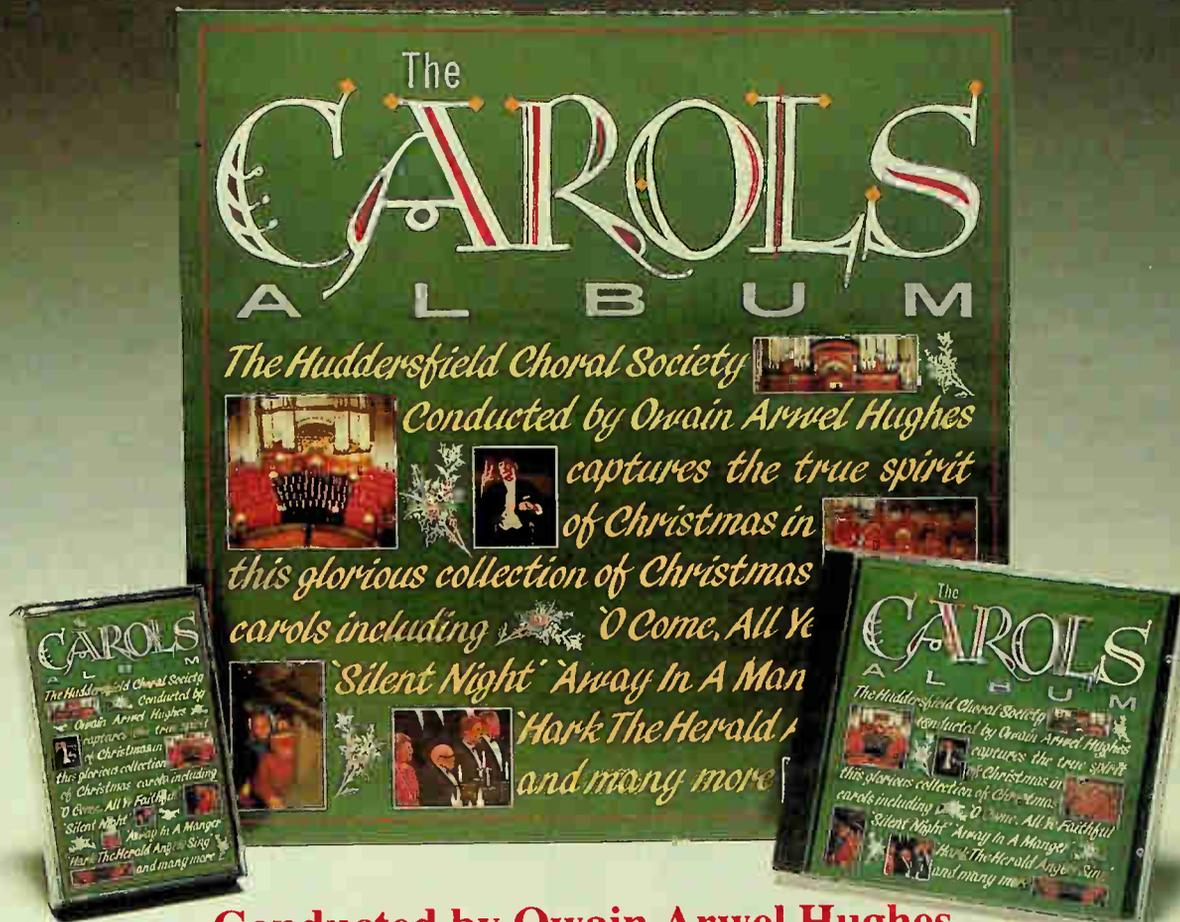
Tellastory titles are available at a dealer price of £1.90 plus VAT.

TO PAGE 37 ▶

Edited by Chris White and Karen Faux

# The Huddersfield Choral Society captures the true spirit of Christmas in this glorious collection of Christmas carols.

FOLLOW UP TO THE HIGHLY SUCCESSFUL HYMNS ALBUM WHICH ACHIEVED GOLD STATUS AT EASTER THIS YEAR



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GOD REST YOU MERRY, GENTLEMEN  
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THE SHEPHERDS' FAREWELL  
(L'ENFANCE DU CHRIST - BERLIOZ)  
GOOD CHRISTIAN MEN, REJOICE  
GOOD KING WENCESLAS

ONCE IN ROYAL DAVID'S CITY  
WE THREE KINGS OF ORIENT ARE  
IN THE BLEAK MIDWINTER  
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WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT  
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# MFP's seasonal assortment

BUDGET COMPANY Music For Pleasure is well geared-up for the festive season with a wide range of releases covering children's titles, spoken word and Christmas carols. Among the product from the company: Bing Crosby's classic White Christmas album, and St Winifred's School Choir's Christmas For Everyone.

On the carol side, MFP is re-issuing several of its best-selling festive titles including Christmas Carols From Guildford Cathedral, Festival Of Choirs which is a 20-track compilation of favourite carols performed by various choirs, Halle Christmas performed by the Halle Orchestra (on the Classics For Pleasure label) and The Joy Of Christmas, another selection of carols conducted by the former premier, Edward Heath.

The St Winifred's album, Crosby's White Christmas (licensed from MCA) and Tijuana Christmas (festive favourites performed Tijuana Brass-style) are also expected to be big favourites in the few weeks left before Christmas.

Children's titles from MFP include Playgroup Sangtime which is aimed at the toddlers, 20 All-time Junior Hits featuring perennials like The Teddy Bear's Picnic, The Runaway Train and The Laughing Policeman, Playgroup Favourites, 40 Favourite Nursey Rhymes, and

20 All-time Children's Favourites performed again by St Winifred's School Choir and which has such titles as Nellie The Elephant and Pastmam Pat.

Geoff Love will be another big seller for Christmas, as he has been for several years, and MFP is re-promoting several of the albums in his Banjo Party series. Last year's BBC Records album EastEnders Singalong, featuring the cast of the popular soap opera, is being re-issued by the label, while another release Music From The Original Scare Of The A-Team should also be a good budget seller.

On the spoken-word side, Listen For Pleasure has several new autumn releases which should enjoy healthy pre-Christmas sales, among them Jeffrey Ancher's Nat A Penny Mare, Nat A Penny Less narrated by Paul Daneman, Out Of Africa read by Geraldine James, Snaakered (adapted from Donald Telford's book and featuring stories about the popular game), Heidi Grows Up read by Jan Francis, One Flew Over The Cuckoo's Nest read by Michael Moriarty and Your Favourite Fairy Stories with Wendy Craig and Richard Briers.

Two other LFP titles just released are Barn Free, read by Virginia Mackenna and Enid Blytan's Five Go To Mystery Maar.



PINOCCHIO: A perennial back-catalogue favourite for cut out from BBC Records.

## BBC pulls out all the stops

BBC RECORDS has had a busy release schedule in the build up to Christmas which kicked off earlier in the autumn with Muppet Babies' album Rocket To The Stars, which features the songs and signature tune from the Saturday morning series, Living Legend from Roland Rat and Superclaire — featuring

Claire Usher — the nine year old winner of Saturday Superstore's Superstar Competition.

And latest seasonal releases are Jazz Classics, The Singing Detective — from the new Dennis Patter TV series which features such Farties luminaries as Ella Fitzgerald, Bing Crosby and Vera Lynn, Grange Hill — The Album and Marti Webb's Always There, all at

a dealer price of £3.35. BBC Records also has a Nick Berry album lined up for release on December 1, which has massive potential in the wake of his number one and EastEnders mania.

BBC back catalogue favourite such as Walt Disney's Pinocchio, Alice In Wonderland and The House At Paah Corner promise to prove popular once again.

### Following the success of "What-a-Mess"



Tellastory

now gives us "Super What-a-Mess" read with a delicious sense of humour by the inimitable FRANK MUIR.

"Postman Pat" read by BBC tv's KEN BARRIE continues to flourish.

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PRT Ltd., 105 Bond Road, Mitcham, Surrey CR4 3UT Tel: 648 7000.

H. R. Taylor (Birmingham) Ltd., 139 Bromsgrove Street, Birmingham B5 6RG Tel: 021-622 2377/9.

### Good Times with The Grumbleweeds

K-TEL HAS aimed squarely at the family this Christmas with the recent release of Let The Good Times Roll by that jovial bunch The Grumbleweeds.

Riding on the back of their popular Granada Television series, the band continue in a lighthearted vein and concentrate on a wide variety of songs including Dizzy, Let Your Love Flow, Hands Across The Sea, Party Time and The Mare I See You.

The Grumbleweeds have a Christmas TV special lined up on December 28 along with other television and radio appearances, and a new series is scheduled for next spring. Dealer price for the album is £4.17.

### From Mantovani to A Very Merry Disco

RUPERT BEAR, Mantovani, the choir of York Minster, Stevie Wonder and Bobby Crush are all part of Multiple Sound Distributors' autumn attack on the Christmas market this year.

MSD's Warwick Reflections mid-price label has several new releases retailing at £1.99 and they include A Mantovani Christmas, A Christmas Tradition featuring church and cathedral choirs nationwide, and a re-issue of the full-price LP Merry Christmas To You which features tap Mafawa names. The mid-price releases are wrapped up with the album A Very Merry Disca by The Sleightriders. The Chevron two-cassette pack

series has several compilation releases: Country Christmas, Christmas From Peterborough Cathedral and York Minster, Singalanga Christmas with pianist Bobby Crush, A Tropical Christmas with festive favourites played Hawaiian and Tijuana style, and Swingalanga-Christmas.

Catering for the young children's market, MSD has three new releases in its Tempa book-and-cassette range: Little Grey Rabbit and The Snowman, Christmas Tales Fun And Games, and Rupert Bear And The Party Crackers. They retail for £1.99.

TO PAGE 40 ▶



TV AND radio exposure promises to boost The Grumbleweeds' new LP Let The Good Times Roll. WorldRadioHistory

# A **B**etter **B**righter **C**hristmas IN STORE

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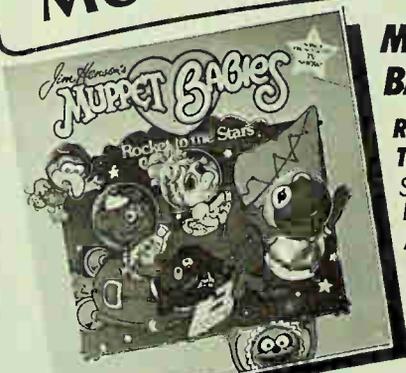
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RUPERT'S ADVENTURES in Rocky Bay are featured on Nutwood Chums.

### Pickwick's kid winners

PICKWICK RECORDS has two festive releases which are sure to garner big sales: The Stars Sing At Christmas, an 18-track compilation on the Hallmark label, and a Ditto "bumper cassette pack" featuring six tapes of children's favourites. The Stars Sing features material licensed from MCA, and among the classics included are Judy Garland's Have Yourself A Merry Little Christmas, Eartha Kitt's Santa Baby and Louis Armstrong performing White Christmas. The Ditto pack retailing for £5.95, has six cassette titles, all blister-packed to a special "hanging" card: Enid Blyton's Naddy

Stories, A Day At The Zoo, Tales From Rupert Bear, Fairy Stories, Hits For Kids and Wally Whyton's Nursery Rhymes. There's also a special Tell-A-Tale gift box, retailing for the same price, which has three stories from Masters Of The Universe, available on separate cassettes with Ladybird books. Other Christmas releases from Pickwick include several albums available in previous years but which have proved to be ever-popular in their appeal. These include Party Sing-Along — 20 All Time Greats by The Musicians and Christmas Carols From Winchester Cathedral.

# Now Pinnacle bears all ...

RUPERT BEAR — still as popular now as when he was originally conceived in the Twenties by Alfred Bestall for *The Daily Express* — makes a debut album of songs on Nutwood Chums, released by Pinnacle Records.

Seventeen songs based around stories about Rupert on home territory in Nutwood and Rocky Bay are featured and while most are taken from Bestall originals there is one new story by James Henderson and John Harrold — Rupert And The Dragon Race.

Songs and dialogue are performed by Brave New World comprising Stevie Stringer and Trevor Compton on lead vocals, with Sarah Trumble, Gemma Reece, Nicholas Trumble and Spencer Reece as the voices of Rupert, Bill Badger, Willie Mouse, Tigerlily and other miscellaneous Nutwood characters.

The front of the album sleeve has a colourful illustration by John Harrold and there are 11

original *Daily Express* Rupert pictures on the back. Nutwood Chums is available on album and cassette for a dealer price of £3.65 and on picture disc for £3.95.

Pinnacle Records is also distributing *The Lost Empires*, on TER, which is the music to the seven part Granada television series currently running. Based on the J B Priestley novel, the series' soundtrack features the voices of Pamela Stephenson and Laurence Olivier. Dealer price for the cassette and the album is £3.96 and there is also a CD available, at £7.30, along with an illustrated book from the series.

Finally, for Christmas, Pinnacle has released *The Holy Bible*, a cassette series which spans Genesis to Revelations in 15 volumes. Each volume carries four tapes and looks like a video cassette. Dealer price is £6 per volume and sales look healthy in the light of its big radio and press promotional push.

### Conifer builds on spoken word

CONIFER RECORDS, which claims that "the spoken-word market is at last being taken seriously", has recently completed a licensing deal for the Jon Pertwee recording of his popular TV children's character, Wurzel Gumidge, while future releases on Conifer's own label include several Charles Dickens readings narrated by the actor Roy Dotrice.

Recent productions from Conifer have included *The Hobbit* narrated by Nicol Williamson, *Watership Down* read by Roy Dotrice, and Peter Ustinov narrating *The Little Prince*.

Distributed label Talking Tapes has two volumes of Sue Townsend's *The Secret Diary Of Adrian Mole*, plus several adaptations and short stories by Graham Greene, Oscar Wilde, Noel Coward and PG Wodehouse.

Cover To Cover is another distributed label which, as its name suggests, is a completely unabridged reading from a book and among the narrators here are Maureen Lipman and Martin Jarvis, while the longest release in the catalogue is Ian Holme's reading of Wilkie Collins' *The Woman In White* at 24 hours and 45 minutes.

● TV FAVOURITES Mel Smith and Griff Rhys Jones have released *Scratch 'n' Sniff* on 10 Records, and the album looks set to have considerable pre-Christmas sales among their legion of fans.

## Conifer

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### Cover to Cover

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### Tellastory

- TS 307 The Best of Milly Molly Mandy. TS 336 The Postman Pat Stories by John Cunliffe. TS 338 Bambi by Felix Salten. TS 344 Tales from Moominvalley by Tove Jansson. TS 345 The Mrs Pepperpot Stories by Alf Pröysen. TS 401. 'The Tale of Peter Rabbit', 'The Tales of the Flopsy Bunnies'. TS 347 Super What-a-Mess written and read by Frank Muir. £1.98 each

### Talking Tapes

- TTC GBS 1 Arms and the Man (G. B. Shaw) £3.80. TTC K01 Secret Diary of Adrian Mole (Part 1) (Sue Townsend) £2.44. TTC K02 Secret Diary of Adrian Mole (Part 2) (Sue Townsend) £2.44. TTC NCW 1 Private Lives (Noel Coward) £3.80. TTC PGW 1 Lord Emsworth & The Girlfriend (P. G. Wodehouse) £3.04.

### Women's Romance

- Romantic TC 851001 Fugitive from Love (Julia Ashwell) £1.82. Romantic TC 851002 Caribbean Encounter (Philippa John). Romantic TC 851003 Parisian Romance (Griselda Wilding) £1.82.

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# CBS: too quick with the axe?

A DISTURBING trend at CBS has gone almost unnoticed as the controversy over their trading terms has diverted attentions in recent months.

The company's present policy of rapidly deleting singles suggests that the nation of the music business being primarily a "new" industry is being taken far too literally. It seems that they have wholeheartedly embraced the maxim "This is a record company, not a museum" invoked by Jake Riviera when he deleted the initial batch of singles on the Staff label.

But the blatantly mercenary process of "hype it/chart it/dump it" ("hype" in this context referring to promotional push as opposed to illegal aid) earns neither the respect nor the sustained sales over a prolonged period which can reward a healthy regard for back catalogue.

Certainly no one expects an adoption of the pre-PolyGram Decca situation where seemingly nothing was ever deleted, but how can CBS possibly justify axing the

entire Wham! and Springsteen singles catalogues?

If not deleted, records have a tendency to be "withdrawn", only to reappear doublepacked with follow-up singles. One previously noted example was The Power of Love by Jennifer Rush; I note with interest that current orders for this item are yet again being marked "new release" on delivery notes. Marvin Gaye's Sexual Healing is a longstanding victim of this treatment.

With such an attitude to recent back catalogue, one shudders to think how CBS regards its cultural heritage of late Sixties early Seventies albums. I suppose this was summed up a couple of years ago when The Jimi Hendrix Concerts was deleted purely to allow its reuse in a series of "collectors' item classics" just a couple of months later.

How long, one wanders, before we reach a point where the deletion axe falls as soon as a single begins to slip down the chart?

Paul Cox, Vibes Records, Bury, Lancashire.  
Jonathan Marrison of CBS Records replies:

In order to walk the fine line between commerce and art, decisions have to be made that make it impossible to please everyone. We respect our 'cultural heritage' at CBS — but we still have to make money to pay for its up-keep.



INXS — 3.5m sales worldwide, and a top 10 hit in the US with *What You Need*, who are out to conquer the world via *Australian Made*.

# Down under, up front

**THERE WAS a time when Australian pop music was seen as one of the musical backwaters of the international rock scene, but times have changed. No longer does one immediately think of Rolf Harris, Frank Ifield and Olivia Newton John when the topic of Australia's music comes up, and if Chris Murphy — manager of INXS, one of the continent's top rock acts — has his own way, Aussie rock music will soon be on the world map. Chris White spoke to him during a recent London visit.**

lian rock music to be showcased to the world, then there was no better moment than now. We're not saying that Australian bands are better than any bands in the world, and we're not trying to persuade everyone that the music being produced is unique, but we are saying that the music coming out of Australia is as good as any being produced elsewhere in the world — and Australian Made will make sure that the best bands and acts are seen by the rest of the world."

MMA has a London office because, as Murphy points out: "It's important for INXS and the other Australian acts that we represent, to have someone on the spot in the territories they're hoping to conquer. It's important that music business people don't feel 'Well we love the band — but they are 10,000 miles away', we don't want people thinking that they are unobtainable because of communication and time-zone differences."

Also flying the flag for Australia will be The Models who are currently touring the US with OMD, and are signed to Geffen Records although they don't have an album to tie-in with the tour. "What we've tried to prove is that the band wants to play in the international market — they know that if they're going to break overseas they have got to be seen," says Murphy.

"I believe that Australian Made will finally establish our music scene on a worldwide level. There's already been a lot of interest from a number of overseas companies, and there is going to be a travel agency tie-in to encourage people to come down under, much in the same way as people went to Rock In Rio. I hope that 1987 will prove to be the year of Australian rock music," Murphy adds.

**'What we're saying is that the music coming out of Australia is as good as any being produced elsewhere in the world'**

Chris Murphy is planning what he hopes will be "one of the most phenomenal events in Australian music" to take place early next year under the banner *Australian Made*. The series of one day outdoor concerts in Sydney, Adelaide, Perth, Melbourne, Brisbane and several other cities are being designed as a showcase for the best of Australian talent, and like the Rock In Rio festival in South America almost two years ago, Murphy is hoping that the events will capture the imagination of the world's media and international record companies.

"During the last couple of years or so, Australia has come more to the fore in the entertainments world — there have been some good films coming out of Down Under like *Crocodile Dundee*, and actors like Paul Hogan and Mel Gibson are known to an international audience. At the same time Australian rock music has been coming more to the fore but I've felt that it needed that extra push to really get it established on the international pop scene," Murphy says.

As manager of INXS, Murphy has built up a knowledge of the international music scene. It was during a visit to New York that he became aware of the growing importance of the Australian music scene: "Record companies and people were talking about what was coming out of the country but my feeling was that many of the bands whose music was being heard elsewhere in the world weren't necessarily representative of the talent in Australia.

"Because Australia is so far away from the UK and the US, the record industry there tends to operate very differently — A&R people for instance are not like their American and European counterparts — and the companies often don't help the groups build up a whole image like they do elsewhere. It's often left to the WorldRadioHistory

bands and their managers to do that, with the result that they don't have a high profile in the other big record-buying territories."

The Australian Made festivals are designed to help the bands overcome these international hurdles. For the concerts Murphy has chosen Aussie acts who have toured internationally during the last year, or made some notable impact on a record. Apart from INXS, the bill will include The Saints, The Triffids, The Models, the Jimmy Barnes Band, I'm Talking and Divinyls.

Murphy's management company MMA has teamed up with Bottomline Touring and Richard East Productions for Australian Made which will have the advertising slogan, *You'll Think All Your Summers Have Come At Once*. Deals are being set up for the concerts to be filmed and subsequently seen in overseas territories.

INXS, who have sold 3.5m records worldwide and had an international hit with *What You Need*, will head the bill but as Murphy points out: "They've paid their dues and demands, they didn't just pop out of a demo tape, the band have stayed in dives throughout Europe prior to their success. We want to show people that Australian music is not all gloss and glamour — for a band like INXS to leave their Australian security blanket and take on the whole world is a very courageous step".

Murphy adds: "Last year we had bands like Dire Straits virtually taking over the music business in Australia, at the expense of domestic talent, so this package is going to show our rock talent at its very best. The concerts are going to be filmed, and deals are being set up for them to be shown elsewhere in the world — we're looking for broadcasting rights rather than just a video so that these bands can be seen by the widest possible audience."

"I realised eight months ago that if ever there was a time for Australia

The Editor welcomes all letters, but reserves the right to edit or shorten where applicable. Send all letters to: Music Week, Greater London House, Hampstead Road, NW1 7QZ.

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## TOP 10 JIGSAW PUZZLES

This Week Last Week

1	NEW	MADONNA	TRUE BLUE
2	2	SAMANTHA FOX	TOUCH ME
3	3	WHAM	THE FINAL
4	4	QUEEN	A KIND OF MAGIC
5	5	DAVID BOWIE	LABYRINTH
6	6	DIRE STRAITS	BROTHERS IN ARMS
7	7	MARILLION	MISPLACED CHILDHOOD
8	8	CLIFF RICHARD	THE YOUNG ONES
9	9	TEARS FOR FEARS	SONGS FROM THE BIG CHAIR
10	10	ROXY MUSIC	COUNTRY LIFE

## BUBBLING UNDER

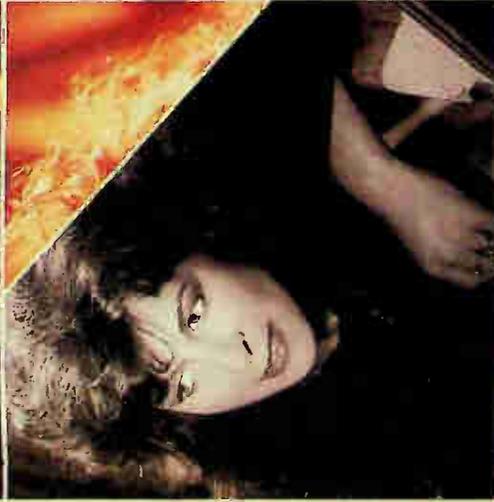
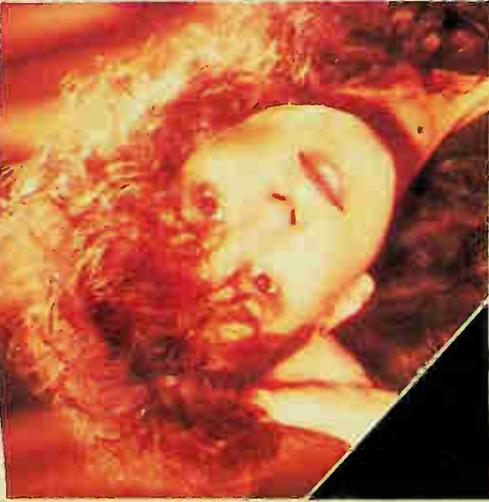
DIRE STRAITS	ALCHEMY
GO WEST	TRUE COLOURS
ELTON JOHN	CAPTAIN FANTASTIC

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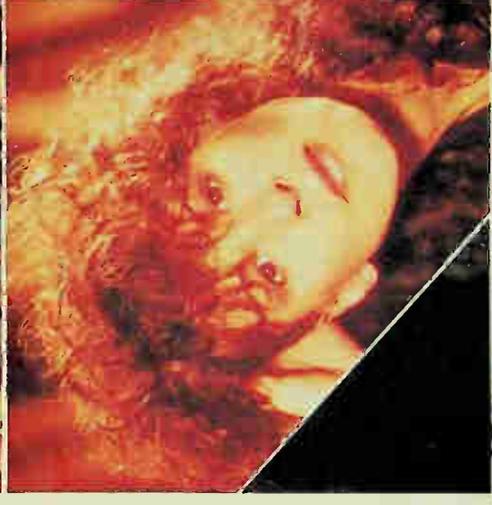
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# COMPACT DISCS

## Distributor Codes

A—PRT 01-640 5244  
 ACD—ACD 01-451 4494  
 ARAB—Arabic 01-495 3023

BK—Backs 0603 762721  
 BU—Bulletin 08984 76136

C—CBS 0796-35151  
 CA—Columbia 01-836 3646  
 CC—Cherry 01-639 8603  
 CM—Celtic Music 0473 888979  
 CON—Comet 0895 411 422  
 CP—Compass 01-555 4321

DIS—Discovery 067 285 406  
 DMS—Discovery Marketing Systems 01-589 7725

E—EMI 01-848 9811

F—PolyGram 01-590 6044  
 FF—Fast Forward Inc 11  
 FOL—Followdown 0203 711 925

GR—Geoff's Records  
 International 01-804 8100  
 GY—Greyhound 01-385 8140

H—HR Taylor 071 622 2377  
 HOL—Hollywood Nights 0438 315533  
 HV—Harving 0634 43957  
 HS—Hushnet 0532 742106

I—Cortel (Backs, Rough Trade) and Fast Forward 031 226 4616  
 Probe—051 236 6591  
 Nine Mile—0926 881 2926  
 BB1 1293 Red Rhino (P/NH) 0904 641415  
 Revolver—0272 541291  
 IMP—Imper Music 01-229 5454  
 IMS—Imper Music Services (PolyGram) 01-590 6044  
 INV—Invicta Audiovisual 0533 71721  
 IRS—Independent Record Sales 01-850 3161 (Chris Willard)

JETZ—Jetmusic 0253 712453  
 J—Jungle 01-359 9161  
 JS—Jester 01-961 5818

K—K-tel 01-992 8000  
 KS—Kingdom 01-863 4763

LIG—Lightning 01-965 9292  
 LO—Landside 01-522 2936

M—MSD 01-961 5646  
 MMG—Magnum Music Group 0784-65333  
 MIS—Music Industry Services 01-519 1119  
 ML—Manline 01-686 3636  
 MO—Mole Jazz 01-278 0703  
 MW—Making Waves 01-481 0593  
 NMA—Nine Mile Inc 11

OR—Orbit 0732 227826  
 OR—Orbitone 01-965 8792

P—Pinnacle 0689 73146  
 PAC—Pacific 01-800 4490  
 PK—Pikewit 01-200 7000  
 PR—President 01-839 4672  
 PRO—Projection 0702 72781  
 PVL—Palace Vinyl and Gold 01-539 5566

R—CA 021-525 3000  
 RA—Rainbow 01-589 3254  
 RC—Rite Recorders 104531 886252  
 RE—Revolver 0272 541291  
 REC—Record Records 01-622 8634  
 RH—Rhino 01-965 9273  
 RI—Red Lightnin' 037-988 693  
 RM—Record Merchandisers 01-848 7511  
 RCS—Rite Recorders 7403  
 RR—Red Rhino Inc 11  
 RT—Rough Trade 01-833 2133

SIL—Silva Screen 01-430 1317  
 SM—Start Marketing Services 01-891 6487  
 SQ—Scepter One 0478 4091  
 SOL—Solomon & Pines 08494 32711  
 SP—Spanan 01-903 8223  
 STEEN—Stern's/Tape's/Earth 01-388 5533  
 ST—S-Tone 01-453 0886  
 SW—S-W 1024 220028

T—Trojan 935 8323  
 TB—Terry Blood 0787 670371

VHA—VHA Cassette Distributors 0796 37307

W—WEA 01-998 5929  
 WRD—Worldwide Records Distributors 01-426 3975

Artist	Title	Label	LP No/Cassette No	Dealer Price	(Distributor)
ALABAMA	THE TOUCH	RCA	PL 85649/PK 85649 (R)		Country
AMAZULU	AMAZULU	Island	ILPS 9851/ICT 9851 (E)		Country
ASTLEY, Virginia	HOPE IN A DARKENED HEART	WEA	WX 78/WX 78C (W)		Soul/Disco
BROOKS, Elkie	NO MORE THE FOOL	Legend/Island	LMA 1181/11 83.89 (E)		Country
BUCKS FIZZ	WRITING ON THE WALL	Polygram	POL 30/POLHC 30 (E)		Soul/Disco
BURKE, Kent	ARTIST'S SHOWCASE	Street Sounds	MUSIC 9/2CMUS 9 (A)		Soul/Disco
CASSIDY, David	HIS GREATEST HITS	LIVE	Storblend TRACK 3/TRACK 3 (Revised catalogue numbers) £4.89 (A)		Soul/Disco
CHAS AND DAVE	CHAS AND DAVE'S CHRISTMAS CAROL	Melrose	STAR 2293/STAC 2293 (R)		TV
CHINA CRISIS	WHAT PRICE PARADISE?	Virgin	V 2410/TCV 2410 (E)		Country
CLAPTON, Eric	AUGUST DUCK	Warner Brothers	WX 71/WX 71C (W)		MOR
COMO, Perry	THE BEST OF TIMES	RCA	PL 89970/PK 89970 (R)		MOR
CUTTING CREW	BROADCAST	Sirena	SIRENLP 7/SIRENC 7 (E)		Soul/Disco
DEBARGE, Chico	CHICO DEBARGE	Motown	ZL 72524/ZK 72524 (R)		Soul/Disco
DELGADO, Junior	RAGAMUFFIN	Yar	YAR 9856/ICT 9856 (E)		Reggae
DURAN DURAN	NOTORIOUS	EMI	DDN 331/TC-DDN 331 (E)		Jazz
GARNER, Erroll	COMPLETE SYMPHONY VOL 1	RCA	WL 70521/WK 70521 (R)		Jazz
GELDOF, Bob	DEEP IN THE HEART OF NOWHERE	Mercury/Phonogram	MOB 1P/BOBMC 1 £3.95 (F)		Country
GREEN, Al	WHITE CHRISTMAS	Hi/Demon	HIUKLP 437/— (Limited edition white vinyl) £3.95 (P/MW)		Soul
HAGAR, Sammy	LOOKING BACK	Geffen	924 127-1/924 127-4 (W)		Metal
HART, Maureen	HEY LORD, IT'S ME	Klub KIP	58/ZCKLP 58 £3.60 (A)		Scotish TV
HUDDERSFIELD CHORAL SOCIETY	THE CAROLS	EMI	EMT 43/TC-FMT 43 £3.70 (E)		TV
JONES, Grace	INSIDE STORY	Manhattan	MTL 1007/TC-MTL 1007 £3.70 (E)		Dance/Soul
KAM, Ho	SEVEN DEADLY SINS	Numa	NUMA 1006/NUMAC 1006 £3.75 (A)		Soul/Disco
LATTISIAW, Stacy	TAKE ME ALL THE WAY	Motown	ZL 72479/ZK 72479 (R)		Soul/Disco
LOUSSIER, Jacques	BACK TO THE FUTURE	Start	SCD 2/SCD 2 £3.94 (A)		Jazz
LOUIS ARMSTRONG	THE COMPLETE EARLY RECORDINGS	Capitol	3JZP/3JZC 2 (E)		Jazz
MANHATTANS	BACK TO BASICS	CBS	450063/40-450063 (C)		Soul
MARIE, Teena	GREATEST HITS & MORE	Motown	WL 72428/WK 72428 (R)		Soul/Disco
METAL CHURCH	THE DARK	Elektra	K 960 493-1/960 493-4 (A)		Country
MITCHELL, Willie	THAT DRIVING BEAT	Hi/Demon	HIUKLP 408/— £3.65 (P/MW)		Country
MURRAY, Anne	GRAHAM JOHNSON SONGMAKERS	ALANANAC	Hyperion A66176/— £3.90 (A)		Country
NAGLE, Ron	BAD RICE	Edsel	ED 204/— £3.65 (P/MW)		Re-issue
OCEAN, Billy	LOVE ZONE	Jive	HXP 35/Picure Disc (R)		Soul/Disco
PARKS, Van Dyke	SONG CYCLE	Edsel	ED 207/— £3.65 (P/MW)		Re-issue
PARKS, Van Dyke	DISCOVER AMERICA	Edsel	ED 210/— £3.65 (P/MW)		Re-issue
PARKS, Van Dyke	CLANG OF THE YANKEE REAPER	Edsel	ED 213/— £3.65 (P/MW)		Re-issue
PERCY ANTHONY	THE RING	RCA	WL 70826/WK 70826 (R)		Jazz
PET SHOP BOYS	DISCO	EMI	PRG 1001/TC-PRG 1001 (E)		Jazz
PRIEST, Marc	INTENTIONS	Virgin	DIX 32/CDX 32 (E)		Reggae
RED BOX	THE CIRCLE AND THE SQUARE	WEA	WX 79/WX 79C (W)		Country
ROYAL PHILHARMONIC ORCHESTRA & FRIENDS	ARRESTED	Storblend	BLEND 4/BLEND 4 £4.25 (A)		Country
SCHNEIDER, John	TAKE THE LONG WAY HOME	MCA	MCFC 3348/MCF 3348 (F)		Re-issue
SEA TRAIN	SEA TRAIN	Edsel	ED 196/— £3.65 (P/MW/Re-issue)		MOR TV
SECOMBE, Harry	HIGHWAY OF LIFE	Telstar	STAR 2289/STAC 2289 (R)		Country
SOFT CELL	THEIR GREATEST HITS	Some Bizzare/Phonogram	6ZLP 3/BZMC 3 £3.75/£3.80 (F)		MOR
SWINGLES, The	CHRISTMAS POLYDOR	POLDC 5206/PCOLHC 5206 (F)		Soul/Disco	
TOWER OF POWER	WHAT'S HIS HIP	Edsel	ED 206/— £3.65 (P/MW)		Country
TOYAH	THE LADY OF THE LIGER	EMI	EGER 44/EGEDC 44 (E)		Country
VARIOUS BALLAD HITS OF THE MID 50s	Old Gold	OG 1016/OG 1016 (A) (A/C/P/L/G)		Soul	
VARIOUS CHEERS	THE ESSENTIAL PARTY ALBUM	Lifestyle	JIVE/HOP 215/HOPC 215 (R)		Soul
VARIOUS 20 CHRISTMAS CLASSICS	Motown	WL 72546/WK 72546 (R)		Soul	
VARIOUS CLASSIC POP HITS OF THE LATE 50s	Old Gold	OG 1010/OG 1010 £2.31 (A/C/P/L/G)		Country	
VARIOUS CLASSIC POP HITS OF THE MID 60s	Old Gold	OG 1014/OG 1014 £2.31 (A/C/P/L/G)		Country	
VARIOUS GREAT BRITISH POP/ROCK GROUP HITS OF THE MID 60s	Old Gold	OG 1013/OG 1013 £2.31 (A/C/P/L/G)		Country	
VARIOUS HITS 5 RCA/WEA/CBS HITS 5/HITS 5 (R)				TV	
VARIOUS NOW THAT'S WHAT I CALL MUSIC 8	EMI	NOX 8/TC-NOX 8 (Re-issue) £3.75 (E)		TV/Re-issue	
VARIOUS NOW THAT'S WHAT I CALL MUSIC 8	EMI	NOX 11/TC-NOX 11 (Re-issue) £3.75 (E)		TV/Re-issue	
VARIOUS POP HITS OF THE MID-LATE 50s	Old Gold	OG 1010/OG 1010 £2.31 (A/C/P/L/G)		Country	
VARIOUS SENTIMENTAL HITS OF THE EARLY 60s	Old Gold	OG 1012/OG 1012 £2.31 (A/C/P/L/G)		Country	
VARIOUS SLOW JAZZ	Street Sounds	SSJAZZ/SSJAZM 2 (E)		Soul/Ballads	
VARIOUS SON OF JAZZ FOR ABSOLUTE BEGINNERS	RCA	NL 89963/NK 89963 (R)		Jazz	
VARIOUS STRAIGHT DOWN THE MIDDLE	GREAT MOMENTS IN GOLF	Haven	HAV 1025/HAVC 0125 (2-LP) £4.25 (A)		Spoken Word
VARIOUS STREET SOUNDS 1920	Street Sounds	LPSNSD 1920/ZCSTS 1920 (2-LP) £4.25 (A)		Disco	
VARIOUS THE LIVE-IN WORLD ANTI-HEROIN ALBUM	EMI	AHPLP 1/TC-AHPLP 1 (E)		Disco	
VARIOUS THE PHILADELPHIA STORY	Street Sounds	PHST 1986 (1-LP box)/ZCPS 1986 (9 cassettes) £26.00 (R)		Soul/Dance	
VARIOUS TWO STORIES	EMI	EMC 3520/TC-EMC 3520 £3.70 (E)		Metal	
WAYSTED	SAVE YOUR PRAYERS	Parlophone	PCS 7307/TC-PCS 7307 £3.70 (E)		Metal

## COMPACT DISCS

CHINA CRISIS	WHAT PRICE PARADISE	Virgin	CDV 2410 (Compact Disc) £7.29 (E)	
CLANNAD	MAGICAL RING	RCA	PD 70003 (Compact Disc) (R)	
DE ANGELIS, Nicolas	GUITAR GUITAR	Dolphins/London	830 271-2 (Compact Disc) £6.99 (F)	
DEBARGE, Chico	CHICO DEBARGE	Telstar	TCO 2272 (Compact Disc) (R)	
EURYTHMICS	IN THE GARDEN	RCA	PD 70006 (Compact Disc) (R)	
FITZGERALD, Ella	IRVING BERLIN SONGBOOK VOLUME 1	Polygram	829 534-2 (Compact Disc) £6.99 (F)	
FOURTOPS, The	THE FOURTOPS/SECOND ALBUM	Motown	ZD 72491 (Compact Disc) (R)	
GAYE, Marvin	HEARD IT THROUGH THE GRAPEVINE/WANT YOU	Motown	ZD 72457 (Compact Disc) (R)	
GAYE, Marvin	WHAT'S GOING ON/LET'S GET IT ON	Motown	ZD 72456 (Compact Disc) (R)	
GENERAL PUBLIC	HAND TO MOUTH	Virgin	CDV 2395 (Compact Disc) £7.29 (E)	
GRAHAM, Jaki	BREAKING AWAY	EMI	CDP 746 367-2 (Compact Disc) £6.99 (E)	
HEAVEN 17	PLEASURE ONE	Virgin	CDV 2400 (Compact Disc) £7.29 (E)	
HOLIDAY, Billie	BILLIE HOLIDAY SONGBOOK	Polygram	823 246-2 (Compact Disc) £6.99 (F)	
IDOL, Billy	WHILASH SMILE	Chrysalis	CD 1514 (Compact Disc) £7.29 (F)	
ITS IMMATERIAL	LIFE'S HARD AND THEN YOU DIE	Sirena	VIDEN 4 (Compact Disc) £7.29 (E)	
JACKSON, Michael	GOT TO BE THERE/BEEN	Motown	ZD 72488 (Compact Disc) (R)	
JACKSON, SDIANA	ROSS PRESENTS JACB	Motown	ZD 72483 (Compact Disc) (R)	
JONES, Grace	INSIDE STORY	EMI	CDP 746 340-2 (Compact Disc) £6.99 (E)	
KNIGHT, Gladys	THE PIPS	NEITHER ONE OF US/ALL I NEED IS TIME	Motown	ZD 72461 (Compact Disc) (R)
LOUSSIER, Jacques	BACK TO THE FUTURE	Start	SCD 2 (Compact Disc) £7.29 (A)	
MR MISTER	I WEAR THE FACE	RCA	PD 84864 (Compact Disc) (R)	
NEVILLE BROTHERS	NEVILLISATION	Deffen	FIENDCD 31 (Compact Disc) £7.29 (P/MW)	
OCASEK, Ric	THIS SIDE OF PARADISE	Geffen	924 098-2 (Compact Disc) £7.29 (W)	
ORIGINAL SOUNDTRACK	MERRY XMAS	MR LAWRENCE	Virgin	CDV 2276 (Compact Disc) £7.29 (E)
PAIGE, Elaine	CHRISTMAS	WEA	242 040-2 (Compact Disc) £7.29 (W)	
POP, Iggy	BLAH-BLAH-BLAH	A&M	5145 (Compact Disc) (F)	
PRIENDERS	PRIENDERS	Real Gone	WEA	256 924 (Compact Disc) £7.29 (W)
QUEEN	A NIGHT AT THE OPERA	EMI	748 207-2 (Compact Disc) £6.99 (E)	
QUEEN	A DAY AT THE RACES	EMI	CDP 746 208-2 (Compact Disc) £6.99 (E)	
QUEEN	FLASH GORDON	EMI	CDP 746 214-2 (Compact Disc) £6.99 (E)	
QUEEN	HOT SPACE	EMI	CDP 746 215-2 (Compact Disc) £6.99 (E)	
QUEEN	JAZZ	EMI	CDP 746 210-2 (Compact Disc) £6.99 (E)	
QUEEN	QUEEN LIVE KILLERS	EMI	CD 5 746 211-8 (2 Compact Discs) £13.50 (E)	
QUEEN	QUEEN	EMI	CDP 746 204-2 (Compact Disc) £6.99 (E)	
QUEEN	QUEEN 2	EMI	CDP-746 205-2 (Compact Disc) £6.99 (E)	
QUEEN	SHEEP HEART ATTACK	EMI	CDP 746 206-2 (Compact Disc) £6.99 (E)	
RAINBOW	ON STAGE	Polygram	823 656-2 (Compact Disc) £7.29 (F)	
RAINBOW	RISING POLYDOR	823 655-2 (Compact Disc) £6.99 (F)		
RED	GUITARS SLOW TO FADE	Sell Drive	SCARCD 1 (Compact Disc) (R/R)	
RICH, Buddy	THIS ONE'S FOR BASS	EMI	817 788-2 (Compact Disc) £6.99 (F)	
ROSS, Diana	& THE SUPREMES GREATEST HITS VOLUME 1	2 & 2	Motown	ZD 72493 (Compact Disc) (R)
ROSS, Diana	& THE SUPREMES LOVE CHILD/SUPREMES A G.O.G.O.	Motown	ZD 72485 (Compact Disc) (R)	
SPARS	Billie Jo 20 COUNTRY GREATS	Warwick	Reflection Series WW 22010 (Compact Disc) £4.86 (M)	
STEELE	SPAN BACK IN LINE	Flutery	FLUTCD (Compact Disc) £6.99 (P/ST)	
SUICIDE	SUICIDE	Demon	FIENDCD 74 (Compact Disc) £7.29 (P/MW)	
TEMPTATIONS, The	PSYCHEDELIC SHACK/ALL DIRECTIONS	Motown	ZD 72486 (Compact Disc) (R)	
THROWING MUSES	THROWING MUSES	4AD	CAD607CD (Compact Disc) £6.50 (P)	
ULTRAVOX	U.V.U.S.	Chrysalis	CCD 1545 (Compact Disc) £7.29 (F)	
VARIOUS	EVERY GREAT MOTOWN SONG	VOLUME 1 & 2	Motown	ZD 72498 (Compact Disc) (R)
VARIOUS	HITS 5 RCA/WEA/CBS HITS 5	EMI	CDP 746 211-2 (Compact Disc) £7.29 (E)	
VENOM	SINGLES	80-84	Rowpower	RAVCD 0024 (Compact Disc) £3.90 (P)
WASHINGTON, Grover	MR MCGIFFEELS	SO GOOD	Motown	ZD 72456 (Compact Disc) (R)

Mon 24 to Fri 28 November Album Releases: 68, Compact Discs: 36  
 Year to Date: (48 weeks to 28 November 1986) Albums Released: 555

# US TOP FORTIES SINGLES

1*	2	HUMAN	Human League	A&M/Virgin
2	1	AMANDA	Boston	MCA
3	3	TRUE BLUE	Madonna	Sire
4*	5	YOU GIVE LOVE A BAD NAME	Bon Jovi	Mercury
5	4	TAKE ME HOME TONIGHT	Eddie Money	Columbia/CBS
6*	7	WORD UP	Cameo	Atlantic Artists
7*	8	THE NEXT TIME I FALL	Peter Cetera/Amy Grant/Warner Bros	
8*	11	HIP TO BE SQUARE	Huey Lewis & The News	Chrysalis
9*	14	THE WAY IT IS	Bruce Hornsby & The Range	RCA
10*	13	LOVE WILL CONQUER ALL	Lionel Richie	Motown
11	12	I'LL BE OVER YOU	Tojo	Columbia/CBS
12	9	THE RAIN	Oran "Juice" Jones	Def Jam
13*	17	EVERYBODY HAVE FUN TONIGHT	Wong Chung	Geffen
14	6	I DIDN'T MEAN TO TURN YOU ON	Robert Palmer	Island
15*	16	TO BE A LOVER	Billy Idol	Chrysalis
16*	21	WALK LIKE AN EGYPTIAN	Bangles	Columbia/CBS
17	15	EMOTION IN MOTION	Ric Ocasek	Geffen
18	10	TRUE COLORS	Cyndi Lauper	Parrot
19*	23	STAND BY ME	Ben E King	Atlantic
20*	24	FREEDOM OVERSPILL	Steve Winwood	Island
21*	30	NOTORIOUS	Duran Duran	Capitol
22*	27	DON'T GET ME WRONG	The Pretenders	Sire
23*	31	SHAKE YOU DOWN	Gregory Abbott	Columbia/CBS
24*	26	(FOREVER) LIVE AND DIE	OMDA&M/Virgin	
25	18	I AM BY YOUR SIDE	Corey Hart	EMI Americo
26*	28	WHAT ABOUT LOVE	Ti Tuesday	Epic
27*	35	C'EST LA VIE	Robbie Nevil	Manhattan
28*	33	WILD WILD LIFE	Talking Heads	Sire
29	19	SWEET LOVE	Anita Baker	Elektra
30*	34	YOU KNOW I LOVE YOU	Howard Jones	Elektra
31*	25	ALL CRIED OUT	Lisa Lisa & Cult Jam with Full Force	Cap/CBS
32*	36	IS THIS LOVE	Survivor	Scoti Brothers
33*	20	TYPICAL MALE	Tina Turner	Capitol
34*	37	LAND OF CONFUSION	Genesis	Atlantic
35*	—	CONTROL	Janel Jackson	A&M
36*	38	LOVE IS FOREVER	Billy Ocean	Jive
37*	—	VICTORY	Kool & The Gang	Mercury
38*	39	FOOLISH PRIDE	Daryl Hall	RCA
39*	40	WELCOME TO THE BOOMTOWN	David & David	A&M
40*	—	THE FUTURE'S SO BRIGHT	(...) Timbuk 3	I.R.S.

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# NEW SINGLES

- A-HA CRY WOLF/Maybe Warner Brothers WB500 (M)  
 ALCAPNONE, Dennis GREATEST LOVER/Version/Slap In Rock SNRIT 001 12 (JS)  
 \*AH-ZULU CUT UP ALL OVER THE WORLD/Absolut Romance Island 12SXC 12 (E) Reggae  
 ANDERSON BIG BAND, John GLEN MILLER MEDLEY (Dance Version) In The Mood/American Parrot/Little Brown Jug/Pennsylvania 65000/SCOTS MEDLEY: Marie's Wedding/Lock Lomand/My Love/Live A Red Red Rose/Madness/Priority GLEN 1-12 GLEN 1 12 (R) Dance/Pop  
 BABYSITTERS, THE LIVE AT THE MARQUETTE (EP) Picking The Blues/On You Hear/Overhill/Bag Girls/Frank Baugh/Killerwatt KIL 12-2002 12 (P)  
 BARRON KNIGHTS, THE R-R-ROCK ME FATHER CHRISTMAS/Big Bad Band (Big Bad John) WEA YZ 92; YZ 92 12 (M)  
 \*BATFISH BOYS JUSTINE/ba Batfish Inc. USS 107 (UR)  
 \*BATT, Mike CHILDREN OF THE SKY/ba Starblend ARK 1; 12ARK 1 12 (A)  
 BREATHLESS MAILING COLOURS TO THE WHEEL (EP) Bad Blood/Whoing On The Wire/Count On Angels/The Warmest Kiss Tenor Vossa BREATH 5 12 only (I/NM)  
 BROWN, Glen YOU'RE BREAKING MY HEART (Hi-tech) Hi-Tech HT 001 12 (JS) Reggae  
 CAMPBELL, Pete SHAKING (REAM) PFC 0012 12 (JS) Reggae  
 CASSIDY, David THE EP Starblend DCEPI, 12DCEP 1 12 (P) Reggae  
 COCOA TEA PRESIDENT BOTH/ Flood Victim Ramba RP 001 12 (JS)  
 COMPANY B JAM ON ME (Dub) BlueBird BR 27 12 (Self - 01 723 6561) Reggae  
 COOL, Phil BRIDGE OVER TROUBLED WATER/Austral/On The Pope/Roll Horn Virgin VS 923; VS 923-12 (E) Dance/Disco  
 CORL THE ANAL STAIRCASE/Blood From The Air/Ravenous K-422/France And Form ROTA 121 12 only Pk Bag (I)  
 \*COTTON, Joseph YUH A MILOVER/Version CSA 12CSA 512 12 only (A/JS) Reggae  
 CROSBY, Bing WHITE CHRISTMAS: God Rest Ye Merry Gentlemen MCA 111 (F)  
 CRY NO MORE REAL LOVE (12 Version) (7 Version) Don't Leave Me Here (Live Version) Parlophone 12R 6146 12 Pk Bag (E)  
 CRYSTAL Billy YOU LOOK MARVELOUS (Inst) A&M AM 353 Pk Bag A&M 353 12 Pk Bag (F)  
 \*DAMNED, THE ANYTHING? THE YEAR OF THE JACKAL MCA GRIMS 5 10 (F)  
 DE BURGH, Chris THE SPACEMAN CAME TRAVELLING: THE BALLROOM OF ROMANCE (REMIX) (Double A) A&M AM 365; A&M 365 12 incl. The  
 Delay (F)  
 DEEP SEA JIVERS, THE DEEP SEA JIVING/Raphets (Polo's Girl) Mermaid MMD 201 Pk Bag (MIS/A)  
 DENTISTS STRAWBERRIES ARE GROWING IN MY GARDEN AND IT'S WINTER/Time/iba Spruck SP 003 (I/Backs) (Re-release)  
 DOBSON, Anita ON MY OWN/All In The Air/Fan Fan 9 Pk Bag (A)  
 DUNCAN, Hugo YOU'RE AS WELCOME AS THE FLOWERS IN MAY/ Live You The Best Of All Homespun HS 114 (O/SP)  
 \*DURAN DURAN NOTORIOUS (LATIN RASCALS MIX) (Single Version) Winter Marches On EMI 12DDXN 45 12 Pk Bag; TC-DDXN 45 Cassingle (E)  
 EASTON, Sheena IT'S CHRISTMAS ALL OVER THE WORLD/SHEENA EASTON WITH THE AMBROSIA CHILDREN'S CHOIR, Thank You Santa EMI  
 America EA 225 Pk Bag (E)  
 \*ERASURE SOMETIMES/ Sexuality in double pack with OH L'AMOUR/March On Down The Line Mute DMUTE 51 Limited Edition (UR/SP) Eurobeat/Pop  
 ESSEX, David BACK IN ENGLAND FOR CHRISTMAS/iba LampLight/Priority LAMP 11; 12LAMP 11 12 (R)  
 FALTERMETER, Harold 'TOP GUN' ANTHEM/Memories CBS 650273 7 (C)  
 FINE YOUNG THINGS CANDY MAN/Anony Talks I&R KEV 2; KEV 2 12 (DMS/R)  
 \*FRANKIE GOES TO HOLLYWOOD WARRIORS (OF THE WASTELAND) ZTT/Island CTIS 25 Cassingle (E)  
 FRANKIX, THE SO DAMNED UGLY/ My Town Payola PAYOLA 1 (I/Backs)  
 FRONT 242 INTERCEPTION/ba Red Rhino Europe RRET 3 12 (UR)  
 FRUITS OF PASSION NO MORE TEARS/Nothing But A Prayer Siren/Virgin SIREN 30-12 12 Pk Bag incl. Kiss Me (Ext) (E)  
 GAY GARDON & THE MINCE PIES THE ESSENTIAL WALLY PARTY MEDLEY Here We Go Here We Go/Can Can/Simple Simon/Gay  
 Gordons/Conga/Knees Up Mother Brown/The National Anthem/The Night Is Young Lifestyle/Just X 2 Pk Bag; YAT 2 12 Pk Bag; incl. Auld Lang  
 Syn/The BIRTHDAY MEDLEY: Happy Birthday/For He's A Jolly Good Fellow/21 Today/Congratulations (R)  
 \*GLYN, Dominic DR WHO (Cosmic Remix) BBC 12RXL 193 Holiday on a sleeve: ZRLX 193 Cassingle (E)  
 GORDON, Michael REAL AND WAITING FOR YOU/iba Fine Style FS 007 (UR/JS)  
 \*GRAHAM, Jaki MEGAMIX Set Me Free, The Closest One (with Derek BRAMBLE) Step Right Up/Step Right Up/The Closest One (with Derek Bramble) EMI  
 12IAKIX 9 12 only Pk Bag (E) Soul/Dance  
 HAMIL, Claire THE DOOR/ISDAY (EP) Glastonbury (Jerusalem)/Lidex/Spring Awaken Lark Rise/Stars Coda CODS 21 Pk Bag (P)  
 HOUSEMARTINS CARAVANS OF LOVE/When I First Met Jesus God Discs GOD 16; GODX 16 12 incl. We Shall Not Be Moved/So Much In  
 Love/Heaven Help Us All (E)  
 INTO A CIRCLE INSIDE OUT/Reward/Flow/Field Of Sleep Abstract 12ABS 042 12 (P)  
 JAZZ BUTCHER CONSPIRACY, THE ANGELS/Rebecca Wants Her Bike Back Glass GLASS 049; GLASS 12049 12 incl. Mercy (I/NM)  
 JOHNSON, Dan HEARTACHE A WAY/Love Ravuene 7 Pk Bag; 650203 6 12 Pk Bag (C)  
 JONES, Barbara PLEASE MISTER, PLEASE/Mister (Dub) Charm CRT 3 12 only (JS) Reggae  
 \*KANE, General CRACK KILLED APPLE/CRACK (Double A) Motown ZB 41033; ZT 41034 12 (R) Reggae  
 KENTON, Janet GOLDEN TOUCH/lovely Life High Power HPT 01 12 (F)  
 KERSHAW, Nik RADIO MUSICOLO/ba MCA NIK 11; NIKT 11 12 (F)  
 KING KONG CAKE OF SUCCESS/Predator/Now Generation NG 013 12 (JS)  
 KNIGHT, Glady & THE PIPS CHRISTMAS EVERYDAY (Inst) MCA 1104; MCAT 1104 12 (F)  
 KORBIS, IT WON'T BE THE SAME OLD PLACE/Circle Of Treason/Sonet SOAN 2311 Pk Bag (A)  
 LARA, Jennifer BE YOUR LADY/JOY WHITE, My Man Upstairs TEMP 0010 12 (JS)  
 LAUGH TAKE YOUR TIME YEAM/iba Remorse LOST 3 12 (UR)  
 LAUREL AND HARDY WITH JEAN PARKER SHINE ON HARVEST MOON/The Cuckoo Song/LAUREL AND HARDY WITH JAMES FINLAYSON &  
 CHARLES MIDDLETON: The World Is Waiting For The Sunrise/The Cuckoo Song Columbia DB 9145 Pk Bag (E)  
 \*LUDGE, JC SOMEONE LOVES YOU HOME/iba Greenleaves GRED 205 12 (DMS/R/JS)  
 LOVER BOY GWAN GO DANCE (Version) Rocka Rocks 12 only (JS) Reggae  
 MACKA, B DON'T JUDGE ME/Your Are The Ladies Ariva AR 57 12 (JS)  
 MAYFIELD, Curtis BABY IT'S YOU/Brocin In The Streets 98 6 CURT 1; CURT 11 12 (DMS/R) Soul/Dance  
 MEZZO-FORTE NOTHING LAST FOREVER/Joy Ride Mezzolone MEZZ 01 Pk Bag 12MEZZ 01 Pk Bag 12MEZZ 01 (Compact Disc) (A)  
 MIAMI SOUND MACHINE FALLING IN LOVE/Surrender Paradise Epic 650251 7 Pk Bag; 650251 6 12 (C)  
 MILLER, Valin HIT BACK (Inst) Governor GVR 007 12 (JS) Reggae  
 \*MIRROT, Sugar MYR LOVE (Version) German DGT 18 12 only (JS) Reggae  
 MUSTER IN ROOTS OWN THE CONTROL THEM (Inst) People United PU 007 Pk Bag; PU 007-12 12 Pk Bag (I/NM/JS)  
 MODERN ROCKERY CUBA LIBRE (REMIX)/HOMOSEXUALITY (LP Mix) (Remix) (Double A) Greyhound GRY 002 12 (GY) HI-NRG/Dance  
 MOVING FINGERS SUBWAY AND THE STARS/Back Up Your Heart Sonet SON 2314 Pk Bag (A)  
 NATURALITES, THE LATELY/Back To Love Realistics RR 04 12 (JS) Reggae  
 NEW EDITION EARTH ANGEL/With You All The Way MCA 1103 Pk Bag; MCAT 1103 12 Pk Bag (F)  
 NEW JERSEY MASS CHOIR, featuring Donnie HARPER, Donald MALLORY and SHERRY MCGEE I WANT TO KNOW WHAT LOVE IS/THE NEW  
 JERSEY MASS CHOIR: Jesus Is Right On Prelude/RCA ZB 41029; ZT 41030 12 (R)  
 NORTH, Christopher STRAY (Remix) Non Corporation CNC 001 (SP)  
 \*O'BRIEN, Billy LOVE REALLY HURTS WITHOUT YOU/THE CUPID MIX (Dub Mix) (86 7 Mix) Supreme SUPETX 110 12 only (A) Dance/Disco  
 OSBOURNE, Johnny BABY I LOVE YOU/Gown Back Hat Number 1/Bibs And Vibes VAV-11 12 (JS) Reggae  
 PALICE, Elaine WALKING IN THE AIR/THIS IS THE WAY AND EIGHT TITLES (Double A) WEA YZ 94 (M)  
 POLICE, THE ROXANNE/Synchronicity II A&M AM 363 Pk Bag (I)  
 POP, Iggy WILD CHILD/Little Miss Emperor A&M AM 368 Pk Bag; A&M 368 12 Pk Bag (F)  
 PRIMEVALS, THE PEEL SESSION (18th September 1985) Strange Fruit SFFS014 12 (P)  
 PRINCE JUNIOR & MANNINGS FREE MANDELA/Version/Metro Sound PBL 04 12 (JS)  
 \*REA, Chris HELLO FRIEND/Driving Home For Christmas Magnet MAG 298 Pk Bag (R) Reggae  
 REED, Mike CHARLIE NOT SO GOOD/Charlie's Theme Red Bus RBUS 2210 (A)  
 RESIDENTS KAW-LIGA/ba Torso TORSO 12022 12 only (UR)  
 REUSE, Tony ROCK THIS WAY/ba Rhythm King LEFT 4; LEFT 4 12 (I/R)  
 ROYAL RASSES WALKER LOVE/Rain Up To Love Riff/Creole RNO 6 (RH/JS/A)  
 RUTS, THE PEEL SESSION (21st May 1978) Strange Fruit SFFS011 12 (P)  
 SCRUBS, THE BATTLE/ba Anubis ANU 003 Pk Bag (SP)  
 SEATON, B. B. BORN FREE/Shann' Love Jama JADC 0028 12 (JS)  
 SERN, Lou SWISS BOY/Cuckoo Clock (Inst) Greyhound GRY 004 12 (GY)  
 SHARP ENTERTAIN ME/So Say Huroth (The Emperor's New Clothes) Unicorn PHZ 5; 12PHZ 5 12 (I/NM)  
 \*SILENCE AND THE BEAT FREEZING POINT (REMIX) (Inst) Silver Lining SLVRT 22 12 (E)  
 SIMON, Paul BOY IN THE BUBBLE (REMIX) Warner Brothers WB509; WB509 12 incl. Heards And Bones (M)  
 SISTER AUDREY HAPPINESS/Children Of The Ghetto Ariva ARI 54 12 only (JS) Reggae  
 SKAGGS, Ricky & James TAYLOR NEW STAR SHINING/Walking In Jerusalem Epic 650250 7 Pk Bag (C)  
 SLADE MERRY XMAS EVERYBODY/Don't Bounce The Polyrhythm POPSP 780; POPSP 780 12 Pk Bag (F)  
 SO CAL TOP OF THE LOUIE (Dub Version) of Four/In Theme BBC RSC 206; 12RSL 206 12 (E)  
 SPANNER, Ranking SOME FEEL THE THRILL/Inst) Stop In Rock SNRIT 002 12 (JS) Dance/Disco  
 SPLITTING IMAGE SANTA CLAUS IS ON THE DOLE/First Atheist Tabernacle Choir Virgin VS 921 Pk Bag; VS 921-12 (E)  
 STATUS QUO DREAMIN'/Long-Legged Girls Verigo/Phonogram QUO 21 Pk Bag; QUO 21 12 incl. The Quo Christmas Cake Mix (F)  
 STEWART, Rod In My Life/In My Own Crazy Way Warner Brothers WB489 Pk Bag; WB489 12 incl. Tights The Night (Live Version) (M)  
 STRANGLERS, THE BIG IN AMERICA/Dry Day Epic 650249 7 Pk Bag; 650249 6 12 (C)  
 SINGLES I BELIEVE IN FATHER CHRISTMAS/ALBATROSS (Double A) Polydor POSP 838 Pk Bag (F)  
 SYNPHONIC VARIATIONS THE SNOWMEN/Seasons CBS 650163 7 (C)  
 TABOR, June PEEL SESSION (27th February 1977) Strange Fruit SFFS015 12 (P)  
 TE KANAWA, Kirii (Philharmonia Orchestra Conducted by Carl Davis) WHITE CHRISTMAS/Mary's Boy Child Decca/London KANA 4 Pk Bag (F) Reggae  
 THOMAS, Ruddy CANT TAKE ANOTHER HEARTACHE/We Go To Tell You Goodbye Germain DGT 22 12 (JS) Reggae  
 TIGER BOY BOYS STYLE/Dub Rocka ROK 12 only (JS)  
 TIME CODE (THE LOUIE) Village House Stereo Live LOU 1 Pk Bag; LOU 1 12 Pk Bag (R)  
 TOTO ILL BE OVER YOU/ba CBS 650043 7; 650043 6 12 (C)  
 TREV, Jerry I.M. DAIN FINE NOW/Backing Track BlueBird BR 28 12 (Self - 01 723 6561) Dance/Disco  
 UNDERTONES, THE PEEL SESSION (21st January 1979) Strange Fruit SFFS016 12 (P)  
 VELA, Rosie MAGIC SMILE/Second Emotion A&M AM 369 Pk Bag (F)  
 VOLLENWEIDER, Andreas NIGHT FIRE DANCE/The Play Of Five Balls CBS A7123; TA7173 12 (C) Reggae  
 WEBBER, Marlene JUST FOR YOU/For You Joe Frazier BT 006 12 (JS)  
 WISEBLOOD STUMBO/Someone Drowned In My Pool K 422 WISE 212 12 Only Pk Bag (I)  
 WORD OF MOUTH THAT'S THE WAY GOD PLANNED IT (Inst) Columbia DB 914 Pk Bag; 12DB 914 12 Pk Bag (E) Hip Hop  
 XRAL DEUTSCHLAND PEEL SESSION (13th May 1985) Strange Fruit SFFS 017 12 (P)  
 ZUKIE, Yappa & U Roy UNDERSTAND THE UNDERSTANDING/NOV Dance Hall Memory Yappa 12 107 12 (JS) Reggae  
 \*previously listed in alternative format

- All Over The World A  
 Angels J  
 Anything D  
 Baby I Love You O  
 Baby It's You M  
 Back In England Far E  
 Christmas S  
 Battle S  
 Be You Lady L  
 Big In America S  
 Barn Free S  
 Bay Boy Style T  
 Boy In The Bubble S  
 Bodge Over Troubled Water C  
 Cake Of Success K  
 Candy Man F  
 Can't Get You Out Of My Mind M  
 Can't Take Another M  
 Heartache T  
 Caravan Of Love H  
 Charlie Not So Good R  
 Children Of The Sky B  
 Christmas Everyday K  
 Crack Killa Applejack K  
 Cry Wolf A  
 Cuba Libre M  
 Deep Sea Jiving D  
 Don't Judge Me G  
 Dr Who C  
 Dream S  
 Dub Plate Plain O  
 Earth Angel N  
 Entertain Me S  
 Falling In Love M  
 Free Mandala P  
 Glenn Miller Medley A  
 Golden Touch K  
 Greatest Love A  
 Gwan Go Dance L  
 Happiness S  
 Heartache Away J  
 Hi Back M  
 I Believe In Father Christmas S  
 I Want To Know What Love Is J  
 It's Over Now T  
 I'm Don't Fine Now S  
 In My Life S  
 Inside Out T  
 Interception F  
 It's Christmas All Over The World E  
 Jam On Me C  
 Just For You W  
 Justine B  
 Lately N  
 Live-Like R  
 Live At The Marquee B  
 Loose Love T  
 Love Really Hurts Without You O  
 Magic Smile B  
 Megamix G  
 Merry Xmas Everybody S  
 Mailing Colours To The Wheel B  
 New Star Shining S  
 Night Fire Dance V  
 No More Tears F  
 Noisettes D  
 Own Them Control Them M  
 Please Mister, Please M  
 President Bahia C  
 Radio Musica K  
 Ready And Waiting For You G  
 Real Love C  
 Rock This Way C  
 Roxanne P  
 R-R-Rock Me Father Christmas B  
 Santa Claus Is On The Dole S  
 Shaving Cream C  
 Shine On Honest Moon L  
 So Damned Ugly T  
 Some Feel The Thrill R  
 Someone Loves You Honey L  
 Sometimes E  
 Strawberries Are Growing In My Garden D  
 Stray N  
 Stumba W  
 Swiss Boy S  
 Take Your Time Yeah L  
 That's The Way God Planned It W  
 The Anal Staircase C  
 The Doomsday EP H  
 The EP C  
 The Essential Wally Party Medley G  
 The Peel Session RPT/UX S  
 The Showman S  
 The Spaceman Cam S  
 Travelling D  
 To O' The Box S  
 Top Gun Anthem Z  
 Understand The Understanding F  
 Walking In The Air P  
 Wailflower R  
 Warriors (Of The Wasteland) F  
 White Christmas T  
 White Christmas C  
 Wild Child C  
 You Look Marvellous C  
 Your Love M  
 You're As Welcome As The Flowers In May D  
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 Yuh A Lover B



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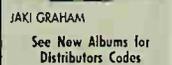
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Sky — Love Illogical  
General Kane — Hair Ooar  
Horn Wreckers — Jackin  
No Name — Jasons Revenge  
911 — Twenty Four  
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Sir Mix A Lot — I'm A Trip  
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Lisa Smith — Sweet Fantasy (TSR)  
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Jenny Burton — Do You Want It

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Sylvester — Someone Like You  
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Chip E — If Your Only (House)  
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Gary L — Time To Party (House)  
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# Doolery's

## D I A R Y

WHEN SOMEONE in the music business can make national newspaper headlines for wearing odd shoes, you know they're hot news. So it was that Richard Branson greeted the sacks full of applications for shares — apparently subscribed three times over — and the lad himself played fair by setting the striking price at a very modest 140p ... What chance a deal between Virgin and Chrysalis? "Could you see Chris Wright working for Richard Branson?" observes a well placed insider, drily. Branson's interest certainly won't do the Chrysalis share price any harm, though ... CBS has worked round the clock to meet the Springsteen fever and has coped well in all departments except compact disc where the company admits to "a CD supply problem". The biggest selling CBS LP ever? "I wouldn't say that, bearing Thriller in mind, but it's certainly the heaviest," notes CBS's Jonathan Morrish. Villains have caught the fever as well — a lorry carrying 10,000 box sets was hijacked in northern Italy. That's £250,000 down the drain ... Taking issue with Virgin's "first CD for the price of an album" claim (MW, November 8), Hoyden Laboratories' Robert Follis points out that the Denon/Nippon Columbia classical sampler at £3.65 dealer price has sold more than 10,000 units since October last year, many of them through Virgin stores ... Congrats to The Tube for scoring two golds for shows featuring Dire Straits and Eurythmics, plus a bronze for an Elton John special, at the New York International Film and Television Festival.

YOU'VE SEEN him bat, now hear him sing — expect a charity single featuring Ian Botham ... Be sure to save this week's green MW masthead issue as a collector's item because it won't happen again ... And showing that innovation can work. MCA's Iain McIay reports "numerous complimentary phone calls and even stronger dealer exposure" following the gatefold-ad-plus-advertorial treatment of The Damned as part of the strategy in confirming them as long term big sellers ... Rough Trade confirms that its record label and distribution service will soon be splitting, though a spokeswoman says: "Nobody here wants to talk about it at this stage" ... Beserkley's back — this time through Counterpoint ... Great to see somebody able to step up to the mike at a reception and sing as well as Elkie Brooks did last week to mark her Legend label debut ... Good luck to John Deacon — the one who was at EMI, Conifer and D Sharp — who is leaving the business to work in Mediterranean property management, but he will still do music consultancy gigs and will keep in touch via electronic mail ... Receiver for beleaguered magazine and sleeve printer Garrod and Lofthouse reports "lots of interest" in acquiring the business as a going concern ... Sad to report the sudden death at the weekend of Richard Armitage, head of the Noel Gay organisation and son of Noel Gay himself ... Sad also to note the death of Mary, Countess of Bradford, inspiration and honorary chairman of the Nordoff-Robbins Music Therapy Centre.



ELAINE PAIGE presents a platinum disc of her album *Cinemo* to Woolworths chief executive Malcolm Parkinson, for the company's achievement in selling more of her albums than any other single outlet.



CBS EXECUTIVES assemble in the heavily postered foyer of their Soho Square HQ to celebrate the current Springsteen bonanza — joined, it seems, by The Boss himself.



STAR PORTRAIT: During her recent visit to London, Cyndi Lauper dropped into CBS headquarters to receive a batch of silver discs for her Portrait Records singles and a gold disc for her LP *She's So Unusual*. She is pictured here with her fiance/manager David Wolff and sundry Portrait executives.



JUSTICE ONCE: US outfit Lone Justice were taken to the Tower (Records that is) by members of the WEA sales team to promote their second Geffen album *Shelter*.

## COMMENT

No-one should understand the value of copyright and the need to protect it more than writers, so when journalists glibly dismiss the music industry's attempts to remedy losses through home taping, I can only put it down to thoughtlessness. But when a Fleet Street pap columnist — on the whole a hardened cynical breed — sets himself up to be the consumer's champion, standing up for the rights of the "long-suffering public", I have to laugh.

Ad lib columnist Peter Holt couldn't give a toss about consumers — apart from the consumers of *The London Standard* with whom I presume he hopes to ingratiate himself with the fatuous comments reproduced below.

★ THE long-suffering public can breathe a sigh of relief with the news that the threatened levy on blank video and audio cassettes appears to have been shelved. Virtually the whole music business has campaigned for the tax, payable in respect of home taping, and it was hoped that a copyright bill, including the introduction of a levy, would come before Parliament in its next session. Now it has been side-tracked because there is so much other legislation on the agenda. The business may feel it has been badly treated, but it's welcome news for the public, who are, after all, the industry's bread and butter. Not every blank cassette is used to record copyright music, so why penalise those who use tapes for other purposes?

If we were re-printing an extract from another publication, we would normally ask for permission. In this case we have no hesitation in doing so without permission for, by his own comments, he has little regard for the protection of copyright.

It would make good sense — though not particularly entertaining reading, I must admit — for the *Standard* to devote some space to investigating why the music industry is so odorous that a tape levy is necessary. When Peter Holt talks about the public being "the industry's bread and butter", he should also remember that the industry is his bread and butter and if it were to decline, he would have very little to write about.

In trying to explain the impact of home taping it's difficult to beat this footnote to the recently launched *Womens Music Catalogue* for simplicity: "Please don't tape these records for friends, it means fewer sales for those involved in getting women's music out, the women who will lose include musicians, administrators, distributors, shop workers etc. None of us makes a lot of money, do you really want to boost the profits of blank tape manufacturers?"

David Dalton



FROM HYMN TO HYMN: Owain Arwel Hughes (third from left) is presented by EMI's David Hughes with a gold disc for *Hymns Album* by the Huddersfield Choral Society, which he conducted.

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