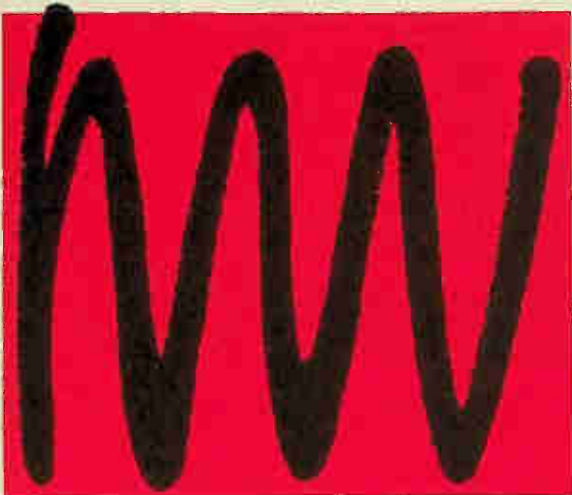


MUSIC WEEK



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THE BRITISH are coming. So what else is new?

Brits put the new in New York

NEW TALENT, new trends, new music. These all come under the spotlight at the New Music Seminar taking place at the Marriott Marquis hotel in New York from July 13 to 16. And at the forefront, will be a substantial UK contingent — including *Music Week*.
● Spotting the trends, p8.

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Dickins tells BPI: unite and fight

PREDICTING A difficult time ahead for an industry which is "at a crossroads", new chairman Rob Dickins told the BPI's annual general meeting that record companies must remain united to face the "challenge to both me and your council".

The "challenges" he identified are coming from music publishers, retailers, audio hardware companies and blank tape manufacturers. And above all he warned of a "full frontal attack" this autumn by hardware manufacturers seeking to damage the compact disc market and establish digital audio tape as a new sound corner.

"They have been discussing tactics and aligning themselves for several years," he warned. "The introduction of DAT this October in Tokyo will be a full frontal attack — strategically planned, discussed and unitedly executed. Against this front what have the record companies planned or discussed?"

Dickins also called for record companies to stick together in tackling its negotiations with music publishers, particularly in the light of the Government's plan to drop the statutory licence.

"The united front of the publishers has already led them to superior positions with both the

PRS and radio play, and with negotiated settlements on video play while we were still handing them over for free," he explained. "Recent events show that after some problems we can be united for the future — we have to be united."

Acknowledging that relations with retailers are "sensitive", particularly at a time when record companies are reviewing trading terms, he called for both sides of the music business to understand each

TO PAGE FOUR ▶

EMI coming to terms?

EMI IS believed to be outlining its revised trade terms to key customers this week — the latest major to follow CBS and PolyGram.

However, declining to confirm that changes are taking place, EMI Records' general manager of sales

Keith Stoton says: "It would be inappropriate to make any public comment before the trade know what we are planning to do."

Both WEA and RCA/Ariola report "no change" in their current policies.

Lightning / strikes

LEADING WHOLESALER Lightning Distribution Ltd has been sold to the Parkfield Group plc, an engineering company, for about £6.5m. The principals — Roy Laren and Norman Mandell — have been retained on three year service contracts and day-to-day running will remain as before.

Howard quits Smiths

IAN HOWARD, the founder of the Music Market chain, resigned from W H Smith last week at a time when MM managers are beginning to express fears that the group is being swamped by Smiths' other recent acquisition, Our Price.

MM staff point to the fact that 15 stores are being converted to the Our Price identity while only one Our Price is being switched to the Music Market format. However, Smiths director of specialist chains Graham Clark says: "They are mistaken if they think we are going to allow Music Market to be swamped."

Howard was appointed deputy head of the Our Price/Music Market chain — reporting to OP founder Garry Nesbitt — in May when Smiths combined the management teams of the two specialist chains it had bought during

1986. Of Howard's departure, Clark comments: "It was fairly amicable. It's not easy for someone who has run their own business to be part of a team that is running a larger business."

Clark says he has written to one MM manager who felt that the chain was being sacrificed for the benefit of Our Price, and he comments: "It has always been our intention to keep a good second brand but I can understand why some managers feel the way they do."

"We have got to make the most of the outlets that we have got. In towns that can support more than one specialist shop, we have to think about what we are going to offer. By 1987, we will have done enough customer research to decide what we should have on the High Street."

Generic ads: phase two

PHASE TWO of the generic ad campaign will cost £1 1/2m a year if the BPI decides to go ahead with national TV commercials.

The figure was revealed last week at a presentation to show the effects of the generic ads so far. Market research done by BMRB indicated that in London, where two 30-second TV ads ran for a month, record sales increased by 1.4 per cent.

Commenting on the annual cost of £1 1/2m, campaign co-ordinator Don Ellis said: "That figure is only half of one per cent of the market

value. I'm speaking purely personally, but I believe there should be a way of funding the campaign through a minor price increase." Ellis argued that the rise could be passed on to the customer to preserve retailers' margins.

The BPI has invited its members to make suggestions on what should happen in phase two of the campaign and representations have already been made from both manufacturers and dealers that the next stage needs to feature artists more prominently.

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MONTHLY BRITISH
NEW AGE
 CHART

THIS MONTH	LAST MONTH	MONTH ON CHART	JULY 1986		CAT NO.
1	1	2	COUNTRY AIRS — RICK WAKEMAN	CODA LANDSCAPE SERIES	NAGE 10
2	2	3	A NEW AGE COMPILATION: STANDING STONES — VARIOUS	CODA LANDSCAPE SERIES	NAGE 5
3	4	3	SILK ROAD — KITARO	POLYDOR	8177321
4	3	3	AN INVITATION TO WINDHAM HILL — VARIOUS	WINDHAM HILL	WHA1
5	6	2	VOICES — CLAIRE HAMILL	CODA LANDSCAPE SERIES	NAGE 8
6	5	3	DECEMBER — GEORGE WINSTON	WINDHAM HILL	WHA 1025
7	8	3	ATMOSPHERIC CONDITIONS — JOHN THEMIS	CODA LANDSCAPE SERIES	NAGE 1
8	11	3	SONGS WITHOUT WORDS — DASHIELL RAE	CODA LANDSCAPE SERIES	NAGE 4
9	NEW	1	DAWN 'TIL DUSK — EDDIE HARDIN	CODA LANDSCAPE SERIES	NAGE 9
10	14	3	WINE DARK SEA — STEPHEN CAUDEL	CODA LANDSCAPE SERIES	NAGE 6
11	9	3	AUTUMN — GEORGE WINSTON	WINDHAM HILL	WHA 1012
12	7	3	CACHARPAYA — INCANTATION	CODA	CODA 20
13	10	3	BAYOU MOON — TOM NEWMAN	CODA LANDSCAPE SERIES	NAGE 2
14	13	3	SHADOWDANCE — SHADOWFAX	WINDHAM HILL	WHA 1029
15	19	3	BRAIN VOYAGER — ROBERT SCHRODER	IMPORT	RRK 15030
16	NEW	1	CHAMBER OF DREAMS — BILL NELSON	COCTEAU	JC 7
17	17	3	ICHIKO — ICHIKO HASHIMOTO	PAN EAST	NEWLP 101
18	15	3	ANCIENT DREAMS — PATRICK O'HURN	PRIVATE MUSIC IMPORT	1201
19	NEW	1	TIDELINE — ANGER AND HIEBIE	WINDHAM HILL	WHA 1021
20	16	3	JAPANESE BUTTERFLY — STEVE JOLIFFE	UK/PULSE	PULSE 12

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NEW PRODUCT



Mary Chain returns

THE JESUS And Mary Choin have their first single of the year, *Some Candy Talking*, released by Blanco y negro on July 14 and apart from being available in 7 and 12-inch formats it is also being released as a double pack comprising the reg-

ular 7-inch plus one featuring four tracks from a John Peel session from November 1985.

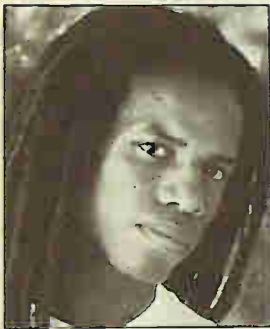
In-store promotional material will be available and advertising space has been bought in the pop consumer press.

Nelson CD debut

COCTEAU RECORDS is to release the first Bill Nelson compact discs on July 25. The CD version of *Quit Dreaming And Get On The Beam* will include an extra track, *White Sound* (JC CD 15), while *The Love That Whirls* will feature two extra songs, *Flesh* and *He And Sleep Were Brothers* (JC CD 16). Dealer price for each is £6.99. Distribution for all Cocteau product is via Pinnacle.

Nelson, who most recently released *Getting The Holy Ghost Across* on Portrait, is currently finishing off a series of short features for Channel Four, due for broadcast in the autumn.

● MOTORHEAD HAVE announced an appearance at the Donington Rock festival in August and a UK tour in October to promote their *Orgasmatron* album.



EDDY GRANT has a new single, *Dance Party*, released on the Ice label on July 21 followed by an album *Born Tuff* in August. A promotion tour is being lined up for both releases.

James plays WOMAD test

JAMES ARE backing their new Sire single *So Many Ways* with a series of dates including a slot in the WOMAD Festival on July 19. The 12-inch version of the single, which has been produced by Lenny Kaye (recent credits: Suzanne Vega), includes an extra track, *Just Hippe*.

Ads, promo for Gaynor single

STYLUS MUSIC is mounting a press advertising campaign and a nationwide club promotion in support of Gloria Gaynor's *Don't You Dore Call It Love* single which is released on Monday (14).

Spandau CBS debut set

SPANDAU BALLET'S first single for CBS, *Fight For Ourselves*, is released on Monday (14). The band are featured on BBC2's *Whistle Test* the following evening.

Soundtrack trio out

THREE FILM soundtrack albums will be available next week. *Pretty In Pink* on A&M features OMD, Suzanne Vega, New Order, The Smiths and Echo And The Bunny-

men. *WEA's The Karate Kid Part II* includes songs from The Moody Blues and Carly Simon and *Youngblood* on RCA features Mr Mister and Starship.

Stage star Ruffelle records

RCA RECORDS has signed Frances Ruffelle, who is currently starring in the West End stage musical *Les Miserables*, and her debut single *He's My Hero* has been written

and produced by Andrew Goldman and Graham Gould, collectively known as Wax. Apart from *Les Miserables*, Ruffelle has also starred in *Starlight Express*.



THREATENING TO be this year's Euro-summer hit is *Geil* by Bruce & Bongo Catovel on EMI's Columbia label which has already topped the charts in Germany (where it originated) and Austria and is a top 20 hit in Switzerland, Holland, Belgium, Denmark, Italy and France. It's available in 7 and 12-inch formats.

Aura's official Games record

AURA RECORDS is to release *We Can Only Dream*, the official theme of the Commonwealth Games which begin in Edinburgh on July 24. The single is by former international sprinter David Valentine and features other athletes such as Alon Wells and Lindsay MacDonald. Distribution is via 10 Records.

Horror rights to Pacific

PACIFIC RECORDS has secured the UK rights to the music associated with *The Rocky Horror Show*. An album, *The Rocky Horror Picture Show*, is now available and two other titles, *The Original Roxy Cast* and *The Audience Participation Album*, are due for release and will be available, on Pacific later in the year.

WorldRadioHistory

SUMMER SINGLES TO SHOUT ABOUT

David Rudder

BAHIA GIRL

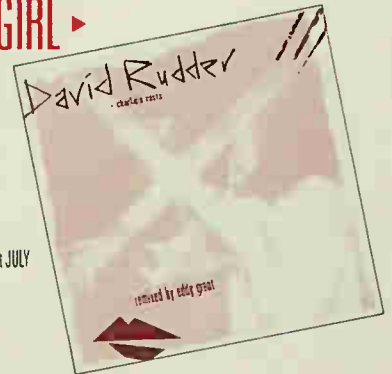
THE HIT "SOCA" SINGLE FROM THE CARIBBEAN

AS PLAYED BY TONY BLACKBURN

APPEARING ON "WOGAN" 21st JULY



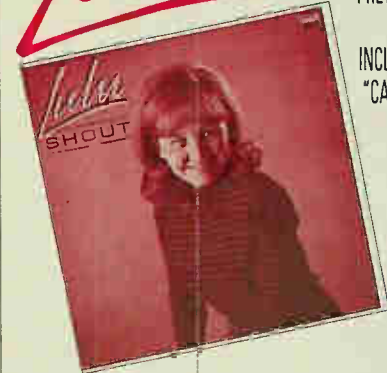
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MUSIC WEEK



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COMPACT disc DIGITAL AUDIO

- 1 1 INVISIBLE TOUCH, Genesis/Charisma/Virgin
- 2 2 SO, Peter Gabriel Virgin
- 3 4 BROTHERS IN ARMS, Dire Straits Virgin/Phonogram
- 4 7 PICTURE BOOK, Simply Red Elektra
- 5 3 STREET LIFE, Bryan Ferry/Roxy Music EG/Polydor
- 6 5 PLEASE, Pet Shop Boys Parlophone
- 7 10 GREATEST HITS, Queen EMI
- 8 6 RIPTIDE, Robert Palmer Island
- 9 12 INTO THE LIGHT, Chris De Burgh A&M
- 10 9 MOONLIGHT SHADOWS, The Shadows Polydor
- 11 - THE LAMB LIES DOWN ON BROADWAY, Genesis Polydor
- 12 14 WHITNEY HOUSTON, Whitney Houston Arista
- 13 11 THE FINAL CUT, Pink Floyd Harvest
- 14 15 LOVE OVER GOLD, Dina Straits Virgin/Phonogram
- 15 8 STARING AT THE SEA, The Cure Fiction
- 16 - DARK SIDE OF THE MOON, Pink Floyd Harvest
- 17 - SUZANNE VEGA, Suzanne Vega A&M
- 18 18 NO JACKET REQUIRED, Phil Collins Virgin
- 19 17 HUNTING HIGH AND LOW, A-ha Warner Brothers
- 20 19 LEGEND, Bob Marley & The Wailers Island

Compiled by Music Week Research © 1986



ELKIE'S A singer, and a signer — pictured inking her contract with Legend, watched by (left to right) her solicitor Roger Samuel, Legend joint general manager Robert Lemon and Legend MD Mike Heap.

Elkie signs to Legend

LEGEND MUSIC Group, the company set up earlier this year by ex-WEA managing director Mike Heap, has made its first top name signing in Elkie Braaks, to a long-term worldwide recording deal. Her first records for the company are set for the autumn and although she has achieved con-

siderable international success in the past with releases such as Pearl's A Singer, Heap says: "The best is yet to come. "We have extensive plans for Elkie in all areas including marketing plans, sponsorship, merchandising and a UK tour early next year."

Peacock's R1&2 option

THE PEACOCK Committee Report on Financing the BBC, published last week, had been so heavily leaked in advance an salient points that its official appearance was virtually a non-event. It favours retention of the licence fee system for the next decade, but linked to the cost-of-living index instead of the three-yearly reviews, and the introduction of a subscription pay-as-you-view method by the turn of the century. The controversial proposal that Radios One and Two should be privatised and financed by advertising split the committee, as already disclosed. Professor Alan

Peacock, the chairman, Samuel Brittan, Jeremy Hardie, Lord Quintan and Sir Peter Reynolds are in favour of this proposal, but Professor Alastair Hetherington and Judith Chalmers dissented, saying it would seriously damage the remaining BBC radio services, including the external ones broadcasting overseas, and cripple part of the independent radio network by affecting its advertisement revenue. The committee compromised along the lines that the BBC should have the option to privatise R1 and 2 and local radio in whole or in part, and that IBA control should

DAT summit

CONCERN ABOUT the possible impact of digital audio tape (DAT) has resulted in a meeting of "historic significance", according to IFPI director general Ian Thomas, between representatives of the music recording industry and the hardware industry. The meeting was convened in Brussels by the EEC Commission, following earlier discussions involving IFPI officials and EEC commissioners Karl Heinz Narjes and Lord Cockfield. During the meeting, a demonstration was given of the CBS Copycode System, a copyright protection device which "might be incorporated into digital audio equipment to prevent unauthorised copying of music software on a digital audio tape," according to a statement from the IFPI. "It was notable that both software and hardware sides of the music industry had agreed on the seriousness of the DAT situation," says Thomas. "It was recognised that the ability of DAT to make perfect copies of digital copyright material such as compact discs was a major threat to intellectual property rights."

World BRIEFING

SYDNEY: An attempt by tobacco company Philip Morris to reach young buyers via the Peter Jackson Rack Circuit has provoked a backlash from 22 of the leading Australian rock bands. The latter took a national newspaper advertisement condemning sponsorship of the Australian music industry by cigarette companies. Morris spends about \$Australian 3,000 weekly on radio ads promoting appearances by bands at major rock pubs, and this is perceived as a device to circumvent the ban on all radio and TV programmes of cigarette advertising. Bands associated with the ad include Midnight Oil, Hoodoo Gurus, Divinyls and Hunters & Collectors.

NEW YORK: Summer concert tours in the US are being marred by violence, primarily at heavy metal shows. One fatality and several injuries occurred at the West Coast gigs of Ozzy Osbourne and Judas Priest, and the New York venues are frequently blighted by the destruction of arena seating and the throwing of fireworks into the audience.

The consequence is much higher insurance premiums for such shows, and pleas from artists on stage for fans to stop hurting each other.

STOCKHOLM: Chrysalis Records Sweden has been farmed here, and will operate through Sonet Record with whom Chrysalis has been associated for the past 12 years on a licensing basis.

Martin Ingestrom has been appointed to head Chrysalis Sweden, and will continue in his capacity of vice-president of Air Music Scandinavia.

LOS ANGELES: Russ Regan has been named president of the creative division of Motown Records, with "oversight" of the company's AIR activities. He was previously senior vice-president of Casablanca Records and PolyGram's pop music division, involved in soundtrack album development.

AMSTERDAM: Free Record Shops, a chain with 38 branches in Holland and Belgium, is claiming to be the first multiple to clinch a national marketing deal with Pepsi Cola.

When a customer brings in six Pepsi Cola bottle caps to a Free Record Shop and buys a record for a minimum of 22.95 guilders (£6) he or she then gets a free 7-inch single of their choice.

● MCA AND Beggars Banquet have this week announced price increases. Seven-inch singles from both companies are now dealer-priced at £1.05, 12-inchers at £1.99 and full-price albums at £3.69. Beggars Banquet compact discs will cost £6.99 and MCA CDs £7.29.

Dickins

◀ FROM PAGE ONE

other's problems. "However, I da worry for all of us when I hear constant references to top 40 and top 20-only stocking policies," he added. This by definition prevents the breaking of new talent and cuts off any real future for all of us. There has to be flexibility as to stop new acts breaking through hurts both sides. "Concerning the future, I have always been troubled by the active promotion by retailers of blank tape packs at counter box outlets — does this really help any of us in the long term?"

● In addition to Dickins' "acclamation" at the AGM, the seven nominations elected, or re-elected, to the BPI council were Simin Draper (Virgin), Ray Eldridge (Chrysalis), Michael Levy (Magnet), Iain McNay (Cherry Red), Martin Mills (Beggars Banquet), Rupert Perry (EMI) and David Simane (Phonogram).

See Comment, p35.

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Guests at the APRS opening included MPs.

APRS a hit with 20 per cent boost

THIS YEAR'S exhibition of pro-audio equipment organised by the Association of Professional Recording Studios has been judged a success, attracting 20 per cent more visitors than last year to its new Olympia venue.

Among satisfied exhibitors, Audio Kinetics sales and marketing director David Neal says: "The show has gone very well. We've had an excellent response and apart from the heat, the venue has been a success. The quality of the people coming through has been tremendous and we have seen a large number of overseas dealers."

Bill Foster, director of Tape One Studios, adds: "This show proves that the industry has come of age. It's like a real trade show and has made a great impression on the VIP guests, including MPs, who visited us on the first day."

Most product on show has already been seen over recent months but star attractions were two new consoles — the Harrison Series 10, on show for the first time with full automation, and the Tri-

dent DI-AN system console, an assignable digitally controlled analogue desk which can reset and recall every function 512 times during a mix.

The APRS show was officially opened by Ian Stewart MP, Economic Secretary of the Treasury, and pictured at the reception afterwards are (standing, left to right) APRS secretary Edward Masek, Soundcraft chairman Phil Dudderidge, BPI director general John Deacon, Advanced Music Systems MD Stuart Nevison, Solid State Logic MD Colin Sanders who was created a CBE last month, APRS president George Martin, APRS chairman Mike Beville, Audio Rents' Tim Cuthbertson, and Ken Townsend of Abbey Road Studios.

Also pictured are (seated, left to right) Leo Abse MP, whose constituency is close to the Nimbus CD plant, Simon Coombs MP, whose constituency includes EMI's new CD factory in Swindon, Tape One's Bill Foster, Gerald Ramshaw of Central London Polytechnic, and BASF's Bob Hine.

MCA to build around IMP Red

IMP RED Label, Pickwick's mid-price compact disc series, is to form the basis of a new classical label being launched by MCA Records, writes *Nicolas Soames*.

The licensing agreement, negotiated by Pickwick joint managing director Ivor Schlosberg, is one of a number of similar deals currently being finalised which will take the IMP Red Label series into all the major record territories.

"We felt that while we are able to service the UK and Europe from our own distribution base, we needed a different arrangement for the US and Canada, Australia and New Zealand and for Japan," says Schlosberg.

The decision to go with MCA was prompted by the fact that it was the only North American major without a classical line, but it had indicated that it was interested in moving into the area, encouraged by the growing CD market.

In the agreement with MCA Records president Myron Roth, the American company will take most of IMP Red Label's product, and add to it recordings licensed from other companies or, eventually, its own recordings. Tom Shepard, formerly of RCA, is heading the new MCA classical division.

The first 10 CDs will be released in the US in September under the title of MCA Classics but bearing the IMP logo. This month sees the launch of the first IMP Red Label CDs in Australia and New Zealand, following an agreement with Virgin Australia chief executive Laurie Dunn.

As with MCA, Pickwick will receive a royalty on each CD sold, and Schlosberg expects MCA alone to match Pickwick's UK sales figures — 600,000 in the first year — in a shorter space of time.

It also means that Pickwick is able to utilise its classical CD recordings without putting extra pressure on its own CD capacity at Sonopresse and Discret.

Virgin and MCA plan to retail the CDs at varying prices from full to low, even though they are all marketed at £7.99 in the UK. "We cannot change that in the UK because the series was established on the basis of a low price," Schlosberg comments, "but MCA and Virgin clearly feel that with the new recordings Pickwick is now making with artists such as John Ogdon, there is more room for manoeuvre."

A similar agreement is currently being negotiated in Japan.

Digest's early chartbusters

READER'S DIGEST is releasing an eight album/cassette box-set Family Favourites featuring 111 favourites from the popular Light Programme radio show of the same name which ran for more than 30 years. The collection has been compiled with help from the BBC and features 36 million-sellers from the Forties, Fifties and Sixties.

● THE MAMMOTH Midlands charity concert Heartbeat '86 which took place at the Birmingham NEC in March, to raise money for the Birmingham Children's Hospital, is set to be shown on BBC1 next month. The line-up includes George Harrison, ELO, The Moody Blues, Robert Plant, The Move and Jasper Carrott.

Wavendon nominations

A TOTAL of 50 different artists and musicians have been nominated in the first Wavendon All Music Awards which will be presented at London's Barbican, during a gala concert on September 29.

The awards recognise individual achievements across a wide range of music and music-related activities at both professional and amateur levels, and the nominations have been made by many of the 3,000 artists who have appeared at Wavendon since it opened in 1969.

CBS and Our Price

HOW PLEASED I was to read (MW June 14) that CBS is taking a stand against the buying practices of Our Price. I think it a shame that CBS is still supplying them with any product, although I can see the predicament that would put them in. I would like to see a lot more companies taking a stand on this issue, or Gallup should take out the Dataport machines installed in Our Price shops.

If every chart return shop adopted the Our Price buying policy, then the records in the chart would never change. They would simply juggle around and eventually stop selling, and the chart would die.

I became aware of the problem after receiving complaints from fans of one of our artists, Debbie Curtis, that Our Price was not stocking her single and would not order it for the customers, not even the Our Price shops in Debbie's home area, where she is highly popular.

No one expects every shop to stock every new record released, but only to stock already charted product and to serve as a chart return shop at the same time is not serving the industry or its customers in a fair manner in my opinion. Nigel Browning, Marketing Manager, 42nd Street Records, Station Road, Amersham, Bucks.

Godfrey Rust, Gallup chart manager, replies: The charts measure what people have bought, irrespective of what their buying opportunities were. Gallup cannot intervene with regard to record company marketing policy or the stocking practice of retailers. The Dataports are distributed to obtain the best balanced sales sample possible. Our Price has three per cent of the retail outlets in the UK, and must obviously be included in the sample regardless of its buying policy. All shops, including independents, have to operate some form of restrictions on their buying policy. If, for instance, we based the charts entirely on independent retail shops, the LP chart would collapse because the independent shop stocking of albums for various reasons is much more restricted than that of the chain stores.

Defining terms

IN THE light of the terms of trading reviews now being announced by major suppliers, this tiny independent record shop in Watton, Norfolk, announced a continuing commitment to the consumer.

Pop Inn Record Services will, as it has always done, obtain for a customer just a single single from whatever source in as fast a time as possible within reasonable commercial bounds. There is no question of a commitment to CBS, or any other company's product; our only commitment to our suppliers is to pay our bills on time.

The commitment of retailers to

their customers, however, should be reflected in a commitment by suppliers to retailers. This sort of commitment should include not allowing a recent number one single (Jennifer Rush's Power Of Love CBS) to be out of stock for over three months when there is still demand.

And not deleting George Michael's hit A Different Corner in 12-inch version when the single is still in the charts — CBS again.

And not keeping all the popular Madonna back catalogue singles out of stock for months and then only re-releasing them in packs of 50 without telling the small dealers who at least, had they known, could have ordered smaller quantities through the wholesalers — a WEA glitch.

And not releasing a large number of American import country albums (MCA/PolyGram) without telling anyone, apart from the large chains. We only found out about them through a listing in a Boots catalogue.

Need we say more? Martin Anscombe, Pop Inn Record Services, Watton, Norfolk.

Verbal cutback

I WOULD like to make the following comments re the proposed sale of Radio One and Two.

Nine minutes of advertising per hour, should not mean nine minutes less music. It's a good opportunity to cut out some of the constant "verbal diarrhoea" from DJs who think we'd rather hear them than the music.

In any case both stations already sound commercial due to constant "in-house" promotions. I can't say either stations do much to help new artists. If you aren't on the playlist you are unlikely to have a hit record.

The majority of ads on ILR are local and Radios One and Two would be after national ads.

What we really need, and let's hope the government will oblige, is for radio in this country to be de-regulated, for the "independent" stations to become just that and no needtime restrictions to be abolished. Only then will the "pirate" stations such as Caroline and the late very popular Laser 558 no longer be needed.

Radio One was supposed to replace the pirates of the Sixties, but how can it be expected to while our radio laws are so restricted and naive for a supposedly free country.

When will that freedom apply to our radio services? David Jonas, Westwood Gardens, Wymondham, Norfolk.

Mitty fee

REGARDING THE current BPI hold-out for £500 per video clip shown on television.

Does this mean that ITV will have to pay the Walter Mitty fee for clips included in BPI member companies' TV advertising? Luke Crompton MRIB, Manchester Mews, London W1.

The BPI says: "No".

Tokens to add coupon

RECORD TOKENS is launching a new promotional coupon allowing immediate redemption by consumers on their next music purchase. The value of the coupons will be structured "to suit individual sales promotion offers" and they will be exchanged at some 5,000 outlets covering records, cassettes, video tapes and compact discs.

New Priority

US LEISURE company Bradgate Associates is behind the launch of a new label, New England Records, which debuts with singles from The Boys From Syracuse and The Land Of Decoration. Marketing and distribution for the label is being handled by Priority Records via RCA/Ariola. UK general manager is ex-agent Mark Melton while the US arm of the company is under the wing of Jack Doherty, formerly with Capitol.

New England Records, 45-53 Sinclair Road, London W14 0NS (01-602 6351).



HELL HATH NO FURY LIKE RUN DMC RAISING HELL

THE MILLION SELLING U.S. ALBUM
FROM THE KINGS OF ROCK, IS NOW ON LONDON RECORDS

Featuring the single **MY ADIDAS/PETER PIPER**
plus **IT'S TRICKY** and **WALK THIS WAY**

HOTTING-UP ALL OVER THE UK

ARE YOU READY?

**RUN
DMC**



When is new really new?

ONE AGAIN the New Music Seminar will attempt to pull the multi-faceted music industry into something approaching a clear and global perspective as all aspects of the business converge under the roof of New York's Marriott Marquis Hotel from July 13-16. The scope of the Seminar is likely to be greater than on any of its six previous occasions — for rather than the industry streamlining, each coming year brings increasingly complex issues and problems which have to be tackled head on. And the enduring pre-occupation will be with "new" music — where is it coming from, where is it going to, and does it even exist? Karen Faux poses these questions to a cross-section of people involved in A&R and picks up the current vibes

CUTTING THROUGH the myriad of topics which the New Music Seminar 1986 will be placing under the microscope — the underlying key concern must be with the source and direction of "new" music itself.

Pop appears to have reached a peak of pre-recorded squeaky cleanliness and many would argue that is the result of a generation of consumers preferring material that is safe and predictable and which fits in with a lifestyle dominated by the trappings of television and video. Teenage tastes have become more sophisticated and now require a pre-requisite level of high gloss, while a new affluent audience has emerged, eager to swallow up adult-orientated rock or the starkly modern music that has recently come to be described as new age.

While the consumers with the money, whether they be teen or new age, dictate the type of music that sells, they do not necessarily provide a climate from which an exciting, innovative music might spring. In a decade which turned sexual ambiguity into a bland,

wholly acceptable superstar in the form of Boy George — there doesn't seem to be much hope for anything truly raw and original coming through.

Virgin A&R man Jeremy Lascelles takes what could be described as either a cynical or realistic view of the successful music around at the moment. "Everything is currently regurgitated and the skill is in dressing it up to make it seem as if it's something new. There is very



ABC — changed the market radically.

little new music — all the ideas are the old tried and tested ones."

It would seem then that it is, essentially, the packaging and image which is the crucial deciding factor for the success of a band. Chris Cooke at Arista puts the situation in perspective: "All new music is repackaged — punk was a repackaged music that went back to the roots of rock 'n' roll and to the kids at the time it was brand new and exciting."

Cooke finds the concept of new music and people's preoccupation with it interesting and also views it as extraordinary that kids today are still turning on to bands such as Deep Purple, buying their records in vast quantities and regarding them as the best thing since sliced bread: "It feels new to them and they buy it for that reason..."

Polydor A&R man Billy Keen does not claim to have any answers as to why there is little new music around but does believe there is a current vacuum: "There is a lull in new music at the moment. After punk people were confused and turned to a stream of one-hit wonders that did not produce any fresh, new talent."

"A combination of reasons could explain why the new music isn't coming through. Many of the kids making music now are on the dole and turning to it as a way out —

but at the same time they are half-hearted about it and without talent or songwriting ability are making it to the top.

"In the past bands have been spawned by a healthy live scene but there's a noticeable lull on the live front now, and many venues are dropping live music. A band such as That Petrol Emotion can pull huge crowds without having been massively successful on record but on the whole, bands without record deals are no longer able to get a big following by word of mouth."

Whilst agreeing that the music around is old wine in new bottles, Mayo Thompson at Rough Trade does not agree that the live scene is flagging and is generally optimistic about the potential for new music: "There is nothing new under the sun and there are whole generations of artists who haven't had 'ideas'. But having said that there are fresh bands coming through — such as The Smiths, whose strategy has grown out of a knowledge of popular music."

Colin Barlow at CBS pinpoints a lack of inspiration as the blight on current music. "Music is lacking inspiration," he says. "There is not act around at the moment which is incredibly exciting and nothing that the kids can relate to. This reflects on both the bands and the industry. Someone should come along and change it with an unexpected approach — and shift opinion."

Kerry McCarthy at Stiff is surprised that music has slumped into a creative plateau in the mid-Eighties: "Generally there are waves of new bands and sounds emerging all the time. It's amazing that there are no original sounds in the charts at the moment — and it's the cover versions that are making it. Kids don't remember Spirit In The Sky — so it's totally new to them. On the other hand I think that the climate is right for new music with a band like Fuzzbox showing how anyone can have a shot at it."

If any sort of new music is to fight its way through to popularity, will it more likely do so through a major label — or an independent? In the past the latter has always been credited as the purveyor of fresh new talent but now economic pressures are making the indies less adventurous. Chris Cooke supports this view: "I think there is room for both major and independent labels to supply new music, although these days the majors are less prepared to take risks and the pressure of the system prevents them from doing so. They rely on the indies to a certain extent to provide



That Petrol Emotion — exceptional to the rule.

fresh ideas. At the moment a vacuum seems to have been created whereby the majors are less inclined to act on new ideas and the indies are less able to push those ideas across because it is harder for them to survive economically — and a whole middle ground is lost and new music loses out."

Billy Keen at Polydor feels that where the new music will come from is debatable: "It's true that the indies can afford to be more risky and have the appearance of being groovy but there is always the danger that they are going to go under. The Housemartins are a good example of a band that has crossed over in terms of record sales but it will be difficult to sell them in America and in the final analysis that is what counts."

The US, it would seem, whilst not providing the mainspring of new talent, is still the international arbiter of taste. In spite of this, Rough Trade's Mayo Thompson is confident that the UK's creativity has not been stifled and still leads the way: "The UK produces the cultural ideas — the things that happen in the US are determined by it. The most recent burst of new pop music started here in '81 with bands such as The Human League and ABC — who changed the marketplace quite radically."

As far as the mid-Eighties are concerned the UK has reigned supreme in its ability to churn out high quality, pre-packaged pop music with bands such as Duran Duran and Tears For Fears. While there is nothing earth-shatteringly different about them, they are innovative in a technical way and stylistically British. The American taste is for good, solid, accessible music and that it just what the UK currently excels at.

7-INCH SINGLE (TIPPA 5)
12-INCH EXTENDED MIX (TIPPA T5)
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Fuzzbox — now anyone can have a go.

'These days the majors are less prepared to take risks and the pressure of the system prevents them doing so'

LEWIS

NEW SINGLE MAN IN THE MOON

7" RIVA 46 12" RIVA T 46



MANUFACTURED AND DISTRIBUTED BY PRT LTD

AIR PLAY

		RADIO 1		RADIO 2		REGIONAL			LAST WEEK CHART
		29.5	22.28	7.12	26.30	7.13	29.6	30.6	
		ACTUAL PLAYS		ACTUAL PLAYS		PLAYLISTINGS			
		1st		1st		1st			
A-HA Hunting High And Low	Warner Brothers	12	16	-	A	33	41	7	
ADAMS, BRYAN Straight From The Heart	A&M	8	-	C	-	21	-	N	
AMAZULU Too Good To Be Forgotten	Island	13	16	-	A	35	41	6	
ARMATRADING, JOAN Reach Out	A&M	-	-	-	-	10	10	-	
ART OF NOISE/MAX HEADROOM Paranoida	China	17	16	A	A	25	26	26	
AURRA Like I Like It	10/Virgin	10	7	A	A	19	20	43	
BAILEY, PHILIP Echo My Heart	CBS	11	-	A	C	15	-	-	
BAKER, ANITA Sweet Love	Elektra	-	-	-	-	14	18	-	
BANANARAMA Venus	London	19	17	A	A	36	38	9	
BANGLES Going Down To Liverpool	CBS	2	9	A	C	30	34	71	
BELL, ARCHIE/DRELLS Don't Let Love Get You Down	Portrait	5	7	-	-	19	15	49	
BLOW MONKEYS Don't Be Scared Of Me	RCA	14	4	C	C	27	6	-	
BRAGG, BILLY Levi Stubbs Tears	Gal Discs	7	6	-	-	11	6	37	
BRILLIANT Somebody	Food For Thought/WEA	9	-	C	-	-	-	N	
BRUCE, JACK I Feel Free	Virgin	5	-	C	-	7	6	N	
BUCKS FIZZ New Beginning (Mamba Seyra)	Polydor	11	14	A	A	36	40	8	
CLAIRE & FRIENDS It's 'Omble Being In Love (When ...	BBC	-	4	-	-	13	13	19	
COCK ROBIN The Promise You Made	CBS	7	9	-	-	21	20	39	
COLLINS, WILLIE Where You Gonna Be Tonight?	Capitol	7	7	A	A	19	14	46	
COLON, WILLIE Sei Fire To Me	A&M	12	9	A	A	13	6	48	
CURTIS, T.C. Step By Step	Hot Melt	-	-	-	-	9	9	-	
DARK CITY Rescue Me	Virgin	8	-	A	C	-	-	-	
DEBARGE, EL Who's Johnny (Short Circuit Theme)	Gordy	-	-	-	-	25	27	60	
DE BURGH, CHRIS The Lady In Red	A&M	7	6	A	A	28	27	76	
DRUM THEATRE Home (Where The Heart Is)	Epic	7	7	-	-	14	19	94	
EMERSON, LAKE AND POWELL Touch & Go	Polydor	4	-	-	-	-	-	N	
FOX, THE Secret Separation	MCA	12	12	A	A	12	11	83	
FOX, SAMANTHA Do Ya Do Ya (Wanna Please Me)	Jive	8	5	-	-	32	31	12	
FURNITURE Brilliant Mind	Stiff	15	12	A	A	35	32	29	
HALL, AUDREY Smile	Germania	6	7	A	A	20	14	51	
HARLEY, STEVE Inesizable	RAK	-	4	-	-	11	10	-	
HAYWOODER Roses	Epic	16	14	A	A	32	32	40	
HEART Nation At All	Capitol	-	-	-	-	13	13	76	
HEYWARD, NICK Goodbye Yesterday	Arista	5	-	-	-	22	-	N	
HILL, LONNIE Galveston Bay	10/Virgin	9	7	A	C	7	-	90	
HOLLYWOOD BEYOND What's The Colour Of Money?	WEA	11	9	A	A	18	11	84	
HOUSEMARTINS Happy Hour	Gal Discs	15	21	A	A	37	38	3	
INXS Listen Like Thieves	Mercury	13	10	A	A	15	13	58	
IRIE, TIPPA Heartbeat	UK Bubbler	7	4	C	-	12	-	-	
IT BITES Colling All The Heroes	Virgin	11	12	A	A	11	6	87	
IT'S IMMATERIAL Ed's Funky Diner	Sire/Virgin	7	-	C	-	-	-	N	
J.A.M. '84 We've Got The Love	Arista	4	-	-	-	11	5	95	
JOEL, BILLY Modern Woman	CBS	-	4	-	-	30	34	-	
KATRINA & THE WAVES Sun Street	Capitol	13	15	A	A	28	31	74	
KHAN, CHAKA Love Of A Lifetime	Warner Brothers	15	6	A	C	25	19	-	
LOVER SPEAKS, THE No More Love You's	A&M	4	-	-	-	5	-	-	
MCDONALD, MICHAEL I Keep Forgetting	Warner Brothers	7	-	C	-	22	-	N	
MCGREGOR, FREDDIE Push Comes (...)	Real Authentic Sound	6	4	-	A	5	-	96	
MADONNA Papa Don't Preach	Sire	17	18	A	A	37	41	2	
MIDNIGHT STAR Headlines	Solar/MCA	12	11	A	A	29	25	17	
MILES BAND, JOHN I Need Your Love	Valentia	-	-	-	-	12	14	-	
MORRISON, VAN Ivory Tower	Mercury	8	14	A	A	9	5	-	
NICOLE What About Me	Portrait	-	-	-	-	9	-	N	
HU SHOOZ I Can't Wait	Atlantic	9	9	-	A	32	39	5	
HUMAN, GARY I Can't Stop	Nones	-	-	-	-	13	14	27	
PALMER, ROBERT I Didn't Mean To Turn You On	Island	15	-	A	A	23	-	-	
PAUL, OWEN My Favourite Waste Of Time	Epic	19	18	A	A	37	41	4	
PRIEST, MAXI In The Springtime	10/Virgin	-	5	-	-	10	8	79	
PRINCESS Tell Me Tomorrow	Supreme	12	13	A	A	32	27	47	
QUEEN Friends Will Be Friends	EMI	10	14	A	A	25	40	14	
RAH BAND, THE Sweet Forbidden	RCA	-	-	-	-	9	-	N	
RAWLS, LOU Stop Me From Starting This Feeling	Epic	-	-	-	-	20	16	100	
REAL ROXANNE (Bang Zoom) Let's Go Go	Cooltempo	17	13	A	A	19	14	18	
RIDGWAY, STAN Camouflage	I.R.S./MCA	10	13	A	A	11	6	57	
ROBINSON, TOM The Real Thing	RCA	9	-	-	-	5	-	N	
ROUEN Young For A Day	Kick	6	12	A	A	-	5	-	
SLY FOX Let's Go All The Way	Capitol	11	14	A	A	26	21	23	
S.O.S. BAND, THE Borrowed Love	Tabo	5	-	C	-	21	19	59	
SOUTHSIDE JOHNNY Walk-Away Renee	RCA	-	-	-	-	16	16	-	
STEPHENSON/DAINTEES Crocodile Crier	Kitchenware/Landis	-	-	-	-	9	7	N	
STEWART, ROD Every Beat Of My Heart	Warner Brothers	11	12	A	A	34	33	-	
SUZY AND THE RED STRIPES Seaside Woman	EMI	5	-	C	-	9	-	N	
TALKING DRUMS Pretend A Stranger	Stiletto/London	7	6	A	A	-	-	-	
UB40 Sing Our Own Song	DEP International	16	12	A	C	25	-	-	
URE, MIDGE Call Of The Wild	Chrysalis	10	12	-	A	21	34	28	
VAN HALEN Dreams	Warner Brothers	9	5	C	C	18	-	-	
VEGA, SUZANNE Left Of Centre	A&M	8	10	-	-	32	31	35	
VIEW FROM THE HILL No Conversation	EMI	9	12	A	A	23	26	91	
VINDALOO SUMMER SPECIAL Rockin' With Rita Vindaloo/WEA	6	-	-	-	-	-	-	-	
WAX Shadows Of Love	RCA	8	7	A	C	12	18	-	
WYAMI The Edge Of Heaven	Epic	18	15	A	A	38	41	1	
WHISTLE Please Love Me	Champion	-	-	-	-	9	8	32	
WILLEDEN DOGGERS Not This President	Jive Electro	8	4	A	C	-	-	-	
WINWOOD, STEVE Higher Love	Island	15	16	A	A	37	34	38	
WOMACK, BOBBY Gypsy Woman	MCA	-	5	-	-	13	15	-	
YARBROUGH & PEOPLES I Wouldn't Lie	Total Experience/RCA	-	-	-	-	9	8	63	

● BUBBLING UNDER (Regional Playlists on 6-8 stations)
... Arcadia (8), Randy Crawford (8), Fra Lippo (6), Julian Lennon (8), Masquerade (7), Sinitta (6).

● Plays logged by Shem Tracking (01-290 0129)

● A indicates Radio 1 'A' list
● N indicates NEW ENTRY

THIS COMING week seemingly half the UK record business, including a huge disco contingent, heads to New York City for the annual **New Music Seminar**. A few tips for first timers. Most obviously, dress to sweat as you'll never have felt so hot, and take well worn in shoes as the city's street grid encourages a possibly unaccustomed amount of walking. Everyone you want to meet will at some stage be in the **Marriott Marquis** venue hotel's massive revolving bar (overlooking Times Square with one complete revolution every 45 minutes), which is open to the public and registrants alike. If you see Steinar's **George Hargreaves** wish him happy birthday and he'll buy you a strawberry margarita!

Record shops worth visiting include, for disco, **Vinyl Mania** at 52 and 30 Carmine Street, **Downstairs** at 35 West 43rd (between 5th & 6th Aves); for break beats, **Music Factory** at 1476 Broadway (Times Square 42nd/43rd Sts), **Rock 'n' Soul** at 35th & 7th; for expensive cut-outs and general stuff, **Tower Records** at 4th & Broadway, **Colony Records** at (I think) 52nd & Broadway. I myself am moderator of the **International DJs** seminar panel on Tuesday at 5.30pm, UK panellists being **Chris Hill**, **Steve Walsh** and **Jay Strongman**, while **Music Week** will of course have its own exhibition stand. Try to experience the legendary club **Paradise Garage** before it closes

James Hamilton

C O L U M N

later this year.

Further to last week's piece about Chicago, it seems that **London Records** here has picked up **DJ International Records** and associated labels, for its own UK logo identity, thus snatching the sizzling hot **Farley "Jackmaster" Funk & Jessie Saunders'** Dub Can't Turn Around away from previously announced **Cooltempo** release. DJ International founder **Rocky Jones**, Chicago's "Berry Gordy", confirms and clarifies: "Garage Music is stuff like **Dhar Braxton** and **Gwen Guthrie**, from New York. Chicago music is called **House Music** after the **Warehouse Club** in Chicago — know the difference!"

By chance, our lead UK 12-inch this week is **Gwen Guthrie's** Ain't Nothin' Goin' On But The Rent (Boiling Point POSPX 807), a gritty roller (here only in its Lorry Levan mix leaving Mark Berry's remix for subsequent creative marketing) doing well on better value import although I remain unconvinced of its crossover penetration.

Others include **Run-DMC's** My Adidas (London LONX 101), the rap generation's **Blue Suede Shoes**; **Nova Casper's** Turned On To You (Bluebird/10 BRT 24), fast selling UK remake of the unavailable much revived 80's Ladies oldie (vide Archie Bell, etc); **William Bell's** Passion (Tout Ensemble 12LUTE 3, via Pinnacle); Froggy remixed subdued siney canterer; **O'chi Brown's** 100% Pure Pain (Magnet MAGT 296), breezily wriggling cool strider; **Shot's** Main Thing (Affair Records FAIR 2, via PRT), rambling tigger bubbling a while on import; **Blue Moderne's** Through The Night (Sure Delight SDT02, via Jet Star), girlie group with the Set It Off beat; **Con Funk Shun's** Burnin' Love Club (Club JABX 32), Total Contrast clone; **Main Ingredient's** Do Me Right (Cooltempo COOLX 126), gently imploring soul; **Rick James'** Sweet And Sexy Thing (Motown ZT 40756), typical snappy strutter; **ET's** Candy (Total Experience DJT 1), Prince-ish mutterer; **Juliet Roberts'** More Than One Night

(Bluebird/10 BRT 2), semi-slow loosely remixed old B-side by Solid Soul's TV presenter; **Whistle's** Please Love Me (Champion CHAMP 1215), haunting lethargic vocal (not a rap) with more radio than club support so far; **Aleem** featuring **Leroy Burgess'** Fine Young Tender (Atlantic A9401T), previously strong LP cut dissipated by a rambling remix; **Big Tony's** Can't Get Enough Of Your Love Babe (Lisson DOLEQ 3, via PRT), Barry White remake for the Real Thing market; **Chaka Khan's** Love Of A Lifetime (Warner Bros W8671T), disappointing technopop.

Last but not least, **Pieces Of A Dream's** Say La La (Manhattan 12MT 12), a summery subtle weaver big in hipper clubs, is being upstaged by the young jazz-funkers' import LP, Joyride (Manhattan ST 53023). Also an import LP are **The Temptations'** To Be Continued (Gordy 6207GL), well sung though blandly derivative; **Betty Wright's** Sevens (First String F-9644), pleasant enough soul not really for the floor; **Fatburger's** One Of A Kind (Golden Boy Jazz GBJ-2001), slick fusion sparked by the half-stepping I Knew That. On UK LP, apart from the obviously pop aimed though dance orientated **Madonna's** True Blue (Sire WX 54), the other sure seller is the starkly rapping **Run-DMC's** Raising Hell (London LONLP 21), with a sleeve choice choice of apparently two different colourways.

DISCO TOP ALBUM

- 1 2 7 **MIDNIGHT STAR:** Hoodlums Solar/MCA MCF 3377 (F)
- 2 24 12 **MELISSA MORGAN:** Do Me Baby Capitol EST 2005 (F)
- 3 3 2 **VARIOUS:** Street Sounds Hip Hop Electra 12 Street Sounds ELCT 12 (F)
- 4 5 24 **CASHFLOW:** Cashflow Club/Phonogram JABH 12 (F)
- 5 6 4 **WILLIE COLLINS:** Where You Gonna Be Tonight Capitol EST 2012 (F)
- 6 1 3 **VARIOUS:** Upfront 1 Sessions UPFT 1 (A)
- 7 8 15 **AMITA BAKER:** Rapture Electro ERT 37 (W)
- 8 12 1 **THE S.O.S. BANO:** Seeds Of Time Tabu TBU 24663 (C)
- 9 7 20 **JANET JACKSON:** Control A&R A&R 5104 (F)
- 10 NEW **SHIRLEY JONES:** Always In The Mood Philadelphia International ST 53021 (Import)
- 11 10 3 **VARIOUS:** Jazz Jaxx 2 Streetsounds SOUND 4 (R)
- 12 12 4 **MTUME:** Theatre Of The Mind Epic EPC 24973 (C)
- 13 19 2 **RANDY CRAWFORD:** Abstract Emotions Warner Brothers WX 46 (W)
- 14 15 3 **THE JONES GIRLS:** Art's Showcase Streetsounds MUSIC 4 (R)
- 15 16 5 **NU SHOOTS:** Poolside Atlantic WX 60 (W)
- 16 NEW **PIECES OF A DREAM:** Joyride Manhattan ST 53023 (Import)
- 17 14 5 **BOB JAMES & DAVID SANBORN:** Double Vision Warner Bros 1-75293 (Import)
- 18 NEW **COM FUNK SHUN:** Burnin' Love Mercury 826 943-1 M-1 (Import)
- 19 RE **RUN-DMC:** Raising Hell Profile/London LONLP 21 (F)
- 20 20 9 **PATTI LA BELLE:** Water In The MCA MCF 3319 (F)

Compiled by MRIB



HOT MELT RECORDS



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Disco

AND DANCE

THIS WEEK LAST WEEK WEEKS ON CHART

1	6	HEADLINES	Midge & Star	Sals/JCA (MCA) 1065 (F)
2	2	(BANG ZOOM) LET'S GO GO	Dani Rozario/Wesley Howe Tee	Contempo (COK) 874 (I)
3	6	DON'T LET LOVE GET YOU DOWN	Archie Bell & The Drells	Parsons (ITA) 7254 (G)
4	14	PAPA DON'T PREACH	Madonna	Sire (W&A) 911 (W)
5	4	I CAN'T WAIT	My Sharkey	Atlantic (AT&T) (M)
6	NEW	BORROWED LOVE	The S.O.S. Band	Telma (I) 7241 (G)
7	10	SET FIRE TO ME (Latin Jazzbo Version)	Walter Color	ARM (AM) 330 (F)
8	22	TELL ME TOMORROW	Finesse	Supreme (SUP) 1106 (A)
9	12	WHERE YOU GONNA BE TONIGHT?	Willie Collier	Capitol (12) 41410 (E)
10	8	TOO GOOD TO BE FORGOTTEN	Amaral	Island (12) 15 281 (E)
11	3	THE EDGE OF HEAVEN, Whom?	Epi (12) 911 (G)	
12	9	STAY A LITTLE WHILE, CHILD	Local Train	Virgin (VS) 83112 (I)
13	16	AIN'T NOTHIN' GOIN' ON BUT THE RENT,	Queen Culture	Polydor (ESS) 106-1 (E)
14	18	LIKE I LIKE IT,	Abrax	10/Virgin (TEN) 126 (E)
15	5	AMITYVILLE (The House On The Hill)	Lowback Straker	Epic (ITA) 7182 (C)
16	NEW	SMILE	Audrey Hill	Generon (DG) 1135 (S/C)

17	7	10	JUMP BACK (Set Me Free)	Dhar Braxton	Fourth & Broadway (J&B) 1262W (4) (E)
18	46	6	ONE FOR THE MONEY	Utopia	Melrose - NAL 1232 (A)
19	20	4	ROSES	Hayes	CBS (ITA) 7274 (G)
20	38	3	NO NEWS IS NEWS	Frankie	New Image (NR) 1234 (Import)
21	11	9	DIAL MY NUMBER	Patti LaBelle	CBS (ITA) 7016 (E)
22	NEW	I WOULDN'T LIE	Torvalds & Peoples	Fatal Experiments/PCA (F&A) (12) - 118 4242 (R)	
23	13	3	FOOLIN' YOURSELF	Paul Hardcastle	Chrysalis (PAL) 02 (I)
24	28	7	THROUGH THE NIGHT	Blue Moderne	Sire Delight (SD) 2 (F&A)
25	26	4	I FOUND LOVING	Feedback Band	Imperson/Tower (TAN) 710 (E)
26	15	8	EXPANSIONS '86	Clara Paul	Fourth & Broadway (J&B) 1262W (4) (E)
27	27	3	BLACK IS THE COLOUR,	Wilbert Longmire	Streetwave - SNAKE 8 (I)
28	30	3	I CAN'T WAIT (TO ROCK THE MIKE)	Slyder G	Champion (CHAMP) 11214 (A)
29	53	2	SQUARE DANCE RAP	Sue Mix & Lou	Streetwave (M) (K&M) 69 (A)
30	NEW	SO MACHO/CRUISING	Santa	Fantasy (12) (F&A) 7 (A)	
31	19	8	MINE ALL MINE/PARTY FREAK	Cash Flow	Club Phonogram (J&B) 31 (F)
32	NEW	(SOLUTION TO) THE PROBLEM	Marqueade	Streetwave (M) (K&M) 67 (A)	
33	17	7	HASTY	Jack Jackson	ARM (AM) 316 (F)
34	37	2	SWEET LOVE	Ariya Baker	Elektra (EAR) 4413 (W)
35	21	2	MORE THAN ONE NIGHT	Jill Roberts	Blizzard (10) (BAR) 77 (E)
36	NEW	PASSION	William Bell	Tout Ensemble (12) (LAUTE) 3 (F)	
37	NEW	JUMP BACK	Wally Jump Junior	Criminal Damage (CR) (M) 0001 (Import)	
38	47	7	HUNGRY FOR YOUR LOVE	Hanson & Davis	Fresh (FR) 5EP (Import)
39	33	9	BAD BOY	Wham Sound Machine	Epic (ITA) 6571 (G)
40	21	7	CAN'T GET BY WITHOUT YOU	The Real Thing	PRT 7P 352 (12) - 12P 352 (A)
41	NEW	STOP ME FROM STARTING THIS FEELING	Los Rawls	Epic (ITA) 7263 (E)	
42	25	9	GIVIN' IT (To You) (Special Mix)	Sky	Capitol (12) (CL) 401 (E)
43	10	3	PULL UP,	Award	Sire (12) (S) (M) 103 (F&A)
44	32	2	LOVE THE ONE I'M WITH	Melba Moore	Capitol (12) 15236 (Import)
45	NEW	STEP BY STEP	I. C. Cento	Hsi (12) (H) (C) 006 (A)	
46	59	2	SUNSHINE ISLAND	Abecho	Abecho 7AS 003 (12) - AB 003 (J)
47	57	3	WHO'S JOHNNY? ("Short Circuit" Theme)	El DeBarge	Gordy (E) (D) 1 (U)
48	70	2	BURNIN' LOVE	Con Funk Shun	Club Phonogram (J&B) 31 (F)
49	NEW	MY ADIDAS/PETER PIPER	Rev D M C	London (LON) 31 (F)	
50	35	9	DESTINY	O.S.U.	Epic (12) (CL) 57 (A)
51	31	9	SET ME FREE	Jill Green	Epic (12) (H) (A) 7 (E)
52	NEW	GALVESTON BAY	Louise Hill	10/Virgin (TEN) 11112 (E)	
53	65	7	HOT TO TOUCH	Julian Joseph	Total Control (M) (T) (D) (C) 8 (E)
54	23	6	YOUNG HEARTS RUN FREE	Candi Staton	Warner Brothers (W&A) 6870 (W)
55	50	4	SAY LA-LA	Patrice D'A Dream	Meridian (V) 56022 (Import)
56	NEW	IN THE SPRINGTIME	Maxi Priest	10/Virgin (TEN) 12212 (E)	
57	34	4	DON'T LET LOVE GET YOU DOWN	Matthew David	Blizzard (10) - BKT 231 (E)

58	NEW	YOUR LOVE	Invincible	Parade (PAR) (Import)	
59	56	4	PAY ME BACK MY LOVE	Calvin	Parade (PAR) (D) 722 (Import)
60	52	5	REFLEX ACTION	Love Thomas	R&B (P&B) Box 855 1803 (17) - 151 1803 (A)
61	NEW	SUCH A FEELING	Tracy & Co	Sound Of London (SOL) 106 (E) (Import)	
62	42	5	POINT OF NO RETURN	Ephraim Bartley	Champion (CHAMP) 11213 (A)
63	44	2	HERE I GO AGAIN	Free M D	Tommy Boy (TBY) 12 15 236 (E)
64	36	13	ON MY OWN	Pamela Ball & Michael McDonald	NCA (MCA) 1945 (F)
65	29	8	BASSLINE	Mashona	10/Virgin (TEN) 111 (E)
66	NEW	BAMBAATA'S THEME	Afrika Bambaata	Tommy Boy (TBY) 18 129 (Import)	
67	63	2	WHAT'S THE DEAL	Coral Williams	New Image (NR) 1 33 (Import)
68	24	16	COMPUTER LOVE (Part 1)	Jays	Warner Brothers (W&A) 6870 (W)
69	39	6	MAKE ME THE ONE	Crown Heights All Stars	Citybeat (CBE) 704 (12) - 1204 (W)
70	41	10	BROOKLYN'S IN THE HOUSE	Custaxer D C	Cherry Red (12) (DANCE) 3 (F)
71	48	11	LESSONS IN LOVE	Level 42	Polydor (PDS) 81 (P) (E)
72	NEW	PLEASE LOVE ME	Whistle	Champion (CHAMP) 11215 (A)	
73	NEW	BOOPS	Spectrum	Teddybear (TBY) 12 02 (E)	
74	61	2	LOVE TRAIN	Tim O Jays	Parade (PAR) 12 235 (C)
75	NEW	GYPSY WOMAN	Bobby Womack	MCA (MCA) 1650 (A)	

OUT NOW

WHISTLE

NEW SINGLE
'PLEASE LOVE ME'
'JUST FOR FUN'
 + **'JUST BUGGIN'**
 (DUTCH RE-MIX)
 7"-CHAMP 15 12"-CHAMP 12 15

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WHISTLE

PLUS **FREE** BONUS 12" RECORD
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 ★ **JUST BUGGIN** ★
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'Coast To Coast'
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MUSIC WEEK



Compiled by MRIB from World Radio History, 50 specialist shops



CONFUNKSHUN



THE SINGLE
BURNIN' LOVE

7" JAB 32
 - LP version b/w dub edit.

12" JABX 32
 - club mix, dub mix (full length), LP version.

SO HOT IT'S CHILLIN'

TOP 50 SINGLES

INDIES

THIS WEEK LAST WEEK WEEKS ON CHART

1	5	HAPPY HOUR	The Movement	God Disc 60020 11 (W)
2	3	LEVI STUBBS TEARS	Billy Bragg	God Disc 60005 12 (F)
3	6	BRILLIANT MIND	Favourite	S-FH 6017(1) 251 (F)
4	2	SERPENTS KISS	The Mission	Chapel 22 CHAP 67 (12* — CHAP 6 (1/4W)
5	4	WHOLE WIDE WORLD	The Sexp Dragons	Seaway SWSWAT 4(1) (2/6)
6	8	ALMOST PRAYED	Weather Prophets	Creation CRE 029(1) (2/RT)
7	15	THE D RAIN TRAIN	(Covers) Pitelma	Deafinition — (DRE 21) (1/RT)
8	5	THE SINGER	Nick Cave & The Bad Seeds	Mung WHITE 47 (12* — WHITE 47) (2/RT/SP)
9	7	BIG MOUTH STRIKES AGAIN	The Smalls	English Trade R(12) 192 (2/RT)
10	12	HEARTACHE	Gene Loves Jevon	Beggars Banquet B(1) 161(1) (W)
11	10	TRUMPTON RIOTS	Roll Me! The Broom	Probe Plus TRUM 17 112* — TRUM 11 (1/Probe)
12	11	RULES & REGULATIONS (EP)	Fuzzbox	Yardbeat YGB 10(1) (1/RT)
13	9	THE OFFICIAL COLOURBOX WORLD CUP Colourbox	4AD (BAD 405 (4/RT))
14	24	BLUE HEART	Phew Murphy	Beggars Banquet B(1) 152(1) (W)
15	17	BABY I LOVE YOU SO	Colourbox featuring Lorita Crabson	4AD (BAD 604 (1/RT))
16	21	E102/SAD?	JANE Bonds	S&S & S&S AGAR 2 (2/RT)

17	13	6	HOUSE OF ECSTASY	Cherry Bombz	UKA UK(1) 4 (P)
18	25	9	INSPIRATION	Easthouse	Rough Trade R(12) 174 (2/RT)
19	NEW	NATURAL KIND OF JOY (EP)	The Petrol Emulsion	Denson — (D10431) (1/RT/W)	
20	40	26	LIKE AN ANGEL	The Highly Evolved Drops	Greenward — (DREAM 005) (1/RT)
21	14	3	TRUCK TRAIN TRACTOR	The Partels	Glass (1) 245 (1/4W)
22	18	6	CRYSTAL CRESCENT	Primal Screen	Creation CRE 024(1) (2/RT)
23	19	2	LOVE LASTS FOREVER	The Virgin Prunes	Billy 003 (12* — 004) (1/RT)
24	29	5	GODSTAR	Phyxic TV and The Angels of Light	Temple T(10/RT) 409 (P)
25	41	21	SOMEWHERE IN CHINA	The Shop Assistants	S&S & S&S AGAR (1/RT) (1/RT)
26	26	2	DRAG RACING (EP)	Big Stick	Wor-Tone — (REFF 4) (2/RT)
27	43	10	WHAT'S INSIDE A GIRL	Cranz	Big Beat (5/RT) 115 (1/4W)
28	30	3	KISMIAX	The Cramps	Ann NEW 21 (12* NEW 20) (1/RT/W)
29	28	11	RIVER OF NO RETURN	Ghost Dance	Barbone — (BAR 002) (1/RT)
30	45	8	GIMME GIMME GIMME (A MAN...)	Leather Nun	Wire WIRMS 009 (1/4W)
31	NEW	I SEE RED	Treaty	L. O. EYE (1) 2 (2/RT)	
32	37	3	THE LOCOMOTION	Dave Stewart & Barbara Cookes	Broken-S&S BROKEN 8 (12* — BROOK 8) (RT)

33	34	6	WILD CHILD	(Covers) Mandrag & The Love Reaction	Food SNAX 4 (1/RT)
34	20	8	NEW ROSE	The Donzoid	S&S 6017(1) (1)
35	22	2	WIDE OPEN ROAD	The Triffids	Hot MOT 738 (12* — MOT 739) (1/RT)
36	27	6	JUNCTION SIGNAL	Dixy Power	All The Madmen MAD(T) 12 (1/RT)
37	170	BLUE MONDAY	New Order	Factory — (FACT 73) (4/RT/1/RT)	
38	NEW	PRETEND A STRANGER	Tuffery Dream	Stock GUM 12 (1/RT)	
39	41	3	RESIST THE ATOMIC MENACE (EP)	On Pallas	Endangered Music EDR 5 (1/RT)
40	31	2	GIVING GROUND	The Strakeband	Merciful Release MRS 010 (1/RT)
41	16	4	KUNDALINI EXPRESS	Lova & Rarkos	Beggars Banquet — (BEG 143) (W)
42	38	4	CONTEMPT	S&S Writers	Group/Parade GSS 4 (1/RT)
43	42	9	GOOD THING	The Woodsticks	Rough Trade R(12) 177 (1/RT)
44	NEW	BURNING DOWN,	Play Dead	Time TANI 2 (1/RT)	
45	35	10	TOO MANY CASTLES IN THE SKY	Rena O'A Archaic	Five BLAZE 9/BLAZE 9 (1/RT)
46	37	7	SOMEBODY TOLD ME	Resless	ABC ABC 10(1) (1/RT)
47	49	42	ALL DAY LONG	The Shop Assistants	Seaway Organisation SWSWAT 1 (1/RT)
48	39	2	WHY POPSTARS CAN'T DANCE	Big Flame	Ron Johnson EPON 7 (1/RT)
49	46	12	A QUESTION OF LUST	Dupeche Mode	Mus 780G 111(12* — 780G 111) (1/RT/SP)
50	33	5	SILVER MACHINE	Heavenland	Samarita HW 0001 (P)

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THE VYLIES 'LIL'IP'



LUIS GARDENAS 'RUNAWAY'

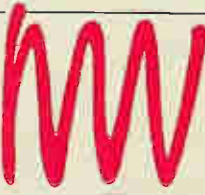
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TOP 25 ALBUMS

THIS WEEK LAST WEEK WEEKS ON CHART

1	1	3	THE QUEEN IS DEAD	The Smokey	English Trade ROUGH 95 (2/RT)
2	NEW	LONDON O HULL 4	The Movement	God Disc AGOLP 7 (7)	
3	7	2	BORN SANDY DEVOTIONAL	The Triffids	Hot MOTLP 1023 (2/RT)
4	3	2	CONTENDERS	Easthouse	Rough Trade ROUGH 94 (2/RT)
5	12	MANIC POP THRILL	The Petrol Emulsion	Denson FEND 70 (1/4W/P)	
6	8	6	E.V.O.L.	Sank Youk	Blot Fast BFFPA (2/RT)
7	4	26	BACK IN THE D.H.S.S.	Roll Me! The Broom	Probe Plus PROBE 4 (1/Probe)
8	7	11	VICTORIALAND	Cosmos Tapes	4AD CAD 652 (1/RT/1/RT)
9	4	19	A DATE WITH ELVIS	The Cramps	Big Beat WIDA 46 (1/4W)
10	9	4	LE MYSTERE DES VOIX BULGARES	Tenous	4AD CAD 603 (1/RT/1/RT)
11	17	2	GRAVE NEW WORLD	Duchessa	Clay CLAYLP 19 (P)
12	13	11	WONDERLAND	Trance	Music STEWAM 25 (1/RT/1/RT)
13	11	7	ONLY STUPID BASTARDS HELP EM!	Confid	Model Army THIS IS NOT 5 99 (1/RT)
14	18	2	RUM SODOMY AND THE LASH	The Project	S&S SEEZ 58 (1)
15	15	2	AFTER MIDNIGHT	Resless	AEC ABCLP 7 (P)
16	19	5	ANIMAL BOY	Resless	Beggars Banquet BEGA 70 (P)
17	21	5	COLOURBOX	Colourbox	4AD CAD 508 (1/RT/1/RT)
18	12	5	TEENAGERS FROM OUTER SPACE	The Misers	Ann WYGL47 (P)
19	NEW	ATROCITIES	Christian Death	Normal NORMAL 18 (1/4W)	
20	10	2	STANDING UP STRAIGHT	The Wallace Press	4AD CAD 605 (1/RT/1/RT)
21	NEW	THE SINGLES 82-86	Play Dead	Clay CLAYLP 204 (P)	
22	NEW	TOLERANCE	Blue Aeroplanes	Fine FIBELP 2 (1/4W)	
23	16	10	REMBRANDT PUSSY HORSE	Borthole Sorten	Red Ribbon Europe RRELP 2 (1/RT)
24	24	4	SILVER MISSILES AND NIGHTINGALES	Sonda Tapes	UKA UKCLPY (P)
25	14	6	HATFUL OF HOLLOW	The Smalls	English Trade ROUGH 76 (1/RT)

MUSIC WEEK



Compiled by Music Week Resolved with Radio 1's history panel of 50 specialist shops

ADVERTISEMENT JET STAR REGGAE CHART

NOW THEN TOP 20 12"

1	2	SMILE	Audrey Hall	German
2	4	PUSH COMES TO SHOVE	Fredella McGregor	RAS Records
3	1	BOOPS	Supercat	Technique
4	5	PULL UP	Arwad	Simba Records
5	3	WATCH HOW THE PEOPLE DANCING	Lenny Knoch	Unity Sounds
6	7	YOU'RE MY SUGAR	Deborah Glasgow	UK Babbler
7	8	LEAVE PEOPLE BUSINESS	Adrenal Tiber	Technique
8	6	AM I THE SAME GIRL	Winstone	Fine Style
9	10	ALL FOR ONE	Dennis Brown/Leroy Sibbles	Cherry
10	9	IT'S YOU	Sandra Cross	Arwad
11	14	ON MY OWN	Mane Baines + George Fock	Joe Frenator
12	15	LOVELY PARADISE	Jody Boucher	Ophelia
13	18	TROUBLE AGAIN	King Kong	Grandstream
14	17	ON MY OWN	Gill Campbell + Yvonne Harrison	UK B
15	16	ONE SCOTCH, ONE TENNANTS, ONE BREW	Charley & Rasber	Shimla
16	12	LOVE SICK	Super Black	Unity Sounds
17	11	STEP BY STEP	Dennis Brown	Danzon C
18	—	ROCK THIS YAH MUSIC	Uncoloured Roots	Exhale
19	—	GREETINGS	Hall Pict	Powerhouse
20	—	I WANT TO WAKE UP WITH YOU	Boris Gordon	Revin

TOP 10 REGGAE ALBUMS

1	1	TO THE TOP	Arwad	Simba
2	2	BRUTAL	Black Uhuru	RAS Records
3	3	SIGN OF THE TIMES	Mekele B	Arwad
4	5	SI-BOOP DEH	Supercat	Technique
5	4	ARE YOU READY	Bloodfire Pass	Spraggy
6	6	YOU'RE SAFE	Bliss Priest	Tee
7	10	EIGHT LITTLE NOTES	Audrey Hall	German
8	7	SIENG TENG	Wayne Smith	Green Street
9	—	MUSICAL CONFRONTATION	(P&S) Herb Gray/King Kong	Jimmy
10	—	WILDFIRE	Dennis Brown + John Hall	Tad

12" NEW RELEASES

BORDER LINE (Collab) Unity
MONEY 'IS COMFORT Easy Smart
ME NO WANT NO BOOP Anthony Red Rose
THIS MONDAY MORNING FEELING Tee Simon

NEW LPs

AT WORK (Collab)
FROM ONE EXTREME TO ANOTHER John Hall + Mervyn Reid
ANIMAL PARTY (P&S) Page Six
SWEET DADDY (P&S) Michael Palmer

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TOP 75 SINGLES

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Table of chart entries for Randy Crawford, including tracks like 'PAPA DON'T PREACH', 'THE EDGE OF HEAVEN', 'MY FAVOURITE WASTE OF TIME', etc.

Table of chart entries for various artists, including tracks like 'INVISIBLE TOUCH', 'VIENNA CALLING', 'OPPORTUNITIES (Let's Make Lots Of Money)', etc.

* PLATINUM (One million sales) • GOLD (500,000 sales) ○ SILVER (250,000 sales)
Panel Sales increase over last week
Panel Sales increase of 50% or more over last week
Indicates title available in sheet music

TITLES A-Z (WRITERS)

Table listing song titles and their writers, such as 'Addicted To Love (R. Palmer)', 'Lonely Night (A. Clark)', 'Love Of A Lifetime (G. Anderson/D. Gannon)', etc.

BRILLIANT
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SOMEBODY

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Table of chart entries for 'The Chicken Song' and other tracks, including 'MINE ALL MINE/PARTY FREAK', 'STRAIGHT FROM THE HEART', etc.

THE NEXT 25

Table of chart entries for 'The Next 25' tracks, including 'I FOUND LOVIN'', 'WHO'S JOHNNY ("Short Circuit")', 'DEAF FOREVER', etc.

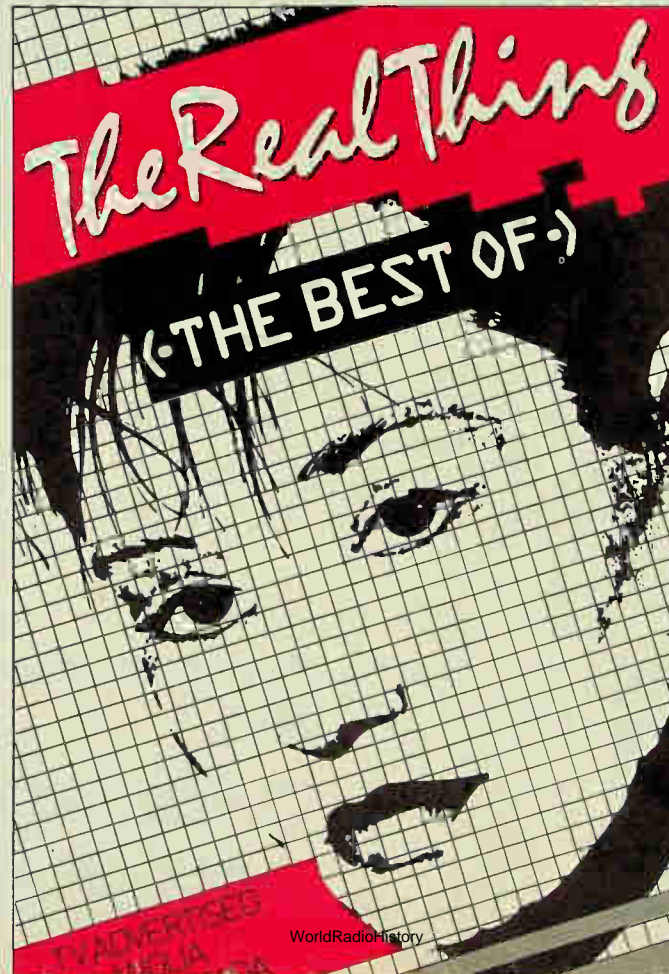
Panel Sales Increase Over Last Week
Top 75 chart entries to date (27 weeks) 1% 330

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

- No. 1** **NEW** TRUE BLUE •
Madonna Sire WX 54
- 2** **NEW** THE SEER CD
Big Country Mercury/Phonogram MERH 87
- 3** **NEW** REVENGE
Eurythmics RCA PL 71050
- 4** ¹ INVISIBLE TOUCH ★ CD
Genesis Charisma/Virgin GENLP 2
- 5** ² A KIND OF MAGIC • CD
Queen EMI EU 3509
- 6** ³ LONDON 0 HULL 4 ○
The Housemartins Go! Discs AGOLP 7
- 7** ⁷ EVERY BEAT OF MY HEART ○
Rod Stewart Warner Brothers WX 53
- 8** ⁴ PICTURE BOOK • CD
Simply Red Elektra EKT 27
- 9** ⁸ BROTHERS IN ARMS ★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 10** **NEW** BACK IN THE HIGH LIFE CD
Steve Winwood Island ILPS 9844
- 11** ⁹ HUNTING HIGH & LOW ★ CD
A-Ha Warner Brothers WX 30
- 12** ⁵ SO ★ CD
Peter Gabriel Virgin PG 5
- 13** ¹¹ SUZANNE VEGA • CD
Suzanne Vega A&M AMA 5072
- 14** ⁶ THE QUEEN IS DEAD •
The Smiths Rough Trade ROUGH 96
- 15** ¹⁴ INTO THE LIGHT • CD
Chris De Burgh A&M AMA 5121
- 16** ¹⁰ STREET LIFE — 20 GREAT HITS ★ CD
Bryan Ferry Roxy Music EG/Polydar EGTV 1
- 17** ¹³ MOONLIGHT SHADOWS • CD
Shadows Polydar PROLP 8
- 18** ¹² WHITNEY HOUSTON ★★ CD
Whitney Houston Arista 206 978
- 19** ¹⁸ WORLD MACHINE ★ CD
Level 42 Polydar POLH 25
- 20** ¹⁷ ONCE UPON A TIME ★ CD
Simple Minds Virgin V 2364



- 59** ⁶³ THE DREAM OF THE BLUE TURTLES ★ CD
Sting A&M DREAM 1
- 60** ⁵⁹ RAP IT UP — RAP'S GREATEST HITS
Various K-tel NE 1324
- 61** ⁵² 5150 ○ CD
Van Halen Warner Brothers WS150
- 62** ⁴⁴ WELCOME TO THE REAL WORLD • CD
Mr. Mister RCA PL 89647
- 63** ⁹² IN VISIBLE SILENCE CD
The Art Of Noise China/Chrysalis WOL 2
- 64** ⁷² LOVE OVER GOLD ★★ CD
Dire Straits Vertigo/Phonogram 6359 109
- 65** ⁵⁵ CASHFLOW
Cashflow Club/Phonograph JABH 17
- 66** ⁵⁰ LITTLE CREATURES • CD
Talking Heads EMI TAH 2
- 67** ⁶¹ HOUNDS OF LOVE ★ CD
Kate Bush EMI KAB 1
- 68** ⁷⁰ U2 LIVE "UNDER A BLOOD RED SKY" ★★ CD
U2 Island IMA 3
- 69** ⁴⁸ WINNER IN YOU CD
Patti La Belle MCA MCF 3319
- 70** **NEW** ENDLESS CD
Heaven 17 Virgin TCV8 2383 (Cassette and CD Only)
- 71** ⁸³ AFTERBURNER • CD
ZZ Top Warner Brothers WX 27
- 72** ⁷⁵ THE FIRST ALBUM★ CD
Madonna Sire WX 22
- 73** **RE** ALL THROUGH THE NIGHT ●
Aled Jones with the BBC Welsh Symphony Orchestra/Chorus BBC REH 569
- 74** ⁹⁸ ELIMINATOR ★★ CD
ZZ Top Warner Brothers W 3774
- 75** ⁹⁰ FACE VALUE ★★ CD
Phil Collins Virgin V 2185
- 76** ⁵⁶ SISTERS ARE DOIN' IT — 16 Hits From Female Artists ○
Various Towerbell TVLP 11
- 77** **RE** STOP MAKING SENSE • CD
Talking Heads EMI TAH 1
- 78** ⁵⁴ GREATEST HITS • CD
Marvin Gaye Telstar STAR 27

The mystic revisited

by Paul Sexton
IT MIGHT be true to say that Van Morrison's music doesn't win an enormous number of converts, and that his album and concert audience is largely a fixed one. But the near-legendary Irish writer has for over 20 years made, and is still making, such a momentous contribution, and surrounded himself with such an air of mystery, that a meeting with him is an occasion to remember.

With a new single, Ivory Tower, and an album, No Guru, No Method, No Teacher (Mercury), Morrison has something new to enthuse about. Except that, as he readily admits, that's an ill-chosen word. "I wouldn't really call myself enthusiastic about anything. I'm basically an introvert, as opposed to an extrovert, and it's been known that these two types do exist in the world. I'm usually very moderate about everything."

The new album continues in the same style as Morrison's last — in fact in the style that's distinguished his solo career, that of slow, stream-of-consciousness outpourings with the occasional uptempo moment, in this case Ivory Tower. That rather cumbersome LP title is,



unsurprisingly, the artist's own explanation of where he now stands: "It's a statement saying that I don't have a guru, I'm not affiliated to any group or method, and I don't have a teacher either. That's basically it in a nutshell."

Morrison's workrate over the last few years, both in record output and concert appearances, has

been prodigious when you take into account that self-confessed lack of enthusiasm and the dry period that hung over him between 1974 and 1977, when no material at all was forthcoming.

"Writer's block" is his description of that barren time. "That's basically what it is. There's no songs coming, nothing's happening, you don't feel creative."

Despite numerous tours of late, Morrison says he now feels less rather than more comfortable in front of an audience, quite rightly suggesting that there's nothing in the rule book that says a great singer-songwriter has to be at ease before the crowd. He has a matter-of-fact attitude to what he does.

"It's a job, and when I think of it as a job it's OK. It's when I think of it as something else that I wouldn't want to do it."

This "reluctant star" standpoint has always been a Morrison characteristic, of course, and even he admits that it goes back a long way. To the very early success of Them, in fact. "That's the time that it became jaded, before that it used to be fun playing music, but it was more on an anonymous level, and there wasn't anyone saying that it was anything, or anything to live up to. Of course there are times when you get off in the studio, like 'This is a great take, or 'This is really happening' but you tend to become just part of the system."

All the same, he feels that early work made a lasting contribution. "I was about 18 or something when I was doing the Them stuff, so for an 18-year-old I think it was a very amazing contribution. I was still groping for my direction but it was good for what it was."

Now he feels that on the new album he's come up with a song that summarises Van Morrison better than ever. "The song in The Garden is the most articulate that I've ever come to about what it is that I'm doing. It's about the meditation process and if you follow the song right through, it'll take you through the meditation process, and you should be in a transcendental state right away. If you're listening to the song and following it with the sensitivity you should be ... high."

TALENT

Open and shut Case of style

by Danny Van Emden

ONE MAN and his guitar. This most minimal and emotive of aggregations is once again firing and inspiring hearts in the US, the very home of the rock 'n' roll songwriter.

The man in question is Peter Case, the visually unprepossessing former Plimsoul, protégé of Jackson Browne, T-Bone Burnett plus our very own Declan McManus, and purveyor of Peter Case, his imaginatively-titled solo debut album for Geffen, and one chock full of huggably tuneful, simply crafted American rock songs, plus the surprising choice of The Pogues' A Pair Of Brown Eyes, the only cover on the record.

Owen Paul, eat your heart out!

And even for one who describes himself as "not exceptionally ambitious", the case for Peter already seems convincing. In the middle of a US tour, supporting Jackson Browne on 20 dates, playing to 10,000-15,000 people a night (his biggest audiences so far), he's still taking time out at each location to visit local radio stations and record stores — to busk! This is actually an American songwriter prepared to risk his neck live without lights, make-up and several thousand watts in support!

"This is how I wanted it," he says. "When I was in a band there'd be 50,000 watts of energy covering up the words and melody and coming between me and the audience. I want to get back into the tradition of simple communication."

"When I told friends that I was going to do this tour solo, some said 'Oh my gosh you'll get killed', but there's a great freedom to playing on your own. You can change words — do what you like...I've just spent too much time in a band."

Of the achievements of the Plimsouls, LA clubbers who toured with Costello, Petty and The Romones when the US got the word on punk, Case is fairly laconic: "It was really frustrating."

What went wrong? "You name it. Think of a band; think of trouble — that's the Plimsouls. We played a lot of good stuff, but it didn't all get on the vinyl."

For now, though, things couldn't look brighter. The album has already been released in the US and Case is happy with its reception. "The reviews have been great. I still hadn't even seen it when it came out as I was on the road."

If Case is on the brink of something big — and even if the scenario is familiar, the songs are strong enough to stand on their own — the man has a healthy sense of cynicism to see him right through the days of hyperbole, guaranteed to follow the discovery of some new, untarnished talent.

"Where I come from [Buffalo, New York — although he's an LA man now] it never occurred to me that I'd be part of the music biz some day. We just wrote songs." And if Case could change anything

about the biz? "I'd change almost everything! Take the greed away, the dishonesty." Did he ever consider staying with the indies then? "You run into dishonesty on the indie scene as well."

The great American dream, no less, is not exempt from Case's criticism, too. This can't be bad. "Everything here is really fragmented. It's the really big things about the country that get you — the impact of people like Bruce Springsteen wear off quickly. The regional things are fun though. This is really like nine countries rolled into one."

Increasingly offbeat the more you talk to him, Case is one of the few artists unwilling to dazzle interviewers with a ready list of forthcoming projects, "this'll-really-



surprise-em" non-surprises and general Big Plans for the future. "Who knows?" is his reply to "What next?"

"I just try to do what I can do — write songs. I write lots. I throw lots away too. I write a lot of jokes."

Who said that admitting you know nothing is the starting point of all learning? This charming man is on his way.

● Album review, p20.



ONE OF the sparkliest little singles to land on the A&R desk in a long while is the enchanting Solange, by mysterious WEA newcomers Act Fuseli. The name, which sounds like wiggly pasta, is actually the pseudonym of the equally oddly-monikered Dawn Lanten, a butter-wouldn't-melt-in-the-mouth waif who previously released a single on Trinity Disques through Rough Trade. But the pale romance and delicate melody of Solange aren't even half the story, apparently. As well as an album, this "demonic and slightly crazy" Swiss artist also has an album and the screenplay to an eighteenth century thriller up his sleeve. Until then, the single will do for starters. Check it out.

EUROPARADE

The Week	Last Week	Weeks Chart	Country	
1	2	3	THE EDGE OF HEAVEN, Miami	BELGIUM/BELGIUM
2	1	6	ATLANTIS IS CALLING, Modern Talking	AUSTRIA/AUSTRIA
3	5	15	TOUCH ME, Scorpions Fox	AUSTRIA/AUSTRIA
4	3	13	WONDERFUL WORLD, Scat Coles	BELGIUM
5	23	2	VENUS, Baccara	FRANCE/FRANCE
6	11	3	LESSONS IN LOVE, Level 42	BELGIUM
7	6	11	MIDNIGHT LADY, Chris Kenner	AFRICA
8	10	12	OURAGAN/IRRESISTIBLE, Stephanie	AUSTRIA
9	32	2	PAPA DON'T PREACH, Madonna	GERMANY
10	7	6	YAIME LA VIE, Sandra Kim	AFRICA
11	12	13	A KIND OF MAGIC, Queen	AFRICA
12	4	11	LIVE TO TELL, Bette Midler	FRANCE
13	9	6	WHAT HAVE YOU DONE FOR ME LATELY, Jason Jackson	BELGIUM
14	17	7	SLEDGEHAMMER, Peter Gabriel	BELGIUM
15	16	8	ON MY OWN, Patrice LeBeau & Michael McDonald	FRANCE
16	15	5	BROTHER LOUIE, Madeline Fickling	FRANCE
17	8	13	IN A DIFFERENT CORNER, George Michael	AFRICA
18	13	3	I CAN'T WAIT, Jo Seon	FRANCE
19	25	4	ROCK ME BABY, Johnny North	AFRICA
20	New	UNDERGROUND, David Bowie	BELGIUM	
21	Re	THE PROMISE YOU MADE, Cock Robin	FRANCE	
22	19	2	HUNTING HIGH AND LOW, A B	FRANCE
23	14	6	SPIRIT IN THE SKY, Dr. & The Medics	FRANCE
24	22	12	ROCK ME AMADEUS, Falco	FRANCE
25	Re	ABSOLUTE BEGINNERS, David Bowie	AUSTRIA	
26	33	2	YOU CAN LEAVE YOUR HAT ON, Joe Cocker	FRANCE
27	18	5	BAD BOY, Miami Sound Machine	AUSTRIA
28	24	5	RE-SEPP-TEH, Dasha Football Team	FRANCE
29	40	4	LOVE TOUCH, Rod Stewart	FRANCE
30	30	4	EN ROUGE ET NOIR, Joanne Mar	FRANCE
31	29	12	LOVE MISSILE F1-11, Super Super Squad	FRANCE
32	28	6	LET'S FIGHT, David Byrne	FRANCE
33	27	3	GRACE, Jim McLean	FRANCE
34	New	WE NEED PROTECTION, Patrice LeBeau	FRANCE	
35	38	2	LA PUERTA DE ALCALÁ, Vitor Manuel & Ana Belén	FRANCE
36	37	2	HAPPY HOUR, The Romones	FRANCE
37	New	FRIENDS WILL BE FRIENDS, Queen	FRANCE	
38	34	8	LES BETISES, Sabine Ponsard	FRANCE
39	New	NEW BEGINNING, David For	FRANCE	
40	Re	TAUSEHDMA DU, Wachterson Frechet	AUSTRIA	



So long, partner

IT WAS the day over 70,000 dreams came true, and in spectacular style at **Wembley Stadium**. The sun shone brilliantly over the expectant, heaving throng of scantly-clad schoolgirls waiting for their pin-ups to materialise before their eyes, the 'Bad Boys' whose heroes gave them an image to follow and be proud of, and the family groups of tots and parents — evidence of **Wham's** universal appeal.

And finally, at 7.40 pm, in a volcano of screams and shouts George Michael and Andrew Ridgley coolly, mesmerisingly and confidently strutted rhythmically on stage. First, George swivelling his hips to *Everything She Wants*, in a choreographed, provocative routine that drove the crowd wild. Then, Andy followed suit, lapping up the applause and adulation. It was smooth, it was slick, it was sexy and it worked.

Hit followed hit, *Club Tropicano*, *Lost Christmas*, *Freedom*, and the current biggie *The Edge of Heaven*, George's voice cascading immaculately over each new rhythm with ease. In a more reflective, mellow moment every girl in the stadium wished he'd been singing about her when George sang the emotive love song *Different Corner*.

Eton John appeared on stage, disguised as a clown, in tribute to the pair who've sold 38m records in their meteoric career.

Among loyal fans paying homage, were, Paula Yates, Martin Kemp, Holly Johnson and Patsy Kensit.

The show rolled rapturously onwards. Careless *Whisper*, *Young Guns*, *Wake Me Up* and finally, in the third encore *I'm Your Man*. It was a time for tears of the last Wham! performance, but also great joy at the wonderful evening that had been, fulfilling George Michael's wish that Wham! ended as it began "with a smile on its face". JANE ASKEW

The great indoors

AN UNTYPICALLY hot sultry Sunday would have made *SunSplash* just perfect out of doors, but at **Wembley Arena** the crowd

seemed to be reconciled to the fact that the sun was not splashing down on them. Compere David Radigan pushed the point home with a rabble rousing speech; come hell or high water he is determined to take *SunSplash* back outside next year.

Still, inside, all was light and festive with everyone dressed up and out to have a good time. Respected old timer **Akon Ellis** sealed the atmosphere with his smooth rock steady and paved the way for **Mackabee** who delivered a diatribe on Apartheid with a startling, and effective, vehemence.

The efficiency of the concerts, probably due to the fact that so many artists had to be squeezed into the truncated programme, brought **Aswad** promptly on stage behind Mackabee. Brinsley Forde, singer, guitarist and frontman for the band was immensely watchable with a dynamism that seemed to capture the current energy of homegrown, UK reggae and the band as a whole revealed a sense of humour that made them hugely enjoyable.

As far as the crowd was concerned, *Aswad* were number one and they were right behind them every inch of the way.

Sticking mainly to material from their new album *To The Top*, they supplied a superb, elongated version of *Bubbling* and exuberant renditions of *Coal Nuh* and *Wrapped Up*. Their performance seemed to be over in a flash to make way for **The Waiters** — playing outside of Jamaica for the first time since Bob Morley's death.

Listening to all the songs synonymous with Marley was a curiously unsatisfactory experience, but there is no denying Junior Marvin did them proud.

They almost had to be physically removed from the stage when time ran out and dapper **Tippa Irie** was hustled on looking bemused. Although he only had minutes in which to perform his hit *Hello Darling*, it went down a storm and he seemed somewhat perplexed that it was all over so soon.

Superstars **Black Uhuru** were lost on and while of a deserving calibre they still seemed something of an anti-climax after *Aswad*.

What is Life? and *Dawn Of The Living Dead* were impressive for their stern and effective rhythms combined with impassioned vocals, but some of the material teetered dangerously on the edge of inaccessibility.

Black Uhuru were a memorable conclusion to the day but *Aswad* were indisputably its stars.

KAREN FAUX

Ruling class

IT WAS the biggest and most regal collection of pop and rock stars since *Live-Aid*, with the *creme de la creme* of the British rock world getting and playing together in a sparkling charity concert to celebrate the 10th anniversary of the **Princes' Trust** at **Wembley Arena**.

Early rousing sets by **Big Country**, **Suzanne Vega** and **Level 42** had the capacity crowd in party mood, all 8,000 wearing paper hats provided by the organisers.

DJ Mike Smith auctioned an autographed programme during the interval and raised £2,500 for the Trust without revealing the surprise names due on stage later.

After a spectacular entrance by the Royal couple, **Eton John** introduced an all-star line up of **Mark Knopfler**, **Phil Collins**, **Ray Cooper**, **Eric Clapton**, **Howard Jones** and **Midge Ure**. The hastily-rehearsed band flawlessly backed up singers **Tina Turner**, **Paul Young**, **George Michael** and **Rod Stewart** on some of their best-known hits.

Leaping to her feet to applaud **Dire Strait's** *Money For Nothing* with **Sting** as guest vocalist, Princess Diana danced while **Paul McCartney** ripped through *I Saw Her Standing There* and *Long Tall Sally*. And by now delirious crowd went wild when **Mick Jagger** and **David Bowie** ran on-stage for a stunning *Dancing In The Street* before a foot-stomping version of *The Beatles' Get Back* featuring every one of the night's stars plus **Bryan Adams** and **Francis Rossi** rounded off a highly successful and entertaining evening.

With the concert raising over £1/4m for the Trust, which aids unemployed and underprivileged teenagers, both stars and crowd went home happy, wishing that the concert could be made a monthly event! NICK GIBSON

Party politics

WELCOME TO the Garden Party it was called, and a party it was destined to be. The near perfect conditions of a clear blue sky and a warm wind were matched by the warm party atmosphere in the audience, and an almost total absence of bottle throwing.

Opening act **Mama's Boys** have been around a while now and while there is no denying that they are talented it's time they sat down and did some serious thinking. The McManus brothers have played some really promising sets in the last couple of years, but after all this time they should really have sussed out that the weakness of the band is Pat's lead vocals. With a strong singer to front the band they could do much better.

That's a problem that **Magnum** certainly haven't got. Bob Calley's voice came through loud and clear. This band have been around releasing great albums for a long time and in truth their new songs are probably no better than the best from their past, but just being with a major label is giving them the confidence and the power to achieve the success they have deserved for so long.

When **Jethro Tull** took to the stage there was a respectful hush. With their haunting melodies and intense lyrics they had almost everyone's undivided attention disturbed only by roars of approval. In fact it was a shame there was no new material but they enjoyed it and we enjoyed it so what the hell?

If **Gary Moore** was enjoying his set he managed to keep it to himself. A great guitarist he is, but a vocalist he isn't and good songs like *Empty Rooms* and *Victims of the Future* just got lost with his inability to reach the notes.

Then came **Marillion**, it was their party and mostly their T shirts looming around in the dusk on the 38,000 bodies who'd been basking in the 82 degrees during the day. Fish sang, told stories and had a ball, happy in the knowledge that success was his and that this hot summer night at Milton Keynes was his party. MAGGI FARRAN

Levy plays the game

by Nigel Hunter

THERE'S NO prize for guessing Eddie Levy's favourite football team: he's named his current publishing company and major activity Chelsea Music.

Like all Chelsea footy addicts, he's obsessed with their fortunes and drives many miles in his motor to attend as many away matches as possible. We hasten to add that he is not of the hooligan persuasion.

He hopes that the magic name of Chelsea will bring some magic into his new publishing enterprise on the basis of third time even luckier. Levy's first foray into publishing was from the foundation days of ATV Music of blessed pre-Aussie memory, where he started off literally on the ground floor licking labels and opening filing systems and spent a total of eight glorious and increasingly successful years as the company took wings and thrived.

Next came Heath Levy Music with his ATV Music colleague Geoffrey Heath, a span of over 10 years of considerable chart prominence and visibility with Peter and Trudi Meisel as the other two interested parties. Then it became a case of whence all but he had fled for Levy, as the other three participants went on to other things, leaving Levy to manage Heath Levy things to the best of his considerable ability.

Now it's slightly back to square one with Chelsea Music, while still maintaining and preserving the best interests of Heath Levy as well as he can.

"It's a one-man-band situation, with no partners this time," says Levy. "It's a mixture of enjoyment, enthusiasm and loneliness with Chelsea Music."

He's got an interest in Shirley Bassey's *I Love London*, the stirring anthem primarily designed to entice Americans away from their sky-high domestic crime rate to sample the joys of holidaying in London and the UK generally. Written by Lynsey de Paul and Gerard Kenny, it's published by Lynsey de Paul Music and Arlon Music, and Levy is now administering de Paul Music for the world through his Chelsea company.

Chelsea Music's debut single this month will feature *Curiosity Killed The Cat* (Phonogram), and the company come near a high hit rating not long back with Bonnie Tyler's version of *Band Of Gold*. It has UK representation for the Gordon Lightfoot and Halland Dozier Holland catalogues, with a new Lightfoot album and single out this month, and Levy is devoting a lot of time and effort to discovering new British talent.

Birthday Coates

SPECIALS ON Radio Two and Three, record releases including a compact disc, concerts, two books and two exhibitions are among the events commemorating the centenary of the birth of Eric Coates, the

man made famous by his radio themes, this year, writes Nigel Hunter.

Chappell Music, with whom he was associated from 1912 until his death in 1957, has dubbed Coates "The uncrowned king of light music." Son of a Nottinghamshire doctor, he was a professional viola player and principal of that section in the Queen's Hall Orchestra under Sir Henry Wood from 1912 to 1919, but it was as a composer of melodic light music which brought his greatest fame.

His march *Knightsbridge* from his *London Suite* was chosen to introduce the BBC Home Service's long-running *In Town Tonight*, and provoked a phenomenal 20,000 letters to Broadcasting House asking for its details and the name of the composer when it was first used in 1933.

By *The Sleepy Lagoon* (one of his more pastoral efforts) has introduced and closed *Desert Island Discs* for 40 years. Another Coates march, *Calling All Workers*, was the signature tune of *Music While You Work* programmes throughout the war and beyond, and *Halcyon Days* (Elizabeth Tudor) from his *The Three Elizabeths Suite* was chosen by BBC TV for its internationally successful adaptation of John Galsworthy's *Forsyte Saga*. His *Dambusters March* has become another instrumental favourite, and among Coates' many songs are *It Was A Lover And His Lass* and *Who Is Sylvia*, with lyrics by W Shakespeare.

Radio Two broadcasts four 60-minute programmes next month narrated by Coates' son Austin, Sir Charles Groves is conducting a concert series of Coates music next month on Radio Three, a centenary concert in Nottingham on August 27 and an *Arabesque* CD of the *London Suites*. There are Coates records also from PRT, EMI and ASV, which is releasing an album of his songs sung by baritone Brian Royner Cook.

The books are *Suite In Four Movements*, a reissue of Coates' autobiography, and *In Town Tonight*, a study of his music by Geoffrey Self.



WHAT HAVE we done? That seems to be the reaction of *Lo! Creme* and Kevin Godley (seated left to right) after signing a worldwide publishing deal with Warner Brothers Music covering all their future songwriting for albums and videolas. Others present are, from left, WB Music managing director and international vice president Peter Reichardt (whose doubtful visage may mirror the size of the advance), Godley & Creme manager John Gaydon ("My boys!") and solicitor John Cohen.

12 JULY 1986

TOP 75 SINGLES



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

MUSIC WEEK

Billy Joel

No	Rank	Artist	Label
1	2	PAPA DON'T PREACH ○ Madonna	Sire W8636(T)
2	1	THE EDGE OF HEAVEN Wham!	Epic FIN(T) 1
3	4	MY FAVOURITE WASTE OF TIME Owen Paul	Epic (T)A7125
4	3	HAPPY HOUR The Housemartins	Go! Discs GOD(X) 11
5	6	TOO GOOD TO BE FORGOTTEN Amazulu	Island (12)IS 284
6	23	LET'S GO ALL THE WAY Sly Fox	Capitol (12)CL 403
7	5	I CAN'T WAIT ○ Nu Shooz	Atlantic A9446(T)
8	9	VENUS Bananarama	London NANA 10 (12' — NANX 10)
9	8	NEW BEGINNING (Mamba Seyra) Bucks Fizz	Polydor POSP(X) 794
10	12	DO YA DO YA (WANNA PLEASE ME) Samantha Fox	Jive FOXY (T) 2 (A)
11	7	HUNTING HIGH AND LOW (REMIX) A-Ha	Warner Brothers W6663(T)
12	18	(BANG ZOOM) LET'S GO GO The Real Roxanne with Hitman Howie Ter-	Coaltempa/ Chrysalis COOL(X) 124
13	19	IT'S 'ORRIBLE BEING IN LOVE (WHEN YOU'RE 8½) Claire and Friends	BBC RESL 189 (12' — 12RSL 189)
14	26	PARANOIMIA The Art Of Noise with Max Headroom	China WOK(X) 9
15	10	SPIRIT IN THE SKY ○ Dr and The Medics	I.R.S./MCA IRM(T) 113
16	17	HEADLINES Midnight Star	Salar/MCA MCA(T) 1065
17	NEW	EVERY BEAT OF MY HEART Rod Stewart	Warner Brothers W8625(T)
18	11	CAN'T GET BY WITHOUT YOU (2nd Decade Remix) The Real Thing	PRT 7P 352 (12' — 12P 352)
19	15	HOLDING BACK THE YEARS ○ Simply Red	WEA YZ 70(T)
20	14	FRIENDS WILL BE FRIENDS Queen	EMI (12)QUEEN 8



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

53	59	BORROWED LOVE The S.O.S. Band	Tabu (T)A 7241
54	54	JOE 90 (Theme)/CAPTAIN SCARLET Barry Gray Orchestra	PRT 7PX 354 (12 — 12XP 354)
55	49	DON'T LET LOVE GET YOU DOWN Archie Bell & The Drells	Portrait (T)A7254
56	71	GOING DOWN TO LIVERPOOL Bangles	CBS (T) A 7255
57	34	THE TEACHER Big Country	Mercury/Phonogram BIGC(X) 2
58	NEW	CALLING ALL THE HEROES It Bites	Virgin VS 872(12)
59	NEW	WHAT'S THE COLOUR OF MONEY? Hollywood Beyond	WEA YZ 76(T)
60	58	LISTEN LIKE THIEVES INXS	Mercury/Phonogram INXS 6(12)
61	63	I WOULDN'T LIE Yarbraugh & Peoples	Total Experience/RCA FB 49841 (12 — FT 49842)
62	42	THE CHICKEN SONG ○ Spitting Image	Virgin SPIT 1 (12)
63	56	MINE ALL MINE/PARTY FREAK Cashflow	Club/Phonogram JAB(X) 30
64	NEW	STRAIGHT FROM THE HEART Bryan Adams	A&M AM(Y) 322
65	66	(SOLUTION TO) THE PROBLEM Masquerade	Streetwave (M)KHAN 67
66	NEW	DREAMS Van Halen	Warner Brothers W8642(T)
67	NEW	LOVE OF A LIFETIME Chaka Khan	Warner Brothers W8671(T)
68	44	WHEN TOMORROW COMES Eurythmics	RCA DA(T) 7
69	61	STAY A LITTLE WHILE, CHILD Loose Ends	Virgin VS 819(12)
70	69	LOVE TOUCH (From the Motion Picture "Legal Eagles") Rod Stewart	Warner Brothers W8668(T)
71	NEW	IN THE SPRINGTIME (The Summertime Remix) Maxi Priest	10/Virgin TEN (T) 127
72	NEW	LONELY NIGHT Magnum	Polydor POSP(X) 798
73		AZTEC GOLD — ITV Theme for the World Cup	

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COUNTERPOINT DISTRIBUTION

COUNTERPOINT DISTRIBUTION — just 18 months old — has already scored substantial success with its specialist labels, concentrating on what MD Terry Hanks describes as classical music, jazz and anything that steers clear of the chart end. But the plan is not to sit back and luxuriate. Counterpoint is all set for change and is about to increase its penetration of the UK retail market by employing a separate sales force. John Tobler reports back from Wharf Road.

Counterpoint — serving the profit conscious retailer

A HOT day in Stratford (as in Joan Littlewood rather than William Shakespeare, East London — not Upan Avon) and at Counterpoint Distribution in Wharf Road, it's business as usual despite the hot weather. Counterpoint is also the name of the holding company of which Counterpoint Distribution is a part, as is noted deletion house SP&S along with pressing plant Damont and Audio Accessories, which among other things manufactures library cases for cassettes and the double case used for the heavy selling "hits" cassettes.

Counterpoint Distribution, the subject of this appreciation, is 18 months old and came about as a result of the success of SP&S. When SP&S found itself with extensive penetration of the UK retail market, but with a turnover limited to the amount of deletions available to them, it decided to launch a

distribution arm to deal with current product. But, as Managing Director Terry Hanks is at pains to emphasise: "Steering clear of the chart end, and concentrating on specialist labels dealing with classical music, jazz, and the whole concept of what tends to be described as 'catalogue music'."

Group Managing Director, Peter Harris, takes up the story "I think it's fair to say that Counterpoint Distribution acquired an identity through the deal we did with SUPRAPHON, the Czechoslovakian classical label, and from then we had small specialist labels joining us. SUPRAPHON is certainly one of the three largest classical labels in the world — we signed a three year deal with them last January to represent them for the UK, including Northern Ireland. And with other licensing arrangements we have with them we either deal with their

overseas agents or where they don't have any agent — attacking the territory on our own. SUPRAPHON was the biggest label we handled initially, and it's definitely the major classical label we distribute."

Hanks: "We started Counterpoint Distribution for the SUPRAPHON deal because we were seen very much as a deletion house, rather than as a distributor of current product, and one of the conditions of SUPRAPHON was that we should have a new identity. The Counterpoint name, which Peter and I decided on in a Prague hotel room one lonely Wednesday evening in October, on our first visit there, gives it an individuality apart from SP&S."

Notes sales manager Malcolm Mills: "The major Czech composers and soloists are renowned worldwide — the names of Dvorak and Janacek

mean a lot to classical record buyers, and some SUPRAPHON recordings get star ratings in the Penguin Guide To Classical Music.

Harris: "Only Czech soloists or the Czech Philharmonic are seen as being able to accurately interpret the work of Czech composers and conductors."

Mills: "It's a very well respected label within the market, and we are looking at ways of diversifying into different methods of selling the product, which includes full price LPs, imported CDs from Japan, tapes and mid price lines."

Hanks: "Like everyone else, we can't get enough CDs at the moment, and have no problem selling any amount of finished product we can obtain."

Are there no problems in dealing with an iron curtain country? Hanks: "Not really, they're very friendly and co-operative, and we pay them in sterling, which is what they

RECORDS	CASSETTES	ARTISTS	TITLE
SALP 01	SALC 01	Sam Cooke	Strange Things
SALP 02	SALC 02	Geary	Ferry Across The Mersey
SALP 04	SALC 04	Wills In Spans	It Could Have Been Me
SALP 05	SALC 05	Conrad Rizzo	Down For Double
SALP 06	SALC 06	Frank Sinatra	Now Is The Hour
SALP 07	SALC 07	Wynona Jaszczos	Burning Memories
SALP 08	SALC 08	Eric Clapton	Got Love If You Want It
SALP 09	SALC 09	Bob Marley	Put It On
SALP 10	SALC 10	Duke Ellington	Theatricaly
SALP 11	SALC 11	Wilton Phipps	Home Is Where You're Happy
SALP 12	SALC 12	The Drifters	Didn't We
SALP 13	SALC 13	Al Coopers	Freak Out Scopy
SALP 14	SALC 14	Kenny Rogers	Ready Don't Take
SALP 15	SALC 15		Your Love Is Town
SALP 16	SALC 16		Greatest Hits
SALP 17	SALC 17	Sam & Dave	In My Life
SALP 18	SALC 18	Don Williams	Chicago
SALP 19	SALC 19	Gene Vincent	Rocky Blon
SALP 20	SALC 20	James Brown	Both Sides Now
SALP 21	SALC 21	The Beatles	Live At Harvard University
SALP 22	SALC 22	Johnny Cash	Johnson Prison Blues
SALP 23	SALC 23	Musicians	The Magic Of
SALP 24	SALC 24		The Milwaukee Orchestra
SALP 25	SALC 25	Orchestra	Live At The Star Club
SALP 26	SALC 26		Live At The Star Club

SALP 27	SALC 27	Johnny Winter	Live! In The Blues
SALP 28	SALC 28	Downer	Catch The Wind
SALP 29	SALC 29	Hall and Oates	The Early Years
SALP 30	SALC 30	The Jeter-Kerkes	Greatest Hits
SALP 31	SALC 31	Chuck Berry	Greatest Hits
SALP 32	SALC 32	David Bowie	More Tracks
SALP 33	SALC 33	Adrian Bell	Finest Moments
SALP 34	SALC 34	Billie Holiday	Lady Of The Blues
SALP 35	SALC 35	Emare Jones	Pickin' The Blues
SALP 36	SALC 36	Muddy Waters	I Can't Be Satisfied
SALP 37	SALC 37	Carole King	Big Town
SALP 38	SALC 38	The Outrage Boys	You'll Never Walk Alone
SALP 39	SALC 39	Guy Mitchell	Singing The Blues
SALP 40	SALC 40	Small Faces	Quite Naturally
SALP 41	SALC 41	George Jones	A Good Year For The Roses
SALP 42	SALC 42	Madison County	Instrumental Country
SALP 43	SALC 43	Players	Players
SALP 44	SALC 44	Frankie Laine	Frankie Laine
SALP 45	SALC 45	Georgia Forme	Rossini and Clyde
SALP 46	SALC 46	Little Richard	Long Tall Sally

SALP 01 SALC 01 The Dramatics
Symphony Orchestra
Warm and Tender Moments

SALP 02 SALC 02 The Jaymou
Symphony Orchestra
Endless Love Songs

SALP 03 SALC 03 Various
All Time Hits
from the 60's

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AT THE HELM. Counterpoint directors and managers (left to right) Peter Stack (manager — licensed repertoire), Aniff Allybakus (group financial director), Peter Harris (group managing director), Terry Hanks (managing director), John Glacker (buyer) and Malcolm Mills (international sales manager).

want. The Embassies have helped a lot, and there is very little red tape."

Mills: "After we got SUPRAPHON off the ground, we found we were capable of distributing product on a more advanced basis than before. Previously, as SP&S we'd been selling from Mercedes vans, backed up by telephone sales for stock orders, but once Counterpoint was up and running with SUPRAPHON, we decided to add other labels which could be interesting to retailers."

"We realised that unless we have exclusive deals with the labels, we are not only wasting our time, but wasting the time of retailers too, because one of the major problems they're faced with is being supplied by a variety of sources, which is

confusing and counter-productive. We've only gone for exclusive deals, with one or two exceptions, like the OLD GOLD catalogue, which is made up of classic oldies."

As will become clear, Counterpoint has many other strings to its bow besides the exclusive deal with SUPRAPHON and the old gold connections. One such item is its role as CBS, UK's approved importer. Mills: "We import product which isn't available in this country, but is released by CBS in other territories. This isn't a parallel import situation, and it's done with the blessing of CBS, through whom we place our orders for approval."

Harris: "It's very good for us — retailers know it's not anything contentious, because it

TO PAGE 4 ►

'I think it's fair to say that Counterpoint Distribution acquired an identity through the deal we did with Supraphon, the Czechoslovakian classical label, and from them we had small specialist labels joining us. Supraphon is certainly one of the three largest classical labels in the world — we signed a three year deal with them last January to represent them for the UK, including Northern Ireland'

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<p>FOUR TRACK 12" SINGLES Featuring extended mixes where available</p>	<p>'DECADES' 5 TRACK CASSETTE EP'S</p>



For all the overseas business, we have an export department that will regularly send out new release information by telex and fax around the world and we also have our own operation based in Dusseldorf as part of SP&S Records (Deutschland). Pictured above (left to right): Nick Stubbs, Malcolm Mills, Linda Pegg (export), Odile Edwards (secretary sales and purchasing) and Trevor Reidy (export).

◀ FROM PAGE 3
comes through CBS UK."

Hanks: "Also, we have an undertaking with CBS that if anything should become a hit, we'll withdraw it so that it can be released here. However, we steer clear of the new release market." The COUNTERPOINT catalogue certainly contains a wealth of CBS albums by notable acts, otherwise unavailable in the UK.

Harris: "CBS don't want to dilute the effects of their salesmen, because this is a peripheral area, and by the time they've arranged the amount of publicity and servicing required for an item of this nature, they consider it's just not worth their efforts, but the sales acceptable to us are much smaller."

Mills: "We have a member of staff constantly scanning the CBS catalogues from around the world, looking for what's unavailable or deleted in the UK and ordering stock accordingly. Our great advantage with CBS over the other importers is that we have sufficient stock on the racks at all times so that we can guarantee an excellent fill on those orders, whereas other importers may extend orders up to six weeks or more. We only deal with LPs and cassettes, not with singles, or videos although, it's impossible with CDs of the moment."

Harris: "SP&S have been in business for almost 25 years, which has given us a lot of experience, and Counterpoint is an extension of that, except that the Counterpoint repertoire is re-orderable, whereas a deletion is only available in limited quantities. The Counterpoint Distribution catalogue has a continuing life with classical music, jazz, nostalgia, film and show soundtracks, R&B

and some Sixties rock or items by acts who've disbanded, and those are the areas in which we want to build in future."

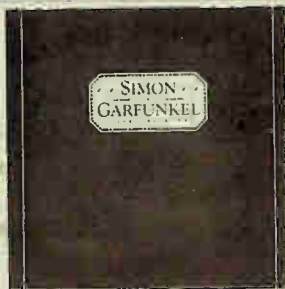
So what are some of the other distributed labels?

Mills: "There's BLACK LION and that includes American Jazz Classics, a re-packaging operation much like the Prestige/Milestone re-issues, and they've also just acquired the CANDID label, which is greatly respected. On behalf of CANDID, we're planning to do a cassette in conjunction with NME, which is being overseen by Roy Carr, and the artists on the label include Charlie Mingus, Eric Dolphy and Lightnin' Hopkins — it's a broad jazz and blues catalogue. Then there's AVON, a label catering solely for MOR music. Instrumental double packs of mid-price easy listen-

TO PAGE 6 ▶

'Unless we have exclusive deals with the labels, we are not only wasting our time but wasting the time of retailers too, because one of the major problems they're faced with is being supplied by a variety of sources'

"For all non-parallel and back catalogue of CBS Imports contact... Counterpoint Distribution."



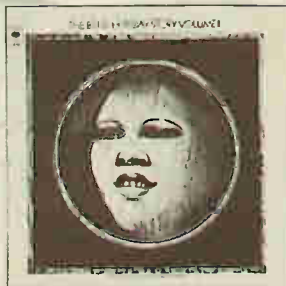
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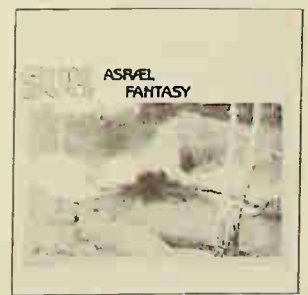
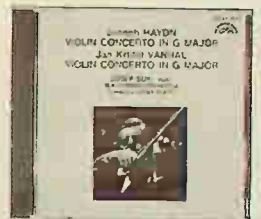


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DATA PROCESSING manager Ron Meese and his assistant Jeanna.



TELESALES MANAGER Nick Stubbs in a part of the sales office.

◀ FROM PAGE 4

ing, mostly by 101 Strings, who have 26 double albums/cassettes. They're enormous sellers and an extensive new release program is planned."

Mills: "DEJA VU is probably our strongest non-classical label, with 70 titles of mainly nostalgia in the form of jazz, blues, R&B and a few compilations of film soundtracks and so on. It's a budget price £2.49 retail record and tape configuration label with a strong

packaging theme of black and gold with a tinted photo of the artist, and each collection has 20 tracks. The best selling artists include Marilyn Monroe, Billie Holiday, Nat King Cole and Fred Astaire, while the new batch includes Edith Piaf and even T-Bone Walker. When it comes out at that price and with such good packaging and as part of a series, it has an amazing impact on people. We are confident that these are the best introduction to an artist that a buyer has not previously heard, because of the price and the fact that they are well known recordings."

Harris: "When we took over the DEJA VU line, the first title on the list was Marilyn Monroe, and I could not believe anyone would buy that, despite the cult thing, but it's the top seller on the label, and the one title we sometimes struggle to keep in stock!"

Mills: "Then there's the
TO PAGE 8 ▶

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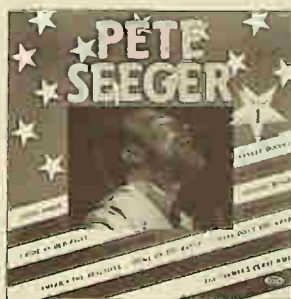
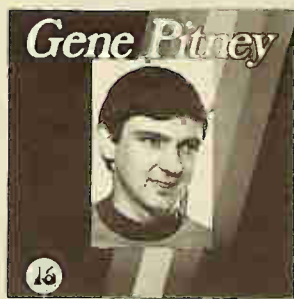
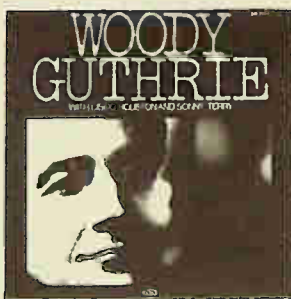
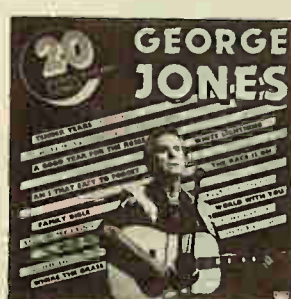
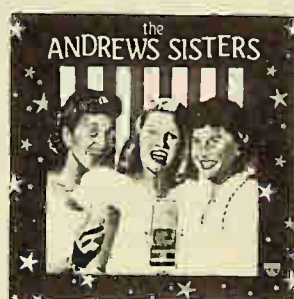
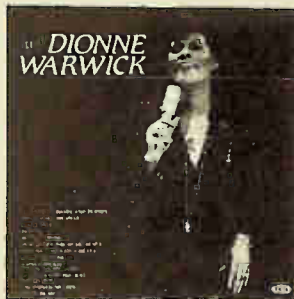
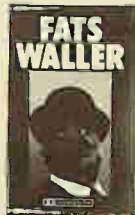
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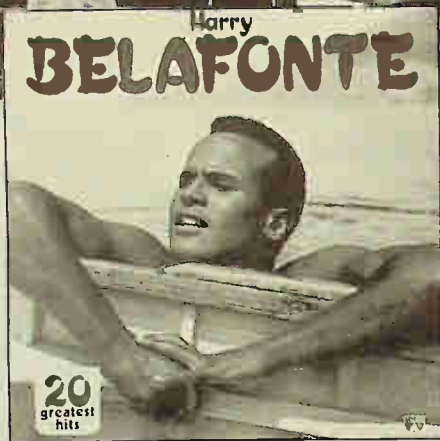
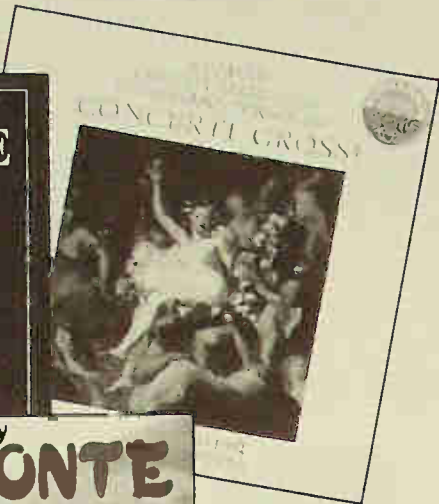
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CLASSICAL, NOSTALGIA and MOR taste catered for with labels SUPRAPHON (Vivaldi), DEJA VU (Marilyn Manrae) and Latus (Harry Belafonte).

◀ FROM PAGE 6

EVEREST EUROPA label in its various configurations, like Timeless Treasures and Everest Winners for which we've just got the rights for the EEC. It's a sub budget label with its strength in artists like Dionne Warwick and Jan & Dean, who sell well all the time, and provide the dealer with a good margin. After that, there's JASMINE, which is mainly a jazz label, but they've now launched the STETSON label, which releases hard to find country archive material. That's one of the few labels we don't have exclusively, although we'd like to, because it's very well packaged and one of the best labels of its kind.

JOKER, LOTUS and JAZZ ROCK EXPERIENCE all from the "Saar" stable are newly available from Counterpoint. These labels encompass a wealth of Jazz, R & B and nostalgic releases, and as Saar were one of the pioneer companies in this field Counterpoint are particularly pleased to handle their distribution. There are several other labels we handle such as SUCCESS which has a wide range of country and rock compilations, but one of our newest acquisitions is the SHOWCASE label, through Castle Communica-

tion, which is a reissue series of interesting compilations of acts often from the Sixties, including titles from the IMMEDIATE catalogue. It's a well packaged series at a good price, and we think we're going to do very well with it."

To all intents and purposes, an extremely healthy situation, but the plan isn't to lie back and luxuriate, as Pete Harris confirms. "It's taken us 18 months to establish where we've been and what we're about, but now we're going to change."

Malcolm Mills takes up the story: "Our major problem has been that we've only been selling Counterpoint repertoire through catalogues and new release information and through the existing fleet of van sales. The limitations of these methods are obvious — we can't penetrate the UK retail market adequately every month, which is the optimum regularity, with a fleet of eight reps in large Mercedes vans — by the time they've done their deletions business, and then had to change their image to present new releases, customers are less open, and with the SP&S deletions, the stock is physically in the vans. So if a rep has two good customers in

TO PAGE 10 ▶

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THE WHOLE Counterpoint team out in full force at Wharf Road.

◀ FROM PAGE 8

one day, he may not have time to make any more calls — covering a whole area can take forever."

Hanks: "As a way of selling SP&S stock, our present situation is ideal — a mobile cash and carry business, but we can now see the shortcomings from Counterpoint's point of view."

Mills: "So we're about to employ a separate sales force, and the existing van sales will revert to just deletions. The function of the new Counter-

point rep will be very much that of the traditional rep, armed with sleeves, artwork and so on, selling in to a pre-determined release date, and ensuring that everyone has all the back catalogue they need and is familiar with it. To this end, we intend to produce a new four colour catalogue which will incorporate individual leaflets of our various labels bound in a PVC loose-leaf folder, we can then mail information by first class post to incorporate into the binder on a constantly-up-dating basis. At the start of the binder will be a full alphabetical index. From this index, you'll be able to see how many records by Louis Armstrong, for example, appear in the catalogue. The idea is to make our repertoire more attractive to customers, because at the moment it's not clearly enough defined, and this will be backed up by a telesales force. We've also got a specialist classical rep, Neil Kellas, who'll initially confine himself to covering all the specialist accounts in England roughly south of the M62 while, north of that, our regular reps will continue to service classical shops as normal. Ultimately, we'll get another classical specialist because of the strength of our classical catalogue."

It should be mentioned that in Northern Ireland, Counterpoint is distributed by Solomon & Peres, based just outside Belfast, whose name is well known to all record dealers in Northern Ireland. This is a fairly new arrangement, but according to Mills, both parties are "delighted" with it. Other suppliers on whose services Counterpoint relies include Damont, the pressing plant which is also part of the overall Counterpoint group, who provide record and tape manufacturing facilities and Quick On The Draw, the complete design and artwork studio for the record industry who deal with all of Counterpoint's design requirements.

A final few words from Terry Hanks: "We have 50 to 60 people working at Stratford who handle all distribution including SP&S. We have 35,000 sq feet of office and warehouse accommodation, plus another half an acre of land on which we can expand. The Group has 15,000 line items which is all controlled using an IBM System 36 computer. We make full use of the computer as a commercial aid rather than simply as an adding machine. With the facilities we have, we are able to run a very tight stock control system and give an excellent fill on orders. The secret of Counterpoint's success is that we hold stock of all the lines in the catalogue."

Any label on the look-out for effective worldwide distribution should contact Peter Stack who is responsible for the acquisition of new labels. "One of the benefits of the Counterpoint operation is the close relationship with the manufacturing division of our group. This enables us to put together manufacturing division of our group. This enables us to put together finished product and distribute it without involving too many different companies, eliminating time delay and poor communication."

Peter Stack will be attending the New Music Seminar in New York from 13/16th July.

Counterpoint Distribution has grown from strength to strength in the last 18 months and is in the position to offer a comprehensive, widespread range of product much welcomed by the profit conscious retailer.

MUSIC WEEK

Advertorial edited
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Telex: 299485 MUSIC G.

Personal callers are also welcome at our London showroom (pictured above), where samples of everything are on display and customers are able to take their completed orders with them. A unique feature of the Counterpoint service is the Masterbag re-order label. Quite simply it is a self adhesive label which has the details of the artist title and catalogue number which include the dealer price prefix clearly printed on it, for each item ordered. The labels are printed simultaneously with the picking tickets from the computer and are an invaluable aid and time saving device for anybody using a Masterbag system. It also eliminates the margin for error in transferring catalogue number to masterbags manually. This service is an option that is available to customers, on request at the time the order is being placed (see enclosed samples).

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PICTURED (left to right): Chris Brick, Steve Ramkissun, Neil Kellas, Malcolm Mills, Paul Basford, Lawrence Miele, Alan Whittaker and Mike Belden. The Counterpoint Distribution sales force operates worldwide. In the UK we have a rep in Edinburgh, another in the Greater Manchester area and three based in London covering all remaining areas of the country. In addition to these five, we have Neil Kellas who is our classical specialist rep covering a very large part of the country. These reps will be contacting as many record retailers and wholesalers as possible during the course of their monthly call cycle and they will be backed-up by a telesales team who will be phoning in to all the remaining accounts in order that the maximum number of customers get serviced.



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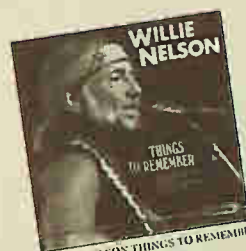
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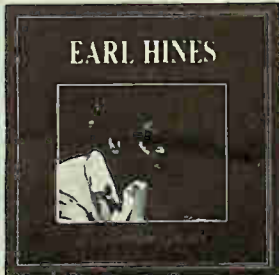
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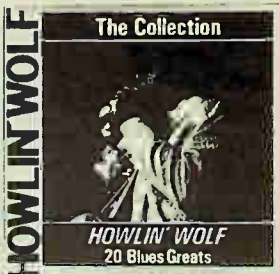
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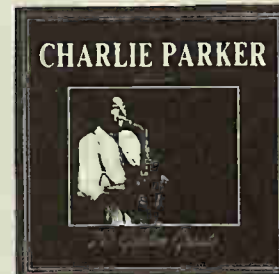
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46	52	SO MACHO/CRUISING Sinitta	Fanfare (12)FAN 7
47	33	SET ME FREE Jaki Graham	EMI (12)JAK 1
48	74	SUN STREET Katrina And The Waves	Capitol (12) CL 407
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50	36	JUMP BACK (SET ME FREE) Dhar Braxton	Fourth & Broadway/Island (12)BRW 47
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74 **NEW** **ON THE BEACH**
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T W E L V E • I N C H

1	1	THE EDGE OF HEAVEN , Wham!	22	36	LEVI STUBBS TEARS (EP) , Billy Bragg
2	3	PAPA DON'T PREACH , Madonna	23	13	CAN'T GET BY WITHOUT YOU (The Second Decade Remix) , The Real Thing
3	7	I CAN'T WAIT , Nu Shooz	24	31	TELL ME TOMORROW , Princess
4	6	(BANG ZOOM) LET'S GO GO , The Real Roxanne with Hilman Howie Tee	25	25	WHERE YOU GONNA BE TONIGHT? , Willie Collins
5	22	LET'S GO ALL THE WAY , Sly Fox	26	NEW	HIGHER LOVE , Steve Winwood
6	5	HEADLINES , Midnight Star	27	23	DON'T LET LOVE GET YOU DOWN , Archie Bell & The Drells
7	4	HAPPY HOUR , The Housemartins	28	16	JUMP BACK (SET ME FREE) , Dhar Braxton
8	18	PARANOMIA , The Art Of Noise with Max Headroom	29	21	SLEDGEHAMMER , Peter Gabriel
9	8	MY FAVOURITE WASTE OF TIME , Owen Paul	30	RE	BRILLIANT MIND , Furniture
10	11	TOO GOOD TO BE FORGOTTEN , Amazulu	31	NEW	BORROWED LOVE , The S.O.S. Band
11	10	VENUS , Bananarama	32	NEW	EVERY BEAT OF MY HEART , Rod Stewart
12	NEW	SING OUR OWN SONG , UB40	33	38	DO YA DO YA (WANNA PLEASE ME) , Samantha Fox
13	12	NEW BEGINNING , (Mambo Seyra), Bucks Fizz	34	19	NASTY , Janet Jackson
14	15	I CAN'T STOP , Gary Numan	35	40	STAY A LITTLE WHILE, CHILD , Loose Ends
15	9	AMITYVILLE (THE HOUSE ON THE HILL) , Lovebug Starski	36	39	LESSONS IN LOVE , Level 42
16	32	SMILE , Audrey Hall	37	35	(SOLUTION TO) THE PROBLEM , Masquerade
17	20	SET FIRE TO ME , Willie Colon	38	27	UNDERGROUND , David Bowie
18	26	ROSES , Haywoode	39	NEW	I WOULDN'T LIE , Yarrrough & Peoples
19	7	HUNTING HIGH AND LOW (REMIX) , A-Ha	40	RE	CALL OF THE WILD , Midge Ure
20	17	ADDICTED TO LOVE , Robert Palmer			
21	14	HOLDING BACK THE YEARS , Simply Red			

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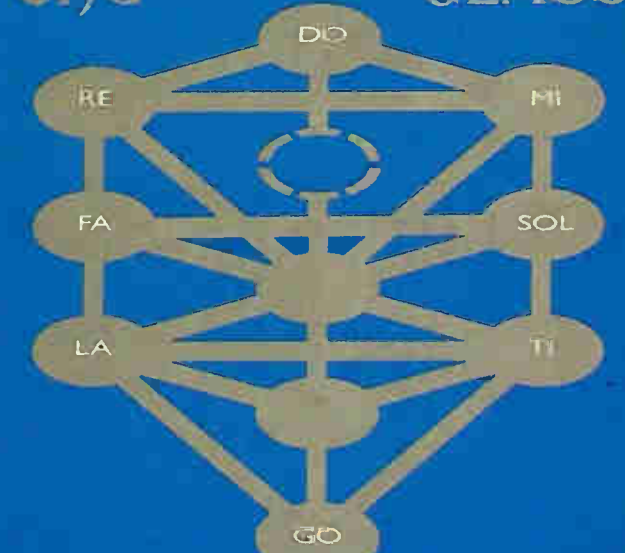
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Reviewed by Jerry Smith

STOCK IT

ADULT NET: White Nights (Stars Say Go) (Beggars Banquet BEG 164(T), WEA). Yet again Brix Smith takes time out from the sobering atmosphere of *The Fall* to produce a glorious piece of psychedelic pop from a song that was recently a single from *Torch Song*. A gem that would make a perfect summer hit.

THE FALL: Living Too Late (Beggars Banquet BEG 165(T), WEA). Meanwhile *The Fall* carry on with this typically dour single as Mark E Smith intones his bleak lyrics over a slowly pumping rhythm that results in a curiously engaging effect. Produced by John Leckie, this 12-inch-only release also features the more abrasive, but excellently titled, *Hot After-shave* Bop.

MARTIN STEPHENSON AND THE DAINTEES: Crocodile Cryer (Kitchenware/London SK(X) 25, PolyGram). A well-written pop song in typical Kitchenware style, *Croc Cryer* rolls pleasantly along on an acoustic guitar and gritty vocal. With its seductive country feel instilled by harmonica and pedal steel guitar it should boost their excellent album from which it is taken, *Boat To Bolivia*.

STOCK IT

THE BLOW MONKEYS: Don't Be Scared Of Me (RCA MONK(T) 3, RCA). This lively number from their *Animal Magic* LP should do much to revive their recently flagging appeal with its bubbling rhythm and the catchy hook bolstered by some super smooth sax. Sure to do better than their last single, *Wicked Ways*, it sees *Dr Robert's* star back in the ascendant.

THE ADULT NET and *The Blow Monkeys*.



TIPPA IRIE: Heartbeat (UK Bubbler/Greensleeves TIP-PA(T) 5, Jetstar/Dynamic Marketing Systems/RCA). The irrepressible Tippa Irie releases another engaging single with a great dance beat and his inimitable, cocky vocal style. Although it's not as novel as his previous singles, its slick production means that it should do well.

THE VINDALOO SUMMER SPECIAL: Rockin' With Rita (Head To Toe) (Vindaloo/WEA UGH 13(T), WEA). This famed indie label pools its acts, namely *The Nightingales*, *Ted Chippington*, and the wonderful *We've Got A Fuzzbox* and *We're Gonna Use It*, to produce this riotous, fun number. The old rock 'n' roll formula gets a fair thrashing to form this enticing ditty that is sure to gain from major label promotion.

STOCK IT

DEE C. LEE: Hey What'd Ya Say (CBS (T)A 7294, CBS). This languid scorcher, with its smooth flowing rhythm and Dee C's breathy vocal, works extremely well due to its sparse arrangement and is sure to pick up mass airplay which should help promote her new LP *Shrine*.

PICNIC AT THE WHITEHOUSE: East River (Portrait (T)A 7093, CBS). Another new band with a hard funky sound that boasts an irresistible dance beat and a catchy, chanted chorus. Features *Edwin Hind*, formerly of indie popsters *Virgin Done*, and *Illfo*, a Berlin synth wizard and they certainly deserve attention.

DR. CALULUS: Perfume From Spain (10/Virgin TEN(T) 131, EMI). Former *PigBag*-gers team up with *Stephen Duffy* to produce this hotch potch number that draws on reggae, Eastern and Western styles to provide a mesmerizing and inventive track that is surprisingly memorable after a couple of plays.

JAMES: So Many Ways (blanco y negro/Sire JIM 4(T), WEA). More light but enthralling pop from this Manchester band — but it remains to be seen if this sort of pop, with its trebly guitars and bouncy beat, can break into the charts. Produced by *Lenny Kaye*, it is taken from their long-awaited debut album, *Stutter*.

BID: Reach For Your Gun (41/Cherry Red GPO 10(T), Pinnacle). Former *Monochrome Set* mainman continues where the group left off with his first solo single — and it's an excellent, charming (if slightly eccentric) number that's sure to zip up the indie charts.

THE CREEPERS: Baby's On Fire (In Tape IT(T) 033, Red Rhino/Cartel). The first vinyl to appear under their newly shortened name, having lost the *Marc Riley* And bit, is this rather reverential cover of the well known *Eno* classic. Is in similarly moody style only bursting into life for a manic instrumental break.

GENERAL

STOCK IT

BALAAM & THE ANGEL: The Greatest Story Ever Told. Virgin V2377. Uplifting REM-style melodies and a nice line in Boy-period Bonoisms, *The Greatest Story* sees *Balaam & The Angel* distilling a very chartable sound from cult psychedelia. Accessible, playable on daytime radio and so also sellable, this will do very nicely.

BELINDA CARLISLE: Belinda. IRS MIRF 1012. Producer: *Michael Lloyd*. Pretty former *Go-Go* Carlisle has come up with a *Stevie Nicks-meets-The Bangles* set of predictable and unchallenging nice-girl numbers with the help of former colleague *Charlotte Caffey* plus *Duran* man *Andy Taylor*. Pleasant but disposable — and will do a lot better than if Carlisle were less cute — get the picture?

STOCK IT

PETER CASE: Peter Case. Geffen Records GHS 24105. Producer: *T-Bone Burnett*. A lot of nice things are about to be said and written about *Peter Case*, who will have no trouble living up to them with this superb set of gloriously tuneful, simple and uplifting songs. (Check out *Marshall Crenshaw*, writer of *Owen Paul's* *Favourite Waste Of Time*, as some guidance). Stick your neck out and stock it. A UK tour is called for.

THE FOUNTAINHEAD: The Burning Touch. China Records WOL 3. Producer: *Brian Tench*. Recent contributors to the *Self Aid* concert in Dublin, the Irish twosome of *Pat O'Donnell* and *Steve Belton* hit the nail on the head commercially — and score full marks for a sort of *Duran-U2* cocktail. The burning touch, though, is lacking in the songs themselves, which, while they sound alright aren't individually noticeable enough to seduce the casual listener. Better than many, though, they could be a group to watch.

VARIOUS: Pretty In Pink. A&M AMA5113. Excellent soundtrack to the much-talked — about *John Hughes* film of the same name, already a top box office success in the US, where this LP is gold. Featured artists include *The Psychedelic Furs*, with a remix of the title track (which inspired the whole project), *OMD*, *Suzanne Vega*, *Belouis Some*, *The Bunny-men*, *New Order* and *The Smiths*. The movie, which places heavy emphasis on the music, should be good news for cinema goers and artists — look what happened to *Simple Minds* after recording the *Breakfast Club* theme.

STOCK IT

MADONNA: True Blue. Sire WX54. Producers: *Madonna/Patrick Leonard/Stephen Bray*. So fine does *Madonna* cut pure joy with nothing at all, that it's sometimes difficult to tell which is which at first. *True Blue* would appear to be a healthy balance of the two, where perhaps before her albums have been at least 90 per cent

pure joy. Still one moment of such pure joy, *Papa Don't Preach*, will have already ensured that as many people as ever are going to want to find out for themselves, and there's enough here to ensure they're not going to be disappointed.

BANANARAMA: True Confessions. London Records RAMA 3. Producers: *Swain & Jolley/Stock, Aitken, Waterman*. One does not look, by now, to *Bananarama* for innovation. But in fact within the confines of what they do they're rather good — notice how they're always five minutes ahead of high street fashion, so maybe it's their suitability as teen role models that's kept them afloat on a tide of paper thin melodies for so long. Fashionable targets they may be, but their latest hit single says they still know what their public wants.

STOCK IT

RUN-DMC: Raising Hell. Profile/London. LONLP 21. Producers: *Russell Simmons/Rick Rubin*. One million people in five weeks can't be wrong... even if they are American. That's how hot *Run-DMC's* heavy metal hip hop is over there, and listening to this third (?) album you can see why. *Run-DMC* is a distilled essence, as hard, black and shiny as a lump of anthracite. And while down through the ages of rap, people have searched high and low for that perfect beat, only *Run-DMC* (and perhaps *The Beastie Boys* and *Mantronix*) have found it, got rid of all excess baggage, and kept the very kernel of excitement together.

METAL

By **JEFF CLARK-MEADS**
IAN GILLAN: What I Did On My Vacation. 10 Records DIXD 39. Producers: various. A 19-track compilation of *Gillon's* finer moments with bands that have borne his name. The material covers the whole of his career between leaving and re-joining *Deep Purple*.

STOCK IT

GARY MOORE: Gary Moore Live In Japan. 10 Records XID 1. Producers: *Gary Moore and Nigel Walker*. The title sums up the album. The production is fairly rough and ready and the material is all *Corridors Of Power* or earlier, but the album's budget price should make it an attractive package.

DIO: Intermission. Vertigo VERB 40. Producer: *Ronnie James Dio*. A splendidly fluent live collection recorded on the American leg of the tour that brought the band to the UK last month. The execution is excellent and there's a bonus in the inclusion of two Rainbow tracks, *Man On The Silver Mountain* and *Long Live Rock 'n' Roll*.

VARIOUS ARTISTS: Metallurgy. Bandit Records BRL 102. Producers: various. Distribution: *Spartan*. Twelve tracks from well-regarded newcomers such as *Rogue Mole* and *Angel Witch* and established artists of the size of *Michael Schenker* and *The Scorpions* hide behind an appalling cover. If the artwork can be over-come, the album is likely to sell.



BALAAM & THE ANGEL, Ian Gillan, Run-DMC. Uplifting, revisiting, essential — in that order!

LIZZY BORDEN: The Murderess Metal Road Show. Roadrunner Records RR 9702. Producer: artists. Distribution: *Pinnacle*. Four-sided live offering from a band who can boast power and melody, but who sound far too much like *Iron Maiden* for their own good. If you can swallow the similarities, it's highly entertaining stuff.

INDIES

STOCK IT

REVOLTING COCKS: Big Sexy Land. Waxtrax WAXUK 017. Distribution: *Rough Trade*. On holiday from Ministry, *Alain Jourgensen* takes the harsh electro-pulse that characterised their recent album and does the most interesting things with it since, say, *Help Me Somebody* from *Byrne & Eno's* *Bush Of Ghosts*, or the *Cabs* became boring. Nothing particularly new, but a bit funkier, a bit more accessible, a bit better than their many peers. Great sleeve too. All they need now is some publicity.

STOCK IT

DIO: Restless. After Midnight. ABCBCLP 7. Distribution: *Pinnacle*. Producer: *Pete Gage*. Foot-stompin' good-time rockability in the no-nonsense tradition, as demonstrated supporting *The Clash*, *Pogues* and brothers *Ramone*. The tone is deftly set with snatches of dialogue at the beginning and end of the album in which motorcycle hero escapes the strictures of domesticity to hear our boys belting them out. Music to play loud and keep the neighbours up with. Includes the *Somebody Told Me* single. Looks like *Restless* are aiming to be a bit more than mere indie charters.

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

T R A C K I N G

by John Best
THE POGUES, The Cocteau Twins and The Mad Professor are just three of the artists to be found on *Womad's Talking Book Volume 3 — An Introduction To Europe* (now there's an all-embracing title if ever there was one). Anyway the record comes with a 20-page magazine comprising extensive background info on each artist, and the added bonus of a full Cocteau interview. Distribution is by Revolver/Cartel.



NICK CAVE: *Kicking Against The Pricks* on Mute.

OTHERS THROUGH Revolver this week include: *The Man And His Hits*, a greatest collection from reggae star **Pat Kelly** (Belter Records); *Holy Hack Jack*, a 12-inch from *Stomping At The Klub Foot* stalwarts **Demented Are Go!**, to be followed by an album, *In Sickness & In Health*, from the band in a couple of weeks (both I-D Records); a new **Guanz Batz** single, *I'm On Fire* (Yes, the Spingsteen song!), next week on both seven- and 12-inch (again on I-D); and a second instrumental solo album from former Van Der Graaf Generator personage **Nic Potter**, entitled *Sketches In Sound* and featuring guest appearances from various Dire Straits and Paul Young Band-liers (although personally I'd keep quiet about that sort of thing if I was him).

YANKEE LABEL Press Records is now going through *Making Waves*, and wishes it to be known that it has two releases from Georgia bands just out, namely *Ero Buffet* by **The Baxters** ("a bit like Jason & The Scorchers" it says here) and *Lots Of Money* by **The Icons** ("like REM" it says a bit further down here). Also through *Making Waves* is *Radio Freedom*, a showcase for the political commentary and music featured on the underground station of the South African liberation movement of the same name. Royalties from the sale of this *Rounder Europa* album will go to *Radio Freedom* to help advance the struggle.

DOLLY MIXTURE celebrate eight years together with the gentle piano, percussion and cello of *The Fireside EP's* six lovingly-crafted tracks — more Virginia Astley than Mo-dette. Distribution: Bocks/Cartel. The fab new **Flux** LP is called *Uncorved Block*, not *Uncastr Block*, as it might once have been. It's on *One Little Indian Records* (cat no TP1) and distribution is by *Nine Mile*. The fine **Doctor's**

THE WEDDING PRESENT: go for the double.

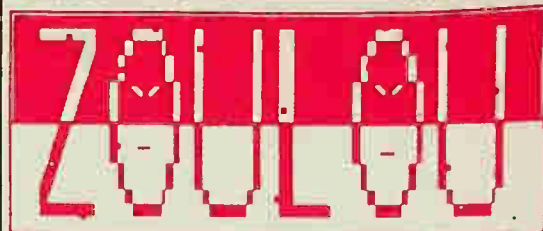
Sons, and the first LP from **A Witness**, which is still to find a name, and finally (promises) a new **Nick Cave & The Bad Seeds** LP, *Kicking Against The Pricks*, on Mute.

ALL THOSE goodies are in the next few weeks, but right slap bang in the middle of now however, we have some newbies from *New Rose*: *Grand Vision*, the second solo album from Chrome's **Damon Edge**; *New Changes*, an LP of "cultured r'n'r at its best" from **The Count**; *Contorting The Image*, a 12-inch from Canada's **Psyche**; and on the *Fan Club* offshoot *Here Are The Sonics*, by the genuine US Sixties garage band of that name. All are through *Rough Trade* and the *Cartel*.

QUICK BEFORE *Stiff* loses its indie status! Or alternatively (hal hal), quick before they all sign to majors! Yes, *Stiff/Pressures Of The Real World* is putting together what is likely to become a highly desirable artefact in the shape of *A Different Kind Of Tension*, a compilation featuring all those bands, you know **Mighty Lemon Drops**, **June Bridges**, **Stump**, **1000 Violins**, **Wolfhounds**, **Beloved**, **Vee V V**, **Wedding Present**, **Shamen**. And all for the knockdown DP of £2.43.

AND SPEAKING of natty compilations, *Media Burn* has its very own 14-tracker, *Melt Down*, which (unlike the *Tension* collection) is almost all previously unavailable stuff from the likes of **Tall Boys**, **Purple Things**, **Stingrays**, **X-Men** and **Cannibals**, as well as such lesser known outfits as **The Atoms** and **The Locomotives**. It's to be the label's last release till the autumn when it'll be back with **Milkshakes'** double albums, **Purple Things'** single albums, **X-Men**, **Surfadelics** and **Bad Karma Beckons** mini-albums, and **Wigs'** singles. And, a new label called *Weird Shit*, so there.

So farewell to all those with the tenacity to stay the full length of a *Tracking* column. I'm off to pastures new, but **Dave Henderson** — a chap with a knowledge of the indies to shame, er, someone or other — will be temporarily stepping into my shoes (company issue, you see), and would like to hear from YOU about YOUR independently released records, tapes and, these days, CDs, so that *Tracking* can continue to ensure that we're not all working for the clompdown.



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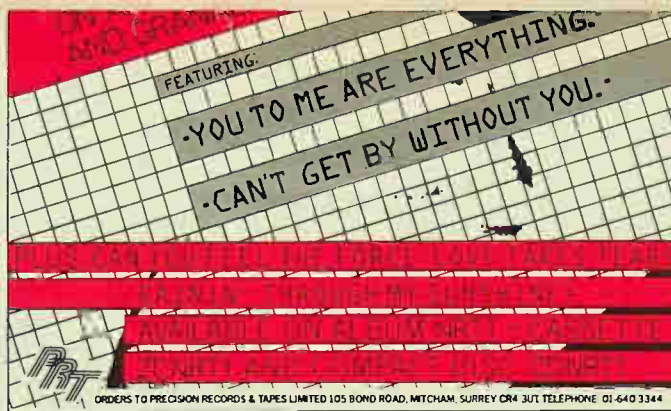
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The Cure Fiction FIXH 12
- 23** 16 **LOVE ZONE** •
Billy Ocean Jive HIP 35
- 24** 27 **ON THE BEACH** • cd
Chris Rea Magnet MAGL 5069
- 25** 26 **DANCE HITS II**
Various Towerbell TVLP 13
- 26** 21 **THE MAN AND HIS MUSIC** • cd
Sam Cooke RCA PL 87127
- 27** 19 **BRING ON THE NIGHT** ○ cd
Sfing A&M BRING 1
- 28** **PIE JESU**
Aled Jones 10/Virgin AJ 2
- 29** 23 **QUEEN GREATEST HITS** ★★★ cd
Queen EMI EMTV 30
- 30** 24 **RIPTIDE** cd
Robert Palmer Island ILPS 9801
- 31** 28 **NO JACKET REQUIRED** ★ ★ ★ cd
Phil Collins Virgin V2345
- 32** **THE BEST OF THE REAL THING**
The Real Thing West Five/PRT NRT 1
- 33** 25 **GO WEST/BANGS AND CRASHES** ★ ★ cd
Go West Chrysalis CHRD 1495
- 34** 22 **INTERMISSION**
Dio Vertigo/Phonogram VER8 40
- 35** **GIANT**
The Woodentops Rough Trade ROUGH 87
- 36** 47 **SONGS FROM THE BIG CHAIR** ★ ★ ★ cd
Tears For Fears Mercury/Phonogram MERH 58
- 37** 37 **LIKE A VIRGIN** ★ ★ ★ cd
Madonna Sire WX 20
- 38** 60 **MAKE IT BIG** ★ ★ ★ cd
Wham! Epic EPC 86311
- 39** 36 **PRINCESS** ○
Princess Supreme SU 1
- 40** 33 **FALCO 3**
Falco A&MAMA 5105
- 41** 41 **ALCHEMY — DIRE STRAITS LIVE** ★ cd
Dire Straits Vertigo/Phonogram VERY 11
- 42** 29 **CONTROL** cd
Janet Jackson A&MAMA 5106



- 43** 46 **BLUE SKIES** • cd
Kiri te Kanawa/Nelson Riddle & His Orchestra London KTKT 1
- 44** 34 **HITS 4 — 28 TRACKS** ★
Various CBS/WEA/RCA/Ariola HITS 4
- 45** 40 **LET'S HEAR IT FROM THE GIRLS — 28 TRACKS** ○
Various Stylus SMR B614
- 46** 35 **WHO MADE WHO**
AC/DC Atlantic WX 57
- 47** 58 **FANTASTIC** ★ ★ cd
Wham! Inner Vision IVL 25328
- 48** 32 **POOLSIDE**
Nu Shooz Atlantic WX 60
- 49** 30 **UPFRONT 1 — 14 DANCE TRACKS**
Various Serious UP FT 1
- 50** 73 **DISCO BEACH PARTY** ○
Various Stylus SMR B503
- 51** 45 **THE COLLECTION — 24 ESSENTIAL HITS** •
Earth Wind & Fire K-tel/CBS NE 1322
- 52** 42 **HEADLINES**
Midnight Star Salar/MCA MCF 3322
- 53** 39 **STREET SOUNDS HIP-HOP ELECTRO 12**
Various Street Sounds ELCS T2
- 54** 62 **LEGEND** ★ ★ ★ cd
Bob Marley & The Wailers Island BMW 1
- 55** 53 **BE YOURSELF TONIGHT** ★ ★ cd
Eurythmics RCA PL 70711
- 56** 43 **THIS IS BIG AUDIO DYNAMITE** ○
Big Audio Dynamite CBS 26714
- 57** 31 **THE GREATEST HITS** •
Shalamar Stylus SMR B615
- 58** 49 **LUXURY OF LIFE** • cd
Five Star Tent/RCA PL 70735

- 79** **THE SINGLES COLLECTION** ★ ★ cd
Spandau Ballet Chrysalis S8TV 1
- 80** 85 **HIPSWAY** cd
Hipsway Mercury/Phonogram MERH 85
- 81** 64 **EMERSON, LAKE & POWELL** cd
Emerson, Lake & Powell Polydar POLD 5191
- 82** 67 **PRIVATE DANCER** ★ ★ ★ cd
Tina Turner Capitol TINA 1
- 83** 66 **BORN IN THE U.S.A.** ★ ★ ★ cd
Bruce Springsteen CBS 86304
- 84** 57 **SPARKLE IN THE RAIN** • cd
Simple Minds Virgin V 2300
- 85** 38 **SOUNDTRACK FROM 'LABYRINTH'** EMI America AML3104
Featuring David Bowie Original Score By Trevor Jones
- 86** **GREATEST HITS** ★ cd
Rod Stewart Riva K 56744
- 87** **DISCOVER COUNTRY/DISCOVER NEW COUNTRY**
Various Starblend DNC 1
- 88** 80 **REBEL MUSIC**
Bob Marley & The Wailers Island ILPS 9843
- 89** **DIFFERENT LIGHT** cd
Bangles CBS 26659
- 90** 71 **RECKLESS** ★ cd
Bryan Adams A&MAMA 5013
- 91** **ISLAND LIFE** • cd
Grace Jones Island GJ 1
- 92** 87 **CAN'T SLOW DOWN** ★ ★ ★ cd
Lionel Richie Motown STMA 8041
- 93** 68 **TELLYHITS 2 — 16 Top TV Themes**
Various Stylus/BBC B8SR 616
- 94** **ORIGINAL SOUNDTRACK "ROCKY IV"** cd
Various Scotti Brothers SCT 70272
- 95** **SLEIGHT OF HAND** ○ cd
Joan Armatrading A&MAMA 5130
- 96** 84 **NOW, THAT'S WHAT I CALL MUSIC 6** ★ ★ ★
Various Virgin/EMI NOW 6
- 97** 76 **THE UNFORGETTABLE FIRE** ★ cd
U2 Island U2 5
- 98** 99 **TWO'S COMPANY** ○
Various Towerbell TVLP 12
- 99** **ROCKIN' EVERY NIGHT**
Gary Moore 10/Virgin XID 1
- 100** 97 **TO THE TOP**
Aswad Simba SIMBALP 2

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

CD: Released on Compact Disc
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TOP 100 ALBUMS

12 JULY 1988

TOT
TAYLOR
new
album
BOX
OFFICE
POISON
out
now

TOT TAYLOR

- 1 **TRUE BLUE** ●
Madonna (Madonna/Patrick Leonard/Stephen Bray)
Mercury/Phonogram MERH 87 (F)
C. MERHC 87, CD B2684-2
- 2 **THE SEER**
Big Country (Robin Miller)
Mercury/Phonogram MERH 87 (F)
C. MERHC 87, CD B2684-2
- 3 **REVENGE**
Eurythmics (David A. Stewart)
RCA PL 71050 (F)
C. PK 71050, CD 71050
- 4 **INVISIBLE TOUCH** ★
Genesis (Genesis/Hugh Padgham)
Chrysalis/MCA GENLP 7 (E)
C. GENMC 7, CD. GENC 2
- 5 **QUEEN** ●
Queen (Queen/Mack 5 Queen/David Richards) (4)
EMI EU 3509 (E), C. TEU 3509,
CD. CDP 746 267-2
- 6 **LONDON O HULL 4** ○
The Housemartins (John Williams)
Gal Dacs A GOUL 7 (F)
C. ZCOULP 7
- 7 **EVERY BEAT OF MY HEART** ○
Rod Stewart (Bob Ezrin)
Warner Brothers WX 53 (M)
C. WX53C
- 8 **PICTURE BOOK** ●
Simply Red (Stewart Levine)
Elektra KET 27 (M)
C. EKI 27, CD. 960 452-2
- 9 **BROTHERS IN ARMS** ★★
Duran Duran (Mark Knopfler/Niel Dorfman)
Virgin/VCA YVRH 25 (F)
C. VHRHC 25, CD. B24 499-2
- 10 **BACK IN THE HIGH LIFE**
Steve Winwood (Russ Tietelbaum/Steve Winwood)
Island ILPS 9844 (E)
C. ICT 9844, CD. CID 9844
- 11 **HUNTING HIGH AND LOW** ★
A-Ha (H. Marshfield/Ty A. Torney (2)) (Packard/A. H.)
Warner Bros WX 30 (M), C. WX 30C,
A-Ha (H. Marshfield/Ty A. Torney (2)) (Packard/A. H.)
C. WX 30C, CD. B25 300-2
- 12 **SO** ★
Peter Gabriel (Daniel Lanois/Peter Gabriel)
Virgin PG 5 (E)
C. PGMC 5, CD. PGCD 5
- 13 **SUZANNE VEGA** ●
Suzanne Vega (Lenny Kaye/Steve Adonis)
A&M AMA 5072 (F)
C. AMC 5072, CD. CDA 5072
- 14 **THE QUEEN IS DEAD** ●
The Smiths (Morrsey/Mart)
Rough Trade ROUGH 96 (UK)
C. ROUGH 96
- 15 **INTO THE LIGHT** ●
Chris De Burgh (Paul Hardman)
A&M AMA 5121 (F)
C. AMC 5121, CD. CDA 5121
- 16 **STREET LIFE — 20 GREAT HITS** ★
Bryan Ferry (Pony Music (Various))
EG/Parlophone EGY 1 (F)
C. EGYNT 1, CD. B29 136-2
- 17 **MOONLIGHT SHADOWS** ●
Shadows (The Shadows) (1) (Bruce Welch (2))
Polydor PROLP 8 (F)
C. PROMC 8, CD. B29 358-2
- 18 **WHITNEY HOUSTON**
Whitney Houston (Jermaine Jackson (3)) (M. Masser (4)) (Kashli (2)) ★★
A&A 206 978 (R), C. A06 978, CD. B10 359
- 19 **WORLD MACHINE** ★
Level 42 (Wally Badarou/Level 42)
Polydor POLH 25 (F)
C. POLHC 25, CD. B27 487-2
- 20 **ONCE UPON A TIME** ★
Simple Minds (1) (Lionel C. Clemons/Jean)
Virgin V 2364 (E)
C. TV 2364, CD. CDV 2364
- 21 **PLEASE** ●
Pet Shop Boys (Stephen Hague)
Parlophone P58 1 (E)
C. TC P58 1, CD. CDP 746 271-2
- 22 **STANDING ON A BEACH — THE SINGLES** ●
The Cure (Various)
Fiction FIKH 12 (F)
C. FIKHC 12, CD. B29 239-2
- 23 **LOVE ZONE** ●
Billy Ocean (Wayne Braithwaite/Barry J. Eastmond)
Jive HIP 35 (A)
C. HIP 35
- 24 **ON THE BEACH** ●
Chris Rea (Chris Rea/Dave Richards)
Z 2C MAC 5069, CD. CDA 5069
- 25 **DANCE HITS II**
Various (Various)
To-be-released TVLP 13 (E)
C. ZCTV 13
- 26 **THE MAN AND HIS MUSIC** ●
Sam Cooke (Various)
RCA PL 87127 (R)
C. PK 87127, CD. PD 87127
- 27 **BRING ON THE NIGHT** ○
Sung (Kim Turner/Sung)
A&M BRING 1 (F)
C. BRINC 1, CD. BRIND 1
- 28 **PIE JESU**
Aled Jones (Hefin Owen/J. Mervyn Williams)
EMI EMI VJ 2 (E)
C. CAJ 2
- 29 **QUEEN GREATEST HITS** ★★
Queen (Various)
C. IC EMTY 30, CD. CDP 746 033-2
- 30 **RIPTIDE**
Robert Palmer (Bernard Edwards)
Island ILPS 9801 (E)
C. (C) 9801, CD. CDD 130
- 31 **NO JACKET REQUIRED** ★★
Phil Collins (Phil Collins/Hugh Padgham)
Virgin V 2345 (E)
C. TV 2345, CD. CDV 2345
- 32 **THE BEST OF THE REAL THING**
The Real Thing (Various)
West End (PRT) NRT 1 (A)
C. ZCNR 1
- 33 **GO WEST/BANGS AND CRASHES** ★★
Go West (Gary Stevenson)
Chrysalis CHRD 1495 (F)
C. ZCHR 1495, CD. CDD 1495
- 34 **INTERMISSION**
Dio (Rennie James/Dio)
Vertigo/Phonogram VERB 40 (F)
C. VERBC 40
- 35 **GIANT**
The Woodentops (Bob Sargeant)
Rough Trade ROUGH 87 (UK)
C. ROUGH 87
- 36 **SONGS FROM THE BIG CHAIR** ★★
Tears For Fears (Chris Hughes)
Mercury MERH 58 (F)
C. MERHC 58, CD. B24 300-2
- 37 **LIKE A VIRGIN** ★★
Madonna (Nile Rodgers (9)) (Madonna/Steve Bray (1))
Sire WX 20 (M)
C. WX20, CD. CDD 191-2
- 38 **MAKE IT BIG** ★★
Wham! (George Michael)
Epic EPIC B6311 (K)
C. B6311, CD. CDDP 6311
- 39 **PRINCESS** ○
Princess (Stacy/Aul on/Waterman)
Supreme SU 1 (A)
C. ZCSU 1
- 40 **FALCO 3**
Falco (Rob & Ferni Balkand/Falco)
A&M AMA 5105 (F)
C. AMC 5105

- 41 **ALCHEMY — DIRE STRAITS LIVE** ★
Dire Straits (Mark Knopfler)
Vertigo VERY 11 (F)
C. VERVC 11, CD. B18 243-2
- 42 **CONTROL**
Janet Jackson (Jimmy Jam/Terry Lewis)
A&M AMA 5106 (F)
C. AMC 5106, CD. CDA 5106
- 43 **BLUE SKIES** ●
Kiri Te Kanawa (Nelson Riddle & His Orchestra (Paul Myers))
London KTK 1 (F), KTKC 1,
Kiri Te Kanawa (Nelson Riddle & His Orchestra (Paul Myers))
CD. 414 866-2
- 44 **HITS 4** ★
Various (Various)
CBS/WEA/RCA/Amia HITS 4 (M)
C. HITS C4
- 45 **LET'S HEAR IT FROM THE GIRLS** ○
Various (Various)
Sire SX SMR 861 4 (ST)
C. SMC 861 4
- 46 **WHO MADE WHO**
AC/DC (H. Vanda/G. Young (5)) R. Lange (3) A. Young/M. Young (1)
Atlantic WX 57 (M)
C. WX57C
- 47 **FANTASTIC** ★★
Wham! (Steve Brown/George Michael)
Inner Vision IVL 25378 (K)
C. 40-25378, CD. CD 25378
- 48 **POOLSIDE**
Nu Shooz (John Smith/Rick Wenz)
Atlantic WX 60 (M)
C. WX60C
- 49 **UPFRONT 1**
Various (Various)
Senous UP FT 1 (A)
C. ZCUP FT 1
- 50 **DISCO BEACH PARTY** ○
Various (Various)
Sire SX SMR 8503 (ST)
C. SMC 8503
- 51 **THE COLLECTION** ●
Earth Wind & Fire (Maurice White)
K-tel CBS NE 1322 (K)
C. CEC 232
- 52 **HEADLINES**
Wham! (Steve Brown/George Michael)
Salsal/MCA MCF 3322 (F)
C. MCFIC 3322
- 53 **STREET SOUNDS HIP-HOP ELECTRO 12**
Various (Various)
Street Sounds ECST 12 (R), C. ZCEIC 12
- 54 **LEGEND** ★★
Bob Marley & The Wailers (B. Marley/The Wailers C. Blackwells Smith)
Island BMW 1 (E), C. BMWC 1, CD. GID 103
- 55 **BE YOURSELF TONIGHT** ★★
Eurythmics (David A. Stewart)
RCA PL 70711 (R)
C. PK 70711, CD. PD 70711
- 56 **THIS IS BIG AUDIO DYNAMITE** ○
Big Audio Dynamite (Mick Jones)
CBS 26714 (C)
C. C-26714
- 57 **THE GREATEST HITS** ●
Shalamar (Leon Sylvers/Vanous)
Sire SX SMR 8615 (ST)
C. SMC 8615
- 58 **OUR LIFE** ●
Five Star (Nick Marinelli (5)) (Steve Maroney (3)) (Various)
Tenix/RCA PL 70735 (R), C. PK 70735
CD. PD 70735
- 59 **THE DREAM OF THE BLUE TURTLES** ●
Shing Shing (Pete Smith)
A&M/DPMAM 1 (F)
C. DREAM 1, CD. DREAM 1
- 60 **RAP IT UP — RAP'S GREATEST HITS**
Various (Various)
K-tel NE 1324 (K)
C. CEC 234

*** = TRIPLE PLATINUM (900,000 units) ** = DOUBLE PLATINUM (600,000 units)
* = PLATINUM (500,000 units) ● = GOLD (100,000 units) ○ = SILVER (60,000 units)
NEW = NEW ENTRY RE-ENTRY Panel Sales Increase 50% or more over previous week.

ARTISTS' A-Z

A-Ha	11	MOORE, Gary	99
AC/DC	46	MR. MISTER	62
ADAMS, Bryan	90	*NOW, THAT'S WHAT I CALL MUSIC 6	96
ARMATRADING, Joan	95	MUSIC 6	48
ART OF NOISE	63	HU SHOZ	73
ASWAD	100	OCEAN, Billy	30
BANGLES	89	PALMER, Robert	73
BIG AUDIO DYNAMITE	56	PET SHOP BOYS	21
BIG COUNTRY	2	PRINCESS	39
BOWIE, David	85	QUEEN	5, 29
BUSH, Kate	67	*RAP IT UP	60
CASHFLOW	65	REAL, Chris	24
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D.D.	25	SHALAMAR	56
*DANCE HITS II	34	SIMPLY RED	20, 84
*DISCOVER COUNTRY/DISCOVER NEW COUNTRY	87	SIMPLY RED	8
DE BURGH, Chris	15	*SISTERS ARE DOIN' IT	76
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*DISCO BEACH PARTY	50	SOUNDTRACKS etc	85, 94
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FERRY, Bryan	16	*STREET SOUNDS HIP-HOP ELECTRO 12	53
FIVE STAR	58	TALKING HEADS	66, 77
GABRIEL, Peter	12	TEARS FOR FEARS	30
GATE, Marisa	78	*TELLY HITS 2	93
GENESIS	4	TURNER, Tina	82
GO WEST	33	*TWO'S COMPANY	98
HEAVEN 17	70	*UPFRONT 1	49
HIPSWAY	80	U2	68, 97
*HITS 4	44	VAN HALEN	61
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JONES, Grace	91	WOODEN TOPS, The	35
KANAWA, Kiri	43	ZZ TOP	71, 74
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*LET'S HEAR IT FROM THE GIRLS	45		
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World Radio History
Compiled by Gallup for the *Billboard*, *Music Week* and *SBC*, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.



- 61 **15150** ○
Van Halen (Van Halen/Mick Jones/Dann Landaie)
Warner Brothers WS150 (M)
C. WS150C, CD. 925 394-2
- 62 **WELCOME TO THE REAL WORLD** ●
Mr. Mister (Paul Delaney/Mr. Mister)
RCA PL 89647 (R)
C. PK 89647, CD. CD 89647
- 63 **IN VISIBLE SILENCE**
The Art of Noise (The Art of Noise)
Chrysalis/WOL 2 (F)
C. ZWOI 2, CD. CCD 1578
- 64 **LOVE OVER GOLD** ★★
Dire Straits (Mark Knopfler)
Vertigo/Phonogram 6359 109 (F)
C. 7150 109, CD. B00 088-2
- 65 **CASHFLOW**
Cashflow (Lenny Blackman/Wave Burnet)
Club/Phonogram JABH 17 (F)
C. JABHC 17
- 66 **LITTLE CREATURES** ●
Talking Heads (Talking Heads)
EMI TAH 7 (E)
C. TAHCT 2, CD. CDP 746 158-2
- 67 **HOUNDS OF LOVE** ★
Kate Bush (Kate Bush)
C. TC KAB 1, EMI KAB 1 (E)
C. CDP 746 164-2
- 68 **U2 LIVE "UNDER A BLOOD RED SKY"** ★★
U2 (Lenny Avner)
Island WMA 3 (E)
C. WMC 3, CD. CID 113
- 69 **WINNER IN YOU**
Pat La Belle (Various)
MCA MCF 3319 (F)
C. MCFIC 3319
- 70 **ENDLESS**
Heaven 17 (E.F.F./Various)
Virgin UPL-1 (E)
C. TCVB 2383, CD. CDV 2383
- 71 **AFTERBURNER** ●
ZZ Top (Bill Ham)
Warner Brothers WX 27 (M)
C. WX27C, CD. 925 342-2
- 72 **THE FIRST ALBUM** ★
Madonna (Reggie Lujan)
Sire WX 22 (E)
C. WX 22, CD. 923 867-2
- 73 **ALL THROUGH THE NIGHT** ●
Aled Jones with the BBC Welsh Symphony Orchestra & Chorus (B. Coles/M. Owen)
BBC RHM 569 (A), C. ZCR 569
- 74 **ELIMINATOR** ★★
ZZ Top (Bill Ham)
Warner Brothers W 3774 (M)
C. W 3774-4, CD. W 3774-2
- 75 **FACE VALUE** ★★
Phil Collins (Phil Collins/Hugh Padgham)
Virgin V 2185 (E)
C. TV 2185, CD. CDV 2185
- 76 **SISTERS ARE DOIN' IT** ○
Various (Various)
To-be-released TVLP 11 (E)
C. ZCTV 11
- 77 **STOP MAKING SENSE** ●
Talking Heads (Talking Heads)
EMI TAH 1 (E)
C. TAHCT 1, CD. CDP 746 064-2
- 78 **GREATEST HITS** ●
Mavis Chey (Various)
Telstar STAR 2734 (R)
C. S-TAC 2734, CD. TCD 2734
- 79 **THE SINGLES COLLECTION** ★★
Spandau Ballet (Sundrum/Josely Spandau (8)) (Burgess/Horn (1))
Chrysalis SBTV 1 (F), C. ZSBTV 1
CD. CDD 1498
- 80 **HIPSWAY**
Hipsway (O'Duffy/Hipsway (6)) (Langston (2)) (Langston/O'Duffy (1))
Mercury/Phonogram MERH 85, C. MERHC 85, CD. B26 821-2
- 81 **EMERSON, LAKE & POWELL**
Emerson, Lake & Powell (Tony Taverner/Greg Lake)
Polydor POLD 5191 (F), POLDC 5191
C. B29 297-2
- 82 **PRIVATE DANCER** ★★
Rina Turner (Various)
Capitol TINA 1 (A)
C. ICTINA 1, CD. CDD 746 041-2
- 83 **BORN IN THE U.S.A.** ★★
Springsteen (B. Springsteen) (Lanou C. Makins/Van Zant)
CBS 86304 (C), C. 40-86304
CD. CDD 86304
- 84 **SPARKLE IN THE RAIN** ●
Simple Minds (Steve Lyle/White)
Virgin V 2300 (E)
C. TV 2300, CD. CDV 2300
- 85 **ORIGINAL SOUNDTRACK 'LABYRINTH'**
David Bowie/Trevor Jones (T. Jones (7)) (D. Bowie/A. Marsden (6))
EMI America AML 3104 (E)
C. AML 3104
- 86 **GREATEST HITS** ★
Rod Stewart (Various)
Rno K 5674 (M)
C. K 4567 44, CD. K 25674 (M)
- 87 **DISCOVER COUNTRY/DISCOVER NEW COUNTRY**
Various (Various)
Starbend DNCL 1 (A), C. DNCL 1
- 88 **REBEL MUSIC**
Bob Marley & The Wailers (Various)
Island ILPS 9843 (E)
C. ILCT 9843
- 89 **DIFFERENT LIGHT**
Bangles (David Kahne)
C. 40-26659, CD. CDC85 26659
- 90 **RECKLESS** ★
Bryan Adams (Bryan Adams/Bob Clearmountain)
A&M AMA 5013 (F)
C. AMC 5013, CD. CDA 5013
- 91 **ISLAND LIFE** ○
Grace Jones (Chia Blackwell (8)) (Tom Moulton (3))
Island GJ 1 (E), C. GJC 1, CD. CID 132
- 92 **CAN'T SLOW DOWN** ★★
Lionel Richie (L. Richie) (A. Carmichael)
MCA/WSA 8041 (R)
C. CSTMA 8041, CD. ACD 90059
- 93 **TELLYHITS 2**
Various (Various)
Sire SX BBSR 616 (E), CD. BBSR 616
- 94 **ORIGINAL SOUNDTRACK 'ROCKY IV'** ●
Various (Various)
Scam Brothers SCT 7072, CD. CDSC1 7072
- 95 **SLEIGHT OF HAND** ○
Joan Armatrading (Joan Armatrading)
A&M AMA 5130 (F)
C. AMC 5130, CD. CDA 5130
- 96 **NOW, THAT'S WHAT I CALL MUSIC 6** ★★
Various (Various)
Virgin/EMI NOW 6 (E), C. TC NOW 6
- 97 **THE UNFORGETTABLE FIRE** ★
U2 (Brian Eno/Daniel Lanois)
Island U23 (E)
C. UK25, CD. CID 102
- 98 **TWO'S COMPANY** ○
Various (Various)
To-be-released TVLP 12 (E)
C. ZCTV 12
- 99 **ROCKIN' EVERY NIGHT**
Gary Moore (Gary Moore/Nigel Waizer)
10t/Virgin XID 1 (E)
C. CXID 1
- 100 **TO THE TOP**
Aswad (Michael Ruben Campbell)
Simba SIMBALP 2 (E)
C. SIMBAL 2



HEYWARD: THE artist as method actor.

Nick one soon!

NOW IT can be told! Yes, on July 18, 1986 Virgin Video is to unveil Nick Heyward Part One, a stunning smorgasbord of pop for the discerning teen. The 50-minute programme features all those early Haircut 100 moments — Favourite Shirts, Love Plus One, Fantastic Day and of course the ironic and autobiographical Nobody's Fool — as well as the "more mature and

introspective" solo work — Whistle Down The Wind, Blue Hat Far A Blue Day, On A Sunday, Love All Day, Warning Sign and Laura.

And there's more! Yes, as on an added bonus there's interview footage with the man himself. Nick Heyward Part One carries a dealer price of £10.43, and is being supported with both music and video press advertising.

Royalty rates may drop — Montgomery

By Nigel Hunter
RECENT VIDEO market price reductions could lead to a lowering of mechanical royalty rates, according to MCPS managing director Bob Montgomery. He was speaking at the recent Longmans Music Video seminar.

Montgomery is hedging his possibility against achieving agreement overall with the video industry, encompassing payment terms "and with the video producers acknowledging the need for royalty payments to be regular and uncontested, as they are in the record industry".

He reminded delegates that an MCPS-recommended rate card, covering the recording of copyright music into videos for retail sale, has been operating in various forms for a number of years, with each successive update "moving nearer towards conditions acceptable to both video producer and copyright owner".

The current rate card recommends that music videos be licensed at a maximum seven per cent of the published dealer price with a synchronisation charge of £1 per minute of featured music.

Video programmes are licensed at a maximum royalty rate of 8.5 per cent of the published dealer price, pro rata to the amount of music used. For feature films recorded on to video, the royalty rate is usually significantly lower, reflecting the smaller amounts of music featured in such productions.

Montgomery believes that a temporary reduction in licence fees might act as a stimulant to the video market, adding "Music copyright owners are reasonable people and we appreciate that as the dealer price is reduced, the fixed cost element in a video becomes a greater percentage. Having said that, there are a number of major publishers who I can say are not in favour of a reduction in royalty rates".

He is convinced that UK video producers should band together to negotiate a licensing scheme with music copyright owners applicable to both sides. "The big advantage of an accord between both sides will be that the issue of mechanical royalties will cease to take up the amount of time and cause the amount of aggravation that it does at the present moment."

The MCPS envisages a similar agreement to the one for the record industry. Royalties would be payable on a quarterly basis, with penalty interest for late payments, while allowing returns of product within the quarter. The MCPS would request details of product that is custom duplicated for other distributors, and would also like the right of audit.

'There are a number of publishers who I can say are not in favour of a reduction on royalty rates'

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Freddie's Mercurial video quartet

WITH QUEEN slap bang in the middle of their biggest-ever European tour, Picture Music International is taking the initiative and releasing a solo video EP from Freddie Mercury. The neatly entitled Freddie Mercury Video EP features four tracks from the man, namely, I Was Born To Love You, Made In Heaven, Living On My Own and Time. All the usual cast of trillions, lavish sets and camp "outrage" applies.

In fact, so "over the top" is Living On My Own that CBS "banned" it, featuring as it does the "wild scenes" at Freddie's "39th" birthday party in Munich last year,

when 300 "friends" joined him for a "drag costume" bash. It was made by the Torpedo Twins, Rudi Dolezol and Hennes Rossacher. As was...

Time, shot at London's Dominion Theatre on the stage set of the Dove Clark musical of the same name. I Was Born To Love You, meanwhile, features 300 "balletic Amazons", and Made In Heaven boasts a mock-up of the Royal Opera House and promises four-and-a-half minutes of Wagnerian scale opera.

The EP is released on Monday (14), carries a dealer price of £6.50 and runs for 20 minutes.

Jazz on a Summer's Kay — archive choice

SPECIALIST VIDEO's a growing arena, and when it comes to jazz one company has just about got it taped.

Kay Jazz Productions is a family-run business operating out of Dave and Maggie Kay's house at Borstal in Kent.

To date, in a little under two years, it has built up a catalogue just one short of 50 titles, with artists as distinguished and varied as Art Pepper, Sun Ra, Sanny Rollins, Duke Ellington, Miles Davis and just about every other name that ever meant anything in the

field. Films range from old archive footage from the Fifties right through to the present, with all titles available on both VHS and Beta. So far Kay Jazz has struck deals with most of the major exporters and London-based jazz shops, as well as running a mail order service.

Anyone else interested in stocking the label's releases should contact: Kay Jazz Productions, Dept KJ, 77 Sidney Road, Borstal, Rochester, Kent ME1 3HG. Tel: (0634) 405698.

Swinging in from Sydney

INXS, THE Australian band who've made it big Stateside — achieving the ultimate accolade of a name-check in Brett Easton Ellis' cult novel *Less Than Zero* — kick off their video career on this side of the pond with their first long-form *The Swing And Other Stories* from PolyGram Video on August 14.

Following in the wake of their first UK hit, *Listen Like Thieves*, the

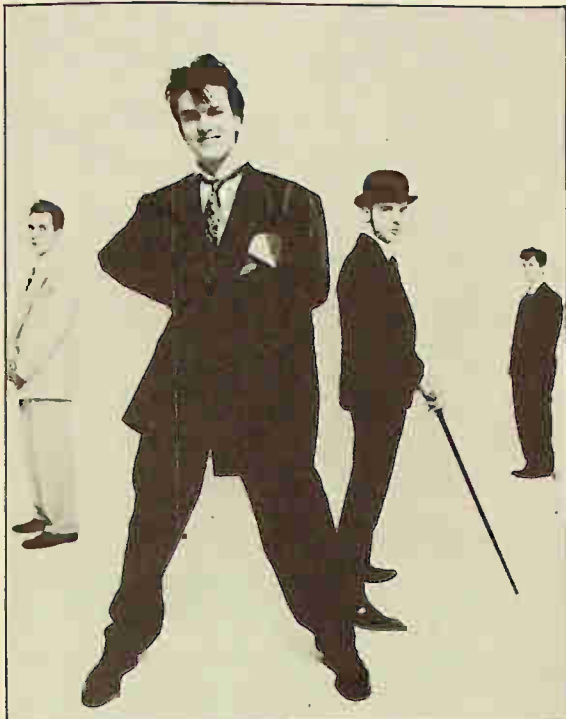
collection features 11 tracks from the band, including the singles *Don't Change* and *Original Sin*, as well as such other tracks as *The One Thing*, *The Spy Of Love*, *To Look At You*, *I Send You Message*, *Love Is What I Say*, *Melting In The Sun*, *Burn For You*, *Dancing On The Jetty* and *All The Voices*.

The *Swing And Other Stories* was largely filmed live in Sydney,

and also takes in interviews with the individual band members at a video shoot in Japan, and further footage shot both in London and on a fishing boat in the middle of the Pacific.

The programme runs for 58 minutes and carries a dealer price of £9.75.

Catalogue numbers 041 413/2 (VHS)/4 (Beta)



More Monkey business in Video Magic

FRESH FROM their support slot to Rod Stewart at Wembley, The Blow Monkeys have an hour-long concert video set for release by Hending on July 18. Entitled *Video Magic*, the programme fea-

tures tracks from their two albums to date, including *Animal Magic*, *Aeroplane City Lovesong*, *Forbidden Fruit*, *I Nearly Died Laughing* and a cover of *T. Rex Get It On*. Dealer price £13.91.

Indies festival

THINGS ARE bubbling on the "alternative video" front, with independent production company Jettisoundz searching for videos and VJs with a "serious interest in new television", and *Independent Video* magazine looking for more music-based material to showcase in its Seventh National Festival Of Independent Video.

Jettisoundz' efforts are being made in an attempt to provide an alternative to the "totally bland and commercial" output of the "mega corporations", and involve the collation of a list of like-minded souls from indie labels and bands as well as the afore-mentioned venue managers and VJs, to provide "promotion possibilities" for independent video.

The Seventh National Festival Of Independent Video at Bracknell

in Berkshire, meanwhile, is branching out to include more music coverage than ever before, and is looking for entries for inclusion in the event to be staged over the weekend of November 21-23.

It costs nothing to put forward a tape, and those selected will receive a fee. In addition packages of selected tapes will be distributed by Independent Video throughout the following year, with a percentage of distribution income being paid to the maker.

Jettisoundz, contact: Nick or John, PO Box 30, Lytham St. Annes, Lancs. Tel: (0253) 712 453.

Seventh National Festival Of Independent Video, contact: Mark Jeffrey, The Media Centre, South Hill Park, Bracknell, Berks RG12 4PA. Tel: (0344) 427272.

REVIEWS

BUTTHOLE SURFERS: Blind Eye Sees All. Touch & Go. Distribution: Cartel/Pinnacle/Golds. Running time: 90 minutes. Dealer price: £14.00.

Comment: Good quality footage and sound of the Butties highly-structured rocket captured live at Detroit's Traxx club on two occasions in the spring of 1985. Their stage manner is nothing short of demented, but salvaged by a savage kind of belief. Probably most

interesting are the interview snippets conducted by all five of the group in bed together. What they have to say may make little sense, but their eccentric (drug induced) mind hopping is a real education.

Sales forecast: Dishevelled and row, these people have no respect, which is what makes them a great rock'n'roll band. The antithesis of designer pop, and with a free five-inch clear vinyl single of Guess Who's *American Woman*.

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12 JULY 1986

TOP • 30 • VIDEOS

Music ON VIDEO

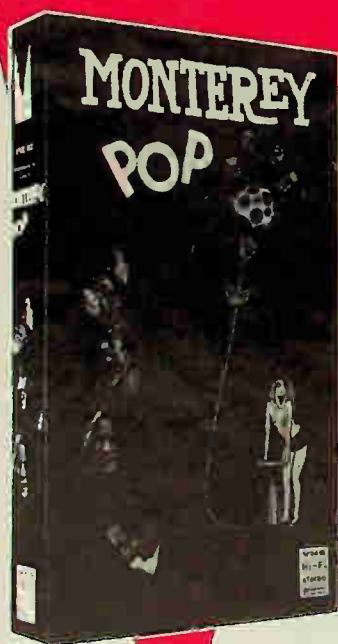
THIS WEEK LAST WEEK	ARTIST	Title	Description (tracks)/Time/Price	Label	Catalogue Number
1	KATE BUSH	The Hair Of The Hound	Compilation (4 tracks)/20 min/£9.99	PMI	MVR 99 0053-2
2	LEVEL 42	The Videosingles	EP (5 tracks)/20 min/£9.95	PolyGram	041 393/2
3	DIRE STRAITS	Brothers In Arms — The Videosingles	EP (4 tracks)/15 min/£9.95	PolyGram	041 370/2
4	MARILLION	1982-1986 The Videos	Compilation (8 tracks)/35 min/£14.99	PMI	MVP 99 1122-2
5	BUCKS FIZZ	Greatest Hits	Compilation (14 tracks)/52 min/£9.95	RCA/Columbia	RVT 10934
6	RUSH	Grace Under Pressure Tour	Live (8 tracks)/1 hr/£19.95	PolyGram	041 384/2

24	13	QUEEN	Greatest Flix	Compilation (17 tracks)/60min/£14.99	PMI	MVP 99 1011 2
25	15	MADONNA	The Virgin Tour	Live (10 tracks)/50min/£19.95	WEA Music	K 9381053
26	19	FIVE STAR	Luxury Of Life Video Selection	Compilation (7 tracks)/27min/£9.99	RCA/Columbia	RVT 10930
27	-	SIUXSIE AND THE BANSHEES	Once Upon A Time	Compilation (9 tracks)/30min/£9.99	Channel 5	CFV 00062
28	21	U2	Unforgettable Fire Collection	Compilation (5 tracks)/30min/£19.99	Island/Lightning	UVV2
29	22	DAVID BOWIE	Serious Moonlight 1	Live (11 tracks)/51min/£9.99	Channel 5	CFV 00472
30	-	IRON MAIDEN	Live After Death	Live (14 tracks)/1 hr 30min/£16.95	EMI	MVN 99 1084 2

7	18	WHAM!	The Video	EP (5 Tracks)/21 min/£14.99	CBS/Fox	3048 50
8	6	THE CURE	Staring At The Sea — The Images	EP (17 tracks)/1 hr 30min/£19.99	Palace/PVG	PVC 3011M
9	10	DIRE STRAITS	Alchemy Live	Live (10 tracks)/1 hr 20 min/£9.99	Channel 5	CFV 00122
10	5	STEVIE NICKS	I Can't Wait	EP (6 tracks)/26 min/£9.95	RCA/Columbia	RVT 10794
11	NEW	RAINBOW	The Final Cut	Compilation (Part Live)/(11 tracks)/1 hr/£19.95	PolyGram	041 385/2
12	7	PUBLIC IMAGE LTD	Videos	Compilation (6 tracks)/23 min/£9.95	Virgin/PVG	VVV 144
13	11	TALKING HEADS	Stop Making Sense	Live (19 tracks)/1 hr 39min/£19.95	Palace/PMI	PVC 3010M
14	17	THE WHO	The Kids Are Alright	Documentary (16 tracks)/1 hr 31min/£9.99	Channel 5	CFV 00072
15	14	KATE BUSH	The Single File	Compilation (12 tracks)/50min/£14.99	PMI	MVP 99 1031 2
16	8	QUEEN	Live In Rio	Live (16 tracks)/1 hr/£14.99	PMI	MVP 99 1079 2
17	-	WHAM!	Wham 85	EP (3 tracks)/19min/£9.99	CBS/Fox	3075 50
18	9	PHIL COLLINS	No Ticket Required	Live (15 tracks)/1 hr 29min/£19.95	WEA Music	252 411-3
19	12	CLIFF RICHARD AND THE SHADOWS	Thank You Very Much Live At The Palladium	52min/£8.99	Video Collection	PM 0003
20	16	POINTER SISTERS	So Excited	Compilation (7 tracks)/30min/£9.95	RCA/Columbia	RVT 10929
21	24	ROD STEWART	Tonight He's Yours	Live (18 tracks)/90min/£9.99	Channel 5	CFV 00532
22	27	BIG COUNTRY	Live	Live (15 tracks)/1 hr 15min/£9.99	Channel 5	CFV 00232
23	23	U2	Live "Under A Blood Red Sky"	Live (12 tracks)/61 min/£19.95	Virgin/PVG	VVD 045

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The Million Dallar Quartet (almost)

Top of the class

AN EAGERLY-awaited album for many country fans is The Class Of '55, released by Phonogram on the America/Smash label here, and which features Carl Perkins, Jerry Lee Lewis, Roy Orbison and Johnny Cash, 30 years after they originally recorded for Sam Phillips' Sun label in Memphis.

The reunion LP was recorded in part at the legendary Sun studios,

and produced by Chips Moman, who had the original idea for it.

The four musical giants perform both solo and as a group, and for the closing track, the John Fogerty song Big Train From Memphis, were joined by June Carter, Rick Nelson (in one of his last recording sessions), Dave Edmunds, The Judds and Fogerty himself.

Mersey country

UK COUNTRY music is being championed by a new company JayCee Music on Merseyside which has just launched its first album, UK New Country, featuring five new acts. John Fairclough, managing director of the label, says: "JayCee has been put together with the intention of developing the growth in British country music. Throughout the entire project we will maintain the highest possible quality, hence giving value for money." JayCee Music, 31 Eccleston Street, Prescott, Merseyside, L34 5QA (051-430 9001).

Day return

COUNTRY ALBUMS from the vaults of the Starday label are being made available once again in the UK. The US label is being re-launched with 30 titles, which will have a retail price of around £2.99, and amongst the artists featured are Mel Tellis, Red Sovine, and George Jones.

REVIEWS

FIREWATER: Brand New Vintage (Sundown SDLP 031) Produced: Graham Lister, Jim Nichal and Brian O'Shaughnessy. The search for a credible home-grown country band still continues, although both this London band and the Yellowstone Picnic Band (recently backing Barbara Fairchild) indicate that progress is definitely being made. Here the five covers are impeccably chosen — Willie Nelson's Crazy, John Fogerty's superb Almost Saturday Night, Don Gibson's Sea Of Heartbreak etc. — but performed no more than reasonably, despite sessioners of the calibre of Geraint Watkins, Vic Collins and Bob Lovelady. Several originals, especially the brooding Lonely Road Cafe and the raucous Whisky Drinking Man, are promising, but Driving My Life Away rips off R. Dean Taylor's Gotta See Jane shamelessly. Wes McGehee is still the king in this line, but at least there's now competition of a sort.

THE STATLERS: Four For The Road (Mercury MERH (C) 91. CD: 826 782-2. Produced: Jerry Kennedy.

HANK WILLIAMS JR.: Five-O (Warner Bros 925 257-1 (4). Produced: Jimmy Bowen and Hank Williams Jr. Old stagers — the Statlers won't convert any new fans with this, although believers will probably be satisfied. Williams is much more like the real idea of 'New Country' — George Thorogood guests, there are songs by Warren Zevon and Fats Waller, but Hank needs to come here to build.

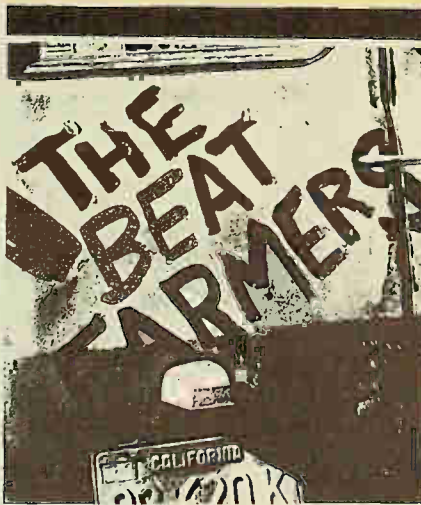
On that subject, it's sad that George Strait has chickened out of his visit, but not surprising; it's scandalous, Mr Dickins, that the new Emmylou Harris LP isn't scheduled for UK release, but Dwight Yoakam is already top of the US country charts. Good news and bad news.

12 JULY 1986

MUSIC WEEK



- 1 2 **THE BEST OF EAGLES**
The Eagles Asylum EK15 (W)
- 2 1 **HOTEL CALIFORNIA**
The Eagles Asylum K 53051 (W)
- 3 New **DISCOVER COUNTRY/NEW COUNTRY**
Various Starblend D10C 1 (A)
- 4 3 **THE KENNY ROGERS STORY**
Kenny Rogers Liberty EMTV 39 (E)
- 5 12 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PL 84422 (R)
- 6 Re **FOUR STAR COUNTRY**
J Cash/M Haggard/W Nelson/K Kristofferson K tel NE 1278 (K)
- 7 13 **LOVE HURTS**
The Everly Brothers K-tel NE 1197 (K)
- 8 9 **NEW MOVES**
Don Williams Capitol EST 2004 (E)
- 9 5 **DR HOOK'S GREATEST HITS**
Dr Hook Capitol EST 26037 (E)
- 10 Re **LOVE JUSTICE**
Love Justice Geffen GEF 32784 (W)
- 11 10 **DREAMLAND EXPRESS**
John Denver RCA PL 85458 (R)
- 12 11 **THE VERY BEST OF THE DOLLY PARTON**
Dolly Parton RCA PL 89007 (R)
- 13 8 **THEIR GREATEST HITS 71-75**
The Eagles Asylum K 53017 (W)
- 14 Re **IMAGES**
Don Williams K-tel NE 1033 (K)



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- 15 Re **MEMORIES**
Brandon Shire Play PLATV 3 (SP)
- 16 Re **DESPERADO**
The Eagles Asylum K 53008 (W)
- 17 28 **ONE OF THESE NIGHTS**
The Eagles Asylum K 53014 (W)
- 18 27 **LOVE STORIES**
Don Williams K tel NE 1252 (K)
- 19 20 **SWEET DREAMS**
Patsy Cline MCA MCG 6003 (F)
- 20 Re **20 ALL TIME GREATS**
Roger Whittaker Polydor POLTY 8 (F)
- 21 25 **THE BEST OF JOHN DENVER**
John Denver RCA PL 80374 (R)
- 22 23 **THE VERY BEST OF DON WILLIAMS**
Don Williams MCA MCG 4014 (F)
- 23 17 **20 OF THE BEST**
Jim Reeves RCA International NL 89652 (R)
- 24 19 **THE VERY BEST OF BRENDA LEE**
Brendo Lee MCA LETV1 (E)
- 25 Re **THE REUNION CONCERT**
The Everly Brothers Impreson IMP 1 (C)
- 26 Re **LIVE IN LONDON**
Ricky Skaggs Epic EPC 26618 (C)
- 27 Re **THE CRYSTAL GAYLE SINGLES ALBUM**
Crystal Gayle United Artists UAG 30287 (E)
- 28 7 **GUITARS CADILLACS ETC ETC**
Dwight Yoakam Reprise 92 53721 (W)
- 29 15 **THE PROMISELAND**
Willie Nelson CBS 26852 (C)
- 30 Re **THE VERY BEST OF JIM REEVES**
Jim Reeves RCA PL 89017 (R)

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 *ARCADIA THE FLAME/Flame Game/Election Day Parlophone Odeon 12NSR 3 12" Pic Bag (E)
 ARMATRADING, Joan REACH OUT/Rivers On Fire A&M AM 338 Pic Bag (F)
 ASLAN THIS IS /Please Don't Stop Reekus RKS 016; RKST 016 12" Pic Bag (DMS/R)
 ASTRA WAKE UP TO MY LOVE (BALLROOM MIX)/Bathroom/Bedroom Mizes Adventuras In Clubland AIC 3; AIC3 3 12" Pic Bag (DMS/R)
 ATLANTIC STARR SILVER SHADOW/Cool Calm Collected A&M AM 336; AMY 336 12" (F)
 BAILEY, Philip ECHO MY HEART/Toke This With You CBS A 7293 Pic Bag; TA 7293 12" Inc extra tracks Walking On The Chinese Wall/Children Of The Ghetto (C)
 BEKI OUT OF THE DARKNESS (3-track) Communique 12P 5 12" Pic Disc (I/BK)
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 BLADES, The featuring Paul Cleary DOWNMARKET/Truth Don't Hurt Reekus RKS 017 Pic Bag (DMS/R)
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 BROTHER CHOICE HOW I FEEL/iba Bluebird 7BILLY 4; 12BILLY 4 12" (P)
 BROWN, Betty I GOT A DREAM L.I.S. MDTX 201 12" (P)
 BROWN, O'Chi 100% PURE PAIN/Just Want To Be Loved Magnet MAG 296 Pic Bag; MAGT 296 12" Pic Bag (R)
 BUCHANAN, Roy YOU CAN'T JUDGE A BOOK BY THE COVER/The Choking Kind Sonet SON 2309 (A)
 CAMERON, Christel GIVE ME DNE MORE CHANCE/Return From Exile Jam Star JS 002 12" only (JS)
 CARDENAS, Luis RUNAWAY/iba Allied TOON 1; TOONT 1 12"; TOONT 1P Pic Disc (P)
 CARNES, Kim DIVIDED HEARTS/You Say You Love Me (But I Know Better) EMI America EA 218 Pic Bag; 12EA 218 12" Pic Bag (E)
 CETERA, Peter GLORY OF LOVE (LP VERSION)/On The Line Warner Brothers W8662 Pic Bag; W8662T 12" Pic Bag (W)
 CIRCLES, THE CIRCLES/iba Graduate GRAD 17 (I/NM)
 COCO TEA TUNE IN/TONTO IRIE: Ram Up Every Corner Jammy's JAM 002 12" only (JS)
 CREAM I FEEL FREE/ibade RSO/Polydor POSP 812 Pic Bag (F)
 DICKEN SOLID GOLD/The Beat Speaks Mercury/Phonogram MER 227 (F)
 DO PIANO AGAIN/iba Record Shack SOHO 65; SOHOT 65 12" (DMS/R)
 DOCTOR'S CHILDREN ROSE COTTAGE/iba Upright UPT 16 12" only Pic Bag (I/R)
 EDWARDS, Sandra GIVE ME SOME EMOTION/Love You Soultown SAND 12/001 Pic Bag 12" only (P)
 ENORMOUS ROOM, The I DON'T NEED YOU/Melanie And Heroin Medium Cool MC 1 Flexi Disc (I/R)
 ERIKSON, Rocky BEAST/Heroin One Big Gutter OBG 004 12" only (P)
 FALL, The THE LIVING TOO LATE/Hat After Show Bop/Living Too Long Beggars Banquet BEG 165T 12" only Pic Bag (W)
 FERNANDEZ, Bianca TOMORROW DOESN'T MATTER TONIGHT/iba L.I.S. MDTX 301 12" (P)
 FINN, Tim CARVE YOU IN MARBLE/Hole In My Heart Virgin VS 866 Pic Bag; VS 866-12 12" Pic Bag (E)
 FIVE STAR FIND THE TIME/Sky Tent/RCA PB 40799 Pic Bag; PT 40800 12" Pic Bag (R)
 GARDNER, Boris I WANT TO WAKE UP WITH YOU/(Version) Revue/Creato REV 733 Pic Bag; REV 33 12" (A)
 GLITTER, Gary LIVE ROCK 'N' ROLL (3-track) Illuminated ILL 6012 12" only (I/RE)
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 HOLTOM, Gary PEOPLE IN LOVE/Angel Acts International GAZA 1 Pic Bag; 12GAZA 1 12" Pic Bag (A)
 HUGHES, Howard & The Western Approaches BUFFALO BILL PART 1/iba Abstract ABS 041; 12ABS 041 12" (P)
 HURLEY, Armando & Friends MUSIC CHANGE THE WORLD/Crus World Red Triangle/Priority YMCA 1 Pic Bag (DMR/R)
 ICICLE WORKS, The UNDERSTANDING JANE/ Never Saw My Hometown 'Til I Went Around The World Beggars Banquet BEG 160; BEG 160T 12" Inc extra track Into The Mystic (W)
 JAMES, Rick SWEET AND SEXY THING/(Inst) Motown ZB 40755; ZT 40756 12" Inc extra track Superfreak (R)
 JANICE BYE BYE/(Inst) Fourth & Broadway/Island BRW 49; 12BRW 49 12" Inc 3 remixes of Bye Bye (E)
 JESUS AND MARY CHAIN, The SOME CANDY TALKING/Hit/Psychocandy blanca y negro/WEA NEG 19 12" Inc extra track A Taste Of Cindy (Aromatic Version) (W)
 *JOEL, Billy MODERN WOMAN/Sleeping With The Tv On/The Night Is Still Young/You're Only Human CBS TA 7247 12" Pic Bag (C)
 JOHNSON, Lorenzo LOVE PAINS/iba L.I.S. MDTX 101 12" (P)
 JOURNEY SUZANNE/Ask The Lonely CBS 7265; TA 7265 12" Inc extra track Raised On Radio (C)
 JUNIOR OH LOUISE/(Inst) London LON 75 Pic Bag; LONX 75 12" Pic Bag Inc extra track Look What You've Done To Me (F)
 KINGFISHERS CATCH FIRE RADIO KAMPALA/Bella/Batiscars Furry KCF 111 (I)
 KIRTON, Lew DON'T WANNA WAIT (EDIT)/Stuck In The Middle (Between Two) MCA MCA 1071/MCAT 1071 12" (F)
 LABELLE, Patti OH PEOPLE/Love Attack MCA MCA 1075; MCAT 1075 12" (F)
 LEATHER NUN PRIME/MOYER/F F A Wire WRMS 010 12" (I/NM) Re-release
 LEATHER NUN GIMME, GIMME (A MAN AFTER MIDNIGHT) (REJECTED MIX)/iba Wire WRMS 9 12" only (I/NM)
 LEGS DIAMOND TURN TO STONE/iba Music For Nations 12KUT 121 12" (P)
 MAGAZINE 60 DON OUCHOTTE/Don Ouchotte RCA PB 40771 Pic Bag; PT 40772 12" Pic Bag (R)
 MAJESTY NOTHING LASTS FOREVER/iba Bluebird 7BILLY 2; 12BILLY 2 12" (P)
 MAN 2 MAN MEET MAN PARRISH MALE STRIPPER (UK LOVE MIX)/(Original US Mix) Bolts BOLTS 4 12" only Pic Bag (P)
 Mc-CARTNEY, Paul PRESS/It's Not True Parlophone R 6133 Pic Bag; 12R 6133 12" Pic Bag Inc extra tracks Hangslide/Press (Dub) (E)
 *MIDNIGHT STAR HEADLINES (EXTRA EXTRA MIX)/Operator/Curious Solar MCA MCAX 1045 12" (F)
 MOORE, Grace & Kay Van Cooten WAY OF LIFE/(Version) Stallion SM 001 12" only (JS)
 MOTORHEAD DEAF FOREVER/On The Road (Live) GWR GWR 2; GWT 2 12" (R)
 MASH, Billy COME ON/iba Laurel BSN 101 (DMS/R)
 NITTY GRITTY BORDERLINE/007 In Africa Uptempo TEMP 006 12" only (JS)
 *NU SHOZ THE POINT OF NO RETURN (EXT)/(Dub)/Going Through The Nations (Ext) Atlantic A9392T 12" (W)
 OSBORNE, Jeffrey SOWETO/Plain Love A&M AM 34; A&M 334 12" (F)
 PHILIPPE, Louis RED ROSES & RED NOSES — LA PLUIE FAIT OES CLAUQUETTES/Touch Of Evil/If You're Missing Someone/Sirens Call el/Cherry Red GPO 6T 12" only Pic Bag (P)
 PIECES OF A DREAM SAY LA LA/Outside In Manhattan MT 12 Pic Bag; 12MT 12 12" Pic Bag (E)
 PLAZA DON'T LOOK BACK/iba Record Shack SOHO 70; SOHOT 70 12" (DMS/R)
 POLLARD, Su YOU'VE LOST THAT LOVING FEELING/Too Late Rainbow RBR 7 Pic Bag; RBR1 7 12" (C)
 RAGE, The LOOKING FOR YOU/Come On Now Diamond RAGE 1; B1G RAGE 1 12" Inc extra tracks Hallelujah I Love Her Sa/Great Balls Of Fire (I/RE)
 RANKING, Luzley REGGAE FEVER/Warm And Easy King Jam OJB 888 12" only (JS)
 REGINA BABY LOVE/(Inst) Funkin' Marvellous/Stelmar MARV 01; 12MARV 01 12"; P-MARV 01 Heart-shaped Pic Disc; MARVR 01 12" Inc 3 remixes (A) Re-release
 RIO ATLANTIC RADIO/iba Music For Nations KUT 123; 12KUT 123 12" (P)
 ROLAND, Paul DEATH OR GLORY/The Great Edwardian Air Road/Beau Brummel/The Curious Case Of Richard Fielding Aftermath AEP 12012 12" only Pic Bag (I/NM)
 ROSE, Anthony 'Red' ME NO WANT NO BODPS/KING KONG: No Call Me No Boops Firehouse FH 008 12" only (JS)
 ROYALLE DELITE I'LL COME WHEN YOU CALL/(Remix) Streetwave MKHAN 71 12" only (R)
 SCOTT, Mike A KIND OF LOVING/Hey Lady ESR ESR 0019 (Essex Records)
 SEVERED HEADS PROPELLOR (4-track EP) Ink INK 1222 12" (I/NM)
 SHARING THE HOUSE WITH MOTHER STAR WARS/(Def Or Alive Mix)/(Kitchen Sync Mix) Adventuras In Clubland AIC1 1 12" only Pic Bag (DMS/R)
 SHAW, Sandie FREDERICK/Go Johnny Go Polydor POSP 811 Pic Bag; POSPX 811 12" Pic Bag Inc extra track Girl Don't Come (F)
 SHOOTING PARTY TRICK OF THE LIGHT/Hold That Emotion Towerbell TOW 91 Pic Bag; TOWT 91 12" Pic Bag (E)
 SKANGA HEY FRED! (YOU NEED A SUNBED)/Feeling Inside CSA CSA 511 Pic Bag; 12CSA 511 (A)
 SMART, Leroy MONEY IS COMFORT/BARRY BROWN: He I Give My Love Time One TR 0016 12" only (JS)
 SPANDAU BALLET FIGHT FOR OURSELVES/Fight...The Heartache CBS A7264 Pic Bag; TA 7264 12" Pic Bag (C)
 STARR, Edwin SOUL SINGER/Eye To Eye Contact (Remake '86) Hippodrome HIPPO 108 Pic Bag; 12HIPPO 108 12" Pic Bag (E)
 STRUNNWER, Joe LOVE KILLS/Dum Dum Club CBS A7244 Pic Bag; TA 7244 12" Pic Bag (C)
 STYRENE, Poly GODS AND GODDESSES/iba Awesome AOR 6; AOR 6 12" (I/R)
 SUSSER, The I'VE GOT ME PARKA/iba Graduate GRAD 7 (I/NM)
 TAYLOR, Andy TAKE IT EASY/Angel Eyes Atlantic A9414; A9414T 12" (W)
 UB40 SING OUR OWN SONG/(Remix) DEP International/Virgin DEP 23 Pic Bag; DEP 2312 12" Pic Bag (E)
 WARREN, James THEY DON'T BELIEVE IN MAGIC/If/It Be Here Sonet SON 2302 Pic Bag (A)
 WEDDING PRESENT, The THIS BOY CAN WAIT/You Should Always Keep In Touch With Your Friends Reception REC 3 Pic Bag; REC 312 12" Pic Bag (I/R)
 WILSON, Jack SIX STREET/ive Stock Uptempo TEMP 005 12" only (JS)
 YORK IT'S ON ME/Don't Stop/You To Me Are Everything Spartan 12SP 132 12" (SP)

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Mon 14 July-Fri 18 July, Single Releases: 94

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Again	D
Alphie Bodo	P
Billy Lova	R
Beast	M
Boderline	H
Buffalo Bill Part 1	H
Eye Eye	J
Can't Give You All My Love	A
Come You In Marble Circles	C
Come On	C
Dead Forest	M
Death Or Glory	P
Dinner With Noogot	G
Divided Hearts	C
Don Ouchotte	M
Don't Look Back	K
Don't Wanna Wait	B
Downmarket	B
Echo My Heart	B
Everything's Coming Up Roses	L
Fight For Yourself	S
Find The Lines	F
Freddie	S
Gimme Gimme Gimme (A Mon After Midnight)	L
Give Me Some Emotion	E
Give Me Love More	E
Glory Of Love	C
Gods And Goddesses	M
Headlines	M
Hey Fred! (You Need A Surfboard)	S
How I Feel	B
I Don't Need You	E
I Feel Free	C
I Got A Dream	B
I Want To Wake Up With You	G
I'll Come When You Call	R
It's Gonna Come Back To You	A
It's On Me	Y
I've Got Me Parka	S
Live Rock In Roll	G
Living Too Late	F
Looking For You	R
Love Kills	S
Love Pains	J
Male Stripper	M
Me Ho Wann Be Boops	I
Modern Woman	S
Money Is Comfort	S
Musik Change The World	M
Nothing Lasts Forever	H
Oh Louise	J
Oh People	B
100% Pure Pain	B
Out Of The Darkness	B
People In Love	H
Press	M
Primemover	L
Propol	A
Radio Kampala	S
Reach Out	R
Red Roses & Red Noses	P
Reggae Fever	R
Right From The Start	G
Rose Cottage	D
Rustaway	C
Say La La	P
Seeing Your Face	B
Silver Shadow	A
Sing Our Own Song	U
Sit Alone Again	B
Six Street	W
Solid Gold	D
Some Gassy Talking	J
Soul Singer	S
Soweto	D
Star Wars	S
Suzanne	J
Sweet And Sexy Thing	J
Take It Easy	T
The Beat Is Mine	A
The Flame	H
The MuS Song	H
The Point Of No Return	H
They Don't Believe In Magic	W
This Boy Can Wait	W
This Is A	A
Tomorrow Doesn't Matter	F
Tonight	C
Trick Of The Light	S
Tune In	C
Turn To Stone	L
UK Fresh '86	H
The Ambem	L
Understanding Jane	J
Wake Up To My Love	A
Way Of Life	M
Weekend Special	B
You Can't Judge A Book By The Cover	J
You Reminded Me A Camera	H



JOAN ARMATRADING

MCA RECORDS

Piano Concertos No 20 KV466, No 21 KV467, Mozart. Mitsuko Uchida, ECO, Jeffrey Tate. Philips 416 381-1.

Mitsuko Uchida has already made a decided impact upon British music with her performances of Mozart's Piano Concertos in the concert hall, and here she embarks upon the recorded cycle, accompanied by the ECO. It comes hard on the heels of the recently-completed cycle recorded by the ECO with Murray Perahia (for CBS), but this is very different. Miss Uchida chose to record the cycle with a conductor (though she plays without in her live performances) and this is reflected in the altogether grand view she takes of the music. In fact, everything is more extreme than Perahia, with a larger, more rounded tone and greater effects — though shaped exquisitely according to conventional Mozart performance. It will, no doubt, be the Mozart concerto series of the next five years or so — for those who still prefer modern instruments to the Malcolm Bilson/Gardiner cycle on early instruments on Deutsche Grammophon. And this first album will no doubt be the best-seller, partly because both concertos are popular ones — although there is pointedly no indication on the sleeve, No 20 contains the music used in *Elvira Madigan*.

The Art of the Coloratura, Beverley Hoch, Soprano. The Hong Kong Philharmonic Orchestra,



Mitsuko Uchida with Jeffrey Tate.

Kenneth Schermerhorn, Pickwick Imp Red Label PCD 827.

If any evidence were needed that Pickwick is searching for different repertoire in addition to concentrating on mainstream works, this is it. Not only is this an attractive compilation of coloratura arias ranging from the 18th century to the 20th (including music by Milhaud and Gliere), but it also presents the debut recording of a striking talent, the young American soprano Beverley Hoch. Miss Hoch is clearly happiest in the vocal stratosphere, where her precise intonation allows her the luxury of concentrating on making a bell-like sound. She distinguishes herself in Mozart's Queen of the Night aria, of course, but equally so in lesser-known works, such as Benedict's *The Wren* and Theme and Variations by Proch.

Dichterliebe/Liederkreise, Schumann. Olaf Bar, baritone, Geoffrey Parsons, piano. EMI CDC 7473972.

With these two important Lieder cycles, the young East German baritone makes his recording debut, and he has certainly set himself a difficult task, for on CD at least, he places himself in direct competition with the authoritative recordings of Dietrich Fischer-Dieskau. Yet though Bar is not yet 30, his remarkable talent, which is expressed here in a natural feeling for the poetic colouring of words, as well as a warm, compelling voice, allows him to stand that comparison. At the moment, the voice is relatively light, and this is noticeable in the more dramatic songs. But altogether, this is a remarkable debut — the signs point to a long and distinguished career.

A Florentine Carnival, London Pro Musica, Bernard Thomas. Pickwick IMP Red Label, PCD 825.

This collection of music from the time of Lorenzo di Medici alternates instrumental and vocal items performed with the expected style by London Pro Musica. The songs are all from the secular repertoire — largely featuring Heinrich Isaac — and are often extremely secular in content, for this was a bawdy time. The recording is laudably clear, and the release contains the newly-expanded sleeve notes that will be extended to all IMP releases.

Flute Concerto KV 313, Mozart/Flute Concerto, Quantz. Syrnix, Orchestre de Chambre de Lausanne, Armin Jordan. Erato ECD 88104. Conifer Distribution.

This was one of my favourite LP releases of last year, and on CD it is even better. The haunting, smoky quality of the pan pipes adds an extra dimension to these popular works in a way that not even the Great Galway's golden flute can do. What's more, Simion Stanciu, the Romanian pan pipes virtuoso (Syrinx may be a rather unnecessary showmanship flourish) is an outstanding musician. I defy any Mozartian not to be impressed — Mozart himself surely would be. Marvellous cross-over material — particularly if dealers demonstrate with Bach's *Badinerie* that opens the CD.

Water Music, Handel. City of London Sinfonia, Richard Hickox. Pickwick IMP Red Label, PCD 826.

This should prove to be a CD best seller. Its evergreen popularity is matched by a sensible performance which, although performed on modern instruments, pays quite a lot of attention to period performing styles, with rhythms bright but musically shaped. Standard CD stock for all retailers.

Bachbusters, Don Dorsey, synthesizers. Telarc CD 80123. Distribution Conifer.

The Italian Concerto, a selection of Two and Three Part Inventions, canons from the Goldberg Variations, the Toccato and Fuge in D minor and *Jesu, Joy of Man's Desiring* are brought to 20th Century life by realisation on "digital and other authentic period synthesizers." Whereas Mandozzi on DG goes for a large-scale synthesised sound, Dorsey alternates between a fairly clean and crisp electronic vein — the first two movements of the Italian Concerto — and an up-tempo form complete with percussion effect. Sometimes, they are quite fun, although I wasn't happy with the sudden insertion of percussion in the last movement of the Italian Concerto, and the Toccato and Fuge actually lacks the beef of a real live pipe organ resonating in an empty church. But I anticipate that many will find the CD diverting.

sonet

JAMES WARREN

(Ex-Korgis)

THEY DON'T BELIEVE IN MAGIC

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*HARGREAVE, Paul ZERO ONE Bluebird/10 Records CDVR 1003 (Compact Disc) £6.99 (IRT)	
*HITCHCOCK, Robyn & The Egyptians FEGMANIAN Midnight Music CHIME 00.08 CD (Compact Disc) £7.29 (E)	
*JOURNEY RAISED ON RADIO CBS CDCS 26902 (Compact Disc) £7.29 (I)	
*JUDAS PRIEST TURBO CBS CDCS 24641 (Compact Disc) £6.70 (E)	
*MARLEY & THE WALLERS, Bob REBEL MUSIC Island CID 9843 (Compact Disc) £7.29 (R)	
*MARY JANE GIRLS ONLY FOUR YOU Motown ZD 72341 (Compact Disc) £7.29 (R)	
*MURPHY, Mike EXPOSED Virgin CDVD 2511 (2 Compact Discs) £14.50 (S)	
*ORIGINAL SOUNDTRACK THE ROCKY HORROR PICTURE SHOW Pacific OSVCD 21653 (Compact Disc) £7.29 (PAC)	
*PENDERGASS, Teddy WDRING IT BACK Elektra 960 447-2 (Compact Disc) £7.29 (M)	
*PRESLEY, Elvis ALWAYS ON MY MIND RCA PD 85430 (Compact Disc) £7.29 (R)	
*REED, Lou HISTORICAL RCA PD 87190 (Compact Disc) £7.29 (R)	
*ROUGH TRADE ROUGHEST TRADE FM/FM-Revolver WKFMX 43 (Compact Disc) £7.29 (E)	
*SOUTHSIDE JOHNNY & THE ASBURY JUKES AT LEAST WE GOI SHOES RCA PD 71049 (Compact Disc) £7.29 (R)	

Mon 14 July-Fri 18 July, Album Releases 103 Compact Discs 18
 Year to Date: (29 weeks to 18 July) Album Releases 2766

US TOP FORTIES

★ ★ ★ ★ ★	★ ★ ★ ★ ★	SINGLES	
1★	2	HOLDING BACK THE YEARS, Simply Red	Elektra
2★	6	INVISIBLE TOUCH, Genesis	Atlantic
3	1	THERE'LL BE SAD SONGS (. . .), Billy Ocean	Jive
4★	5	MASTY, Janet Jackson	A&M
5	3	WHO'S JOHNNY ("SHORT CIRCUIT" THEME), El DeBarge	Gordy
6★	9	SLEDGEHAMMER, Peter Gabriel	Geffen
7★	10	DANGER ZONE, Kenny Loggins	Columbia/CBS
8	4	NO ONE IS TO BLAME, Howard Jones	Elektra
9★	12	YOUR WILDEST DREAMS, The Moody Blues	Polydot
10	11	TUFF ENUFF, The Fabulous Thunderbirds	CBS Associated
11★	19	GLORY OF LOVE (Karate Kid, Part II), Peter Cetera	Warner Bros
12	13	LIKE A ROCK, Bob Seger & The Silver Bullet Band	Capitol
13	8	OH MY OWN, Patti LaBelle & Michael McDonald	MCA
14★	15	WHEN THE HEAT RULES THE MIND, GTR	Arista
15	7	CRUSH ON YOU, The Jets	MCA
16★	18	OPPORTUNITIES (Let's Make . . .), Pet Shop Boys	EMI America
17★	21	LOVE TOUCH, Rod Stewart	Warner Bros.
18★	22	MAD ABOUT YOU, Belinda Carlisle	I.R.S.
19★	25	MODERN WOMAN (From "Ruthless People"), Billy Joel	EPIC
20	14	LIKE NO OTHER NIGHT, 3B Special	A&M
21★	27	DIGGING YOUR SCENE, Blow Monkeys	RCA
22★	29	WE DON'T HAVE TO TAKE OUR . . ., Jermaine Stewart	Arista
23	24	DREAMS, Van Halen	Warner Bros
24★	35	PAPA DON'T PREAM, Madonna	Sire
25	23	MOUNTAINS, Prince And The Revolution	Paisley Park
26★	31	SECRET SEPARATION, The Fixx	MCA
27	17	I WANNA BE A COWBOY, Boys Don't Cry	Profile
28	16	A DIFFERENT CORNER, George Michael	Columbia/CBS
29	32	IF SHE KNOWS WHAT SHE WANTS, Bongles	Columbia/CBS
30★	36	YOU SHOULD BE MINE (. . .), Jeffrey Osborne	A&M
31	20	LIVE TO TELL, Madonna	Sire
32	26	I CAN'T WAIT, Nu Shooz	Atlantic
33★	—	RUMORS, Timex Social Club	Jay
34★	40	HIGHER LOVE, Steve Winwood	Island
35★	38	TAKE IT EASY, Andy Taylor	Atlantic
36★	39	HYPERACTIVE, Robert Palmer	Island
37★	—	SUZANNE, Journey	Columbia/CBS
38★	—	ONE STEP CLOSER TO YOU, Gavin Christopher	Manhattan
39★	—	SWEET FREEDOM (Theme From . . .), Michael McDonald	MCA
40★	—	ALL THE LOVE IN THE WORLD, The Oakfield	Columbia/CBS

Charts courtesy Billboard, July 12, 1986
 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain



ALEX SARDINHA at Sergeant Pepper, Hackney.

How POS helps indies hit back

HMV's NEIL Gallaway recently provided an insight into the chain's attitude to displays (MW, June 21). This week Peter Hire, of display company Aspen Instore Promotions, reveals details of some of the research Aspen has conducted in the indie retail sector.

INDEPENDENT RECORD shops have often come under fire from record companies for not making better use of the merchandising and in-store display material on which the record industry spends millions of pounds each year.

Having had to endure tremendous pressure from the multiples for many years, it now looks as though smaller record dealers have at last begun to realise the important role which professionally installed point-of-sale material and window displays can play in their struggle to win customers back from the major chains.

A recent survey of independent record shops conducted at random by Aspen Instore Promotions revealed that (contrary to the belief of some record companies) many specialist dealers now fully appreciate the customer flow and revenue benefits to be derived from using record company-supplied merchandising material to promote high volume products.

Chris Nuttall, owner of Reidy's in Blackburn, says: "We are always thrilled to receive in-store display material. We have found that window displays do sell albums — and if we feel we can sell off a particular poster, we'll use it."

Alex Sardinha, manager of Sergeant Pepper Records in Hackney, comments: "We have never turned down a display yet. We feel they are very important — especially an really big album ... the impulse buys."

Like many other independent dealers, Sergeant Pepper has realised the importance of using high-quality displays to attract impulse

buyers who might normally shop at a major chain.

"Once we get impulse buyers into the shop, it is down to us to win them over as regulars and get their repeat business," says Sardinha. "Service with a smile doesn't do any harm."

John Richardson, owner of Ripping Records in Edinburgh, echoed the feelings of many independents when he says: "Displays add atmosphere and provide a much nicer way of decorating a shop. And changing the displays regularly is good for a shop because it keeps it looking exciting."

According to most of the independent outlets surveyed by Aspen, a POS display is likely to stay up for anything from one to four weeks. On average, a good window display will last two to three weeks, an in-store display for a major chart album will stay up around three to four weeks, while even posters promoting a new single could have a lifespan of several weeks if the artwork is good.

The design quality of album display material is also paramount.

"How long a display stays up depends on the type of product and the quality of the display material," explains Ripping Records' Richardson. "We've had a Dire Straits display up for a year!"

But the independents surveyed, just like the major chains, are likely to ditch an uninventive display consisting solely of album sleeves if a better-looking package — perhaps featuring a well-designed centre-piece — is offered to them when the next merchandiser calls.

They also warn of the danger of simply sending display material direct to shops by post. As George Allen, owner of Liverpool's Backtracks, puts it: "When displays are sent to a shop by post, the staff often end up with them — or they are given away to customers. It is only when shops have a surplus of posters sent through the post that they put them up."

'Once we get impulse buyers in the shop it is up to us to win them over'

Charting country's voyage of discovery

EARLIER THIS year the Discover New Country campaign was launched in an effort to introduce UK record buyers to the contemporary sounds of American country music. The 10 albums featured included Rosanne Cash, Exile, Alabama, The Judds and Dan Williams, and while none of them exactly gatecrashed the album chart, total sales are said to be in the 250,000 units region.

The campaign has been declared a success by the Country Music Association's UK marketing advisory committee which included the marketing directors of several major record companies. How did dealers react to the generic marketing campaign, the first of its kind which was the follow-up to a 1984 MORI survey?

Cynthia Leu, director of operations for the CMA in Europe, says: "Discover New Country built from the base of existing UK country fans but extended the potential audience to take in a wide cross-section of the public including many young people who had previously been put off by the music because of its out-dated image. Now we're finally heading in the right direction to achieve the true potential of country music here."

"We've reinforced what we've thought all along, that there's a huge portion of the public who are infrequent record buyers. Logically they're inactive because they are not motivated to buy. We've given them something between Sigee Sigee Sputnik and Sinatra ... if they hear it, like it and it's available, then they will buy it."

Paul Webb, manager of the Sydney Scarborough record store in Hull, feels that he benefited "to a degree" from the Discover New Country promotion. "We stock a lot of country music, particularly

the more traditional type, but it has never been one of our strangest sellers. However we did go in for the New Country promotion and have done quite well on it, particularly with the albums by The Judds and Gary Morris."

"The aim of the campaign was to break new country artists, and in that respect it has worked by bringing their names to potential buyers. I'm not too sure though what the spin-offs of the promotion are going to be."

Ann Evans of Casa Disca in Barnsley, South Yorkshire, feels that it has created more general awareness of country music, but adds that it is still the same age group — the over-Forties — who are buying it, rather than younger record buyers. "We don't normally sell a lot of country music but there has been more interest in it, not so much albums by individual artists but in the compilations. The current TV campaign for the Discover New Country album released by Starblend seems to be having a good effect."

Bernard Simons of Al Stores in South London feels that the campaign might have done better had it featured established names instead. "We've always done a certain amount of country music business but I can't say we've noticed any increase in sales since the promotion began. Maybe if it had featured major names instead, and then gradually brought in the newer ones, results may have been more positive — but we're not to judge record company policies."

Wayne Allen of the well-established Leicester record shop Ainley's reports that the Discover New Country campaign has had little effect on business — "I never stock a lot of country music anyway, just the big-name artists —

after all if I can't sell records by them I'm hardly likely to sell product from the more unknown names."

"However, credit where it's due — it was a good campaign because the record companies did make a concerted effort to sell the music, and that can't be knocked. I think the answer with country music is that you've got to be either a specialist shop or sell it by mail-order — it's a similar situation with folk music."

One person happy with the Discover New Country promotion, in more ways than one, is Mick Reeves who works for Virgin Records in Carlisle and who won a trip to the US in the Music Week/Discover New Country competition.

He reports a major change in country record buyers this year.

"It used to be unusual for anyone under 40 years of age to buy country records but now it's quite common to see people in their twenties buying records by the likes of Ricky Skaggs, Rosanne Cash and Dwight Yoakam. Young people still aren't buying the old hillbilly stuff but there is genuine interest in New Country."

Greatest flops

FILM AND theatre music specialist retailer Dress Circle, which has two shops in the West End, is mounting a poster exhibition with a difference during July: flops of the London stage. The exhibition has already been staged at the Triton Gallery in New York and has now transferred to Dress Circle's Manchester Street shop. It will feature some of the West End stage's most resounding miss musicals and shows.



BUCKS FIZZ visited the new-look Waalwarths store in London's Edgware Road to sign copies of their single *New Beginnings* and it was a particularly nostalgic visit for Cheryl Baker — she herself used to be a Saturday girl at the Bethnal Green Waalwarths store before she became a member of the group.

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Applicants should have relevant experience gained in a record company or music publishing, be young (25-35) with a very positive and commercial attitude to repertoire management. Excellent administrative skills are essential as is the ability to work well within a small team providing specialised repertoire knowledge and a creative marketing input. Applicants must be able to prepare and present written and oral reports as required by the General Manager.

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To apply, please send a detailed c.v. with covering letter to Veronica Spicer, Personnel Officer, PolyGram Record Operations Limited, P.O. Box 2JH, 54 Maddox Street, London W1A 2JH or telephone 01-499 0422 for an application form.

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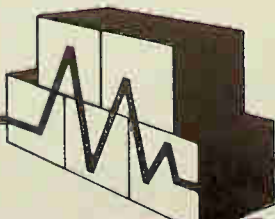
D I A R Y

COULD IT possibly be true that Chrysalis is preparing to buy Island? ... Much more concrete is the news of EG's licensing switch to Virgin after a long association with Polydor ... Also making a change after a long stretch Jack Florey — 18 years with CBS — moves to RCA/Ariola Operations as commercial director ... One-time EMI GRD MD Bob Mercer has departed abruptly from the top seat of Paul McCartney's MPL Communications after a short spell as Steve Shrimpton's replacement ... Expect Lucian Grange to be the new MD of PolyGram Music Publishing UK ... The Virgin Megastore is to start selling comics. Did Richard Branson bring them back with him? ... Good news: album chart panel sales are 25 per cent up on last week, with new LPs at the top providing the first significant rise for some time ... People are so sensitive where the chart is concerned. MW's recorded message chart service was withdrawn briefly last Tuesday to correct an item on the tape and caused a chart score, with callers to Gallup worried that the chart itself had been withdrawn ... Expect Jive to sign with RCA for the US and Canada after its Arista deal ended in June. Jive is still talking about Europe and other territories, though the UK is tied to PRT and the GAS countries to Teldec ... "Reader's Digest is the Heineken of the record business, reaching parts which other record companies cannot," declared RD deputy marketing director Andrew Lynam-Smith of the BBC Paris Studio launch of its Family Favourites box set ... AT LAST week's BPI AGM new chairman Rob Dickins paid tribute to the leadership of previous chairman Obie who, he said, transformed the council from a bunch of "orguing housewives" that it was three years ago ... In introducing "the unshoven one", as he jestingly called Dickins, Obie revealed that this year's AGM provided the largest ever turnout of members and said how pleased he was that there are "so many activists" willing to get involved in the affairs of the industry ... Obie probably wasn't so pleased when he had to field an awkward request from "activist" President Records' David Kassner who asked for a brief statement from council nominees as "it would help to know what we're getting". "Out of order," said Obie after much to-ing and fro-ing, but it's likely that next year's prospective candidates will provide a brief written statement of intent, just as prospective PRS directors do ... As you were: Miles Copeland was another "activist" at the AGM, so you can take it that IRS hasn't resigned from the BPI over the video clip issue after all ... "Who are these guys?" queried Copeland playfully when the subject of affiliation to the IFPI came up. Affiliation to the international anti-piracy body (at least we know what it does) is a requirement of BPI membership, but a show of hands at the meeting proved that few record companies are playing by the rules.

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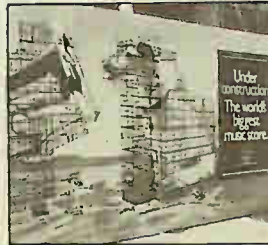
Wish WHAM! a fond farewell having supplied their backline equipment for many successful tours as far away as China



ENTERPRISES



TANKING UP: Britt Allcroft is presented with an award to mark 700,000 UK sales of Thomas The Tank Engine & Friends by Gary Le Count of Pickwick.



BULL-ISH TERRIER: Nipper guards HMV's construction site in London's Oxford Street.



CANVASSING: Artist Eric Scott reproduces his cover for The Eurythmics' Revenge album in the window of the Virgin Megastore in Oxford Street.



21 TODAY?: WEA marketing director Paul Conroy celebrated his birthday at a party given for Matt Bianco.



AT THE hop: Buddy Curtiss And The Grasshoppers and their supporting team after the band's signing to Phonogram.

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COMMENT

In his first speech as BPI chairman Rob Dickins warned outsiders to keep their hands off the record industry. Here he emphasises the need for unity in the face of such external threats.



Hands off our business

IT SEEMS to me that the timing for our industry and for the future of our industry is crucial and around us other industries are using us as fodder. Our investment into talent and marketing seems, for others, to merely produce content for their businesses.

At a recent hardware manufacturers convention in Seattle, a thousand companies met together to discuss how they could handle or enter into the business of software — that is our business.

They have the money and they have the reason, and at present consider the record business a minor irritation. What really came home from the reports on this convention is that the record companies were referred to no longer as the record industry, but

merely as content providers. This term could also encompass the broadcasters' vision of the record companies — as content providers.

If this is all we wish to be, we have no long term future and no need for a strong, united BPI. If we wish to be an industry to be reckoned with, then we need all of your support together with your understanding, but most importantly your participation.

Short term individual gain will only lead us to be picked off one by one when the time suits our greater rivals.

Rob Dickins



TALKING HEADS: CBS Records International president Robert Summer (right) and UK managing director Paul Russell confer during Summer's visit to the UK.



WHAT A pair: Arista UK managing director Brian Yates presents company president Clive Davis with a double platinum award for the Whitney Houston album.



CLEF TREBLE: Silver Clef award winner Phil Collins with Tina Turner and Mark Knopfler at the Music Therapy lunch.

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by the company
you keep.**

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